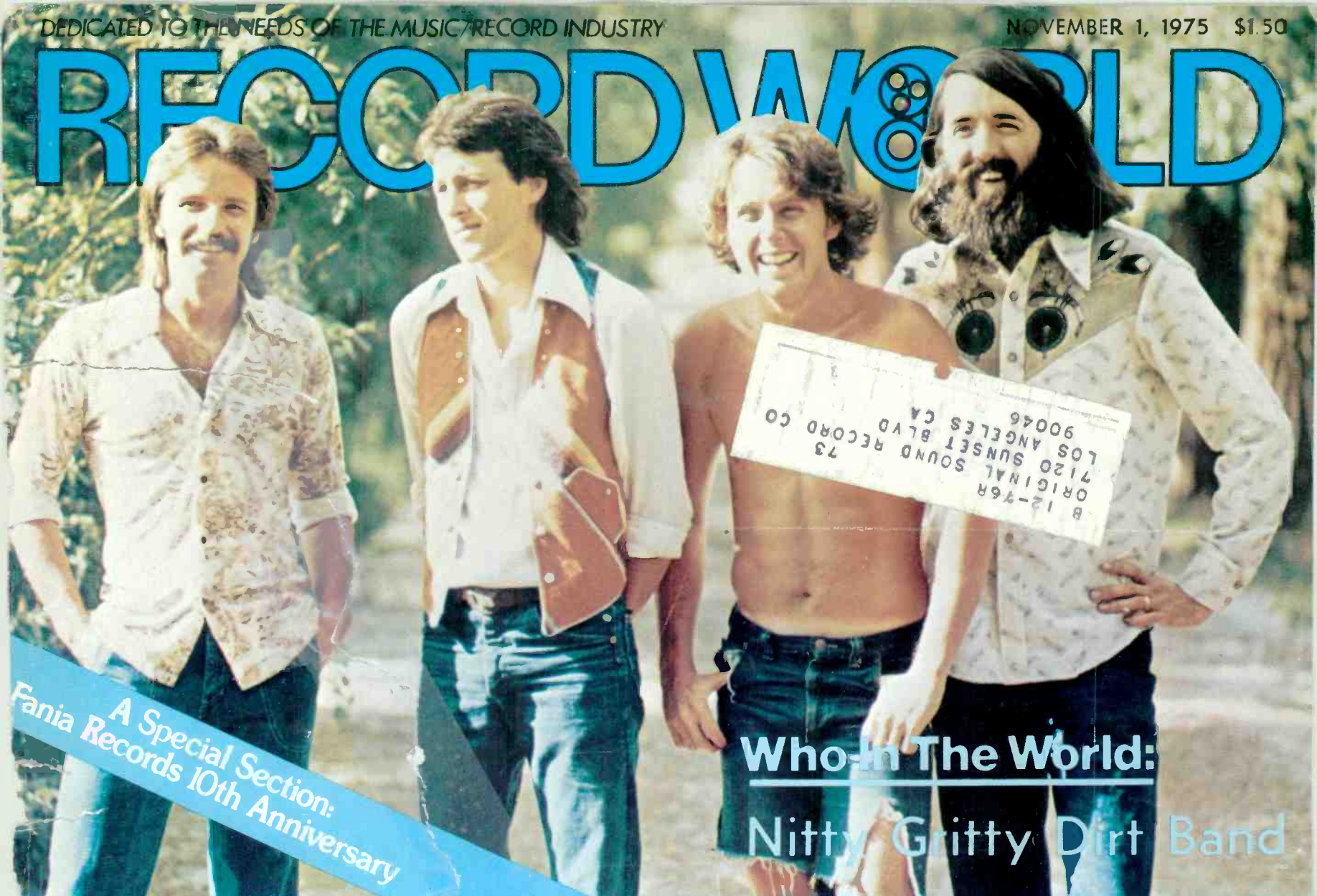


RECORD WORLD



A Special Section:
Fania Records 10th Anniversary

Who In The World: Nitty Gritty Dirt Band

HITS OF THE WEEK

SINGLES

WINGS, "VENUS AND MARS ROCK SHOW" (prod. by Paul McCartney) (McCartney/ATV, BMI). Equally adept with a soothing ballad or a moving rocker, McCartney gets the chance to flex his vocal muscles after a brief prelude on this ode to the road. Visiting places like the Hollywood Bowl and the Garden on the way, Wings takes off once again. Capitol 4175.

THE ISLEY BROTHERS, "FOR THE LOVE OF YOU (PART 1&2)" (prod. by The Isley Brothers) (Bovina, ASCAP). Following the brazen uptempo funk of "Fight The Power," the Isleys adopt more of a laid back stance. Soft harmonies intertwine with acoustic guitar, piano and flute to create a billowy feel. Track is from "The Heat Is On." T Neck ZS8 2259 (Columbia).

HAMILTON, JOE FRANK AND REYNOLDS, "WINNERS AND LOSERS" (prod. by Dan Hamilton, Joe Frank Carolla, & Alan Dennison) (Spitfire, BMI). Coming off one of the biggest singles of the year, "Fallin' In Love," the group's harmonies embrace this ballad, sweetened by a soft cushion of strings. Look for them to retain crossover play. Playboy P 6054.

DAVID GEDDES, "THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS)" (prod. by Paul Vance) (Tree, BMI). The Geddes sense for the macabre, which recently netted him a hit record, is very much in the fore. A vein of black humor runs through this Sterling Whipple tale which should lure the curious once again. Big Tree BT 16052 (Atlantic).

SLEEPERS

DAVID CROSBY/GRAHAM NASH, "CARRY ME" (prod. by David Crosby & Graham Nash) (Staysail, BMI). Through their numerous associations, David Crosby and Graham Nash possess what is perhaps rock's most immediately recognizable harmony sound. This lush ballad showcases it in a rich acoustic frame. Song is from their "Wind On The Water" lp. ABC 12140.

ATLANTA RHYTHM SECTION, "CRAZY" (prod. by Buddy Buie) (Low-Sal, BMI). Comprised of some of the most respected musicians in the South, the ARS can always be expected to turn in a dazzling musical performance. Here, they couple that with an appealing melody and a succinct message: "These are crazy times." Polydor PD 14289.

BATDORF & RODNEY, "SOMEWHERE IN THE NIGHT" (prod. by Tom Sellers and Clive Davis) (Irving/Rondor, BMI). Richard Kerr, who penned "Mandy," has a suitable follow-up with another stirring ballad. The song has already been covered by Yvonne Elliman and Kerr himself, but this duo stands to have the hit with their sympathetic treatment. Arista 0159.

THE TUFANO & GIAMMARESE BAND, "KIND OF A DRAG" (prod. by Jack Richardson) (Daphne/Bag of Tunes, BMI). These two former Buckingham's reflect with a reinterpretation of their big 1966 hit. The pace of the song is slowed down to a ballad which permits them to adopt a new, sincere approach. Song is primed for a chart resurgence, Ode 65114 (A&M).

ALBUMS

ELTON JOHN, "ROCK OF THE WESTIES." A new band once again, but the hit formula is as well defined as ever. Elton, Bernie Taupin and Gus Dudgeon cast a spell every time they challenge a studio—and the magic always works. The opening "Medley" with Labelle's vocal support is as good a sample of Elton's ability to expand horizons as anything he's done. MCA 2163 (6.98).

JOHN DENVER, "ROCKY MOUNTAIN CHRISTMAS." Denver just may reignite interest in the special Christmas album. Composed of mostly traditional songs this is a recording that will sell year in, year out. "The Christmas Song (Chestnuts . . .)" and "Silent Night, Holy Night" are offset by "Rudolph," "Please Daddy" and "Christmas for Cowboys." RCA APL1 1201 (6.98).

"MAHOGANY" (SOUNDTRACK). Diana Ross sings the "Theme From Mahogany (Do You Know Where You're Going To)" from the Berry Gordy film in which she stars. A lush, smoothly rolling ballad with Ms. Ross as its florid centerpiece, the theme leads directly into the instrumental tracks that are the musical base of the movie. Scored by Michael Masser. Motown M6-858S1 (6.98).

BACK STREET CRAWLER, "THE BAND PLAYS ON." Former Free member Paul Kosoff is the central personality in this English/American band in a badder-than-Bad Company mold. "Rock and Roll Junkie," "The Band Plays On" and "It's A Long Way Down to the Top" will help make believers as Atlantic/Atco mounts an intensive merchandising campaign. Atco SD 36-125 (6.98).



Winners & Losers
(6054)



*Another terrific love song. Just like
summer's number one hit "Fallin' In Love."
From Hamilton, Joe Frank & Reynolds*



RECORD WORLD

Irwin Segelstein:

maximizing CBS Sales Power

By DON CUSIC

■ NASHVILLE — On the heels of its best sales quarter in history (spurred by record high figures for the month of September), CBS Records is maximizing its efforts aimed at achieving a goal stated by company president Irwin Segelstein in an exclusive interview with **Record World**: "We want to be the company that artists look at first. We want to get first shot at any new product."

"We started off the year with the Bob Dylan album and later released Pink Floyd, Earth, Wind and Fire, Aerosmith, Michael Murphey, Dan Fogelberg, Labelle, the Isley Brothers, Minnie Riperton, Willie Nelson and Bob Dylan's 'Basement Tapes' album, with all doing extremely well in sales. Now we have new Paul Simon and Art Garfunkel albums out."

Segelstein pointed to the success of Bruce Springsteen as proof of CBS's power in breaking acts. "We continue to sign acts," he stated. "We're definitely not conservative!"

RW Radio Seminar Scheduled for Atlanta

■ The fourth **Record World** trade/radio seminar has been scheduled for November 15 in Atlanta, Georgia. The seminar will begin at 12:30 p.m. at Stouffer's Hotel, 590 West Peachtree Street in downtown Atlanta. **Record World** editorial and research staff members will be conducting the meeting and all radio and retail personnel in Atlanta and surrounding areas are welcome.

Topics to be discussed at the seminar include the compilation of the **Record World** charts, reporting techniques and the actual workings of the marketplace (Atlanta and surrounding cities). The meeting will begin with a buffet luncheon meeting and discussion session followed by a formal presentation. There will be an open bar during the entire affair.

Previous seminars have been held in Cleveland, San Francisco and Boston and all have been heavily attended by the top names in each market. **Record World** is continuing its policy of

(Continued on page 17)

Proof of that last statement is the fact that while other record companies were laying employees off and cutting back, CBS was busy promoting several of its key executives. Bruce Lundvall was promoted to vice president and general manager of the Columbia label; Ron Alexenburg to vice president and general manager of Epic.

Other key promotions were Stan Monteiro to vice president of promotion for Columbia; Steve Popovich to vice president of a&r for Epic; Jack Craig to vice president of marketing and Paul Smith, vice president of sales and distribution for CBS.

These promotions have given CBS a tightly knit very effective team to work the product. At the Grand Ole Opry convention in Nashville, it was announced that Tony Martell has been named

(Continued on page 22)

Nine Exit Shelter

■ LOS ANGELES — Nine staffers, including Shelter's field promotion representatives, have been dismissed from the label "for purely financial reasons," according to the company's general manager Ron Henry. The positions left vacant represent jobs that can all be assumed by Shelter's distributor, MCA, he added.

(Continued on page 67)

'Tommy' Honored



"Tommy," the Polydor soundtrack album of the Ken Russell motion picture, has been declared platinum by the label, signifying sales of one million units. Recently, Robert Stigwood, producer of the film, was presented with four platinum records, awarded to himself, Pete Townshend, Roger Daltrey and Elton John. Pictured from left at the presentation were Polydor executive Arnie Geller; Stigwood; Mike von Winterfeldt, Polydor vice president, a&r; and Dr. Werner Vogelsang, president of Polygram Corporation.

Showcase Rooms Breed New Talent As Diversity of Outlets Increases

By IRA MAYER

■ NEW YORK — One year ago New York concert promoters were carefully gauging their potential audience in a tight dollar market that had seen considerable rock and roll saturation. Today it is generally acknowledged that groups and managers are understanding in their feelings toward co-billing situations and playing smaller halls. Part of that, of course, is out of necessity — promoters simply won't take a chance in Madison Square Garden (or even small halls) as readily as they might have two and three seasons ago.

Small Venues

One year ago, though, there were also fewer viable small venues. The 400-seat Bottom Line was approaching its first birthday with an excellent track record while the somewhat older Reno Sweeney had established a regular clientele as a contemporary supper club catering to something of a "beautiful people" following. The Grand Finale was on a path toward a slightly less formal version of Reno's, booking the same kind of acts that were appearing on 13th Street (where Reno Sweeney is located)—people such as Alaina Reed and Novella Nelson. The Improvisation and Catch a Rising Star were the strongholds

for new performers (unsigned) to try their acts on stage.

New Clubs

In the course of the last 12 months, however, a number of new places have established themselves firmly as showcase outlets. Paul Colby's The Other End, on the site of the old Bitter End, uses mostly record company affiliated acts as headliners and local bands and comics to open. C.B.G.B., on the Bowery, recently hosted a 40-act week of new bands and continues to give its stage to such underground groups as the Ramones and Television. (It is also the place where Patti Smith first started gaining attention.)

The Ballrom added a stage to its already burgeoning restaurant about nine months ago and has featured such new talents as Judith Cohen and Jane Olivor, helping each to build a stage

(Continued on page 67)

ABC Appoints Pompadur VP, Asst. to President

■ NEW YORK—I. Martin Pompadur has been promoted to the newly created position of vice president and assistant to the president of American Broadcasting Companies, Inc., it was announced by Elton H. Rule, president. Pompadur also is a member of the Board of Directors of ABC, Inc.

(Continued on page 8)

12 Semi-Finalists Named by Song Fest.

■ LOS ANGELES — Twelve amateur and professional songwriters in the 1975 American Song have each been awarded \$5,000 and have been named semi-finalist. It was announced by Festival general manager Tad Danz.

Eligible For Grand Prize

Each semi-finalist now becomes eligible for the Festival's grand prize, totaling \$30,500, as well as the opportunity for the performance and recording of their material by some of the top artists in the music industry.

(Continued on page 67)

Motown Names Lushka Sales Vice President

■ LOS ANGELES—Mike Lushka, formerly national sales director for Motown Record Corporation, has been promoted to the position of vice president of Motown's sales division, it was announced by Barney Ales, executive vice president of the company.



Mike Lushka

Lushka will have his offices in the label's Los Angeles headquarters and will report directly to Ales.

GRC in Negotiations To Be Acquired

■ ATLANTA, GA.—Oscar Fields, vice president and general manager of GRC Records, has announced that the company has entered into negotiations to be acquired and subsequently relocate to "one of the major record centers." Fields stressed that he will remain with the company and that GRC will stay with its current independent distributors and retain its basic artist roster. In addition, the five music companies comprising the Thevis Music Group will be included in the transaction.

Indicating that he could make no further disclosures at this time, Fields stated that he believed consummation of the present discussions regarding the purchase of GRC Records and the Thevis Music Group were "a matter of weeks away from closing" and that a subsequent announcement would be made at that time.

Epic Names Jeffries Natl. Promo Dir.

■ NEW YORK—Ron Alexenburg, vice president and general manager, Epic and CBS Custom Labels, has announced the appointment of Jim Jeffries to the position of director, national promotion, Epic and CBS Custom Labels.

In his new capacity, Jeffries will be responsible for the overall coordination of the activities of the national promotion staff in supporting single and album product on Epic Records and the CBS Custom Labels. His responsibilities will include the activities of the Epic regional promotion marketing managers and local promotion personnel, while initiating and developing national promotion programs and campaigns for Epic artists and the artists on the CBS Custom Label rosters. In addition, Jeffries will maintain contact with radio reports, trade magazines, major programming guides and tip sheets, in giving direction to Epic's national promotion efforts. Jeffries will report directly to Alexenburg.

Prior to his appointment as director, national promotion, Epic and CBS Custom Labels, Jeffries most recently held the position of vice president, national promotions for the General Recording Corporation. Previously, he had served as regional promotion manager at Capitol Records in the southeast and later in the mid-

Broderick Named Dir. Of Springboard A&R

■ RAHWAY, N.J. — Springboard Records president Danny Pugliese has announced the appointment of Dick Broderick as director of artists and repertoire effective immediately.

Broderick spent some 15 years in the international division of RCA Records and later was vice president of international for MCA Records. For the past four years he has acted as music consultant to many firms in the industry as well as forming his

(Continued on page 69)



Jim Jeffries

west and he followed as national promotion coordinator with Bell Records for four years. Jeffries began his career in the broadcasting industry, which included announcing positions at WKNR in Detroit and WQXI in Atlanta. He was also music director and associate program director at WQXI.

Island Moves New York Office

■ NEW YORK—Charley Nuccio, president of Island Records and Herb Corsack, vice president and national sales manager, have announced that Island Records has moved its New York headquarters. The new complex, over three times the size of Island's previous office, is located on the eighth floor of the historic Carnegie Hall building. The address is: Island Records, 154 West 57th Street, Suite #810, New York, New York 10019. The office telephone number remains the same: (212) 757-5026.

Capitol Income Down

■ HOLLYWOOD, CAL.—Capitol Industries-EMI, Inc., at its annual meeting, reported net income of \$524,000 or \$.16 per share, on sales of \$33,865,000 for the first quarter of fiscal 1976. This compares to net income of

(Continued on page 77)

Bogart and Holmes Form Chocolate City

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, and Cecil Holmes, vice president of Casablanca, have announced the formation of Chocolate City Records. Bogart and Holmes have been together for the past 12 years, first at Cameo-Parkway and then at Buddah, and both were among the founders of Casablanca.

Bogart stated that the new label will be distributed in the U.S. and Canada by Casablanca and the first release, a single by the Players, "Find My Way," is scheduled to ship next week.



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Powerhouse Picks

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

Staple Singers (Curtom) "Let's Do It Again."

Exploded in sales out of Detroit a few weeks ago and now attains national attention with major market adds in San Francisco and Memphis. Also coming on very strong in sales in the south.

Simon and Garfunkel (Columbia). "My Little Town."

On and cookin' at three quarters of the key stations in the country after only three weeks of release. A natural!

ERIC CARMEN

Will Stun You!



A Brilliant New Album
On Arista Records

U.S. Tour Planned for Bette Midler

■ NEW YORK—Bette Midler will embark on a nation-wide tour on December 10 covering 20 cities with 80 performances, it was announced by Aaron Russo, Ms. Midler's personal manager and producer for the cross-country swing.

The highlight of the four month tour will be the six night stand at the Dorothy Chandler Pavillion in Los Angeles, December 26 through New Year's Eve.

The Atlantic record artist recently scored with her Broadway show, "Clams on the Half Shell Revue," which was extended

Arista Releases 12

■ NEW YORK—Gordon Bossin, VP, marketing for Arista Records, has announced the company's first major fall release, consisting of 12 new albums. Included in the album product being released over the next three weeks are Barry Manilow's "Tryin' To Get The Feeling," "From South Africa To South Carolina" by Gil Scott-Heron and Brian Jackson, and "Skybird" by Tony Orlando and Dawn.

In addition come the solo debut albums by former Raspberries lead singer and composer Eric Carmen (produced by Jimmy Ienner) and Terry Garthwaite, (formerly of Joy of Cooking). Patti Smith makes her recording debut with an album entitled "Horses."

The Arista fall release also includes percussionist Airtó's "Identity," a new album from Melanie, "Sunsets And Other Beginnings," the premiere solo offering by songwriter Joel Zoss and "Marching In The Street" by drummer Harvey Mason.

In the progressive music category Arista will release "Five Pieces, 1975" by saxophonist/composer Anthony Braxton, and "Urszula" by the unique vocalist Urszula Dudziak. In the critically acclaimed Arista/Freedom series, eight albums have been released including recordings by such artists as Randy Weston, Albert Ayler, Archie Shepp, The Art Ensemble of Chicago, Charles Tolliver and Frank Lowe.

The new albums are supported by the thrust of Arista's fully coordinated national sales and marketing campaigns, featuring preview information kits, special display materials, posters, and merchandising aids for in-store use.

Starship Platinum

■ NEW YORK — "Red Octopus," by Grunt recording artists Jefferson Starship, has been declared a platinum album by RCA Records, signifying sales in excess of one million units.

from four to 10 weeks after establishing a new one-day Broadway box office sales record of over \$212,000 as well as selling out the entire run prior to opening, setting a 10 week record gross of \$1,800,000. (The record she broke was the one she set in 1973 for her Palace Theatre engagement.) She also has two gold albums to her credit.

Waxie Maxie Reports Most Successful Year

■ WASHINGTON, D.C. — Waxie Maxie Quality Music Co., a major Washington retail phonograph record and tape retailer, has completed its most successful year, in terms of both sales volume and profits. Earnings for the 12 months ended July 31 totaled \$212,661 (85 cents a share), up 90 percent from \$112,227 (44 cents) a year earlier.

Sales rose 19 percent to \$3.5 million and the firm declared its first cash dividend in history—20 cents a share, payable Oct. 30 to holders of record Oct. 10.

Ian Fall Tour

■ NEW YORK—Columbia recording artist Janis Ian has set a 25 concert-25 city, east coast tour that extends from October 29 through December 14 including Boston's Symphony Hall, October 31 and Carnegie Hall, December 12.

RCA To Record 'Overtures' Soundtrack

■ NEW YORK—RCA Records will record the original Broadway cast album for the Harold Prince-Stephen Sondheim new Broadway-bound musical, "Pacific Overtures." The announcement was made by Kenneth Glancy, president, RCA Records.

Sondheim & Prince

Sondheim wrote the music and lyrics for the new musical and once again the Harold Prince-Stephen Sondheim team will collaborate, since Prince will both direct and produce the show. The bok is an original story by John Weidman, a 29-year-old recent law graduate who is on a leave of absence from the editorial staff of the National Lampoon.

The story covers the years following Commodore Matthew Perry's opening of Japan to the West in 1853 and the effect of that opening on the culture and lives of two families. It has an all-Asian cast.

Choreography will be by Patricia Birch; scenery is by Boris Aronson; costumes have been designed by Florence Klotz; Tharon Musser is director of lighting; orchestrations are by

Rogan Joins Scepter

■ NEW YORK—Scepter Records president Florence Greenberg has announced the appointment of Tom Rogan as national director of pop promotion for Scepter and all associated labels. Rogan began his career in the industry with Capitol Records, where he dealt with sales promotion in the east. From there he went to Liberty-United Artists Records as east coast promotion director, later moving to the position of national sales and promotion director at Bob Crewe productions. After seven years with Crewe, Rogan was appointed east coast promotion coordinator for Motown Records. Most recently Rogan was with London Records.



Tom Rogan

Jonathan Tunick; musical director is Jaul Gemignani and dance music arrangements are by Daniel Troob.

Shepard Produces

Heading a cast of 28 performers will be Mako and Soon-teck Oh. The show opens at the Shubert Theatre in Boston on November 11 after two previews, then moves to Washington's Kennedy Center for an opening December 4 after two previews. Its New York stand begins with previews starting December 31, and opening night is scheduled at the Winter Garden Theater on January 11.

The original cast album will be produced by RCA by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, who also produced the London recording of "A Little Night Music." The score is being published by Tommy Valando.

'Fame' Gold

■ NEW YORK — RCA Records' artist David Bowie has been awarded a gold record for his single recording of "Fame" by the RIAA.

WB Plans Promotion On Little Feat Album

■ LOS ANGELES—Extensive print and time buys and tour support have been set by Warner Bros. as part of the promotional campaign that will back the new Little Feat lp, "The Last Record Album." Eddie Rosenblatt, VP of sales and promo for the label, termed the campaign "a major priority project for an act whose time has come." The Little Feat tour is already under way.

Total Commitment

Senior vice president and creative services director Stan Cornyn characterized Little Feat as a group the label "has been grooming through five albums. Each of their lps has enjoyed greater sales and all indications are that 'The Last Record Album' will be their biggest. Since the album was originally scheduled for release, Warners has twice doubled its initial production order in response to retail anticipation of the record. All branches of creative services are totally committed to this release."

Xmas Releases Set by Atlantic

■ NEW YORK — Heading Atlantic's Christmas release schedule in 1975 is a new single by the Jimmy Castor Bunch, their version of Mel Torme's "Christmas Song" b/w "Silver Bells." The single, not included on any Jimmy Castor Bunch album, was released October 20. Pursuant to the release, Castor announced that he will record an entire album of Christmas tunes next year, for release prior to the '76 Christmas season.

A number of additional Christmas season recordings will also be made available by Atlantic within the next few weeks:

Donny Hathaway's "This Christmas" b/w "Be There," originally released in 1970, will be re-issued; Otis Redding's "Merry Christmas Baby" b/w his version of Irving Berlin's "White Christmas," from 1968, will be re-issued—that single, as well as such tunes as "Jingle Bells," "The Christmas Song," "Silver Bells," and "What Are You Doing New Year's Eve" (composed by Frank Loesser), done by the likes of King Curtis, Booker T and the MG's, and many others, will be available to dealers in the special-order Atco album, "Soul Christmas," not listed in any catalogue.

Reissue

Additionally, Atlantic will re-issue the single by Clyde McPhatter and the Drifters, "White Christmas" b/w "Bells Of St. Mary's," originally released for the 1953 Christmas season.

Something He Said



Richard Pryor holds up the gold record presented him for his most recent Reprise album, "Is It Something I Said?," certified by the RIAA last week as having sold 500,000 units. Assisting Richard at the luncheon honoring him at Los Angeles' Total Experience club are Warner Bros. vice president, director of black music marketing Tom Draper and Warners president Joe Smith.

Pompadur Promoted

(Continued from page 3)

Pompadur joined the ABC Television Network in February, 1960, after two years of private law practice in Stamford, Conn. With the exception of a brief period during 1961, he has been associated with ABC since that time. A 1955 graduate of Williams College, he received a law degree from the University of Michigan Law School in 1958. He is a member of both the New York and Connecticut Bars.

O'Connell To Address B'nai B'rith Lodge

■ NEW YORK — David O'Connell, president of Phonodisc, Inc., will address the Music and Performing Arts Lodge of B'nai B'rith as guest speaker on Monday, November 3. The announcement was made by lodge president Toby Pieniek (RCA). The meeting is open to the music industry and will be held at the Central Synagogue at 123 East 55th Street, New York City, beginning at 5:45 p.m.

The appearance by O'Connell will be part of the lodge's "An Evening With . . ." series which draws upon key music industry executives as speakers. O'Connell will discuss the corporate philosophy of the music industry, domestic and worldwide, in terms of distribution and high finance. During his fifteen years in the music industry, O'Connell has built an extensive background. He was most recently the CPA in charge of finance for Mercury Records before becoming president of Phonodisc, Inc.

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Ten Prizes Offered At Pompadur Dinner

■ NEW YORK — Ten \$500 gift certificates from one of New York's most fashionable stores will be awarded this year at the Tenth Anniversary Dinner/Dance of the Music Industry Division of United Jewish Appeal/Federation of Jewish Philanthropies honoring I. Martin Pompadur, vice president and assistant to the president of American Broadcasting Companies, Inc. The formal dinner will be held on Saturday, November 1 at the New York Hilton.

Formal Evening

The ten prizes are double the number of certificates awarded in past years and will be awarded just before the end of the gala evening; winners must be present. The formal evening begins at 7 p.m., with cocktails and buffet in the Grand Foyer of the Hilton, followed by dinner in the Grand Ballroom. Les Elgart and Tito Puente will provide music for dancing throughout the entire evening.



Howard Cosell, star of "Saturday Night Live," visited I. Martin Pompadur, vice president and assistant to the president of American Broadcasting Companies, Inc., to discuss next Saturday's (Nov. 1) UJA/Federation of Jewish Philanthropies dinner honoring Pompadur as the Music Division's "Man of the Year." Cosell, who will serve as host for the dinner, was delighted to find a copy of his book in Pompadur's office.

THE COAST

By BEN EDMONDS

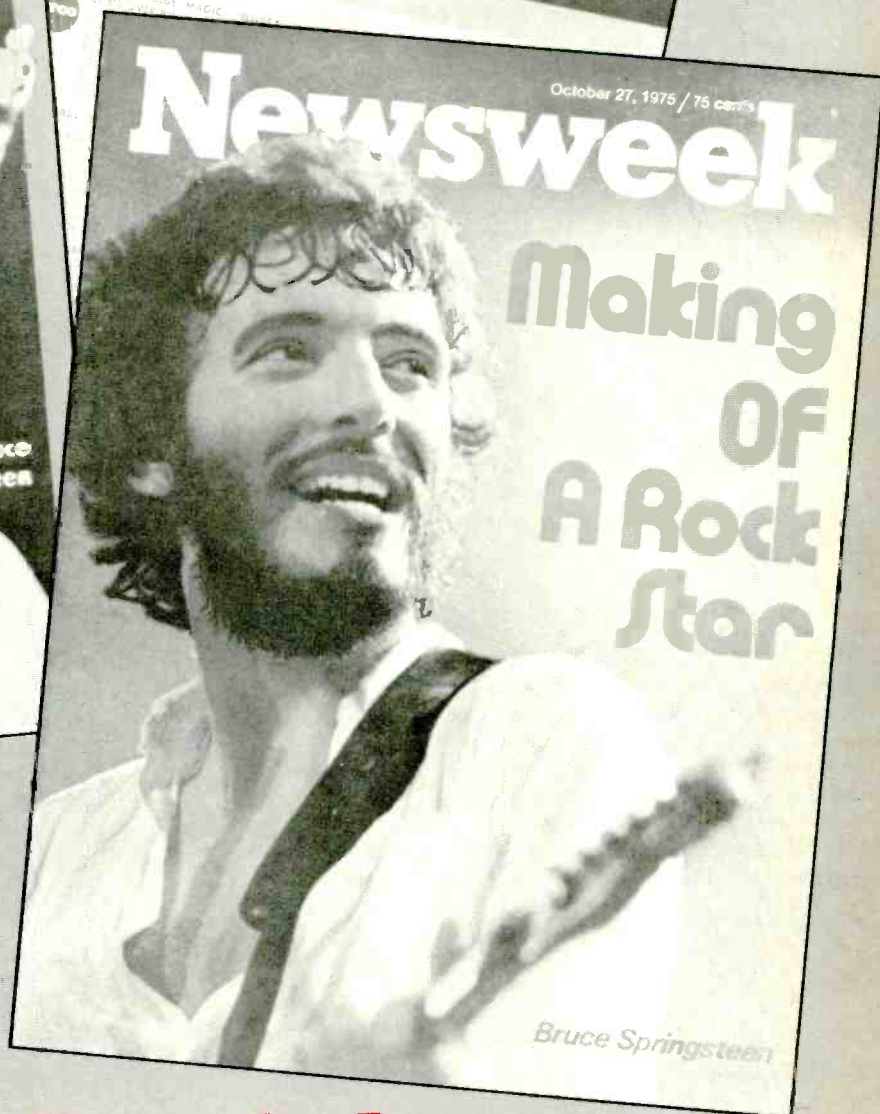


■ THE BOSS IS BACK: Last week was officially proclaimed "Bruce Springsteen Week" (by me), as our hero took over the Roxy and proved to Los Angeles what most of the rest of the country already knew: if you strip away all the talk, countertalk and weekly newsmagazine cover stories, you'll find the most impressive rock & roll show currently on the road. The only people who were disappointed were the cantankerous few who came fully prepared to be dissatisfied with anything less than the Last Supper. Bruce Springsteen is *not* something you've never seen before; he's simply seeing it the way you've always wanted to see it. Robert Hilburn of the LA Times reported the Roxy's Elmer Valentine as saying "I know a lot of performers are going to be angry at me for saying it, but Springsteen is the most exciting act I've ever presented." That's quite a mouthful, when you consider that Mr. V's Whisky A Go Go hosted over the years electrifying performances by the likes of the Byrds, Doors, Buffalo Springfield, Allman Brothers, Iggy Pop and Led Zeppelin. After witnessing a set, Russ Regan, the man who was instrumental in the development of Elton John and Neil Diamond, opined "I'd heard a lot of talk about hype and so forth, but this guy's for real. He's a genuine superstar." He then went on to call Springsteen's E Street Band the most energetic and powerful band he'd ever seen. During his four night stand, Bruce was scrutinized by the likes of Cher and Gregg Allman, Al Kooper, Jack Nicholson, Robert DeNiro, Neil Diamond, Ahmet Ertegun, Warren Beatty, Joe Smith, Al Teller, Joni Mitchell, Jackson Browne (he came back a second night), Carole King, Ryan and Tatum O'Pressparty, John Kay, Denny Cordell, Minnie Riperton, Richard Carpenter, Wolfman Jack, Martin Scorsese, Nils Lofgren and Peter Boyle. (And where, we wonder, was David Bowie, the first major figure to recognize Springsteen by recording two of his songs, though they've yet to be released.) K-WEST broadcast one of the evenings live, and received several hundred calls, many of them from young girls demanding to know where Bruce was staying. "We got the biggest reaction since the station went on the air," said K-WEST's David Perry. "It was an event that was good radio as well as being a great performance." CBS had a closing nite party above the Roxy so exclusive that even the stuperstars couldn't get in; it was a company function prompted by the fact that Irwin Segelstein, Walter Yetnikoff and Bruce Lundvall had flown in to catch the last act. One evening Bruce dedicated his version of Carole King's "Goin' Back" to its author, the Byrds and Nils Lofgren, and was visited backstage by a suitably complimented Carole after the show. He also spent some time with Jackie DeShannon, whose "When You Walk In The Room" (a minor mid-Sixties hit for the Searchers) is one of the highlights of his show. The most historic encounter during Springsteen Week, however, came when Bruce accepted an invitation to visit a session run by his long-time idol Phil Spector. Phil was cutting a single that evening with Dion, whom Springsteen's guitarist, Miami Steve Van Zandt, had put in a year playing behind. So Bruce and Miami Steve arrived at Gold Star Studios (where Phil cut many of his greatest records and Brian Wilson built "Good Vibrations") right on the appointed minute, Bruce saying "I wouldn't miss this for the world. I've loved this man and his music since I was 15 years old." When Spector arrived shortly afterward, the affection was reciprocated. "It's a pleasure to meet you," said Phil, "you're a great talent." During the course of the five hours Bruce spent at the studio, he got a full taste of Phil's playful slash technique. "OK musicians," he'd announce from behind the board, "Bruce Springstreet is here." Or later, "How could a kid like you be a wasp with such a Jewish name? Is that Springstein or Springsteen?" Through all of it, the two of them are said to've gotten along famously. After Bruce had left, Melody Maker's Harvey Kubernick remarked to Spector that the meeting was like Sandy Koufax being introduced to Don Sutton. "Well that's interesting," Phil shot back, "but it's more like Babe Ruth and Hank Aaron."

THE BITCH WAS NEVER GONE: Elton John, normally so pleasant and nice that he probably could make millions as a hired companion for elderly women and retired heads of state, got his rare licks in at the Oakland show last week. He introduced the song "Bitterfingers" as being about having to prostitute oneself in order to earn a living, writing music he didn't care for to meet the demands of artists he didn't believe in. "I don't think I've done

(Continued on page 70)

Last Week's Cover Story...



Coverage Where It Counts



Dedicated To The Needs Of The Music/Record Industry

'Treemonisha': Worthy of Celebration

■ NEW YORK — "Treemonisha," the Scott Joplin opera composed in 1907 and mounted in a full production for the first time in 1972, has arrived at Broadway's Uris Theater in last year's Houston Grand Opera production. It's very presence is worthy of celebration.

It matters little whether "Treemonisha" is looked upon as folk opera or Broadway musical. It has the characteristics of both and succeeds on both levels. If the libretto suggests a certain simplicity, it is nonetheless timely and engaging. If the sets and costumes are more lavish than Joplin could ever have conceived, it is but window dressing that is still in keeping with the spirit of Joplin's musical and textual statement.

The score is clearly classically rooted—not only does it require true operatic voices, but one hears snatches of late 19th century composers and observes the manner in which Joplin follows the operetta form. Carmen Balthrop, in the title role; Betty Allen as Monisha, her mother; Ben Harney as Zozetrick the sorcerer; and Edward Pierson singing the role of Parson Alltalk each bring strength in their singing and acting. And the entire company—more than 50 strong—contributes enormous energy to the choral singing and and jubilant dance numbers.

Windsong Opens Offices

■ NEW YORK—Harold A. Thau, president of the newly formed Windsong Record Label, has announced that as of November 15, the company will have offices in the Burlington Building, 1345 Avenue of the Americas, New York City. The Windsong offices will occupy a half-floor in area of the New York skyscraper.

"Windsong Records also will have offices in Los Angeles," Thau said, "but for the present the company will be based here, near the main offices of our manufacturer and distributor, RCA Records."

Windsong was officially formed four weeks ago by John Denver, Jerry Weintraub, Milt Okun and Thau.

'Midnight Special' Set For Elton Show

■ LOS ANGELES — Burt Sugarman's "Midnight Special" salute to MCA recording artist Elton John will air nationwide on Friday, October 31, 1975 on NBC-TV. The specially prepared history of Elton John's career traces the star's background from his first American engagement at the Los Angeles Troubadour five years ago through to the present.

The story? A simple tale of a young black girl, the only educated member of her community, who proves her ability to lead her people from the bondage of ignorance. She is abducted by a sorcerer and saved by her friends, returning home a living Joan of Arc.

Gunther Schuller

Gunther Schuller, who created much interest in Joplin and ragtime with his recording, "Red Back Book," and who orchestrated the score and conducts the orchestra, can be credited with putting Joplin's work in a contemporary, palatable context without losing touch with what one would imagine to have been the composer's own intentions. And again, set and costume designer Franco Colavecchia, if occasionally going for the obvious effect (a high school-like rainbow that opens during the "A Real Slow Drag" finale, for example), generally sustains visual interest when "Treemonisha" itself might otherwise drag. Finally, director Frank Corsaro ties it all together making the sorcerers, crocodiles and scarecrows look as natural on the Uris stage as would Dolly Levi.

Predating Gershwin's "Porgy and Bess" by almost 30 years, Joplin had truly absorbed a variety of influences and presented a vision of human liberation that was indeed ahead of its time. That Joplin died frustrated in his efforts to see "Treemonisha" staged is a tragedy. That others can finally see and hear it today is a measure of society's belated growth.

Ira Mayer

Tucker Band 14K



Capricorn Records recently celebrated the certification of The Marshall Tucker Band's first gold record with a reception following the group's concert at the Santa Monica Civic. Backstage after The Marshall Tucker Band's performance, Phil Walden, president of Capricorn Records, and Frank Fenter, label executive vice president, presented the band with a gold record for their first album, titled "The Marshall Tucker Band." Their current lp, "Searchin' For A Rainbow," is listed at 20 on the Album Chart. Pictured at the presentation, from left, are: Fenter, Paul Riddle (MTB), Paul Hornsby, Tommy Caldwell (MTB), George McCorkle (MTB), Doug Gray (MTB), Toy Caldwell (MTB), Walden, Bunky Odom, Alex Hodges (president of the Paragon Agency), Jerry Eubanks (MTB) and Joe McConnell.

'76 for '76' Program Instituted by London

■ NEW YORK — Herb Goldfarb, vice president in charge of sales and marketing for London Records, has announced a major stocking program by the label for the Christmas season. The program is named "76 for '76," and consists of the 76 top-selling pop albums 76 top-selling Phase 4 lps, and 76 top-selling opera/classical lps, for a total of 228 of the all time, best selling albums in the London catalogue.

Special order forms are planned to stimulate sales through the Christmas season and the restocking program will be in effect from October 20 to November 28.

Included in the program are such artists as the Rolling Stones, ZZ Top, Bloodstone, David Bowie, John Mayall, Mantovani, the Moody Blues, Justin Hayward and

John Lodge, Ray Thomas, Graeme Edge, Al Green, the Bill Black Combo, Ten Years After, Cat Stevens, Tom Jones, Engelbert Humperdinck, Savoy Brown, 10cc, Bernard Herrmann, Ted Heath, Frank Chacksfield, Lorin Maazel, Zubin Mehta and Joan Sutherland.

ABC Retail Names 2

■ FAIRFIELD, N.J. — Ed Schacher has been named western regional manager and Alan Storey has been named southeastern regional manager for ABC Wide World of Music Stores, it was announced by Jack Cohen, general manager for the retail chain.

As western regional manager, Schacher will be responsible for the four Retail Record stores located in Seattle, Washington. He will be based at the University store in that city.

As southeastern regional manager, Storey is responsible for Wide World of Music stores in Birmingham, Alabama, Orlando, Florida, and Hampton, Virginia. He will continue to be based at the retail store in Brookwood Village Mall in Birmingham, Alabama.

First Utopia Release Announced by RCA

■ NEW YORK—The first release of albums on the newly-formed Utopia label, manufactured and distributed worldwide by RCA under agreement with the Gomersky/Eggers Music and Information Company, has been announced by Mort Weiner, director of Custom Labels at RCA Records.

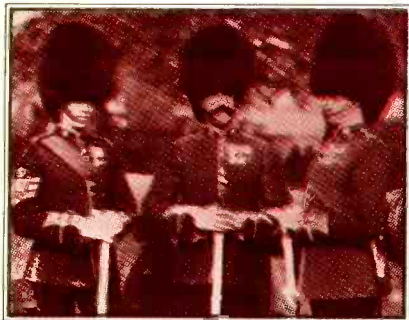
Designated as October specials and due in record outlets by November first are "Sunset Glow" by Julie Tippetts and "Magma Live," specially-priced two record set of an in-person performance by the European band.

Graeme's Got the London Edge



Graeme Edge, drummer for the Moody Blues, recently completed a three week promotional tour of the U.S. for his debut solo album, "Kick Off Your Muddy Boots." Edge visited six cities, met with program directors, disc jockeys, distributor personnel and press to talk about his London-distributed Threshold album. The London team, pictured above in the Milton Berle Room of the Friars Club in New York, includes, from left (bottom row), Don Wardell, London's director of creative services; Bill Miller of Management III; London's national promotion manager Herb Gordon; Wardell's assistant Annie Adams; Gary Willet of London's sales department; Jack Welfeld, London's director of special projects; Phil Wesen, branch manager of London Records Distributing Corp.; (middle row) Sy Warner, London's national sales manager; Barbara Pepe, director of publicity; Graeme Edge; Walt Maguire, vice president of a&r; Dan Joseph, director of press information; (top row) Gerry Hoff, president of Threshold and independent promotion man Herb Rosen.

The main streets of London shimmer like the crown jewels, hiding the cobblestoned, litter-strewn alleyways few dare to walk.



For this is the domain of Back Street Crawler. Raw, dirty, powerful, Back Street Crawler grabs you and won't let you go.



Back Street Crawler, featuring Paul Kossoff,



Terry Wilson-Slessor, Tony Braunagel, Terry Wilson and Mike Montgomery. Now invading America with their amazing new album,



The Band Plays On.

SD 36-125

On Atco Records & Tapes.
Produced by Back Street Crawler for Oak Records, Ltd.



Give the Gift of Music

BACK STREET CRAWLER

JOE COCKER—A&M 1758

FORGIVE ME NOW (prod. by Jim Price)
(American Broadcasting, BMI)

The combination of Matthew Moore and Cocker has accounted for a lot of good music; like here, where Joe delivers a stylized, emotive ballad.

DONALD BYRD—Blue Note BN
XW726 Y (UA)

CHANGE (MAKES YOU WANT TO HUSTLE) PART 1
(prod. by Larry Mizell & Fonce Mizell)
(Alrubby, ASCAP)

This jazzman and Blackbyrds mentor scores in his own right, blowing his horn to a rhythmic dance number.

DARYL HALL & JOHN OATES—

RCA JH10436

ALONE TOO LONG (prod. by Christopher Bond)
(Unichappell, BMI)

Look for this duo to pick up heavy r&b play with a high harmonied track from their recent album. A most pleasing and sensuous effort.

DAN FOGELBERG—Full Moon 8 50165
(Epic)

NEXT TIME (prod. by Dan Fogelberg)
(Hickory Grove, ASCAP)

This tunesmith does it all here on a "Captured Angel" track. Lifting country feel is emphasized through a sweet, pop arrangement.

LALO SCHIFRIN—

A&M 1756

THE MASTER GUNFIGHTER (prod. by Lalo Schifrin)
(Snake in The Sun, BMI)

A movie theme that everyone should be familiar with in the near future is this expansive and moving melody. Lalo has put it all together!

TRACY NELSON—MCA 40479

SWEET SOUL MUSIC (prod. by Bob Johnston)
(Sorn/Jellyroll, BMI)

A Roger Troy-Mike Bloomfield song provides the bouncy framework for Tracy to exercise her gutsy vocal prowess. A hard hitter.

ACE SPECTRUM—Atlantic 3296

KEEP HOLDING ON (prod. by Ed Zant & Tony Sylvester) (A-Dish-A-Tunes, BMI)

The group's most memorable song yet is an uptempo scorcher featuring their fine harmony sound over a solid base. Good crossover possibilities.

LOVE SOUNDS—Pye 71039

EB TIDE (prod. by Tony Hatch)
(Robbins, ASCAP)

Another classic composition given the disco treatment is this theme by way of the U.K., with whispering vocals and a steady underlining beat.

MFSB—Philadelphia Intl. ZS8 3578

THE ZIP (prod. by Kenneth Gamble, Leon Huff & Jack Faith) (Mighty Three, BMI)

A sneak preview from the new "Philadelphia Freedom" lp assures us that the group's instrumental wizardry is as pungent and sparkling as ever.

THE ALLMAN BROTHERS—Capricorn
CPS 0246 (Warner Bros.)

LOUISIANA LOU AND THREE CARD MONTY JOHN
(prod. by Johnny Sandlin & The Allman Brothers) (No Exit, BMI)

A "Ramblin Man" styled tune extracted from "Win, Lose or Draw" should propel the group chartward.

STARWOOD—Windsong JH 10407
(RCA)

SHOWDOWN (prod. by Starwood & Mickey Crofford) (Windstar, ASCAP)

Group does it the Rocky Mt. way with a country-tinged song. Not the ELO tune, but a "clear as country air" number from their "Homebrew" lp.

U.S. 1—

Private Stock 045

BYE BYE BABY (prod. by Joey Levine & Marc Bellack) (Crushing/Crazy Chords, BMI)

Joey Levine of Reunion fame has masterminded this lighthearted effort—a curious combination of pop and pomp that should send him up the charts again.

MANFRED MANN'S EARTH BAND—

Warner Bros. WBS 8152

SPIRIT IN THE NIGHT (prod. by Manfred Mann & Earth Band) (Laurel Canyon, ASCAP)

The dynamics added to the Bruce Springsteen tune turns the song into an aggressive hard rocker. This edited lp cut is the group's best yet.

THE CHEQUERS—Scepter SCE 12412

UNDECIDED LOVE (prod. by John Mathias)
(Midland, BMI)

A decidedly strong instrumental from John Mathias; a sweeping ballad with a chugging beat. Excellent production leaves nothing desired.

TINA TURNER—UA XW 724Y

WHOLE LOTTA LOVE (prod. by Denny Diante & Spencer Proffer) (Superhype, ASCAP)

Tina's interpretation of the Zeppelin classic is a seductive tempest of energy and feeling on the verge of explosion. One of Tina's best vocals in a while.

SPIRIT—Mercury 73722

HOLY MAN (prod. by Randy California)
(Square Snuff, BMI)

The group that has always been a step ahead of most, gives a whispering incantation in a folky vein, telling us we're all holy men.

BAZUKA—A&M 1744

LOVE EXPLOSION (prod. by Tony Camillo)
(Tonob, BMI)

The follow-up to "Dyn-o-mite" is another danceable item featuring a stirring horn chart. Group is set to explode again all over the charts.

EDDIE DRENNON & B.B.S. UNLIMITED—

Friends & Co. T 124

LET'S DO THE LATIN HUSTLE (prod. by Eddie Drennon) (pub. not listed)

A breezy instrumental theme sets the tempo for doin' the hustle—this time, the Latin way. This one's set to dance its way up to the charts.

THE WING & A PRAYER FIFE AND DRUM CORPS.—Wing & A Prayer HS 103

(Atlantic)

BABY FACE (prod. by H. Wheeler & S. Scheaffer)
(Warners, ASCAP)

As the name of the group suggests, this is a marching band version of the song. Disco slant instills a contemporary feel.

KENNY STAR—

MCA 40474

THE BLIND MAN IN THE BLEACHERS (prod. by Snuffy Miller) (Tree, BMI)

The Sterling Whipple tune that was just covered by David Geddes has also been given a countrified treatment by Starr. Either way, a hit!

FLYING BURRITO BROTHERS—

Columbia 3 10229

BUILDING FIRES (prod. by N. Putnam & G. Spreen)
(Dan Penn/Easy Nine/Soundtown, BMI)

The group's recent reformation was a boost for honky tonkers everywhere. Here they show they haven't lost their touch for the sincere, sizzling ballad.

JOE TEX—Dial D 1155 (Mercury)

MY BODY WANTS YOU (prod. by Buddy Killen)
(Tree, BMI)

Having made a noticeable comeback with "Powerful Love," Joe follows it with a funky novelty song, recalling his "I Gotcha" style.

TRINI LOPEZ—Private Stock 044

SHA-LA-BOOM-BOOM-YEAH (prod. by Tri-Lo Prod. & Stan Silverberg) (Unart, BMI)

Returning to the sound that was so successful for him in the early '60s, Trini gives the Jeff Barry-Bobby Bloom song a Latino workout.

TROOPER—MCA 40480

GENERAL HAND GRENADE (prod. by Randy Bachman) (Little Legend/Legendary, BMIC/BMI)

A spirited, shuffling track with a rhythmic hook reminiscent of the Doobies or BTO. A great wake-up number!

Al Green's
new single is
"Full Of Fire"

And how!



#2300

Hi BY APPOINTMENT TO LONDON

Produced by Willie Mitchell

NIGHTHAWKS AT THE DINER

TOM WAITS—Asylum 7E-2008 (7.98)

A very special record that demands to be listened to, not just played. With a jazz quartet Waits' beat songs, poems and monologues take on musical unity that carries through two lps with amazing humor and vision. "Eggs and Sausage" and "Warm Beer and Cold Women" are excellent cuts, but listen all through.



TONY BENNETT SINGS . . . 'LIFE IS BEAUTIFUL'

Improv 7112 (6.98)

Bennett debuts his own label with a song specially composed and written for him by Fred Astaire and Tommy Wolf, "Life Is Beautiful." The rest are the usual assortment of high quality standards performed to the backing of a trio led by Torrie Zito. An auspicious debut by a proven champ.

DRAMA V

DRAMATICS—ABC ABCD 916 (6.98)

"I Was the Life of the Party," "Things Are Changing" and "I'm Gonna Love You to the Max" are a three-way delight following each other on the first side. The close harmonies and heavy rhythmic core blend in what has become the Dramatics' seemingly effortless hit pattern. "I'll Make It So Good" fits the mold perfectly, too.



THE CAR OVER THE LAKE ALBUM

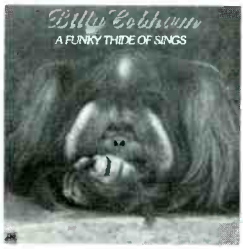
OZARK MOUNTAIN DAREDEVILS—A&M SP-4549 (6.98)

Less specifically a country-flavored album than their previous efforts, more along the lines of a solid late-'50s rock and roller. "Thin Ice" and "Keep On Churnin'" establish a firm direction for the Daredevils, one they keep to without losing their joyous spirit of freedom.

A FUNKY THIDE OF SINGS

BILLY COBHAM—Atlantic SD 18149 (6.98)

Side one is a strong return to the Cobham sound of "Spectrum" and "Crosswinds"—pulsating rhythms punctuated by strong guitar, keyboard and horn solos. Indeed, the Brecker Brothers accentuate the melodic lines punching things up with great vigor. "Panhandler," "Sorcery" and "Thinking of You" highlight.



MAKING FRIENDS

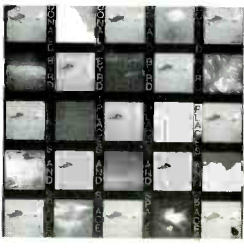
BILL WITHERS—Columbia PC 33704 (6.98)

Bill Withers has been away from the recording and performing scene for too long. He returns now, however, with an entire set equal to the best of his previous efforts—a vocalist with a warm expressive voice and a lyricist with an ear for touching songs of love. Listen to "The Best You Can" and "I Love You Dawn."

MIRRORS

PEGGY LEE—A&M SP-4547 (6.98)

With her recent opening at New York's Persian Room Ms. Lee debuted a new act featuring material from this Leiber & Stoller production. L&S have provided nine songs in a variety of moods making "Mirrors" a complete show. "Ready To Begin Again," "Prof. Hauptmann's Performing Dogs" and "Tango" top.



PLACES AND SPACES

DONALD BYRD—Blue Note BN-LAS49-G (UA) (6.98)

Byrd makes a concerted effort to insure reaching the disco crowd and will succeed from the opening bars of "Change (Makes You Want to Hustle)." Indeed, "Night Whistler" is the sole cut reminiscent of Byrd's early work. "Wind Parade" and "Dominoes" will join "Change" on the dance floors.

TERRY

TERRY GARTHWAITE—Arista AL 4055 (6.98)

Joy of Cooking gave rise to much good music and the short-lived duo of Terry and Toni (Brown). Ms. Garthwaite is now a solo artist sounding alternately like Ella Fitzgerald ("Robbin's Nest"), Billie Holiday ("Changing Colors") and Janis Joplin ("What It'll Do")—something for every time of the day for FM progressives.



LISZTOMANIA

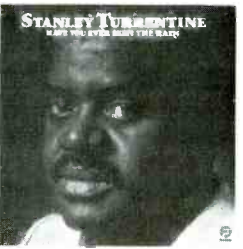
Soundtrack—A&M SP-4546 (6.98)

With a score drawn from the works of Liszt and Wagner, and adapted and arranged by Rick Wakeman, "Lisztomania" is magisterial in the most grandiose sense. As the Ken Russell film attracts new followers the Wakeman and Roger Daltrey performances here will follow suit. To be sure, though, this album stands on its own.

HAVE YOU EVER SEEN THE RAIN

STANLEY TURRENTINE—Fantasy F-9493 (6.98)

The tenor saxman takes on a full-bodied string section that drifts in and out on the melodic "T's Dream," focusing attention on the soloists. Among the featured: Freddie Hubbard, Ron Carter, Jack De Johnette, Patrice Rushen and David T. Walker. Turrentine's already steady following will surely continue to grow.



YOU

ARETHA FRANKLIN—Atlantic SD 18151 (6.98)

The svelte Ms. Franklin carries her new image on the cover and in the sleeve. Tom Scott adds special excitement on "Without You" with an easily identifiable sax solo. The current single, "Mr. D.J. (5 For the D.J.)," and "You" represent the upbeat and ballad sides of soul, "As Long As You Are There" the spoken/gospel.

GREATEST HITS

SEALS & CROFTS—WB BS 2886 (6.98)

The close high harmonies and electric mandolins and fiddles are the heart of the Seals and Crofts sound—gathered here in a collection of some of the duo's more favored tunes. "Summer Breeze," "We May Never Pass This Way Again," "Hummingbird" and "Diamond Girl" are among the gems in this setting.



ROCKY

AUSTIN ROBERTS—Private Stock PS 5000 (6.98)

Titled after Roberts' hit single of the same name, this collection includes several strong follow-up possibilities: "I Can See Love" in the same vein as "Rocky," and "Children of the Rain" and "You're A Beautiful Place to Be," both slower and closer to a ballad form.

(Continued on page 84)



ZAPPA / BEEFHEART

MOTHERS

BONGO FURY

LIVE IN CONCERT AT ARMADILLO WORLD HEADQUARTERS

AUSTIN, TEXAS

May 20th & 21st, 1975

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Available on DiscReet Records & Tapes DS 2234

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Herb Alpert on the Music Scene Today

■ *Herb Alpert is unquestionably one of the most successful and diversified entertainers on the music scene today. As the leader of the Tijuana Brass in the sixties he recorded a series of hit records and albums resulting in unprecedented sales during that era. His albums have sold over 40 million units to date and at one time he had four albums in the top 10. In 1962, Alpert, along with his partner Jerry Moss, formed A&M Records, an independent record company that quickly became a major force in the music industry. In 1969, for a variety of personal reasons, Alpert stopped recording and performing for approximately five years, although he did continue to be active at A&M. Herb Alpert has now returned in full force to the entertainment industry, with the release of a new album, a nationwide sold-out concert tour, and the initiation of a quality jazz series for the label, Horizon.*



Herb Alpert

Record World: About Horizon Jazz—why has A&M created a jazz series?

Herb Alpert: For me, Horizon is a dream come true. I love jazz and I always wanted to be able to open doors for guys who deserve to be heard. I don't really believe in musical labels, so we're not just talking about jazz per se; what we are talking about is uninhibited music; albums by artists who have a real feel for what they want to express. You won't be able to listen to these albums in 10 seconds and decide if they are worth programming, or whatever. People will have to really listen to what our Horizon artists are trying to say—what message they are trying to send. I think it's an exciting step for us, and we're going to be putting out some very interesting and creative music.

RW: Who will be on the Horizon series?

Alpert: Well, we have five Horizon albums to be released in the near future. Guitarist Jim Hall has recorded with Sonny Rollins, Art Farmer, Paul Desmond and Ron Carter, among others. He is generally acknowledged as one of the great guitarists in the world. His album, "Live," was recorded in June at Bourbon Street, a Toronto jazz club.

David Liebman is a former Miles Davis reed player and has recorded with Mahavishnu John McLaughlin and Elvin Jones, among others. His album, "Sweet Hands," features his quartet, Lookout Farm, and was produced by Ed Michel. Paul Desmond and Dave Brubeck recently completed a duet record for Horizon. It is the first time they have recorded duets together. The album is titled "1975: The Duets." Sonny Fortune, another former Miles Davis reed man, will release his first album for Horizon, "The Awakening." Ed Michel produced this album also.

Finally, we are going to release the Thad Jones/Mel Lewis Jazz Orchestra album which was recorded in 1972. "Suite for Pops" was produced by Phil Ramone and John Snyder.

RW: Does A&M expect a commercial return on this series, or is it primarily for aesthetic purposes?

Alpert: We're doing it for a variety of reasons. Of course, we want to sell records. I think if somebody is willing to go into a studio and make some music, put it on tape, and release an album, the goal has to be to relay the music to as many people as possible. But it has to work both ways. The artist has a responsibility to help promote the album in any way he can—concert appearances, interviews, promo tours, etc., whatever is necessary to get the music across to the public. A&M will make sure the record is out there, and the music will be heard. But it has to work both ways. Otherwise, the project doesn't make much sense.

People are really into jazz. For example, the legend of Charlie Parker

is stronger than ever. Jazz is finally taking its well-deserved place in the music world.

RW: How do you see the music world today? Where do you think it's going?

Alpert: I think music, very much like contemporary politics, is gravitating toward more natural things. People are responding to real qualities in artists and real qualities in politicians. They are not going to settle for the superficialities a guy like Richard Nixon laid on them. That type of person is being phased out musically and politically. I think the days of flashy artists are limited. Musicians today have to have some substance behind their glitter; otherwise, they will not be able to survive. Obviously, there are artists who can give you both, like Elton John.

There's an important distinction to be made here, however. I think it is records that have to be visual. That is, they have to take the listener someplace. The mood has to be there, the environment there, as well as the music. "The Lonely Bull" was visual. It took people someplace. It gave them a vicarious thrill. They were living in the U.S., or wherever, and suddenly they were in a bull ring—they felt it and saw it. Whatever was attached to their imagination about Mexico, bull fighting, etc., was right there whenever they heard the song.

I think disco records are in part very successful because they are so visual. When you go to a disco, you're in a certain mood, or maybe in a certain dress and with some friends, and if the rhythm and melody are right and you're feeling right, you can move with the best and feel really good. When you leave the club and hear that song that moved you that night, you get real excited and all those senses come back to you. It's like Pavlov and his bell. You ring that bell and there it goes again. Discos are also great because it gives us another way to expose a record. We don't have to rely entirely on radio.

RW: Aside from being visual, are there any other components necessary for the creation of a hit song? A formula, if you will?

Alpert: Yes. A great song. It is sometimes easier to get a feeling across with a lyric, but it just depends on the song. A great song is a great song, whether it's an instrumental or a vocal. It's real hard to ruin a special song.

RW: How do you feel the music has survived the pressures of the business? Where are the artists after their music has been processed, packaged, merchandised and advertised?

“ . . . records have to be visual . . . I think disco records are in part very successful because they are so visual. ”

Alpert: Well, it's much different now than it was several years ago. It's more business-like from an artist's point of view. You're not just dealing with artists, you're dealing with high-powered lawyers and managers. From my perspective, that takes some of the joy away from it. Sometimes things become super professional, business-like and clinical. It's a drag when some people are out to make as much money as they can as quickly as they can. When they become successful, it is often a very heavy burden to carry which can have a dramatic effect on their creativity. That's just not our style, and it worries me.

RW: You've always been very selective in signing artists to A&M. I can only think of a few artists you've signed over the last few years; in particular, the Carpenters, Gino Vannelli and Lani Hall.

Alpert: Well, I like to try and spot that special something that few artists have these days, and then be patient enough to let that talent develop. I saw that in Richard and Karen. Richard is a great student of the record business. You name the artist and he'll tell you who produced him, who wrote the song, what year it was recorded and how high it got on the charts. They're not just lucky; Karen's got that magic in her voice. If the band is swallowing her voice or if

(Continued on page 67)

RADIO WORLD

AM ACTION

(Compiled by the Record World research department)

■ **Silver Convention** (Midland International). Developing into a veritable monster! Top 5 in New York (7-5 WABC) and leap-frogging way ahead of other r&b crossovers; on almost all pop air surveys. Some super jumps include 20-14 WRKO, 29-15 KHJ, 29-10 13Q, 15-10 KSLQ, HB-22 KLIF, 31-21 WIXY, HB-23 KFRC, 29-24 WMAK, HB-31 KILT, 10-2 Y100 and 28-16 WPGC. Swoops up WQXI, WCFL, WFIL, WHBQ, KJR, WCOL and WKRQ.

Simon & Garfunkel (Columbia). Picking up stations like a magnet again this week. New on CKLW, KHJ, WIXY, WHBQ, KJR, KTLK and WPGC. Interesting moves are HB-35 WCOL, HB-25 WFIL, HB-29 WRKO, 25-22 WSAI, 27-22 KSTP and HB-26 KFRC. (One of this week's Powerhouse Picks.)



Gladys Knight and the Pips

40-30 WCOL, 17-11 KHJ, 26-21 KFRC, HB-21 WFIL and HB-29 KILT!

Jigsaw (Chelsea). While we are on the subject of large jumps at radio stations, let's not forget this one: 29-21 WHBQ, 24-18 KHJ, HB-17 KJR, 26-15 KTLK, HB-25 KFRC, 33-28 KILT, HB-27 WRKO and 28-23 KSTP. Added to WQXI, KLIF, WKRQ and WPGC. Instantaneous sell-through.

Pete Wingfield (Island). Pulling through strongly in all markets where currently being aired. Moving up on all surveys and continues to wrap up more stations this week. Added this week to KHJ, WHBQ, KILT, KJR and WPGC. Good numbers include HB-18 CKLW, 5-5 WCFL, 18-10 KFRC, HB-21 WRKO, 37-31 WIXY and 30-26 WCOL.



5,000 Volts

Staple Singers (Curton). Knockout sales in Detroit and Cleveland paved the way for some top 40 airplay last week that exploded this huge r&b record. 10-6 CKLW, 21-11 WDRQ, 39-33 WIXY and jumped on WHBQ and KFRC this week. Watch out! (One of this week's Powerhouse Picks.)

Alice Cooper (Atlantic). Another great week here with good numbers and some more heavy adds. New on WCOL, KLIF, KDWB and KTLK. It moves HB-21 KJR, 40-34 WIXY, 30-26 WCFL and extra WSAI.

CROSSOVER

Gladys Knight and the Pips (Buddah) "Part Time Love." Obtains immediate pop response this time around as well as automatic r&b acceptance. In full-time rotation at WIXY, WAKY, WKLO, K101, etc.

NEW ACTION

5,000 Volts (Mercury) "I'm On Fire." This record is electrocuting the airwaves, causing severe heat in the marketplace. Strong breakout sales in several major areas. Air action as follows: 27-21 KHJ, 29-23 WCFL, on WQAM. New on WCOL, WIXY and KJR.

Wings (Capitol) "Venus and Mars Showcase." Debuting as this week's Record World singles Chartmaker of the Week. The out-of-box adds include WQXI, WRKO, KHJ, KTLK, WMAK, Y100 and WIXY (lp).

RW Radio Seminar Planned for Atlanta

(Continued from page 3)

visiting as many markets as possible, meeting with the people and learning as much as possible in a first hand manner about each market.

Scott Shannon

In Atlanta Scott Shannon, program director of top 40 powerhouse WQXI, will be assisting in the coordination and promotion of the seminar. Further informa-

tion can be obtained by calling Shannon or Record World direct in New York or Los Angeles and asking for the market research department. It is hoped that all potential attendees in the Atlanta area will be able to find the time to attend the conference and play a role in understanding the interdependency of various segments of the industry.

mediasound chart hits

Artist	Recording	Producer	Rec Co	1 Record 2. Mix 3. Mastered
ACE SPECTRUM	LOW RENT RENDEZVOUS	TONY SILVESTER ED ZANT	Atlantic	mediasound 1 2 3
AVERAGE WHITE BAND	CUT THE CAKE	ARIF MARDIM	Atlantic	mediasound 1 2
JIMMY CASTOR	KING KONG Part 1 & 2	JIMMY CASTOR	Atlantic	mediasound 1 2 3
JIMMY CASTOR	BUTT OF COURSE	JOHN PRUITT	Atlantic	mediasound 1 2 3
CLIMAX BLUES BAND	SENSE OF DIRECTION	RICHIE GOTTEREHER	Siro	mediasound 1 2 3
	STAMP ALBUM	RICHIE GOTTEREHER	Siro	mediasound 1 2 3
CROWN HEIGHTS AFFAIR	DREAMING A DREAM	FRIEDA MERANGIS BRITT BRITTON	Delite	mediasound 1 2 3
DISCO GOLD	VARIOUS ARTISTS	TOM MOULTON	Scapto	mediasound 2 3
CAROL DOUGLAS	DOCTOR'S ORDERS	TONY BONGIOVI MECO MENDARDO	Midland	mediasound 1 2
AL DOWNING	I'LL BE HOLDING ON		Chess Janes	mediasound 1 2 3
FAITH, HOPE & CHARITY	TO EACH HIS OWN	VAN MCCOY	RCA	mediasound 2 3
GLORIA GAYNOR 1	NEVER CAN SAY GOODBYE	TONY BONGIOVI MECO MENDARDO	MGM	mediasound 1 2 3
GLORIA GAYNOR 2	IF YOU WANT IT DO IT YOURSELF		MGM	mediasound 1 2 3
JIMI HENDRIX	CRASH LANDING	ALAN DOUGLAS TONY BONGIOVI	Warner Bros	mediasound 1 2 3
BENE KING	SUPERNATURAL	BERT DE COTEAUX	Atlantic	mediasound 1 2
PETER NERO	EMANUELLE	TONY SILVESTER	Arista	mediasound 1 2 3
KOOL & THE GANG	SPIRIT OF THE BOOGIE	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	LIGHT OF THE WORLDS	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	WLD & PEACEFUL	RON BELL	Delite	mediasound 1 2 3
BARRY MANILOW 2	MANDY - IT'S A MIRACLE	RON DANTE BARRY MANILOW	Arista	mediasound 1 2
BARRY MANILOW 1	COULD IT BE MAGIC		Arista	mediasound 1 2
HERBIE MANN	WATERBED	HERBIE MANN	Atlantic	mediasound 1 2 3
VAN MCCOY	DISCO BABY - THE HUSTLE	HUGO & LUIGI	Avco	mediasound 1 2
VAN MCCOY	FROM DISCO TO LOVE	VAN MCCOY	Buddah	mediasound 3
VAN MCCOY	DISCO R&B	HUGO & LUIGI	Avco	mediasound 1 2 3
TODD RUNDGREN	EUTOPIA	TODD RUNDGREN		mediasound 1
TOM RUSH	LADIES LOVE OUTLAWS	MARK SPECTOR	Columbia	mediasound 1 2
JOE SIMON	GET DOWN GET DOWN	RAY GERALD JOE SIMON	Spring	mediasound 1 2
SISTER SLEDGE	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME	TONY SILVESTER BERT DE COTEAUX	Atlantic	mediasound 1 2
CAT STEVENS	TWO FINE PEOPLE	CAT STEVENS	A & M	mediasound 1
STYLISTICS	THANK YOU BABY	HUGO & LUIGI	Avco	mediasound 1 2
STYLISTICS	LET'S PUT IT ALL TOGETHER	HUGO & LUIGI	Avco	mediasound 1 2
STYLISTICS	HEAVY	HUGO & LUIGI	Avco	mediasound 1 2
FRANKIE VALLI	MY EYES ADORED YOU	BOB CREWE	Pop Stock	mediasound 1 2
FRANKIE VALLI	SWEARIN' TO GOD	BOB CREWE	Pop Stock	mediasound 1 2
STEVIE WONDER	INNERVISIONS	STEVIE WONDER	Motown	mediasound 1 2
STEVIE WONDER	FULLFILLINGNESS	STEVIE WONDER	Motown	mediasound 1

mediasound

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Published by—Georgene Music (BMI)

Distributed by:
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New York, N. Y.

By IRA MAYER and ROBERTA SKOPP

■ CAUSE FOR CELEBRATION: And no wonder! Columbia's simply as hot as hot can be, with chart action hitting record (no pun intended) proportions. (For example, **Simon** and **Garfunkel's** albums are, in their second week on the chart, bulleted at 12 and 30 respectively.) Needless to say, but we'll say it anyway, all the Columbia staffers' faces are beaming and lots of party activity was generated by that ace publicity team. Feting **David Essex'** New York arrival and Bottom Line dates was one of the best we've ever been to parties on Wednesday (22) at the Tower Suite. Based on his new album, "All The Fun of the Fair," a festival atmosphere was arranged via different game booths, a "Get Your Pictures Taken With David Essex" cardboard



No comment

cut-out (who was that voluptuous lady?!) and fitting comestibles. Seen smiling along with Columbia heavies **Goddard Lieberston**, **Walter Yetnikoff** and **Irwin Segelstein** were some **Slade** members, **Roger McGuinn**, **Aerosmith** lead singer **Steve Tyler**, **David Clayton Thomas**, and just about everybody there . . . The Saturday night (Sunday morning) prior saw the television reunion of **Paul Simon** and **Art Garfunkel** on the live Saturday night TV'er on NBC, "Saturday Night Live." The studio audience, with **Eddie Simon** at the foot of the stage (Paul told the gathered his younger brother would be giving guitar lessons during commercials), wouldn't have needed the warm-up man or ushers' urgings for a standing ovation. Their all-too-brief set together was beautiful and it was difficult to keep the mind from wondering whether they might not give it an occasional tour's worth try again. Much of the audience adjourned to one of the Rainbow Grill's private party rooms after the broadcast for a lavish spread. Many of the CBS execs, in fact, caught a late plane out of Nashville (from the CMA) making it to Rockefeller Plaza just in time for the festivities.

SURPRISE: A surprise birthday party (some of the surprise must've worn off with the setting up of flood lights and movie cameras) was thrown for Folk City owner **Mike Porco** Thursday (23) as the rumored **Bob Dylan/Joan Baez** small club tour unofficially got underway. With many attendees coming directly from the **Ed Sanders'** book party earlier in the evening the small room started filling up at 11:30, the music running into the wee hours. **Bette Midler** and **Buzzy Linhart**, **Jack Elliott**, **Roger McGuinn**, **Allen Ginsberg**, **Bobby Neuwirth**, **Eric Andersen** and **Patti Smith** all made it on stage to pay tribute to the man whose hootenannies gave Dylan (and most of the others) their first chance. Dylan and Baez opened the proceedings with one song.

NEWS ABOUT ACROSS THE ATLANTIC ARTISTS VIA STATESIDE GOSSIPS: While the new **Rolling Stones** album is due out in January, **Bill Wyman** is putting finishing touches on his second solo set . . . **Sparks'** famed **Russel Mael** talking with **Marianne Faithful** about recording a few sides with **Rupert Holmes** producing. Two of the songs they'd like to cut are "I Want to Hold Your Hand" along with the Holmes-authored "I Don't Want to Hold Your Hand" . . . **Led Zeppe-lin's** booking halls for April and May with a tour tentatively set to run into the summer . . . **Yes** bassist **Chris Squire** cutting his first solo effort for early '76 . . . **Roger Daltrey** taped an interview with New York air personality **Dave Herman** with Daltrey discussing early life, **The Who** story and film adventures, which promises to be most interesting. It should be aired on about 200 stations nationwide in November or December . . . First Virgin release via CBS is a newbie from **Mike Oldfield** titled "Omma Dawn" . . . Three Swan Song albums set for January release include product from **Pretty Things**, **Bad Company** and **Detective's** debut . . . **Greg Lake's** coming with a Christmas single soon . . . **Robert Palmer** planning a move to the States.

TASTY TIDBITS: New **Bette Midler** album titled "Songs for the New Depression" . . . Is there a snappy red fox high tailing it over to Atlantic? . . . **Neil Young's** 9th solo set, "Zuma," is set to be out in mid-November. Backing from **Crazy Horse** . . . **Mike Douglas** has signed with Atlantic for an album effort . . . **Clive Davis** and **Patti Smith** caught **David Blue's** set at the Other End the other night but missed the action that started at about 1 or 2 in the morning. Seems **Dylan** came by and jammed along with **Ronee Blakley**, **Roger McGuinn**, **Allen Ginsberg**, **Ramblin' Jack Elliot**, and **Bobby Neuwirth** . . . Expect a collection of the best of **Gordon Lightfoot** soon called "Gord's Gold."

Midland Intl. Celebrates First Anniversary

■ NEW YORK — Born one year ago, with the release of Carol Douglas' hit "Doctor's Orders," Bob Reno's Midland International Records this week celebrates its first anniversary as a record label, manufactured and distributed by RCA Records.

With the single "Fly, Robin, Fly" and the album "Save Me" by Silver Convention currently riding high, Midland continues to score.

During its first 365 days, Midland has enjoyed consistent success in its overall release product. Starting with "Doctor's Orders" in October of '74, the company has hit the charts with the Carol Douglas album; the single, "Save Me," from the Silver Convention lp of the same title; Carol Douglas' single, "A Hurricane Is Coming Tonight;" "The Entertainer" by J. R. Bailey; and "Fly, Robin, Fly" and the lp "Save Me." Also, "Doctor's Orders" scored overseas, as did Carol Douglas, as a performer.

Minimal Staff

This track record has been achieved by Midland International Records with what amounts to a skeleton staff, consisting of Reno as president, a&r director Eddie O'Loughlin, who produced "Doctor's Orders," and promotion coordinator

Harry Spero. "With the manpower and distributor strength of RCA behind us, we don't need a large staff," says Reno.

Merchandising and marketing plans and programs relating to Midland product are the responsibility of Mort Weiner, director of Custom Labels at RCA Records. Together with his aide, field marketing manager Bob Rifici, and Reno, Weiner maps the sales strategies for both singles and albums on the Midland label.

Warwicke Promo Set

■ LOS ANGELES—As part of a special tour in support of Dionne Warwicke's new Warner Bros. album "Track Of the Cat," Warners president Joe Smith will accompany the singer and her producer, Thom Bell, as they meet with press and radio representatives in six cities this week.

Forthcoming Single

Concurrent with the release of "Track Of the Cat," Warners is releasing the new Dionne Warwicke single, "Once You Hit the Road" (featured on the album). Following the week long promotional tour, Dionne resumes her own concert tour, scheduled to take her to Mississippi, Alabama, Los Angeles, Chicago and Swaziland, South Africa.

Epic Inks Proctor & Love System



Epic Records has announced the signing of Billy Proctor and Love System to an exclusive recording contract with the label. Epic has released the debut single by Proctor, entitled "(I'm Gonna) Chop Down That Oak Tree," while the group is currently in the studio completing work on their first lp. Shown above at the official signing ceremony are (from left, rear): Lenny Petze, director, Epic a&r, east coast; Don Robbins of Love System; Billy Proctor; Bruce Rembert of Love System; Steve Popovich, vice president, Epic a&r; (front) Gene Allan and Gary Knight, writers and producers for the group.

AIP Names Chandler In Music Expansion

■ LOS ANGELES — In what the firm has termed an effort "to capitalize further on its soundtrack album, record production and music publishing potential," American International Pictures has named Bodie Chandler director of music.

Chandler is a composer and record producer. He will work with Barry DeVorzon, musical consultant for American Intl.

Jem Names LeWinter

■ NEW YORK — Marty Scott, president of Jem Records, importers of foreign product, has announced the appointment of Allen LeWinter as national promotion director. LeWinter will also be doing work on behalf of Passport Records. Formerly Music Director of WBCR, Brooklyn College, LeWinter is based at Jem Records offices in South Plainfield, New Jersey; (201) 753-6100.

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Who In The World:

The Nitty Gritty Dirt Band: Realization of a 'Dream'

"The Nitty Gritty Dirt Band are one of the most influential and talented bands of the past 10 years, true champions of the American music concept. With the release of 'Dream,' the group's ninth lp, they will achieve the long-overdue commercial and critical success due them."

—Al Teller, President
United Artists Records

■ LOS ANGELES—Somehow, almost instinctively, the Nitty Gritty Dirt Band (UA) seem an act whose time has arrived; 1975 will be an important year for the group. The chemistry is correct now, the group will fulfill their rightful position alongside friends and co-workers Linda Ronstadt, Jackson Browne, Michael Murphey and the Allman Bros. It's a four piece band now, pruned from six at inception. They're writing and recording their own material, headlining major concerts and festivals throughout the nation this season and the Dirt Band ceased chasing all the past fragmented musical tangents which did little to define the group as anything other than interpreters.

"Dream," the Dirt Band's first studio album since 1972 is just out, and based on early response from FM stations "it looks like a monster," according to Bill Roberts of the Aspen Recording Society, the Dirt Band's Colorado based management company. It's not merely the release of this album that makes the group headline news. The Nitty Gritty Dirt Band have molded, shaped and perfected a style and format as identifiable and enthusiastic vocally as early Everly Bros. or Buffalo Springfield. Over the nearly 10 years the act has been together, they've sifted and refined their rank to the point where in 1975 they're a sterling tribute to the American group concept. The individual members' respective musical abilities are keenly professional; each can work a solo skillfully. As a unit, their combined command of a vast array of instruments is impressive and has earned them well-deserved recognition within the industry as leaders of acoustic-oriented folk, traditional and pop recording.

It wasn't always the tight, smooth ensemble it is today, and this act has managed somehow to endure the hardest knocks this business can dish out. "I remember in the sixties when we all lived together in a big house on Argyle St. in Hollywood, with the Hour Glass (Allman Bros.) and Sunshine Company," Jeff Hanna reminisces. "We lived on Cheerios for years." Indeed, the Nitty

Grittys are a phenomenon if but for the years they've been together. "Dream," the group's ninth album, on United Artists (five lps were released on UA's Liberty label), clearly demonstrates the extent to which they've evolved. Their self-confidence and casual Colorado lifestyle has allowed material to flow from the band as if by osmosis. Previously, the Dirt Band relied on others, like Jackson Browne, once a member of the band. "When he left, we continue to record songs he'd written that we liked and tunes by others we admired," says John McEuen. "It wasn't that we couldn't write original material; it's just we felt what we were writing at the time wasn't as good as what was available." Jim Ibbotson and Jeff Hanna, who share lead vocal chores (creating remarkable two-part harmony in the process), are the most prolific members—particularly Ibbotson, who potentially could become a very important source, a la Jackson.

Jim Ibbotson

"At one time the group jumped from one instrument to the next, each member demonstrating his command of another's instrument. It was impressive on stage, but it didn't work in the studio. It was like a hot-rod competition," recalls Ibbotson. "Recording became an ego trip to see who could add what solo." But they transcended the problem. "Over the years we acquired a very professional attitude, we've grown together and now realize what works best in terms of our whole sound, since each of us excel on certain instruments more than others," Ibbotson reveals.

Moving to Colorado from L.A. in 1971 was perhaps the singular most important element contributing to the Dirt Band's rise in status over the past four years, both commercially and creatively. The act's stock has been perpetually on an up-swing since release of their "Will the Circle Be Unbroken" American music anthology in the fall of 1972 (certified gold recently). Before the move and "Circle," the group had settled into a lethargic, patronizing attitude while living in Los Angeles. Centered in Southern
(Continued on page 81)



In May of 1973 a new group went to England to record their first album. The album, "The Ozark Mountain Daredevils," became a hit. In fact, it went gold.

The following year the same band recorded their second album, "It'll Shine When It Shines," in their studio in the Ozarks. That album brought you the #1 single, "Jackie Blue."

This week we're shipping their third album, recorded in Nashville:

THE CAR OVER THE LAKE ALBUM

THE OZARK MOUNTAIN DAREDEVILS



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DISCO FILE TOP 20

1. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis (lp cut)
2. **CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON**
GLORIA GAYNOR—MGM (lp cuts)
3. **EVERY BEAT OF MY HEART**
CROWN HEIGHTS AFFAIR—Delite (lp cut)
4. **PEANUT VENDOR**
RITCHIE FAMILY—20th Century (lp cut)
5. **SUNNY**
YAMBU—Montuno
6. **FRENESI**
RITCHIE FAMILY—20th Century (lp cut)
7. **FIRE/YOU SET MY HEART ON FIRE**
TINA CHARLES—Columbia
8. **ANYTHING GOES**
RON CARTER—Kudu (lp cut, not yet released)
9. **BRAZIL**
RITCHIE FAMILY—20th Century (lp cut)
10. **FLY, ROBIN, FLY**
SILVER CONVENTION—Midland Intl. (lp cut)
11. **CARAVAN/WATUSI STRUT**
DEODATO—MCA (lp cut)
12. **NOWHERE**
HOKIS POKIS—Black Magic
13. **DO IT ANY WAY YOU WANNA**
PEOPLES CHOICE—TSOP
14. **PEACE PIPE**
B.T. EXPRESS—Scepter/Rainbow (lp cut)
15. **I LOVE MUSIC**
O'JAYS—Philadelphia Intl.
16. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
17. **BABY FACE**
WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer
18. **CHANGE WITH THE TIMES**
VAN MCCOY—Avco
19. **MESSIN' WITH MY MIND**
LABELLE—Epic
20. **IT ONLY TAKES A MINUTE**
TAVARES—Capitol

Family Affair



The Ritchie Family's album debut, "Brazil" (20th Century), is making hit sounds at the discos. Producer Jacques Morali (left) and Henry Belolo, president of Can't Stop productions (right), dropped in to say thanks to New York's WPIX-FM's program director Neil McIntyre (center) for entering the single "Brazil" in the number one position on the station playlist recently. "Dance With Me" from the debut lp, "Brazil," will be released in three weeks as the next single by the Ritchie Family.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **FEEDBACK:** Flamingo, one of New York's classiest private clubs, reopened this past weekend for its '75/'76 season with Vincent Carleo at the turntables (he will alternate with Luis Romero), and though it took on the atmosphere of a rush-hour subway platform (complete with artificial palm trees) by 3 a.m. before I left I heard a number of new records for the first time. Two of the best were **Black Blood's** "Chicano," a pounding Afro-Latin cut by the Afro-European group (they live and record in Belgium) who made "A.I.E. (A Mwana)"—from the album "Black Blood" on Mainstream—and a long disco version of **Dionne Warwick's** "This Empty Place" by "Wiz" kid **Stephanie Mills**, reportedly re-done by **Burt Bacharach** and **Hal David** themselves for Mills' debut album on Motown, due in November. "Chicano," about four minutes long, is an exceptionally strong drum track with chanting African vocals, good enough to make the album an essential one right now; check out the "Avenue Louise" cut as well. Carleo was also pleased with the reaction to two of his favorite imports: a hard-edged "Don't Pull Your Love" by **Jimmy Helms** (Pye in England) and "Lady Bump" by **Penny McLean**, one of the singers in **Silver Convention** with that group behind her. "Lady Bump," already a success in Europe, also features a B side called "The Lady Bumps On" (4:31); Carleo's copy was on Columbia in Canada only and has been picked up for American release by Atlantic.

FEEDBACK (CONTINUED): Danae Jacovidis from Styx in Boston sent me off to find a commercial copy of **Nanette Workman's** "Crying Crying" (Atco) so I could hear the even more interesting flip side, "If It Wasn't for the Money." "Money" is worth the search—it's hard and driving and sounds very much like **Babe Ruth**, particularly in the break . . . Michael Nias at Othello's in New York reports that **Freddi & Henchi's** "Cartoon People" (DJM) is doing so well with his crowd that

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Fox and Lassoff Debut New Firm

■ **NEW YORK** — Bernard Fox of Good Vibrations Sound Studios, Ltd. and Peter Lassoff have announced the formation of a new company, Peter & the Fox, Ltd. Upon forming the company the two made it known that they have become autonomous partners in the Casino 14 on East 14th Street in Manhattan. The club, which seats over 1000 people, has existed for a number of years, mainly as a venue for Latin music acts.

Fox and Lassoff will be running the club Sundays through Thursday nights.

AOA Shifts Distributions

■ **LOS ANGELES** — Vito Samela, director of sales for Artists of America Records, has announced two changes in the company's distribution roster. Malverne Distributors will handle the New York-Connecticut territory. Music City Record Distributors, located at 25 Lincoln Street, Nashville will cover the Tenn.-Arkansas region.

Segelstein

(Continued from page 3)

vice president of marketing for country product. The further expansion in the Nashville office, to be announced shortly, is an example of the CBS effort to hit problems head on and further increase sales.

Admitting that "country sales are cool," Segelstein noted the appointment of Martell will place in the Nashville office a specialist whose job is to increase sales, and give more time to Billy Sherrill for a&r and producing and Ron Bledsoe to coordinate regional and national country activity.

Furthermore, the position of artist development is being created for the Nashville office to help guide and develop artist's careers. They already have Sam Hood and John Babcock in Los Angeles and New York in this capacity, and the Nashville addition will provide more manpower to the important task of planning a long-range career for artists.

Segelstein also stated that the decision has been made to keep the sale of country albums at \$5.98 instead of hiking them to \$6.98 to insure volume sales.

Another important ingredient of the CBS sales success is the coordination with the CBS International department, headed by Paul Marks. Segelstein noted that by selecting product to be marketed abroad and supporting these campaigns, a tremendous amount of sales have been generated overseas.

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

STYX/BOSTON

DJ: Danae Jacovidis
ANYTHING GOES—Ron Carter—Kudu (lp cut, not yet released)
BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON—Gloria Gaynor—MGM (lp cuts)
EVERY BEAT OF MY HEART/FOXY—Crown Heights Affair—Delite (lp cuts)
I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (lp cut)
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
(NOBODY LOVES ME) LIKE YOU DO DO—Jeanne Burton—Cotton
NOWHERE—Hokis Pokis—Black Magic
SUNNY—Yambu—Montuno
2 PIGS & A HOG—Cooley High Soundtrack—Motown (lp cut)

OTHELLO'S/NEW YORK

DJ: Michael Nias
CASANOVA BROWN/DO IT YOURSELF—Gloria Gaynor—MGM (lp cuts)
EVERY BEAT OF MY HEART/DREAMING A DREAM—Crown Heights Affair—Delite (lp cuts)
FACE THE MUSIC—Dynamic Superiors—Motown (lp cut)
FLY, ROBIN, FLY—Silver Convention—Midland Intl. (lp cut)
HOLLYWOOD HOT—Eleventh Hour—20th Century
I LOVE MUSIC—O'Jays—Phila. Intl.
KEEP HOLDING ON—Ace Spectrum—Atlantic (lp cut)
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
MELLOW BLOW/THANK YOU LOVE—Barrabas—Alco (lp cuts)
SUNNY/CABALLO—Yambu—Montuno

FLAMINGO/NEW YORK

DJ: Vincent Carleo
BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
CARAVAN/WATUSI STRUT—Deodato—MCA (lp cut)
CASANOVA BROWN—Gloria Gaynor—MGM (lp cut)
FIRE/YOU SET MY HEART ON FIRE—Tina Charles—Columbia
I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (lp cut)
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
OUR DAY WILL COME—Frankie Valli—Private Stock
NOWHERE—Hokis Pokis—Black Magic
SUNNY—Yambu—Montuno
UNDECIDED LOVE—Chequers—Scepter (disco version)

BETTER DAYS/NEW YORK

DJ: Toraino Scott
ANYTHING GOES—Ron Carter—Kudu (lp cut, not yet released)
BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
CHANGE WITH THE TIMES—Van McCoy—Avco
CHI-TOWN THEME—Cleveland Eaton—Black Jazz
I LOVE MUSIC—O'Jays—Phila. Intl.
LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
PEACE PIPE/WHATCHA THINK ABOUT THAT?—B.T. Express—Scepter/Roadshow (lp cuts)
PEANUT VENDOR/FRENESI—Ritchie Family—20th Century (lp cuts)
SUNNY—Yambu—Montuno
WE'RE ON THE RIGHT TRACK—South Shore Commission—Wand

RECORD WORLD SPECIAL REPORT

The State of Independent Distribution

By GARY COHEN

■ Independent distribution, having experienced a tumultuous decade of ups and downs, now finds itself in a period of relative stability, with forecasts for increased stability, and growth, over the next few years. These are the primary findings of a nationwide survey by **Record World** on the state of independent distribution. The indie distributors themselves, a highly knowledgeable and businesslike group of people, have analyzed their position in the marketplace, and their answers to a series of questions on the status of indie distribution can be grouped into the following three categories:

● **Viability/availability/flexibility:** there will always be indie distributors in the country; this particular form of distribution will never totally disappear. A steady flow of product from indie manufacturers, recent defections from branch distribution to indie distribution, and the indies' ability to react quickly to gains and losses of distributed lines, all contribute to the current welfare of the indies.

● **Territory:** the super or regional distributor concept has picked up momentum. Now two years old with indies, regional distribution is making or has made inroads in a half dozen markets around the country.

● **Financial picture:** the financial health of the indie, generally strong, is not absolute; there are both weak and strong links in the nationwide distribution chain. The indie's markup is down, close to the break-even point. Most want a larger price spread; some need it more than others. With indie subdistributor prices higher than their branch counterparts, some of the competitive edge of the indie is taken away. And there are open admissions that without free goods, deals or other considerations, they would be in severe financial difficulty.

Other than the obvious difference in how they are owned, most indies feel there is no difference between what an indie does and what a branch does. "We do the same thing," asserted Joe Simone, head of Progress Records in Cleveland. "They're a distributor as we're a distributor. They sell to the same customers

Gary Cohen, former news editor at Record World, is currently working on freelance projects.

we do and both have the same people owing us money. The single advantage for the branches is that they control the total credit in each market. And the major difference between us and the branches is that we're a profit center and they're not. Their distribution system doesn't have to be profitable; they can make it on the manufacturing end. We have to make it in distribution."

Nevertheless, the indies have certainly had their ups and downs. In the last ten years they have seen Warner - Elektra - Atlantic, Phonodisc, RCA, ABC, MCA, Epic, Mercury and others all pull out of indies to form their own branches (some, like MGM and Mercury, have tried branches more than once). Ten to twenty years ago, indies were distributing close to 100 percent of all records on the chart. Now they have only a third, and surprisingly, perhaps, have maintained that 33 percent chart share for the past three years despite further losses (see graph). (Of course 100 percent of a \$600 million dollar business is almost the same as a third of a \$2 billion business). And yet the indie distributor has survived it all. Continues Simone, "We've been beat up and knocked down; we've been too big and too small, but we've been flexible. Hopefully, now we're the right size."

They certainly have been knocked around. The WEA departure in the early '70s was a severe blow—a blow that some are still recovering from, while others never recovered at all. "We were much larger," remembers Jim Schwartz, president of Schwartz Brothers in Washington. "We had Liberty, Mercury, Atlantic, Warner Bros., Elektra, Stax. We were geared saleswise to handle all of that. Now, restructuring downward is hard. You can always build up and add on, but it's hard to cut back." Henry Stone, president of Tone Distributing in Miami, recalls when "I used to distribute 100 major labels," while now the figure is much lower. And Ira Heilicher, vice president for the Heilicher Brothers operation, notes that "Indie distribution took a kick when the WEA group pulled out. And they took the indie's sales, management and promotion people with them. The same thing with the Phonodisc group." It is true that many branch employees are graduates of the indie side of the record business.

But "there will always be inde-

pendent distribution," declares Leonard Singer, president of Associated Distributors in Phoenix. "There are always new companies coming into the business and old line companies with esoteric product that is not and could not be merchandised by the branch operations. The small manufacturer needs the independent to get penetration in the marketplace. Where else could he go?" Jerry Winston, president of Malverne Distributors in New York, states that "business has most emphatically improved and indie distribution is stronger now than it's been in many years." Sam Ginsberg of Record Merchandising in Los Angeles said the same thing, and Singer believes that the indie is "always hungry for new business."

But while the viability and avail-

Switch

■ The independents feel one of the reasons for their current success is the decision by some manufacturers to leave branch distribution to go to independents. They point to UA, Island, Chelsea and Casablanca as recent examples of those labels that have left branches for indies, and Private Stock, Life-song, Claridge and Pye as examples of labels who have chosen independents to begin with. On the other side are those who left independent distribution to go with branch operations: among them Phonogram (to Phonodisc), Famous Music (to ABC) and distributed labels like Big Tree (from Bell to Atlantic), Curtom (from Buddah to Warner Bros.) and T-Neck (from Buddah to Epic). There are also some labels who have switched from branch to branch, like Capricorn and Asylum—both from Atlantic, the former to Warners and the latter with Elektra. And artists have not been idly sitting by watching these label changes. Many have been changing labels themselves. Some have gone from indie label to indie label, others from branch label to branch label, some from branch to indie and still others from indie to branch. And while the form of distribution may not be the only factor involved in these changes, it certainly must have been one consideration.

ability of the indie remains, the choice of distributors in many markets is limited to three or two, and sometimes one. Chicago, to cite just one example, used to support some 20 independent distributors; now there's just one left, notes Milt Salstone, president of MS Distributing in Chicago, himself the lone survivor. The Heilicher organization recently pulled out of Chicago and added Atlanta to Minneapolis, Dallas and Miami, further concentrating their share of indie distribution. That concentration among fewer distributors has meant, (for those that endured the shakeout, fallout and pullouts), a greater degree of health.

One of the main changes in the form of indie distribution was the advent of the regional distributor concept, or super distributor, which debuted officially in June, 1973 when Phonogram/Mercury gave Malverne in New York the entire New York-New Jersey-Connecticut-Massachusetts territory. (Unofficially, the concept had been around before then; Schwartz Brothers had opened a sales office in Philadelphia in mid-1972, with shipments made out of Washington. Previously, the branch labels had employed the concept of regional warehouses and branches with satellite sales offices in adjacent markets). Schwartz opened his Philadelphia office primarily because "with the lines starting to leave independent distribution, our only salvation would be expanding the distributor's marketplace." Malverne, debuting with Phonogram, soon added Avco and Buddah to their northeast territory. After New York, Phonogram gave Mercury to Record Merchandising for all of California and the race was on in earnest. In New York again, Alpha, too, opened up in Boston, while Newark-based Apex-Martin opened up in New York. And to counteract Record Merchandising opening in San Francisco, Eric Mainland opened in Los Angeles. Milwaukee is now basically covered out of Chicago, while Cleveland distributors have absorbed Pittsburgh, and in some cases, Cincinnati.

The super distributor concept makes sense to many indies—even those that aren't super distributors themselves. The independent operators have slimmed down their operations to the point where adding new lines or territory is simple. "You're not going to run a place more effi-

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The Indie Distribution Chart Picture

■ Despite the loss of several key labels over the last few years, including the Famous Music Group and Phonogram/Mercury, the independent manufacturers and their distributors have maintained, with less than a percentage point difference, a one-third share of the charts, 33.1, 32.9 and 33.7 percent in 1973, 1974 and 1975. Contributing to that overall 33 percent chart share were a 37 percent share of the pop singles chart, a 56 percent share of the r&b singles chart, and a 45 percent share of the jazz chart.

These are the key findings of a Record World analysis of chart positions over the last three years. The data for the above chart was compiled from representative quarterly issues of **RW** covering all

charts listed over the three year period, with each issue selected coming from the beginning of the quarter.

The largest lead in percentage held by the indies over branch operations was found on the r&b singles chart, where the indies averaged 56.6 percent over the three year period, scoring as high as 65 percent in the third quarter of 1975.

On three key charts—pop singles, pop albums and r&b singles—the indies averaged 37 percent over three years, hitting 40 percent in the first quarter of the survey, and close to 40 percent in the most recent quarter.

All told, the indies averaged 2497 positions out of a possible 7455, for a 33.49 percent share over the time period covered in the survey.

Date	Pop		R&B		R&B		Country		Jazz	Avg. Chart %	Yearly Mean
	45	LP	45	(Subtotal)	LP	45	LP				
January 1973	40%	33%	62%	(40.8%)	—	24%	19%	60%	36.3%	1973	
April 1973	40%	29%	45%	(36.5%)	52%	24%	16%	36%	30.6%	33.1%	
July 1973	36%	34%	48%	(37.6%)	52%	16%	12%	40%	32.0%		
October 1973	39%	26%	60%	(37.9%)	36%	20%	16%	50%	33.5%		
January 1974	36%	23%	53%	(34.4%)	55%	24%	20%	48%	33.5%	1974	
April 1974	36%	23%	48%	(33.3%)	48%	27%	25%	50%	33.5%	32.9%	
July 1974	33%	25%	55%	(34.4%)	40%	25%	20%	30%	31.6%		
October 1974	37%	28%	61%	(37.4%)	53%	16%	16%	30%	33.0%		
January 1975	38%	28%	57%	(36.7%)	50%	27%	16%	40%	34.2%	1975	
April 1975	35%	28%	65%	(37.4%)	45%	24%	15%	55%	34.4%	33.7%	
July 1975	39%	30%	64%	(39.3%)	55%	24%	19%	48%	36.2%		
October 1975	37%	30%	61%	(37.9%)	37%	20%	9%	40%	30.0%		
3 year average	37.2%	28.2%	56.6%	(37.00%)	41.7%	22.6%	17.1%	45.8%	33.49%		

State of Independent Distribution

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ciently than I do," declares Progress's Simone. "We're more streamlined—we have to be." Heilicher explains that "you need the scale of economy to survive. You already have the rent, lights, heat, telephone, building system and accounting facilities, and the common personnel — receivers, pickers, packers and shippers. If you get more volume, all you have to do is add some management, promotion and sales people and extra pickers, packers and shippers. The rest is the same." Joe Simone sees the super distributor concept continuing, "It's less expensive to open a sales office than it is to open a warehouse with another duplicate inventory." Most distributors surveyed said they could easily double or triple their present volume and capacity with no difficulty.

Larger Territories

Larger territories, however, mean fewer distributors. Milt Salstone sees the day when "there will be ten pure distributors left in the country." Jim Schwartz believes that ultimately, "there will

be a reduction to 12 distribution points," although some of those points will be serviced by more than one distributor splitting the available lines. Record Merch's Ginsberg sees 15. But there will be fewer than today.

While some distributors have shut their doors, a few new ones have opened, and by and large, they're making a go of it. One of the newer ones is Gene Silverman and his Music Trend operation in Detroit which will be three years old at the end of the year. Silverman stated that he is "fortunate to have a great line-up of distributed lines that work for me; we have the common goal of getting their product to the marketplace, with the retailer making a profit, the manufacturer making a profit and my making a profit." Why is Silverman successful where others were not? "I work with the manufacturers. I am their eyes and ears in the marketplace. Our volume and profit has increased every year and we look forward to 1976 for the same." Another new operation is Tara Record &

Tape in Atlanta, headed by Gwen Kessler, a 25 year veteran of indie distribution in the market. Gwen calls indie distribution "my first love" and answers the why-are-you-successful-while-others-have-gone-out-of-business question by declaring "they got lazy. They didn't make people get out and work. They just wanted to sit back and sell the Top 200." Tara's success, she added, is predicated on their commitment to selling catalogue and merchandising a company's entire line.

Similar comments on the value of catalogue, incidentally, were made by a number of other distributors. Harvey Korman, president of Piks in Cleveland, states that "for whatever reason, branch salesmen don't sell catalogue. I guess it's too much trouble for them to inventory each location." Milt Salstone makes money via the "constant grinding out of catalogue." Joe Martin says Apex is a "quality distributor" and says that his salesmen "sell more of the things that branch salesmen fluff off." Leonard Singer de-

scribes his Associated as a "nuts and bolts operation. There are no big quantities here; no matter how big the album is, the man and pa is going to buy one or two of each. On a 75 piece order there may be 50 titles. Our cost of picking is higher, unlike eastern cities where stores buy a box of each." And Joe Simone sells "the full catalogue. Essentially I am a full-line retailer selling other retailers." Catalogue is highly important in addition to hits with indies.

One other reason for indie success is on-the-premises owner-management. Silverman emphasizes that "we are far more flexible in our type of operation than the branches. If someone comes to me with a line to distribute, I don't have to sit down with the board of directors and consult all sorts of different people. I can give an instant answer and start to move immediately on a project. We're not handcuffed with a lot of corporate hierarchy; we make quick, instant decisions." Similar statements extolling the

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virtues of owner-management were heard from Joe Martin. "We are open from 7:30 in the morning to 7:00 at night. We're open Saturday morning. I wonder how many branch operations understand what the first of the month means in the r&b business. We're aware of it." He feels that an "independent distributor always knows what to do with his merchandise." If UPS leaves here at 5:00, and we have some additional shipments, we can load up our own truck and take them to the UPS main sorting depot, get it to them three hours later, and still have it out for next day delivery. The local post office closes around 5:00. If it's closed, we'll go to the main post office, where they accept parcels several hours more. We have our own truck and make our own pickups."

Finances

One of the more serious concerns of indie manufacturing is getting paid by their distributors, who in turn have the same concerns about their customers. Paying of bills, however, is probably the most emotional subject for distributors. Many simply stated, "we have always paid our bills." But many are squeezed by retailers who don't pay their bills, and manufacturers who want their money. Further, putting a customer on hold does not always work out for the indie. As Simone points out, "If I put a customer on hold, he can buy from 78 other people, at the same price or cheaper," unlike the branch operations.

Getting Paid

The independent manufacturer, sympathetic as he is to the distributor's plight, still wants and expects to get paid. "We sit here and get squeezed from both sides—the retailers and the manufacturers," states Milt Salstone. But no matter what happened or will happen, insists Joe Martin, "we always paid our bills."

Price Squeeze

Without a doubt, the independent distributor is being squeezed on price. He buys his album product at \$3.00—\$3.01, then must turn around and resell it (and make a profit) and remain competitive with the branch operations, who generally get around \$3.35 from their subdistributor accounts. So if the indie distributor wants to sell at the same price as WEA (\$3.36), he is only making 12 percent gross markup on his product—hardly enough to cover his overhead. Most indies have set their prices in the \$3.40's—\$3.41, \$3.42—a high of \$3.46. Every penny is crucial, so tight is the markup.

Where does this leave the

indie? He has to make a profit on his distribution; the branch does not. The indie buys his product for \$3; what does the branch pay internally when it buys product from the manufacturer? While the information is confidential and generally not given to the public, informed sources told **Record World** that the manufacturers bill their branches for much less than indies pay, generally around \$2.90, and as low as \$2.86. At these prices, up to five percent less than the indies pay, declares Joe Simone, "I could sell at \$3.35 and make a profit." Does Simone feel his present \$3.42 price hurts him—and his manufacturers—to any degree? "Seven cents is a major factor, but I have to show a bottom line." With the edge the branches have in price, up to four percent cheaper than indies, or between one and twelve cents at wholesale, perhaps that is one reason for the indies' lesser percentage of albums on the charts and gold album certifications (see graph and separate story). Simone concludes that "that edge is a very real dollar factor."

Bigger Gross

Was it always this tight for indies? No, says Milt Salstone, "In the old days, the indie had 100 percent of the market and was working on grosses of 25-30 percent." Today? "The arithmetic isn't there. We have to have a bigger gross. The average gross markup (at MS, elsewhere it may be a point or two higher) is 11-12 percent. Freight (which the indie distributor pays both ways from and to the manufacturer) is 3 percent. That leaves 8 percent. You can't work on that. If we didn't get free goods we couldn't stay in business, with that type of margin. You could take your money and put it into Treasuries, get a better return, and not worry about financing questionable receivables."

Valid Case

If the figures are accurate, and they are not disputed, the indies appear to have a valid case for increasing their margin, or at least legitimizing the free goods practices, building their value directly into the price structure. Joe Simone, a highly articulate distributor and on the board of NARM (and whose answers to

various questions appear throughout this report), explains that he uses various forums to call the indies' problems to the attention of the manufacturers, such as the upcoming Independent Distributors Conference. "I can't perpetuate myself if I break even. I have a business to run. Freight costs have risen. All of our costs have gone up just like the manufacturer's. If the pricing gets to the point where distribution doesn't make a profit, there will be a realistic problem for the manufacturers." On the same subject, his crosstown colleague/competitor Harvey Korman stated that "with the industry's rising costs, the latest price increases by the manufacturers, which I feel was cost-justified percentage-wise, the independent distributor got zero. At least they could prepay our freight, which would be a tremendous help." Simone, again, sees regional distribution as an answer to some distributors' pricing problems. "If my manufacturers feel they need that \$3.01 price to make a profit, one way of helping out the distributor

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Gold Record Certification Analysis

■ Analysis of gold record certifications by the Recording Industry Association of America (RIAA) over the 1973-1975 period shows that the independents have garnered a 36.8 percent share of all gold certifications for singles, and a 19.4 percent share of gold album certifications. The 1975 figures are based on records certified through October 8, 1975, and obviously do not reflect non-certified gold records (Motown, for example does not have their records certified by the RIAA). Yearly certification percentages were as follows:

Singles:		
Year	Indies	Branches
1973	41.5%	58.5%
1974	33.8%	66.2%
1975	35.3%	64.7%
Avg.	36.8%	63.2%
Albums:		
Year	Indies	Branches
1973	18.2%	81.8%
1974	19.7%	80.3%
1975	20.2%	79.8%
Avg.	19.4%	80.6%

More data on the status of independent distribution can be discerned by comparing the indies' percentage of gold records with the table showing the percentages of indie chart records. For singles, the indies gathered 36.8 percent of the gold record awards over the three year span, while capturing 37.2 percent of the singles chart over the same period, a difference of only four-tenths of a percentage point. But while indies owned 28.2 percent of the album chart, they only received 19.4 percent of the gold album certifications, a difference of more than 9 percent.

In interpreting those statistics, and discussing them with industry leaders, it develops upon closer examination of the gold album list, that most were by "name" or established artists, usually containing one or more hit singles. Very few of those certifications were for "album only artists," while many branch-distributed album certifications were. Does this mean that indies have difficulty selling albums that: a) are not connected to hit singles; b) are by new and unestablished artists; or c) have trouble pushing albums "over the top" to Top 10 status and above?

The answer depends on whom you are talking to. Indies say no; branch operations say yes. The real answer probably lies somewhere in between, but a case can be made for either side.

Assuming both hypotheses are correct to some degree, it would appear that a single-oriented manufacturer, whose album releases are tied to hit singles, might be better off (from both a sales and a profit standpoint) with independent distribution, especially if he plans to place considerable emphasis on singles, which many industry observers believe the branch operations are weak on. But if the manufacturer wants to concentrate more on album artists, it seems to be turning to the branch operations.

The Choice

That decision, to choose between indie and branch, is often a hard, painful one to make, and can be a life or death decision for the small manufacturer with limited resources. Should he make an incorrect decision, there is always an option to switch distribution from one side to another (see box). And this all must be understood in perspective; a hit will (should?) sell no matter how it is distributed.

State of Independent Distribution

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is, to give him more geography. We are all in a business." What might finally convince manufacturers of the precariousness of the indie distributor? Elder statesman Salstone believes "it'll take a real shocker. But for now, they're hiding their heads in the sand."

Bad Rep

There were two side-views on the questions of finance. Jim Schwartz expressed his view that indie distribution has acquired an undeserved bad reputation on paying its bills. "Indie distributors have absorbed lots more losses by manufacturers who went out sticking the distributor than the other way around." He advised us to "check around with other distributors and they'll all tell you that somewhere in their warehouse they have little piles and packages of records from companies that went out of business or moved off, leaving us holding the bag." And Salstone's final comment/question was "how can you build a \$70,000 bankruptcy into your profit structure?" He adds that when an account goes out, the manufacturer's real cost (in pressing and freight) is maybe \$.50 per record out of \$3.35, or 15-20 percent of cost. On the other hand, the indie gets stuck with a real cost of \$3 out of \$3.35, or 90 percent of his true cost, and two and a half dollars more each album than the manufacturer. And the manufacturers have far greater financial reserves and backing to absorb a loss than most indies.

Future

What, then, is the future of independent distribution, and how can its success and growth be measured? "The future growth of independent distribution is obviously tied to those manufacturers who choose to go with independent distribution rather than their own, and from those manufacturers who now use independent distributors who choose to remain with them," according to Ira Heilicher. "A steady flow of product to the indies is the key to their future." Many of the indies, Heilicher stated, believe the trend from indies to branches has reversed, and Heilicher points to the labels who have switched from branches to indies as indicative of the trend now going the other way. "Indie distribution is headed up. The viability is there, and it's healthy and functioning. If you take a look at the charts, indie distribution is obviously alive and well. They have their chart positions, the sales are there, they have their promotion

and they're getting paid. They're serving all the functions of a distributor." Gene Silverman believes that "the branch operations have reached their maximum potential. There's only so much that one staff can handle. There's a much greater growth to be derived at the indie level than at the branch level."

The product, for its part, seems to be there. Al Brame, general manager of Eric Mainland in San Francisco, explained that "our product competes with the so-called giants of our industry. Just like there is a WEA group or Phonodisc group, all of the product that leaves here is treated as part of the Eric group." And he adds that overall Eric market sales, according to some of his key retailers, are "always pushing a shade on either side of second or third place in this market. We're either number two behind Warners, or number three behind Columbia, usually with 40 percent of the market." Brame believes "the image of the distributor is highly important in the market."

Pure Distributors

In discussing the future of independent distribution, it is necessary to differentiate between the pure independent distributor, the one whose livelihood depends totally and exclusively on indie distribution, and the distributor who is integrated, and involved in retailing and/or rack jobbing. While the integrated distributor always has something to fall back on should his distribution operation go cold, the pure distributor has only distribution. Meanwhile, optimistic forecasts on the future of indies came from both sides.

Are pure independent distributors making a profit right now? The answer is yes or no, depending on the distributor (how many lines he has, how hot they are, and to what extent he is affected by competition in the marketplace). Can indies make a profit? "Obviously pure independent is a profit making entity," explains Ira Heilicher. "Otherwise Milt Salstone, Gene Silverman and Joe Simone, just to name a few, would not be in the distribution business."

Losses

The indies take credit, and rightfully so, for building many of the companies that are major branch operations today. "Mercury leaving is in no way a slap at the indies," declares Joe Simone. "If you look at the entire Polygram operation," adds Ernie Santone of Chips in Philadelphia, "... Mercury, going through independent distribution, was the only one that was successful. And

Major Market Indie Distrib. Round-up

■ The following is a look at the independent distribution picture—and changes—in some of the nation's major markets (based on 30 major chart-producing record manufacturers):

Atlanta: Two new distributors formed recently—Tara & Heilicher. It's Heilicher's fourth operation (Minneapolis, Miami and Dallas), while Tara is comprised of a number of former Southland employees. Along with those three is Godwin, but the big story is Together Record Distributing, jointly owned by A&M and Motown. Both labels have maintained a "low profile" on their operation.

Boston: With a new distributor in the market, Music Suppliers, joining Disc, much of the market's business is now handled by Malverne and Alpha out of New York. A&M's sales office, with product shipped directly to accounts from the plant, recently added Connecticut to its territory.

Chicago: Basically down to one distributor, MS, which also ships to Milwaukee, where John O'Brien remains.

Cleveland: Pika and Progress split most of the available lines. Pittsburgh has lost its distrib; Cincinnati with Supreme still operating; many manufacturers ship those two markets out of here.

Detroit: Arc Jay Kay (Handleman) has the lion's share; AMI some others. Three-year old Music Trend doing quite well.

Hartford: Aquarius, formed by Marvin Ginsberg, former sales manager for Seaboard, the newest distributor here, while much of the market is shipped out of New York as a part of Boston!

Los Angeles: Record Merchandising is the significant factor; Allwest is new, and so is Eric-Mainland's L.A. sales office. Chapman also has a few labels.

New York: Dome, Skyline, Futura, SMG (Sam Goody), Metro, Merrec and International Recotape are just a few of the names out of the past. Alpha and Malverne split many of the lines for the entire northeast territory, with Beta handling a handful of key labels in New York City. Empire State has lost its chart labels, while Apex Martin has moved into the city via a sales office.

Philadelphia: Universal and Chips the main story, A&L to a lesser extent, with Schwartz offering a sales office and shipments out of Washington, D.C.

San Francisco: Pacific Record & Tape is the newly-formed alternative to Eric Mainland, while Record Merch has opened here to offer entire-market capabilities similar to Eric's. S.F. and L.A. are highly similar in layout.

In the following eight markets, the available lines are generally shared by two distributors, with no major changes in the make-up of the market in the past few years:

Charlotte: Bib & Mangold-Bertos
Dallas: Heilicher & Big State
El Paso: Krupp & Daily
Memphis: Record Sales & Hot Line
Miami: Heilicher & Tone
Phoenix: Alta & Associated
St. Louis: Commercial (part of Heilicher) & Roberts
Washington, D.C.: Schwartz & Zamoiski (in Maryland)

In the following six markets, distribution is more or less controlled by one major factor:

Buffalo: Best & Gold
Minneapolis: Heilicher
New Orleans: All South
Newark: Apex-Martin
Seattle: ABC Record & Tape Sales
Shreveport: Stan's

gional distribution, with markets serviced by fewer distributors, may actually cut down on transshipping, according to Al Brame. "If there is only one distributor in a wide area, it would be awfully hard for another distributor to ship that product in, pay the freight, and still be worth his while."

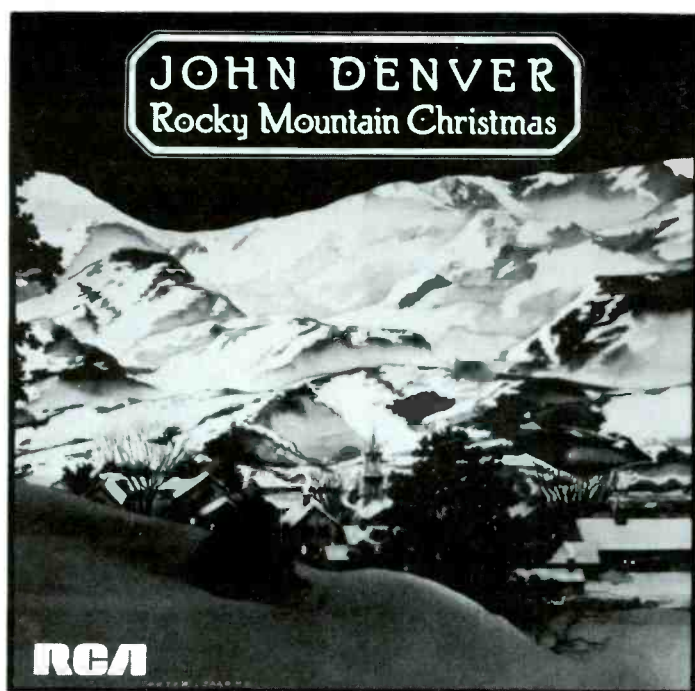
There is no doubt that indie distribution, with the hard-nosed operators remaining in it today, will be around for some time. Ernie Santone of Chips likes to quote the Jerry Butler song title to describe indie distribution—"Only the Strong Survive." The indies have survived, and they believe their future is excellent.

I don't think Mercury wanted to leave the indies, but they were forced to."

Other Problems

There are other problems facing indie distribution, but the problems are not insurmountable. One of the key ones? "Years ago we called it transshipping," says one indie anonymously. "Today we call it regional distribution and legitimize it." But re-

Announcing John Denver's First Christmas Album.



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Management III
Jerry Weintraub

RCA
Records and Tapes

Produced by
Milt Okun
Assistant Producer:
Kris O'Conner



THE SINGLES CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)	NOV. 1	OCT. 25	WKS. ON CHART
1 2 THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS Atlantic 1284			12
2 1 BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)			8
3 4 LYIN' EYES EAGLES/Asylum E 45279			8
4 6 MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)			11
5 5 I'M SORRY/CALYPSO JOHN DENVER/RCA 10353			13
6 7 FEELINGS MORRIS ALBERT/RCA PB 10279			16
7 10 WHO LOVES YOU FOUR SEASONS/Warner Bros.-Curb 8122			11
8 8 IT ONLY TAKES A MINUTE TAVARES/Capitol 4111			14
9 12 ISLAND GIRL ELTON JOHN/MCA 40461			4
10 15 HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/Asylum 282			9
11 13 LADY BLUE LEON RUSSELL/Shelter 40379 (MCA)			13
12 16 S O S ABBA/Atlantic 4265			12
13 3 MR. JAWS DICKIE GOODMAN/Cash 451 (Private Stock)			10
14 18 LOW RIDER WAR/United Artists XW706 Y			6
15 9 DANCE WITH ME ORLEANS/Asylum 45261			16
16 19 THIS WILL BE NATALIE COLE/Capitol 4111			13
17 26 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/A&M 1725			7
18 11 FAME DAVID BOWIE/RCA PB 10320			18
19 14 DO IT ANY WAY YOU WANNA PEOPLES CHOICE/TSOP ZS8 4759 (Col)			12
20 32 FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. JH 10339 (RCA)			4
21 29 NIGHTS ON BROADWAY BEE GEES/RSO 515 (Atlantic)			5
22 25 BORN TO RUN BRUCE SPRINGSTEEN/Columbia 3 10209			8
23 27 I ONLY HAVE EYES FOR YOU ART GARFUNKEL/Columbia 1 10190			11
24 33 SKY HIGH JIGSAW/Chelsea 3022			10
25 36 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/TK 1015			3
26 17 AIN'T NO WAY TO TREAT A LADY HELEN REDDY/Capitol 4128			13
27 30 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/Columbia 3 10176			10
28 21 BALLROOM BLITZ SWEET/Capitol 4055			20
29 20 WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/Kudu 925F (Motown)			12
30 40 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island 0261			9
31 37 I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD/20th Century 2228			8
32 34 ROCKIN' ALL OVER THE WORLD JOHN FOGERTY/Asylum 45274			9
33 35 SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/MCA 40429			7
34 22 RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atlantic)			15
35 49 MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 10230			3
36 24 CAROLINA IN THE PINES MICHAEL MURPHEY/Epic 8 20121			11
37 23 ROCKY AUSTIN ROBERTS/Private Stock 020			15
38 31 THERE GOES ANOTHER LOVE SONG OUTLAWS/Arista 0150			9
39 39 YOU GEORGE HARRISON/Apple 1884			7
40 28 BRAZIL RITCHIE FAMILY/20th Century 2218			11
41 52 OPERATOR MANHATTAN TRANSFER/Atlantic 3292			5
42 47 JUST TOO MANY PEOPLE MELISSA MANCHESTER/Arista 0146			7
43 41 HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS/ABC Blue Thumb BTA 265			16
44 42 DREAMING A DREAM CROWN HEIGHTS AFFAIR/Delite 1570 (PIP)			14
45 38 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ABC Dot DOA 17558			19
46 43 GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 1009			20
47 50 CHANGE WITH THE TIMES VAN McCOY/Avco 4660			5
48 78 SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149			3
49 60 OUR DAY WILL COME FRANKIE VALLI/Private Stock 043			3
50 56 KEEP ON TRYIN' POCO/ABC 12126			6



51	44	RHINESTONE COWBOY GLEN CAMPBELL/Capitol 4095	21
52	55	DIAMONDS AND RUST JOAN BAEZ/A&M 1717	5
53	54	THE AGONY AND THE ECSTASY SMOKEY ROBINSON/Tamla T 54251 (Motown)	6
54	57	(HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART I CHEECH & CHONG/Ode 66115S (A&M)	3
55	70	I'M ON FIRE 5000 VOLTS/Mercury 40801	3
56	79	LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	3
57	59	DEAR PRUDENCE KATFISH/Big Tree BT 16045 (Atlantic)	7
58	45	YOUR LOVE GRAHAM CENTRAL STATION/Warner Bros. 8105	12
59	61	SUMMER OF '42 BIDDU ORCHESTRA/Epic 8 50139	8
60	45	(I BELEVE) THERE'S NOTHING STRONGER THAN OUR LOVE PAUL ANKA with ODIA COATES/United Artists XW685 Y	15
61	48	FEEL LIKE MAKIN' LOVE BAD COMPANY/Swan Song 70106 (Atlantic)	18
62	62	LETTING GO WINGS/Capitol 4145	4
63	63	TO EACH HIS OWN FAITH, HOPE & CHARITY/RCA PB 10343	13
64	80	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic 3298	2
65	73	PEACE PIPE B.T. EXPRESS/Roadshow 7003 (Scepter)	9
66	51	GONE AT LAST PAUL SIMON/PHOEBE SNOW & THE JESSY DIXON SINGERS/Columbia 3 10196	12
67	69	SAILING ROD STEWART/Warner Bros. 8146	4
68	58	EVERYDAY I HAVE TO CRY SOME ARTHUR ALEXANDER/Buddah 492	7
69	64	SWEET STICKY THING OHIO PLAYERS/Mercury 73713	6

CHARTMAKER OF THE WEEK

70	—	VENUS AND MARS ROCKSHOW WINGS Capitol 4175	1
71	53	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/Columbia 3 10172	17
72	84	COME AND GET YOUR LOVE ROGER DALTRY/MCA 40453	3
73	67	MAIN TITLE (THEME FROM JAWS) JAWS SOUNDTRACK/MCA 40439	12
74	74	INDIAN LOVE CALL RAY STEVENS/Barnaby 616 (Janus)	5
75	—	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	1
76	66	I GET HIGH ON YOU SLY STONE/Epic 8 10135	11
77	82	MEXICO JAMES TAYLOR/Warner Bros. 8137	4
78	75	7-6-5-4-3-2-1 GARY TOMS EMPIRE/PIP 6504	19
79	68	AT SEVENTEEN JANIS IAN/Columbia 3 10154	19
80	65	FIGHT THE POWER—PART I ISLEY BROTHERS/ZS8 2256 (Col)	18
81	—	PART TIME LOVE GLADYS KNIGHT & THE PIPS/Buddah BDA 513	1
82	91	WE ALL GOTTA STICK TOGETHER FOUR TOPS/ABC 12123	2
83	72	A FRIEND OF MINE IS GOING BLIND JOHN DAWSON READ/Chrysalis 2105 (WB)	8
84	86	SO IN LOVE CURTIS MAYFIELD/Curtom CMS 0105 (WB)	5
85	95	YOU SEXY THING HOT CHOCOLATE/Big Tree 16047 (Atlantic)	2
86	100	LONELY SCHOOL YEAR HUDSON BROS./Rocket PIG 40484 (MCA)	2
87	88	LOVE POWER WILLIE HUTCH/Motown 13601	4
88	—	LOUISIANA LOU AND THREE CARD MONTY JOHN ALLMAN BROTHERS/Capricorn CPS 0246 (WB)	1
89	—	THEME FROM MAHOGANY DIANA ROSS/Motown M 1377 F	1
90	—	VOLARE AL MARTINO/Capitol 4134	1
91	93	NEVER BEEN ANY REASON HEAD EAST/A&M 1718	3
92	94	WAKE UP LAW/GRC 2072	2
93	98	THIS IS YOUR LIFE COMMODORES/Motown M 1361	2
94	96	OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339	2
95	97	SAME THING IT TOOK IMPRESSIONS/Curtom CMS 0103 (WB)	2
96	89	MR. D.J. (5 FOR THE D.J.) ARETHA FRANKLIN/Atlantic 3289	5
97	81	THE OTHER WOMAN VICKI LAWRENCE/Private Stock 036	6
98	99	LOVE DON'T COME NO STRONGER (YOURS AND MINE) JEFF PERRY/Arista 0133	2
99	—	(I'M GOING BY) THE STARS IN YOUR EYES RON BANKS & THE DRAMATICS/ABC 12125	1
100	77	SOLITAIRE CARPENTERS/A&M 1721	14



FLASHMAKER



ROCK OF THE WESTIES
ELTON JOHN
MCA

MOST ACTIVE

- STILL CRAZY—Paul Simon—Col
- WHO BY NUMBERS—The Who—MCA
- BORN TO RUN—Bruce Springsteen—Col
- WIND ON THE WATER—Crosby & Nash—ABC
- FACE THE MUSIC—ELO—UA
- WISH YOU WERE HERE—Pink Floyd—Col

WNEW-FM/NEW YORK

- ADDS:**
ANOTHER LIVE—Todd Rundgren's Utopia—Bearsville
- BAND PLAYS ON—**
Back Street Crawler—Atco
- BONGO FURY—**Zappa/Beefheart/Mothers—DiscReet
- FACES I'VE BEEN—**Jim Croce—Lifesong
- FROM SOUTH AFRICA TO SOUTH CAROLINA—**Gil Scott-Heron—Arista
- ROCK OF THE WESTIES—**Elton John—MCA
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- SUN & STEEL—**Iron Butterfly—MCA
- TRYIN' TO GET THE FEELING—**Barry Manilow—Arista
- WIRE FIRE—**Savoy Brown—London
- HEAVY ACTION (approximate airplay):**
BLUES FOR ALLAH—Grateful Dead—Grateful Dead
- BORN TO RUN—**Bruce Springsteen—Col
- BREAKAWAY—**Art Garfunkel—Col
- CAPTURED ANGEL—**Dan Fogelberg—Full Moon/Epic
- FACE THE MUSIC—**ELO—UA
- HOTLINE—**J. Geils Band—Atlantic
- PRISONER IN DISGUISE—**Linda Ronstadt—Asylum
- STILL CRAZY—**Paul Simon—Col
- WHO BY NUMBERS—**The Who—MCA
- WIND ON THE WATER—**Crosby & Nash—ABC

WBCN-FM/BOSTON

- ADDS:**
BONGO FURY—Zappa/Beefheart/Mothers—DiscReet
- ELYSIAN ENCOUNTER—**Baker-Gurvitz Army—Atco
- GIVING BIRTH TO A SONG—**Delaney & the Blue Pyramid—MGM
- HIGH ON YOU—**Sly Stone—Epic
- IN THE SLOT—**Tower of Power—WB
- LARGER THAN LIFE—**Freddie King—RSO
- PARADISE—**Country Joe McDonald—Fantasy
- ROCK OF THE WESTIES—**Elton John—MCA
- VISIONS OF A NEW WORLD—**Lionie Liston-Smith—Flying Dutchman
- WE'RE NO ANGELS—**Dudes—Col
- HEAVY ACTION (airplay, listener response):**
BORN TO RUN—Bruce Springsteen—Col
- CRUISIN'—**Duke & the Drivers—ABC
- DARYL HALL & JOHN OATES—**RCA
- FACE THE MUSIC—**ELO—UA
- FLEETWOOD MAC—**Reprise
- HOME PLATE—**Bonnie Raitt—WB
- LAST RECORD ALBUM—**Little Feat—WB
- STILL CRAZY—**Paul Simon—Col
- THOUGHT TALK—**Starry Eyed & Laughing—Col

WHO BY NUMBERS—The Who—MCA

WMMR-FM/PHILADELPHIA

- ADDS:**
BAND PLAYS ON—Back Street Crawler—Atco
- BLUE GUITAR (single)—**Hayward/Lodge—Threshold
- JOURNEY TO LOVE—**Stanley Clarke—Nemperor
- NIGHTHAWKS AT THE DINER—**Tom Waits—Asylum
- ROCK OF THE WESTIES—**Elton John—MCA
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- SON OF SPIRIT—**Spirit—Mercury
- STREETWALKERS—**Mercury
- TRYIN' TO GET THE FEELING—**Barry Manilow—Arista
- HEAVY ACTION (sales, phones, airplay):**
ANOTHER YEAR—Leo Sayer—WB
- ROCK OF THE WESTIES—**Elton John—MCA
- STILL CRAZY—**Paul Simon—Col
- WHO BY NUMBERS—**The Who—MCA

WIND ON THE WATER—Crosby & Nash—ABC

WOUR-FM/UTICA

- ADDS:**
BONGO FURY—Zappa/Beefheart/Mothers—DiscReet
- CHEWING PINE—**Leo Kottke—Capitol
- FIRST SEVEN DAYS—**Jan Hammer—Nemperor
- FROM SOUTH AFRICA TO SOUTH CAROLINA—**Gil Scott-Heron—Arista
- PICK UP—**Brian Protheroe—Chrysalis
- PRESSURE DROP—**Robert Palmer—Island
- ROCK OF THE WESTIES—**Elton John—MCA
- SECOND STEP—**Aztec Two-Step—RCA
- SON OF SPIRIT—**Spirit—Mercury
- STACKED DECK—**Amazing Rhythm Aces—ABC
- HEAVY ACTION (airplay, sales, requests—in descending order):**
ROCK OF THE WESTIES—Elton John—MCA
- NIGHTTRIDER—**Charlie Daniels—Kama Sutra
- BORN TO RUN—**Bruce Springsteen—Col
- FACE THE MUSIC—**ELO—UA
- MINSTREL IN THE GALLERY—**Jethro Tull—Chrysalis
- ATLANTIC CROSSING—**Rod Stewart—WB
- PARADISE—**Country Joe McDonald—Fantasy
- EYES OF AN ONLY CHILD—**Tom Jans—Col
- FUNKY KINGSTON—**Toots & the Maytals—Island
- THE ROCK—**Frankie Miller—Chrysalis

WORJ-FM/ORLANDO

- ADDS:**
ANDREW GOLD—Asylum
- BAND PLAYS ON—**Back Street Crawler—Atco
- CAR OVER THE LAKE ALBUM—**Ozark Mt. Daredevils—A&M
- HARDER TO LIVE—**Splinter—Dark Horse
- JOURNEY TO LOVE—**Stanley Clarke—Nemperor
- MAGICAL MUSICAL WORLD OF RONN PRICE—**Bang
- OH, WHAT A MIGHTY TIME—**NR S—Col
- PICK UP—**Brian Protheroe—Chrysalis
- ROCK OF THE WESTIES—**Elton John—MCA
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- HEAVY ACTION (airplay, sales, requests—in descending order):**
WISH YOU WERE HERE—Pink Floyd—Col
- PRISONER IN DISGUISE—**Linda Ronstadt—Asylum
- ANOTHER YEAR—**Leo Sayer—WB
- CAPTURED ANGEL—**Dan Fogelberg—Full Moon/Epic
- BORN TO RUN—**Bruce Springsteen—Col
- FLEETWOOD MAC—**Reprise
- WIND ON THE WATER—**Crosby & Nash—ABC
- WIN, LOSE OR DRAW—**Allman Bros. Band—Capricorn
- STILL CRAZY—**Paul Simon—Col

DREAM—Nitty Gritty Dirt Band—UA

WNOE-FM/NEW ORLEANS

- ADDS:**
ELYSIAN ENCOUNTER—Baker-Gurvitz Army—Atco
- FACE THE MUSIC—**ELO—UA
- JOURNEY TO LOVE—**Stanley Clarke—Nemperor
- MAN-CHILD—**Herbie Hancock—Col
- ROCK OF THE WESTIES—**Elton John—MCA
- SPLIT COCONUT—**Dave Mason—Col
- STILL CRAZY—**Paul Simon—Col
- HEAVY ACTION (sales, phones—in descending order):**
STORM AT SUNUP—Gino Vannelli—A&M
- RED OCTOPUS—**Jefferson Starship—Grunt
- KC & THE SUNSHINE BAND—**TK
- ROCK YOU WERE HERE—**Pink Floyd—Col
- BORN TO RUN—**Bruce Springsteen—Col
- FLEETWOOD MAC—**Reprise
- TOYS IN THE ATTIC—**Aerosmith—Col
- E. C. WAS HERE—**Eric Clapton—RSO
- SPLIT COCONUT—**Dave Mason—Col
- DREAM WEAVER—**Gary Wright—WB

WXRT-FM/CHICAGO

- ADDS:**
BONGO FURY—Zappa/Beefheart/Mothers—DiscReet
- FACE THE MUSIC—**ELO—UA
- JOURNEY TO LOVE—**Stanley Clarke—Nemperor
- NIGHTHAWKS AT THE DINER—**Tom Waits—Asylum
- MAGIC THEATRE—**Barry Miles—London
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- STILL CRAZY—**Paul Simon—Col
- WARNER BROS. PRESENTS MONTROSE—**WB
- WHO BY NUMBERS—**The Who—MCA
- WIRE FIRE—**Savoy Brown—London
- HEAVY ACTION (sales, phones, airplay):**
ATLANTIC CROSSING—Rod Stewart—WB
- BONGO FURY—**Zappa/Beefheart/Mothers—DiscReet
- MINSTREL IN THE GALLERY—**Jethro Tull—Chrysalis
- PRISONER IN DISGUISE—**Linda Ronstadt—Asylum
- RED OCTOPUS—**Jefferson Starship—Grunt
- STILL CRAZY—**Paul Simon—Col
- TIMELESS—**John Abercrombie—ECM
- WHO BY NUMBERS—**The Who—MCA
- WIND ON THE WATER—**Crosby & Nash—ABC
- WISH YOU WERE HERE—**Pink Floyd—Col

W4/DETROIT

- ADDS:**
ENCOURAGING WORDS—Black Sheep—Capitol
- FACES I'VE BEEN—**Jim Croce—Lifesong
- HIGH ON YOU—**Sly Stone—Epic
- LISZTOMANIA—**Soundtrack—A&M
- ROCK OF THE WESTIES—**Elton John—MCA
- SON OF SPIRIT—**Spirit—Mercury
- THE ROCK—**Frankie Miller—Chrysalis
- WE'RE NO ANGELS—**Dudes—Col
- HEAVY ACTION (airplay, sales—in descending order):**
RED OCTOPUS—Jefferson Starship—Grunt
- KISS ALIVE—**Casablanca
- ROCK OF THE WESTIES—**Elton John—MCA
- WISH YOU WERE HERE—**Pink Floyd—Col
- BORN TO RUN—**Bruce Springsteen—Col
- ATLANTIC CROSSING—**Rod Stewart—WB
- WHO BY NUMBERS—**The Who—MCA
- DREAM WEAVER—**Gary Wright—WB
- EXTRA TEXTURE—**George Harrison—Apple
- PRISONER IN DISGUISE—**Linda Ronstadt—Asylum

KBPI-FM/DENVER

- ADDS:**
CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
- ROCK OF THE WESTIES—**Elton John—MCA
- STILL CRAZY—**Paul Simon—Col
- URSZELA—**Urszela Dudziak—Arista
- HEAVY ACTION (sales, airplay, requests—in descending order):**
WISH YOU WERE HERE—Pink Floyd—Col
- PRISONER IN DISGUISE—**Linda Ronstadt—Asylum
- WIND ON THE WATER—**Crosby & Nash—ABC
- FACE THE MUSIC—**ELO—UA
- KZEW-FM/DALLAS**
- ADDS:**
EDDIE BOY BAND—MCA
- LUCILLE TALKS BACK—**B.B. King—ABC
- PICK UP—**Brian Protheroe—Chrysalis
- PRESSURE DROP—**Robert Palmer—Island
- ROCK OF THE WESTIES—**Elton John—MCA
- SON OF SPIRIT—**Spirit—Mercury
- HEAVY ACTION (sales, airplay, phones—in descending order):**
STILL CRAZY—Paul Simon—Col
- CAPTURED ANGEL—**Dan Fogelberg—Full Moon/Epic
- PRISONER IN DISGUISE—**Linda Ronstadt—Asylum
- ROCK OF THE WESTIES—**Elton John—MCA
- WISH YOU WERE HERE—**Pink Floyd—Col
- EXTRA TEXTURE—**George Harrison—Apple
- BORN TO RUN—**Bruce Springsteen—Col
- WIND ON THE WATER—**Crosby & Nash—ABC

SLEEPER



JOURNEY TO LOVE
STANLEY CLARKE
Nemperor

KWST-FM/LOS ANGELES

- ADDS:**
ANDREW GOLD—Asylum
- CAR OVER THE LAKE ALBUM—**Ozark Mt. Daredevils—A&M
- CHEWING PINE—**Leo Kottke—Capitol
- HIGH ON YOU—**Sly Stone—Epic
- LAST RECORD ALBUM—**Little Feat—WB
- INSIDE THE TRIANGLE—**Thee Image—Manticore
- MAKING MUSIC—**Bill Withers—Col
- PRESSURE DROP—**Robert Palmer—Island
- ROCK OF THE WESTIES—**Elton John—MCA
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- HEAVY ACTION (airplay—in descending order):**
FACE THE MUSIC—ELO—UA
- WHO BY NUMBERS—**The Who—MCA
- STILL CRAZY—**Paul Simon—Col
- BORN TO RUN—**Bruce Springsteen—Col
- SPLIT COCONUT—**Dave Mason—Col
- ROCK OF THE WESTIES—**Elton John—MCA
- HIGH ON YOU—**Sly Stone—Epic
- DREAM WEAVER—**Gary Wright—WB
- LARGER THAN LIFE—**Freddie King—RSO
- ATLANTIC CROSSING—**Rod Stewart—WB
- KSAN-FM/SAN FRAN.**
- ADDS:**
CHEWING PINE—Leo Kottke—Capitol

FLYING AGAIN—Flying Burrito Bros.—Col

- HIGH ON YOU—**Sly Stone—Epic
- LARGER THAN LIFE—**Freddie King—RSO
- LISZTOMANIA—**Soundtrack—A&M
- LUCILLE TALKS BACK—**B.B. King—ABC
- MAKING MUSIC—**Bill Withers—Col
- MAN-CHILD—**Herbie Hancock—Col
- ROCK OF THE WESTIES—**Elton John—MCA
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- HEAVY ACTION (airplay—in descending order):**
FACE THE MUSIC—ELO—UA
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- WHO BY NUMBERS—**The Who—MCA
- LISZTOMANIA—**Soundtrack—A&M
- SPLIT COCONUT—**Dave Mason—Col
- WISH YOU WERE HERE—**Pink Floyd—Col
- HIGH ON YOU—**Sly Stone—Epic
- WIND ON THE WATER—**Crosby & Nash—ABC
- FLYING AGAIN—**Flying Burrito Bros.—Col
- MAKING MUSIC—**Bill Withers—Col
- KZAM-FM/SEATTLE**
- ADDS:**
ANDREW GOLD—Asylum
- BLUES TO AFRICA—**Randy Weston—Arista
- CAR OVER THE LAKE ALBUM—**Ozark Mt. Daredevils—A&M
- FROM SOUTH AFRICA TO SOUTH CAROLINA—**Gil Scott-Heron—Arista
- JOURNEY TO LOVE—**Stanley Clarke—Nemperor
- LUCILLE TALKS BACK—**B.B. King—ABC
- NIGHTHAWKS AT THE DINER—**Tom Waits—Asylum
- PAUL HORN & NEXUS—**Epic
- ROCK OF THE WESTIES—**Elton John—MCA
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- HEAVY ACTION (airplay):**
CHEWING PINE—Leo Kottke—Capitol
- HOME PLATE—**Bonnie Raitt—WB
- KOLN CONCERTS—**Keith Jarrett—ECM
- MUSIC KEEPS ME TOGETHER—**Taj Mahal—Col
- ON THE TRACK—**Leon Redbone—WB
- SPLIT COCONUT—**Dave Mason—Col
- STACKED DECK—**Amazing Rhythm Aces—ABC
- STILL CRAZY—**Paul Simon—Col
- TOUCH—**John Klemmer—ABC
- WIND ON THE WATER—**Crosby & Nash—ABC
- KZEL-FM/EUGENE, ORE.**
- ADDS:**
CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
- HAVE YOU EVER SEEN THE RAIN—**Stanley Turrentine—Fantasy
- HIGH ON YOU—**Sly Stone—Epic
- INSIDE THE TRIANGLE—**Thee Image—Manticore
- LUCILLE TALKS BACK—**B.B. King—ABC
- MAGICAL MUSICAL WORLD OF RONN PRICE—**Bang
- OH, WHAT A MIGHTY TIME—**NRPS—Col
- SOLID SILVER—**Quicksilver Messenger Service—Capitol
- WIRE FIRE—**Savoy Brown—London
- HEAVY ACTION (airplay, phones):**
BREAKAWAY—Art Garfunkel—Col
- CHEWING PINE—**Leo Kottke—Capitol
- DREAM—**Nitty Gritty Dirt Band—UA
- FACE THE MUSIC—**ELO—UA
- JIVA—**Dark Horse
- NIGHTTRIDER—**Charlie Daniels—Kama Sutra
- ROCK OF THE WESTIES—**Elton John—MCA
- SECOND STEP—**Aztec Two-Step—RCA
- STILL CRAZY—**Paul Simon—Col
- WHO BY NUMBERS—**The Who—MCA

A Record World Special

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SAVA



Gene Levine

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Record World Salutes Fania Records

As the Fania Records family of labels enters its second decade, the forecast for Latin music—and salsa in particular—can be summed up in one word: growth. The company that Jerry Masucci and Johnny Pacheco founded ten years ago built a steady foundation. But by the time the Masucci-produced film “Our Latin Thing” debuted in the summer of 1972, the tide was clearly rolling in Fania’s direction.

The ascent was much swifter from there. Press exposure for the film and for the Fania family of artists increased dramatically on an international level. A year later Yankee Stadium was SRO for a Fania concert. Record sales, naturally, paralleled this unprecedented growth.

Now, in 1975, Fania includes seven labels—Fania, Vaya, Cotique, International, Inca, Tico and Alegre. Another film, “Salsa!” is set for release shortly and Masucci and Pacheco are devoting their energies to bringing their music to new audiences everywhere.

Record World is proud to take this opportunity to congratulate Jerry, Johnny and all the people in the Fania family on their success thus far and to join with them in saluting the sound of salsa.

A Great Big Thanks Our First 10 Years

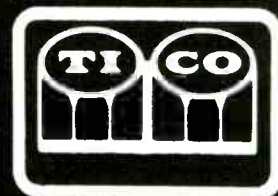
With Pride Our Great



Ray Barretto
Justo Betancourt
Santos Colon
Willie Colon
Larry Harlow
Hector Lavoe
Ismael Miranda
Orchestra Dicupe
Johnny Pacheco
Ralfi Pagan
Pete "El Conde" Rodriguez
Seguida
Bobby Valentin



Azuguita
La Conspiracion
Impacto Crea
Bobby Cruz
Celia Cruz
La Diferente
Mark Dimond
Cheo Feliciano
Andy Harlow
Ismael Quintana
Ricardo Ray
Mongo Santamaria
Pupi Legarreta
Mon Rivera
Bobby Rodriguez



Tito Puente
Joe Cuba
Ismael Rivera
Orchestra Narvaez
La Lupe

Jerry Masucci

To All Who Made So SALSAational

Roster Of Artists



Charlie Palmieri
Vitin Aviles
Orques Sabor
Tito Allen
Kako



Johnny Bronco
Paquito Guzman
Tommy Olivencia
Sonora Poncena
Willie Rosario
Monguito Santamaria
Tipica '73



Johnny Colon
Chivirico Davila
Baby Gonzalez
Lebron Brothers
Menique
Frankie Dante



Germain
Los Angeles Negros
Orquesta Revolucion '70
Roberto Y Su Nuevo Montuno
Roberto Roena
Teddy Trinidad
Roberto Yanes

Johnny Pacheco

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Jerry Masucci: Guiding Fania To The Top

■ Eleven years ago Jerry Masucci's primary business interest was a law practice. Ten years ago he joined with one of his clients, Johnny Pacheco, in forming a Latin record company. Fania at first existed in the shadows of Masucci's practice—the paperwork and promotion taken care of by regular staffers and family in spare time and on holidays. Eventually Masucci was forced to give up a formal practice and devote all his energies to Fania.



Jerry Masucci

Record World: You've guided Fania over the last 10 years. It must be very gratifying to finally see the kind of success your artists are having on the various labels in the Fania family.

Jerry Masucci: I think we have worked hard in the last 10 years and found some new men in the business and taken on some established recording stars. We have more time, more money now to make the product better than we have ever had, and I think it's the right people at the right time with the right expertise.

RW: How much of an actual role do you play in developing the talent on the labels?

Masucci: I pick most of the acts—about 90 percent. They come to me with all their problems and I decide who produces who, who plays with what, pick most of the authors, get most of the publishing and keep it going.

RW: Do you handle your own publishing?

Masucci: We have about 1000 songs—most all of the material that we record with our artists as well as writers that we want to sign who aren't ours.

RW: What about the current stuff that is out in the discos—as far as helping getting acceptance?

Masucci: I think it is very important but I don't think it's enough to break it. We need more exposure.

RW: Do you see Latin discos, as such, developing?

Masucci: Latin discos are not a problem. Latin discos usually have live Latin music and r&b records. We are trying to get more Latin records played in the non-Latin discos. I think some of the films on TV on how to dance to Latin music are a big key which we are working on right now on [public station] channel 13. Willie Colon is writing the music for it and it is going to be choreographed.

RW: Dancing has always been part of the Latin scene. Now it's beginning to spread to other sectors which is, I would assume, playing a big part in helping spread the music.

Masucci: Right. It's always been the thing—Latin music is for dancing. I don't know where all the people come from—it's all over the dance floors in New York. We're also going to try a proven Spanish hit with new English lyrics.

RW: What other specific plans do you have in terms of trying to attract different audiences?

Masucci: We're trying to have our Latin artists produced by hit producers in the American field. For instance, Gene Page, who produces Stanley Turrentine and Barry White. I've been on the phone with him. Van McCoy, who does "The Hustle," he's interested in producing some of the Latin artists here. We're going to do some TV shows, showing the dancing and excitement of Latin music. And just trying to continually improve our product. If the product is good, it will get out there.

RW: Do you see the sound of the product changing?

Masucci: Only if these American producers that I mentioned change the sound and it works. As far as the Latin sound, I don't think we will

change that. But if we're going to have an American producer come in and say "Well let's take a chance with this," we'll have to listen or else we don't need him. We can do it ourselves the old way. We are going to stay with our basic thing and take a few chances.

RW: Are you signing a lot of new people now?

Masucci: No. Only a very, very select few. We've got a roster of established artists and we'll only get involved with a new artist if he really knocks us out. They have to be creative.

RW: Do you see the present distribution set up as strong enough to handle a big surge of interest?

Masucci: I think if the sales are there, the setting up of the distributors is not a big problem. We've dealt with most of the national distributors that handle all the majors for years. It's just that we haven't had the product for their particular areas. If you have good product then you just have to hire a couple of good men to go out and sell. If it's good they come back, they want more product, they pay you for what you've got.

RW: Has the recession affected your business at all?

Masucci: I don't think so. On the whole what happened is that the middle of the road artist, light sellers, have completely dwindled to hardly anything. But the big hits have gotten bigger. You know they go in with their dollar and instead of buying ten albums, they will only buy two or three that they enjoy. We're lucky that we've had the hits in these times so that we are doing well.

RW: How did you first get involved with Johnny Pacheco?

Masucci: I'm a lawyer and I handled a case for him years ago. He was leaving the label he was with, wanted to start his own company, and we decided to try a partnership. We both did it part time. It was like a hobby until it got to a point where we had to put more time in it.

RW: Were you very aware of Latin music at that time?

Masucci: Not at all.

RW: So Johnny more or less educated you as far as that.

Masucci: Yes.

“We're trying to have our Latin artists produced by hit producers in the American field . . . We are going to stay with our basic thing and take a few chances.”

RW: Tell us a little of what happened in Zaire.

Masucci: Zaire was a great experience. It was like a concert for musicians. The crowds weren't that big to cause a lot of problems and this and that—but the vibes and the music and the chance of being there were really a sensational experience.

RW: What are the differences in the Latin market between singles and albums?

Masucci: Our business is more albums than singles. We release singles as a more or less promotional vehicle for albums. In other words, we release a single and as soon as it hits the chart, we release an album. Then if we release a single and it doesn't happen, sometimes we have to hold back an album and we release another single so that the demand for the album is there when the album comes out. And sometimes you release a single and it doesn't sell, but you release the album anyway and the album sells just because the people don't buy singles that much. It's mostly juke boxes who buy the singles.

RW: Are there a lot of juke boxes for Latin music?

Masucci: Yes. I mean probably not like the American trade. But every Latin bar or restaurant has a juke box.

(Continued on page 22)

Felicidades a la gente especial de la
familia Fania por todos los exitos
logrado durante los primeros diez
años.

Charles W. ...



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Fania Records:

Ten Years of Success, And More To Come

■ NEW YORK—You can't tune in a Latin music radio station for more than five or ten minutes these days without encountering the latest hit from Fania Records. In New York City, Puerto Rico, Chicago, Miami, Los Angeles and San Francisco—where the country's 14 million Spanish-speaking people are most heavily concentrated—Fania, despite some stiff competition, has the market large-corned.

More than anything, Fania is the sound of "salsa," the hot, relatively new sound that has filtered down in recent years from Afro-Cuban roots in the forties and fifties, and shaded along the way with rock, soul and jazz by the new Puerto Rican culture.

Tenth Anniversary

This year Fania Records celebrates its tenth anniversary—a decade of growth and success under the leadership of Jerry Masucci, its dynamic young president, who is also an attorney. Fania, in fact, grew out of a lawyer-client relationship between Masucci and bandleader-performer Johnny Pacheco, who was disgruntled with his record label at the time. In 1964, Masucci and Pacheco decided to form a new label as a reaction to the "rip-off" atmosphere surrounding Latin record companies of the period. With not much more than their mutual friendship and respect, their musical knowledge and a vision, they became (and continue to be) the guiding lights behind the company's growth and vitality.

Their first album was a moderate success, but by 1968 Masucci and Pacheco had released more than 20 albums with such Latin superstars as Pacheco, Bobby Valentín, Willie Colón, Larry Harlow, Ray Barretto and Joe Bataan.

In 1969, Masucci formed a new company, International, whose artist roster included Roberto Yanes and Roberto Roena Y Su Apollo Sound. Two years later saw the formation of Vaya Records, with Ricardo Ray/Bobby Cruz, La Diferente, La Conspiración, Celia Cruz, Mongo Santamaria and Cheo Feliciano. The same year Fania acquired two new companies, Cotique and Inca Records. During the month of

April, 1975, the Fania family of labels (Fania, International, Vaya, Inca and Cotique) released a total of 24 singles, the largest release in the company's history.

Jerry Masucci

Jerry Masucci was born and raised in Brooklyn, New York. Although he quit high school to join the Navy, he later earned an equivalency diploma after his discharge and subsequently joined the New York City Police Department. He abandoned this vocation after a short time in order to study at Mexico City College, where he graduated cum laude. Upon his return to the U.S. he rejoined the police department, working nights so he could attend law school by day. He graduated from law school in 1960, left the police department once again and went to Cuba to work as assistant to the director of public relations for the Cuban Tourist Commission. He entered into the practice of law when he returned to New York and soon became quite successful.

Masucci no longer practices law and now personally produces about 10 albums a year and oversees the production of virtually every release as well as involving himself fully in all aspects of product promotion, advertising and

The key to salsa is clave, a two-bar phrase that can be thought of as tick-tick-tick/tick-tick or tick-tick/tick-tick-tick. Latin dance music is built on this rhythmic foundation.



The Fania All Stars on stage at Yankee Stadium, August 24, 1973.



Jerry Masucci presents Celia Cruz and Johnny Pacheco with gold records for their LP "Celia and Johnny."

publicity for Fania's total annual album output of nearly 50.

Masucci's activities also have included the production and release of "Our Latin Thing," the first feature film about salsa and its influence on the Latin people of New York City. A second film, "Salsa," which he produced and co-directed, will be released this fall.

Masucci is currently involved in strengthening the Latin market and attempting to enlarge it by reaching out to the record buyers. Right now the Latin market is similar to that of jazz, with devoted and faithful record-buyers, and sales of 50,000 considered great, 100,000 called extraordinary.

Latin Explosion

Latin music is headed for an ex-

plosion with dimensions matching the mambo and cha-cha craze of the early fifties. The last two years have seen such established Latin markets as Miami, Chicago and Los Angeles double in volume of sales. FM stations are programming Latin music in increasing numbers and not only in the prime Spanish markets. The Fania All-Stars have appeared on network TV and are set for additional guest spots.

What's Next?

What's next for Fania? There is a new interest in soul and rhythm and blues that will give the company an even broader base of appeal. In the marketplace it is stronger than ever before, a circumstance growing in part out of a recent agreement whereby Fania is distributing and promoting all product of Tico and Alegre Records, the other reigning giant of Latin music and a one-time competitor.

With ten years solidly under its belt, Fania is bracing for a future without precedent in the music business. Fania's star is definitely on the rise, and 1975 is just the beginning.

Most of the material in this special section was written by Record World assistant editors Ira Mayer and Howard Newman who wish to thank Sharon Franklin and Andy McKaie for their special assistance.

*Jerry,
Here's to
another
Big 10*



ROULETTE •  • 

Morris Levy

Johnny Pacheco: Taking Chances—And Winning

■ NEW YORK—"We took a lot of chances," says Johnny Pacheco with a knowing smile. The "we" includes Fania president Jerry Masucci; the chances are those taken over the last 10 years as the musician (Pacheco) and lawyer (Masucci) built the Fania family to its currently blossoming status.

"Each year we came up with something new to make it grow," the Fania co-founder continues. "My partner's just as nuts as I am and what we did was pump whatever money we made right back into the company."

Pacheco and Masucci joined forces a decade ago when Masucci represented Pacheco following the latter's break with his record company. Pacheco was looking for a new label, preferably his own, and Masucci—who says that Pacheco taught him most of what he knows about Latin music—suggested they collaborate and form their own company.

"It's great," says Pacheco em-

phatically. "I'm doing what I want . . . and to see something that started from nothing grow to this. My whole life was and is music. But I always knew that you never leave your instrument—your instrument leaves you. And so I always wanted to go into another business that was still related to music."

Initially Pacheco was artist and all-around producer. And while he still performs both functions (as well as making occasional live appearances), he is proud of the fact that he was able to groom some of the artists with whom he worked early on in Fania's life to produce others. For although he says that Ray Barretto, Willie Colon and Larry Harlow "grew into it [producing] and proved themselves," it was basically Pacheco who helped them develop their talents in this relatively new field.

Where does Latin music fit in the fabric of American life, **Rec-**



Johnny Pacheco

ord World asked Pacheco. "My question was, 'Why can't we do what rock does?'" began Pacheco's explanation. "There are a lot of American kids with Latin backgrounds. There are Latin rhythms in rock—in Blood, Sweat and Tears' work; Santana, Stevie Wonder using congas . . . I worked as a sideman with Aretha Franklin eight or nine years ago. So Latin music helped rock. Today, rock

gives us that beat. Rock helped us put the rhythm up front so that our arrangers could bring Latin music up-to-date. That is where salsa comes from."

Pacheco knows whereof he speaks. He has been recording since 1957, a time when he was doing nine to ten sessions a week on a single pair of bongos (since loaned to somebody and never returned. He'd like to get them back to put in a case for posterity). Since then he has played with most of the top Latin bands in the country, serving his apprenticeship as a producer more or less incognito—listening to playbacks, talking to producers and engineers before setting out on his own. He has also toured extensively around the United States as well as in Europe and Latin America, finding enthusiastic audiences in Paris, Zaire, Colombia, Venezuela, Panama and, of course, New York.

(Continued on page 17)

Jerry and Johnny and Fania,

I think you're some kind of special people, deserving of everything you've achieved. Continued success.

Willie Colon

FANIA

Alex Masucci: A Colorful Approach to Promotion

■ NEW YORK — The old adage "Throw a kid into water and he'll learn how to swim" may well apply to Fania national promotion manager Alex Masucci.

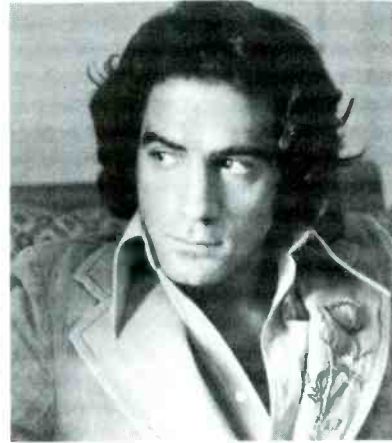
"The first night 'Our Latin Thing' opened in Puerto Rico was unbelievable," he says excitedly. "It was the first promotion I ever did. We played the film in twin theaters—one held about 1200 people, the other 800. The thought in my mind was, 'What happens if nobody is there?' When we got over the hill approaching the theater, though, there must have been about 8000 people blocking the whole area. Jerry and Johnny never got in to see the movie.

"I went into the next theater where there were about five people watching another movie and offered them their money back and told them they could stay but that we were going to change the movie. I turned around to look out the glass doors and saw that

where it was completely jammed with people before, now there was nobody out there. Right after that the people charged right in.

"I decided to watch the movie and all of a sudden I see a couch from the balcony being passed over peoples' heads. I jumped up and said, 'Nooooo,' and they put it down on the ledge and people sat on it."

Quite an initiation, but not as drastic as it may at first sound. Alex has been a part of Fania for nine years, working his way from mail room through summer jobs and eventually reaching his current position. He had been through the first Fania All-Stars show at the now defunct Red Garter and had been in the middle of things during the filming of "Our Latin Thing" at the Cheetah. A few years after that he remembers jumping on stage at Yankee Stadium trying to warn Johnny Pacheco that 20,000 fans were running across the field



Alex Masucci

ready to charge the stage.

On the day-to-day level, however, Alex's job is a little less harrowing if no less significant. Airplay, the servicing of discos, the development of unique promotional concepts are his territory and he attacks these challenges with seemingly boundless energy and enthusiasm.

Particularly satisfying to Alex at this stage in Fania's life is the vast increase in radio and press exposure for Latin product over the last six months and year; being able to show the artists on the Fania family of labels concrete proof that people are listening to their music.

"I got a call from a guy in Alaska," he says, almost mystified at the prospect of an Eskimo listening to Johnny Pacheco. "He told me what records he wants and it wasn't even a Spanish guy. Seventy percent of our letters always had Spanish names. Now they come in and the percentage is much lower."

Also encouraging is the attention Latin music is gaining outside the Latin community—the Bottom Line booking Ray Barretto, black discos programming Latin cuts, Latin shows being produced on pop and black radio stations, jazz stations incorporat-

(Continued on page 20)

Proud To Be On The
FANIA TEAM
Happy
10th
Larry Harlow

Searching for the Real Willie Colon

■ NEW YORK—What does one do after reaching the top of his or her chosen profession at the age of 21? Some people might sit back and rest on past laurels, but this is not the path taken by a great talent and Willie Colon is a man of enormous talents.

Born in the Bronx, N.Y., Willie was a recognized bandleader at the age of 15. According to Fania comptroller Victor Gallo, Colon has been the company's most consistent selling artist for the last five years, and spent the last year in New York doing studio work. Talking to him you get a sense of someone who has seen it all and is speaking as much of his past as from within himself. Yet when asked his age, Colon grinned slightly and said, "25."

Newsday reporter Martin Levine commented that "Willie always gave the impression of being an incredibly tough little guy." Colon is working very hard to dispel this image. Some people took

notice of his album covers on which he came off as a hood, especially the thuggish photo on the cover of Willie's biggest selling album, "Breakout," where he was the subject of a wanted poster, and wanted to test exactly how tough Colon was. Willie remembers: "When I first got into music I was a bad kid, so I liked projecting this image. One night I got my jaw busted so I got out of that."

That incident apparently started Willie thinking: if he wasn't the toughest dude on the block, then exactly who was he? Colon is still in the process of answering that all-important question of self-evaluation and the pieces to the puzzle that he lays out offer a glimpse at one of the most exciting intellects in music.

Staying in the field of music, Colon has gone from bandleader to album producer. His successful experiences in the studio have enhanced his enjoyment of the



Fania producer/artist Willie Colon

production aspect of recording to the point where he prefers it to playing. Willie's own Latin chart hit, "The Good, the Bad and the Ugly" (his own composition, not related to the Hugo Montenegro song) took almost a year to produce as he worked out new brass arrangements for the salsa sound. Colon is extremely pleased with "La Voz," an album he produced for his long-time vocalist Hector Lavoe. He describes the producer's job as far more difficult than the musician's, explaining,

"The producer has to prepare a feeling every time he goes into the studio. Every song must have a different motif, a different flavor and that's the responsibility of the producer. He has to make it happen."

Willie is lending his production talents in the effort to break salsa with the pop audience. He sees the disco sound performing an important role in preparing the English-speaking audience to accept Latin music. Colon says, "A lot of the disco thing comes from Latin. They dance steps that were originally in Latin dances." At this juncture, salsa predominately has Spanish lyrics and disco emphasizes the instrumental side of the production. Colon hopes to merge the instrumental orientation of disco with salsa rhythms and English lyrics.

As a producer, Colon has to keep his eye out for new talent. On the horizon Willie spots Ernie
(Continued on page 27)

FANIA

YOU'RE DYNAMITE

RAY BARRETTO

Barretto Breaks Down the Barriers

■ NEW YORK—Ray Barretto had recently finished an engagement at the Bottom Line, the first Latin act to play that predominately rock and jazz club. And he enjoyed himself.

"Our music's basic function is to make people dance," said Barretto a few days after the Bottom Line shows. "But the challenge to concertize it, to make it visually attractive, to have people



Ray Barretto

sit for an hour and enjoy it—that's a ball."

Musical challenges are the meat of Barretto's career. A man who has obviously given much thought to the direction of his own music, and of Latin sounds in general, his optimism is tempered by a concern that the music stand on its own. Yes, he says in essence, it would be wonderful if salsa could break open nationally. But there are questions that must be resolved.

"In sheer numbers there are more Latinos than ever before," began Barretto. "So the market has grown. There's also a spill over and Fania has made a concerted effort . . . seeing our own music as gaining the kind of acceptance that pop has. I don't see it. I think we will have problems with language. And I think it's going to be hard for non-big city types to relate to this music. The rhythms are too violent, too extroverted, whereas city kids—by the nature of their lifestyle—

Staff Shot



Members of the Fania office staff pose at the company's entrance. Pictured from left: Lillian, Maria-Elena, Iris, Carman, Terry and Munya.

are used to that. In time I think we will have to make concessions in order to sell records."

Ironic

Concessions can be positive, he admits, "hopefully taking into account the better parts of American music." But even more disconcerting to Barretto is resistance within the Latin community to its own music. For example,

he says there are radio stations "that will play music from Spain or Panama but feel that the music developing in New York is kiddie stuff." Or the irony of being made to feel you're a superstar in South America or Africa "then coming home and tuning in Johnny Carson knowing you'll probably never be able to get on."

(Continued on page 29)

TO
 JERRY, JOHNNY AND VAYA
 IT'S BEEN THE MOST WONDERFUL,
 GRATIFYING, PRODUCTIVE PERIOD OF MY LIFE
 CELIA CRUZ

FANIA

Tito Puente: The King of Latin Music

■ NEW YORK—The man who led the mambo movement that initially introduced Latin rhythms to many Americans in the post WWII era was born in Harlem, of Puerto Rican parents. Tito Puente was somewhat of a child prodigy, starting private classical piano training at the age of seven. Although he continued piano for seven years, at the age of 10 Tito started lessons in drums and percussion. Tito wistfully remembers that lessons were 25¢ an hour in those days. Drums became his passion, and his teachers soon realized that Tito's talents were strongest in the rhythmic aspects of music.

Puente's early career centered around the community. He honed his musical skills in front of the appreciative eyes of his neighbors at church functions, weddings and social-athletic club balls. This training ground launched the future bandleader into a professional career at 17 with the Noro Morales Orchestra. In 1949, after



Tito Puente

an apprenticeship with most of the top Latin bands in New York City, Puente started his own band at the El Patio club, Atlantic Beach, L.I. Soon he moved to the Palladium Ballroom on W. 53 St. and Broadway for a gig that was to last 14 years. Under Tito's baton, the Palladium became known as the "Home of the Mambo."

The Palladium became one of the great honeybees of jazz in the 1950s, cross pollinating bebop with Latin. Musicians such as

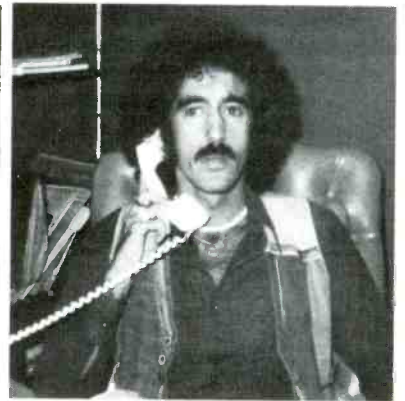
(Continued on page 23)

Elliot Sachs: All-Around Executive

■ NEW YORK—In a growing company it is important to have executives who are versatile and flexible. Fania president Jerry Masucci must have seen these qualities in Elliot Sachs when he named him his assistant for recording and albums two years ago. Previous to his job at Fania Elliot was a mutual funds trader on Wall Street. Don't let this fool you into thinking that he is just a straight-laced businessman. One of Elliot's many jobs at Fania is that of art director, and under his leadership the quality and imagination of Fania cover art has skyrocketed.

"Executives work here," says Elliot. "Jerry is working harder than anyone else to get this music accepted as good music. I help Jerry with what's coming up."

One of the major deals that Elliot has just arranged a three year licensing agreement with Island Records for Fania rights in England. Instrumental in arranging this deal were Emerson, Lake



Elliot Sachs

and Palmer's former manager Johnny Gayden and Alan Seifert. Other European licensing arrangements exist in France (RCA), Holland and Spain. Elliot is also proud of the recent acquisition of the Tico and Alegre labels. Among the many prominent stars added to Fania as a result of this deal were: Tito Puente, Joe Cuba, Charlie Palmieri and Ismael Rivera.

(Continued on page 29)

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for your confidence in us
and

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on your 10th anniversary

Our best wishes to Jerry & Johnny
for continued success

Cen camino



your friends in Spain

Larry Harlow: Fania's First Artist

■ NEW YORK—Larry Harlow was the first artist signed to Fania Records 10 years ago. Recently, he signed to the company anew, continuing a relationship that has proved fruitful for both parties.

Harlow attended the High School of Music and Art on 135 Street in Manhattan, an area generally known as El Barrio, where he found himself exposed to more than the formal classical music of his initial training. "I became a bopper," he explained to **Record World** at the Fania offices early this fall. "But at that time, because I wasn't black, I couldn't play jazz. So I played in a black Latin band with a friend." Once clave was explained to him he knew the direction his life's music would take.

In 1956 Harlow went to Havana, Cuba on vacation. The next year he returned for two years to listen, study and play the music he'd heard there on his first visit. Once back in the States he joined



Larry Harlow at the piano during the presentation of the Latin opera he wrote, arranged and produced, "Hommy." The production took place in San Juan, Puerto Rico June 16, 1973.

Johnny Pacheco's band. About six years later Pacheco heard Harlow's newly formed group in a club and invited him to sign with the label he and Jerry Masucci had just formed, Fania Records.

An outspoken representative of the Latin music industry, it was Harlow who instituted the NARAS battle for a Latin Grammy Award and who was instrumental in the establishment of the Latin New York Music Awards made earlier

this year. A member of the board of directors of NARAS, Harlow says that Fania has done a lot for the Latin music business.

To date, Harlow has produced some 50 albums for Fania, starting around 1969. He has recorded 14 lps of his own music, been a part of the Fania All-Stars on that group's nine recordings and was a member of the band Ambergris, which recorded two albums for Paramount. A sought-after sideman, too, Harlow has recently contributed to Janis Ian's forthcoming album as well as to a variety of commercials including Sangria and Schaefer beer.

In any look at Larry Harlow and his music it is necessary to speak of one additional factor that has played an important role in his personal and musical development. While living in Cuba he was exposed to the Santeria religion which comes from the Yruba people in Nigeria, "a religion full of music, especially

drums," the rhythms of which have contributed to his own musical ideas.

When outside the studio and off the stage, Harlow enjoys motorcycles and speedboats, but production, recording and performing schedules don't leave much time for outside endeavors.



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and wishing you every success
in the future.

Mongo Santamaria

FANIA

Louie Ramirez: Top Man at Tico/Alegre

■NEW YORK—Less than a half-year ago Louie Ramirez ascended to the presidency of the Tico/Alegre division of Fania Records. It might be an old saw that every success story is different, but if it is possible for a man to succeed on an incredibly warm personality alone, Louie Ramirez could be that man.

Born in New York, Louie started in the music business as a vibes player with Joe Loco in 1955. Louie began arranging with the Loco band and he still writes arrangements for many bands. He picked up traditional Latin arranging chops on the road with Loco, but broadened his musical horizons and learned how to arrange for strings as well. Louie started up the executive ladder with TR Records. He was hired as a producer by the founder of TR, Tito Rodriguez. Louie stayed on at TR after Rodriguez's death in 1972. About four months ago

Fania president Jerry Masucci came with what Ramirez called, "a deal you can't refuse."

Tico/Alegre is a recent acquisition to the growing family of Fania labels. Louie says that the backing and distribution by this giant in the Latin music field will strengthen Tico's position in the market. Currently, "Soy Feliz" by Ismael Rivera is a big Latin hit. Tico is no Johnny-come-lately to the salsa sound. Louie proudly pointed out that it is the oldest salsa label, starting the recording careers of Tito Puente and Tito Rodriguez. Puente is still with Tico and Louie promises some interesting things are coming from him. Another Tico artist of long-term stature is Joe Cuba. Ramirez says, "Joe Cuba has a good chance for a crossover with a hustle thing." One of Tico's prime strengths, according to Louie, is its lineup of established

(Continued on page 26)



Louis Ramirez, director of Tico/Alegre, with Fania president Jerry Masucci.

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Modern Albums

FANIA

Gast Brings Fania to the Screen

■ NEW YORK — Although Leon Gast is treasurer of Good Vibrations Sound Studios (see separate story) it is he who has been the guiding force behind Fania Records' entry into the film field. Larry Harlow introduced Gast to Jerry Masucci when the latter expressed interest in filming a group of Fania artists.

"When we first talked about finding a place to do a film—which turned out to be 'Our Latin Thing'—we decided we wanted a Palladium-like room," remembers Gast. And the Cheetah, a club on 52 Street here, proved to be the perfect place. The atmosphere was right, it was multi-leveled (providing natural camera positions without interfering with the normal flow of events), had good lighting that only needed to be supplemented, not replaced.

"I really enjoy working with these people," says Gast enthusiastically. "I love the music and



Leon Gast

it's getting closer and closer to really happening. As soon as the kids start to dance with each other again it's going to happen."

"Our Latin Thing" was Gast's first major film work, having done mostly commercials prior to that point. Other projects since have included a film on the Hell's Angels which has been progressing

over the last three years—Gast calls it "the bicentennial movie." There is a film of the Zaire music festival at which the Fania All-Stars appeared and one of the Grateful Dead at Winterland. Closest to him at the moment, though, is the follow-up to "Our Latin Thing," a film which traces the progress

of Latin music from its early Afro-Caribbean influences up to what has today become known as salsa. "Salsa," scheduled for release in November, should bring Gast and Fania additional notoriety, and promises to help realize the moment when Latin music is "going to happen."

Johnny Pacheco *(Continued from page 10)*

"New York is the roots," exclaims Pacheco. "The other place for salsa is Puerto Rico. Chicago has fine groups. So does Florida, San Francisco and Los Angeles. They listen to the records and develop a similar sound. And L.A. radio, as in many places, is really picking up on it."

Of the Fania All-Stars' appearance at the Zaire festival, Pacheco recalls, "It was insane. I'd been there four times with my orchestra so they knew me. At the presi-

dential palace they even had a band playing material that I had recorded in 1960. They love our music. I'd like to get a mixture of salsa and African sounds. Everything we do is from there. I'd like to bring it back."

If Johnny Pacheco sounds happy with the past, he is jubilant about the future. "'Our Latin Thing' was a turning point for Fania, followed by the Yankee Stadium concert. Now the film *(Continued on page 21)*

EMLASA

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Island's Richard Williams on Fania in the U.K.

By RICHARD WILLIAMS

(The author is head of a&r for Island Records, London.)

■ Firstly, our congratulations to Fania Records on their notable anniversary. The label's consistent success over the years proves yet again that, when it comes to specialized markets, independent companies staffed by men with love for music invariably lead the majors.

Our attitude to the marketing of salsa music in England is governed by one important factor: the total number of expatriate Cubans and Puerto Ricans in our country could probably be assembled in a largish restaurant without undue crowding. With reggae music, one of Island's specialties, we have always been assisted by the fact of a large West Indian immigrant population: thus the bedrock, a certain level of acceptance, already exists. Salsa has no such acceptance, and the number of English ad-

herents is extremely limited; such earlier Latin luminaries as Machito and Tito Puente are virtually unknown here, and even jazz buffs who remember Chano Pozo with Dizzy Gillespie and Machito with Charlie Parker have previously shown little interest in the purer forms of Afro-Cubanistics.

So we are depending for any success on making converts from the beginning. We don't mind that: in fact we rather relish the challenge, because we love the music and we hope that others will learn to enjoy it as much as we do. For us, it has all the fire and wit and soulfulness of r&b and reggae: like those two affiliated forms, it is dancing music at its roots, distinguished by great singers and virtuoso musicians.

It's been obvious that salsa has gained an ever-greater foothold in the American market over the past year, particularly in the metropolitan areas. Discotheques

which normally program only soul music are slipping in the occasional Latin record, and although these are still too strong for consumption by our (more conservative) British discos, the time can't be far away when salsa is successfully grafted onto the currently fashionable disco styl-

ings.

We hope, too, that Fania artists will visit Britain more often over the next year. The possibility exists that the brilliant Fania All-Stars will play at France's MIDEM Festival early in '76: if so, we shall import them en route for
(Continued on page 20)



Jerry Masucci presents Ray Barretto with a gold record for his album "Indestructible."

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FANIA

Good Vibrations and Fania—A Masterful Combination

■ NEW YORK—"If you want to record Latin music, you come here," says Bernard Fox, co-president of Good Vibrations Sound Studios. No doubt about it. When it comes to recording Latin music, Good Vibrations is the place to go.

To Fox and co-president Alan Manger, and treasurer Leon Gast, working in this special and expanding area of the music business is clearly a labor of love. No one knows this better than Jerry Masucci, president of Fania Records. Today, most releases on the Fania family of labels are recorded at the studio's extensive facilities located on Broadway and 40th Street.

The combination of Fania and Good Vibrations has been nothing short of masterful. It has blossomed into a relationship of mutual respect and benefit, with Good Vibrations bringing out the

best of Fania, and Fania helping the studio earn its reputation as the best in the business. "It's really a family affair," says Fox of the kinship that exists between the two.

In addition to the Fania group, the studio records a great deal of product for the Tico and Alegre labels (also leaders in the Latin field and who this year came under the Fania umbrella in a far-reaching distribution pact), as well as other smaller labels, and independent, self-produced acts. Fox also points out with pride that many groups living in Puerto Rico come to New York especially to record at their studios.

"I've always been interested in Latin music," says Fox, "and I dislike the way most people have treated it—like a stepchild in relation to other musical categories. At Good Vibrations we treat Latin music like great music, which it is.

"Latin music has its own special needs. It is a very percussive, heavily focused, powerful music, with emphasis on percussion. R&B favors a prominent bass, but Latin music likes bass and percussion up front. This is a difficult mix, but we are well equipped to handle it. We also offer musicians a full range of our own Latin percussion instruments."

It is this assured and energetic attitude, together with its expertise and awareness of the special needs and problems of recording Latin music, that has made Good Vibrations virtually the only choice of producers and musicians alike.

Both Manger and Gast (who describes himself as a "fanatical devotee") share Fox's enthusiasm, and all find themselves assuming, at different times, many of the varied aspects of production, engineering, recording and mixing. Also figuring prominently in the

overall picture is John Fausty, the studio's recording engineer extraordinaire, who has a reputation and following of his own.

An aspect of its operations of which the company is particularly proud is its highly sophisticated
(Continued on page 21)



Stevie Wonder presents Ray Barretto with a 1975 Latin Award.

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President

EL PALACIO

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Island's Williams on Fania

(Continued from page 18)

concerts. In the meantime, we're grabbing the chance to present Hector Lavoe and his band during his brief European excursion, when he'll also be appearing at the Olympia Theatre in Paris and

at the Berlin Jazz Festival. We'll be showcasing the irrepressible Hector at a smallish venue, before an invited audience of media-people, which should help to spread the word.

The other trump cards are Jerry Masucci's two movies, the fascinating "Our Latin Thing" and the forthcoming "Salsa!" (for which Jerry has been keeping us on tenderhooks for months). We hope to present "Our Latin Thing" as a double-feature with our own reggae-based movie, the well-received "The Harder They Come."

In sum, then, we feel that we can do with salsa what our subsidiary label, Sue, did with r&b in the early sixties, and what Island has done with reggae in the early seventies: which is to say that we'd like to bring it to the attention of those whose taste-buds are always open to new and provocative sounds. To Jerry and the rest of our friends at Fania: *muchas felicidades!*

Keeping Track



Keeping track of national and international press coverage of Fania Records' family of artists is publicity woman Sharon Franklin, pictured here keeping a bulletin board of clippings up to date.

Alex Masucci (Continued from page 11)

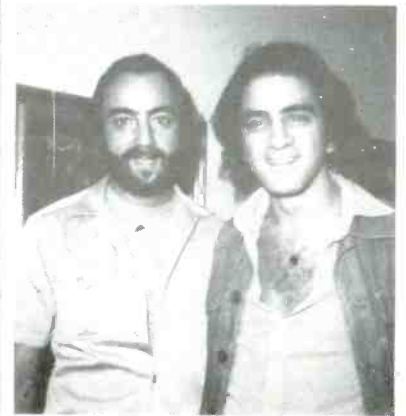
ing salsa into their sets and renewed interest in Latin music in non-Spanish countries such as Canada, Japan and England.

Fania, Alex adds, has also developed a strong image, and while the company hopes to guide bands such as Seguida along a pop route (and to get exposure for more traditional Latin artists in pop circles), it is the Latin community that forms the core of Fania's audience.

"I was reading an interview with Buzz Willis from CTI in **Record World** recently and Buzz said that people don't go in and say, 'Hey, let me have this record and that record,' they say, 'What's new on CTI?' That's what we are finding in the Latin business. Fania is the prestige label in the Latin market. For instance, our concerts—'produced by Jerry Masucci' means something. Latins don't buy tickets to anything in advance. Our concerts are sold out in advance because they know that if Jerry Masucci is producing it's going to happen, it's going to be good and it's going

to be worth the money."

What will be ten years from now? "I am very optimistic," Alex answers. ". . . If people want to dance together, Latin is the best music." There's an experimental record coming out, too, of a hit salsa melody with English lyrics and Alex sees all these things contributing to a growing awareness of Latin music which would seem to make the job of national promotion manager easier and harder at the same time.



Jerry and Alex Masucci

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Ivy Hill

Good Vibrations Studios

(Continued from page 19)
road equipment, which allows it to handle so adeptly the recording needs of film producers.

It was, in fact, a film that brought Fania and Good Vibrations together in July, 1971. Masucci wanted to make a film centered on a Latin music festival and starring the Fania All-Stars. When Masucci learned that Fox, Manger and Gast could provide the special multi-track location equipment to record both film and music, the project was immediately begun. Gast, a photographer and producer of television commercials, was enlisted as director. The result was "Our Latin Thing," a highly acclaimed and ground-breaking feature which captured for the first time

on film the pulse of Latin music and the people of New York City.

Fania and Good Vibrations re-teamed this year on another film venture, "Salsa," a soon-to-be-released Masucci project for which Good Vibrations did the sound recording.

This harmonious relationship extends to the concert stage, with Good Vibrations, under Fox's direction, handling all of Fania's special needs concerning PA systems.

Johnny Pacheco

(Continued from page 17)
"Salsa" is on the boards and that, combined with national radio and press exposure to Latin music, is bringing salsa to broader audiences every day.

R&J: Fania's N.Y. Distributor

■ NEW YORK—For the past six years, R&J Records has been the exclusive distributor for the Fania family of labels in the New York Metropolitan area. This market is the most important one for Fania in the United States. Joe Banner, president of R&J, notes that there has been a four to five times increase in product sales since he started distributing Fania in 1969. Banner states, "Jerry Masucci, who is a personal acquaintance,

thought that we could do the best job of distributing his Latin line."

R&J distributes Fania records to the major retailers in the New York area (Korvettes, Mays, Alexanders, Sam Goody and King Karol), as well as "one stops" who carry many labels for smaller retailers. The growth of Fania sales in recent years is strongly paralleled by success for R&J. They are currently looking for new, larger offices.

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FANIA

Dialogue *(Continued from page 6)*

RW: What constitutes a Latin hit in terms of sales?

Masucci: I think any album that sells 15,000 is a good album. And a great album is one that sells about 40,000. There are some albums that sell 100,000 but they're few and far between.

RW: Everyone at Fania seems to agree that you are the person responsible for the promotional concepts such as the "Our Latin Thing" film. Where did that idea come from?

Masucci: That really originated when I used to go Monday night at the Village Gate with Symphony Sid. These guys used to come in with suits on, suspenders—and I used to say, wow! And it used to freak me out just watching what was going on in the Latin world. They had their own culture, their own kind of style and people could really see it. And then it just came about. Larry Harlow came and had a friend who was making commercials at the time, a guy by the name of Leon Gast. He came in with it. A ridiculously low budget—you know he really baited me into starting and once we started the budget kept going higher and higher but the product kept looking better and better and we just finished it. Then everybody contributed.

RW: Do you have any plans for any other projects?

Masucci: We're making another movie right now, "Salsa," which will be the history of Latin music. The other film more or less showed the backbone of the Latin people and their music. No matter how bad—the music is always there, you can't miss it. "Salsa" shows where it came from, how it developed and where it is now.

RW: Who would be the people that you would credit for helping to break Latin music in New York?

Masucci: The normal outlets. I would credit all the radio stations. I would credit Latin New York magazine, the first magazine that writes about the Latin community in English. I would credit Felipe

Luciano who had two shows on WRVR and WBLS, a black FM station that plays everything and gave us a shot to play our music. All those things. And the film.

RW: Where do you draw most of your material from?

Masucci: I've been very conscious of authors for a long time. And we've been able to sign the best which is C. Curet Alonsa who's written 60 percent of all the hits we've had in the last few years. And we always talk to writers because we have the artists and we have the know-how to make the record sound good.

RW: Do you have the identity in terms of a record coming out, that because it's a Fania record it's going to sell X amount?

Masucci: That's what the distributors say, the people in the street. We have Fania records that don't sell. But we have a lot of people who pick up the record because it's a Fania record. Fania has an incredible name in the Latin community. It's amazing.

RW: What about the acquisition of Tico and Alegre?

Masucci: Tico and Alegre have been around for a long time. The Latin business is a specialized business. And because the two labels were owned by Roulette . . . they really were into another business. They didn't have the time to devote, plus with the costs and overhead and everything . . . so we've taken over the distribution and producing of the two labels. And we've been able to bring the two labels here and their artists without a break in continuity. We hired Louie Ramirez, one of the all time arrangers and musicians in the business, to run the label. He does all the sales for us.

RW: What are your future plans?

Masucci: Getting better and not too much larger. Mostly better and specializing—in other words, we have enough acts already. We want to take the acts we have with whatever we have behind those acts, and spend more time making their records better and promoting them better and hoping the whole thing just keeps getting better. ☺

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Jose Florez:

World's Expanding Market

■ NEW YORK—Jose Florez, the international manager of the Fania group, has the important job of seeing to it that the world-wide potential salsa audience becomes acquainted with the labels' product. The size of this task is reflected in the fact that salsa has not yet caught on in many nations of the Spanish speaking world. Although his task is Herculean, Florez approaches it with great confidence and optimism. He states, "We hope to go all the way, as far and as high as we can go, to all places on the earth; which we certainly feel we have an excellent chance of doing."

Jose started his international journey from Jackson Heights, N.Y. During his youth, this white, middle-class neighborhood had three night clubs that specialized in Latin music. Jose remembers, "Some of the people I know today worked and played in those clubs and are still working and playing in the Corso (an influential Latin club in New York), and other places."

The Fania labels work with licensees who represent them in foreign countries. Jose notes that Fania has South American licensees in Colombia, Venezuela, Peru, Brazil, Argentina, Ecuador and some of the Central American countries such as Panama. The Fania All-Stars toured in South and Central America, opening up these markets for the salsa sound. Jose tells us that Fania is planning to increase its advertising budget in South America be-



Jose Florez

cause "South Americans are not so strong into salsa, the meat of our business. They may be more into ballads and boleros."

A tremendous amount of work is being put into capturing the Mexican audience. Jose puts these figures up for consideration. Fania is doing very well selling to a market of eight to 10 million people, mostly in New York and Puerto Rico. The population of Mexico is between 50 and 60 million. Jose says, "Mexicans buy a tremendous amount of records. Up until now," Jose adds, "our particular sound has had little exposure within Mexico. Our licensee released about 30 albums only a month ago, so we have really great hopes in Mexico. We're sure when the public in Mexico, who have been listening to the mariachi kind of thing, becomes familiarized with our sound, they're going to dig the hell out of it."

Fania's licensee in Mexico is Sonido Y Ritmo, S.A. This firm is headed by Fernando Iglesia and

(Continued on page 28)

Fania Sweeps N.Y. Latin Awards

■ NEW YORK—The prevalent position of the Fania family of labels in the Latin/Salsa market was reaffirmed by a virtual sweep of the first annual Latin N.Y. Music Awards, as the company and its artists won 16 awards, or approximately 90 percent of the categories. The winners were selected in a poll of Latin N.Y. magazine's readers.

Highlighting the unprecedented Fania win were the Producer of the Year Award, a tie vote between Jerry Masucci and Johnny Pacheco, the co-founder of the label, and the Concert Promotion of the Year Award, which was given to the label for the Fania All-Stars at the Garden.

In the prestigious Latin N.Y. "All-Star Band" category, the Fania winners were: Tito Puente (Tico)—timbales; Ray Barretto (Fania)—congas; Willie Colon (Fania)—trombone; Roberto Roena (International)—bongos; Bobby Valentin (Fania)—bass; Yomo Toro (Fania)—tres/guitar;

Ray Maldonado and Victor Paz, both of whom play with the Fania All-Stars—trumpets; Johnny Pacheco (Fania)—flute.

There were five selections in the Male Vocalist of the Year category and, characteristically, all five were Fania recording artists. Those named were Cheo Feliciano (Vaya), Hector Lavoe (Fania), Ismael Miranda (Fania), Ismael Quintana (Vaya) and Pete "El Conde" Rodriguez (Fania). Feliciano, who received the largest number of votes, was declared the overall winner.

Completing a sweep of the vocalist awards, Celia Cruz (Vaya) walked away with the Female Vocalist of the Year Award.

The other Fania winners were: Tipica 73 (Inca)—Conjunto (Small Group of the Year); Ismael Quintana (Vaya)—Best Composer of the Year (a tie with Eddie Palmieri); and a tie vote between Tito Puente (Tico) and Bobby Valentin (Fania) for the Arranger of the Year Award.

**CONTINUED
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JOHNNY
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FANIA
ISMAEL MIRANDA**

'Our Latin Thing'...



Two scenes of ghetto children joining in the music of the film "Our Latin Thing." Playing flute is Johnny Pacheco.

Eve Charlack: The Production Story

■ NEW YORK—Eve Charlack personally handles all production aspects for over 50 albums, 100 singles and the equal amount of tapes that Fania produces annually. In addition she programs a five-day-a-week, three-hour-a-day radio show of Latin music. Her job necessitates constant phone-calls to factories here and in

Puerto Rico, and extensive artist contact to coordinate all parts of the Fania product. No small feat for the petite dark-haired woman.

Enthusiastically, Eve explains: "The key ingredient and focus at Fania is the performing artist—his music—his concept. That is our main thrust. We try to be consistent with packaging as to what message the artist is musically

putting across. Both Jerry Masucci and myself work closely with the entertainer and allow him approval at various stages of production. I aim to show him off in the best possible light—and the most eye-appealing." This close communication system is working extremely well as Fania's increasing sales testify.

Illustrations

Eve continues: "Recently the trend here has been towards illustrations for cover art and away from photographs so long associated with Latin product. The albums are selling well and are keeping in touch with changing trend and the new crossover music appeal.

"We encourage new talent at Fania and use freelance illustrators, photographers and art directors generally. There are a few we favor both for their creative abilities and efficiency."

(Continued on page 28)

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Jerry Masucci, 1968.

FANIA

Tito Puente *(Continued from page 14)*

Stan Kenton, Dizzy Gillespie and Woody Herman dropped in from nearby Birdland to check on Tito. They picked up on the bouncy Latin percussion, while Tito absorbed the latest concepts in jazz and incorporated them in his big band. Whoever is bemoaning the fate of the big band is obviously not listening to Latin. Tito usually has 14 players on a job and sometimes as many as 30! He says, "I visualize big scopes, I see productions. With a small band I'd be very limited in terms of harmonic structure."

Tito has recorded for the Tico label since 1949. In that period of time he has compiled a discography of 83 albums in every conceivable Latin genre. Tito says, "I do both traditional and progressive, even some disco-type tunes. We cater to many different audiences around the world, but I love to play Latin jazz." People must love hearing him play Latin jazz because they keep his band busy at an average rate of nine jobs a week. This backbreaking

pace is supplemented by rehearsals, recording sessions, writing and arranging which all add up to a life devoted to music.

Tito has been working at this rate since the 1950s, but he feels that "a Latin record has its best potential for breaking the charts now." One of the biggest problems facing the Latin musician has been the general public's perception of him as an ethnic artist. Tito is proud of his Puerto Rican heritage, but strongly believes "something is happening in this field which will make people forget about the word ethnic."

One recording artist who believes in the viability of a Spanish language record along with Puente is Frank Sinatra, and Tito is currently working on an album with "The Chairman of The Board." Sinatra will sing American standards in Spanish with a salsa beat supplied by the Puente band. Tito says, "This is a wonderful thing for us. Sinatra will put our music at a high level of acceptance throughout the world."

One measure of a musical form's acceptance is the Grammy awards. The 1976 Grammys will feature their first presentation in the category of Latin music. Tito Puente is justifiably proud of this development. He is a member of NARAS and strongly recommends other Latin musicians join the Academy to gain a larger voting block for the awards.

Viewing today's developments with the benefit of 30 years in the business, Tito says, "There are many up and coming band leaders who are very talented... we need leaders to establish a position of authority. We have excellent composers, good producers, directors and arrangers. The talent is there to make it happen."



Larry Harlow and Jerry Masucci, 1968.

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Louie Ramirez *(Continued from page 16)*

artists who are willing to experiment as well as traditional artists like Ismael Rivera.

Louie Ramirez is definitely with the avant-garde of Latin music, although he has the greatest respect for tradition. Interviewing him is a two-sided affair. He asks questions to find out what an "outsider" thinks of the music; where it's going, and where it should be going. This is an example of how Louie strives to keep in contact with the world that he wants to familiarize with salsa. He is searching for an answer to the question, "How do we get people to forget any ethnic connotations and accept Latin music for what it is, good music?"

Ramirez feels that, in general, Latin musicians are not visual enough. By this he means that they are not seen enough on the road and that some acts don't have the visual flair necessary to attract an audience, à la the breakout of Sly Stone. He cites

Alegre artist Angel Canales as "a good showman" but "this is a new thing for Latin musicians." Although he mentions that radio airplay is still the best way to break a record, Ramirez hopes for increased television exposure with the emphasis on quality. He said, "A good production is needed with a high budget." Any and all images of second rate have to be eliminated to break the salsa sound with a nationwide audience, he adds.

A classic case of artist versus entrepreneur seems to be developing in the attempt to win a new audience for Latin music. A lot of people in general are against selling out; doing their thing in English. Salsa means "hot sauce" and the arguments raised about the integrity of the music being tied to the Spanish language are certainly heated. Louie believes that the essence of salsa is "the feeling." He predicted, maybe five years from now they'll call it "savor, fine taste." The point of

At the Latin Awards



Pete "El Corde" Rodriguez (left) and Tito Puente at the Latin Awards.

this being that tastes change with times and the feeling of the music is not necessarily lost with the addition of English lyrics. Louie is fired up by this issue. He points an accusing finger as he speaks: "It's a given now to incorporate jazz harmonies in Latin. Once this

was protested against. You can't stop progress. Jazz would have stayed in Dixieland, right?" Louie rises out of his chair and paces his office. "Some musicians don't know the history; and the history is one of merging forms. What *(Continued on page 28)*

JERRY, JOHNNY & VAYA

ENCORE!

ISMAEL QUINTANA

Willie Colon *(Continued from page 12)*

Augusto, Bobby Rodriguez and Randy Ortiz as potential stars. Ortiz is a rocker, but Colon notes that some of the young guys are playing traditional. Willie says, "The line between traditional and progressive is not drawn on age. Some older cats, like Tito, get into stuff that's out there." Willie puts Tito Puente and Eddie Palmieri in his pantheon of Latin music.

Currently, Willie has just finished an album with Mon Rivera called "Vaya Mon." Describing it as "a typical Puerto Rican bomba music, with the trombones," Willie reminds us that Mon Rivera was the first Latin act to use the trombone sound. Rivera has been out of action for ten years due to personal problems, but Willie took an interest in getting this talented artist back in the business again, and he thinks "Vaya Mon" will meet with commercial and critical success.

Willie is in the studio with the

legendary Celia Cruz, too, playing, producing and arranging. This is as difficult as it sounds and Willie will be bringing in Marty Sheller to help produce. This is necessitated because, as Willie said, "you have to keep a different head for each function," and two heads are better than one when it's a job for three heads.

The Cruz album is aimed at breaking the Mexican-American audience for Fania. Celia is one of the few salsa acts recognized south of the border. Willie sees this album as a big step in developing the international reputation of salsa.

Willie Colon's talents do not stop with recording. When asked what he would be remembered for, Colon replies, "Probably not as a musician." His other projects are numerous. He has scored a ballet for "Realidades" (truths), a national television show for which he is musical director. The half-hour salsa ballet was choreo-

graphed by Julie Arena and filmed in Central Park. It deals with the subject of angelito negros (why are there no black angels?) and will be shown on NET this December. Willie is extremely solemn when speaking about this project.

Although he has mainly displayed his serious side, Willie Colon is involved with comedy. Spurred on by the successes of Puerto Rican comic actors in TV shows such as "Chico and the Man," "Barney Miller" and "On the Rocks," Willie has been writing comedy routines and working them out on his own video-tape recorder. Willie mentioned that he is producing a television commercial for his "The Good, the Bad and the Ugly" album on video tape. What started out as a personal diversion has turned into a business venture for the versatile Colon.

Willie performed in both of the movies "Our Latin Thing" and "Salsa," although he was not involved in the production. He would like to get started produc-

ing feature films and has submitted a movie proposal to Jerry Masucci who is currently studying it. Willie says, "I'm looking for a new direction: film, video, theater, performing stand up comedy . . ." He smiles quietly. Mucho Sueite Willie!

Jerry and Gerry



Jerry Masucci and Geraldo Rivera, 1974.



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CELIA CRUZ, CHEO FELICIANO,
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Louie Ramirez *(Continued from page 26)*

some guys call diluted, I call progress. The strength of this music is that it can absorb other forms, it's got the beat." At this point Louie plays a quick rhythm on his desk top for emphasis.

What some of his fellow musicians would call assimilation and selling out is defended by Louie Ramirez in the name of progress. Louie wants to produce and sell good quality music and firmly believes that good music will get recognized. However, producing

good music requires staying on top of the trends and not being either afraid of, or bowled over by them. "If you stay the same the hip guys will put you down. That's why you have to change; work with electronic instruments and synthesizers, etc. Some guys still want to work with acoustic instruments only."

It is this type of traditionalism that Ramirez thinks is holding back salsa from breaking the barriers to a national audience. He recognizes that Mexicans are "into their own Chicano thing. The Mexicans can break into the pop charts because they incorporate rock," says Louie. This is the type of innovative thinking that he welcomes.

Louie stresses that "there is room for all sorts of concepts. Traditional is fine, but don't put down guys who are experimenting and not playing traditional." Louie Ramirez's personality is too warm and eclectic to have it any other way.

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Carol Polizzi: Pride & Purpose

■ NEW YORK — "On holidays we'd come in and do royalties or inventory," recalls Carol Polizzi, who was already legal secretary to Jerry Masucci in September 1963, almost two years before the formal birth of Fania Records. And although she was away for two and a half years, returning in November, 1974, and perhaps because of that absence, she has a unique perspective on Fania's growth.

Carol remembers when Johnny Pacheco's brother's place was the warehouse, and when she and her husband would go out and deliver Fania albums to stores. No longer is Jerry's law office the residence for Fania, though, and "where once we did things like royalties and inventory by hand, now we use computers."

Pride would be one way of describing Carol's feelings toward Fania and specifically toward Jerry Masucci. When the movie "Our Latin Thing" premiered and Jerry's name came up on the screen in the credits, that was one of Carol's most joyous moments. On a more personal level



Carol Polizzi

she says working on the two Madison Square Garden concerts Fania presented, "working with the musicians for the first time, I'd really appreciated what went into the show. Seeing the good reviews, the ovations. People are recognizing the work we've done for 10 years. All those years of trying and trying..."

The family that has become Fania Records is an intrinsic part of Carol Polizzi's life. And while the organization is physically larger, the operation more sophisticated, the family interaction and dedication remain the same as in the holiday inventory days.

Jose Florez

(Continued from page 23)

his sons Jorge and Fernando Jr. Sonido Y Ritmo will be responsible for the personal appearances of Fania artists in Mexico. They are already working with Celia Cruz. Senora Cruz is considered the best bet to gain recognition for salsa in Mexico because her reputation precedes her.

Florez is confident that salsa will break in Mexico with the work of the Iglesiases. He also feels that this acceptance will spread to the Mexican-American population of the southwest and California. Florez states, "I'm sure you'll find most of the same hits appearing on the Los Angeles Spanish charts that appear on the charts in Mexico City and throughout Mexico."

Outside of the Spanish speaking countries, Fania is a rather new operation. Jose regrets that it is slow going, but there are very positive signs. He states, "There's hardly a country in the world now that hasn't made inquiries." Jose has just concluded a deal to represent the Tico-Alegre label in Japan with the Trio-Kenwood Corporation. The Fania catalogue is licensed in Japan by RCA. Jose feels, "Perhaps in the long run,

some compromise will have to be made, probably in the lyrics. Even though Spanish language songs, such as 'Eres Tu,' have been international hits, it would be difficult for people in New Zealand and Australia, or perhaps even Greece or Germany, to accept Spanish lyrics on any kind of permanent basis." Jose says that salsa is more than a novelty worldwide. "The rhythm," he says, "is going to become a very, very important part of music throughout the world."

Eve Charlack

(Continued from page 24)

Ms. Charlack enjoys Latin music and has been involved in the music business for the past eight years. Another function of her multi-faceted position is aiding in coordinating the "best of" albums—selecting cuts from various albums that really cook and tying them all together in one package.

Eve's office runs like a mini-factory with typesetters, record-pressers and the like—and she gets her product out on time—if not early.

FANIA

Elliot Sachs *(Continued from page 14)*

Elliot is currently involved in promoting the new Fania movie "Salsa" scheduled for release in November. The first Fania movie, "Our Latin Thing," was successful from both an artistic and financial viewpoint. "Our Latin Thing" covered the Fania All-Stars in concert and the Latin community's involvement in salsa.

Elliot is proud of the interest that Fania shows in community affairs: "Our artists are involved with the community. They participate in free concerts and anti-drug programs." This interest in the community is reciprocated by the interest that the community shows in Fania. Fania has a major percentage of the Latin market in New York and Puerto Rico. As Elliot puts it, "We are established, we will be around forever in this market."

The future and "making it break" is what Elliot Sachs is most concerned about now. Says Elliot, "It's really necessary within the next year to get into the major markets around the country that

we're not in now." He recognizes that there are many problems to work out, the presence of Spanish instead of English lyrics being one of the most difficult ones to solve. Elliot would rather get the market to accept the music as is than to change the music. However, if it's necessary to get a hit, Fania will make the changes. "We are looking for groups that are flexible," adds Elliot. Rock group Seguida, whose new album "Love Is," produced by Larry Harlow, could be the band to crossover into long term popular acceptance, according to Elliot. He notes that Seguida is gaining a heavy following in California.

With that possibility becoming more likely as Fania develops its range of acts, Elliot comments that, "We're where Motown was when it was first getting heavy. Both our musics are real, viable and dance oriented." At this time Elliot still considers Fania to be a custom label; a company concentrated in one area, but not on one act.

Ray Barretto

(Continued from page 13)

Barretto has been with Fania for seven years, having begun his recording/performing career in 1962. In 1963 his first single, "El Watusi," was a solid pop and Latin hit, "but I couldn't come up with a follow-up. I joined Fania feeling I had lost my American and Latin audiences. I re-organized my band and sound, though, and built a reputation."

That reputation has carried Barretto to various points around the world, with dates set for the Berlin and Paris Jazz Festivals in November scheduled right on the heels of his best selling album to date.

If Ray Barretto is cautious in his outlook, it is not without hope. He has great faith in the Latin audience, pointing out that it "insists on a high level of musicianship." And he is quite positive that "there is room for some particular artist to spill [cross] over." He himself is having fun, testing new forms, seeing how far he can "branch out without making concessions."

Two of the factors that Elliot sees contributing to the fattening of Fania are the emergence of the disco sound, and a growing number of radio stations that are willing to play a Latin album. The discos are very popular with Latin youth, and they are spreading the basic salsa sound to the general audience. Elliot thinks that airplay is the best way to break a record and that an Alison Steele playing a Willie Colon on WNEW-FM is one of the best things that could happen to the Latin music industry. He also cites Frankie Crocker of WBLS-FM as a progressive force for Latin music.

Corporate Attitude

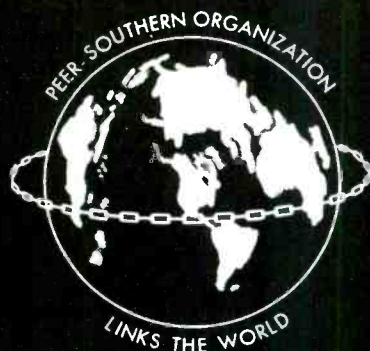
Elliot is definitely on the side of those willing to change and experiment in any traditionalist vs. progressive argument. This attitude is the corporate one at Fania.

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Gertrude Fredd: Keeping Records Straight

■ NEW YORK — Gertrude Fredd performs the complicated and technical job of keeping the contracts, royalty statements and international licensing agreements in order at Fania Records. The size of the job is reflected in Fania's catalogue of over 300 albums on seven separate labels with licensees on all continents.

According to Ms. Fredd: "We've never had titles around here. I started with Fania in 1970 as a bookkeeper. As the company grew it acquired a comptroller. There is no title for my position . . . But there's sure a lot to do." Gertrude, who speaks some Spanish, became familiar with the music business from her bookkeeping experience at Lazarow.

Now Gertrude is more directly involved with music publishing. She explained that artists royalties are based on their individual contracts while publishing royalties are based on all the tunes an artist uses both in and out of the company. At Fania most of



Gertrude Fredd

the publishing arrangements are in house. The vast majority of Fania artists write original material for their albums, although an occasional Beatle tune or standard is given the Latin treatment. Fania artists' music is published on either Fania Publishing or Vaya Publishing. There is also a small international publishing company connected with Fania.

(Continued on page 31)

Victor Gallo and Fania's Finances

■ NEW YORK—In the time since Victor Gallo became comptroller of Fania Records, in 1971, the company's sales have increased 400 percent. This is not to suggest that Victor is solely responsible for this fantastic growth, but it is a figure that any financial officer would be proud of. So it is with more than a little modesty that Victor says, "We're doing all right," when asked of the company's financial position.

Victor came to Fania after leaving his native Cuba in 1971. He is an intense man with both an instant command of the facts and figures, and a keen appreciation of music. Victor says, "There was no creativity in Cuba. They were still recording as in 1959." He meant in terms of musical ideas and technical facilities.

Gallo attributes Fania's success to the artists. Explains the comptroller, "The main thing is the product. We have the product people are demanding. If you



Victor Gallo

don't have the product you can be as smart as you want to be, but you'll have nothing."

There must be something more to Fania's achievements, as the following fact indicates: the rate of return on Fania products is under 10 percent, a very low figure for the industry. The market must be very closely read to keep production and shipping so consistent with sales. It is in an

(Continued on page 31)

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FANIA

Victor Gallo *(Continued from page 30)*

area like this that a good comp-troller can cut waste and increase profits, and this is something Victor Gallo is very much on top of.

Gallo noted that another unusual facet of the Fania balance sheet is the high ratio of tape to album sales. He said that the basic ratio of tape to album sales in the industry is 1:4. At Fania, in the U.S., it is 1:2, and in Puerto Rico it is almost 1:1 with 95 percent of the tapes sold being eight tracks. Other important facts and figures: New York is 40 percent of the Fania market, Puerto Rico 45 percent, and the remaining 15 percent is divided between California, Chicago, Miami, Connecticut and Massachusetts. These figures are for the American market. Gallo stresses that "the main thing is the American market."

The international market is also on the upswing according to Gallo. Since 1971 there has been a more than four-fold increase in revenue from the foreign licensees

of Fania. The licensees in South America are growing, Mexico is being heavily promoted, and RCA is handling Fania in Japan. Said Gallo, "Japan should be breaking for the kind of operation they have." Imagine, you'll be able to hear salsa on the Ginza the next time you're in Tokyo!

Fania continues to grow despite the recession that has plagued the rest of the economy. Last year saw Fania's all-time biggest selling chart hit, "Celia & Johnny" featuring Celia Cruz and Johnny Pacheco. In a field where sales of 20,000 units is a hit and 50,000 is a monster, this album sold 125,000 units. Victor projects that in a healthier economy "we would be selling a lot more."

There are some problems that Fania and the Latin music industry in general must face. Gallo sees most of these troubles in the retail area. On the broadest level, he feels a need for vast improvement in research and distribution. Gallo complains that many of the

stores that specialize in Latin music are small operations with no credit with the distributors. This forces the small retail operator to work on a COD basis which naturally keeps the orders down. The big department stores in general have been ordering a few pieces here and there, according to Gallo, making it difficult to register a chart success. Another major drawback seen by Gallo is that without big chart hits and without distributors pushing the product it is hard to break the music into new outlets. One bright spot on the retail horizon is that the Army PXs have greatly increased their orders for Latin music, the Army being a good customer with excellent credit.

Overall, Gallo is tremendously optimistic about Fania's future. He sees the very young demographics of New York's Spanish speaking population as a big plus for Fania. This 15-25 age group is a traditionally strong record buying public. "One way or another,

they find the money to go to a concert or buy a record," says Gallo. Another positive sign is the work being done to break the Mexican-American market.

Victor Gallo radiates enthusiasm and excitement, being with a company that is on the verge of becoming a giant in the record industry. He feels that things can break wide open, but he has seen hit songs break in the past without followups by the artists. Now, he says, "the main thing is to keep them coming back."

Gertrude Fredd

(Continued from page 30)

Gertrude is kept beyond busy as Fania continues to expand. In a situation where the artist list is growing and most of the artists write their own material, the repertoire tends to grow rapidly. Somehow Gertrude manages to smile through her musical Malthusian dilemma keeping the records straight for Fania songwriters.



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SALESMAKER OF THE WEEK

Paul Simon: Still crazy after all these years.



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PAUL SIMON
Col

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STILL CRAZY AFTER ALL THESE YEARS
—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

BREAKAWAY—Art Garfunkel—Col

WINDSONG—John Denver—RCA

KISS ALIVE—Kiss—Casablanca

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

CAMELOT/NATIONAL

ATLANTIC CROSSING—Rod Stewart—WB

BLUES FOR ALLAH—Grateful Dead—Grateful Dead

CAPTURED ANGEL—Dan Fogelberg—Epic

DARYL HALL & JOHN OATES—RCA

EXTRA TEXTURE—George Harrison—Apple

HUNGRY YEARS—Neil Sedaka—Rocket

KISS ALIVE—Kiss—Casablanca

MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

WINDSONG—John Denver—RCA

HANDLEMAN/DETROIT

BAY CITY ROLLERS—Arista

FACE THE MUSIC—Electric Light Orchestra—UA

HOTLINE—J. Geils Band—Atlantic

HUNGRY YEARS—Neil Sedaka—Rocket

KISS ALIVE—Kiss—Casablanca

LET'S DO IT AGAIN—Curtom (Soundtrack)

PRESSURE SENSITIVE—Ronnie Laws—Blue Note

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

WIND ON THE WATER—David Crosby & Graham Nash—ABC

MUSICLAND/NATIONAL

ARE YOU READY FOR FREDDY—Freddy Fender—ABC Dot

BAY CITY ROLLERS—Arista

DREAM—Nitty Gritty Dirt Band—UA

FACE THE MUSIC—Electric Light Orchestra—UA

GIVE 'EM HELL HARRY—James Whitmore—UA (Soundtrack)

HUNGRY YEARS—Neil Sedaka—Rocket

MAN-CHILD—Herbie Hancock—Col

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

WARNER BROS. PRESENTS MONTROSE—WB

RECORD BAR/NATIONAL

ANDREW GOLD—Asylum

BREAKAWAY—Art Garfunkel—Col

FACE THE MUSIC—Electric Light Orchestra—UA

KISS ALIVE—Kiss—Casablanca

LAZY AFTERNOON—Barbra Streisand—Col

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

RED HEADED STRANGER—Willie Nelson—Col

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

WINDSONG—John Denver—RCA

SAM GOODY/EAST COAST

BAY CITY ROLLERS—Arista

BREAKAWAY—Art Garfunkel—Col

GOOD BAD BUT BEAUTIFUL—Shirley Bassey—UA

KISS ALIVE—Kiss—Casablanca

PORTRAIT GALLERY—Harry Chapin—Elektra

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

SAVE ME—Silver Convention—Midland Intl.

STILL CRAZY—Paul Simon—Col

WIND ON THE WATER—David Crosby & Graham Nash—ABC

WINDSONG—John Denver—RCA

TWO GUYS/EAST COAST

EXTRA TEXTURE—George Harrison—Apple

FUNKY KINGSTON—Toots & the Maytals—Island

HOTLINE—J. Geils Band—Atlantic

HUNGRY YEARS—Neil Sedaka—Rocket

KISS ALIVE—Kiss—Casablanca

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

SAVE ME—Silver Convention—Midland Intl.

STILL CRAZY—Paul Simon—Col

WINDSONG—John Denver—RCA

WISH YOU WERE HERE—Pink Floyd—Col

RECORD WORLD—TSS STORES LONG ISLAND

BREAKAWAY—Art Garfunkel—Col

EXTRA TEXTURE—George Harrison—Apple

HUNGRY YEARS—Neil Sedaka—Rocket

INSEPARABLE—Natalie Cole—Capitol

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

SPLIT COCONUT—Dave Mason—Col

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

WIND ON THE WATER—David Crosby & Graham Nash—ABC

WINDSONG—John Denver—RCA

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BONGO FURY—Zappa, Beeheart & the Mothers of Invention—DiscReet

FUNKY KINGSTON—Toots & the Maytals—Island

INSEPARABLE—Natalie Cole—Capitol

KOLN CONCERT—Keith Jarrett—ECM

LOVE TO LOVE YOU BABY—Donna Summer—Casablanca

PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

WIND ON THE WATER—David Crosby & Graham Nash—ABC

WISH YOU WERE HERE—Pink Floyd—Col

GARY'S/RICHMOND

BORN TO RUN—Bruce Springsteen—Col

CLEARLY LOVE—Olivia Newton-John—MCA

EXTRA TEXTURE—George Harrison—Apple

KISS ALIVE—Kiss—Casablanca

MAN-CHILD—Herbie Hancock—Col

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

SECOND ANNIVERSARY—Gladys Knight & the Pips—Buddah

WIND ON THE WATER—David Crosby & Graham Nash—ABC

WINDSONG—John Denver—RCA

WISH YOU WERE HERE—Pink Floyd—Col

FOR THE RECORD/BALTIMORE

DISCO KID—Van McCoy—Avco

JOURNEY TO LOVE—Stanley Clarke—Nemperor

MAN-CHILD—Herbie Hancock—Col

MOVIN' ON—Commodores—Motown

NASTY GAL—Betty Davis—Island

PRESSURE SENSITIVE—Ronnie Laws—Blue Note

SECOND ANNIVERSARY—Gladys Knight & the Pips—Buddah

SUN GODDESS—Ramsey Lewis—Col

THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco

VISIONS OF A NEW WORLD—Lonnie Liston-Smith—Flying Dutchman

WAXIE MAXIE/WASH., D.C.

DISCO KID—Van McCoy—Avco

DREAMING A DREAM—Crown Heights Affair—Delite

EXTRA TEXTURE—George Harrison—Apple

JOURNEY TO LOVE—Stanley Clarke—Nemperor

LOVE TO LOVE YOU BABY—Donna Summer—Casablanca

MAN-CHILD—Herbie Hancock—Col

MOVIN' ON—Commodores—Motown

THE WHO BY NUMBERS—The Who—MCA

THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco

VISIONS OF A NEW WORLD—Lonnie Liston-Smith—Flying Dutchman

NATL. RECORD MART/MIDWEST

DOG DAYS—Atlanta Rhythm Section—Polydor

EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky

EXTRA TEXTURE—George Harrison—Apple

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

REINFORCEMENTS—Brian Auger's Oblivion Express—RCA

THE WHO BY NUMBERS—The Who—MCA

WIN, LOSE OR DRAW—Allman Brothers Band—Capricorn

WINDSONG—John Denver—RCA

WISH YOU WERE HERE—Pink Floyd—Col

RECORD ESTATE/CHICAGO

BLUES FOR ALLAH—Grateful Dead—Grateful Dead

BREAKAWAY—Art Garfunkel—Col

EXTRA TEXTURE—George Harrison—Apple

KISS ALIVE—Kiss—Casablanca

MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

WIND ON THE WATER—David Crosby & Graham Nash—ABC

WINDSONG—John Denver—RCA

RECORD REVOLUTION/CLEVE.

ARTFUL DODGER—Col

BANQUET—Lucifer's Friend—Passport

BREAKAWAY—Art Garfunkel—Col

CHEWING PINE—Leo Kottke—Capitol

FACE THE MUSIC—Electric Light Orchestra—UA

JOURNEY TO LOVE—Stanley Clarke—Nemperor

MAN-CHILD—Herbie Hancock—Col

STEALIN' HOME—Babe Ruth—Capitol

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

SPEC'S MUSIC/FLORIDA

BREAKAWAY—Art Garfunkel—Col

FEELINGS—Morris Albert—RCA

FLEETWOOD MAC—Reprise

JOURNEY TO LOVE—Stanley Clarke—Nemperor

LAZY AFTERNOON—Barbra Streisand—Col

PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy

RETURN TO FOREVER—Chick Corea—ECM

SPLIT COCONUT—Dave Mason—Col

STILL CRAZY—Paul Simon—Col

WINDSONG—John Denver—RCA

CIRCLES/ARIZONA

BREAKAWAY—Art Garfunkel—Col

CAPTURED ANGEL—Dan Fogelberg—Epic

FACE THE MUSIC—Electric Light Orchestra—UA

IN THE SLOT—Tower of Power—WB

KISS ALIVE—Kiss—Casablanca

MOVIN' ON—Commodores—Motown

PRISONER IN DISGUISE—Linda Ronstadt—Asylum

SKYBIRD—Tony Orlando & Dawn—Arista

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA

WHEREHOUSE/CALIFORNIA

CITY OF ANGELS—Miracles—Tamla

FACE THE MUSIC—Electric Light Orchestra—UA

FROM SOUTH AFRICA TO SOUTH CAROLINA—Gil Scott-Heron & Brian Jackson—Arista

KISS ALIVE—Kiss—Casablanca

MAHOGANY—Diana Ross—Motown (Soundtrack)

MAN-CHILD—Herbie Hancock—Col

SPLIT COCONUT—Dave Mason—Col

THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco

WIND ON THE WATER—David Crosby & Graham Nash—ABC

WINDSONG—John Denver—RCA

LICORICE PIZZA/LOS ANGELES

AN EVENING WITH WALLY LONDO—George Carlin—Little David

BREAKAWAY—Art Garfunkel—Col

HUNGRY YEARS—Neil Sedaka—Rocket

JOURNEY TO LOVE—Stanley Clarke—Nemperor

LAZY AFTERNOON—Barbra Streisand—Col

LISTEN TO THE CITY—Tim Weisberg—A&M

LISZTOMANIA—A&M (Soundtrack)

ON THE TRACK—Leon Redbone—WB

PRESSURE SENSITIVE—Ronnie Laws—Blue Note

WARNER BROS. PRESENTS MONTROSE—WB

TOWER/LOS ANGELES

BREAKAWAY—Art Garfunkel—Col

JOURNEY TO LOVE—Stanley Clarke—Nemperor

LAZY AFTERNOON—Barbra Streisand—Col

LOVE TO LOVE YOU BABY—Donna Summer—Casablanca

MAHOGANY—Diana Ross—Motown (Soundtrack)

MAN-CHILD—Herbie Hancock—Col

NEXUS—Paul Horn—Epic

ON THE TRACK—Leon Redbone—WB

STILL CRAZY—Paul Simon—Col

YOU ARE BEAUTIFUL—Stylistics—Avco

EVERYBODY'S RECORDS/ NORTHWEST

BONGO FURY—Zappa, Beeheart & the Mothers of Invention—DiscReet

BREAKAWAY—Art Garfunkel—Col

FACE THE MUSIC—Electric Light Orchestra—UA

FLYING AGAIN—Flying Burrito Brothers—Col

IN THE NEXT WORLD YOU'RE ON YOUR OWN—Firesign Theatre—Col

KOLN CONCERT—Keith Jarrett—ECM

MAN-CHILD—Herbie Hancock—Col

PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy

STILL CRAZY—Paul Simon—Col

THE WHO BY NUMBERS—The Who—MCA



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

NOV. 1	OCT. 25	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART
1	1	WINDSONG JOHN DENVER RCA APL1 1183 (Fourth Week)	5 F
2	3	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	16 F
3	4	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	19 F
4	2	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	6 F
5	5	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	5 F
6	9	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA MCA 2142	22 F
7	7	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	8 F
8	8	MINSTREL IN THE GALLERY JETHRO TULL/Chrysalis CHR 1082 (WB)	6 F
9	10	EXTRA TEXTURE GEORGE HARRISON/Apple SW 3420	4 F
10	14	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA MCA 2148	4 F
11	6	WIN, LOSE OR DRAW ALLMAN BROTHERS BAND/ Capricorn CP 0156 (WB)	7 F
12	40	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	2 F
13	11	KC AND THE SUNSHINE BAND /TK 603	13 F
14	12	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	13 F
15	23	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	4 F
16	19	CAPTURED ANGEL DAN FOGELBERG/Epic PE 33499	5 F
17	17	GREATEST HITS CAT STEVENS/A&M SP 4519	17 F
18	48	THE WHO BY NUMBERS THE WHO/MCA MCA 2161	2 F
19	30	KISS ALIVE KISS/Casablanca NBLP 7020	4 F
20	20	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/ Capricorn CP 0161 (WB)	7 F
21	21	NIGHTRIDER THE CHARLIE DANIELS BAND/Kama Sutra KSBS 2607 (Buddah)	6 F
22	22	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA 441 F	18 F
23	16	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875	9 F
24	15	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	20 F
25	13	BLUES FOR ALLAH GRATEFUL DEAD/Grateful Dead GD LA494 G (UA)	9 F
26	26	HONEY OHIO PLAYERS /Mercury SRM1 1038	12 F
27	27	GREATEST HITS ELTON JOHN/MCA MCA 2128	50 F
28	28	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	22 F
29	29	FLEETWOOD MAC /Reprise MS 2225 (WB)	14 F
30	64	BREAKAWAY GARFUNKEL/Columbia PC 33700	2 F
31	31	HOT LINE J. GEILS BAND/Atlantic SD 18147	6 F
32	33	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 3405	20 F
33	18	OUTLAWS /Arista 4042	14 F
34	24	E.C. WAS HERE ERIC CLAPTON/RSO SO 4809 (Atlantic)	9 F
35	37	INSEPARABLE NATALIE COLE/Capitol ST 11429	9 F
36	50	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	4 F
37	41	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)	9 F
38	24	DESOLATION BOULEVARD SWEET/Capitol ST 11369	11 F
39	65	MAN-CHILD HERBIE HANCOCK/Columbia PC 33812	3 F
40	49	SPLIT COCONUT DAVE MASON/Columbia PC 33698	3 F
41	46	DON'T IT FEEL GOOD RAMSEY LEWIS/Columbia PC 33800	5 F
42	72	BAY CITY ROLLERS /Arista 4049	4 F
43	39	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	16 F
44	36	IS IT SOMETHING I SAID? RICHARD PRYOR/ Reprise MS 2227 (WB)	12 F
45	25	CAUGHT IN THE ACT GRAND FUNK RAILROAD/ Capitol SAAB 11445	8 F
46	66	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	2 F
47	56	BACK HOME AGAIN JOHN DENVER/ RCA CPL1 0548	61 F
48	59	WILL 'O THE WISP LEON RUSSELL/Shelter 2138 (MCA)	14 F
49	38	FANDANGO ZZ TOP/London PS 656	25 F
50	52	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	15 F



51	42	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	27 F
52	54	NITTY GRITTY DIRT BAND /United Artists LA469 G	5 F
53	53	PORTRAIT GALLERY HARRY CHAPIN/Elektra 7E 1041	5 F
54	55	JOHN DENVER'S GREATEST HITS /RCA APL1 0374	99 F
55	44	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	33 F
56	43	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	34 F
57	32	AL GREEN IS LOVE AL GREEN/Hi SHL 32092 (London)	10 F
58	60	THIRTEEN BLUE MAGIC LANE BLUE MAGIC/Atco SD 36120	6 F
59	67	HOME PLATE BONNIE RAITT/Warner Bros. BS 2864	4 F
60	45	HEARTS AMERICA /Warner Bros. BS 2852	30 F
61	61	BARRY MANILOW I /Arista 4007	10 F
62	58	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	21 F
63	78	2nd ANNIVERSARY GLADYS KNIGHT & THE PIPS/ Buddah BDS 5639	2 F
64	35	SO FINE LOGGINS & MESSINA/Columbia PC 33810	8 F
65	51	LET THERE BE MUSIC ORLEANS/Asylum 7E 1029	7 F
66	76	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	3 F
67	68	THE MANHATTAN TRANSFER /Atlantic SD 18133	6 F
68	47	MELLOW MADNESS QUINCY JONES/A&M SP 4526	11 F
69	70	LISTEN TO THE CITY TIM WEISBERG/A&M SP 4545	4 F
70	57	PHOENIX LABELLE /Epic PE 33579	7 F
71	71	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 2020	25 F
72	63	DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2866	11 F
73	74	JOHN FOGERTY /Asylum 7E 1046	4 F
74	88	WARNER BROTHERS PRESENTS MONTROSE MONTROSE/ Warner Bros. BS 2892	2 F
75	84	THE DISCO KID VAN McCOY/Avco AV 69009	2 F
76	86	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)	2 F
77	75	VENUS AND MARS WINGS/Capitol SMAS 11419	21 F
78	93	BONGO FURY FRANK ZAPPA/BEEFHEART/MOTHERS/ Discreet DS 2234 (WB)	2 F
79	77	NO WAY TO TREAT A LADY HELEN REDDY/ Capitol ST 11481	15 F

CHARTMAKER OF THE WEEK

80 — **JOURNEY TO LOVE**
STANLEY CLARKE
Nemperor NE 433 (Atlantic)



81	95	PRESSURE SENSITIVE RONNIE LAWS/Blue Note BN LA452 G (UA)	10 F
82	82	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	43 F
83	97	VISIONS OF A NEW WORLD LONNIE LISTON-SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1196 (RCA)	2 F
84	62	RIDIN' HIGH JERRY JEFF WALKER/MCA MCA 2156	5 F
85	61	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)	29 F
86	117	LOVE TO LOVE YOU BABY DONNA SUMMER/ Oasis OCLP 5003 (Casablanca)	1 F
87	69	ON THE BORDER EAGLES/Asylum 7E 1004	58 F
88	80	MAIN COURSE BEE GEES/RSO 4807 (Atlantic)	18 F
89	90	DARYL HALL & JOHN OATES /RCA APL1 1144	7 F
90	—	LAZY AFTERNOON BARBRA STREISAND/Columbia PC 33815	1 F
91	73	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	10 F
92	92	CARESS OF STEEL RUSH/Mercury SRM1 1046	2 F
93	113	FLAT AS A PANCAKE HEAD EAST/A&M SP 4537	1 F
94	104	IN THE SLOT TOWER OF POWER/Warner Bros. BS 2880	1 F
95	112	FEELINGS MORRIS ALBERT/RCA APL1 1018	1 F
96	106	DREAMING A DREAM CROWN HEIGHTS AFFAIR/ Delite 2017 (PIP)	1 F
97	89	RITCHIE BLACKMORE'S RAINBOW /Polydor PD 6049	11 F
98	79	SABOTAGE BLACK SABBATH/Warner Bros. BS 2822	11 F
99	108	GORILLA JAMES TAYLOR/Warner Bros. BS 2866	20 F
100	91	NO 'BOUT-A-DOUBT IT GRAHAM CENTRAL STATION/ Warner Bros. BS 2876	14 F

151-200 ALBUM CHART

- 151 **SECOND STEP AZTEC**
TWO STEP/RCA APL1 1161
- 152 **X-RATED BLACK OAK ARKANSAS/**
MCA MCA 2155
- 153 **DOG DAYS ATLANTA RHYTHM**
SECTION/Polydor PD 6041
- 154 **DARK SIDE OF THE MOON PINK**
FLOYD/Harvest SMAS 11163
(Capitol)
- 155 **GOOD, BAD, BUT BEAUTIFUL**
SHIRLEY BASSEY/United Artists
LA542 G
- 156 **YOU ARE BEAUTIFUL STYLISTICS/**
Avco AV 69010
- 157 **THE KOLN CONCERT KEITH JARRETT/**
ECM 1064/65 (Polydor)
- 158 **FLYING AGAIN THE FLYING**
BURRITO BROS./Columbia
PC 33817
- 159 **LET'S DO IT AGAIN ORIGINAL**
SOUNDTRACK/Curtom CU 5005
(WB)
- 160 **STARS JANIS IAN/Columbia**
KC 32857
- 161 **THE DRAGON IS DANCING JIMMIE**
SPHEERIS/Epic PE 33565
- 162 **LIVE THE SENSATIONAL ALEX**
HARVEY BAND/Atlantic SD 18148
- 163 **THE BOY'S DOIN' IT HUGH**
MASEKELA/Casablanca
NBLP 7017
- 164 **ON THE TRACK LEON REDBONE/**
Warner Bros. BS 2888
- 165 **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS/Buddah
5634
- 166 **BURNIN' BOB MARLEY & THE**
WAILERS/Island ILPS 0256
- 167 **LOW RENT RENDEZVOUS ACE**
SPECTRUM/Atlantic SD 18143
- 168 **SIMON & GARFUNKEL'S GREATEST**
HITS/Columbia KC 31350
- 169 **BAZUKA/A&M SP 3406**
- 170 **RISING FOR THE MOON FAIRPORT**
CONVENTION/Island ILPS 9313
- 171 **PHOTOGRAPHS AND MEMORIES,**
HIS GREATEST HITS JIM CROCE/
ABC ABCD 835
- 172 **IN THE NEXT WORLD YOU'RE ON**
YOUR OWN THE FIRESIGN
THEATRE/Columbia PC 33475
- 173 **HIGHER THAN HIGH THE**
UNDISPUTED TRUTH/Gordy
G6 97251 (Motown)
- 174 **AN EVENING WITH WALLY LONDO**
FEATURING BILL SLASYO
GEORGE CARLIN/Little David
LD 1008 (Atlantic)
- 175 **LEROY HUTSON/Curtom CU 5002**
(WB)
- 176 **LISZTOMANIA/ORIGINAL**
SOUNDTRACK/A&M SP 4546
- 177 **A QUIET STORM SMOKEY**
ROBINSON/Tamla T6 33751
(Motown)
- 178 **LUCILLE TALKS BACK B.B. KING/**
ABC ABCD 898
- 179 **ARTFUL DODGER/Columbia PC 33811**
- 180 **MUSIC KEEPS ME TOGETHER TAJ**
MAHAL/Columbia PC 33801
- 181 **ANOTHER YEAR LEO SAYER/**
Warner Brothers BS 2885
- 182 **NEW LOVERS AND OLD FRIENDS**
JOHNNY RIVERS/Epic PE 33681
- 183 **ALL THE FUN OF THE FAIR DAVID**
ESSEX/Columbia PC 33813
- 184 **RETURN TO FOREVER CHICK COREA/**
ECM 10221 (Polydor)
- 185 **GET YOUR WINGS AEROSMITH/**
Columbia KC 32847
- 186 **IF YOU LOVE ME LET ME KNOW**
OLIVIA NEWTON-JOHN/MCA
MCA 411
- 187 **DRESSED TO KILL KISS/Casablanca**
NBLP 7016
- 188 **PARANOID BLACK SABBATH/**
Warner Bros. WS 1887
- 189 **OH, WHAT A MIGHTY TIME**
NEW RIDERS OF THE PURPLE
SAGE/Columbia PC 33688
- 190 **TED NUGENT/Epic PE 33692**
- 191 **PHENIX CANNONBALL ADDERLY/**
Fantasy 78003
- 192 **NOT A LITTLE GIRL ANYMORE**
LINDA LEWIS/Arista 4047
- 193 **EXTRAVAGANZA STACKRIDGE/**
Sire SASD 7509 (ABC)
- 194 **PAUL HORN & NEXUS PAUL HORN/**
Epic KE 33561
- 195 **ELYSIAN ENCOUNTER BAKER-**
GURVITZ-ARMY/Arco SD 36126
- 196 **STEALIN' HOME BABE RUTH/**
Capitol ST 11451
- 197 **FEELING THE MAGIC JOHNNY**
BRISTOL/MGM M3G 4983
- 198 **TALES FROM THE OZONE**
COMMANDER CODY & HIS LOST
PLANET AIRMEN/Warner Bros.
BS 2883
- 199 **KEEP YOUR EYE ON THE SPARROW**
MERRY CLAYTON/Ode SP 77030
(A&M)
- 200 **TAPESTRY CAROLE KING/Ode**
SP 77009 (A&M)

101 THE ALBUM CHART 150

NOVEMBER 1, 1975

- | NOV. 1 | OCT. 25 | |
|------------|---------|---|
| 101 | 110 | HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358 |
| 102 | 111 | REDHEADED STRANGER WILLIE NELSON/Capitol KC 33482 |
| 103 | 116 | PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD/
Fantasy F 9495 |
| 104 | 102 | JAWS SOUNDTRACK/MCA MCA 2087 |
| 105 | 107 | JUDITH JUDY COLLINS/Elektra 7E 1032 |
| 106 | 103 | DO YOU WONDER SHAWN PHILLIPS/A&M SP 4539 |
| 107 | 94 | AN EVENING WITH JOHN DENVER /RCA CPL2 0764 |
| 108 | 85 | GREETINGS FROM ASBURY PARK, N.J. BRUCE SPRINGSTEEN/
Columbia PC 31803 |
| 109 | 120 | FUNKY KINGSTON TOOTS & THE MAYTALS/Island ILPS 9330 |
| 110 | 115 | CHAIN REACTION CRUSADERS/ABC Blue Thumb BTSO 6022 |
| 111 | 121 | BRAZIL RITCHIE FAMILY/20th Century T 498 |
| 112 | 87 | WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/
w/BECK/Kudu 23S1 (Motown) |
| 113 | 83 | THE WILD, THE INNOCENT AND THE E STREET SHUFFLE
BRUCE SPRINGSTEEN/Columbia KC 32432 |
| 114 | 96 | SHEHERAZADE AND OTHER STORIES RENAISSANCE/Sire
SASD 7510 (ABC) |
| 115 | 124 | STACKED DECK AMAZING RHYTHM ACES/ABC ABCD 913 |
| 116 | 109 | TOMMY SOUNDTRACK/Polydor PD 9502 |
| 117 | 98 | IN THE CITY TAVARES/Capitol ST 11369 |
| 118 | 100 | SPIRIT OF THE BOOGIE KOOL & THE GANG/Delite
DEP 2016 (PIP) |
| 119 | 134 | CHEWING PINE LEO KOTTKE/Capitol ST 1144 |
| 120 | 101 | EAGLES /Asylum SD 5054 |
| 121 | 99 | BLUE SKY, NIGHT THUNDER MICHAEL MURPHEY/
Epic KE 33290 |
| 122 | 122 | HORIZON CARPENTERS/A&M SP 4530 |
| 123 | 114 | DESPERADO EAGLES/Asylum SD 5068 |
| 124 | 136 | EXPERIENCE GLORIA GAYNOR/MGM M3G 4997 |
| 125 | 135 | MELISSA MELISSA MANCHESTER/Arista 4031 |
| 126 | 128 | DRIVE ON MOTT/Columbia PC 33705 |
| 127 | — | MOVIN' ON COMMODORES/Motown M6 848S1 |
| 128 | — | ARE YOU READY FOR FREDDY? FREDDY FENDER/
ABC Dot DOSD 2044 |
| 129 | 118 | STAMP ALBUM CLIMAX BLUES BAND/Sire 7507 (ABC) |
| 130 | 132 | HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/
MCA MCA 2133 |
| 131 | 127 | THE HIT MAN EDDIE KENDRICKS/Tamla T6 338S1 (Motown) |
| 132 | 123 | JAMAICA SAY YOU WILL JOE COCKER/A&M SP 4529 |
| 133 | — | WELCOME TO MY NIGHTMARE ALICE COOPER/
Atlantic SD 18130 |
| 134 | 105 | BOOGIE DOWN U.S.A. PEOPLES CHOICE/TSOP PZ 35154 (Col) |
| 135 | 139 | KICK OFF YOUR MUDDY BOOTS GRAEME EDGE BAND Featuring
ADRIAN GURVITZ/Threshold THS 15 (London) |
| 136 | — | LED ZEPPELIN /Atlantic SD 7208 |
| 137 | — | REINFORCEMENTS BRIAN AUGER'S OBLIVION EXPRESS/
RCA APL1 1219 |
| 138 | 140 | NATTY DREAD BOB MARLEY & THE WAILERS/Island ILPS 9281 |
| 139 | 119 | WATERBED HERBIE MANN/Atlantic SD 1676 |
| 140 | 142 | FIRST CUCKOO DEODATO/MCA MCA 491 |
| 141 | 125 | RIDE A ROCK HORSE ROGER DALTRY/MCA MCA 2147 |
| 142 | 144 | FRAMPTON PETER FRAMPTON/A&M SP 4512 |
| 143 | 146 | TEXAS GOLD ASLEEP AT THE WHEEL/Capitol ST 11441 |
| 144 | 133 | FOUR WHEEL DRIVE BACHMAN-TURNER OVERDRIVE/
Mercury SRM1 1027 |
| 145 | — | SOUVENIRS DAN FOGELBERG/Epic KE 33137 |
| 146 | — | THE EDGAR WINTER BAND WITH RICK DERRINGER/
Blue Sky PZ 33798 (Col) |
| 147 | 137 | DREAMING MY DREAMS WAYLON JENNINGS/RCA APL1 1062 |
| 148 | 138 | BEAUTIFUL LOSER BOB SEGER/Capitol ST 11378 |
| 149 | 150 | LET'S TAKE IT TO THE STAGE FUNKADELIC/20th Century/
Westbound W 215 |
| 150 | 129 | MORE MILES PER GALLON BUDDY MILES/Casablanca
NBLP 7019 |

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BEACH BOYS	82	MANHATTAN TRANSFER	67
BEE GEES	88	BARRY MANILOW	61
RITCHIE BLACKMORE'S RAINBOW	97	HERBIE MANN	139
BLACK SABBATH	98	BOB MARLEY & THE WAILERS	138
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JOHN FOGERTY	73	LEON RUSSELL	48
FOGHAT	66	ROD STEWART	23
FREDDY FENDER	71, 128	NEIL SEDAKA	36, 50
FLEETWOOD MAC	29	BOB SEGER	148
PETER FRAMPTON	142	SILVER CONVENTION	37
FUNKADELIC	149	PAUL SIMON	113
GARFUNKEL	30	BRUCE SPRINGSTEEN	7, 108, 113
GRAHAM CENTRAL STATION	100	SOUNDTRACKS:	
GRAND FUNK	45	JAWS	104
GRATEFUL DEAD	25	LISZTOMANIA	141
AL GREEN	57	TOMMY	116
DARYL HALL & JOHN OATES	89	SPINNERS	14
HERBIE HANCOCK	39	CAT STEVENS	17
GEORGE HARRISON	9	BARBRA STREISAND	90
HEAD EAST	93	DONNA SUMMER	86
JANIS IAN	28	SWEET	38
ISLEY BROTHERS	24	TAVARES	117
JEFFERSON STARSHIP	2	JAMES TAYLOR	117
WAYLON JENNINGS	147	TOOTS & THE MAYTALS	109
J. GEILS BAND	31	TOWER OF POWER	94
JETHRO TULL	8	JERRY JEFF WALKER	84
ELTON JOHN	6, 27	WAR	22
QUINCY JONES	68	TIM WEISBERG	69
KC AND THE SUNSHINE BAND	13	WHO	18
EDDIE KENDRICKS	131	WINGS	77
KISS	49	EDGAR WINTER	146
GLADYS KNIGHT & THE PIPS	63	GARY WRIGHT	72
KOOL & THE GANG	118	FRANK ZAPPA	78
GLORIA GAYNOR	124	ZZ TOP	49

Loggins and Messina: Still Superfine

By HOWARD NEWMAN

■ NEW YORK — Kenny Loggins and Jim Messina (Col) are preparing for their Long Island appearance at Nassau Coliseum. It's 4:30 and the sound check has been going on for over an hour without straightening out the acoustic problems in the cavernous arena. Finally, Jim Messina leaves the stage to see what he can do at the control board. Led by Kenny Loggins, the band runs through their up-tempo version of "Oh Lonesome Me," as Messina shouts instructions to individual players. Things start to fall together, yet Messina's sensitive ear finds something missing, so he hurries about the hall checking the sound at all points. He yells above the band, "There's no bass in the center of the hall. We might be out of phase." That was the final problem and Messina rejoined the band on stage to finish the sound check.

When Kenny Loggins signed to do his first Columbia album, Jim Messina was called in to lend both his musical talent and the production skills that were so evident at Nassau Coliseum. The result was one of the most fortuitous cases of musical serendipity in recent times. Messina explains how "Kenny Loggins with Jim Messina Sittin' In," became Loggins and Messina: "Clive Davis didn't like the idea we had recorded the album that way because it was a built-in breakup. No record company wants to spend 40-50,000 dollars on a group that's going to break up after the first time, so he had asked me if I would tour with the band. Because of the album and the touring we became successful in the eyes of the public. This led to discussions of whether or not we should keep working together. We enjoyed working together and the music we were doing, so all we needed was a name for the group. Columbia did it for us; they took our last names and stuck them together."

That was in February 1971. The ensuing years saw seven albums and numerous concert tours for the band. The core of the group has remained remarkably consistent with only one original member dropping out. Messina notes: "The continuity of band members keeps the ideas consistent. Our main interest from the beginning was to put together a band that would get the music on stage and the music would represent itself on stage the same as it was recorded. It's better than making an album, trying to put a band together, going out on tour, losing the band, making another album, creating another band . . ." Loggins continues,



Kenny Loggins (left), Jim Messina

"We try to make everybody who's in our band feel like an integral part of it and in doing so we have managed to keep the people we want to work with."

The fine aggregation of musicians in Loggins and Messina's band include Merel Bregante on drums, Larry Sims on bass and vocals, percussionist Steve Foreman, horn players Jon Clarke, Don Roberts and Vince Denham. Jack Lenz on keyboards and virtuoso violinist Richard Greene. This is a total of 10 musicians which Messina says, "not only makes it difficult for staging, but is also very difficult to mike and keep it all sounding clean. But it's fun."

All of the musicians, except Jack Lenz, played on the latest Loggins and Messina album, "So Fine." "So Fine," according to Loggins is "a combination of thenadays and nowadays." Messina states, "We've warmed up for years backstage with these songs; it was something fun for us to do. We've spent so much time writing and producing albums . . . we've always wanted to take songs somebody else has written, that we liked in the past, and put as much energy into the arrangements as possible." "So Fine" is a statement of origins for Loggins and Messina. They are saying, "here's our roots, this is what we listened to when we were growing up and it's still valid music."

An important aspect of keeping the names of Loggins and Messina in the public eye is coordination of album release with concert scheduling. Larry Larson, the group's personal manager, is the man responsible for this important job. Working with Kenny and Jim, Larson sets up concert dates and travel routing, while working with the top promoters in the country. Larson explains, "If you are going to tour a limited time, you have to tour after the release of the album."

Denver Goes Gold

■ NEW YORK — John Denver's latest RCA album, "Rocky Mountain Christmas," has been certified gold by the RIAA.

Larry Larson stresses the importance of advance work in setting up a successful concert tour. When "So Fine" was recorded at Messina's ranch house in southern California, an album of original material, "Native Sons," was also completed. Larson remarks that "it was an endless amount of work doing two albums at once, but one of the nice things about working this way is we can sit down right now and start planning next year. The object is to coordinate album releases with the tour, so now everything is ready to be put into motion and we don't have to rush or push to a certain deadline. Setbacks where you go on a tour and the album isn't ready happen all the time. I prefer setting the work done ahead of time, so you don't have to worry about these things."

All this planning and attention pays off at showtime. The huge Nassau Coliseum is nearly sold-out, proving the validity of Lar-

son's management theories and Messina's music. The audience is primed for this, the final act of the evening by excellent sets by John Sebastian and Fleetwood Mac. Road manager Jim Rekor has everything set to go and the band moves out with Loggins humming "Get Down Tonight" to himself. As they hit the stage, there is an instant ovation. As usual, Loggins and Messina open with an acoustic set; "Danny's Song," "House on Pooh Corner," and "Whenever You're Near Me," songs that feature the silken voice of Kenny Loggins. Messina noted, "We start with a quiet spot, the acoustic set, and work gradually up to a peak. We snowball the set so it gets more and more electric by the end and hopefully we get the audience off that way."

Apparently this is going to be a hot show because the acoustic set has already brought a good deal of the crowd off their seats (Continued on page 77)

The Familiar Voice of Florence Warner

■ NEW YORK — Florence Warner's voice is familiar to you and you probably don't even know it. She supplies the "signature" on commercials for Chevrolet, R.C. Cola, Kraft and numerous other products. Although jingles more than keep the bread on the table, Florence would like to get back into live performances again. She has not been touring lately, but travelled extensively while still in college. She has recorded an album, "Florence Warner," for Epic, and her second Epic album is in the works. The label has released a new single, "Anyway I Love You" penned by Epic artist and friend, Dan Fogelberg.

Florence indicated that she could stay home in Nashville, record jingles and do perfectly well, but "I was given a gift and I should be out in the public giving something in return." A tour is being planned for around



Florence Warner, Howard Newman

the new year that would pair Florence with David Loggins. Florence says, "Music is the oldest magic; only music can get 5000 hearts beating at the same pace." The excitement should happen when the familiar voice from the commercials comes out in front of the screen and in the concert halls to please both country and popular music fans.

Howard Newman

'Sure' Hit



Jay Warner, managing director of The Wes Farrell Organization, and Felix Cavaliere, formerly of the Rascals, recently visited ASCAP to accept an award for the hit, "How Can I Be Sure." Warner has just finished coordinating a Rascals TV package of their 24 greatest hits. Pictured from left are Jay Warner, Paul Adler, membership director of ASCAP, Felix Cavaliere and Todd Brabec.

CLUB REVIEW

Liebman's Jazz Work Wins Warm Praises

■ LOS ANGELES — Sandwiched between weekend acts recently was Dave Liebman, appearing with his group Lookout Farm (A&M Horizon), who, like a method actor, quietly ascended the stage, stared beyond a point in the floor then abruptly began playing long strings of intense music. The sole accompaniment was provided by drummer Jeff Williams.

The other sidemen then joined, most notably Richard Bierich, whose melodious solo launched an absorbing piece called "Miso-oku," from the new lp, "Sweet Hands." It was characteristic of their work in that it made little concession to currently fashionable electronic jazz. An inflection of rock was heard here and there, but basically, the music reflected an extended apprenticeship with members of the jazz nobility, including Miles Davis and Elvin Jones. Abundant help came from Frank Tasas, who added friendly bass work, electric and acoustic. Also effective was the incredibly long-armed, spidery congo player, Don Alias.

Liebman is an interesting player to watch listening, probing for an opening and then forcing himself into the flow. His soprano sax work particularly deserves praise.

Michael Wineland

Nine Exit Shelter

(Continued from page 3)

Replying to reports that the Shelter-MCA relations are currently strained, Henry admitted that there were problems between the two firms. "We're trying to work things out and I'm optimistic at this point," he said. Nine employees and an additional four in the publishing department remain on the company's payroll and Henry pointed out that the number of personnel now employed by Shelter is equal to the number of staff that was attached to the label when the Shelter-MCA pact first went into effect two years ago. Artists on the label, in addition to co-owner Leon Russell include J. J. Cale, Richard Torrance and Eureka, Dwight Twilley, Mary McCreary, Larry Hosford, Willis Alan Ramsey and Tom Petty.

Those exiting the label include the following regional promotion staffers: Greg Kimmelman (Boston), Curtis Jones (Atlanta), Ron Below (Chicago), Gil Bateman (Denver), and Ron Middag (San Francisco). Promotion assistant Leanne Meyers and national promo director Linda Alter have also left. The latter may be reached at 213/766-6372.

Hammer at the Line



Coinciding with the national release of his first solo recording on Nemperor Records (distributed by Atlantic), titled "The First Seven Days," Jan Hammer opened a four night engagement at New York's Bottom Line club on Thursday evening, October 16. Hammer and his new band, featuring violinist Steven Kindler, drummer Tony Smith, and bassist Fernando Saunders, shared the bill with the Bill Evans Trio. The Jan Hammer tour, which started earlier in the week with a three night stand at Paul's Mall in Boston, will continue on in early-November, dates and venues to be announced. Shown backstage at the Bottom Line on opening night are, from left: Atlantic's special album projects coordinator Tunc Erim; VP of national pop promotion Dick Kline; Hammer; Nemperor Records president Nat Weiss; Atlantic's director of press/artist development Earl McGrath; and Atlantic recording group Funk Factory's producer Michal Urbaniak.

Dialogue (Continued from page 16)

there are too many strings, you get uncomfortable because you want to hear that voice.

Gino has that special quality also. He has great charm as a person and a tremendous understanding of who he is, what he wants to do, and where he's going. That's important these days. And Lani. She has all the ingredients. It's just a matter of finding the right things for her to do. This is her year—I feel it.

I'm not locked into any particular type of music. I'm very sensitive to people who do musical things with love and care.

RW: How do you feel now about your association with A&M?

Alpert: Well, several years ago I questioned whether I was really happy doing what I was doing. I didn't know whether I wanted to play the horn (don't make me go into that story again), I didn't know whether I wanted to be involved with records any longer—whether I was happy being the "A" of A&M. In the early days I was in much closer contact with what was happening with the company and myself. I knew all the distributors by name and the people who helped us sell the records, along with the inner workings of the company. Then it started growing and spreading so fast that it began to get away from me. I wanted to concentrate on my music and the business was just getting too complex.

But when it came down to it, I realized that I really did love A&M. I am proud of the company. I think it's the most complete record company in the world today. It's a sensitive company which cares about its artists and the people who work for it. I decided that A&M was where I wanted to be. Also my association with Jerry has been terrific.

RW: You seem to be performing in concert more than you ever used to. Is there a reason for that or is it just part of your overall plan for the future?

Alpert: Performing has become very important for me. It's immediate feedback. You have to be on your toes. I think people have to know there's really a person out there. It's not enough to be just a studio recording musician.

Look at Tom Scott's career. For a long time Tom was just considered a great session man. But when he got a group together and started touring with Joni Mitchell, Carole King and George Harrison people realized that he was not only talented but charismatic, interesting, etc. It really got his career going.

You can't just stay in the studio insulated in your own environment. Performing is a prime ingredient for being creative.

RW: Meditation has become an important part of your life. Does it help your music as well?

Alpert: Yoga lets you dial down, relax. Everyone's at their best when they're relaxed. If you're an insurance salesman or a clothier you do your best when you're at ease. Musicians are the same way. You hear a lot of groups who rush their asses off.

The great artists have that connection with their feelings and there are others who may have the talent but can't expose themselves emotionally. They're too controlled, afraid to make mistakes. You can't be controlled and be an artist at the same time. If you start thinking too much, you bring negatives into your music. It's important to be yourself. As Quincy Jones keeps telling me, "You can't re-invent the C-scale." ☉

Promo Tour Set For Lucy Simon

■ NEW YORK — RCA recording artist Lucy Simon, whose debut album, "Lucy Simon," has recently been released, has embarked on a five-city promotion tour.

The tour will take Ms. Simon to Pittsburgh, Columbus, Cincinnati, Cleveland and Detroit. All are areas where her album has received good initial acceptance, according to the label.

Ms. Simon is currently putting a band together and is scheduled for several performances later this year.

Song Fest Semi-Finalists

(Continued from page 3)

The Festival's finals will be televised in Hollywood the week of December 15 with artists to be announced shortly. All semi-finalists will be flown to Hollywood by the American Song Festival for personal appearance on the telecast.

Semi-finalists and categories are: Professional Rock: Philip E. Gladston and Peter R. Thom. Amateur Rock: Steve Jam. Professional Country: Liz Meyer and J. B. Morrison. Amateur Country: James and Jenifer Summerset. Professional Soul: David N. Blume, David Sears and Natalie Whittsett. Amateur Soul: Fred Lederman and Alan Baboff. Professional Folk: Robert Thompson. Amateur Folk: Edward Williams. Professional Gospel: Les Baxter. Amateur Gospel: Timothy Shepard. Professional Easy Listening: Casey Kelly. Amateur Easy Listening: Lawrence Menasco.

Showcase Rooms Breed New Talent

(Continued from page 3)

presence and a reputation by allowing them four week bookings at a time and extending those when business warrants it. Brothers and Sisters, in the heart of the Broadway theater district, caters to a late-night after theater crowd and has presented, among others, Barbara Cook, to great acclaim. Gypsy's, perhaps the bawdiest of all these places because of the fast-hitting monologue/introductions delivered by its namesake, has a different entertainer every night.

The discos, too, continue to flourish, and as Thanksgiving approaches, the concert halls will be lit with increasing frequency. But the diversity of new outlets signifies a revival of interest in allowing new talent the opportunity to experiment before a sophisticated urban audience without risking sudden-death for their careers.

Rysanek and RCA's Gold Seal

By SPEIGHT JENKINS

■ NEW YORK—On November 14 Leonie Rysanek will open the first engagement of the Deutsche Oper Berlin in the United States, singing Puccini's *Tosca*. All of the operas will be given at the Kennedy Center in Washington, D.C., and the soprano will then come up to New York for four performances of *Crysothemis* in Strauss' *Elektra* at the Metropolitan Opera. It will be the first east coast appearances for the Viennese soprano in more than two years and will be celebrated by her many admirers both by seeing her again and getting a chance to hear a much discussed and anticipated record.

Back in 1959 when Miss Rysanek first came to the Metropolitan (as Lady Macbeth, replacing Maria Callas) and for a few years thereafter she sang a lot of Italian roles—*Aida*, *Leonora* in *Forza*, *Elisabeth* in *Don Carlo*, *Abigaille* in *Nabucco*. Earlier in 1958, RCA made a record in stereo of this side of her art:

major arias from *Aida*, *Forza*, *Andrea Chenier*, *Cavalleria Rusticana* and "In questa Reggia" from *Turandot*, which she had already sung triumphantly at the San Francisco Opera. At the time Miss Rysanek was not a known commodity in the country and there was little sale of the monophonic-only disc. RCA soon withdrew it from distribution.

N.Y. Audience

As the years went on with Miss Rysanek one of the leading stars of the Metropolitan (nine new productions starred her from 1959 to 1972, more than for any other single soprano save Birgit Nilsson), she built a huge audience in New York, but her record output consisted only of this deleted record and *Der Fliegende Hollander*, *Ariadne auf Naxos*, *Macbeth* and *Otello*, all on RCA. The first two are currently available on London, the last two on RCA. For years, however, people have begged RCA to put out the 1958 record.

(Continued on page 69)



CLASSICAL RETAIL REPORT

NOVEMBER 1, 1975

CLASSIC OF THE WEEK



**MASSENET
LA NAVARRAISE**
HORNE, DOMINGO, MILNES,
LEWIS
RCA

BEST SELLERS OF THE WEEK

MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
LUCIANO PAVAROTTI IN FAVORITE TENOR ARIAS—London
ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

KING KAROL/N.Y.

BIZET: CARMEN—Crespin, Py, Van Dam, Lombardi—RCA
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
MONTERRAT CABALLE IN OPERA ARIAS—London
DELIUS: NORTH COUNTRY SKETCHES—Groves—Angel
FANSHAWE: AFRICAN SANCTUS—Ambrosio Singers—Philips
MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
LUCIANO PAVAROTTI IN FAVORITE TENOR ARIAS—London
RAVEL: DAPHNIS ET CHLOE—Boulez—Columbia
ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
RENATO SCOTTO IN VERDI ARIAS—Columbia

DISCOUNT RECORDS/BOSTON

AFTER THE BALL—Morris, Bolcom—Nonesuch
BEETHOVEN: LATE CHORAL WORKS—Thomas—Columbia
MONTERRAT CABALLE IN OPERA ARIAS—London
FOOTLIFTERS—Schuller—Columbia
MAHLER: SYMPHONY NO. 5, KINDERTOTENLIEDER—Ludwig, Karajan—DG
MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
LUCIANO PAVAROTTI IN FAVORITE TENOR ARIAS—London
RAVEL: BOLERO, OTHERS—Ozawa—DG
RENATA SCOTTO IN VERDI ARIAS—Columbia
VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: ART OF THE FUGUE—Marriner—Philips
DALLAPICCOLA: IL PRIGIONEIRO—Dorati—London

HANDEL, VIVALDI: LUTE CONCERTOS—Bream—RCA
MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
MENDELSSOHN: SYMPHONY NO. 3—Baltimore Symphony—Turnabout
PAGANINI: VIOLIN CONCERTO NO. 6—Accardo—DG
LUCIANO PAVAROTTI IN FAVORITE TENOR ARIAS—London
RAVEL: DAPHNIS ET CHLOE—Boulez—Columbia
ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips

FRANKLIN MUSIC/ATLANTA

BACH: TOCCATAS AND FUGUES—Biggs—Columbia
CHERUBINI: REQUIEM—Muti—Angel
DELIUS: NORTH COUNTRY SKETCHES—Groves—Angel
DVORAK: SLAVONIC DANCES—Szell—Odyssey
HANDEL, VIVALDI: LUTE CONCERTOS—Bream—RCA
MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
PROKOFIEV: SYMPHONY NO. 5—Previn—Angel
RIMSKY-KORSAKOV: SCHEHEREZADE—Mehta—London
RODRIGO: CONCIERTO DE ARANJUEZ—Bream—RCA
SCHUMANN: CARNIVAL, OTHER PIANO PIECES—Michelangeli—DG

TOWER RECORDS/SAN DIEGO

BRUCH: VIOLIN CONCERTO NO. 1, SCOTTISH FANTASY—Grumiaux—Philips
CHOPIN: ETUDES, OPUS 10, 25—Ashkenazy—London
DURUFLE: REQUIEM—King—Argo
FOOTLIFTERS—Schuller—Columbia
MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
RODRIGO: CONCIERTO DE ARANJUEZ—Bream—RCA
ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
STRAVINSKY: FIREBIRD—Boulez—Columbia
VAUGHAN WILLIAMS: ENGLISH FOLK SONG SUITE—Seraphim
VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

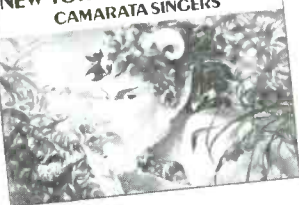
TOWER RECORDS/ SAN FRANCISCO

BACH: LUTE MUSIC—Williams—Columbia
GERSHWIN: AMERICAN IN PARIS, RHAPSODY IN BLUE, OVERTURE—Davis, Maazel—London
MAHLER: SYMPHONY NO. 5, KINDERTOTENLIEDER—Ludwig, Karajan—DG
MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA
MONTEVERDI: L'INCORONAZIONE DI POPPEA—Leppard—Seraphim
LUCIANO PAVAROTTI IN FAVORITE TENOR ARIAS—London
ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN DUETS—London
VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

MASTERWORKS TWX... FROM COLUMBIA

ONCE IN A WHILE WE HEAR A RECORD OF A FAMILIAR, OFTEN RECORDED WORK THAT "SOUNDS AS IF IT HAD BEEN COMPOSED ONLY YESTERDAY"... THAT'S WHAT STEREO REVIEW SAID ABOUT OUR NEW BOULEZ DISC OF RAVEL'S *DAPHNIS & CHLOE* (M 33523)... AND MORE: "THERE IS AN ENORMOUS AMOUNT OF LOW BASS... THERE IS AN ENORMOUS AMOUNT OF MENACE AND THAT ADDS AN UNDERCURRENT OF MENACE AND A FEELING OF STRENGTH I HAVE NEVER EXPERIENCED IN THIS MUSIC BEFORE... BOULEZ'S (PERFORMANCE) IS SOMETHING VERY SPECIAL: UNIQUE, POWERFUL, AND IN A STRANGE WAY DISTURBING... IT MAKES ONE WONDER IF ONE HAS EVER REALLY UNDERSTOOD THE MUSIC BEFORE."

**BOULEZ CONDUCTS RAVEL
COMPLETE BALLET
DAPHNIS ET CHLOE
NEW YORK PHILHARMONIC
CAMARATA SINGERS**



M 33523



Roberts Named Admin. Of Red Seal Promotion

■ NEW YORK—The appointment of Lee Roberts as administrator, Red Seal promotion, has been announced by Ernest Gilbert, director, Red Seal marketing, RCA Records.

Mrs. Roberts joined RCA Records in 1973 and prior to her new appointment had been national coordinator of Red Seal promotion.

In 1949, she became director of public relations for National Concert and Artists Corp. In 1953, she joined Rasponi Associates, a public relations firm, and in 1962, she became publicity director for the Americana Hotel in New York. In 1962, she departed to live in Europe. She rejoined RCA in '73.

WEA Promotes Nowak

■ DALLAS—Tom Sims, Warner-Elektra-Atlantic's Dallas regional branch manager has announced the appointment of Dennis Nowak as branch marketing coordinator. Nowak had been at the WEA Chicago Branch for three years where he most recently manned the singles action desk.

Taylor to ASCAP Board

■ NEW YORK—Billy Taylor has been appointed to the ASCAP board, announced Stanley Adams, ASCAP president. Taylor will complete the unexpired term of composer Harold Arlen, who retired from the ASCAP board last month.

Taylor, who joined ASCAP in 1953 and is a member of the National Council on the Arts, is professor of music at C. W. Post College and a well known jazz pianist, composer and conductor.

Springboard Records Names Broderick

(Continued from page 4)

own label, Tara Records, whose first release was the top 10 chart item "Eres Tu" by Mecedades.

Also during that time Broderick authored four books including "Jesus Christ Superstar—The story of a Rock Opera;" "The New York Times 100 Great Country Songs;" "The New York Times Great Latin Songs" and the recent "Better Homes and Gardens Family Song Book."

Among Broderick's responsibilities at Springboard will be the immediate development of a pop label which will draw its repertoire from best-selling international hits. The first singles have already been selected, including one negotiated at the recent Musexpo in Las Vegas that will be rushed to the market place in the next few weeks.

Rysanek (Continued from page 68)

With the appointment of Ernie Gilbert as marketing manager of Red Seal a few months ago and his de facto position as most interested party in the new Gold Seal label, things started finally to happen. Now in the first release of the new medium priced disc which includes such treasures as Montserrat Caballe's "Verdi Rarities" and Fritz Reiner leading Beethoven's "Eroica," the Rysanek record, remastered in its original stereo and with a new cover appears. It fulfills all that many of us who wanted to see the record released could have wanted; if this does not sell, the public has strange taste indeed.

At Her Best

Miss Rysanek is at her very best. Her voice is full and passionate, the top completely effortless and powerful, the sensuality dripping from every note. Her lower register has some body to it, and there is that peculiar excitement in her performances that belongs only to the few. She has never been everyone's artist: one either hates or loves her for a variety of reasons, but this record presents her in the best light possible.

The reasons for Miss Rysanek's causing intensely subjective reactions lie in the intensity of her approach to singing and in her unusual vocal technique. She has never been a phonogenic artist either—she must be seen to be fully appreciated. This makes this record particularly memorable, because on it she manages to convey what she does in the theater is really radiant lyricism. Without any equivocation hers is the best "In Questa Reggia" on records: it is brilliant, commanding and vocally lush. Miss Rysanek's Turandot must have been something to see: she was a princess who was cruel but never cold, haughty without being frigid.

The *Otello* excerpts are exquisite, and the "La Mamma Morta" from Andrea Chenier—a role almost inconceivable for the soprano—has amazing strength. Though the "Pace, Pace" from "Forza" has some idiosyncracies that will bother some, the two *Aida* arias remind this listener of those heaven-sent pianissimos that the soprano used in 1958 and 1960. A different, more solid vocal technique, developed in the last decade, has taken these away, but to hear them again is to relive many a wonderful night at the old Met.

It is a glorious record, one that ranks with the greatest of the releases of that era, and it captures the youth of an opera singer who is very much alive and well today. Leonie Rysanek may not

sing as much at the Metropolitan as she once did, but the loss is the Met's and the New York audience's. Her voice is still exciting, her presence unique. She is an opera star in an age of tinsel, and this record presents the reality of her voice in its most persuasive form.

Gilbert Comments

Gilbert, over lunch the other day at the Russian Tea Room, was enthusiastic over the Gold Seal product, proclaiming it "the first quality medium-priced line. There is not an iota of difference between Red Seal and Gold Seal. "And each of the new covers will have a concept. Such an artist as Gary Bralow has designed the Fritz Reiner and Charles Munch records as part of the first 20-record series. Everything about Gold Seal will be new.

Gilbert said that the label came out of a NARM convention last year. Dealers talked a lot about the need for a medium-priced line with a good profit margin. Though the price of Gold Seal is \$4.98, the dealer structure stands at \$3.98, which gives the possibility for a large profit. The response, according to Gilbert, from the retailers has been good. RCA has taken extensive advertis-

ing, not only in the trades but in such magazines as Opera News and High Fidelity. A strong push has been made with local accounts from a national level and free standers are available to any store that wants them. Posters and catalogues of the Gold Seal line are also available.

Gilbert, a Detroit native who has come to RCA in the last few months from a position as Masterworks product manager at Columbia, pointed out that Gold Seal would soon include European RCA labels such as Erato. One idea coming up for spring should be a delight to opera buffs: the complete Vanessa, long out of print, now released in a two-record set. And an early Renata Scotto record will appear, including a well-remembered excerpt from *Giovanna D'Arco*.

As a suggestion, why not the old "Milanov Sings" record on a future release. That was Milanov at her best, faithfully capturing the lady when she was reigning diva of the Metropolitan. That record like the Rysanek one managed to project the soprano's magic in a way that no other recording ever did. It would be good to have available again for a whole generation of opera lovers.

Luciano Pavarotti

The Tenor Of The Century

On Record.

SIX NEW SELECTIONS NEVER BEFORE AVAILABLE!

Luciano Pavarotti
The World's Favorite Tenor Arias



OS 26384

On Tour.

Nov. 1—Brooklyn College, Brooklyn, N.Y.
Nov. 12, 15, 18, 21, 24, 28, Dec. 1—Lyric Opera
LUCIA DI LAMMERMOOR, Chicago, Ill.
Nov. 26—Academy of Music, Philadelphia, Pa.
Dec. 4—Dade Auditorium, Miami, Fla.
Dec. 7—Municipal Auditorium, New Orleans, La.
Dec. 16—Bushnell Hall, Hartford, Conn.
Dec. 19—Loews Theater, Syracuse, N.Y.



IMPECCABLE PRESSINGS... IMPORTED FROM ENGLAND.

Eddie Boy on the Road



Just before leaving on their first concert swing through the mid-west following the release of their debut MCA album, "The Eddie Boy Band," the group showcased their rock and roll at the Palomino. On hand was MCA Records president J. K. Maitland. Pictured backstage are, top row from left, Josh Leo (electric and acoustic guitar), Rick Canoff (manager), Denny Ebert (drums), (second row, left to right) J. K. Maitland, John Paruolo (piano, organ, accordion, clavinet, melodica), (front row, left to right) Tim Walkoe (bass, cornet, vocals), Mark Goldenberg (guitar, keyboards, vocals) and Michael Lerner (drums, percussion).

The Coast (Continued from page 8)

that since we recorded the 'Empty Sky' album," he announced, "in spite of what some of the critics in this country have said. As far as I'm concerned, they can go fuck themselves." The 18,000 greeted this announcement with ten non-stop minutes of screaming match-lighting craziness. Spotted screaming their approval right along with the ignorant masses were several members of the San Francisco press corps, whose names are being withheld pending possible action by the defense wing of the Rock Critics Union . . . On their cross-country tour which began last week, **10cc** are introduced by the voice of God . . . You can look for an announcement sometime this week that **Jonathan King** has switched distribution of his UK Records from London to Phonogram . . . After the **Average White Band's** conquest of the Palladium, Atlantic toasted them a party that drew **Alice Cooper** (determined to regain his "Mr. Party" title from **Tatum O'Neal** by Halloween), **Joe Walsh**, **Ahmet Ertegun**, **Tunc Erim**, **Cher** and **Greg Allman** (who are giving Tatum a run for her money themselves), **Etta James** and **Raymond St. Jacques**. The band recorded the concert, possibly to be part of a live album they're considering as their next release . . . **Marv Helfer**, **Michael Omartian** and **Steve Barri** are said to be close to a production (and maybe even label) deal with a major distributor . . . The **Tubes** album, which looked like it had become a dead issue, looks to be making an incredible comeback wherever the group appears. After the band gave shows in Boston and Atlanta within the last three weeks, radio airplay surged back to new-LP status . . . **Jon Landau**, co-producer of **Bruce Springsteen's** "Born To Run," will do the same on **Loudon Wainwright III's** next album . . . It would appear that **Al Kooper** will go into the studio with **Nils Lofgren** sometime in December . . . **John Locke**, the original keyboard man of **Spirit**, has rejoined the current incarnation of that band . . . English hitmakers **Smokie**, in town to record their second MCA album with **Mike Chapman**, have slid comfortably into LA's music social circuit. They're fixtures at the Rainbow, and have ventured on concert outings ranging from **Uriah Heep** to the **Stars** at the Starwood. Engineering credit goes to **Toby Mamis** . . . **Eric Carmen** debuts his no-doubt excellent new band on an East Coast swing with the **Beach Boys** next month . . . New Mercury act **Hammersmith** are now opening several **Jethro Tull** shows at the personal request of **Ian Anderson**, who's even taken to bringing them back during Tull's encores. I guess he thinks the band is OK.

CLUB REVIEW

Tom Rush, Digances Deliver with Style

■ NEW YORK—Tom Rush (Columbia) has gone through so many appearance changes during his career that he's lucky one thing remains constant: his music is always top-notch. Rush is currently appearing with short hair and moustache, and his songs are folk rock and low down. His set at the Bottom Line proved that his fans will eagerly listen to his earliest material (a wild monologue of "Duncan and Brady"), his mellow introspective songs from the late sixties (Joni Mitchell's "Urge for Going") and his latest country rock ("Ladies Love Outlaws"). Rush delivers these songs with his familiar, deep rumbling tones that can go sweet silk on an evocative "Desparado," making you really see the relationship between the old man and the young boy as the latter recalls the "let's pretend" games of his childhood. Rush is backed by Orphan, which features Eric Lylequist on lead guitar; together they put on a very convincing show.

Richard Digances

Opening was a newcomer on Mercury, Richard Digances. He is fresh from cockney London, but this did not stop him from having instant rapport with the unfamiliar New York audience. Digances has a warm sense of humor and spices up each song with amusing anecdotes about them and a lot of tangential subjects as well. He opened with the risqué "Drag Queen Blues," but his tongue-in-cheek attitude kept the audience laughing; at least no one seemed to be offended.

If you remember The Times Square Two, you might be able to relate to Digance as the Picadilly Circus One. He sings

comic, but meaningful songs in the style of the old English music hall tradition. His closing number is a marvelous parody of that tradition, as he got the crowd singing and whistling through "My Mother's Eyes." Digance's refusal to take himself seriously on stage is an endearing characteristic, making him a fresh and charming entertainer. His style, where every tune becomes a self-contained little act, will lend itself perfectly to television.

Howard Newman

Midland Signings

■ NEW YORK — Midland International Records has announced the following signings: Bob Reno, president of Midland, has signed Linda Thompson, one of the lead singers with Silver Convention, to a solo artist recording contract. Ms. Thompson's first Midland International single will be released in November. Eddie O'Loughlin, Midland International director of a&r, has recently concluded the signing of Canadian-based group Band of Angels with the act's producers Neal Merriweather and Shel Saffron. Plans call for the release of a single in the immediate future.

Leslie West Band Sets New Album

■ NEW YORK — The new Leslie West Band's new album will be released on Phantom Records this week, it was announced by Bud Prager, president of Phantom. Titled "The Leslie West Band," the new lp will be supported by a special campaign being organized by RCA Records, which distributes the Phantom label.

Ridin' High at the Roxy



RCA recording artists Daryl Hall and John Oates, currently in the midst of a national concert tour, were feted with a reception in Los Angeles recently. Prior to their engagement at the Roxy Theater they are seen here with Larry Hayes, RCA's west coast regional promotion manager; Myron Roth, division vice president, business affairs; Mike Berniker, division vice president, popular a&r; John Rosica, division vice president, promotion and merchandising; Oates and Hall.

Atlantic Signs Michel Polnareff



Ahmet Ertegun, chairman of Atlantic Records, and Nesuhi Ertegun, president of WEA International, announced the signing of Michel Polnareff to an exclusive, long term, world-wide recording contract. "Michel Polnareff," his new album which is set for November release, was produced by the artist in conjunction with Bill Schnee, Bill Halverson and Greg Prestopino in Los Angeles and London and is Polnareff's first all-English album. The multi-talented French-born artist has achieved superstar success throughout Europe since the release of his first product almost ten years ago. Pictured above, from left, are: (standing) Ahmet Ertegun, Atlantic Records president Jerry Greenberg, Atlantic's director of press/artist development Earl McGrath; (seated) Nesuhi Ertegun, Polnareff and his manager Annie Farge, and Atlantic's west coast general manager Bob Greenberg.

WEA, Lieberman Set Joint Promo

■ BURBANK — According to WEA sales VP Henry Droz, a special WEA-Lieberman sales program dubbed "Super Sound Spectacular" was unveiled at the Lieberman Enterprises annual sales convention, held in Chicago on October 9, 10 and 11.

"Super Sound Spectacular," a 40-minute slide presentation, written and produced by WEA's ad and press chief Skid Weiss, in collaboration with Tom Gamache of Mediatrix and the marketing/creative services departments of the three WEA labels, spearheaded the introduction of a WEA-Lieberman contest promotion. The production highlighted the growth of the record industry and its influence on contemporary culture by tracing the impact of two historic events: Thomas Edison's invention of the "talking machine" in 1877 and the first motion picture talkie, "The Jazz Singer," starring Al Jolson in 1927.

The "Super Sound Spectacular" program will run the entire month of November and feature fifteen selections from Warner Bros., Elektra/Asylum and Atlantic Records. According to Steve Salsberg, Lieberman's ad director, Lieberman sales reps and regional managers are eligible to win cash prizes for the most creative displays and best account participation.

Merchandising aids consist of specially designed mobiles, wall units, browser cards and tee shirts. Sixty-second radio spots and newspaper ads have been scheduled to support the November promotion.

Mercury Signs Baby

■ CHICAGO — Mercury Records has signed Texas rock and roll band Baby, it was announced by Irwin Steinberg, president of Phonogram, Inc./Mercury Records.

Local Success

Baby has already enjoyed success in Texas and parts of the midwest through an lp which has sold almost 25,000 units through the group's own distribution channels. Mercury will release the group's album, "Baby," in November. The lp will contain the same songs as the private Baby pressing, with additional tunes added and the entire album totally remixed.

Coincides With Tour

The release coincides with the latter portion of the group's national tour with Savoy Brown. The tour began in September and will continue through December. Baby is also the first American band on the roster of Mr. I. Mouse Ltd., management firm.

Playing DeeJay



Asylum recording artist Carly Simon recently visited WBCN-FM in Boston where she sat in with deejay Maxanne Sartori (left). Carly spent some time in the studio spinning her own selection of discs for an hour segment of the Sartori show.

Audiofidelity Enterprises Releases 21 Albums

■ NEW YORK — Bill Singer, national sales manager of Audiofidelity Enterprises, has announced the release of 21 albums for November. This marks the largest release in company history and is spearheaded by the first four BASF albums to be released under the new Audiofidelity BASF distribution pact.

On the BASF label are "I Love The Blues, She Heard My Cry" by George Duke; "Feeling Free" by the Singers Unlimited; "Continental Experience" by George Shearing; and "Violinspiration" by Stephane Grappelli and the Diz Disley Trio.

New from the Chiaroscuro label are "Buck Clayton Jam Session Volume 2;" "Joe Venuti and Zoot Sims;" "Soda Fountain Rag" by Brooks Kerr; "Live At The Cookery" by Dick Wellstood (solo piano); "Live At The Roosevelt Grill Volume 2" by Bobby Hackett; "John Eaton/Solo Piano" by John Eaton; "Quintessential 1974" by Earl Hines.

From the Black Lion label are "Night Work" by Sonny Stitt and the Giants; "Shade Of Blue" by Howard McGhee; "Striding After Fats (A Tribute to Thomas Fats Waller)" by Teddy Wilson; "The Talk Of The Town" by Stephane Grappelli; "Blue Soul" by Barney Kessel.

On the Enja label are "Hill Country Suite" by Bobby Jones with George Mraz and Freddie Waits; "Good News From Africa" by the Dollar Brand Duo; "Lament For Booker Ervin" by Booker Ervin; "Hard Talk" by the Mal Waldron Quintet; "Father Time" by Frank Tusa with Dave Liebman.

Also being released on the BASF label as part of the November release package will be the debut single entitled "Hot Honey" by the female disco group of the same name.

Sire Hires Scaffidi

■ NEW YORK — Seymour Stein, managing director of Sire Records has announced the appointment of Lenny Scaffidi as national promotion director of Sire and Passport Records. Scaffidi will be coordinating with ABC Records branch offices. Lenny Scaffidi was, prior to this appointment, east coast regional lp promotion man for Motown Records. Prior to that he was local promotion manager of Disc Distributors in Boston. Scaffidi will be based in New York at Sire's 74th Street office.



Lenny Scaffidi

WABX-FM Appoints Two

■ DETROIT — Shelley Grafman has been appointed general manager of WABX-FM and Bob Burch has been appointed program director of the station. Both Grafman and Burch will retain their responsibilities at KSHE-FM in St. Louis as general manager/program director and music director, respectively.

Island Sets 4 LPs

■ LOS ANGELES — Charley Nuccio, president of Island Records, has announced the immediate release of four albums that will comprise the final Island albums scheduled for 1975.

Release

The four are: "Indiscreet," Sparks' third lp for Island, produced by Tony Visconti; "Pressure Drop," a second solo album by Robert Palmer, produced by Steve Smith; "Breakfast Special," Pete Wingfield's debut lp, containing his hit "18 With A Bullet," produced by Peter Wingfield and Barry Hammond & the Chieftains 5 — Island's first lp with this group of virtuoso Irish traditional instrumentalists.

Marketing & Promo

Marketing and promotion campaigns will be launched on each album and tours for all artists are imminent. Sparks and the Chieftains begin their tours in November.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Wake-Up" — Harold Melvin & the Bluenotes (PIR). These five guys are bringing another "Bad Luck" to their public. Lyrically, this one has all the ingredients to wake up all the "sleepers" in the world. Another contribution from the Sound of Philadelphia.

DEDE'S DITTIES TO WATCH: "Love Has Found Me" — Sister Sledge (Atlantic-UPT); "For The Love Of You" — Houston Person (Westbound-SLO); "Don't Burn No Bridges" — Jackie Wilson (Bruswick-MUPT).

Nate McCalla is reactivating Calla Records with an artist by the name of Lonnie Youngblood, who previously had a single which was intended as an answer to Shirley Brown's "Woman To Woman." Henry Stone's success with many of his artists is about to be transferred to Youngblood, as he will be produced by Stone. What better way to once again open the doors again of Calla Records.

As this editor had suggested, the new Isley Brothers single is "For The Love Of You," extracted from their gold album, "The Heat Is On."

There are many situations that are presented to those persons who would like to bring to the community entertainment of the highest caliber, especially to the black community; but when those artists do not follow through with engagements because the entrepreneurs have not followed through with certain details, tempers fly and their fans are the ones that suffer. One such incident took place in New York when New Birth (Buddah) performed one day (opening night) but did not complete the weekend. According to Sparkie Martin, who booked the group for the Apollo Theatre, the group performed two shows on Friday, October 3rd, and were scheduled to perform three shows on Saturday, October 4th. Martin indicated that "when I arrived at the theatre that morning I was handed a 'rider' which indicated certain specifications for sound. This only gave me several hours to come up with the needed equipment for them to complete their stint. I could accommodate them with needed sound equipment by Sunday but when I returned to the theatre the road crew was in the process of breaking down the equipment already there." When I spoke to Ed Franklin, spokesman for the group, he stated that there was nothing he could do; the group did not want to do the date without the proper sound. Martin poses this question: "What recourse do we have and what measures do we take to prevent this situation from happening again?"

Doin' It Again



Enjoying themselves at a reception following a special screening of the film "Let's Do It Again" in Los Angeles are from left, Roebuck "Pop" Staples, Mavis Staples, Warner Bros. chairman of the board Mo Ostin, Yvonne Staples, Curtom co-president Marv Stuart, Cleo Staples and Warners vice president, director of black music marketing, Tom Draper. Warner Bros. recording artists the Staple Singers performed on the Curtis Mayfield-composed soundtrack to "Let's Do It Again," released by Warners-affiliated Curtom.

Cayre Ind. Issues 3 Bethlehem LPs

■ NEW YORK—Cayre Industries has announced the pre-Christmas release of three Bethlehem albums, the first to be issued since the line was recently purchased by Cayre, and the first availability of these documents of '50s jazz through normal record sources in almost 10 years.

George Gershwin's complete jazz opera "Porgy & Bess" stars Mel Torme and Frances Faye, both of whom have been appearing to sold out audiences at clubs in recent weeks, to accent the current interest in the music of the period. The three record deluxe set, containing an illustrated brochure, ships this week.

"The Finest of Nina Simone" features her own special brand of piano playing and vocalizing, and includes "I Love You, Porgy" from her earliest recording years.

"The Finest of Chris Connor" is a two-record set and contains a bouquet of 20 of Connor's cuts from her best sessions with heavy assistance from the likes of then back-up musicians Ralph Sharon, Herbie Mann, Kai Winding, J. J. Johnson, Ellis Larkins and Vinnie Burke.

In an effort to obtain maximum

support during the peak pre-Christmas sales period, and to launch the re-issue of this jazz label, Cayre Industries has set in motion a marketing campaign which will place emphasis on nationwide major rack and retail chain promotions. Coordinating with local club appearances by the artists performing on the initial release, the company is arranging extensive exposure at the retail level through in-store merchandising concepts, advertising and display material, as well as in-store airplay. An extension of this effort will include consumer and trade print advertising and radio advertising on jazz stations across the country. DeeJay copies of the discs, as well as reviewer copies are being made available for promotion and publicity purposes.

Distribution

Bethlehem Records will be distributed through Caytronics Distributing Corporation in New York City and Southern California and by Cayre Industries' network of independent distributors throughout the rest of the country, to whom slick books and collateral sales material have already been forwarded.

R&B PICKS OF THE WEEK

SINGLE



HAMILTON, JOE FRANK AND REYNOLDS, "Winners And Losers" (Spitfire Music, BMI). This threesome, which scored a giant success with their last smash, should go to the top once again. Writers Dan and Ann Hamilton have come up with a fantastic tune. This will garner much chart action, both pop and r&b. Playboy P 6054.

SLEEPER



JACKSON SISTERS, "WHEN YOUR LOVE IS GONE" (Bushka Music, ASCAP). The Bristol clan—Shanna, Karla and Johnny Jr.—have taken the talent inherited from their father and put it into action by writing this tune for an impressive group of young ladies. A melodic, up-tempo ditty perfect for extensive airplay. Polydor PD 14293.

ALBUM

DIANA ROSS, "MAHOGANY." "Success Is Nothing Without Someone You Love To Share It With" is a phrase to be remembered by one and all, as the lingering melody is passed through the hearts of those who have come to know this artist's vast talents on both records and stage. "She's The Ideal Girl," written and produced by Jermaine Jackson, should be one of the many highlights in this dynamic lp. Motown M6-858S1.



CHI-LITES
“It’s Time for Love”

BR 55520



JACKIE WILSON
& CHI-LITES

(TOGETHER)

“DON’T BURN
NO
BRIDGES”

BR 55522

BRUNSWICK

DAKAR

NOVEMBER 1, 1975

NOV. 1	OCT. 25	
1	1	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS—Atlantic 3284
2	4	LOW RIDER WAR —United Artists XW706 Y
3	6	FLY, ROBIN, FLY SILVER CONVENTION —Midland Intl. JH 10339 (RCA)
4	2	TO EACH HIS OWN FAITH, HOPE & CHARITY —RCA PB 10343
5	3	THIS WILL BE NATALIE COLE —Capitol 4099
6	5	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP 47691 (Col)
7	11	I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD—20th Century 2228
8	8	I GET HIGH ON YOU SLY STONE—Epic 8 10135
9	10	SO IN LOVE CURTIS MAYFIELD—Curton 0105 (WB)
10	12	THE AGONY AND THE ECSTASY SMOKEY ROBINSON—Tamla T54251 (Motown)
11	13	SWEET STICKY THING OHIO PLAYERS—Mercury 73713
12	14	LOVE POWER WILLIE HUTCH—Motown 1360
13	7	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS—Kudu 925 (Motown)
14	18	SAME THING IT TOOK IMPRESSIONS—Curton CMS 0103 (WB)
15	9	PEACE PIPE/GIVE IT WHAT YOU GOT B.T. EXPRESS—Roadshow 7003 (Scepter)
16	17	LOVE DON'T COME NO STRONGER (YOURS AND MINE) JEFF PERRY—Arista 0133
17	20	(I'M GOING BY) THE STARS IN YOUR EYES RON BANKS & THE DRAMATICS—ABC 12125
18	21	THIS IS YOUR LIFE THE COMMODORES—Motown M 1361 F
19	19	MR. D.J. (5 FOR THE D.J.) ARETHA FRANKLIN—Atlantic 3289
20	44	LET'S DO IT AGAIN THE STAPLE SINGERS—Curton 0109 (WB)
21	16	HOW LONG (BETCHA GOT A CHICK ON THE SIDE) POINTER SISTERS—ABC Blue Thumb BTA 265
22	22	BRAZIL RITCHIE FAMILY—20th Century 2218
23	26	LEFT OVERS MILLIE JACKSON—Spring 161 (Polydor)
24	28	I ONLY HAVE YOUR LOVE SYL JOHNSON—Hi 2295 (London)
25	15	IT ONLY TAKES A MINUTE TAVARES—Capitol 4111
26	49	I LOVE MUSIC (PART I) THE O'JAYS—Phila. Intl. Z58 3577 (Col)
27	33	CHANGE WITH THE TIMES VAN McCOY—Avco 4660
28	34	NO REBATE ON LOVE DRAMATICS—Mainstream MRL 5571
29	25	STAY STILL MARGIE JOSEPH—Atlantic 3290
30	36	WE ALL GOTTA STICK TOGETHER FOUR TOPS—ABC 12123
31	37	FANCY LADY BILLY PRESTON—A&M 1735
32	39	HERE I AM THE CHI-LITES—Brunswick 55520
33	47	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND—TK 1015
34	48	I'M ON FIRE JIM GILSTRAP—Roxbury 2016
35	41	LOVE INSURANCE GWEN McCRAE—Cat 1999
36	24	EIGHTEEN WITH A BULLET PETE WINGFIELD—Island 026
37	43	HAPPY EDDIE KENDRICKS—Tamla 54263 (Motown)
38	38	SHOTGUN SHUFFLE SUNSHINE BAND—TK 1010
39	45	KING KONG—PART I PEOPLES CHOICE—TSOP 47691 (Col)
40	40	JOHANNESBURG GIL SCOTT-HERON—Arista 0152
41	23	GET DOWN TONIGHT KC & THE SUNSHINE BAND—TK 1009
42	27	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS—Playboy 6024
43	29	MONEY GLADYS KNIGHT & THE PIPS—Buddah 478
44	30	FAME DAVID BOWIE—RCA PB 10320
45	31	IF YOU WANT IT (DO IT YOURSELF) GLORIA GAYNOR—MGM 14823
46	52	GIVE ME YOUR HEART BLOODSTONE—London 5N 1062
47	53	IS IT LOVE THAT WE'RE MISSIN' QUINCY JONES—A&M 1743
48	56	CARIBBEAN FESTIVAL KOOL & THE GANG—Delite DEP 1573 (PIP)
49	32	MUSIC IN MY BONES JOE SIMON—Spring 159 (Polydor)
50	51	DECEPTION DYNAMIC SUPERIORS—Motown 1356F
51	57	THE NAME OF THE GAME JONESES—Mercury 073719
52	54	STAY WITH ME EDWIN STARR—Granite 528
53	63	SOUL TRAIN 75 SOUL TRAIN GANG—RCA SB 10400
54	58	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY G.C. CAMERON—Motown M 1364 F
55	42	YOU MAKE ME FEEL LIKE A WOMAN JACKIE MOORE—Kayvette (TK)
56	50	ROCKIN' & ROLLIN' IN THE STREETS OF HOLLYWOOD BUDDY MILES—Casablanca 839
57	46	DREAM MERCHANT NEW BIRTH—Buddah 470
58	55	OH BABY WAYNE MIRAN & RUSH RELEASE—Roulette 7176
59	35	YOUR LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8105
60	66	HE CALLED ME BABY NANCY WILSON—Capitol 4117
61	—	VALENTINE LOVE NORMAN CONNORS—Buddah 499
62	—	PART TIME LOVE GLADYS KNIGHT & THE PIPS—Buddah 513
63	—	LOVE MACHINE PT. I THE MIRACLES—Tamla T 54262F (Motown)
64	—	DRIVE MY CAR GARY TOMS EMPIRE—PIP 6509 (Pickwick)
65	68	NEED YOU HARLEM RIVER DRIVE—Arista 0142
66	69	I GOT CAUGHT CLARENCE CARTER—ABC 12130
67	—	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
68	—	AFRODESIA LONNIE SMITH—Groove Merchant GM 1034
69	71	GOOD OLD FASHION LOVIN' BRENDA LEE EAGER—Playboy 6047
70	73	WORTH YOUR WEIGHT IN GOLD MODULATIONS—Buddah 497 N
71	—	I'M IN HEAVEN—PT. I TOUCH OF CLASS—Midland Int'l—JH 10393 (RCA)
72	—	LETS DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T124
73	75	PARTY MUSIC PAT LUNDI—Vigor 1723
74	—	I DES'ROYED YOUR LOVE SPECIAL DELIVERY—Mainstream MRL 5573
75	—	GRANDFATHER CLOCK BO KIRKLAND—Claridge 409

Disco File (Continued from page 22)

it's nearly a top 10 record already—maybe it's because the sound and theme of the song are so strongly **Norman Whitfield/Temptations** that it sounds familiar right away . . . Steve D'Acquisto from Le Jardin alerted me to a fine cut on the new **Jackie Moore** album, a spirited **Brad Shapiro** production called "Heart Be Still" and the only thing on the new lp that deserves comparison to Moore's earlier "Time" or "Clean Up Your Own Yard" (the album: "Make Me Feel Like A Woman" on Kayvette, one of the TK labels) . . . Bobby DJ Guttadaro is enthusiastic about **Barbra Streisand's** entry into the disco field, her version of the **Four Tops' "Shake Me, Wake Me"** included on the new Streisand lp, "Lazy Afternoon" (Columbia). Though it's only 2:50, Barbra's interpretation is fairly punchy, especially with a barrage of Latin percussion adding to the density toward the end. Guttadaro will be playing at a new just-above-Soho club in New York called Infinity, opening November 1, after his summer out at Fire Island's Ice Palace.

Other notable album cuts: "A Groove Will Make You Move," the most appealing cut from the new **Jimmy Castor Bunch** album, "Super-sound" (Atlantic), smoothing out some of the rough edges of the usual Castor sound (and running 5:20)—and the second, instrumental, half of the album's title cut is worth a try for its tight percussion; **Bill Withers' "Make Love to Your Mind,"** a fine, fine 6:23 cut with a certain "Who Is He and What Is He to You" feeling from Withers' just-out Columbia album, "Making Friends" (the key lines: "Before I make love to your body/I wanna make love to your mind" and Withers does just that throughout the album); "Don't Be Afraid (Take My Love)" from **Creative Source's** first release for Polydor, "Pass the Feelin' On"—a very jumpy cut with a nice taste of their creamy smooth vocal blends, but not the spectacular sort of work we've come to expect from this group.

STANDOUT 45s: (1) "Baby Face" by **The Wing & A Prayer Fife & Drum Corps** (Wing & A Prayer), already on the Disco File Top 20 after a few weeks of advance play in Boston and New York, is now out as a commercial single (3:15 in length) and due soon as an extended Disco Disc on Atlantic. It's at once delightful and unbearably cute, but **Harold Wheeler** and **Steve Scheaffer**, who hit very big the first time around with "Ease on Down the Road," keep just the right balance here. Irresistible.

(2) **Al Green's** newest, "Full of Fire" (Hi), is not on his recent album so it comes as a pleasant surprise: a joyous, top-form cut that's hotter than its title, kicked along by a steady, sharp **Willie Mitchell** production. It's commercial length is 3:25, but it's been pressed up on a special disco 10-inch record running 5:12 and quite spectacular.

(3) The B side of "What's Come Over Me" by **Margie Joseph & Blue Magic** is another collaboration called "You & Me (Got a Good Thing Going)" (Atco) which is already one of my favorite **Norman Harris** productions this year. The cut is as good or better than most of the material on the new Blue Magic album from which "What's Come Over Me" was taken and "You & Me" deserves more attention than it's likely to get as a B side. Pick it up.

Blue Note Re-Signs Mouzon



Shown at United Artists' Los Angeles offices during the re-signing of Blue Note artist **Alphonse Mouzon** are (from left) Dr. George Butler, vice president, Blue Note Records; Al Teller, president of United Artists, Blue Note's parent company. **Mouzon**, who recently left Larry Coryell's Eleventh House to concentrate on a solo career, is putting the finishing touches on a new band and preparing to record his next album. He will also appear in Germany in the near future.

AWB: Excitement and Energy

■ LOS ANGELES—Only the most resolute wallflowers could resist the call of the beat when the Average White Band (Atlantic) performed in dance concert at the Hollywood Palladium. It was the second night of a two night stand that signaled an end to AWB's exhaustive, and undoubtedly exhausting U.S. tour, but the six-man Scottish group had lost little energy along the way.

All the necessary elements were present: the tight, yet restrained arrangements; the soulful harmonizing of Hamish Stuart and Alan Gorrie; the lively percussion by Stephen Ferrone; and, best of all, the sizzling sax breaks provided by Roger Ball and Mollie Duncan. Of course, all of these assets would mean little if AWB's repertoire couldn't measure up to the band's technical expertise. Fortunately, the Average White Band's original material is uniformly excellent—a fact that be-

came increasingly obvious as their set proceeded.

Funky Interplay

Opening with their recent hit single, the appealingly frenetic "Cut The Cake," the band continued with additional slices from the "Cake" album, including the sexy swagger of "School Boy Crush," and the definitive version of Leon Ware's "If I Ever Lose This Heaven."

"Pick Up The Pieces," naturally, proved irresistible to the dancers in the audience, but it was "Person To Person," with its funky keyboard/bass interplay, that brought spontaneous squeals of delight from dancers and non-dancers alike.

For an encore, the Average White Band treated their fans to a sparkling version of the oft-recorded "I Heard It Through The Grapevine," which goes to show that you can't keep a good song down.

Leon Haywood (20th Century) performed in a short but sure-fire set that was characterized by Haywood's distinctive soul stylings. The singer was backed by a large band who kept the riffs pulsating throughout several of his more familiar tunes. The best of the lot included "I Want'a Do Something Freaky To You," his current chart item, and "Come And Get Yourself Some," the title track from Haywood's latest lp.

Bazuka

The band that brought the world "Dyn-O-Mite," provided an enjoyable opening act. Bazuka (A&M) as well prepared to break in the crowd with an extensive parade of dance numbers and bass-oriented upbeat material. They were at their best on their aforementioned hit, and on the fast and furious "Love Explosion"—both of which were highly combustible.

Mike Harris

Above Average Affair



It was no average party for AWB following their second sold out night at the Hollywood Palladium. The band and friends gathered at David Alexander's studio for a late-night disco party. Pictured in photo, back row, from left are Tunc Erim, Atlantic special projects; Bob Greenberg, Atlantic west coast general manager; Onnie McIntyre, of AWB; and Gene Paul, AWB record engineer. Front row, from left, are Alan Gorrie and Steve Ferrone of AWB; Ahmet Ertegun, Atlantic Records chairman of the board; Hamish Stuart and Roger Ball of AWB; Arif Mardin, AWB producer; and Mollie Duncan of AWB. In the right hand photo, Ertegun and Hamish are shown in an impromptu conference.

Vanguard Release

■ NEW YORK — Vanguard has scheduled the shipment of seven albums for the month of October, highlighted by "Oregon In Concert," which is the group's first live album and their fourth for Vanguard. Also included in the release is the label debut of the Pazant Brothers and the Beaufort Express, "Loose and Juicy;" "The Possible Dream" by Darling and Street; and "The Essential Perrey & Kingsley." The Nomad Series is releasing a series of Greek songs, "Cyprus," and there will be a ragtime release titled "Paul Zukofsky and Robert Dennis Play Classic Rags and Other Novelties." In the classical category there is a new rendition of Bach's "Brandenburg Concertos" led by Johannes Somary.

King Holds Court



Following the opening night performance by ABC artist B. B. King at the Total Experience in Los Angeles, a number of well-wishers dropped backstage to congratulate the blues star. Shown from left are: Belinda Wilson, ABC Records r&b promotion representative; King; Lawanda Page, featured actress in "Sanford and Son;" and Otis Smith, vice president of ABC Records.

RECORD WORLD LP CHART

NOVEMBER 1, 1975

1. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
2. **KC & THE SUNSHINE BAND**
TK 603
3. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
4. **IS IT SOMETHING I SAID?**
RICHARD PRYOR—Reprise MS 2227 (WB)
5. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
6. **SAVE ME**
SILVER CONVENTION—Midland Intl. BKL1 1129 (RCA)
7. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA411 G
8. **THIRTEEN BLUE MAGIC LANE**
BLUE MAGIC—Atco SD 36120
9. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
10. **AIN'T NO 'BOUT-A-DOUBT-IT**
GRAHAM CENTRAL STATION—Warner Bros 2876
11. **AL GREEN IS LOVE**
AL GREEN—Hi SHL 32092 (London)
12. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
13. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck PZ 33536 (Col)
14. **PHOENIX**
LABELLE—Epic PE 33599
15. **2ND ANNIVERSARY**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5639
16. **BOOGIE DOWN U.S.A.**
PEOPLES CHOICE—TSOP KZ 35254 (Col)
17. **STEPPIN'**
POINTER SISTERS—ABC Blue Thumb BTSD 602
18. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
19. **THE DISCO KID**
VAN McCOY—Avco AV 69009
20. **LET'S DO IT AGAIN**
ORIGINAL SOUNDTRACK—Curton CU 5005 (WB)
21. **IN THE CITY**
TAVARES—Capitol ST 11396
22. **WATERBED**
HERBIE MANN—Atlantic SD 1676
23. **SPIRIT OF THE BOOGIE**
KOOL & THE GANG—Delite DEP 2016 (PIP)
24. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTSD 6022
25. **THE SOUND OF SUNSHINE**
SUNSHINE BAND—TK 604
26. **CITY OF ANGELS**
MIRACLES—Tamlia T6 33951 (Motown)
27. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite 2017 (PIP)
28. **HIGH ON YOU**
SLY STONE—Epic PE 33835
29. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
30. **YOU ARE BEAUTIFUL**
STYLISTICS—Avco AV 69010
31. **BRAZIL**
RITCHIE FAMILY—20th Century T 498
32. **WHO I AM**
DAVID RUFFAN—Motown M6 84951
33. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003 (Casablanca)
34. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
35. **SATURDAY NIGHT SPECIAL**
NORMAN CONNERS—Buddah 5643
36. **NIGHT LIGHTS HARMONY**
4 TOPS—ABC ABCD 862
37. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA542 G (UA)
38. **EXPERIENCE**
GLORIA GAYNOR—MGM M3G 4997
39. **REINFORCEMENTS**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1 1210
40. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)

NOVEMBER 1, 1975

1. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
2. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
3. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
4. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
5. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTS D 6022
6. **FIRST CUCKOO**
DEODATO—MCA 491
7. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL 1196 (RCA)
8. **WATERBED**
HERBIE MANN—Atlantic SD 1676
9. **THE CHICAGO THEME**
HUBERT LAWS—CTI 6058S1 (Motown)
10. **SONG FOR MY LADY**
JON LUCIEN—Columbia PC 33544
11. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu 2051 (Motown)
12. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah 5643
13. **WHAT A DIFFERENCE A DAY MADE**
ESTHER PHILLIPS w. BECK—Kudu 2351 (Motown)
14. **THE BOY'S DOIN' IT**
HUGH MASEKELA—Casablanca NBLP 7017
15. **PHENIX**
CANNONBALL ADDERLY—Fantasy 78003
16. **LISTEN TO THE CITY**
TIM WEISBERG—A&M SP 4545
17. **LIQUID LOVE**
FREDDIE HUBBARD—Columbia PC 33556
18. **BAD LUCK IS ALL I HAVE**
EDDIE HARRIS—Atlantic SD 1675
19. **TAKING OFF**
DAVID SANBORN—Warner Brothers BS 2873
20. **TWO**
BOB JAMES—CTI 6051S1 (Motown)
21. **TALE SPINNIN'**
WEATHER REPORT—Columbia PC 33417
22. **COUNT BASIE JAM**
COUNT BASIE—Pablo 2310 712 (RCA)
23. **JOE BECK**
Kudu 21S1 (Motown)
24. **A TEAR TO A SMILE**
ROY AYERS UBIQUITY—Polydor PD 6046
25. **BAD BENSON**
GEORGE BENSON—CTI 6045S (Motown)
26. **THE LAST CONCERT**
MODERN JAZZ QUARTET—Atlantic SD 2909
27. **REINFORCEMENT**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1 1210
28. **SUNBURST**
EDDIE HENDERSON—Blue Note BN LA464 G (UA)
29. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065 (Polydor)
30. **NO MYSTERY**
RETURN TO FOREVER Featuring CHICK COREA—Polydor PD 6512
31. **STEPPING INTO TOMORROW**
DONALD BYRD—Blue Note BN LA368 G (UA)
32. **CANNONBALL ADDERLY PRESENTS BIG MAN**
Fantasy 79006
33. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
34. **EXPANSIONS**
LONNIE LISTON-SMITH—Flying Dutchman BDL1 0934 (RCA)
35. **JOUPNEY TO LOVE**
STANLEY CLARK—Nemperor NE 433 (Atlantic)
36. **TIMELESS**
JOHN ABERCROMBIE—ECM 1047 (Polydor)
37. **SUN GODDESS**
RAMSEY LEWIS—Columbia KC 33195
38. **CHASE THE CLOUDS AWAY**
CHUCK MANGIONE—A&M SP 4518
39. **FIVE PIECES 1975**
ANTHONY BRAXTON—Arista 4064
40. **HUSKIE TO SURVIVE**
LES McCANN—Atlantic SD 1679

GOSPEL TIME

By IRENE JOHNSON WARE



Louise Overall Weaver, who served as organist for the late **Mahalia Jackson**, celebrated her 43rd anniversary as an organist and 25th anniversary as organist for the New Covenant Baptist Church of Chicago, Illinois on October 6 at the New Covenant Baptist Church, where Rev. **John Thurston** is the pastor. Special guests included **Albertina Walker**, **Andrew Jackson** and the **Community Youth Choir**, **Al Duckett**, **Al Benson**, **Waletta Grant**, the **First Church of Deliverance Radio Choir**, the **Witnesses** and others.

Andrew Jackson and the **Community Youth Choir** of Chicago, Ill. will be appearing this fall at Governor State College, Kennedy King College, and at three concerts at colleges in Inkster, Mich. They are also planning their fashion show on March 26, 1976 at the Continental Plaza Hotel. **Carletta R. Williams**, a fashion designer for *Ebony Magazine*, will be the commentator.

Up and coming is a new gospel lp on the TSOP label, entitled "I'm Going On A Journey," by various artists. The lp is scheduled to be released the second week in November. For deejay copies write to **Harry Coombs**, Philadelphia International, 309 S. Broad, Philadelphia, Pa. 19107, on station letterhead.

Gospel deejays: give a listen to "Stairway To Heaven" from the **O'Jays'** new lp.

A new single can be expected shortly from **Albertina Walker's** lp, "Love Is God." It's a fantastic album. If you have not played it or heard it you have missed a treat.

For deejay copies on all Hob product write to **John H. Bowden**, Hob Records, 254 W. 54th Street, New York, New York 10019, on your station letterhead.

The **Consolers**, **Iola** and **Sullivan Pugh**, of Miami, Fla., along with the **Gospel Keynotes** of Tyler, Texas, are making plans for the Consolers anniversary tour, which will start in November and continue until February or March of 1976. For dates write to **Sullivan Pugh**, 9120 N.W. 13th Court, Miami, Fla. 33147.

"When God Decides to Go on Strike," by Rev. **Jasper Williams**, pastor of the Salem Baptist Church of Atlanta, Ga., recorded live during a church service, is being distributed by Budget Record One Stop, 587 Ashby Street S.W. Atlanta, Ga. 30310.

"Ladies and Gentlemen of the Gospel" is a two record set featuring a variety of Creed and Nashboro artists.

New releases from Nashboro and Creed are "Evening Sun," Madame **Edna Gallmon Cooke**; "The Joyous Sound of The Bells of Zion," **Tommy Ellison** and the **Five Singing Stars**; "My Love," "Tell The Child About God," The **Consolers**; "Cast Your Bread Upon the Water," Rev. **Cleophus Robinson**, "Destiny," the **Gospel Keynotes**, "Ups and Down," **The Swanee Quintet**; "Testify," **Kenny Lupper**; "By the Grace of God," Rev. **Isaac Douglas** featuring the **Genesis Movement** and the **Charles Fold Singers** as background singers, "Silver Anniversary Concert," the **O'Neal Twins**.

Ernie's Record Mart (Box 5366, Nashville, Tenn. 37206) has two new releases, "Mr. Big Stuff" Rev. **Abraham Swanson**, Pastor and founder of the Bibleway Church of God In Christ in Cincinnati, Ohio, recorded live, and "Crying Days Will Be Over" by Sister **Emma Tucker**. Both are distributed by the Nashboro Record Company.

For deejay copies on Jewel Records' product write to **Stan Lewis**, Jewel Records, 728 Texas Street, Shreveport, La. 71102 on station letterhead.

Gospel groups interested in making appearances in the Englewood, N.J. area may contact **Charles (Chuck) Stevens**, 367 W. Palisades Avenue, Englewood, N.J. 07631, or call him at 201 568-2548.

Send all gospel news to Irene Johnson Ware, P. O. Box 2261, Mobile, Ala. 36601, or call 205 457-6771.

Brubeck Quartet Sets Reunion Tour

■ NEW YORK—Dave Brubeck, Paul Desmond, Joe Morello, Eugene Wright—four great names in the annals of jazz—will be reunited for the first time since 1967, when they began their Silver Anniversary tour, February 17, at the McCarter Theatre, Princeton, New Jersey. The Dave Brubeck Quartet reunion tour will come to several major cities in the east and midwest, in addition to a number of college campuses where the original Dave Brubeck Quartet first made its historic impact in the fifties.

In anticipation of the reunion, Brubeck and Desmond have recorded for A&M Records' new Horizon series a duo album titled "1975: The Duets." The idea grew out of Desmond and Brubeck's experience on *Showboat II* of the Rotterdam jazz cruise in June, when they played as a duo without a rhythm section for the first time in their thirty years association.

The Dave Brubeck quartet began its career in 1951 when Paul Desmond, alto saxophonist with the mid-forties Brubeck group known as The Octet joined the pianist at the old Blackhawk in San Francisco. In 1956 Joe Morello joined the award winning group on drums, and in 1958 Eugene Wright followed, on bass, in time to play some of the first integrated concerts in southern universities and to tour Europe and the Middle East under the sponsorship of the United States State Department. They were the first jazz group to perform at a state function at the White House, when requested by King Hussein of Jordan. They were among the first jazz men to appear as soloists with a symphony orchestra when they appeared and recorded with the New York Philharmonic under the direction of Leonard Bernstein in 1959. "Take Five" and the album "Time Out," their first experimentation in different time signatures, hit the charts and started a pervasive trend in popular music.

Phonodisc Taps Shaler

■ NEW YORK — Don England, Phonodisc senior VP, sales, has announced the appointment of Bill Shaler as Phonodisc branch manager in San Francisco. He will report directly to England.

Shaler has an extensive background in the record business, having been with Columbia Records as branch manager in Los Angeles and San Francisco. He most recently was branch manager for Phonodisc in Atlanta.

Loggins & Messina

(Continued from page 66)

for standing ovations. The set builds, as Messina predicted, through "Growing," "Listen To A Country Song," "Oh Lonesome Me" and "Moving On" (from "So Fine"). The audience is in the palm of their hands. Kenny and Jim know this and give it something extra. Loggins tell the crowd, "Tonight is your night," and then proves it, provoking dancing in the aisles through "Your Mama Don't Dance," "Splish-Splash" and an incredible

version of "Angry Eyes" for an encore. Still not satiated, the crowd demanded and got a second encore. The band smoked through "Nobody But You," ending with Loggins' exultant leap in the air.

Electricity

Loggins and Messina generate enormous electricity for a band with a self-admitted "low-keyed image." The excitement comes from a strong commitment to their public and an equally powerful sense of personal integrity in their music.

Energized



Pictured with WNEW's William B. Williams is Audio Fidelity recording artist Toni Carroll. "Toni Carroll and the Dreski Celli," her latest album, attempts to "sooth and nourish the spinal chord, and charge man with new energy" through music.

Five LPs Released By Connoisseur

■ NEW YORK—Connoisseur Society Records' marketing director Rosana Silver has announced the release of five records for October. They are a result of a licensing agreement between Connoisseur Society Records and Pathe Marconi-EMI of France.

Records

The records are: Brahms Sonata No. 3 in F Minor, Op. 5, and Rhapsody No. 2 in G Minor, Op. 79, No. 2, Bruno-Leonardo Gelber, pianist, Schubert Wanderer Fantasie/Schumann Sonata No. 2 in G Minor, Op. 22, Bruno-Leonardo Gelber, pianist, Chopin — The Four Scherzi (complete) and Fantaisie in F Minor, Francois Duchable, pianist, Liszt Piano Concerti Nos. 1 and 2 (newly recorded) Gyorgy Cziffra, pianist/Orchestre de Paris/Gyorgy Cziffra, Jr. conductor and Brahms Piano Concerto No. 2 in B Flat Major, Bruno-Leonardo Gelber, pianist/Royal Philharmonic Orchestra/Rudolf Kempe, conductor.

Karma Forms Pubs

■ LOS ANGELES — Good Karma Productions has announced the formation of two BMI music companies representing various Ozark mountain area writers.

Lost Cabin Music

Lost Cabin Music represents "Wanna Get to Heaven," "Jackie Blue" and other tunes by the Ozark Mountain Daredevils and other Ozark writers. Talking Beaver Music represents tunes by Brewer & Shipley and other Missouri writers. Tunes include "One Toke Over the Line" and "Brain Damage."

Management

Good Karma manages Ozark Mountain Daredevils and Brewer & Shipley, as well as Danny Cox, who is on the company's own Cowtown Records.

Locke on Spirit Tour

■ CHICAGO — John Locke, one of the founding members of Spirit, has rejoined the group as keyboardist for its American tour during late October and November. Locke joins other original members Randy California (guitar) and Ed Cassidy (drums). The Spirit lineup is completed by bassist Barry Keene.

A 'Classy' Joint



Midland International Records' newest disco excitement single, distributed by RCA Records, is "I'm in Heaven," by Touch of Class. Recently, the quartet, together with Midland and RCA executives, dropped in on The Record Pool to meet with disco deejays from all over New York City. Shown here at The Pool are (from left) Harry Spero, promotion coordinator for Midland; Gerald Jackson, Michael Hallstock, Peter Jackson and Herbert Brevard of Touch of Class; and RCA Records' field marketing manager, Custom Labels, Bob Rifci.

Home of the Hits



Berry Gordie IV of Motown Records and Steven Ales of Prodigal Records are shown outside the Motown Studios in Detroit just prior to leaving on a promotional tour of Michigan, St. Louis and Minneapolis to promote Motown's and Prodigal's October and November record release.

Galdston and Thom Named ASF Finalists

■ NEW YORK — Chappell Music writer/artists Phil Galdston and Peter Thom have been named finalists in the professional rock category of the American Song Festival for their song "Why Don't We Live Together."

The announcement of the award this week highlights the New York-based team's increasing recording activity. Arista recording artist Barry Manilow has already cut "Why Don't We Live Together" and it is included in his recently released lp "Tryin' To Get The Feeling." In addition, Galdston is co-producer of the latest lp by comedian Robert Klein entitled "New Teeth" (Epic). The team is currently considering recording offers from several labels.

It has also just been announced by Master Mind Communications that Galdston and Thom's "Just One Song" was chosen from hundreds of songs for one of 12

national public service television announcements the company is producing. The films, keyed to the Bicentennial and sponsored as public service messages by The Liggett Group, are featuring only two new songs. The spot will be released across the country in 1976.

Winners for the American Song Festival will be announced in Hollywood, December 15-18.

CTI Releases Two

■ NEW YORK—CTI Records is releasing two new albums this week: "Feels So Good" by Grover Washington, Jr., and "Anything Goes" by Ron Carter, both on the Kudu label.

Graham Central Gold

■ LOS ANGELES—Graham Central Station's most recent Warner Bros. album, "Ain't No 'Bout-A-Doubt It," has been certified gold by the RIAA.

Capitol Income

(Continued from page 4)

\$2,160,000 or \$.65 per share, on sales of \$34,213,000 during the same period in fiscal 1975.

Cost of sales during this quarter was 73.2 percent of net sales as compared to 61.3 percent in the same period of the prior fiscal year. Major increases in manufacturing costs were only partially offset by reduced selling, general and administrative expenses and a lower tax rate on the earnings of the domestic international sales corporations.

There were 3,321,000 average shares outstanding this quarter compared to 3,334,000 average shares outstanding in the first quarter of last year.

Record World en Panama

By JOSE ANTONIO JIMENEZ P.

■ Con motivo de celebrarse 9° Congreso Latinoamericano de Productores Fonográficos en Bogotá, Colombia, del 17 al 19 de setiembre, Panamá se ha visto honrada con la presencia de hombres de negocios del mundo disquero. Tuvimos la oportunidad de saludar a su paso para Bogotá a **Guillermo Acosta**, Discos Gas de México y de regreso a los señores **Eduardo (Bayito) Baptista Jr.** Musart de México, **Nilo Marchand FTP Perú**, **Laureano Rojas Lauro** y Cía de Bolivia, Dr. **Henry Jessen**, Industria Elec. Music Odeon Brasil y de Chile at Dr. **José Grez**, colaborador de la FLAPF. Todos sumamente satisfechos por los resultados conseguidos en beneficio de la Industria del Fonograma. Aparentemente, hay la tendencia a una unidad tal como son los deseos de **Joe Cayre** expresados a través de la columna de **Tomás Fundora**. Los problemas para toda la industria son los mismos, el más grave, la piratería, es natural que unidos puedan encontrar la solución. Se nos informó que por

unanimidad había sido elegido como Presidente de la Junta Directiva de la FLAPF, al señor Don **José Antonio Hütt**, persona sumamente conocida en la industria del disco. El Sr. Hütt es Presidente de dos fábricas en el territorio Centroamericano; Discos Centroamericanos, S. A. en El Salvador y Discos de Panamá. S. A. en esta ciudad. Aprovechamos la oportunidad para felicitarlo por este nombramiento, deseándole toda clase de éxito en tan honroso cargo.

Confirmado la presentación de **Juan Bau** para los días 14, 15 y 16 de noviembre en este país. En estos momentos es el cantante más popular en Panamá por sus éxitos; "Que hare mañana sin ti," "Penas," "Raquel," "Podre Volver a ti" y su super éxito del momento "Dama del Amanecer."

Como siempre se impuso la calidad profesional de **Los Hermanos Rigual** y de **Monna Bell** en sus actuaciones en el Club Zebra y Maxin. Se anuncia para el 6 de Noviembre también el debut de

(Continued on page 80)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Las muy profundas diferencias surgidas entre México y España de carácter político siguen afectando directamente a nuestra industria y sobre todo a los artistas, compositores y músicos de una parte y otra. Siempre se ha dicho que los conceptos políticos no tienen nada que ver con el arte, lo cual es una solemne mentira creada por y para el disfrute de los encubiertos en todas las maniobras políticas que existen en el mundo. Ajeno a nuestro concepto personal, que es muy definido y doloroso, pero que no puede ni debe primar en todo este asunto, considero que atentar contra el arte y sus diferentes manifestaciones en estas cosas de carácter político es una cobardía y una bajeza internacional. Si se siguen profundizando las cuestiones entre España y México tendremos que tocar figuras y nombres engrandecidos por la propia historia y su desinteresada obra y eso sería una canallada absoluta. El canal 11 de México realizó un programa televisivo en el cual sugirió la expulsión Española del seno de la Organización de Televisoras de Iberoamérica (OTI) a solo unas semanas del Festival OTI que habrá de celebrarse en Puerto Rico. Sin detenernos a decir quien tiene la razón según nuestro concepto, considero que el ataque o persecución de los artistas y creadores de una parte y otra, es una cobardía y salvajada de tipo cavernario. Si perdemos el más sensitivo, profundo y elemental concepto de la propia vida, que es el arte, lo habremos perdido todo. A nosotros nos merecen los mayores respetos y consideraciones los artistas españoles y los mexicanos. Hagamos un alto en nombre de todos los grandes interpretes y compositores de ambos países, que en algún momento de nuestras vidas nos brindaron un poco de felicidad con sus creaciones en un mundo corrompido por la duda, la traición y el engaño.



Nelson Ned

Saldrá **Nelson Ned** de Brasil para España este mes en donde debutará en la discoteca "Gitanillo" y actuará en televisión. Actualmente su interpretación de "Happy Birthday My Darling" lanzado por Columbia Española, está recibiendo promoción fuerte. De España saldrá para Miami, donde debutará en el Dade County Auditorium y en el Centro Español. De ahí para Chicago, Los Angeles y San José. En Diciembre debutará en Santo Domingo y Haití . . . **Carlos Barbería** y su **Orquesta Kubavana** acaban de grabar su último long playing en el cual han incluido el ritmo "salsa chevere." Entre los números se destacan "Chevere Salsa," "Mi Nena Preferida" y "Pan American Gold" . . . El album de **Ismael Rivera** de Navidad titulado "Feliz Navidad" será prontamente lanzado por Fania . . . Trio Electronics ha sido nombrado licenciado de las grabaciones Tico y Alegre para Japón. El contrato fué negociado por **Joe Florez** de Fania. Por otra parte, Island Record de Londres está obteniendo éxito con el lanzamiento de interpretaciones de Latin soul, Rock y Salsa. La película "Our Latin Thing" será exhibida en Londres proxicamente . . . RCA de México acaba de lanzar el exitoso long playing de **Los Sobrinos del Juez** (The Judge's Nephews) al mismo tiempo en que Copacabana Records de Brasil lanza a promoción un extended play de este grupo y Audio Latino lo lanza en Argentina, en distribución de RCA Records. El grupo está grabando su nuevo long playing que saldrá proxicamente al mercado internacional.



Judge's Nephews



Claritza

Manoella Torres asistirá invitada especialmente al Festival Interna-

(Continued on page 79)



MARKOLINO DIMOND

COTIQUE

CON

FRANKIE DANTE

Guest Star: CHIVIRICO



COMPATIBLE STEREO XCS-1075

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LATIN AMERICAN ALBUM PICKS



EL HIJO DEL PUEBLO

JOHNNY VENTURA—Discolor 071

Con su salsa y sabor habitual, Johnny Ventura impacta con este album. Se incluyen entre otras "El Pelotero" (A. Ruiz-J. Ventura), "Jaleo" (A. González), "It's Not Unusual" (Mills-Reed-Ventura) y "Dos Centavos" (J. Barretto).

■ With his usual salsa and Dominican rhythm Johnny Ventura's renditions in this package means sales. "Escucha mi Encanto" (J. Barreto), "Dos Centavos" (J. Barreto), "Sin Embargo te Quiero" (D.R.) and "Y no me caigo" (J. Ventura).



LO SABEMOS

JUSTO BETANCOURT—Fania XSLP 00483

Con arreglos de Papo Lucca, Bobby Valentin y Javier Vazquez, el talentoso Justo Betancourt se luce en "Mi Engaño y Tú" (J. Rufino), "Me tienes que recordar" (L. Kalaff), "Cambia palo Pa' Rumba" (J. Vazquez) y "Lo Sabemos" (J. Rufino).

■ With arrangements by Papo Lucca, Bobby Valentin and Javier Vasquez, the very talented Justo Betancourt is at his best in "Mi Engaño y Tú" (J. Rufino), "De mí para Puerto Rico" (C. Alonso), "Demuéstrame que tú sabes" and "Pedregal" (C. Alonso).



EL SABOR TENTADOR DE

LOS MELODICOS—Discolando OLP 8199

La ritmicamente espectacular orquesta Los Melodicos de Venezuela en un larga duración altamenteailable. "La Picazón-Manolo" (A. de Aleman), "Veneración-Pinero" (M. Matamoros), "Dime que si-Veronica" (Esparza Otero) y "Recuerdos 23-Goros."

■ Rhythm, salsa and tropical music at its best in this new package by the Venezuelan orchestra Los Melodicos. "Lamento del Negro-Manolo" (F. Herman), "Cuidadito Company Gallo/Perucho-Pinero" (Nico Saquito) and "Puro Amor-Omar y Daniel" (Matamoros).



EN ACCION!

RIGO TOVAR Y SU COSTA AZUL—Novavox 307

Cuarto volumen de los muy vendedores en México y costa Oeste, Rigo Tovar y su Costa Azul. Alto potencial de ventas! "Olvido" (D.A.R.), "Cuando Vueltas Tú" (R. Tovar), "Enamorado de Verdad" (R. Tovar) y "Pajaro Chohui" (D.R.).

■ Rigo Tovar and his Costa Azul group are smashing in Mexico and the west coast. This fourth volume should sell big! "Enamorado de Verdad" (Tovar), "Te Tendré que Olvidar" (Tovar), "Fiesta en la Playa" (R. Tovar) and "Queridos Padres."

Nuestro Rincon (Continued from page 78)

cional de la Canción y de la Voz de Puerto Rico, que se celebrará del 26 de Octubre al 4 de Noviembre. Posteriormente recibirá un Homenaje de parte del Gobernador de Puerto Rico por sus méritos artísticos y por su amplia promoción a favor de Puerto Rico en el exterior . . . Recibió Felipe Luciano (WLBS) un trofeo de parte de la Elite Society's (Tribute to Freddie Prinze) en el Waldorf Astoria de Nueva York. El trofeo le designó como "Personalidad del Radio del Año" por su contribución a favor de la música latina y la comunidad hispana de Nueva York . . . Eddie Palmieri y su Orquesta actuarán en el San Jose Civic Center de San José, California en Octubre 24 y en el Berkeley Community College de Berkeley, California, en Octubre 25 . . . Claritza, nueva voz que lanzará próximamente Fuentes, en larga duración, en Colombia, está cumpliendo presentaciones en televisión y centros nocturnos y Radio promoviendo a la vez su interpretación de "Ya te Olvidé." Entre los temas promovidos se cuentan "Tu Pasado, tu No presente y tu futuro" del compositor bogotano Gerry Amaya y "No (Continued on page 80)



NOVEDADES de CAYTRONICS

...DE AQUI Y DE ALLA..

CARMEN SILVA la linda sepiá brasilera sigue ascendiendo como la espuma. Cuando escogimos el tema "Amor con Amor se paga", sabíamos que teníamos en la mano un hit y esto ha quedado demostrado por el éxito que ha tenido dicha canción en todos los mercados. No hay estación de radio tanto del Oeste como del Este de Estados Unidos, en que no se encuentre la linda canción de Carmen Silva. Un éxito más de el sello Arcano y por supuesto de Carmen Silva... CAMILO SESTO, en este año se proyecta como el gran vendedor de discos. Todavía queda la huella de la canción que fuera su éxito "Quieres ser mi Amante?", número que ha sido la consagración del gran cantante español. Pero Camilo no descansa y ahora ya tiene entre primeros lugares del hit parade mundial su tema "Melina". Esta canción se escucha en los cinco puntos cardinales, teniendo mucha posibilidad de sobrepasar el éxito de "Quieres ser mi Amante?". Indudablemente que Camilo Sesto es y será el nuevo ídolo de la juventud... LYDA ZAMORA la escultural colombiana, demostró que tiene calibre para triunfar en nuestro mercado. Sus compatriotas y el público en general la aplaudieron mucho en el Madison Square Garden, cuando interpretó su gran hit "Hoy se prohíbe cantar". Esta canción esta entre los primeros lugares del hit parade de California y Texas... LEO DDAN es un cantante que tiene un gran magnetismo para el público. Y la razón es que Leo es una persona que tiene personalidad única que conquista inmediatamente a todo aquel que lo trate. Leo Dan es el artista que sí llega al público por que se identifica con él. Es un cantante de fibras muy profundas y con sencillez cautiva a sus amigos. Además de todas estas virtudes, Leo Dan es un gran compositor e intérprete y lo demuestra con su nuevo tema "Esa Pared", que ya se encuentra en la preferencia de nuestro público. Por todo ello Leo Dan triunfó plenamente en el Madison Square Garden, donde tuvo que cantar más canciones de las programadas, ya que el público asistente no lo quería dejar bajar del escenario... RAY ROIG, la orquesta número uno de New York, se esta imponiendo con el tema "Borracho no vale" canción muy solicitada por los amantes de la música del trópico. Esta orquesta, que graba con exclusividad para nuestro sello "Salsoul", es la más solicitada en los centros nocturnos de la capital del mundo. Ray Roig, el rey de la música latina... RAUL ABRAMZON se coló en el mercado latino de Estados Unidos. No solo Raúl interpreta sus bellas canciones con calidad sino que es un "Showman". La juventud se enloquece cuando lo ve bailar y llena de frenesí le pide más y más canciones. Por todo esto decimos que Raúl Abramzon se coló... SANDRO ya tiene listo su último disco de larga duración que muy pronto estará en el mercado en el sello "Mericana". En este disco Sandro canta una canción ranchera, que de seguro gustará a los amantes de la música mexicana. Es la primera vez que Sandro incluye en su repertorio una canción mexicana... ANTONIO MARCOS después de su éxito obtenido en New York en el Madison Square Garden partió rumbo a Miami en donde estuvo varios días.

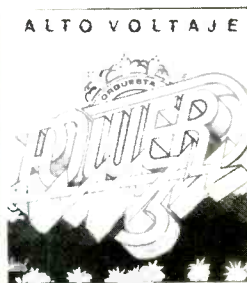
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LATIN AMERICAN HIT PARADE

Albums

Miami

By OSCAR GUTIERREZ

1. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
2. **DANNY DANIEL**
DANNY DANIEL—Miami
3. **EL AMOR**
JULIO IGLESIAS—Alhambra
4. **QUIERO VERTE A MI LADO**
ROBERTO CARLOS—Caytronics
5. **LO VOY A DIVIDIR**
LISSETTE—Borinquen
6. **A TI MUJER**
JUAN CAMACHO—Audio Latino
7. **A MEXICO**
JULIO IGLESIAS—Alhambra
8. **THE JUDGE'S NEPHEWS**
LOS SOBRINOS DEL JUEZ—Audio Latino
9. **DIME-FEELINGS**
SOPHY—Velvet
10. **CAMILO SESTO**
CAMILO SESTO—Pronto

Panama

By JOSE A. JIMENEZ

1. **RAQUEL**
JUAN BAU—Zafiro
2. **THE HUSTLE**
VAN McCOY—Avco
3. **A MEXICO**
JULIO IGLESIAS—Alhambra
4. **TREMENDO CACHE**
CELIA Y JOHNNY—Vaya
5. **EXITOS CON ANGEL VOL. IV**
ANGEL GUTIERREZ—Padiscos
6. **DANIEL**
JIMMY CASTOR—Atlantic
7. **HOMENAJE A BUGGY**
BEACHERS—Tamayo
8. **SWEARIN' TO GOD**
FRANKI VALLI—Private Stock
9. **A QUE NO**
SKORPIO—Happy
10. **YO TE RECUERDO**
ROBERTO CARLOS—CBS

Singles

Argentina

By JORGE MONTES

1. **PEQUENA Y FRAGIL**
SABU—Microfon
2. **QUEREME TENGO FRIO**
MARILINA ROSS—RCA
3. **EL TELEFONO LLORA**
CLAUDE FRANCOIS—Music Hall
4. **LA PANTERA ROSA**
PETER GRANT—Disfal
5. **AMOR NO TE VAYAS**
MARCELE DUPRE—Music Hall
6. **SOLEADO**
MANOLO OTERO—Odeon
7. **BRINDO POR TU CUMPLEANOS**
ALDO MONGES—Microfon
8. **QUIEREN MATAR AL LADRON**
CACHO CASTANA—Phonogram
9. **TODO LO QUIERO DE TI**
SILVANA DE LORENZO—RCA
10. **LA PLAZA**
RAUL ABRAMZON—CBS

Panama

By JOSE A. JIMENEZ

1. **DAMA DEL AMANECEER**
JUAN BAU—Zafiro
2. **AMADO NINO MIO**
TORMENTA—RCA
3. **A TI MUJER**
JUAN CAMACHO—CBS
4. **TENLO PRESENTE**
ISADORA—RCA
5. **BRAZIL**
RITCHIE FAMILY—20th Century
6. **RAQUEL**
JUAN BAU—Zafiro
7. **NUNCA VOLVERE A QUERER**
EVANGELINA—Padisco
8. **TO EACH HIS OWN**
FAITH, HOPE & CHARITY—RCA
9. **DOS NOCHES**
COMBO IMPACTO—Tamayo
10. **(I BELIEVE) THERE'S NOTHING STRONGER**
PAUL ANKA—UA

Brazil

By OLAVO A. BIANCO

1. **A LITTLE LOVE AND UNDERSTANDING**
ADRIAN—Beverly
2. **O OURO E A MADEIRA**
CONJUNTO NOSSO SAMBA—Odeon
3. **JULY JULY JULY**
BILLY PAUL—CBS
4. **TANGO PRA TEREZA**
ANGELA MARIA—Copacabana
5. **TAKE MY HEART**
JACKY JAMES—Top Tape
6. **SEVERINA XIQUE XIQUE**
GENIVAL LAVERDA—Som Cop
7. **I'M DOWN**
THE HOLLIES—Polydor/Philips
8. **O MAIOR GOLDE DO MUNDO**
DANY & DINO—Continental
9. **JIVE TALKIN'**
BEE GEES—RSO-Philips
10. **I'M GONNA MAKE YOU**
JIMMY HELMS—Philips

New York

By EMILIO GARCIA

1. **ODIAME**
DANNY RIVERA—Velvet
2. **MI CORAZON LLORO**
KING CLAVE—Claramar
3. **UNA CARTA**
LOS TERRICULAS—Discolando
4. **ABRASAME**
JULIO IGLESIAS—Alhambra
5. **MELINA**
CAMILO CESTO—Pronto
6. **ADENTRO TUYO**
SOPHY—Velvet
7. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
8. **LA PICAZON**
LOS MELODICOS—Discolando
9. **SE ME OLVIDO ORTA VEZ**
YOLANDA DEL RIO—Aracno
10. **CONVERSACIONES**
ANTHONY RIOS—Discolor

Asi Opina La Radio

■ Juan R. Meoño, Director de Programas de Radio Kali de Los Angeles, California, opina así:

Quiero referirme a tu columna "Desde Nuestro Rincón," con fecha 27 de Septiembre, en la que incluyes las declaraciones del Director de Programas de una estación de Bakersfield, California, y que considero no se ajustan a la realidad del gran mercado de California, del cual Radio KALI constituye uno de los factores de más influencia, no solo en la gran área metropolitana de Los Angeles, sino que refleja en grandes sectores de este estado y en otros vecinos. Sobre este punto considero innecesario entrar en consideraciones, ya que estás al tanto de las opiniones de las grandes compañías grabadoras y no se trata de un secreto, sino de una situación que es ampliamente conocida en este mercado.

En primer lugar quiero manifestarte que en California no solo somos capaces de hacer éxitos, sino lo que es más importante, hacemos nuevas figuras. En mis frecuentes viajes a México he podido darme cuenta que muchos de los éxitos que actualmente se escuchan en el vecino país, han sido éxitos en California hasta con tres meses de anticipación. Es interesante destacar que cantantes de la talla de **Vicente Fernandez**, **Gerardo Reyes**, **Cornelio Reyna**, primero triunfaron en California y con el impulso aquí recibido, posteriormente la hicieron en su propio país. Si quieres hablar de figuras más recientes, que primero triunfaron en la costa oeste y apenas comienzan a hacerlo en México, te puedo citar a **Yolanda del Río**, **Ruben Rodriguez**, **Rosenda Bernal** y **Valentina Leyva**.

Como puedes darte cuenta, no somos repetidoras las estaciones que transmitimos en español en California. Todo depende de la

posición de influencia de la estación y las relaciones que se tienen con las compañías distribuidoras de música. Por nuestra parte, no tenemos queja alguna porque aun en el terreno internacional contamos con las mejores conexiones que son posibles, para estar al día de lo último que se está produciendo. Naturalmente que el factor ambiente es decisivo a la hora en que en Director de Programas considera la música que su estación va a programar y ésta es la razón por la que grandes éxitos de otros países tal vez no lo hayan sido en California.

Tú has estado en Los Angeles en numerosas ocasiones y te has dado cuenta personalmente de que Radio Kali opera con un sistema que durante muchos años nos ha mantenido en el primer lugar en los "ratings" de audiencia entre las emisoras que transmiten en español, con cifras que envidian muchas de las emisoras que transmiten en Ingles en este mismo mercado. Nuestra programación, moderna y agresiva nada tiene que envidiar a las de otros países que desde luego tienen lo suyo para aclimatarse a su tipo particular de auditorio.

En Panama (Continued from page 78)

Tormenta de Argentina, ahora mismo con dos temas que se estan colocando muy bien en los Hit Parade de varias emisoras; "Amado niño mio" y "Hay un sentimiento."

Con ventas de más de diez mil copias en sus dos primeras semanas de estar en el mercado, gozan los dos temas alusivos al movimiento revolucionario de este país, los autores de los mismos han sabido recoger y llevar al acetato los deseos y sentimiento del pueblo Panameño. "De Frente Panamá," es uno de ellos con

música y letra de los señores **Andres Vega** (Domplin) y **Jose (Pepe) Zamora** y es cantado por **Cinia**, el otro tema "Las Generaciones" cantado por **Orlando Ruiz**, joven baladista que se ha ganado la simpatía de este pueblo por su magnífica voz.

Isadora de Colombia a empujado a colocarse en las listas de éxitos con su grabación "Tenlo Presente," que ha gustado muchísimo, lo mismo que **Evangelina** con "Please Mr. Please" versión en español y "Nunca Volvere a

Nuestro Rincon (Continued from page 79)

Sueños Más" de la propia cosecha de **Clariza**. Los arreglos del long playing serán de **Julio García** y **Luis Carlos Montoya** . . . Y sigue el apoteósico éxito de **Morris Albert** dentro del mercado norteamericano. A más de ocupar los primeros lugares en las "Tablas de Exitos" en su grabación en Inglés de "Feelings," ahora "Dime" (Feelings) en Español está siendo programada por las estaciones norteamericanas. Se da el caso de WQAM de Miami, Florida, la estación radial dirigida al público de habla inglesa que establece las pautas en el área, que a más de situar "Feelings" en Primer lugar en su tabla de éxitos, también sitúa en primer lugar la versión en Epsañol "Dime" . . . Seguiremos informando . . . Y ahora . . . ¡Hasta la próxima!

The great differences between the governments of Spain and Mexico are deeply affecting our record industry and especially all artists, composers and musicians from one part or the other. It had always been said that politics have nothing to do with art, but it seems that this

(Continued on page 81)

querer" tema de la Pelicula "Infierno en La Torre," tambien versión en español. The **Ritchie Family** muy bien colocados con "Brazil," lo mismo que **Faith Hope & Charity** con su "To Each his Own." **Juan Camacho** sigue fuerte con "A ti mujer," y de la producción nacional se mantienen fuertes, "A que no" del **Combo Skorpion**, también el **Combo Impacto** y su primerísimo lugar "Dos noches," en igual forma los excelentes con **Rosaura**. Bueno es todo por ahora y hasta la próxima!

Nitty Gritty Dirt Band

(Continued from page 20)

California from 1965 until 1971, they were inevitably regarded as a local indulgence. Heading the Troubadour was the greatest goal available and Los Angeles, justifiably perhaps, tired of them. "They took the Dirt Band for granted back then," McEuen rationalizes.

With their successful rendition of Jerry Jeff Walker's "Mr. Bojangles" in 1970 and the "Uncle

Charlie and His Dog Teddy" lp, Bill McEuen (the group's manager since inception, producer from '70 on) was able to parlay the victory into several national tours. That's when the midwest and college markets started to open up. Kansas City instantly fell in love with the Dirt Band, and quickly adopted the group as local superstars. "They can headline major festivities anywhere in

Kansas or Missouri anytime," proclaims Stan Plesser of Good Karma productions, Kansas City's leading promoter.

Subsequent to the success of the single and exposure through concerts in cities outside the west coast, the relative boredom and isolation of L.A. was more than the group could stand. "We had to get out of L.A." says Hanna. "L.A. would have buried us had we stayed. Moving to Colorado meant a chance to stretch out, experiment and mature." The band had played to enthusiastic crowds in Denver and Boulder during those early tours and relocating in Colorado was an obvious answer to the most immediate problem at the time, Los Angeles. The geographical transition brought a host of fresh attentive new faces to the front of Dirt Band stages at a time when they needed encouragement. While off the road, full-time exposure to the rural landscape and rustic lifestyle in the small towns throughout the Rocky Mountain state was almost therapeutic.

Projecting the Dirt Band into a role similar to the Beach Boys' Southern California "gotta take that one last ride" '60s consciousness relative to the '70s "Herbal Essence" Colorado mentality, is

not difficult. The Beach Boys spoke of endless permissive teenage girls, the beach and cars that did 300 miles an hour (not necessarily in that order). Similarly, the Dirt Band is reflecting the casual tide of the mid-seventies with dialogue addressing itself to subject matter like "get out the fiddle, rosin up the bow, there's gonna be some music and I hope it ain't slow."

The words may be different, but the Dirt Band's message is the same as the Beach Boys. They want us to assume a more simplistic lifestyle, begin to enjoy the basics. They're promoting a good-time attitude through their songs and music, and quite frankly, providing an escape from the snow-topped mountainless, pine treeless, ski resortless urban congestion the rest of this nation is.

Compared to the Nitty Gritty Dirt Band of 1965, this group is as different as any, and for those who've put them off in the past, "Dream" will be a great realization. 1975 is indeed this group's year. In a time of uncontrolled Bicentennial American schmaltz that's sweeping the country, an act like the Dirt Band, which champions the musical heritage of the U.S. seems particularly well endowed.

Nuestro Rincon

(Continued from page 80)

idea is becoming obsolete and was created to favor only those covered by all political maneuvers that are being practiced in the world. Far away from our personal point of view, which is painful and exact, I feel that an attack on art and all its different characteristics, moved by political ideas and practices, is an act of international cowardice. If all these problems between Spain and Mexico keep going the way they are, we will be forced to damage, destroy or stain great names in our musical history, from either of these two countries and that would be an unconceivable act, only possible in prehistoric eras. Channel 11 in Mexico, controlled by the government, publicly asked the Association of Iberoamerican TV Enterprises to expel Television Española from the Association only a few weeks prior to the presentation of Festival OTI, organized by the association which will take place in Puerto Rico. Without considering who is right or wrong, to keep attacking or persecuting artists from either area is an undignified offense. If we come to a point in which we lose all our respect and consideration for the most elemental concept of sensitivity and creativity, as art is, we are lost. We deeply respect all artists and creators from Spain and Mexico. Let's put a stop to these practices before they go too far. Artists should at least keep creating and granting enjoyment to all those who, in any particular moment of their lives, move with the force of art and creation.

Nelson Ned will debut at Gitanillo Discoteque in Madrid this month. Actually, the promotion of "Happy Birthday My Darling," released by Columbia in Spain, is obtaining good air coverage. Nelson will also perform on TV in Spain, before departing for Miami where he will perform at Dade County Auditorium and Centro Español. From Miami, he will leave for performances in Chicago, Los Angeles and San José before his debut on December in Santo Domingo and Haiti . . . **Carlos Barberia** and his **Orchestra Kubavana** have recorded an album containing "Chevere Salsa," "Mi Nena Preferida" and "Pan American Gold" among other themes, which will be released by Discolando Records . . . "Feliz Navidad," a Christmas album by **Ismael Rivera** on Tico, will shortly be released by Fania . . . Trio Electronics had been appointed as representative for Tico and Alegre in Japan. This contract was negotiated by **Joe Florez**.

Manoella Torres will attend, as a special guest, the International Festival of the Song and Voice of Puerto Rico that will take place from October 26th through the 4th of November. Manoella will also be honored by the Governor of Puerto Rico for her professional achievements and promotion of Puerto Rico in the exterior . . . At the Elite Society's "Tribute to Freddie Prinze" at the Waldorf-Astoria Hotel in New York on Saturday, October 4th, **Felipe Luciano** (WLBS) received a "Special" award designating him "Radio Personality of the Year." It was given to Felipe in recognition of his contribution to the Latin music field and the Spanish community in New York . . . **Eddie Palmieri** and his Orchestra will be appearing at the San José Civic Center in San José, California, October 24th, and Berkeley Community College in Berkeley, California, October 25th . . . Fuentes will release an album by their new talent, **Claritza**, who has been heavily promoted with "Tu Pasado, tu presente y tu Futuro" (Gerry Amaya), "No Sueñes Mas" (Claritza) and "Ya te Olvidé." **Claritza** will be performing on television, in night clubs and on radio before the release of her first album for the label . . . And **Morris Albert** keeps going strong. With his "Feelings" at the top of the chart in the American market, his version in Spanish, "Dime" (Feelings), is being heavily programmed also by American radio stations after enjoying terrific coverage from all Latin stations in the States. Most of the stations on which "Feelings" had been programmed are now also playing "Dime," also becoming a smash hit in that language. Such is the case with WQAM, Miami, one of the top stations in the area, which has "Feelings" and "Dime" at the top of their chart. And it keeps going on stronger. And that's it for the time being!

CLUB REVIEW

Vocal Versatility Scores for Jack Jones

■ NEW YORK — Eleven years after he had opened it, Jack Jones (RCA) returned to a newly-remodeled Persian Room in the Plaza Hotel and delivered, with considerable aplomb, an admirable opening night set (1).

Jones needed all the aplomb he could muster because (to paraphrase his own words) "Things were a little messed up in the kitchen." Indeed. Meals were late in being served and several patrons were caught with slices of roast prime beef au jus dangling crazily from their mouths as Jones (whose appearance was delayed for 30 minutes) ambled easily around the tables singing "There'll Be Some Changes Made." Ah, the good life.

Drawing much of his material from his pleasant new album, "What I Did For Love," Jones reached deep for something extra with which to counter the confusion and by doing so he turned the night into a personal triumph. His greatest assets are an unstudied aloofness, comfortable good looks and a flexible voice, and he made maximum use of them as he slowly built a remarkable set.

There were numerous high-

lights. "That's What Lovin' Means," a song Jones wrote with his musical conductor Joe Kloess, concerned "love relationships" and had a bluesy feel that Jones was quite comfortable with. "As Time Goes By" began as a musical tribute to Linda Lovelace, patterned after "Dear Mr. Gable," Judy Garland's movie number, before it changed itself into that durable old workhorse from "Casablanca." A line from the song—"Moonlight and love songs will always survive" — could well be Jones' theme. Topping everything was his version of Sondheim's "Send In The Clowns," a super song which gave Jones a chance to display his pipes (as his voice rose with ease to the upper reaches of the scale) and his unique phrasing.

After a medley (which included "Roses and Lollipops," "Call Me Irresponsible" and "If") Jones closed the show with the beautiful "What I Did For Love" and left the audience with the memory of a consummate pro, adept at overcoming difficult situations in a most gracious manner, and a fine singer to boot.

David McGee

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ The Sixth Annual World Popular Song Festival will be held at the Tokyo's Budokan Hall on November 14-16. The Yamaha Foundation for Music Education sponsors the yearly event with the support of the Japanese Ministry of Foreign Affairs, the Tokyo Metropolitan Government, Japan Air Line and Nippon Gakki. This year Yamaha received 1540 applications to enter songs in the festival from 57 countries. As a result of strict tape judgment, 40 songs from 32 countries got the ticket to compete at the festival. Participating songs include "The Flowers Will Never Die" composed by **Elton John**, "I Like Love Films" by **Francis Lai** and "Jeremie" by **Andre Popp**. Participating performers include **Tiffanie**, **Ben Cramer**, **Bobby Solo** and **Peggy March**.

Nippon Columbia has recently signed with ABC Records for the release of the ABC catalogue in Japan. The agreement was made between **Takami Shoboji** (president of Nippon Columbia) and **Jerold Rubinstein** (chairman of ABC Records) in Tokyo. ABC Records had been released here by Toshiba EMI and their contract with Toshiba ended September 30, 1975. Nippon Columbia will begin the release of ABC product in January.

Nippon Columbia has also acquired the selling rights to the French label Trema in Japan. The first release on October 1 included "La Maladie d'Amour" by **Michel Sardou** and "Lady Lay" by **Pierre Groscolas**.

Paul McCartney and Wings will make their tour of Japan to perform three concerts at Tokyo's Budokan Hall, promoted by Udo Artists, Inc. Udo Artists will also invite **David Crosby** and **Graham Nash** in December.

Gil Friesen, vice president of administration & creative services for A&M Records, recently visited Japan with **Harold Childs**, vice president of promotion. During their stay here, they inspected the Japanese market.

CBS/Sony will rush release a single entitled "My Little Town" on November 1. This is **Simon and Garfunkel's** first recording together in five years. The popularity of Simon & Garfunkel is still great, and the company expects the good sales on the record.

Manilow Pubbery To CBS Intl.



CBS Records International has announced the signing of Barry Manilow to an exclusive publishing contract with the company. CBS International will now represent his songs and his publishing company (Kamikaze Music) throughout the world except for the United States, Canada and the United Kingdom. In making the announcement of the publishing arrangement, Sol Rabinowitz, vice president, a&r and music publishing, CBS International, cited the past achievements of Manilow as a composer, performer and arranger and noted that his songs "It's A Miracle" and "Could It Be Magic" as examples of the appeal which Manilow's songs possess. Shown above at the official signing ceremony are (from left): Miles Lourie, Manilow's manager; Manilow; Peter Thall, Manilow's attorney; and Rabinowitz.

ENGLAND

By RON McCREIGHT

■ LONDON — Tartan Records, the company which controls **Rod Stewart's** product, is launching its own label, Riva, with "This Old Heart of Mine," a single taken from Stewart's "Atlantic Crossing" album. Legal difficulties delayed the introduction of the label, causing the album to go out on Warner Brothers, but distribution will continue to be handled by WEA. Riva directors include **Billy Gaff** and **Mike Gill**, both of whom have been involved with GM Records, whose future must be in doubt.

Commercial radio takes a step forward this week with two new stations opening—Radio Victory on the south coast and Radio Penine in the North. Capital, the station which serves London and was the first music station on the air, celebrated its second birthday by announcing increased listening figures, now averaging two million a day with biggest contributors being new breakfast DJ **Graham Dene** and afternoon man **Roger Scott**. Radio Luxembourg hits back with the return of their "Battle of the Giants" series from November 3rd, which features several major rock acts including **Rod Stewart**, **Dylan**, **The Who**, **Elton John**, **Paul McCartney** and **The Stones**.

A&M's **Nils Lofgren** is a welcome visitor and can expect good audiences on his first British tour, which includes a concert at the New Victoria on November 11th. "I Don't Want To Know" is being issued as a single to coincide with his visit which also includes promotional appearances, including a spot on BBC-TV's "Old Grey Whistle Test." **Sam Nesbit** and **Chris Bartley**, both of whom have singles out on Pye's Right On label ("Keep On Hustling Baby" and "I See Your Name," respectively), are due to visit Britain's first Soul Convention being held in Blackpool in December.

Important deals concluded by GTO, which has reunited the original **Walker Brothers** on record after eight years with "No Regrets" being the title of both single and album; Capitol's U.K. division, which has concluded deals with two respected British bands, **Babe Ruth** and **Snafu**; and Magnet, which is now pacted for records and publishing with Gallo in South Africa.

EMI's Australian managing director **Ron Caves** comes to London to join the company's group records staff, working alongside **Len Wood** and **Leslie Hill**. Caves is replaced in Australia by **Stephen Shrimpton**, formerly director of music operations there. Polydor general sales manager **Mike Hitches** has been promoted to general manager of their newly formed sales and music division; **Roland Rogers** replaces **Dave Paramor** (now in South Africa) as head of DJM Publishing; A&M MD **Derek Green** has appointed **John Adrian** as radio promotion manager, succeeding **Terry O'Neil**, who takes up a new post; agent **Alan Blackburn** joins the board of NEMS, taking his artists with him; and former EMI and Asylum PR lady **Jenny Halsall** goes to Jigsaw Publicity Consultants.

Coret Seeking Pacts With American Labels

■ NEW YORK—George Odartey, managing director of Coret Records, Ghana, was in the United States last week to discuss the arranging of licensing agreements between his company and top American record companies. Odartey commented that he is looking for a "two way" relationship, meaning he would like American companies to represent Coret in the U.S., as well as Coret distributing U.S. product in Ghana. Currently, Coret is the Ghana licensee of Casablanca Records and therefore represents **Hugh Masekela** in Ghana. Odartey has been working on establishing business with Ameri-

can companies since 1971.

Music in Ghana is divided between Afro-rock and Hi-Life, according to Odartey. He says, "Hi-Life, a cross between calypso and samba, is our dance music." Odartey explained that sales of 50,000 singles constitutes a hit in Accra, the capitol of Ghana, while 5000 albums sold is considered a success. He notes that album sales are picking up due to both increasing affluence and sales of hi-fidelity equipment in his country. Odartey is looking forward to the internationalization of his business because, "When an international record hits in Accra, it's a big hit."

Weiser To Speak At Temple Univ.

■ NEW YORK—Norman Weiser, president of Chappell Music, will speak on the subject of contemporary music publishing, Friday October 24 at Temple University's "The Business of Music" course.

"The Business of Music" is being offered for the first time this semester at the University's Center City Campus in Philadelphia. It was, however, originated by its instructor Ron Zalkind this past year at New York's New School For Social Research where its success prompted Temple to initiate a similar course.

Other speakers scheduled for this semester are producer/writers Gamble and Huff, Steve Holden of RCA, Stan Catron of BMI, Paul Adler of ASCAP and Moe Septee, president of the Philadelphia All-Star Series.

Jimmie Rodgers Bio. Reissued by CMF

■ NASHVILLE — The Country Music Foundation Press has reissued a biography of Jimmie Rodgers by the artist's widow, Carrie Rodgers. Long out of print and a collector's item, "My Husband Jimmie Rodgers" was first published 40 years ago.

The biography is an exact facsimile reprint of the original, with the addition of an introduction by Nolan Porterfield of Southeast Missouri State University, an expert on the life and career of Jimmie Rodgers. This introduction does much to bridge the gaps and explain the circumstances surrounding the creation of "My Husband Jimmie Rodgers," and includes a chronology of the life of the "Blue Yodeler."

20th, GRT Pact



Russ Regan, president of 20th Century Records, has announced the firm's entry into a new long-term agreement calling for the label's continued distribution by GRT Records of Canada. 20th has been distributed by GRT in Canada since its inception. Pictured following re-signing are: from left, Regan, Ross Reynolds, president, GRT Records, Canada and Peter Pasternak, 20th's director of international.

European Tour Set for Pegasus

■ NEW YORK — The newly-christened band Pegasus, featuring electric violinist Jean-Luc Ponty, embarks on its debut European tour this week, following their cross-country tour of the U.S. that started in August. Ponty, whose first Atlantic album, "Upon The Wings Of Music," was released in May, will be touring with the group that has been accompanying him on tour: Michael Wolff (keyboards), Darryl Stuermer (guitar), Tom Fowler (bass) and Norman Fearington (drums).

Album Plans

Upon his return to the U.S. in mid-November, Ponty and Pegasus will begin recording a second Atlantic album in Los Angeles.

ENGLAND'S TOP 25

Singles

- 1 I ONLY HAVE EYES FOR YOU ART GARFUNKEL/CBS
- 2 HOLD ME CLOSE DAVID ESSEX/CBS
- 3 THERE GOES MY FIRST LOVE DRIFTERS/Bell
- 4 SPACE ODDITY DAVID BOWIE/RCA
- 5 FEELINGS MORRIS ALBERT/Decca
- 6 SOS ABBA/Epic
- 7 IT'S TIME FOR LOVE CHI-LITES/Brunswick
- 8 DON'T PLAY YOUR ROCK AND ROLL TO ME SMOKEY/RAK
- 9 WHO LOVES YOU FOUR SEASONS/Warner Bros.
- 10 SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/Spark
- 11 UNA PALOMA BLANCA JONATHAN KING/UK
- 12 WHAT A DIFF'RENCE A DAY MADE ESTHER PHILLIPS/Kudu
- 13 PALOMA BLANCA GEORGE BAKER/Warner Bros.
- 14 L L LUCY MUD/Private Stock
- 15 BIG 10 JUDGE DREAD/Cactus
- 16 LOVE IS THE DRUG ROXY MUSIC/Island
- 17 RHINESTONE COWBOY GLEN CAMPBELL/Capitol
- 18 HOLD BACK THE NIGHT TRAMMPS/Buddah
- 19 FUNKY MOPED JASPER CARROTT/DJM
- 20 ISLAND GIRL ELTON JOHN/DJM
- 21 FATTY BUM BUM CARL MALCOLM/UK
- 22 NO WOMAN NO CRY BOB MARLEY & THE WAILERS/Island
- 23 ROCK ON BROTHER CHEQUERS/Creole
- 24 LIKE A BUTTERFLY MAC AND KATIE KISSOON/State
- 25 HIGHFLY JOHN MILES/Decca

Albums

- 1 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 2 40 GOLDEN GREATS JIM REEVES/Arcade
- 3 ALL THE FUN OF THE FAIR DAVID ESSEX/CBS
- 4 WISH YOU WERE HERE PINK FLOYD/Harvest
- 5 GREATEST HITS CAT STEVENS/Island
- 6 FAVOURITES PETERS AND LEE/Philips
- 7 BEST OF THE STYLISTICS/Avco
- 8 VERY BEST OF ROGER WHITTAKER/Columbia
- 9 THE WHO BY NUMBERS/Polydor
- 10 ANOTHER YEAR LEO SAYER/Chrysalis
- 11 HORIZON CARPENTERS/A&M
- 12 STRAIGHT SHOOTER BAD COMPANY/Island
- 13 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 14 VENUS AND MARS WINGS/Capitol
- 15 SABOTAGE BLACK SABBATH/NEMS
- 16 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 17 SENSATIONAL ALEX HARVEY BAND LIVE/Vertigo
- 18 ONE OF THESE NIGHTS EAGLES/Asylum
- 19 THE SINGLES: 1969-73 CARPENTERS/A&M
- 20 DARK SIDE OF THE MOON PINK FLOYD/Harvest
- 21 RABBITS ON AND ON JASPER CARROTT/DJM
- 22 MINSTREL IN THE GALLERY JETHRO TULL/Chrysalis
- 23 MALPRACTICE DR. FEELGOOD/UA
- 24 MYTHS AND LEGENDS OF KING ARTHUR RICK WAKEMAN/A&M
- 25 ONCE UPON A STAR BAY CITY ROLLERS/Bell

'Free & Easy' Gold



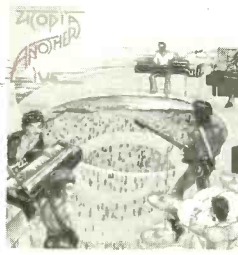
Toshiba-EMI executives present Capitol's international a&r promotion manager Don Grierson with gold discs for Helen Reddy's "Free & Easy" and Glen Campbell's "Glen Campbell's Best 20" album. Shown in attendance during the presentation to Capitol Records are standing, from left, Toshiba's Ko Ueno, international general manager; Yoshiaki Futara, international manager; Hideo Takeyam, assistant Capitol label manager; Tetsuro Yoshida, Toshiba section chief; Kinji Ogino, Capitol label manager and Kei Nishimura, international liaison. Sitting from left are: Grierson; Noburu Takamiya, president, Toshiba-EMI; and Shitaro Asawa, Toshiba's senior managing director.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

ALL AMERICAN MAN Billy Sherrill (Algae, BMI).....	33	LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pi-Gem, BMI).....	29
ALL OVER ME Billy Sherrill (Ben Peters and Charsy, BMI).....	7	LUST AFFAIR Dick Heard (Blue Moon, ASCAP).....	57
ANOTHER WOMAN Crews, Gilmer & Browder (Dan Penn, BMI/Buzz Cason, ASCAP).....	10	LYIN' EYES Bill Szymczyk (Benchmark/Kicking Bear, ASCAP).....	49
ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING Jack Clement & Waylon Jennings (Baron, BMI).....	3	MAKIN' LOVE Walter Haynes (Tree, BMI).....	63
BATTLE OF NEW ORLEANS None Listed (Warden, BMI).....	53	ME AN OLD C.B. E. Jimmy Key & Jack J. Key (Newkeys, BMI).....	69
BIG MABEL MURPHY Wesley Rose (Acuff Rose, BMI).....	73	MIDDLE OF A MEMORY Dick Glasser (Rawhide, BMI).....	83
BILLY, GET ME A WOMAN Norro Wilson (Al Gallico/Algae, BMI).....	19	MIRROR, MIRROR (Soundwaves Music/Craftshop, ASCAP).....	38
BLACK BEAR ROAD Don Sears & Chip Davis (American Gramophone, SESAC).....	25	MY BABE Earl Richards (Arc, BMI).....	98
BLUE EYE AND WALTZES Don Gant (Full Swing, ASCAP).....	80	OUR MARRIAGE WAS A FAILURE Roy Dea (Hall-Clement, BMI).....	66
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI).....	17	PAPER LOVIN' Jim Vienneau (Jidobi, BMI).....	27
COUNTRY BOY Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI).....	71	PLEDGING MY LOVE Jim Vienneau (Lion/Wemer, BMI).....	85
COWBOYS AND DADDYS Bill Rice & Bobby Bare (Wilber/Martin Cooper, ASCAP).....	67	PIECES OF MY LIFE Prod. not listed (Danor, BMI).....	62
DANCE HER BY ME (ONE MORE TIME) Jerry Kennedy (LeBill, BMI).....	91	ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP).....	2
DAYDREAMS ABOUT NIGHT THINGS Tom Collins (Chess, ASCAP).....	46	ROLL YOU LIKE A WHEEL Eddie Kilroy (Unichappell, BMI).....	59
DON'T CRY JONI Owen Bradley (Twitty Bird, BMI).....	39	SAN ANTONIO STROLL Snuff Garrett (Unichappell, BMI).....	5
EASY AS PIE Ron Chancey (Chappell & Co., ASCAP).....	44	SANCTUARY Harry Minde (Chappell, ASCAP).....	47
EVERY ROAD LEADS BACK TO YOU Keith Potger & Barry Mason (Cherry Lane, ASCAP).....	90	SAY FOREVER YOU'LL BE MINE Porter Wagoner (Owepar, BMI).....	77
EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) Chip Young & Billy Swan (Combine, BMI).....	18	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP).....	28
FINE TIME TO GET THE BLUES Bob Ferguson (Tree, BMI).....	54	SHAME ON ME Billy Sherrill (Regent/Fort Knox, ASCAP).....	58
FLAT NATURAL BORN GOOD TIMIN' MAN Roy Dea (Forrest Hills, BMI).....	55	SHE BRINGS HER LOVIN' HOME TO ME Natalie Rosenberg & Henry Strzelecki (Makamillion, BMI).....	93
FROM WOMAN TO WOMAN Ricci Mareno (Ricci Mareno, SESAC).....	45	SHE DESERVES MY VERY BEST Charlie Rich & Sy Rosenberg (Shelter-Poe/Unichappell, BMI).....	76
FUNNY HOW TIME SLIPS AWAY Johnny Morris (Tree, BMI).....	8	SHE EVEN WOKE ME UP TO SAY GOODBYE Chips Moman (Acuff-Rose, BMI).....	20
GEORGIA RAIN Joe Johnson (Four Tay, BMI).....	89	SHE'S NOT YOURS ANYMORE Dick Grant (Hall-Clement, BMI).....	72
HEART TO HEART Jim Foglesong (Short Rose, ASCAP).....	37	SILVER WINGS AND GOLDEN RINGS Larry Butler (Almo/Peso, ASCAP).....	82
HELP ME MAKE IT (TO MY ROCKIN' CHAIR) Chips Moman (Baby Chick, BMI).....	48	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI).....	36
I HOPE YOU'RE FEELIN' ME Jerry Bradley (Don Williams, BMI/Have-A-Tone, ASCAP).....	40	SOMETIMES I TALK IN MY SLEEP A. V. Mittelstadt (Milene, ASCAP).....	84
I JUST DON'T GIVE A DAMN Billy Sherrill (Uncanny, BMI).....	95	SOMETHING BETTER TO DO John Farrar (ATV, BMI).....	32
I LIKE BEER Jerry Kennedy (Halinote, BMI).....	6	SOMETIMES SUNSHINE Clarence Selman (Yearbook, BMI/Pana, ASCAP).....	100
I MAY NEVER BE YOUR LOVER Dick Heard (Red Ribbon, BMI).....	78	STONE CRAZY Ron Chancy (Music City, ASCAP).....	52
I SHOULD HAVE MARRIED YOU David Malloy (Briar Patch/Deb Dave, BMI).....	11	SUGAR SUGAR Tommy Hill (Don Kirshner, BMI).....	94
I STILL BELIEVE IN FAIRYTALES Billy Sherrill (Tree, BMI).....	21	SUNDAY SUNRISE Tom Catalano (Screen Gems-Columbia/Sweet Glory, BMI).....	87
I'D RATHER BE PICKED UP HERE Ron Chancey (Pi-Gem, BMI).....	81	THANKS Owen Bradley (Famous, ASCAP).....	61
IF I COULD ONLY WIN YOUR LOVE Brian Ahern (Acuff-Rose, BMI).....	88	THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI).....	99
IF I'M LOSING YOU Ray Pennington (Pax House, BMI).....	24	THE DOOR'S ALWAYS OPEN Jim Vienneau (Jack, BMI).....	79
I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') Larry Butler (Birchfield, BMI).....	50	THE LETTER THAT JOHNNY WALKER READ Tommy Allsup (Asleep At the Wheel, BMI).....	15
I'M SORRY Milt Okun (Cherry Lane, ASCAP).....	1	THE SONG WE FELL IN LOVE TO Ray Baker (Acuff-Rose/Milene, ASCAP).....	43
INDIAN LOVE CALL Ray Stevens (Warner Bros., ASCAP).....	34	THE WOMAN ON MY MIND Norro Wilson (Algae & Al Gallico, BMI).....	92
INDIAN CREEK Porter Wagoner (Owepar, BMI).....	96	THIS IS MY YEAR FOR MEXICO Allen Reynolds (Jack Music, BMI).....	74
INDIAN GIVER (Blue Moon, ASCAP).....	31	TODAY I STARTED LOVING YOU AGAIN Jim Malloy (Bluebook, BMI).....	16
IT DOESN'T MATTER ANYMORE (Spanka, BMI).....	68	TOWER OF STRENGTH Milton Blackford (Famous, ASCAP).....	35
IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN Fuzzy Owen (Shade Tree, BMI).....	14	(TURN OUT THE LIGHTS AND) LOVE ME TONIGHT Don Williams (Hall-Clement, BMI).....	12
IT'S NOT FUNNY ANYMORE Bob Dean (Olofus, ASCAP/Myonah, BMI).....	70	WARM SIDE OF YOU Steve Stone (Hartline, BMI).....	65
I'VE BEEN AROUND ENOUGH TO KNOW Glen Keener (Hall-Clement, BMI).....	86	WE USED TO Porter Wagoner (Owepar, BMI).....	22
JASON'S FARM Walter Haynes (Pick-a-Hit, BMI).....	60	WESTERN MAN Norro Wilson (Al Gallico, BMI).....	41
JO AND THE COWBOY Larry Gatlin (Combine, BMI).....	23	WHATEVER I SAY Stan Silver (Prima Donna, BMI).....	51
JUST IN CASE Tom Collins & Jack D. Johnson (Pi-Gem, BMI).....	64	WHAT IN THE WORLD'S COME OVER YOU George Richey (Starfire, ASCAP).....	13
LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) Jim Vienneau (Sawgrass, BMI).....	75	WHAT'S HAPPENED TO BLUE EYES Ken Mansfield (Baron, BMI).....	4
LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI).....	9	WHEN I STOP DREAMING Norris Wilson (Acuff-Rose, BMI).....	97
		WHERE LOVE BEGINS Russ Reeder & Wilson (Algae/Altam, BMI).....	42
		YOU GOT A LOCK ON ME Chet Atkins & Jerry Reed (Vector, BMI).....	56
		YOU RING ME BELL R... Griff & Bob Webster (Blue Echo, ASCAP).....	26
		YOU'VE LOST THAT LOVIN' FEELIN' Billy Sherrill (Screen Gems-Columbia, BMI).....	30

Album Picks

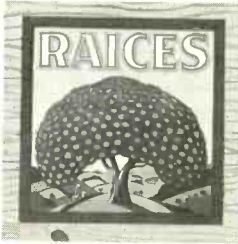
(Continued from page 14)



TODD RUNDGREN'S UTOPIA ANOTHER LIVE

Bearsville BR 6961 (6.98)

Recorded live last August, Rundgren's group churns out one of its more spacey efforts, less a product of studio technology than of electronic histrionics. The Move's "Do Ya" is getting some FM exposure. West Side Story's "Something's Coming" is given a short reading that could find Rundgren a new kind of fan.



RAICES

Nemperor NE 434 (6.98)

A Latin-rock septet which debuts with an uncompromising set of tunes notable especially for their rhythmic and percussive effects. Neither bossa nova nor salsa, yet a little of both, Raices is surely the first of a fast growing breed. "Lengua," "Bamboo," "El Tropical" and "Bluegarian Funk Dance" are among the movingest.



THE DIZZY GILLESPIE BIG 7 AT THE MONTREUX JAZZ FESTIVAL 1975

Pablo 2310-749 (RCA) (7.98)

Montreux has developed as the source of a great number of excellent jazz recordings, whether mainstream, contemporary or avant garde. The current Pablo release is mostly in the former category as this fine set from Gillespie & co. attests. "Lover Come Back To Me" could well be the series' themesong.



BLACK BLOOD

Mainstream 418 (6.98)

A disco album full of shorter than usual tracks for that idiom. The current disco single in fact, "A.I.E. (A Mwana)" is a mere 2:54, but that doesn't seem to be hurting its impact. The same should be true for "Jesus He Is My Brother," "Mappendoya Faranga" and "Rastiferia." African and Latin influences abound.



MAGIC THEATER

BARRY MILES' SILVERLIGHT—London PS 661 (6.98)

Producer Tony Camillo puts a magic disco touch on the opening "Rebate" and "Finger-Ring." The rest of the album is basically a jazz-rock set spotlighting Miles' keyboard and synthesizer work. "Down To Mirth" and "I've Touched Your Soul" are impressive especially for some well thought-out and arranged solos.



PEREGRINATIONS

CHICO HAMILTON—Blue Note BN-LA 520-G (UA) (6.98)

Drummer/percussionist Hamilton is experimenting with textures and styles, mixing and blending, brewing a personal spiritual montage. Seven original compositions are rounded out by two from bassist Steve Turre and one from horn man Arnie Lawrence. The title track features a Joe Beck guitar solo. Listen, too, to "V.O."

Opry 50th Birthday Celebration Features Wide Variety of Events

By DON CUSIC

■ NASHVILLE — There were approximately 5000 registered at this year's Grand Ole Opry Celebration this year, according to a spokesman from WSM, with many more converging on the parties and events in Nashville to help the Grand Ole Opry celebrate its 50th Anniversary.

As the rain came down from the gray skies, people shuttled from the Municipal Auditorium to Opryland to the many hotels accommodating parties, shows and guests in what has to be the most "spread out" convention thus far. The many events and functions caused much overlapping, and travel was a prime problem in covering all events.

The week started with the CMA Awards Show Monday night, Oct. 13 (see **RW**, Oct. 25). Following that was a post-awards party for the artists and friends as well as dignitaries who mingled together at the Hyatt.

The next morning was the CMA board meeting and that night the BMI Awards Dinner at the Belle Meade Country Club. The next morning, three disc jockeys—Nelson King, Eddie Hill and Grant Turner — were inducted into the newly created "Disc Jockey Hall of Fame" before the Chuck Chellman/Georgia Twitty Golf Tournament. Later that day the Sho-Bud/Gretsch/Baldwin Show was held at the Opry House, followed by an Early Bird Bluegrass concert, also at the Opry House, located at Opryland Park.

That night, the ASCAP Awards were held at the Armory and later the United Talent Shure Brothers Show was held at Opryland.

The next morning, the CMA annual membership meeting was held at Opryland, followed by the WSM Luncheon and Opry Spectacular, then the CMA Inter-

national Show—all at Opryland. That evening, the SECAC Awards Banquet was held at the Woodmont Country Club while at the Municipal Auditorium, the United Artist's Show was being held. Later, at the Sheraton, Downtown, the annual Playboy Show was held.

Friday, the day began with the MCA Records breakfast and show at the Municipal Auditorium, followed by the artist/DJ tape session held in the basement. Then came the ABC/Dot show and luncheon, followed by another artist/DJ tape session. That night, the Municipal Auditorium was the setting for the CMA Banquet and Show.

(Continued on page 88)

CMA Banquet Honors Country's Best

■ NASHVILLE — Another banner year for country music and the CMA was capped in fine style at CMA's Seventeenth Anniversary Banquet and Show held on Friday, October 17.

More than 3000 attended the evening's festivities, which began at 7:00 p.m. with a cocktail party, followed at 8:00 p.m. by dinner, and the show at 9:00 p.m.

Plaques were given to Tom Collins and Jack Johnson for producing the CMA Album of the Year, "A Legend in My Time," and to Huey Meaux for producing CMA's Single of the Year, "Before The Next Teardrop Falls."

DJ of the Year award winners in three market sizes were then presented by Dale Eichor, Billy Parker and Jerry Bradley to:

Category 1 (under 50,000 population) — Skip Nelson, KWMT

Radio, Fort Dodge, Iowa.

Category 2 (50,000-500,000)— Billy Cole, WHO Radio, Des Moines, Iowa.

Category 3 (over 500,000 population) — Hairl Hensley, WSM Radio, Nashville, Tennessee.

In a special ceremony, Richard Fulton, Mayor of Nashville, presented BMI vice president Frances Preston with this year's Metronome Award. In making the eleventh annual presentation, Mayor Fulton saluted Mrs. Preston, a CMA director-at-large, as "an outstanding ambassador of good will for the Nashville music industry . . . a champion of the industry's writers and publishers."

The show opened with a medley of "Song of the Year" nominations, followed by a number by Ben Smathers and the Stoney Mountain Cloggers. The girls from "Hee Haw" performed as well as emceed the program which featured Crash Craddock, Barbara Fairchild, Freddy Fender, LaCosta, Dolly Parton, Ernest Tubb and Porter Wagoner. Vocal backgrounds were rendered by the Jordanaires, the Nashville Edition and the Lea Jane Singers. Rex Allen gave a Hall of Fame Tribute with special attention to this year's inductee, Minnie Pearl.

Frank Jones produced the show and Bob Tubert wrote the script. The music was arranged and conducted by Hank Levine. The banquet committee chairman was Bill Hudson.

Membership Meeting

Those radio stations demonstrating the most successful and comprehensive job of promoting "October Is Country Music Month" in 1974 were honored with special plaques during this year's CMA membership meeting.

Boyd Whitney received the first place award for his station, KRZE (Farmington, New Mexico); Bob Holton received the second place award for his station,

(Continued on page 88)

NASHVILLE REPORT

By RED O'DONNELL



■ Pittsburgh Steeler no. 1 quarterback **Terry Bradshaw** came to Nashville last week and signed a contract with Mercury Records. He'll return later for sessions under direction of the label's local vice president **Jerry Kennedy**.

"People are going to be surprised when they learn how well Terry can sing," said **Tillman Franks**, his personal manager. (Franks, based in Shreveport, is an old pro in the talent-handling field. His current roster includes **David Houston**.)

Affable Bradshaw said: "Yeah, I'm a country singer. I sing so much around the football field and locker room that **Art Rooney** (Steeler owner) calls me Hank Williams Bradshaw."

Interjected Franks: "Terry is so good as a singer that even if he wasn't a football star I would have signed him. We are going to promote him as a singer."

Franks said that Bradshaw's voice was a cross between **Glen Campbell** and **Marty Robbins**. (A vocal "cross" almost any singer could bear?)

Bradshaw said, "I hope I don't sound like anybody else. I want a style of my own."

The plan is for Bradshaw to cut some standards like "Cold, Cold Heart" and "I'm So Lonesome I Could Cry," and an original by **Mickey Newbury**.

"All soft stuff," Franks said, "in the **Jim Reeves** vein."

(Continued on page 88)

COUNTRY PICKS OF THE WEEK

SINGLE **TANYA TUCKER**, "GREENER THAN THE GRASS (WE LAID ON)" (Window, BMI). An easy flowing number from sexy Tanya that tells a story in song as only she can. Penned by David Allan Coe, it's sure to continue her string of number ones as she continues to come out with quality songs. Great song and perfect production—and Tanya's super vocal make this an unbeatable combination. Columbia 3-10236.

SLEEPER **ED BRUCE**, "MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS." (Tree/Sugarplum, BMI). Smooth-voiced Ed has a hit for sure with a number penned by him and his wife. The story, enhanced by tasteful production, is that you should hope your kids don't go chasing the vague rainbows in life that keep you lonesome, but rather stick to the more honorable professions. United Artists UA-XW32-Y.

ALBUM **RONNIE MILSAP**, "NIGHT THINGS." If you're looking for an album that's pure listening pleasure, then pick this one up. The cover stands out with Ronnie singing at you live from the piano, and inside, well, it's plain ole great music! "I'll Be There," "Just In Case," "Who'll Turn Out The Lights" and "Remember to Remind Me" stand out—although every cut should be listed. RCA APL1-1223.



COUNTRY HOT LINE

By MARIE RATLIFF



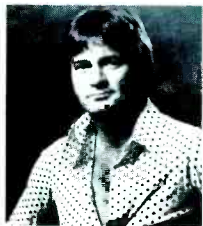
■ **FEARLESS FORECAST:** With a super cut from her current lp, Billie Jo Spears has a hit sound on "Silver Wings And Golden Rings" that will bounce her back into the upper reaches of chartdom!

Bobby Lewis is coming on strong with "It's So Nice To Be With You" at KKYX, WXCL, KTTS, WENO and WMNI.

Popular opinion has prompted a flipping of the Carmol Taylor single; "So Fine" gets the nod at WPLO and KSOP.

Roy Head is taking the big jump with "I'll Take It." It's picked at KFDI; moving at KCKN, KENR, KIKK and KKYX.

Zoot Fenster continues to rack up heavy sales with "The Man on Page 602."



Roy Head

The Wilburn Brothers are back on the recording scene after a long absence; "Country Honey" is already showing well at KBUL, KCKN and KKYX.

Newcomer Delbert McClinton is getting spins on "The Object of My Affection" in Montgomery, Kansas City and Springfield.

Holding Heavy: Randy Cornor, Glen Campbell, Leapy Lee.

Donny King is looking good at WINN, KCKN, WCMS

(Continued on page 87)

Francis Preston Receives '75 Metronome Award

■ NASHVILLE — The Nashville Metronome Award, which is made annually to an individual deemed to have made significant contributions to the city's music business, was given to Frances Preston, BMI vice president, during the celebration of Country Music Week. Mayor Richard Fulton made the presentation at the CMA Banquet on Friday, October 17.

In his remarks, Mayor Fulton cited Mrs. Preston's contributions to the development of Music City, U.S.A. and her activity in many civic and music organizations. Among those have been the CMA, of which she has been president, board chairman, member and officer.

Speaking on behalf of the City of Nashville in appreciation of her great contributions to the area's multi-million dollar music business and of Mrs. Preston's role in that development, Mayor Fulton said she has been an "outstanding ambassador of good will for the Nashville music industry" and that she has been a "champion of the writer and publisher in the music business."

Previous recipients of the Metronome Award have been Owen Bradley, Chet Atkins, Wesley Rose, Jack Stapp, Johnny Cash, Jo Walker, Bill Williams, Danny Davis, Bud Wendell and Roy Acuff.

CMA Intl. Show Draws Top Talent

■ NASHVILLE—The international scope of country music was featured on October 16th when the CMA sponsored the 5th International Country Music Show at the Grand Ole Opry House.

Produced by Gene Nash, the show presented country acts from around the world. The U.S. representative and emcee for the event was Bill Anderson, and Charley Pride performed in a special guest appearance.

Included on the show were: the Hawking Brothers from Australia; Myrna Lorrie from Canada; Jiri Brabec and the Country Beat and Waldemar Matuska and the KTO Group from Czechoslovakia; Stu Stevens from England; Michel Mallory from France; Sommerset and the Tumbleweeds from Holland; Yuki Miyamae from Japan; from New Zealand, John Hore and the Rusty Greaves Family; and Fred Hansen and the Country Roads from Sweden.

While in Nashville many of the acts appeared on local TV programs and were featured in several newspaper and wire service stories.

Halsey Signs Lindsey

■ LOS ANGELES—George Lindsey has signed with The Jim Halsey Company for fairs, rodeos, outdoor and special events. Lindsey is a "Hee Haw" regular.

MCA Re-Signs Conway & Loretta

■ LOS ANGELES—MCA recording artists Conway Twitty and Loretta Lynn have re-signed with the label. The announcement was made on stage at the United Talent Show at the Grand Ole Opry on Wednesday, October 15. Mike Maitland, president of MCA Records, Inc.; Lou Cook, vice president / administration; and Owen Bradley, MCA vice president/country a&r, joined Conway and Loretta on stage to announce the re-signing.

Just two days before, the Country Music Association awarded Conway and Loretta their Duo Of The Year Award. Conway and Loretta have won this award ever year since they started performing together. In addition, Conway and Loretta were named Duo Of The Year this year by **Record World**.

As individual artists, Conway and Loretta have enormous followings. Loretta, who has been on MCA for over 10 years, began singing in schoolroom socials at the age of 13, and today gives 200 concerts a year in cities all

over the world. She has more than 20 albums to her credit. Among her best known hits are "One's On The Way," "Don't Come Home A' Drinking (With Lovin' On Your Mind)," "You Ain't Woman Enough To Take My Man," "Coal Miner's Daughter" and "The Pill."

Conway, who has also been recording for MCA for 10 years, started in the music industry 17 years ago as a rock singer. As he learned more about country music, however, he changed his style and in the past years, Conway has been recognized as one of country music's top songwriters and performers. Conway has been nominated for CMA awards in a wide variety of categories including Entertainer Of The Year, Best Male Vocalist Of The Year, Album Of The Year, Song Of The Year (writer) and Single Of The Year (artist). Earlier this year, a specially recorded Russian version of Conway's hit single, "Hello Darlin'," was played on board the Apollo-Soyuz spaceships after the linkup.



Pictured at Conway Twitty and Loretta Lynn's re-signing with MCA are (from left) David Skepner (executive vice president of Loretta Lynn Enterprises), John Eastman (attorney), Conway Twitty, Loretta Lynn, J. K. Maitland (president, MCA Records), Owen Bradley (vice president of country a&r, MCA Records in Nashville) and Lou Cook (vice president/administration, MCA Records).

CMA Elects New Board Members

■ NASHVILLE — During the Country Music Association's annual membership meeting held in Nashville October 16, the following were elected to serve as directors for a two-year period:

Advertising Category — Gayle Hill, G. Hill and Company, Nashville, Tennessee; Artist-Musician — Pee We King, Louisville, Kentucky; Artist Manager and/or Agent — Tandy Rice, Top Billing, Nashville, Tennessee; Composer — Merle Haggard, Bakersfield, California.

Disc Jockey — Billy Parker, KVOO Radio, Tulsa, Oklahoma; International — A. Torio, Victor Music Publishing, Tokyo, Japan; Talent Buyer or Promoter — Hap Peebles, Harry Peebles Agency, Wichita, Kansas; Publication — Lee Zhitto, Billboard, Los Angeles, California.

Publisher — Norman Weiser, Chappell Music, New York, New York; Radio-TV — Ric Libby, KENR Radio, Houston, Texas; Record Company — Chic Doherty, MCA Records, Nashville, Tennessee; Record Merchandisers — Sam Marmaduke, Western Merchandisers, Inc., Amarillo, Texas.

Directors-At-Large — Stanley Adams, ASCAP, New York, New York; Jerry Bradley, RCA Records, Nashville, Tennessee; Joe Talbot, Precision Record Pressing, Nashville, Tennessee.

Directors remaining on the board are: **RW** publisher Bob Austin, Johnny Bond, Robert Cook, Billy Davis, Jim Fogelsohn, Jimmy Jay, Sam Lovullo, J. K. "Mike" Maitland, Frank Mancini, Kenny O'Dell, Jack Roberts, Bill Robinson, Westley Rose, Charles Scully and Hugh West.

BMI Banquet Brings Out the Stars



Pictured at the BMI Awards Banquet held Tuesday evening, October 14 at the Belle Meade Country Club are, from left (top row): Buddy Killen, Jack Stapp, BMI president Ed Cramer, Frances Preston, Don Gant and Don Wayne pose as Tree wins one of their many awards; Narro Wilson, Ed Cramer, Billy Sherrill and Dolly Parton share the spotlight; publisher Al Gallico (left) accepts the award of "Most Performed Song" for "If You Love Me (Let Me Know)" by the late John Rostill from president Ed Cramer, Mrs. Thea Zavin (executive vice president of BMI), Mrs. Al Gallico and Frances Preston (BMI vice president, Nashville); Freddy Fender (left), performer of "Before The Next

Teardrop Falls," is congratulated by Ed Cramer; Shel Silverstein (center) accepts one of his many awards from Ed Cramer; (bottom row) Ed Cramer, Bill Lowery, Joe South and Frances Preston; Irving Waugh, president of WSM, Inc., accepts a special award for the Grand Ole Opry on its 50th Anniversary from Ed Cramer and Frances Preston; Minnie Pearl, newest inductee into the Country Music Hall of Fame, is greeted by Cramer and Preston; Conway Twitty and Loretta Lynn, the CMA's "Duo of the Year," are congratulated by Frances Preston as they pick up their BMI Awards.

Hot Line (Continued from page 86)

and KSOP on "I'm A Fool To Care."

Sonny Curtis is moving through the midwest with his first for Capitol, a moving remake of "Lovesick Blues."



Dave & Sugar

RCA's brand new act, Dave and Sugar, is set to make a big impact with a first-class version of the oft-cut "Queen of the Silver Dollar." Early reaction good at WINN, WIRE and WCMS.

Johnny Lee's "Sometime" is a mover in Houston!

Tim Holiday's "Every Day I Cry" is an early add at KFDI and WMC.

Instrumental Interest: Charlie McCoy's "I Heard That Lonesome Whistle" getting spins in Indianapolis and Louisville.

SURE SHOTS

- Diana Trask — "Cry"
- Porter Wagoner — "Indian Creek"
- Jody Miller — "Will You Love Me Tomorrow"

LEFT FIELDERS

- Delbert McClinton — "Object of My Affection"
- Donny King — "Im A Fool To Care"
- Kathy Barnes — "Paper Cups"

AREA ACTION

- Joe South — "To Have, To Hold, To Let Go" (WENO)
- Gene Vowel — "Wife of a Singer in a Honky Tonk Band" (KKYX)
- Jack Lebsack — "Miss Louisiana" (KTTS, KFDI)
- Shirley Jackson — "Easy Lies" (WCMS)

Hotline Check List

Reporting this week (alphabetically)

KAYO, Seattle	KOYN, Billings	WIRE, Indianapolis
KBOX, Dallas	KSOP, Salt Lake City	WITL, Lansing
KBUL, Wichita	KTOW, Tulsa	WJQS, Jackson
KCKC, San Bernardino	KTTS, Springfield	WJDA, Nashville
KCKN, Kansas City	WAME, Charlotte	WMC, Memphis
KDJW, Amarillo	WBAM, Montgomery	WMNI, Columbus
KENR, Houston	WCMS, Norfolk	WPLO, Atlanta
KFDI, Wichita	WENO, Nashville	WUBE, Cincinnati
KIKK, Houston	WHK, Cleveland	WUNI, Mobile
KJJJ, Phoenix	WHOO, Orlando	WVOJ, Jacksonville
KKYX, San Antonio	WIL, St. Louis	WXCL, Peoria
KLAK, Denver	WINN, Louisville	WWOK, Miami

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Chuck Chellman** and **Georgia Twitty** are to be congratulated for bringing to fruition the Country Music Disc Jockey Hall of Fame, and the board of directors are to be complimented on their choices for the first period of induction. This fledgling organization is the fulfillment of some long thought about ideas by Chuck, and 1975 was the year of achievement. The non-profit organization has been established, an excellent and qualified board has been appointed and the choices for those members of the country DJ community to be first inducted were: Deceased—**Nelson King**. Nelson labored long and diligently at WCKY in Cincinnati when there were few country stations plugging away. In the Living category the inductees are "Smilin'" **Eddie Hill** and **Grant Turner**. Eddie was able to attend, and those of us who have been around long enough to appreciate the man and his work were not at all ashamed to dry an eye with him and in his behalf. And there isn't enough that can be said about the Dean—Grant Turner. He's a gentleman, a gentleman and the professional around today. It was rather heartwarming to see a bunch of ego ridden guys that spend hours in the little room shouting into a microphone, sometimes wondering what the hell they're doing there and curious if anybody out there really cares, scrambling to get a picture, then standing in line to get it autographed by Eddie and Grant. I don't mind telling you I was in that line, and the pictures are now framed and hanging in the office. Congratulations Grant and Eddie—and thank you, Chuck.

More awards—the Country Music Disc Jockey of the Year Awards, the CMA, went to **Skip Nelson** of KWMT (Fort Dodge, Iowa), **Billy Cole** of WHO (Des Moines, Iowa) and to **Hairl Hensley** of WSM in Nashville. This award is three years old, and is the only one voted on by category membership that can not be won by the same person in successive years. I feel that's the way it should be. It seems to me that it makes the award much more important.

Herb Hunt has blown into WDON (Wheaton, Md.). Herb will assume PD duties and says it'll be modern country from here on out, and that includes everything from **Conway Twitty** to the **Allmans** to the **Eagles**. There's a 55 record playlist, heavy on-air promotion, a station chart will be published shortly, they're pushing for a power hike and are remodeling the studios. The line-up is **Jim Reed**, Hunt and **Tom Cat Reeder**. For them there folk what want to get a record played, the station is in desperate shape for record service.

Jim DeMarco has been kicked up to the music directorship at WTHI in Terre Haute and will continue his 10 a.m.-2 p.m. airshift. **Fred Morse**, PD, asks that record folk now contact Jim . . . There will be a couple of pretty strong guest DJs joining **Bob McAdorey** on CFGM in Richmond Hill, Ontario. On November 7th the guest DJ is **Whispering Bill Anderson** and on the 16th the mayor, **David Crombe**, will take on the DJ duties. **Dave Johnson** is the station music director.

ASCAP Awards Banquet Highlights



Shown above are scenes from the ASCAP Awards Banquet held Wednesday, Oct. 15 at the Armory in Nashville. Pictured from left (top row): Jerry Foster, sans his writing partner Bill Rice who was ailing that evening, receives multiple awards for his songwriting talents; Anita Kerr receives a special ASCAP award for her contributions to the Nashville sound; ASCAP super writer of the year Jim Weatherly (center) needs some help from ASCAP's Judy Harris and Judy Gregory to carry off his plaques. On the left is Larry Gordon whose Keca Music was ASCAP's super publisher of the year. Weatherly won six writer awards and two artists awards; Multi-talented Ray Griff receives multiple awards for his songs "Baby" and "If That's What It Takes;" Mary Reeves Davis accepts an armload of plaques for her successful ASCAP publishing house, Ma-

Ree Music; (bottom row) RW's Don Cusic and Marie Ratliff chat at the ASCAP banquet with award winner David Willis (right); from left, Stanley Adams, Wesley Rose, Roy Acuff and Ed Shea as Rose and Acuff garner more ASCAP awards; from left, ASCAP president Stanley Adams with Royce Porter and Bucky Jones, two of the top award winning ASCAP songwriters as they accept congratulations from southern regional director, Ed Shea; Country Music Hall of Famer Roy Acuff (left) greets GMA Dove award winning Songwriter of the Year Bill Gaither at the ASCAP awards presentation; Russell Smith (center), member of the Amazing Rhythm Aces and writer of the award winning "Third Rate Romance," receives a first rate award from ASCAP for the hit song.

Opry Celebration

(Continued from page 85)

The RCA breakfast and show kicked off the activities Saturday at the Municipal, followed by the Capitol luncheon and show and, later, the CBS Show, featuring acts from Columbia, Epic and Monument.

On Saturday night, the Grand Ole Opry cut a cake to celebrate its 50th Anniversary — highlighting the week-long activities.

CMA Banquet

(Continued from page 85)

WAXX/WEAU-FM (Eau Claire, Wisconsin); Jim Walton accepted the third place award for WITL (Lansing, Michigan). CKSP Sumerland, B.C., Canada tied for third place honors, but were not able to send a representative to the meeting.

Jerry Bradley presented the Special President's Award to Terry Davis for his outstanding contributions of time, money and hard work in the fight against tape piracy. Davis was instrumental in helping CMA obtain anti-piracy legislation in several states.

The CMA Founding President's Award (the Connie B. Gay Award) was presented by Frances Preston to Hubert Long (deceased). A past CMA president (1968) and chairman of the board (1972), Long's works and friendship will never be forgotten. Bill Anderson, who accepted the award, said, "Hubert Long guided my career for 12 years and was one of my closest friends."

Nashville Report (Continued from page 85)

If all goes according to plan, Bradshaw's first single should be released in a month or two—before the pro football season ends. He'll be making personal appearances in January.

"You know," beamed Franks, "Terry could be another **Elvis Presley**."

Bradshaw laughed. "I'll settle for a guest shot on the Grand Ole Opry," he said.

By the way, Terry's road manager should be able to handle his assignment. He is husky Steeler lineman **Gerald (Gerry) Mullins**.

Johnny Cash and some members of his touring show are scheduled to entertain at the White House tonight (27) when President and Mrs. **Gerald Ford** host a state dinner honoring Egyptian President and Mrs. **Anwar Sadat**. . . It will be the second time Cash & Co. have been invited to perform for a President. They entertained there in April, 1970 when **Richard M. Nixon** was the chief executive.

June Carter, the **Tennessee Three** band and **Rosey and Rosanne Cash**—his daughters—make up the act.

Five-year-old **John Carter Cash** also is to make the trip. It will be the youngster's second visit to the White House. The first time he was there John Carter was wearing diapers.

Cash said: "I have no idea why we were invited. Who knows? Perhaps President Sadat is a country music fan."

Johnny Rodriguez' current "Love Put A Song in My Heart" is his tenth consecutive no. 1 record since he began performing professionally three years ago.

The Chicano crooner from Sabinal, Texas owes a litany of thanks to his manager **Happy Shahan**, **Tom T. Hall** (who made it relatively easy to break into Nashville's music industry) and the Texas ranger who heard him singing in jail, where he was awaiting trial for goat rustling, and introduced him to Shahan.

Canadian-born singer **Anne Murray** has a simple theory as to how she bridged the gap between country and pop music. "I sing the songs I like," she shrugs with a smile, "and, since I like both country and popular music, my style just seems naturally to meld the two."

Miss Murray, reared with five brothers in a small Nova Scotia mining town, was teaching physical education on Prince Edward Island when she landed a recording contract. "Snowbird" made her a star.

"Success has brought me a great deal of happiness," she said, "I enjoy performing for an audience, hearing people hum my songs. But, the best part is being able to go home to quiet Nova Scotia and look back on where I've been."

Birthdaying: **Floyd Cramer**, **Sonny Osborne**, **Patsy Montana**, **Dale Evans**, **Bill Anderson**.

Evie Tornquist: Intl. Gospel

■ NEW YORK — Evie Tornquist is an American girl, who three years ago became a star in Scandinavia. While on vacation in Norway a friend heard her sing and introduced Evie to a producer from Norwegian TV (NRK). Evie appeared on a talk show and within a month had her own special. "It all happened overnight," comments Evie. Now she does an average of 15-20 shows a year in Sweden and Norway, and about three specials annually in Holland. The shows differ from American TV in that each program can have a different format: talk, variety, solo etc.

Evie is a white gospel singer and says, "All I do is religious material." She sings in the Scandinavian languages and in English on her TV shows. Her Norwegian skills derive from her parents who were born in that country. International success in the gospel field is somewhat surprising, since according to Evie, "The Scandinavian countries do not have a strong desire for religious entertainment." A big potential market has apparently been tapped, as evidenced by Evie's gold records in both Sweden and Norway.

Evie is now planning to spend more time in the USA. She has just released an album here called "Evie" on Word Records. She is also going to be with two Billy Graham Crusades this spring which will certainly introduce her to many American listeners. **Howard Newman**

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CONNIE CATO—Capitol P-4169
WHO WANTS A SLIGHTLY USED WOMAN (Boyce & Power/
 Adventure, ASCAP)
 Miss Superskirt has come up with a Supersong—a ballad that tells it like it is from a divorcee. Connie sings her heart out here—and you can bet it'll go all the way.

JAMES TALLEY—Capitol P-4170
NO OPENER NEEDED (Hardhit, ASCAP)
 Talley is one of the finest new singer/songwriters in Nashville today and this single, culled from his album, will open a lot of doors. Stone country and great!

THE OAK RIDGE BOYS—Columbia 3-10226
HEAVEN BOUND (House of Gold, BMI)
 A super group which sings some of the most infectious music around has an offering sure to please audiences everywhere. Try it once and watch the phones light up.

WILLIE NELSON—RCA PB-10429
FIRE AND RAIN (Blackwood/Country Road, BMI)
 The James Taylor classic from a few years back is brought forth by the Texas outlaw, who gives a sensitive and touching rendition that'll put him on country playlists again.

JOE ALLEN—Warner Bros. WBS 8149
BEDROOM BALLAD (Tree, BMI)
 Joe Allen has written a lot of great numbers, and now he's going to sing one of his self-penned jewels. It's a beautiful ballad to his wife—and she's number one.

CHUCK PRICE—Playboy P 6052
LAST OF THE OUTLAWS (Tree, BMI)
 Big Chuck has an up-tempo lonesome cowboy number that'll get airplay and requests for sure. The charts will soon be holding this "outlaw" up!

JIM GLASER—MGM M 14834
WOMAN, WOMAN (Ensign, BMI)
 A song that Jim and Jimmy Payne penned that was a big pop hit a few years back with Gary Puckett and the Union Gap, gets the country treatment from Jim. Wow!

KENNY O'DELL—Capricorn CPS 0247
I CAN'T THINK WHEN YOU'RE DOIN' THAT TO ME (House of Gold, BMI)
 Writer of "Behind Closed Doors" and other great hits has a funky number that'll crawl all over you. A solid beat will provide the heat to light this up.

DAVID RODGERS—United Artists UA XW720-Y
GOT YOU ON MY MIND AGAIN (Mimosa, BMI)
 A super ballad that David brings forth in hit fashion. You'll have this on your mind again and again once you get a listen here. Strong stuff!

ROY HEAD—Shannon 838A
I'LL TAKE IT (Screen-Gems Columbia, BMI)
 A peppy number that has a bouncy beat and cute lyric. Roy is gonna take what he can get in the area of good lovin'—and he's making that fact known.

GENE VOWEL—Capitol P-4159
THE WIFE OF A SINGER N A HONKY TONK BAND (Unichappell, BMI)
 A solid beer drinking, honky tonk sound sure to attract a lot of attention. The song applauds one of the forgotten ones—the wife of a honky tonk singer.

DAWN GLASS—Chart CH 7510A
POUR A LITTLE WATER ON THE FLOWERS (Blue Echo, ASCAP)
 Dawn has a cute song that likens love to the flowers—and everybody knows that if you want flowers to grow you need to water them. Pour it on!

WEBB PIERCE—Plantation—PL-131
THE GOOD LORD GIVETH (AND UNCLE SAM TAKETH AWAY)
 (Brandywine, ASCAP)
 Webb has his first release in awhile and it's a song that'll draw attention and requests cause everyone can relate to it. Bouncy melody and lyric make this a winner.



THE COUNTRY ALBUM CHART

NOVEMBER 1, 1975

NOV. 1	OCT. 25		WKS. ON CHART
1	5	WINDSONG JOHN DENVER—RCA APL 1 1183	4
2	2	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	19
3	1	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	14
4	4	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	11
5	3	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	13
6	8	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	8
7	9	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL 1 1116	9
8	6	BEST OF DOLLY PARTON—RCA APL 1 1117	13
9	7	ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	12
10	10	HOME LORETTA LYNN—MCA 2146	10
11	14	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	7
12	11	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1062	17
13	12	ROY CLARK'S GREATEST HITS, VOL. 1—ABC Dot DODS 2030	9
14	13	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	17
15	23	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	3
16	16	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DODS 2020	29
17	19	M-M-MEL MEL TILLIS—MGM M3G 5002	7
18	27	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA MCA 2148	3
19	20	BANDY THE RODEO CLOWN MOE BANDY—GRC GA 10016	6
20	24	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DODS 2036	4
21	22	LOVIN' AND LOSIN' BILLY WALKER—RCA APL 1 1160	6
22	21	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DODS 2029	8
23	37	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	3
24	15	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	31
25	30	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Reprise BS 2870	4
26	17	I'VE NEVER LOVED ANYONE MORE LYNN ANDERSON—Columbia KC 33691	9
27	33	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL 1 1234	4
28	34	THE SEEKER/WE USED TO DOLLY PARTON—RCA APL 1 1221	3
29	38	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	3
30	35	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—Soul Country and Blues—LPN 6006	4
31	25	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	19
32	32	THIS SIDE OF THE BIG RIVER CHIP TAYLOR—Warner Brothers BS 2882	6
33	18	BURNIN' THING MAC DAVIS—Columbia PC 33551	15
34	50	THE FIRST TIME FREDDIE HART—Capitol ST 11449	2
35	40	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	4
36	28	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	25
37	42	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	3
38	43	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	4
39	36	OH HOW LOVE CHANGES DON GIBSON & SUE THOMPSON—Hickory H3G 4521	6
40	—	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	1
41	54	ROCKY DICKEY LEE—RCA APL 1 1243	2
42	26	NARVEL FELTS—ABC Dot DOSD 2025	19
43	44	CALICO—United Artists UA LA454 G	4
44	46	MEMORIES OF US GEORGE JONES—Epic KE 33547	4
45	48	LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814	3
46	31	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	23
47	39	I'M JESSI COLTER—Capitol ST 11363	34
48	29	FEELIN'S CONWAY & LORETTA—MCA 2143	18
49	—	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	1
50	57	MARGO SMITH—20th Century T 490	2
51	41	EDDIE RABBITT—Elektra CM 3	13
52	58	HERE COMES JOHNNY RUSSELL—RCA APL 1 1211	2
53	49	MISTY RAY STEVENS—Barnaby BR 6012	19
54	47	YOU'RE NOT THE WOMAN YOU USED TO BE GARY STEWART—MCA 488	12
55	62	ROCK N' ROLL MAN BILLY SWAN—Monument PZ 33805	2
56	45	BARBARA FAIRCHILD—Columbia KC 33794	5
57	—	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	1
58	53	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	25
59	52	AN EVENING WITH JOHN DENVER—RCA CPL 2 1765	34
60	55	TODAY ELVIS PRESLEY—RCA APL 1 1039	19
61	59	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	45
62	51	ANNIVERSARY SPECIAL EARL SCRUGGS REVUE—Columbia PC 33416	18
63	—	SOME DAYS ARE DIAMONDS DICK FELLER—Asylum 7E 1044	1
64	60	TANYA TUCKER—MCA 214 1	26
65	56	LIVE IN PICAYUNE JERRY CLOWER—MCA 486	16
66	64	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	66
67	66	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN—MCA 2133	36
68	61	GREATEST HITS, VOL. 1 TOMMY OVERSTREET—ABC Dot DOSD 2027	15
69	67	I WROTE A SONG ABOUT IT TOM T. HALL—Mercury SRM 1 1033	18
70	65	PHONE CALL FROM GOD JERRY JORDAN—MCA 473	27
71	63	THE BEST OF THE BEST GEORGE JONES—RCA APL 1 1113	11
72	68	CHARLIE RICH'S GREATEST HITS—RCA APL 1 0857	26
73	71	BARROOMS AND BEDROOMS DAVID WILLS—Epic KE 33353	36
74	73	JOE STAMPLEY'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2023	19
75	69	SMOKEY MOUNTAIN MEMORIES MEL STREET—GRT 8004	17



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	NOV. 1	OCT. 25	WKS. ON CHART
1 2 I'M SORRY JOHN DENVER RCA PB 10353			12
2 4 ROCKY DICKEY LEE/RCA PB 10361			12
3 6 ARE YOU SURE HANK DONE IT THIS WAY?/BOB WILLS IS STILL THE KING WAYLON JENNINGS/RCA PB 10379			9
4 5 WHAT HAPPENED TO BLUE EYES JESSI COLTER/ Capitol 4087			11
5 1 SAN ANTONIO STROLL TANYA TUCKER/MCA 40444			11
6 8 I LIKE BEER TOM T. HALL/Mercury 73704			9
7 12 ALL OVER ME CHARLIE RICH/Epic 8 50142			7
8 9 FUNNY HOW TIME SLIPS AWAY NARVEL FELTS/ ABC Dot DOA 17569			12
9 13 LOVE IS A ROSE LINDA RONSTADT/Asylum 45271			9
10 11 ANOTHER WOMAN T. G. SHEPPARD/Melodyland ME 6016			12
11 14 I SHOULD HAVE MARRIED YOU EDDIE RABBITT/ Elektra 45269			11
12 3 (TURN OUT THE LIGHTS AND) LOVE ME TONIGHT DON WILLIAMS/ABC Dot 17568			12
13 10 WHAT IN THE WORLD'S COME OVER YOU SONNY JAMES/ Columbia 3 10184			13
14 25 IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES DOWN MERLE HAGGARD/Capitol 4141			5
15 18 THE LETTER THAT JOHNNY WALKER READ ASLEEP AT THE WHEEL/Capitol 4115			10
16 19 TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/ Mega MR 1236			9
17 7 BLUES EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176			16
18 20 EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED) BILLY SWAN/Monument ZS8 8661			11
19 22 BILLY, GET ME A WOMAN JOE STAMPLEY/Epic 8 50147			8
20 23 SHE EVEN WOKE ME UP TO SAY GOODBYE RONNIE MILSAP/Warner Bros. WBS 8127			7
21 26 I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE/ Epic 8 50145			7
22 34 WE USED TO DOLLY PARTON/RCA PB 10396			6
23 28 JO AND THE COWBOY JOHNNY DUNCAN/ Columbia 3 10182			10
24 27 IF I'M LOSING YOU BILLY WALKER/RCA PB 10345			8
25 33 BLACK BEAR ROAD C. W. McCALL/MGM 14825			8
26 36 YOU RING MY BELL RAY GRIFF/Capitol 4126			9
27 32 PAPER LOVIN' MARGO SMITH/20th Century TC 2222			6
28 45 SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585			3
29 40 LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715			5
30 30 YOU'VE LOST THAT LOVIN' FEELING BARBARA FAIRCHILD/ Columbia 3 10195			9
31 31 INDIAN GIVER BILLY LARKIN/Bryan 1036			11
32 42 SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40459			6
33 43 ALL AMERICAN MAN JOHNNY PAYCHECK/Epic 8 50146			6
34 37 INDIAN LOVE CALL RAY STEVENS/Barnaby 616			8
35 39 TOWER OF STRENGTH SUE RICHARDS/ABC Dot DOA 17572			10
36 47 SINCE I MET YOU BABY FREDDY FENDER/GRT 031			4
37 15 HEART TO HEART ROY CLARK/ABC Dot DOA 17565			13
38 41 MIRROR, MIRROR BEN REECE/20th Century TC 2227			9
39 16 DON'T CRY JONI CONWAY TWITTY/MCA 40407			13
40 17 HOPE YOU'RE FEELIN' ME CHARLEY PRIDE/RCA PB 10344			14
41 54 WESTERN MAN LaCOSTA/Capitol 4139			5
42 56 WHERE LOVE BEGINS GENE WATSON/Capitol 4143			4
43 50 THE SONG WE FELL IN LOVE TO CONNIE SMITH/ Columbia 3 10210			5
44 61 EASY AS PIE CRASH CRADDOCK/ABC Dot DOA 17584			3
45 52 FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580			5
46 21 DAYDREAMS ABOUT NIGHT THINGS RONNIE MILSAP/ RCA PB 50027			10
47 29 SANCTUARY RONNIE PROPHET/RCA PB 50027			10
48 55 HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS/ ABC ABP 12121			6
49 66 LYIN' EYES EAGLES/Asylum 45279			4



50 35 I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') JEAN SHEPARD/United Artists XW701 Y	10
51 63 WHATEVER I SAY DONNA FARGO/ABC Dot DOA 17579	4
52 53 STONE CRAZY FREDDY WELLER/ABC Dot DOA 17577	7
53 60 BATTLE OF NEW ORLEANS BUCK OWENS/Capitol 4138	5
54 58 FINE TIME TO GET THE BLUES JIM ED BROWN/ RCA PB 10370	9
55 62 FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/ RCA PB 10351	4
56 59 YOU GOT A LOCK ON ME JERRY REED/RCA PB 10389	6
57 69 LUST AFFAIR MEL STREET/GRT 030	4
58 64 SHAME ON ME BOB LUMAN/Epic 8 50136	9
59 70 ROLL YOU LIKE A WHEEL MICKEY GILLEY & BARBI BENTON/ Playboy 6045	3
60 67 JASON'S FARM CAL SMITH/MCA 40467	3
61 24 THANKS BILL ANDERSON/MCA 40443	11
62 71 PIECES OF MY LIFE ELVIS PRESLEY/RCA PB 10401	3
63 68 MAKIN' LOVE RONNIE SESSIONS/MCA 40462	4
64 75 JUST IN CASE RONNIE MILSAP/RCA PB 10420	2
65 81 WARM SIDE OF YOU FREDDIE HART/Capitol 4152	3
66 73 OUR MARRIAGE WAS A FAILURE JOHNNY RUSSELL/ RCA PB 10403	5
67 79 COWBOYS AND DADDYS BOBBY BARE/RCA PB 10409	3
68 38 IT DOESN'T MATTER ANYMORE LINDA RONSTADT/ Capitol 4050	9
69 85 ME AND OLD C. B. DAVE DUDLEY/United Artists XW722 Y	2
70 76 IT'S NOT FUNNY ANYMORE STELLA PARTON/Country Soul & Blues IRDA 088	5

CHARTMAKER OF THE WEEK

71 — COUNTRY BOY
GLEN CAMPBELL
Capitol 4155



72 72 SHE'S NOT YOURS ANYMORE FERLIN HUSKY/ ABC Dot DOA 17574	8
73 51 BIG MABEL MURPHY SUE THOMPSON/Hickory 354	9
74 44 THIS IS MY YEAR FOR MEXICO CRYSTAL GAYLE/ United Artists XW680 Y	15
75 — LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	1
76 86 SHE DESERVES MY VERY BEST DAVID WILLS/Epic 8 50154	2
77 46 SAY FOREVER YOU'LL BE MINE PORTER WAGONER & DOLLY PARTON/RCA PB 10328	17
78 77 I MAY NEVER BE YOUR LOVER BOBBY G. RICE/GRT 028	10
79 82 THE DOOR'S ALWAYS OPEN LOIS JOHNSON/ 20th Century TC 2242	4
80 74 BLUE EYES AND WALTZES JIM MUNDY/ABC 12120	10
81 89 I'D RATHER BE PICKED UP HERE JERIS ROSS/ ABC Dot DOA 17574	2
82 — SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y	1
83 88 MIDDLE OF A MEMORY EDDY ARNOLD/MGM 14827	4
84 — SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592	1
85 93 PLEDGING MY LOVE BILLY THUNDERKLOUD & THE CHIEFTONES/20th Century TC 2239	2
86 87 I'VE BEEN AROUND ENOUGH TO KNOW JOEL SONNIER/ Mercury 73702	1
87 92 SUNDAY SUNRISE ANNE MURRAY/Capitol 4142	2
88 48 IF I COULD ONLY WIN YOUR LOVE EMMYLOU HARRIS/ Reprise 1332	19
89 100 GEORGIA RAIN JERRY WALLACE/MGM M14832	2
90 — EVERY ROAD LEADS BACK TO YOU LEAPY LEE/ MCA 40470	1
91 94 DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716	2
92 — THE WOMAN ON MY MIND DAVID HOUSTON/ Epic 8 50156	1
93 96 SHE BRINGS HER LOVIN' HOME TO ME MUNDO RAY/ Epic 8 50141	2
94 97 SUGAR SUGAR MIKE LUNSFORD/Starday GO 133	1
95 98 I JUST DON'T GIVE A DAMN GEORGE JONES/Epic 8 50127	2
96 — INDIAN CREEK PORTER WAGONER/RCA PB 10411	1
97 — WHEN I STOP DREAMING DEBI HAWKINS/ Warner Bros. WBS 8140	1
98 — MY BARE EARL RICHARDS/Ace of Hearts 7502	1
99 — THE BLIND MAN IN THE BLEACHERS KENNY STARP/ MCA 40474	1
100 — SOMETIMES SUNSHINE MARILYN SELLARS/Mega MR 1237	1

CMA NIGHT LOOKED LIKE BMI NIGHT.

When the Country Music Association went on TV it was a great night for BMI. Here's to the BMI people—winners, finalists and artists who made the CMA show a stunning success.

*Bill Anderson
Lynn Anderson
Asleep At The Wheel
Chet Atkins
Sherry Bryce
Larry Butler
Glen Campbell
Roy Clark
Jessi Colter
Billy Crash Craddock
Mac Davis
Donna Fargo
Freddy Fender
Mickey Gilley
Johnny Gimble
Bobby Goldsboro
Jack Greene
Freddie Hart
Waylon Jennings
George Jones
Vivian Keith
Pee Wee King
Loretta Lynn
Chips Moman
Willie Nelson
The Osborne Brothers*

*Dolly Parton
Ben Peters
The Po' Boys
The Pointer Sisters
Charley Pride
Jerry Reed
The Earl Scruggs Revue
Johnny Rodriguez
Jeannie Seely
Hank Snow
The Statler Brothers
Gary Stewart
B. J. Thomas
Mel Tillis
Merle Travis
Buck Trent
Tanya Tucker
The Twitty Birds
Conway Twitty
Porter Wagoner
Kitty Wells
Mac Wiseman
Tammy Wynette
And Minnie Pearl, who's
been in our hearts
since 1940.*



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