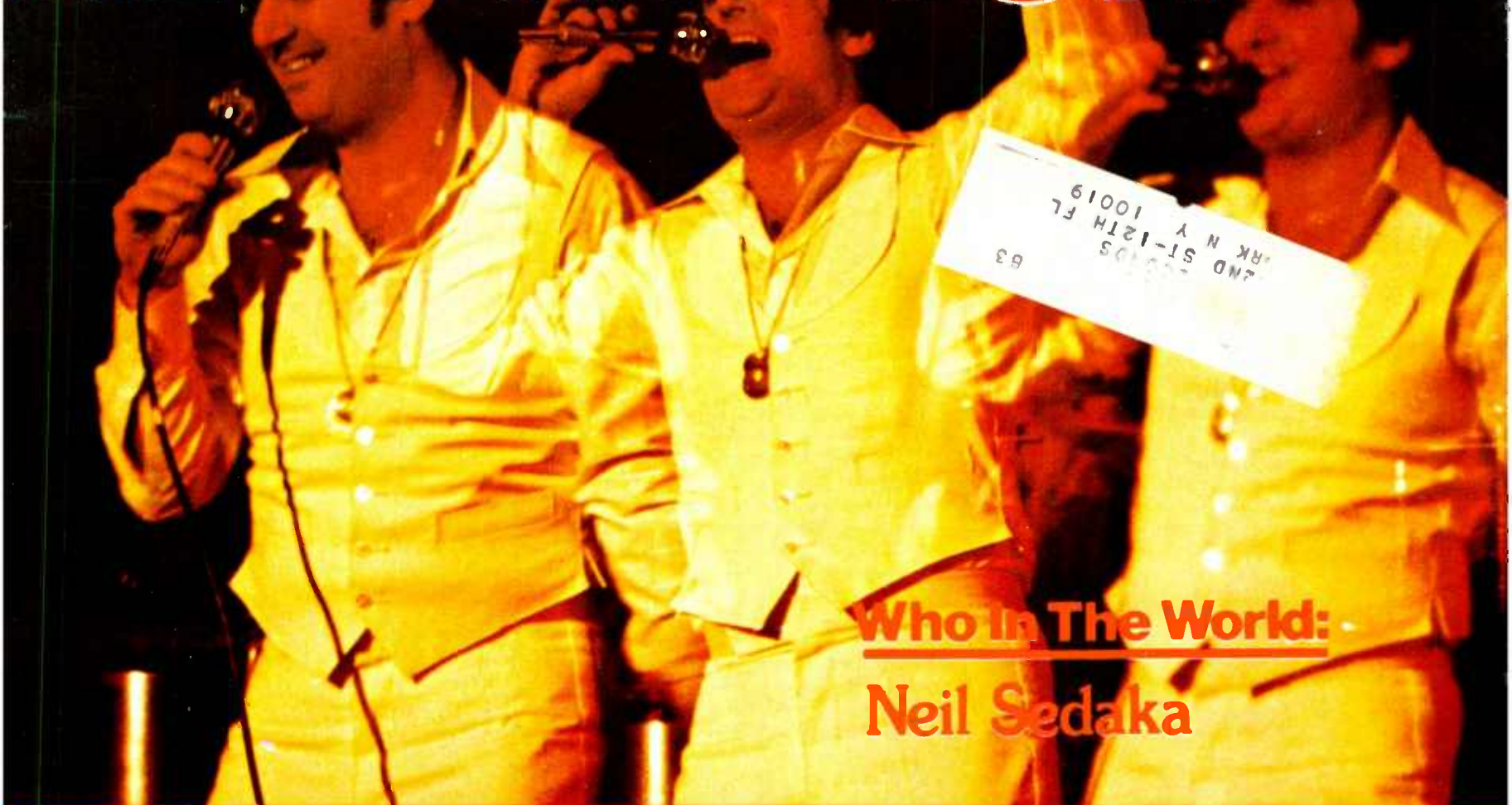


RECORD WORLD



Who In The World: Neil Sedaka

HITS OF THE WEEK

SINGLES

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

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

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

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

SLEEPERS

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

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

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

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

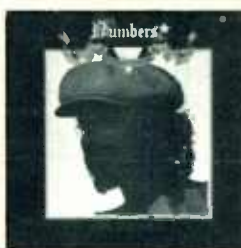
ALBUMS

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

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

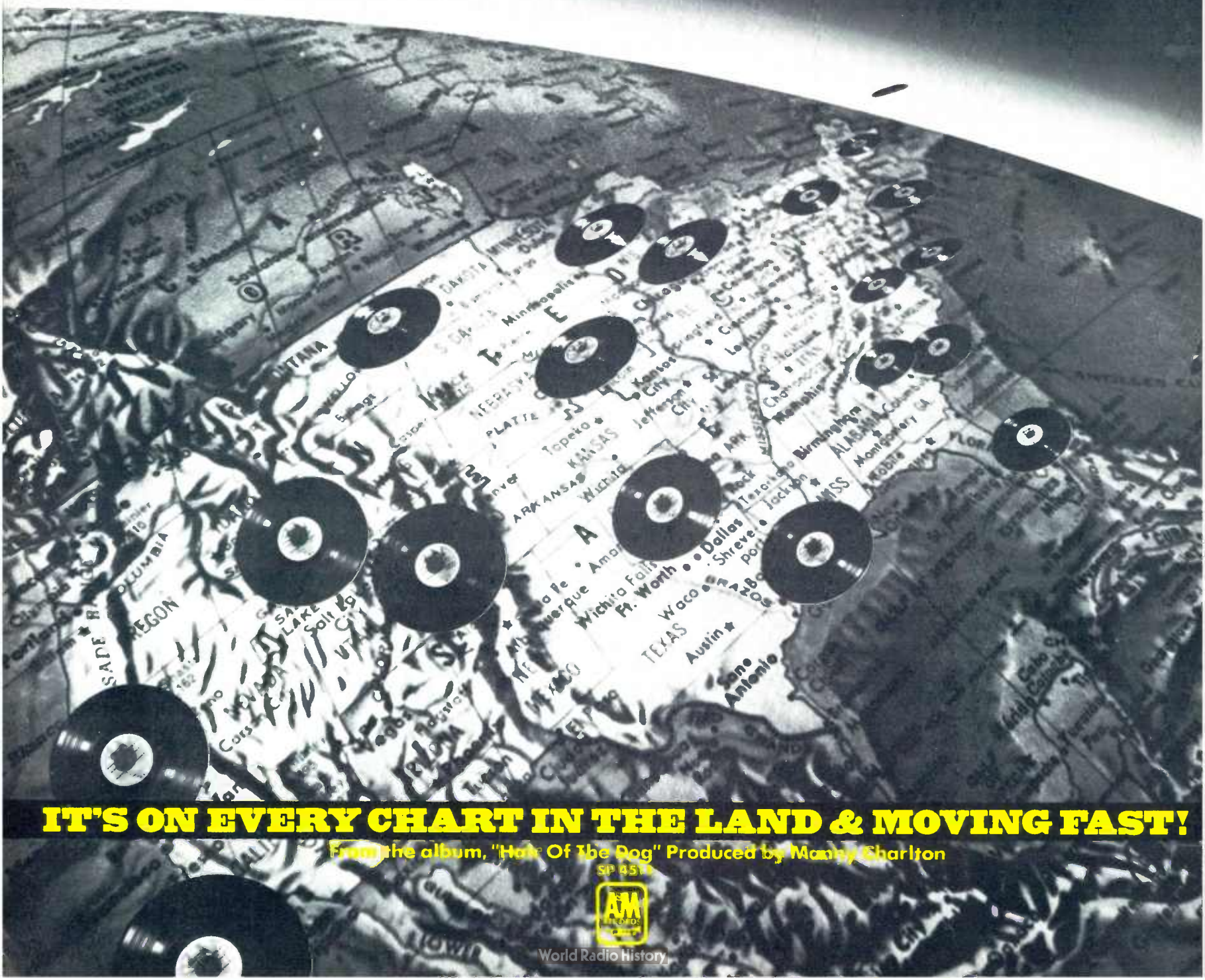
THE KINKS, "SCHOOLBOYS IN DISGRACE." A concept album whose individual tracks are as strong on their own as when played in succession. Crime and punishment are the binding themes among such standouts as "I'm In Disgrace," "No More Looking Back" and "Jack the Idiot Dunce." The usual wit and punch abound for a spanking good time. RCA LP1-5102 (6.98).

"ANGEL." Multiply heavy metal exponentially and you have the driving factor behind the newly-formed Angel. "Broken Dreams" and "Mariner" are the most defined tracks with interesting solo guitar work and lead vocals from Punky Meadows and Frank Dimino, respectively. A little Mott, a little Mountain—this is the real stuff. Casa-blanca NBLP 7021 (6.98).



NAZARETH'S HIT SINGLE "LOVE HURTS" IS HAPPENING HERE:

AM 1671



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

From the album, "Hair Of The Dog" Produced by Manny Charlton

SP 4511



World Radio History

RECORD WORLD

Maine, Michigan Enact Anti-Piracy Statutes

■ NEW YORK—Maine and Michigan became the 35th and 36th states to enact anti-piracy legislation when Governor William G. Milliken signed a bill into law that prohibits the manufacture, sale or advertising of sound recordings duplicated without authorization.

The Michigan statute, which takes effect April 1, 1976, penalizes the unauthorized duplication of sound recordings by imprisonment of up to one year and/or a fine of up to \$5,000. The advertising, sale or possession for the purpose of sale of same is punishable by a fine of up to \$100 for each offense.

In Maine, unlawful copying of sound recordings carries a penalty of \$500 to \$5,000 for each offense and the advertising and sale of unauthorized reproductions is punishable by a fine of \$50 to \$500 for each offense. The Maine law went into effect with its signing by the Governor.

Executive Shifts at UA

■ LOS ANGELES—In a technical change at United Artists Records, Al Teller, president of the domestic division of United Artists Records, now reports directly to Transamerica Corporation, while Mike Stewart continues to run the UA publishing arm and foreign subsidiaries.

Licata, Cato Exit

In a separate development, Sal Licata, vice president and general manager and Bob Cato, vice president, creative services, have exited United Artists Records.

Licata, who was president of Blue Thumb Records prior to joining United Artists in 1974, helped establish the label's indie distribution system. He will announce his future plans shortly.

Similarly, Cato is an industry veteran, having served as creative director at several labels including Columbia prior to joining United Artists. The recipient of numerous awards for design, photography and graphics, Cato will be displaying his "Small Morning Collages" series at the M. Knoedler Gallery in New York beginning December 6 and continuing through January 9, 1976. Cato's further plans will also be announced in the near future.

Ringer Favors Literary Works In Compulsory Licensing Issue

By MICHAEL SHAIN

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

At issue is the so-called Mathias amendment, authored by Maryland Republican Sen. Charles Mathias, contained in the Senate's version of copyright revision. Public broadcasters are exempted from musical copyright liability by the 1909 law under the not-for-profit section. Tentatively, they have agreed to pay royalties to copyright owners once the revision law is passed. But the public broadcasters claim that the rigors and expense of clearing every piece of music they broadcast

with the owner are too much for their limited resources to handle. They are demanding a compulsory license for all the music used, instead of negotiated agreements with each owner.

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

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

As the amendment now stands, Ringer and the Copyright Office oppose it, she told Rep. Robert Kastenmeier's subcommittee last week. The reason, she said, was that it mandated a compulsory

license for non-dramatic literary works as well as one covering music. Even though Ringer characterized the compulsory license as an "extreme last resort in copyright law," she conceded that "if Congress considers that some compulsory licensing is needed, we believe it should be confined to music."

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

"A compulsory license limited to nondramatic musical compositions might, in view of the organized structure of the industry, be made to work very well," is how she put it.

As things now stand, if the public broadcasters and copyright interests cannot come to an agreement between themselves, the Copyright Office has endorsed the compulsory licensing of music—though not other works—as a Congressional remedy. In the end, only a relatively small amount of money is involved here, about \$250 thousand annually. Ringer ended her testimony (Continued on page 24)

RW Names Lenny Beer VP, Marketing

■ NEW YORK — Record World publisher Bob Austin and editor-in-chief Sid Parnes have announced the appointment of Lenny Beer to the position of vice president, marketing.

Beer came to RW in December of 1972 as research editor in charge of revamping, expanding and supervising chart structure and methodology. During his tenure he has effected major changes in the compilation of the Album and Singles Charts, including the incorporation of direct reports from rack jobbers, one-stops, retailers and radio stations. Beer was later named director of marketing, a position he has held until this current promotion, taking on the additional responsibilities of design and coordination of the current successful series of RW trade/radio seminars and supervision



Lenny Beer

of overall marketing strategy for the publication.

A native of New York, Beer received a bachelor's degree in management science from Carnegie-Mellon University in Pittsburgh, and a master's degree in marketing from New York University. He will continue to work out of the Record World Los Angeles office.

Springboard Bows New 'Morningstar' Label

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

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

(Continued on page 24)

Bennett Bows Firm

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

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

Offices will be opening soon in New York, Los Angeles, and Washington, D.C. Peter Bennett Enterprises can be contacted at (212) CO5-8649. Associated with Bennett are TV producer Chris Bearde and public relations executive Vinnie Dee.

Fogerty Forms Ginseng

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

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

Bayley Denies GRT-Buddah Pact

■ SUNNYVALE, CAL. — In response to an article in *Record World* November 15, concerning a Buddah-GRT licensing agreement, Alan Bayley, president of GRT Corporation had the following comment:

"The original press release was an unfortunate circumstance in that it came from Buddah. The licensing agreement was not consummated and we do not at this moment have plans of consummating it. There are a number of discussions going on, but our existing licensing agreement runs for another year and a half."

Award Committee Meets



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

ABC Inks Mark/Almond

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

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

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

Elektra Re-Signs Simon

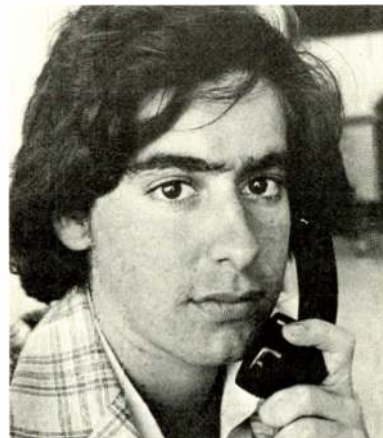
■ LOS ANGELES—David Geffen, chairman, Elektra/Asylum/None-such Records, has announced that Carly Simon has been resigned to the Elektra label. The new agreement extends the artist's relationship with Elektra/Asylum for five more years.

Carlton Exits Hansen

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

Polydor Taps Stevens

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



Rick Stevens

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

A&R Restructuring

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

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



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VOL. 31, No. 1484

Powerhouse Picks

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

O'Jays (Phila. Intl.) "I Love Music Part I."

This top 5 r&b disc explodes top 40 nationally this week with newly acquired primary airplay and a strong pop sell-through.

Hot Chocolate (Big Tree) "You Sexy Thing."

Major airplay tumbling in this week catches up with strong sales resulting from disco action and secondary airplay.



THE WHO

A single...

SQUEEZE BOX

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

MCA-00475

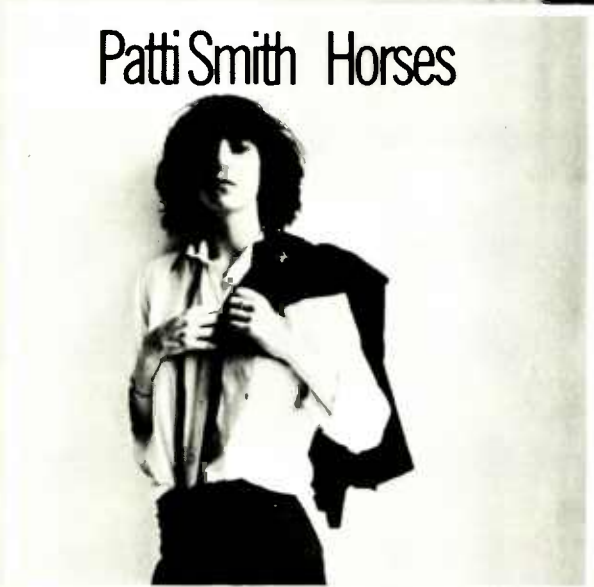
THE WHO

MCA RECORDS



World Radio History

Patti Smith Horses



AL4066

The Wild Power of Patti Smith

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

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

—John Rockwell/THE NEW YORK TIMES

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

—Noe Goldwasser/CRAWDADDY

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

—Joel Selvin/SAN FRANCISCO EXAMINER & CHRONICLE

On ARISTA RECORDS... Where CAREERS Are Launched!

Winter/Grey PR Firm Organized

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

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

A veteran entertainment industry publicist, Winter has worked on behalf of such performers as Ravi Shankar, Neil Diamond, The Who, Cher, Johnny Rivers, The Fifth Dimension, Paul Anka, Steppenwolf, Buffalo Springfield, Barry White and Jackie DeShannon and directed all publicity for the original debut of Elton John. Winter also handled national press on the lp, "Jesus Christ Superstar" and the subsequent Norman Jewison motion picture, an MCA-Robert Stigwood production.

Ms. Grey, former vice-president of Levinson Associates

Kenton Joins Island

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



Gary Kenton

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



Linda Grey

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

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

Chicago Goes Gold

■ NEW YORK—Columbia recording artists Chicago's latest album, "Chicago's Greatest Hits," has been certified gold by the RIAA.

McCalla's Back



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

Nazareth Single Spreads from South

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

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

Similarly, "Love Hurts" did remarkably well on KILT, where it

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

Proffer Forms Pasha

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



Spencer Proffer

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

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

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

Airplay is cosmic.

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

Earth, Wind & Fire's new hit, "Sing A Song," from the specially priced two-record set "Gratitude," on Columbia Records.

PG 33694 Also available on tape.

EARTH, WIND & FIRE
Gratitude

Including:
Sing A Song/Celebrate/Devotion
Sun Goddess/Shining Star

Produced by Maurice White and Charles Stepney.



PEOPLE'S CHOICE—TSOP ZS8 4773 (Col)
NURSERY RHYMES (PT. 1) (prod. by K. Gamble & L. Huff) (Mighty Three, BMI)

As the title of the song suggests, a series of nursery rhymes gruffly chanted over a persistent disco beat. Tune from the "Boogie Down" lp should generate many requests.

TAVARES—Capitol P 4184
FREE RIDE (prod. by Dennis Lambert & Brian Potter) (Silver Steed, BMI)

Tavares take the Edgar Winter Group hit of several years back and revive it with a pulsing backbeat and an urgent vocal that should send it chartward again.

JIMMY BUFFETT—ABC 12143
HAVANA DAYDREAMIN' (prod. by Don Gant) (ABC/Dunhill, BMI)

This title track from Jimmy's forthcoming album is colored with a lilting south of the border sound that could be a north of the border success.

BRIAN GARI—Vanguard VSD 35189
THE ASHVILLE UNION RESCUE MISSION (prod. by B. Gari & D. Casale) (Foxborough Jr./Intersong U.S.A., ASCAP)

A song that could be another "Winchester Cathedral" from the talented singer/songwriter. A Gilbert O'Sullivan lilt adds a refreshing quality.

PETER FRAMPTON—A&M 1763
(I'LL GIVE YOU) MONEY (prod. by Peter Frampton) (Almo/Fram-Dee, ASCAP)

A perfect synthesis of hard rock chording and bittersweet vocals with Peter's innate sense of harmony and timing leaving a warm afterglow.

COTTON, LLOYD & CHRISTIAN—
 20th Century TC 2253
I CAN SING, I CAN DANCE (prod. by M. Curb & M. Lloyd) (Michael, ASCAP)

This Australian trio makes a convincing pop statement with a distinct bubblegum sound and a sweet, lively arrangement framing their three part harmonies.

CHUCK JACKSON—All Platinum AP 2360
I'M NEEDING YOU, WANTING YOU (prod. by A. Goodman, W. Morris & H. Ray) (Gambel, BMI)

The man from Palisades Park stands to have an r&b monster with this ballad. A sensual vocal and a plea to turn down the lights and close the door says it all.

JEFFERSON LEE—Arista AS 0163
MAYBE I SHOULD MARRY JAMIE (prod. by Sandy Linzer) (Featherbed/Unichappell, BMI)

This Sandy Linzer-Ralph Kotkov ballad is a lush, swirling production which easily conveys the emotive story so capably delivered by the new artist.

COMMANDER CODY AND HIS LOST PLANET AIRMEN—Warner Bros. 8164
ROLL YOUR OWN (prod. by Hoyt Axton) (Maple, ASCAP)

This Mel McDaniel song puts the good Commander back on familiar turf with a shuffling rockabilly sound. A strong up-tempo tempter. Give it a listen.

DAVID ESSEX—Columbia 3 10256
HOLD ME CLOSE (prod. by Jeff Wayne) (April/Rock On, ASCAP)

Essex has cracked the English market wide open and stands to make an impact here with this former U.K. #1. A lavish production holds it all together.

JACKIE MOORE—Kayvette 5124 (TK)
PUTTIN' IT DOWN TO YOU (prod. by Brad Shapiro) (Colgems, ASCAP)

This Gold-Denne tune from the TK stable spotlights Jackie in a rich, romantic setting and the songstress delivers the ballad with a glowing vivaciousness.

BAND OF ANGELS—Midland Intl. JH 10452 (RCA)
WILL YOU STILL LOVE ME TOMORROW (prod. by Neil Merryweather) (Screen Gems, ASCAP)

This trio revives the sound of the girl groups of the '60s with this Goffin-King song. Neil Merryweather contributes a pumping electric beat.

NIGEL OLSSON—Rocket PIG 40491 (MCA)
A GIRL LIKE YOU (prod. by Robert Appere) (Coral Rock, ASCAP)

The Young Rascals' 1967 hit is given a full big band treatment by Elton's drummer and should bring back lots of memories (not to mention airplay).

TAJ MAHAL—Columbia 3 10260
WHY? . . . AND WE REPEAT WHY? . . . AND WE REPEAT! (PT. 1) (prod. by Taj Mahal) (Blackwood/Big Toots, BMI)

A spright instrumental featuring some fancy finger picking on the guitar and a grass roots sound that should significantly help to widen Taj's audience.

YVONNE ELLIMAN—RSO 517 (Atlantic)
WALK RIGHT IN (prod. by Steve Cropper) (Peer, BMI)

The Rooftop Singers endeared this song all the way to #1 in 1963 and Yvonne has a good shot at repeating their success. A good, fun version.

JUGGY JONES—Jupiter JUP 902
INSIDE AMERICA—PT. 1 (prod. by Juggy Murray) (Mastership, BMI)

A disco-flavored instrumental that builds its momentum on a series of repeated brass and string themes while a percussive bottom carries it along.

LABELLE—Epic 8 50168
FAR AS WE FELT LIKE GOING (prod. by Allen Toussaint) (Stone Diamond/Tanny Boy, BMI; Kenny Nolan, ASCAP)

A track from their "Phoenix" lp with Patti, Sarah and Nona working their usual vocal magic while the production keeps things moving at a high energy level.

PENNY McLEAN—Atco 7038 (Atlantic)
LADY BUMP (prod. by Michael Kunze) (Meridian-Siegel/Butterfly, BMI)

One of the singers from Germany's Silver Convention makes a solo debut with—you guessed it—a thumping, bumping song geared to the discos. A smash!

C.W. McCALL—MGM M 14839
CONVOY (prod. by Don Sears & Chip Davis) (American Gramophone, SESAC)

A slight change of pace for C.W. without sacrificing his gutty appeal. A story about Big Ben and Rubber Duck which deserves a close listen.

THE BAND OF THE BLACK WATCH—
 Private Stock 055
SCOTCH ON THE ROCKS (prod. by Barry Kingston) (Peer International, BMI)

This 110 piece marching band plays an instrumental bagpipe theme that should be popping up all over the airwaves. Churchbells add a seasonal ring.

DANNY KIRWAN—DJM 1004-AS
RAM JAM CITY (prod. by Martin Rushent) (Warner Bros., ASCAP)

Peter Green's replacement as lead guitarist in Fleetwood Mac makes his solo bow with an infectious, Mid-East influenced pop song. A great production!

THE LETTERMEN—Capitol 4161
LOVE ME LIKE A STRANGER (prod. by David D. Cavanaugh & Lettermen) (Fermata International, ASCAP)

The harmony sound of the Lettermen has been responsible for many hits over the last decade, and this Spanish-flavored ballad should be no exception.

OLYMPIC RUNNERS—London 5N 227
DUMP THE BUMP (prod. by Mike Vernon) (Burlington/Ackee/Uncle Doris, ASCAP)

English studio musician group lead by Pete Wingfield and guitarist Joe Jammer is a tight soulful unit that has honed their disco chops to perfection.

BILL APTER—POLY-T 7968
HEY PATTY (prod. by L. Tashman) (Randy Music)

A story about the abduction of a girl named Patty a la Dickie Goodman is particularly well done and humorous enough to catch on in a big way.

When Richard Pryor's album **THAT NIGGER'S CRAZY** was first released, it made a lot of people nervous. The title on the jacket, as well as the subject matter and language of the record itself, produced a certain jumpiness among distributors, retailers, radio and the press.

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

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

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

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

Now, Reprise Records is pleased to re-release **THAT NIGGER'S CRAZY**, an album of proven popularity and great comic energy, one which has been sadly unavailable for the past several months. We urge the record-selling public of America to relax and enjoy it.



**RICHARD PRYOR
THAT NIGGER'S CRAZY**

ON REPRISE RECORDS AND TAPES. (MS 2241)

BLAST FROM YOUR PAST

RINGO STARR—Apple SW 3422 (6.98)

Ringo's solo work has consistently been the happy-go-luckiest of all the former Beatles. (Isn't it good to know some people just have fun making rock and roll music?) A greatest hits package highlights Ringo at his most playful moments—"You're Sixteen," "No, No Songs," "Back Off Boogaloo" and seven more.

BLAST FROM YOUR PAST
RINGO STARR



SWANS AGAINST THE SUN

MICHAEL MURPHEY—Epic PE 33851 (6.98)

"Dancing In the Meadow" is an intense traditionally styled composition that, together with "Wild West Show," are symbolic of new directions. "Buffalo Gun" is another "Wildfire" and "Renegade" will fit any FM set. Still more variety with Hank Williams' "Mansion On the Hill," straight country with John Denver sharing the leads and harmony.



THE BEST OF CARLY SIMON



THE BEST OF CARLY SIMON

Elektra 7E-1048 (6.98)

Carly Simon has the ability to express universal sentiments in a whimsical but meaningful fashion, i.e. "You're So Vain," "Legend In Your Own Time." Her melodies, however, are just as catchy as her lyrical hooks. In all, a gifted performer whose best is always a pleasure. Anticipation is calling this "Volume I."

WAKE UP EVERYBODY

HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. PZ 33808 (Col) (6.98)

HM&TBN know the score when it comes to hits—"Wake Up Everybody" being the perfect testimony thereof. Sharon Paige, who made her mark with the group on "Hope That We Can Be Together Soon," leads on "You Know How to Make Me Feel So Good" and "I'm Searching For A Love." Title track's also for the discs.



CRISIS? WHAT CRISIS?

SUPERTRAMP—A&M SP-4560 (6.98)

An album that deserves attention on the basis of title and cover alone, yet the "Crime of the Century" boys have the musical chops to back it up. The originality of their basically raunchy sound is largely in John Anthony Helliwell's wind instruments. Provocative are "Sister Moonshine" and "A Soapbox Opera."



THE FOUR SEASONS STORY

Private Stock PS 7000 (7.98)

There isn't a whole lot to say once you start reading the songtitles: "Sherry," "Big Girls Don't Cry," "Let's Hang On," "Ragdoll." 28 tracks in all and each sounds as much like a hit as the day it was released. An elaborate package under the musical supervision of Bob Crewe (of course), it'll make a great holiday gift item.

THE SALSOUL ORCHESTRA

Salsoul SZ5 5501 (6.98)

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



SILENT DANCING

CITY LIGHTS—Sire SASD-7512 (ABC) (6.98)

A New York quartet that's been honing a California-like harmonic sound at showcase rooms such as CBGB. The instrumental title track is the most electrified here, with "Sisters of the Dawn" and "Greenland" characteristic of the Lights' gentler moods, "Make Believe World" and "What A Thrill" reminiscent of Randy Burns.

SWEET HANDS

DAVID LIEBMAN—Horizon SP-702 (A&M) (6.98)

Liebman has gained some notoriety here via European recordings that have made their way Stateside and his own releases. Horizon will bring him more to the foreground, though, his reeds under the production auspices of Ed Michel and a strong marketing organization behind a durable final product.



TIME HONOURED GHOSTS

BARCLAY JAMES HARVEST—Polydor PD 6517 (6.98)

With its second outing for Polydor, Barclay steps forward with a virile Moody Blues-style production ("In My Life") full of multiple vocal overlays and synthesized choral effects. Important, however, is that the simplicity the Moodys are capable of is evidenced as well ("Sweet Jesus"), making for a well-balanced collection.

MARCHING IN THE STREET

HARVEY MASON—Arista AL 4054 (6.98)

One of the most sought-after studio drummers in the country, Mason fronts a band of his own that is composed of musicians of stature equal to his own. Guests such as Herbie Hancock, Hubert Laws and Blue Mitchell lend their services, but Mason is clearly dominant on "Hop Scotch," "Modaji" and "Fair Thee Well."



KICKIN'

MIGHTY CLOUDS OF JOY—ABC ABCD 899 (6.98)

If a baker's dozen can be applied to soul, this quintet's got enough for twice its number. The Billy Preston tune "You Are So Beautiful" gets a reading that would do Joe Cocker proud. "Standing On the Real Side," "Mighty High" and "I Got the Music In Me" give the group a variety of identities that all spell J-O-Y!

KITSCH

RANDY PIE—Polydor PD 6518 (6.98)

Already established as a major group in Europe, Randy Pie's second recording to be released here will help develop a reputation on these shores, too. "Iron Otto" has an infectious rhythmic foundation filled out by effective lead and back-up vocals. And the first three cuts on side two are great for dancing.



THE CHIEFTAINS 5

Island ILPS 9334 (6.98)

The first four Chieftains albums have been collectors' delights for years. Devoted fans of traditional Irish music who went to great lengths to obtain hard-to-come-by imports will be pleased with this release here, full of the dancing rhythms, tin whistles, pipes, fiddles, etc. that are the Chieftains' stock in trade.

VENUSIAN SUMMER

LENNY WHITE—*Nemperor NE 435 (Atlantic) (6.98)*
Drummer from Return to Forever leads a variety of ensembles through alternately funky ("Away Go Troubles Down the Drain," "Chicken-Fried Steak"), impressionistic ("The Venusian Summer Suite") and Mahavishnu-like jazz-rock ("Mating Drive") modes. It all gains fluidity with "Prince of the Sea."



MASQUE

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



INSIDE

KENNY RANKIN—*Little David LD 1009 (Atlantic) (6.98)*

One of the foremost soft-rock interpreters, Rankin inspires the desire for big pillows, a glass of red wine and some late night loving. "Creepin'" "She's A Lady," "A Sunday Kind of Love," "You"—Rankin takes a lyric and wraps it around and through his heart.



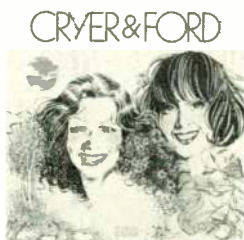
ROOTS OF BRITISH ROCK

Various Artists—*Sire SASH 3711-2 (ABC) (7.98)*
An incredible package conceived of and produced by Sire president Seymour Stein with extensive liner notes by Who Put the Bomp editor Greg Shaw. Featuring assorted tracks by the likes of Lonnie Donegan, the Tornados, Adam Faith, Kenny Ball and Johnny Kidds & the Pirates, among many others, this is for real connoisseurs.



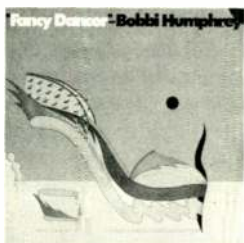
CRYER & FORD

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



FANCY DANCER

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



BRASS FEVER

VARIOUS ARTISTS—*Impulse ASD-9308 (ABC) (6.98)*
The Supersax concept gives way to an even more contemporary sound executed by such artists as Kai Winding, George Bohanon, Garnett Brown and others. Material ranges from Labelle's "Lady Marmalade" to a Bach-based improvisation, "Bach Bone." "Djingi" is arranged ala Bill Watrous/David Matthews.



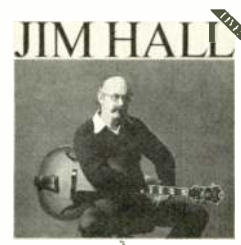
BLUE JUG

Capricorn CP 0158 (WB) (6.98)
A debut effort for a group from the Allmans' home territory. Characterized by easy-going melodies ("It's A Fact" and "Sugar Man" have a healthy rocking drive) and high-pitched lead and harmony vocals ("When the Moon Rises"), Blue Jug also has a good dose of The Band, making for some interesting possibilities.



DAVID MATTHEWS BIG BAND RECORDED LIVE AT THE FIVE SPOT

Muse MR 5073 (6.98)
Pianist Matthews brings a classical background as well as experience having arranged and conducted for James Brown to this New York sessionmen's aggregation. Three original compositions are backed by Miles Davis' "Nardis," Jeff Beck's "Penny Arcade" and others.



JIM HALL LIVE!

Horizon SP-705 (A&M) (6.98)
Hall is a veteran mainstream jazz guitarist joined by Don Thompson on acoustic bass and Terry Clarke on drums as part of the debut Horizon release. "I Hear A Rhapsody," "Angel Eyes" and Charlie Parker's "Scrapple From the Apple" give a well-rounded view of Hall's subtle interpretive and technical skills.



THE COMPLETE FATS WALLER, VOL. I

Bluebird AXM 2-5511 (RCA) (7.98)
The Bluebird series highlights early jazz masters in chronologically arranged annotated sets. This particular two-record collection focuses on sessions Waller recorded with various groups between 1934 and '35, his post-ragtime/pre-big band sound in full swing. "Honeysuckle Rose," "I Believe In Miracles," etc.



INSIDE THE TRIANGLE

THEE IMAGE—*Manticore MA6-50651 (Motown) (6.98)*
A self-contained trio whose second effort for the label focuses on instrumental arrangements (the voices as much an additional instrumental line as a vehicle for the lyrics). A hard-rocking threesome at its best on "Fly Away" and "Nobody Wins Till the Game is Over." A triple threat in no uncertain terms.



EON

Scepter SPS 5122 (6.98)
The opening "Love" has a marked Spooky Tooth sound which sets up the rest of the album for a smooth, silky r&b set. "You Put the Sunshine of Your Life in My Soul," "Children of the Night," "The Star That Never Got To Shine" and "Sing A Happy Song" make good dancing music or late-night mood listening.



RSVP

ZULEMA—*RCA APL1-1152 (6.98)*
An under-recognized artist of technical ability and heartfelt enthusiasm, Zulema frequently reaches the vocal capacity of Nina Simone ("What Kind of Person Are You?"), touching a writer's base with traditional blues ("I've Got News For You"). Carl Maults-By production evokes an affirmative response throughout.

By BEN EDMONDS



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

(Continued on page 44)

UA, Jet Set Long-Term Pact

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

UA has released every Electric Light Orchestra album since the

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

Roy Wood is represented on UA with three albums, "Wizard," "Boulders" and "Eddy and the Falcons," with a new album, "Mustard," due in January 1976.



Shown from left are David Arden of Jet Records; Bev Bevan of ELO; Jeff Lynne of ELO; and Al Teller, president, United Artists Records.

Atl. Promotes Wakschal

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



Fran Wakschal

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

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

Entertainment Co. Taps Gary Klein

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

Background

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



From left: Lefrak, Koppelman, Klein.



Round out another record-breaking year for your company by joining with Record World as we present our annual end-of-the-year awards issue.

AWARDS • ANALYSES • ACHIEVEMENTS • NEWS

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RCA Pacts with Visconti's Good Earth



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

Lifesong Taps Russo

■ NEW YORK — Bob Russo has been appointed east coast director, sales and promotion for Lifesong Records, it was announced by Barry Gross and Marty Kupps, vice presidents, sales and promotion respectively. Russo, who most recently headed Blendingwell Music for Lifesong founders Terry Cashman and Tommy West, will be responsible for promotion and sales activities on the east coast, as well as certain marketing duties.

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

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

Cooper Tahoe Dates

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

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

Atlantic Releases Even Dozen

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

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

Renaissance to Play For Martell Benefit

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

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

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

Janus Taps Mekelburg

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

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



Reina Mekelburg

Michal Urbaniak's Fusion.

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

Sales Meetings

November's release was introduced at general sales meetings held during the first week of the month in Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York and Phila-

delphia, presided over by Atlantic's team of east coast, south, mid-west and west coast regional marketing directors. The new albums were presented to all personnel attending each meeting.

Further titles in the release are: "Beginnings," Steve Howe; "Live," Stephen Stills; "Rhyme and Reason," Herb Geller; "Bobby Short Celebrates Rodgers & Hart;" "The Beat Goes On," Sonny & Cher (inaugurating the Atco "11000" series of budget-priced recordings); "The Best of Lobo;" "Inside," Kenny Rankin; "Venusian Summer," Lenny White; and "Teaser," Tommy Bolin.

ABBA Feted



Atlantic Recording artists ABBA were honorees at a luncheon at La Saint Germain in Los Angeles. The Swedish group was in the U.S. to do several television shows including Merv Griffin, Dick Clark's American Bandstand and NBC Saturday Night Live. Pictured from left are Bjorn Anderson and Anna Falckskog of ABBA; Lenny Bear, Record World vice president; Frieda Lyngstad and Benny Anderson of ABBA; and Bob Greenberg, Atlantic's west coast general manager.

RINGO STARR

'BLAST FROM YOUR PAST

***A Blast Of Hits
From Here, There
and Everywhere!***

*You're Sixteen
No No Song
It Don't Come Easy
Photograph
Back Off Boogaloo
Only You (And You Alone)
Beaucoups Of Blues
Oh My My
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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bob Reno: Building for the Future at Midland

By HOWARD NEWMAN

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



Bob Reno

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

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

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

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

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

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

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

RW: What were the reasons behind that?

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

RW: There was no Midland before you?

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

RW: What was that?

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

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

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

RW: Do you have other people consulting on this?

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

Frankie Crocker gives me some indication of what the public is listening to, because you'll hear the Main Ingredient, you'll hear Barbra Streisand, you'll hear Frank Sinatra, The Bee Gees. I don't know Frankie Crocker—I never even met the man. But when Frankie doesn't like one of my records, I get worried.

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

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

Reno: Fantastic. He picked "Fly, Robin, Fly" out of the album, I didn't.

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

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

RW: Hadn't "Fly, Robin, Fly" been played in the discos through the summer?

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

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

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

(Continued on page 34)

KADI / KAMC / KBPI / KBTM / KCAL / KCPX / KDKB / KFIG
 KFMF / KFMH / KFML / KFMY / KFMZ / KPWD / KFYE / KILO
 KIOA / KISS / KISW / KJCK / KKFM / KLAZ / KLBJ / KLOL
 KLWN / KLWW / KMET / KMKF / KMOD / KMYR / KNAC / KNMS
 KNOX / KOFM / KOME / KPFT / KQIC / KQKQ / KREM / KRNA / KRST
 KSAN / KSFM / KSHE / KSJO / KSML / KTCL / KTIM / KTYD
 KUNM / KWFM / KWKI / KXFM / KYYS / KZAM / KZAP / KZDZ
 KZEL / KZEW / WAAF / WAAT / WABX / WAER / WAHR / WAIV
 WAMX / WAYE / WAZY / WBBM / WBCN / WBEU / WBLM / WBRU
 WBUF / WCAS / WCFR / WCMF / WCOL / WCUE / WFMF / WFSO
 WGOE / WGRG / WGRQ / WGVV / WHCN / WHFS / WINZ / WIOT
 WIVA / WIXX / WJKL / WKDA / WKLS / WKQQ / WKTK / WLEC
 WLIP / WLIR / WMDI / WMHE / WMIR / WMMR / WMMS / WMOT
 WMRO / WMYK / WNEW / WNIB / WNOR / WNTN / WOUR / WPLR
 WQBK / WQFM / WQSR / WRAS / WRCV / WREK / WRHY / WRNW
 WSAN / WSAY / WSGH / WSLQ / WTAO / WVUD / WVVX / WWCK
 WWWW / WXFM / WXRT / WXXY / WYDD / WYSP / WZZQ / W102

The radio stations listed in the top half of this ad are just a few of the reasons the album in the bottom half of this ad is doing so well.



Mercury SRM-1-1053
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Col Fetes Return To Forever



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

WEA Promotes Majeski

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

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

Singing Drummer



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

WEA Taps Weiss

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

MIT Grad

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

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

Goody Testimonial Aids Fund Drive

■ NEW YORK — A Testimonial Dinner for Sam Goody will be held Saturday evening, November 29, at the Americana Hotel.

Over 800 people will be in attendance to culminate a successful fund raising drive for the establishment of a Sam Goody Cultural and Recreation Center in Israel.

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

More Tull Gold

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

CONCERT REVIEW

Charlie Daniels Band: Cure for Ravaged Souls

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

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

Place Left To Go."

Following "Long Haired Country Boy" ("I ain't askin' nobody for nothin'/if I can't get it on my own"), the band spotlighted several songs from the "Nightrider" album, notably "Franklin Limestone," "Birmingham Blues" and "Everything Is Kinda All Right." The latter song (and ignorance is not bliss if you haven't had the pleasure of hearing Charlie half grumble/half sing "Last night's cigarettes are still smokin' in my mind"—who says there's no poets in the South?) is one of the CDB's rare ones offering some form of comfort in the midst of despair. Generally, the band celebrates in its songs the joys of individualism and whiskey, plus the unrelenting frustration of knowing you're born to lose. They sometimes offer sound advice, but their message is that you have to pull yourself up by your own bootstraps—in other words, "Physician, heal thyself." Well, if music be the cure for ravaged souls, then this reporter can perform no higher public service than to recommend the Charlie Daniels Band as the best bunch of doctors around.

Jerry Jeff Walker and the Lost Gonzo Band (MCA) opened the show in rollicking fashion. The Lost Gonzos began without Jerry Jeff and displayed a great deal of technical brilliance but also a certain aloofness that dulled the impact of their music. Still, "Money" had a pleasant, haunting melody augmented by some effective sax lines floating in and out of the song; "Desperadoes" was perhaps their best number of the night, even though the band at this point tended to mimic

the Eagles too much, right down Gonzo's music, before Jerry Jeff to a perfect Bernie Leadon guitar solo.

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

UA Taps Sain



Shown welcoming Nancy Sain to United Artists' promotion department, where she has just been appointed National secondary and disco promotion manager, are Ray Anderson (left), UA vice president, promotion, and Billy Bass, UA director of album promotion. Ms. Sain was most recently assistant national promotion director for Casablanca. She had previously been in independent promotion and had worked with Jimmy Miller Productions. A native of Los Angeles, she will be headquartered in UA's Los Angeles offices.

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Photo: Terry O'Neill

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

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RADIO WORLD

COUNTRY RADIO

By CHARLIE DOUGLAS

■ KBUL in Wichita has found a male half of a morning team in the person of **Gary Nightower**, formerly at KFDI. He joins **Jody Canter** in that time slot. The station has risen rapidly in popularity within its short life span and another innovation for the market is in the making . . . **Doug Dillon**, formerly of KERE (Denver), now occupying the PD's chair at KIXX (Provo, Utah). Dillon is a competent practitioner of the art and should do well in a situation where he has control, as at present. More about the station later.

Jim Powell has exited WSLR (Akron) and is weekending at WNYN (Canton, Ohio) . . . Not too far away WONE (Dayton, Ohio) is showing some super-good numbers and looking better than ever . . . **Buddy Ray** of WWVA (Wheeling) will be off on another remote—this time from Knoxville, Tenn. Buddy has been averaging a couple of them a month. Also **Bob Barwick** is now the MD at WWVA.

John Reed is happy about the signal and the change as he PDs the month or so old country KAYQ (Kansas City, Mo.). Country Q is off and running they tell us . . . **Moon Taylor** now a regular at KNEW (Oakland, Cal.) . . . **Ray Otis** walks away from WHN (New York) and the station adds **Jessie**, a female-type to fill the evening time slot . . . More and more women are taking to the airways in country. There are several holding good slots in major markets. They've always been around in abundance in the small markets, and it's interesting to see how well they are doing in the numbers game in the majors . . . **Joe Laughlin**, MD at KOOO (Omaha) now doing the all night thing . . . **Dave Donohue** is still looking for a couple of pros and a dramatic newsman at KHAK (Cedar Rapids) . . . One of the better medium market PD types is stymied and would like to make an upward move. If you're quietly looking, so is he. I have details . . . Please forward all country radio information to Charlie Douglas, P.O. Box K, Pica-yune, Miss. 39466.

Back Street Action



Climaxing an active week of interviews in New York City with national and local press, guitarist **Paul Kossoff** and lead singer **Terry Wilson-Slesser** of Atlantic/Atco recording group **Back Street Crawler**, whose debut album "The Band Played On" was released last month, were the guests on "Nightbird & Co." The half-hour show, hosted by WNEW-FM's **Alison Steele**, was taped at Narwood Productions for syndication to over 1,200 radio stations in the U.S. and abroad. Following the taping, Kossoff and Slesser appeared on WNEW-FM air personality **Scott Muni's** Friday afternoon "British Hour." Earlier, Kossoff and Slesser were the subjects of an hour interview and music special on WLIR-FM, hosted by **Dennis MacNamara**; a 3-hour special on WRNW-FM hosted by **Jane Hamburger** and music director **John Vidaver**; and a phone interview with WBAB music director **Bernie Bernard**. Shown at the Narwood offices are, from left: Atlantic publicist **Petrina Wells**, **Paul Kossoff**, **Alison Steele**, **Terry Wilson-Slesser**, and Atlantic promotion rep **Steve Leeds**.

AM ACTION

(Compiled by the Record World research department)

■ **Barry Manilow** (Arista). Filling in most of the gaps this week with a ton of new airplay and some phenomenal jumps: 20-6 WFIL, 11-7 WHBQ, 23-19 KLIF, 19-16 KXOK, 16-9 WIBG, 30-25 WPGC, HB-27 WRKO, 28-23 WCFL, 34-20 WCOL (#6 phones) and 29-23 WMAK. Added to WQXI, 13Q, CKLW, KJR (daytime), KTLK (38), WIXY and KILT, plus many more.

The O'Jays (Phila. Intl.). One of the prime movers in the current group of r&b crossover smashes, leading the way with WABC, WHBQ, Y100, KJR, KSTP, WIXY, WAYS and KLIV and moving nicely on all other pop radio charts: HB-26 KHJ, 40-31 WCOL, HB-24 KFRC, extra-29 WPGC, 15-13 CKLW, 19-15 WFIL, 10-4 WIBG and currently top 5 r&b in the nation. (One of this week's Powerhouse Picks.)



The O'Jays

David Ruffin (Motown). Exploded r&b this week at least 12 major black tracking stations adding the record, and continues to grow steadily and strongly in a pop vein as well. Newly added to WIXY and jumps 23-18 KHJ, 27-24 WRKO, 21-19 WHBQ, 11-10 CKLW and also on KJR.

Ohio Players (Mercury). The route for this record is no rollercoaster — it's straight up all the way. No peaks in sight! Extraordinary leaps like 21-9 Y100, 12-5 CKLW, HB-12 WHBQ, 26-15 WCOL, 39-26 WIXY, 34-27 KILT and a myriad of new heavyweights including the likes of KHJ, WQXI, WRKO, WCFL, KXOK, WMAK and WIBG make this one of the hottest records on the street.



C.W. McCall

Hot Chocolate (Big Tree). Establishing itself as a pop as well as an r&b winner, garnering several major top 40 heavies this week. Strong sales in front of airplay on this one. New are WQXI, WRKO, CKLW and KFRC. Some good moves include 15-6 WPGC, 35-27 WCOL, 22-19 WCFL, 5-3 WHBQ, 21-17 WIBG, 34-31 WIXY. (One of this

week's Powerhouse Picks.)

Bay City Rollers (Arista). Nearly completing the scoreboard with the dessert topping of WLC and WABC. That leaves only a few significant stations not on the record. Here's a rundown of the numbers: 11-6 WRKO, 15-8 KHJ, 23-18 KJR, 18-10 Y100, 19-13 KTLK, 24-14 KDWB, 7-4 KXOK, 33-25 WIXY, HB-22 KLIF, HB-23 WFIL, #2 WCOL, 27-24 WCFL, 15-13 WHBQ, 25-22 KFRC, 22-16 WMAK, 29-21 WPGC, 19-14 WQXI, 27-25 CKLW, 13-12 WSAI and 39-38 KILT. Also added WIBG (23) and WNOE.

Diana Ross (Motown). Continues to gain strength and momentum in both categories with solid jumps and new airplay conquests. Added to WFIL, WCFL and WCOL. Moves 27-21 KHJ, 18-11 WRKO, HB-23 KFRC, HB-20 CKLW, 18-12 WIBG, 27-21 WIXY, HB-34 KILT and HB KILF.

CROSSOVER

C. W. McCall (MGM) "Convoy." Novelty smash of the month! Breaking pop and country simultaneously, this record instantly has the effect of tying up the switchboards at radio stations playing it. Added

(Continued on page 53)



THE DISCO RECORD COMPANY
INVITES YOU TO

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The album: SZS 5501
The 8-track: S8Z 5501



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DISCO FILE TOP 20

1. **I LOVE MUSIC**
O'JAYS—Philadelphia Intl.
2. **BABY FACE**
WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer (disco version)
3. **SUNNY**
YAMBU—Montuno
4. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis (lp cut)
5. **EVERY BEAT OF MY HEART**
CROWN HEIGHTS AFFAIR—Delite (lp cut)
6. **NOWHERE**
HOKIS POKIS—Black Magic
7. **SALSOU RAINBOW/YOU'RE JUST THE RIGHT SIZE/CHICAGO BUS STOP**
SALSOU ORCHESTRA—Salsoul (lp cuts)
8. **LADY BUMP/THE LADY BUMPS ON**
PENNY McLEAN—Columbia/Jupiter (import single)
9. **CASANOVA BROWN/HOW HIGH THE MOON**
GLORIA GAYNOR—MGM (lp cuts)
10. **I AM SOMEBODY**
JIMMY JAMES & THE VAGABONDS—Pye (lp cut)
11. **TANGERINE**
SALSOU ORCHESTRA—Salsoul (lp cut)
12. **OUR DAY WILL COME**
FRANKIE VALLI—Private Stock
13. **ELUSIVE**
BABE RUTH—Capitol (lp cut)
14. **PEANUT VENDOR**
RITCHIE FAMILY—20th Century (lp cut)
15. **FLY, ROBIN, FLY**
SILVER CONVENTION—Midland Int. (lp cut)
16. **FRFENSI**
RITCHIE FAMILY—20th Century (lp cut)
17. **DRIVE MY CAR**
GARY TOMS EMPIRE—PIP (disco version)
18. **DREAMING A DREAM**
CROWN HEIGHTS AFFAIR—Delite
19. **ERUCU/SHE'S THE IDEAL**
"MAHOGANY" SOUNDTRACK—Motown (lp cuts)
20. **EL CARAVANERO**
COCOLATE BOYS—Aquarius (import lp cut)

Mathias Amendment

(Continued from page 3)

with some harsh words for the broadcasters: "If public broadcasting has a problem here," she said sternly, "it's really using a cannon to kill a flea, to bring out a compulsory licensing mechanism to solve it."

Later in the morning, the Copyright Office official laid out the problem of the use of religious music by program syndicators. The syndicators are trying to escape the mechanical fees normally charged for making multiple copies of religious programming sent to radio and TV stations. Ringer, though, begged out of the question of whether or not the program producers should be exempted: "we have no position."

A National Religious Broadcasters-sponsored amendment to the Senate version of the bill was included last year and remains in this year's edition of revision as well. SESAC, which represents a large portion of the nation's gospel music writers, vigorously opposes the special treatment.

"I think there are two special interests involved here," Ringer stated. "I think Congress has to decide which way to go. When it gets down to that kind of bare question, we will duck. It's that simple."

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ You're Just the Right Size: The 12-inch disc "for disco DJs only" has been established during the past year as the prime promotional device for drawing attention to new disco releases, and the number of white-sleeved records arriving in the mail seems to increase each week. The original idea behind the 12-inch was to provide a quality pressing of a single long cut, sometimes in advance of its commercial release, sometimes substantially longer than the track that was commercially available, but often just a track that the company felt (and hoped) was deserving of special attention and better reproduction than it could get as a regular lp cut or on a 45 pressing. As 12-inch releases have grown in popularity, they've become on the one hand, mere promo gimmicks (what's the use of a 12-inch pressing of an already-released single that runs under four minutes?) and, on the other, something of an art form in themselves. Atlantic, which leads the "disco disc" field in quality, design and choice of material, has one of the year's most successful records in this format with "Baby Face" by The Wing and a Prayer Fife and Drum Corps, expanded to a delirious 6:38 and packed with ear-catching production tricks that turn it into more than just a doubled-up version of the single. Scepter's 12-inch of the Chequers "Undecided Love" is another example of a record that was creatively re-worked for disco play and much of its success on a disco level can be traced directly to the quality of the long pressing.

Among the new batch of 12-inch records are a few that make fine use of the format, most especially the RCA re-mix of Henry Mancini's "African Symphony." The cut, from his album "Symphonic Soul," has been expanded to 4:35 and given a whole new spark with brightened and lengthened kalimba breaks and a heightened drum track that cuts the bombast of the lp version. Altogether an excellent re-working that should immediately increase its disco play. "Joyce," the Papa John Creach instrumental that has been getting a good response from his recent Buddah album, has also been revised on a

(Continued on page 26)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

FIFTEEN LANSDOWNE STREET/ BOSTON

DJ: Danae Jacovidis

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

BRAZILIA CARNIVAL/EL CARAVANERO—Chocolate Boys—Aquarius (import lp cuts)

BROTHERS AND SISTERS—MFSB—Philadelphia Intl. (lp cut)

CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON—Gloria Gaynor—MGM (lp cuts)

CHICANO—Black Blood—Mainstream

I LOVE MUSIC—O'Jays—Phila. Intl.

LADY BUMP/THE LADY BUMPS ON—Penny McLean—Columbia (import single)

NOWHERE—Hokis Pokis—Black Magic

SUNNY—Yambu—Montuno

TANGERINE/YOU'RE JUST THE RIGHT SIZE/SALSOU RAINBOW—Salsoul Orchestra—Salsoul (lp cuts)

THE CITY/SAN FRANCISCO

THE CITY/SAN FRANCISCO

DJ: Rick Chace

CASANOVA BROWN/DO IT YOURSELF—Gloria Gaynor—MGM (lp cuts)

CHANGE WITH THE TIMES—Van McCoy—Avco

DO IT ANY WAY YOU WANNA—Peoples Choice—TSOP

DREAMING A DREAM—Crown Heights Affair—Delite

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

FLY, ROBIN, FLY—Silver Convention—Midland Intl. (lp cut)

HOLLYWOOD HOT—Eleventh Hour—20th Century

IT ONLY TAKES A MINUTE—Tavares—Capitol

MESSIN' WITH MY MIND—Labelle—Epic

THAT'S THE WAY (I LIKE IT)—KC & the Sunshine Band—TK

WASHINGTON SQUARE/ WASHINGTON, D.C.

DJ: Mitch Schatzsky

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

DISCO SAX—Houston Person—Westbound

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

I LOVE MUSIC—O'Jays—Phila. Intl.

LADY BUMP/THE LADY BUMPS ON—Penny McLean—Columbia (import single)

LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)

ONE FINE DAY—Julie—Tom Cat

SOUL CITY WALK—Archie Bell & the Drells—TSOP

STAR TREK—Charles Randolph Grean Sounde—Ranwood

TANGERINE/SALSOU RAINBOW/GET HAPPY—Salsoul Orchestra—Salsoul (lp cuts)

Wonder's Never Ceased



Minnie Riperton and Stevie Wonder joined together for a small reception at Crystal Sound Studio where Minnie presented Stevie with her million selling gold album, "Perfect Angel." Stevie wrote the title track on Minnie's first Epic lp.

Tape Pirate Sentenced

■ LOS ANGELES — A seller of pirated tapes of Latin music was sentenced to five weeks in County jail and placed on probation for three years after pleading guilty to two counts of violating California's anti-piracy law.

The defendant, Alberto Lizzarada Benitez, 31, of 3425 East 1st Street, had also violated his probation from an earlier conviction. The prosecution followed the seizure of more than 300 pirated tapes owned by Benitez by the vice unit of the Los Angeles Police Department.

Morningstar Label

(Continued from page 3)

The first singles include two number one hits from Australia (back to back) by William Shakspeare. The titles are, "My Little Angel" and "Can't Stop Myself From Loving You" and both were written by the songwriting team of Vander and Young, currently on the U.S. charts with "Yesterday's Hero."

In the same release is Australia's current chart topper "Denim and Lace" by Marty Rhone, and from Holland, the English language version of the European hit "L'ete Indien" as performed by the Dutch group Freddy and Friends. The English language record is titled "Africa."

Broderick added that future releases are now being scheduled and that the Morningstar label will concentrate on U.S. release of international hits.

In addition to Pugliese and Broderick, Springboard execs Bob Demain and Gorge Port will all be attending MIDEM to sign up additional material for the label, as well as make foreign licensing deals for the family of Springboard labels.

Blackmore's Rainbow: Aggressive & Uncompromising

■ NEW YORK — Ritchie Blackmore's Rainbow (Polydor) made its first appearance in this country (12) at the Beacon Theatre with a set as musically aggressive and uncompromising as its precursors, Deep Purple.

Appearing on a stage arched by a rainbow of flashing lights with an imposing backdrop of massive amplifiers, the group took their bows and tore into "Black Sheep Of The Family," a song originally recorded by Quatermass, which has been adopted by Blackmore as his theme. Much like the early hey-days of Deep Purple, Blackmore's Rainbow launch an aural assault which is raw and unrelenting. They create an urgency to their music with the liberal use of volume and riffing which generated ripples of excitement through the audience even if the music is mostly new and unfamiliar.

Hand-Picked Musicians

The effect is compounded by lead singer Ronnie Dio's manic vocals, Cozy Powell's machine gun drumming and the reckless abandon of Blackmore's guitar playing. Blackmore is an accomplished musician with a schizophrenic tendency to either lurch into a song with a devilish glare,

playing his Fender like a cross-bow on "Man On The Silver Mountain," or develop a theme like his "Sixteenth Century Green-sleeves" with a deft display of style and invention. As such, his playing creates a tension which is complemented by his quartet of hand-picked musicians.

Argent

Argent, who are currently labelless in this country, have recently released their eighth album, "Counterpoint," in Europe on RCA. The group opened the show with a short set that unfortunately never allowed them to flower into the full extent of their capabilities.

The group's newest members, singer John Verity and guitarist John Grimaldi, have apparently found their niche in the band and fit neatly into the group's new, jazzier concept. Rod Argent danced across his keyboards with delicacy and dynamics while carefully sidestepping the heavy-handed brashness that afflicts the playing of many of his contemporaries. His organ and synthesizer work, which can at times be among the most expressive in rock, managed to hold the whole group together through a patchy mix that rendered the overall

sound sketchy and disjointed.

"Music Of The Spheres" and "Dance Of Ages" pointed to the staggering range of Argent's keyboard capabilities, while the group's older numbers fared best with the partisan Blackmore audience, particularly "Liar" and the encore, "Hold Your Head Up." With the departure of Russ Ballard last year, the group has sacrificed some of its vocal strengths, but this has been more than made up for with the added depth of their improvisational abilities.

Barry Taylor

Recording Arts Auction Set by N.Y. NARAS

■ NEW YORK — The New York chapter of the National Academy of Recording Arts & Sciences (NARAS) will hold its first recording arts auction at New York's Beacon Theatre on December 17 at 7 p.m., it was announced by Al Steckler, president of the New York chapter.

Purpose

The purpose of the auction is to support seminars and scholarship funds for the future education of aspiring youngsters who want to enter the recording business.

(Continued on page 53)



Following the performance of Blackmore's Rainbow at the Beacon, the group was visited backstage by a delegation of Polydor executives. Left to right, Niles Siegel and Sterling Devers of Polydor, bass player Jimmy Bain, vocalist Ronnie James Dio and Rick Stevens and Arnie Geller of Polydor. The group's first album, "Ritchie Blackmore's Rainbow," is currently on the national charts.

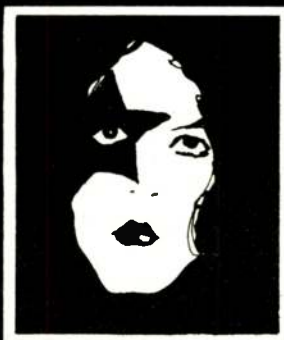
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Paul Stanley



Peter Criss



Ace Frehley

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steve glantz productions

Lofgren: Poised for Commercial Success

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

Assisted by a competent three piece unit (which includes his

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

Lofgren knows all the tricks—playing it with his teeth, behind his back and he and Tommy playing each other's guitars—but it would be empty showmanship without the multiplicity of talents that his show agreeably spotlighted. He's a great attitude singer, capable keyboardist and has all the right rock & roll body
(Continued on page 39)

Garthwaite in Gotham



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

Millie Jackson: No Gimmicks Needed

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

At least Millie will be known in the years to come. Her present fame is the result of a long hard climb from a childhood in Georgia, the small club circuit in Brooklyn and a string of near hits. For a while Millie was just one step out of luck, recording "My Man's A Sweet Man" and "If Loving You Was Wrong," both sure-fire disco hits, before there was a disco craze. Her record of "It Hurts So Bad" was featured in the



Millie Jackson

motion picture "Cleopatra Jones" and that provided the take-off for Ms. Jackson.

"Caught Up" and "Still Caught Up" were cut in Muscle Shoals with the fine aggregation of musicians who work there. Millie states, "Muscle Shoals musicians don't give up on you. My first session there, we were in the studio 19 hours straight. I wanted to quit, but the drummer, Roger
(Continued on page 40)

Disco File (Continued from page 24)

12-inch, Buddah's first. The new length is 5:37, giving the record a fuller beginning before Creach enters with his violin, and the pace has been cut somewhat because the original was too racy for most dancers. Among the other 12-inch releases this week: "Ooh What a Night" by **Linda Thompson**, who has apparently secured the right to be called the lead singer of **Silver Convention** (our apologies for referring to **Penny McLean** as the lead last week; McLean is in the chorus). The sound here is yet another extension of the Silver Convention sound, a little more forceful and vocally-oriented than their album and the change can be unsettling at first, but this one grows on you (length: 4:38; label: Midland International). Following the tremendous interest in the album cut, Pye has released **Jimmy James and the Vagabonds'** powerful "I Am Somebody" on a large disc, same length as the lp version, hoping to push it even further. Coming up: An Atlantic disco disc of "Lady Bump" (now, by the way, available as an Atco single) disco-mixed by Anita Wexler to blend "Lady Bump" and "The Lady Bumps On" into one 5:27 track; and a new one from **Ralph Carter** called "Extra Extra (Read All About It)" on a Mercury 12-inch (their first, too) running 5:15. Both should be out this week.

RECOMMENDED ALBUM CUTS: A fabulous synthesizer version of "Shaft" included in a quadraphonic test album called "Vector 4" (Ovation) and designed to demonstrate quadraphonic systems but fascinating enough to revive the record in some clubs, especially those with the best sound systems; "Union Man" from the **Cate Bros.** album (Asylum), produced by Stax star **Steve Cropper** and with the same kind of non-formula spunk and drive that made **Rockin' Horse's** "Love Do Me Right" so big (also check out: "I Just Wanna Sing"); "Track of the Cat," the title cut from the beautifully realized new **Dionne Warwick** album (Warner Bros.), produced by **Thom Bell** very much in the style of his album with **Johnny Mathis** some time back—"Track" is this album's equivalent of "Life Is a Song Worth Singing," slow and sensuous; "Tell the World How I Feel About 'Cha Baby," the one cut that comes close to the feeling of "Bad Luck" on the new **Harold Melvin & the Bluenotes** album ("Wake Up Everybody" on Philadelphia International), full of tempo changes, perhaps one too many, but really involving in the end—and one of the prettiest songs in some time, **Sharon Paige's** solo track, "I'm Searching for a Love," a chance to further enjoy the voice that graced "Hope That We Can Get Together Soon" and joins the group again for another sexy, sophisticated love song we're bound to be hearing a lot of, "You Know How to Make Me Feel So Good" (5:17); and from the new **Four Seasons** album, titled "Who Loves You" (Warner Bros.) and containing a 4:22 version of that hit single (why not the full 5:28 "disco version" from the 45?). These other tracks for those who enjoyed the rapid changes of the title cut and lean toward disco-rock: "December 1963 (Oh What a Night)" and "Emily's (Salle de Danse)" (6:40)—produced and written by **Bob Gaudio** with **Frankie Valli** as one of the vocalists.

NEWS & FEEDBACK: Two of the DJs reporting this week are at brand new clubs—Rick Chace at The City in San Francisco (where he says the **Masqueraders'** "Everybody Wanna Live On" was one of the most successful records of the opening week) and Danae Jacovidis at Fifteen Lansdowne Street in Boston, opened by John Addison of New York's Le Jardin (some of Danae's picks: "Chloe" by **Cy Coleman**, **Cameo's** "Find My Way" and **Streisand's** "Shake Me, Wake Me") . . . On Mitch Schatsky's list from Washington Square in Washington, DC: a disco version of the theme from "Star Trek," quite overwrought but, he says doing very well—by the **Charles Randolph Grean Sounde** on Ranwood . . . **Yambu's** smash version of "Sunny" has been picked up for national distribution by PIP Records and its label changed from Montuno to Montuno Gringo . . . Watch for the new album by **Archie Bell & The Drells** on TSOP. It will be one of the major disco albums of the year, with a cut called "Let's Groove" leading a long list of recommended tracks. Due out this week, with half of the New York contingent of DJs practically camped out on Columbia Records' doorstep waiting for its arrival.

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

New York, N. Y.

By IRA MAYER and ROBERTA SKOPP

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

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



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

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

(Continued on page 44)

The Philly Sound Abounds



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

Distribution with a Personal Touch

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

Representing the Manufacturer

In discussing the advantages of record companies using the indie over a branch, Valente explained, "We try to give the manufacturer as much representation in the marketplace as possible. I think we can deal on a much more personal level and not have to get involved with as much red tape as a branch would." He feels that being an indie enables the firm to better

implement plans and promotions because they're working from a local level rather than a national one, and therefore have a better feel for the particular marketplace. It's that freedom coupled with the familiarity that Valente believes gives the indie additional force.

"Also," Valente continued, "new artists get a better shot at making it when you're dealing with an independent distributor because a large firm with a branch has so many established artists that they feel obligated to run with, it seems like a lot of newer artists get lost in the shuffle. **Stevie Wonder** is our biggest act but we've got a lot of room to deal with other artists after that, whereas a company that has lots of superstars sees their newer acts suffering and not developing in the market."

Catalogue Sales

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

Eric Mainland Pacts with ATV

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

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



101 THE SINGLES CHART 150

NOV. 29	NOV. 22		
101	101	I'LL GO TO MY GRAVE LOVING YOU STATLER BROTHERS—Mercury 9368 (American Cowboy, BMI)	
102	102	NICE, NICE, VERY NICE AMBROSIA —20th Century TC 2244 (Breakfast/Rubicon/Epic III, BMI)	
103	104	THEY ALL ASK'D FOR YOU THE METERS —Reprise 1338 (Rhinelander/Cabbage Alley, BMI)	
104	105	THE MAN ON PAGE 602 ZOOT FENSTER —Antique 1 RDA 106 (Georgene, BMI)	
105	106	VALENTINE LOVE NORMAN CONNORS—Buddah 499 (Electra Cord, ASCAP)	
106	110	BABY FACE WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer H 5103 (Atlantic/Warners, ASCAP)	
107	107	YOU WERE SO WARM DWIGHT TWILLEY—Shelter SR 40450 (Tarak, ASCAP)	
108	109	HOLLYWOOD HOTS 11TH HOUR —20th Century T 22151 (Heart's Delight, BMI)	
109	120	LOOK OUT SONS OF CHAMPLIN —Ariola-America P 7606 (Capitol) (Stay High, ASCAP)	
110	138	SOMEWHERE IN THE NIGHT BATDORF & RODNEY—Arista 0159 (Irving/Rondos, BMI)	
111	111	ALL I DO IS THINK OF YOU JACKSON FIVE —Motown M 1376 F (Gold Forever/Stone Diamond, BMI)	
112	—	SLOW RIDE FOGHAT—Bearsville BSS 0306 (WB) (Knee Trembler, ASCAP)	
113	114	HAPPY EDDIE KENDRICKS —Tamla T 54264 F (Motown) (Jobete, ASCAP) (Stone Diamond, BMI)	
114	117	GOODNIGHT AND GOODMORNING CECILIO & KAPONO—Columbia 3 10223 (Chappell/Young Ideas, ASCAP)	
115	—	BIRMINGHAM BLUES CHARLIE DANIELS BAND—Kama Sutra KA 6061 (Kama Sutra/Roda Dara, BMI)	
116	—	SQUEEZE BOX THE WHO—MCA 40475 (Towser, BMI)	
117	127	THE ZIP MFSB—Phila. Intl. ZS 3578 (Col) (Mighty Three, BMI)	
118	122	BUILDING FIRES FLYING BURRITO BROS.—Columbia 3 10229 (Danlean/Easy Nine/Sound Town, BMI)	
119	103	THE MUSIC NEVER STOPPED GRATEFUL DEAD—Grateful Dead GD XW718 G (UA) (Ice Nine, ASCAP)	
120	121	GIVE ME YOUR HEART BLOODSTONE—London 5N 1062 (Crystal Juke Box, BMI)	
121	—	FIND YOURSELF SOMEBODY TO LOVE RHYTHM—Polydor PD 14288 (Double Trouble/Blackwood, BMI)	
122	124	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Atco 1030 (Wimot, BMI)	
123	126	WHOLE LOTTA LOVE TINA TURNER—United Artists XW724 Y (Superhype, ASCAP)	
124	108	MANHATTAN SPIRITUAL MIKE POST—MGM M 14829 (Zodiac, ASCAP)	
125	—	NEXT TIME DAN FOGELBERG—Epic/Full Moon 8501651 (Hickory Grove, ASCAP)	
126	149	FOR A DANCER PRELUDE—Pye 71045 (Bencemark, ASCAP)	
127	135	CRAZY ATLANTA RHYTHM SECTION —Polydor 14289 (Low Sal, BMI)	
128	—	YESTERDAY'S HERO JOHN PAUL YOUNG—Ariola-America P 7607 (Capitol) (Marks, BMI)	
129	132	THAT'S WHY I LOVE YOU ANDREW GOLD—Asylum 45286 (Lucky U, BMI/Horse Diaper, ASCAP)	
130	133	ALONE TOO LONG DARYL HALL & JOHN OATES—RCA PB 10436 (Unichappell, BMI)	
131	139	DRIVE MY CAR GARY TOMS EMPIRE—PIP 6509 (Maclen, ASCAP) (Pickwick)	
132	112	MACHINES JOHN LIVIGNI—Raintree 2204 (Minta/Triple, ASCAP)	
133	116	THIS IS WHAT YOU MEAN TO ME ENGELBERT HUMPERDINCK—Parrot 5N 4085 (London) (Oceans Blue/Friday's Child, BMI)	
134	119	I'M STILL GONNA NEED YOU OSMONDS—MGM 14831 (Marfundi/Unichappell, BMI)	
135	125	FANCY LADY BILLY PRESTON—A&M 1735 (Irving/WEP, BMI; Jobete, ASCAP)	
137	128	MAN ON THE SILVER MOUNTAIN RITCHIE BLACKMORE'S RAINBOW—Polydor 14290 (Owl/Armchair, BMI)	
138	130	CAN I CHANGE MY MIND JOHNNY RIVERS—Epic 8 50150 (Dakar, BMI)	
139	148	BREAKFAST FOR TWO COUNTRY JOE McDONALD—Fantasy F 758 (Alkatray Corner, BMI)	
140	131	BE TRUE TO YOUR SCHOOL PAPA DOO RUN RUN—RCA PB 10404 (Irving, BMI)	
141	146	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T1 24 (Damit, BMI)	
142	144	BLUE GUITAR JUSTIN HAYWARD & JOHN LODGE—Threshold 67021 (Justunes, ASCAP)	
143	—	HOW HIGH THE MOON GLORIA GAYNOR—MGM M 14838 (Polydor) (Chappell, ASCAP)	
144	113	JUST A SMILE PILOT—EMI 4135 (Capitol) (Al Gallico, BMI)	
145	137	SOMETHING LACKING IN ME NIGEL OLSSON—Rocket PIG 40455 (MCA) (Dick James/Nozy, BMI)	
146	118	IS IT LOVE THAT WE'RE MISSIN' QUINCY JONES—A&M 1743 (Kiddadu/Goulgris, BMI)	
147	140	JUST OUT OF REACH PERRY COMO—RCA PB 10402 (Fourstar, BMI)	
148	129	I'LL TAKE A TANGO CILLA BLACK—Private Stock PS 45040 (Unart, BMI)	
149	115	MOONLIGHTING LEO SAYER—Warner Bros. 8153 (Longmark/Chrysalis, ASCAP)	
150	143	SUNDAY SUNRISE ANNE MURRAY—Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NO WAY TO TREAT A LADY Joe Wissert (Colgems, ASCAP)	58	LOW RIDER Jerry Goldstein w. Lonnie Jordon & Howard Scott/Far Out Prod. (Far Out, ASCAP)	11
ART FOR ART'S SAKE 10cc (Man-Ken, BMI)	96	LYIN' EYES Bill Szymczyk (Long Run, ASCAP)	17
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP)	25	MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI)	13
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI)	47	MR. JAWS Bill Ramal & Dickie Goodman (Unichappell, BMI)	35
BORN TO RUN Bruce Springsteen & Mike Appel (Laurel Canyon, ASCAP)	40	MY LITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI)	14
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	22	NEVER BEEN ANY REASON Roger Boyd (Zuckschank/Irving, BMI)	83
BRAZIL J. Morali (Peer International, BMI)	84	NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI)	9
BYE BYE BABY Joey Levine & Marc Bellack (Crushing/Crazy Chords, BMI)	93	NO REBATE ON LOVE Leonard Jones for H.C. Prod. (Fraletti & Blackwood, BMI)	100
CARIBBEAN FESTIVAL Kool & The Gang (Delightful/Gang, BMI)	81	OPERATOR Tim Hauser & Ahmet Ertegun (Conrad, BMI)	24
CAROLINA IN THE PINES Bob Johnston (Mystery, BMI)	52	OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP)	23
CARRY ME David Crosby & Graham Nash (Stay Sail, BMI)	95	OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	62
CHANGE WITH THE TIMES Hugo & Luigi (Van McCoy/Warner-Tamerlane, BMI)	80	PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP)	88
COME AND GET YOUR LOVE Russ Ballard (Achee, ASCAP)	74	PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahulu, ASCAP)	49
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	75	PEACE PIPE Jeff Lane (Triple O/Jeff-Mar, BMI)	55
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	50	ROCK AND ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	57
DANCE WITH ME Charles Plotkin (Hall/Mojohanna, BMI)	43	ROCKIN' ALL OVER THE WORLD John Fogerty (Greasy King, ASCAP)	53
DIAMONDS & RUST David Kershbaum & Joan Baez: JCB Prod./Bernard Gelb (Chandos, ASCAP)	79	ROCKY Bob Montgomery (Strawberry Hill, ASCAP)	54
DO IT ANY WAY YOU WANNA Leon Huff (Mighty Tree, BMI)	48	RUN JOEY RUN Paul Vance (Music of the Times, ASCAP)	63
DOWN TO THE LINE Randy Bachman (Ranbach/Top Soil, BMI)	85	SAILING Tom Dowd (Ackee, BMI)	59
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle Doris, ASCAP)	16	SATURDAY NIGHT Bill Martine & Phil Couler (Welback, ASCAP)	8
EVIL WOMAN Jeff Lynne (Unart/Jef, BMI)	61	SCHOOL BOY CRUSH Arif Mardin (Average, BMI)	67
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceildh, ASCAP)	39	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	41
FEELINGS M. Albert (Fermata Intl., ASCAP)	6	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI)	89
FIRE ON THE MOUNTAIN Paul Hornsby (No Exit, BMI)	76	SING A SONG M. White & C. Stepney (Saggi-fire, BMI)	68
FLY, ROBIN, FLY Butterfly Prod./by Michael Kunze (Mid Song, ASCAP)	2	SKY HIGH Chas. Peate (Duchess, BMI)	10
FOR THE LOVE OF YOU (PARTS 1 & 2) Isley Bros. (Bovina, ASCAP)	87	SOMETHING BETTER TO DO Don Farrar (ATV, BMI)	42
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	32	SOS B. Uuvaeus & B. Anderson (Countless, BMI)	15
FULL OF FIRE Willie Mitchell (Jec & Al Green, BMI)	73	SOUL TRAIN '75 Don Cornelius & Dick Griffy (Hip Trip, BMI)	98
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI)	97	THAT'S THE WAY (I LIKE IT) H. W. Casey and Richard Finch (Sherlyn, BMI)	1
HEAT WAVE Peter Asher (Jobete, ASCAP)	12	THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI)	37
HEY THERE LITTLE FIE FLY Kenny Nolan (Sound of Nolan/Chelsea, BMI)	71	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	34
(HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART 1 Lou Adler (India, ASCAP)	91	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgold, BMI)	94
I LOVE MUSIC (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	27	THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolias, BMI)	4
I ONLY HAVE EYES FOR YOU Richard Perry (WB, ASCAP)	19	THEY JUST CAN'T STOP (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Three, BMI)	20
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	28	THIS OLD MAN Mike Natale (Rallodynom, BMI)	82
I'M ON FIRE Tony Evers (P.R.S., ASCAP)	36	THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	7
I'M ON FIRE Wes Farrell (Pocket Full of Tunes, BMI)	92	TIMES OF YOUR LIFE Bob Skaff (Three Eagles, ASCAP)	64
I'M SORRY Milt Okun (Cherry Lane ASCAP)	31	VENUS AND MARS ROCK SHOW Paul McCartney (McCartney/ATV, BMI)	29
ISLAND GIRL Gus Dudgeon (Big Pig/Leeds, ASCAP)	13	VOLARE Mike Curb (Robbins/SDRM, ASCAP)	77
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/One of a Kind, BMI)	33	WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	60
I WANT A DO SOMETHING FREAKY TO YOU Leon Haywood (Jim-Eld., BMI)	30	WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI)	45
JUST TOO MANY PEOPLE Vini Poncia Richard Perry (Braintree/Roumanian Pickleworks, BMI)	44	WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI)	99
KEEP ON TRYIN' Poco & Mark Harmon (Fool's Gold, ASCAP)	86	WE ALL GOTTA STICK TOGETHER Steve Barri, Lawrence Payton, Jr. (ABC-Dunhill/Rail, BMI)	69
LADY BLUE Denny Cordell & Leon Russell (Skyhill, BMI)	26	WELCOME TO MY NIGHTMARE Bob Ezrin (Ezra, Early Frost, BMI)	46
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI)	5	WHAT A DIFFERENCE A DAY MADE Creed Taylor (E. B. Marks, BMI/Stanley Adams, ASCAP)	51
LET'S LIVE TOGETHER David Kirshbaum (Landers Roberts, ASCAP)	66	WHO LOVES YOU Bob Gaudio (Seasons/Jobete, ASCAP)	18
LONELY SCHOOL YEAR Bernie Taupin (Lornhole/Big Pig, BMI/ASCAP)	65	WINNERS AND LOSERS Dan Hamilton, Joe Frank Carolla & Alan Dennison (Spitfire, BMI)	72
LOVE HURTS Manny Charlton (House of Bryant, BMI)	78	YOU George Harrison (Ganga Pub. B.V., BMI)	56
LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	12	YOU SEXY THING Mickie Most (Finchley, ASCAP)	38
LOVE MACHINE PART I Freddie Perren (Jobete/Grimora, ASCAP)	70		
LOVE POWER Willie Hutch (Getra, BMI)	90		
LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	21		





THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1 2 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND TK 1015	7
2 3 FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)	8
3 1 ISLAND GIRL ELTON JOHN/MCA 40461	8
4 4 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/A&M 1725	11
5 12 LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	7
6 5 FEELINGS MORRIS ALBERT/RCA PB 10279	20
7 8 THIS WILL BE NATALIE COLE/Capitol 4109	17
8 18 SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	7
9 11 NIGHTS ON BROADWAY BEE GEES/RSO 515 (Atlantic)	9
10 13 SKY HIGH JIGSAW/Chelsea 3022	14
11 7 LOW RIDER WAR/United Artists XW706 Y	10
12 6 HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/Asylum 45282	13
13 9 MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)	15
14 16 MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 3 10230	7
15 10 S O S ABBA/Atlantic 3265	16
16 19 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island 026	13
17 15 LYIN' EYES EAGLES/Asylum E 45279	12
18 14 WHO LOVES YOU FOUR SEASONS/Warner Bros.-Curb 8122	15
19 17 I ONLY HAVE EYES FOR YOU ART GARFUNKEL/Columbia 3 10190	15
20 20 THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS/Atlantic 3284	16
21 35 LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	4
22 23 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/Columbia 3 10176	14
23 28 OUR DAY WILL COME FRANKIE VALLI/Private Stock 043	7
24 24 OPERATOR MANHATTAN TRANSFER/Atlantic 3292	9
25 21 BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)	17
26 22 LADY BLUE LEON RUSSELL/Shelter 4037 (MCA)	17
27 38 I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)	4
28 40 I WRITE THE SONGS BARRY MANILOW/Arista 0157	4
29 33 VENUS AND MARS ROCK SHOW WINGS/Capitol 4175	5
30 25 I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD/20th Century 2228	12
31 26 I'M SORRY/CALYPSO JOHN DENVER/RCA PB 10353	17
32 41 FOX ON THE RUN SWEET/Capitol 4157	4
33 27 IT ONLY TAKES A MINUTE TAVARES/Capitol 4111	18
34 43 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	5
35 29 MR. JAWS DICKIE GOODMAN/Cash 451 (Private Stock)	14
36 39 I'M ON FIRE 5000 VOLTS/Mercury 40801	7
37 46 THE LAST GAME OF THE SEASON (BLIND MAN IN THE BLEACHERS) DAVID GEDDES/Big Tree BT 16052 (Atlantic)	4
38 49 YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	6
39 32 FAME DAVID BOWIE/RCA PB 10320	22
40 31 BORN TO RUN BRUCE SPRINGSTEEN/Columbia 3 10209	12
41 44 SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	5
42 30 SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/MCA 40459	11
43 34 DANCE WITH ME ORLEANS/Asylum 45261	20
44 36 JUST TOO MANY PEOPLE MELISSA MANCHESTER/Arista 0146	11
45 54 WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	4
46 37 WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic 3298	6
47 42 BALLROOM BLITZ SWEET/Capitol 4055	24
48 45 DO IT ANY WAY YOU WANNA PEOPLES CHOICE/TSOP ZS8 2256 (Col)	16
49 52 PART TIME LOVE GLADYS KNIGHT & THE PIPS/Buddah BDA 513	5

50 58 COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol 4155	4
51 47 WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/Kudu 925F (Motown)	16
52 48 CAROLINA IN THE PINES MICHAEL MURPHEY/Epic 8 50131	15
53 50 ROCKIN' ALL OVER THE WORLD JOHN FOGERTY/Asylum 45274	13
54 51 ROCKY AUSTIN ROBERTS/Private Stock 020	19
55 53 PEACE PIPE B. T. EXPRESS/Roadshow 7003 (Scepter)	13
56 55 YOU GEORGE HARRISON/Apple 1884	11
57 67 ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850	4
58 57 AIN'T NO WAY TO TREAT A LADY HELEN REDDY/Capitol 4128	17
59 62 SAILING ROD STEWART/Warner Bros. 8146	8
60 70 WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)	3
61 81 EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/United Artists XW729 Y	2
62 73 OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339	3
63 56 RUN JOEY RUN DAVID GEDDES/Big Tree 16044 (Atlantic)	19
64 74 TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	3
65 68 LONELY SCHOOL YEAR HUDSON BROS./Rocket PIG 40464 (MCA)	6
66 71 LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285	3
67 76 SCHOOL BOY CRUSH AWB/Atlantic 3304	3
68 79 SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	2
69 64 WE ALL GOTTA STICK TOGETHER FOUR TOPS/ABC 12123	6
70 78 LOVE MACHINE, PART I MIRACLES/Tamla T 54262F (Motown)	3
71 82 HEY THERE LITTLE FIRE FLY FIRE FLY/A&M 1736	3
72 83 WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/Playboy P 6054	2
73 86 FULL OF FIRE AL GREEN/Hi 2300 (London)	2
74 61 COME AND GET YOUR LOVE ROGER DALTRY/MCA 40453	7
75 94 CONVOY C. W. McCALL/MGM 14839	2
76 87 FIRE ON THE MOUNTAIN MARSHALL TUCKER BAND/Capricorn CPS 0244 (WB)	3
77 80 VOLARE AL MARTINO/Capitol 4134	5
78 88 LOVE HURTS NAZARETH/A&M 1671	3
79 63 DIAMONDS AND RUST JOAN BAEZ/A&M 1737	9
80 59 CHANGE WITH THE TIMES VAN McCOY/Avco 4660	9
81 85 CARIBBEAN FESTIVAL KOOL & THE GANG/Delite 1573 (PIP)	3
82 89 THIS OLD MAN PURPLE REIGN/Private Stock 052	2
83 84 NEVER BEEN ANY REASON HEAD EAST/A&M 1718	7
84 65 BRAZIL RITCHIE FAMILY/20th Century 2218	15

CHARTMAKER OF THE WEEK

85 — DOWN TO THE LINE BACHMAN-TURNER OVERDRIVE Mercury 73724	1
86 69 KEEP ON TRYIN' POCO/ABC 12126	10
87 90 FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/T-Neck ZS8 2259 (Col)	2
88 99 PALOMA BLANCA GEORGE BAKER/Warner Bros. WBS 8115	2
89 91 SINCE I MET YOU BABY FREDDY FENDER/GRT 031	4
90 72 LOVE POWER WILLIE HUTCH/Motown 1360F	8
91 75 (HOW I SPENT MY SUMMER VACATION) OR A DAY AT THE BEACH WITH PEDRO & MAN—PART I CHEECH & CHONG/Ode 66115 (A&M)	7
92 92 I'M ON FIRE JIM GILSTRAP/Roxbury RB 2016	3
93 93 BYE BYE BABY U.S. 1/Private Stock 045	3
94 97 THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	2
95 98 CARRY ME DAVID CROSBY & GRAHAM NASH/ABC 12140	2
96 — ART FOR ART'S SAKE 10cc/Mercury 73725	1
97 69 GET DOWN TONIGHT KC & THE SUNSHINE BAND/TK 1009	24
98 100 SOUL TRAIN '75 SOUL TRAIN GANG/RCA SB 10400	2
99 66 WASTED DAYS AND WASTED NIGHTS FREDDY FENDER/ABC Dot DOA 17558	23
100 96 NO REBATE ON LOVE DRAMATICS/Mainstream MRL 5571	3

FLASHMAKER



SCHOOLBOYS IN DISGRACE
KINKS
RCA

MOST ACTIVE

- WIND ON THE WATER—Crosby & Nash—ABC
- STILL CRAZY—Paul Simon—Col
- FACE THE MUSIC—ELO—UA
- FLEETWOOD MAC—Reprise
- PRISONER IN DISGUISE—Linda Ronstadt—Asylum
- ZUMA—Neil Young—Reprise

WNEW-FM/NEW YORK

- ADDS:**
- COME TASTE THE BAND—Deep Purple—WB
 - CRACK THE SKY—Lifesong
 - FIVE—Chieftains—Island
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - HORSES—Patti Smith—Arista
 - IT'S ONLY LOVE—Rita Coolidge—A&M
 - NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
 - SCHOOLBOYS IN DISGRACE—The Kinks—RCA
 - TEASER—Tommy Bolin—Nemperor
 - TIME HONORED GHOSTS—Barclay James Harvest—Polydor
- HEAVY ACTION (approximate airplay):**
- ANGEL—Casablanca
 - BORN TO RUN—Bruce Springsteen—Col
 - ERIC CARMEN—Arista
 - FACE THE MUSIC—ELO—UA
 - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
 - STILL CRAZY—Paul Simon—Col
 - WHO BY NUMBERS—The Who—MCA
 - WIND ON THE WATER—Crosby & Nash—ABC
 - WISH YOU WERE HERE—Pink Floyd—Col
 - ZUMA—Neil Young—Reprise

WBCN-FM/BOSTON

- ADDS:**
- ALL AROUND MY HAT—Steeleye Span—Chrysalis
 - BEANS TASTE FINE—Papa John Kolstadt & Wildman Mike Turk—Fretless
 - CATE BROTHERS—Asylum
 - HIGH ENERGY—James Cotton—Buddah
 - HOT CHOCOLATE—Atlantic
 - INDISCREET—Sparks—Island
 - JOURNEY TO LOVE—Stanley Clarke—Nemperor
 - MODERN SCREAM—Lily Tomlin—Polydor
 - SAFETY ZONE—Bobby Womack—UA
 - TELLIN' IT—Ann Peebles—Hi
- HEAVY ACTION (airplay, listener response):**
- FACE THE MUSIC—ELO—UA
 - FLEETWOOD MAC—Reprise
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - HOME PLATE—Bonnie Raitt—WB
 - HOTLINE—J. Geils Band—Atlantic
 - PRESSURE DROP—Robert Palmer—Island
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - SIREN—Roxy Music—Atco
 - TUBES—A&M
 - ZUMA—Neil Young—Reprise

WMMR-FM/PHILADELPHIA

- ADDS:**
- COME TASTE THE BAND—Deep Purple—WB
 - FEELS SO GOOD—Graver Washington Jr.—Kudu
 - FIRST SEVEN DAYS—Jan Hammer—Nemperor
 - GATEWAY—John Abercrombie—EMC
 - MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
 - RUFUS FEATURING CHAKA KHAN—ABC
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - VENUSIAN SUMMER—Lenny White—Nemperor
 - WHO'S TO BLESS—Kris Kristofferson—Monument
 - ZUMA—Neil Young—Reprise

- HEAVY ACTION (sales, phones, airplay):**
- AGAINST THE GRAIN—Rory Gallagher—Chrysalis
 - ANGEL—Casablanca
 - GORD'S GOLD—Gordon Lightfoot—Reprise
 - HURRICANE (single)—Bob Dylan—Col
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - SIREN—Roxy Music—Atco

WOUR-FM/UTICA

- ADDS:**
- AGAINST THE GRAIN—Rory Gallagher—Chrysalis
 - ANGEL—Casablanca
 - CRACK THE SKY—Lifesong
 - DAN HILL—20th Century
 - HORSES—Patti Smith—Arista
 - JOEL ZOSS—Arista
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - SIREN—Roxy Music—Atco
 - SOLSTICE—Ralph Towner—ECM
 - ZUMA—Neil Young—Reprise
- HEAVY ACTION (airplay, sales, requests—in descending order):**
- TERRY—Terry Garthwaite—Arista
 - PRESSURE DROP—Robert Palmer—Island
 - NIGHTRIDER—Charlie Daniels—Kama Sutra
 - LAST RECORD ALBUM—Little Feat—WB
 - ALL AROUND MY HAT—Steeleye Span—Chrysalis
 - CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
 - FACE THE MUSIC—ELO—UA
 - CATCH A FIRE—Bob Marley & the Wailers—Island
 - MIRABAI—Atlantic
 - CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- ALL AROUND MY HAT—Steeleye Span—Chrysalis
 - GIVING BIRTH TO A SONG—Delaney Bramlett—MGM
 - HOLLYWOOD BE THY NAME—Dr. John—UA
 - IT'S ONLY LOVE—Rita Coolidge—A&M
 - OFF ON LIVE—Vanguard
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - TELLIN' IT—Ann Peebles—Hi
 - TERRY—Terry Garthwaite—Arista
 - TRIDENT—McCoy Tyner—Fantasy
 - VENUSIAN SUMMER—Lenny White—Nemperor
- HEAVY ACTION (airplay—in descending order):**
- NIGHTHAWKS AT THE DINER—Tom Waits—Asylum
 - JOURNEY TO LOVE—Stanley Clarke—Nemperor
 - PRESSURE DROP—Robert Palmer—Island
 - LAST RECORD ALBUM—Little Feat—WB
 - SOLID SILVER—Quicksilver—Capitol
 - FROM SOUTH AFRICA TO SOUTH CAROLINA—Gil Scott-Heron—Arista
 - HOME PLATE—Bonnie Raitt—WB
 - PRISONER IN DISGUISE—Linda Ronstadt—Asylum

- BACKHAND—Keith Jarrett—Impulse
- MUSIC KEEPS ME TOGETHER—Taj Mahal—Col

WMMS-FM/CLEVELAND

- ADDS:**
- CLOSER LOOK—Steve Harley & Cockney Rebel—Capitol
 - COME TASTE THE BAND—Deep Purple—WB
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - HORSES—Patti Smith—Arista
 - MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
 - NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA

- HEAVY ACTION (sales, airplay):**
- ANOTHER LIVE—Todd Rundgren's Utopia—Bearsville
 - BRICKS—Hello People—ABC
 - CRUISIN'—Duke & the Drivers—ABC
 - ERIC CARMEN—Arista
 - HURRICANE (single)—Bob Dylan—Col
 - ROCKIN' THE WORLD—Earthquake—Beserkley
 - SIREN—Roxy Music—Atco
 - STILL CRAZY—Paul Simon—Col
 - WHO BY NUMBERS—The Who—MCA
 - ZUMA—Neil Young—Reprise

WXRT-FM/CHICAGO

- ADDS:**
- COME TASTE THE BAND—Deep Purple—WB
 - BIRDS—Trace—Sire
 - MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
 - RADIO-ACTIVITY—Kraftwerk—Capitol
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - SIREN—Roxy Music—Atco
 - SUPER BOW—Vassar Clements—Mercury
 - SWANS AGAINST THE SUN—Michael Murphey—Epic
 - WHO'S TO BLESS—Kris Kristofferson—Monument
 - ZUMA—Neil Young—Reprise

- HEAVY ACTION (sales, phones, airplay):**
- FLEETWOOD MAC—Reprise
 - JOURNEY TO LOVE—Stanley Clarke—Nemperor
 - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
 - RED OCTOPUS—Jefferson Starship—Grunt
 - STILL CRAZY—Paul Simon—Col
 - WHO BY NUMBERS—The Who—MCA
 - WIND ON THE WATER—Crosby & Nash—ABC
 - WISH YOU WERE HERE—Pink Floyd—Col

W-4/DETROIT

- ADDS:**
- EQUINOX—Styx—A&M
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - HORSES—Patti Smith—Arista
 - MASQUE—Kansas—Kirshner
 - NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
 - STREETWALKERS—Mercury
 - SWANS AGAINST THE SUN—Michael Murphey—Epic
 - YELLOW FEVER—Hot Tuna—Grunt
- HEAVY ACTION (airplay, sales—in descending order):**
- KISS ALIVE—Casablanca
 - RED OCTOPUS—Jefferson Starship—Grunt
 - ATLANTIC CROSSING—Rod Stewart—WB
 - DREAM WEAVER—Gary Wright—WB
 - ROCK OF THE WESTIES—Elton John—MCA
 - JOURNEY TO LOVE—Stanley Clarke—Nemperor
 - WIND ON THE WATER—Crosby & Nash—ABC
 - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
 - FLEETWOOD MAC—Reprise
 - SPLIT COCONUT—Dave Mason—Col

WZMF-FM/MILWAUKEE

- ADDS:**
- COME TASTE THE BAND—Deep Purple—WB
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - HOLLYWOOD BE THY NAME—Dr. John—UA
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - SIREN—Roxy Music—Atco
 - SWANS AGAINST THE SUN—Michael Murphey—Epic
 - ZUMA—Neil Young—Reprise
- HEAVY ACTION (sales, requests—in descending order):**
- FACE THE MUSIC—ELO—UA
 - WHO BY NUMBERS—The Who—MCA
 - WISH YOU WERE HERE—Pink Floyd—Col
 - DREAM WEAVER—Gary Wright—WB
 - WIND ON THE WATER—Crosby & Nash—ABC
 - NIGHTINGALES & BOMBERS—Manfred Mann—WB

KBPI-FM/DENVER

- ADDS:**
- EQUINOX—Styx—A&M
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - TEASER—Tommy Bolin—Nemperor
- HEAVY ACTION (sales, airplay, requests—in descending order):**
- PARADISE—Country Joe McDonald—Fantasy
 - ZUMA—Neil Young—Reprise
 - STILL CRAZY—Paul Simon—Col
 - PRISONER IN DISGUISE—Linda Ronstadt—Asylum

SLEEPER



HORSES
PATTI SMITH
Arista

KZEW-FM/DALLAS

- ADDS:**
- COME TASTE THE BAND—Deep Purple—WB
 - ERIC CARMEN—Arista
 - FEELS SO GOOD—Grover Washington Jr.—Kudu
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - IT'S ONLY LOVE—Rita Coolidge—A&M
 - MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
 - SWANS AGAINST THE SUN—Michael Murphey—Epic
 - ZUMA—Neil Young—Reprise
- HEAVY ACTION (sales, airplay, phones—in descending order):**
- CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
 - PRISONER IN DISGUISE—Linda Ronstadt—Asylum
 - STILL CRAZY—Paul Simon—Col
 - ROCK OF THE WESTIES—Elton John—MCA
 - FLEETWOOD MAC—Reprise
 - WIND ON THE WATER—Crosby & Nash—ABC
 - FACE THE MUSIC—ELO—UA

KWTS-FM/LOS ANGELES

- ADDS:**
- BESERKLEY CHARTBUSTERS—Various Artists—Beserkley
 - CRACK THE SKY—Lifeson
 - CRISIS, WHAT CRISIS?—Supertramp—A&M

- FEELS SO GOOD—Grover Washington Jr.—Kudu
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- NUMBERS—Cat Stevens—A&M
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- TEASER—Tommy Bolin—Nemperor
- TELLIN' IT—Ann Peebles—Hi
- HEAVY ACTION (airplay—in descending order):**
- SIREN—Roxy Music—Atco
 - FACE THE MUSIC—ELO—UA
 - ZUMA—Neil Young—Reprise
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
 - LAST RECORD ALBUM—Little Feat—WB
 - FLEETWOOD MAC—Reprise
 - SWANS AGAINST THE SUN—Michael Murphey—Epic
 - CATE BROTHERS—Asylum
 - NIGHTRIDER—Charlie Daniels—Kama Sutra

KZEL-FM/EUGENE, ORE.

- ADDS:**
- ALL AROUND MY HAT—Steeleye Span—Chrysalis
 - ANGEL—Casablanca
 - BREAKFAST SPECIAL—Peter Wingfield—Island
 - DAN HILL—20th Century
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - HOLLYWOOD BE THY NAME—Dr. John—UA
 - IT'S ONLY LOVE—Rita Coolidge—A&M
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - SUPER BOW—Vassar Clements—Mercury
 - WHO'S TO BLESS—Kris Kristofferson—Monument
- HEAVY ACTION (airplay, phones):**
- CAPTURED ANGEL—Dan Fogelberg—Full Moon/Epic
 - CAR OVER THE LAKE ALBUM—Ozark Mt. Daredevils—A&M
 - HORSES—Patti Smith—Arista
 - INSIDE—Kenny Rankin—Little David
 - MAMA'S PRIDE—Atco
 - MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
 - PARADISE—Country Joe McDonald—Fantasy
 - PRESSURE DROP—Robert Palmer—Island
 - SEARCHIN' FOR A RAINBOW—Marshall Tucker—Capricorn
 - WIND ON THE WATER—Crosby & Nash—ABC

KZAM-FM/SEATTLE

- ADDS:**
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - INSIDE—Kenny Rankin—Little David
 - IT'S ONLY LOVE—Rita Coolidge—A&M
 - MARCHING IN THE STREET—Harvey Mason—Arista
 - NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
 - OREGON LIVE—Vanguard
 - RAY WYLIE HUBBARD & THE COWBOY TWINKIES—WB
 - SCHOOLBOYS IN DISGRACE—Kinks—RCA
 - SWANS AGAINST THE SUN—Michael Murphey—Epic
 - ZUMA—Neil Young—Reprise
- HEAVY ACTION (airplay):**
- BORN TO RUN—Bruce Springsteen—Col
 - FIVE—Chieftains—Island
 - HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
 - HOME PLATE—Bonnie Raitt—WB
 - LAST RECORD ALBUM—Little Feat—WB
 - SUITE FOR FLUTE & JAZZ PIANO—Rampal/Bolling—Col
 - ON THE TRACK—Lean Redbone—WB
 - STILL CRAZY—Paul Simon—Col
 - TOUCH—John Klemmer—Impulse
 - WIND ON THE WATER—Crosby & Nash—ABC

CLASSICAL RETAIL REPORT

NOVEMBER 29, 1975

CLASSIC OF THE WEEK



KORNGOLD: DIE TOTE STADT
NEBLETT, KOLLO, LEINSDORF
RCA

BEST SELLERS OF THE WEEK

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

KING KAROL/N.Y.

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- MONTERRAT CABALLE SINGS OPERA ARIAS**—London
- CARLOS BY REQUEST**—Columbia
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- MASSENET: LA NAVARRAISE**—Horne, Domingo, Milnes, Lewis—RCA
- MADY MESPLE SINGS COLORATURA ARIAS**—Angel
- MADY MESPLE AND NICOLAI GEDDA IN OPERA DUETS**—Angel
- LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS**—London
- SIBELIUS: SYMPHONIES NOS. 5, 7**—Davis—Philips
- WEBER: EURYANTHE**—Norman, Hunter, Gedda, Janowski—Angel

FRANKLIN MUSIC/ATLANTA

- BACH: BRANDENBERG CONCERTOS**—Harnoncourt—Telefunken
- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- DALLAPICCOLA: IL PRIGIONIERO**—Dorati—London
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS**—London
- PUCCINI: MASS**—Corboz—RCA
- RAVEL: ORCHESTRAL MUSIC, VOL. I**—Martinon—Angel
- VERDI: I MASNADIERI**—Cabelle, Bergonzi, Gardelli—Philips
- WEBER: EURYANTHE**—Norman, Hunter, Gedda, Janowski—Angel

RECORD & TAPE COLLECTORS/ BALTIMORE

- CARLOS BY REQUEST**—Columbia
- THE ROMANTIC CELLO**—Solow—ABC
- A MEDIEVAL CHRISTMAS**—Cohen—Nonesuch

- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- LISZT: CONCERTOS**—Cziffra—Connoisseur Society
- PUCCINI: MASS**—Corboz—RCA
- LUCIANO PAVAROTTI AND JOAN SUTHERLAND IN DUETS**—London
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- STRAVINSKY: CHAMBER MUSIC**—Boston Symphony Chamber Players—DG
- WORK: SONGS OF THE CIVIL WAR**—Morris, Bolcom—Nonesuch

TOWER RECORDS/SAN FRAN.

- BACH: SONATAS AND PARTITAS**—Milstein—DG
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- GO FOR BAROQUE**—Civtrala
- GERSHWIN: AN AMERICAN IN PARIS, RHAPSODY IN BLUE**—Davis, Maazel—London
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- MASSENET: LA NAVARRAISE**—Horne, Domingo, Milnes, Lewis—RCA
- LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS**—London
- PUCCINI: MASS**—Corboz—RCA
- TOMITA: PICTURES AT AN EXHIBITION**—RCA
- WEBER: EURYANTHE**—Norman, Hunter, Gedda, Janowski—Angel

ODYSSEY RECORDS/SAN FRAN.

- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- COPLAND: 75TH BIRTHDAY CELEBRATION**—Columbia
- GERSHWIN: AN AMERICAN IN PARIS, RHAPSODY IN BLUE**—Davis, Maazel—London
- BERNARD HERRMANN CONDUCTS HIS SYMPHONY**—Unicorn (Import)
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- LISZT—LEGEND OF SAINT ELISABETH**—Ferencsik—Hungaroton
- PACHELBEL: KANON**—Munchinger—London
- PUCCINI: IL TABARRO**—Price, Domingo, Milnes—RCA
- RAVEL: DAPHNIS ET CHLOE**—Boulez—Columbia
- CYRIL SCOTT: PIANO CONCERTO**—Ogen, Herrmann—Lyrita (Import)

MUSIC STREET/SEATTLE

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

Treasures from DG, RCA and Philips

By SPEIGHT JENKINS

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

The German company has also issued a new recording of Mozart's *Così fan tutte*, recorded live at the 1974 Salzburg Festival. Karl Boehm, one of the century's most important Mozarteans, conducted it then as part of his 80th birthday celebration, and the recording commemorates the festivities surrounding that event. The over-

all effect of the recording to this listener is sculptured. One is aware of the Mozart style as it exists now and presumably has always existed in Vienna. There are other ways to do the composer honor, but this one has always satisfied his countrymen and is here uncommonly well performed. Peter Schreier makes a lot of Ferrando's music, singing with charm and effortless ease. Hermann Prey, of course, makes a hearty and well thought-out Ferrando. It is not an interpretation yet heard in New York, but it should be. His voice is always the right texture for Mozart and he comes over strong on the recording. Of the women, Brigitte Fassbaender makes an amusing, seductive Dorabella. Not as adorable as some nor as darkly voiced, she sings with great beauty and richness. Gundula Janowitz has the usual problems with Fior-

(Continued on page 39)

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HELEN REDDY'S GREATEST HITS

World Radio History

Who In The World:

Sedaka's Bigger Than Ever

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

A brief recap of the beginning of Sedaka's expansive career pleasurablely recalls "Stairway to Heaven," "Calendar Girl," the classic "Breaking Up Is Hard to Do" and lots of other nuggets, but then came a slower period. Sedaka explained his feelings about that in a recent **RW** interview: "It was the old story, the same as with most male performers at that time. There were changes, the acid things came in and I wasn't going to put out any records just to have them sit on the shelf." But the years '63 to '70 proved profitable with the writer

side of Sedaka emerging with tunes like "Working On A Groovy Thing" and "Puppet Man" among others. Then came the days spent in England and associations formed first with 10cc and later with Elton John—both very meaningful affiliations in leading to Sedaka's reestablishment as one of the top pop artists once again.

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

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



At the taping of a "Midnight Special" at the Roxy, guest host Neil Sedaka was surprised on stage by longtime friends The Captain & Tennille. Sedaka and Howard Greenfield wrote the single "Love Will Keep Us Together" for the couple. Shown above are from left, the Captain (Daryl Dragon), Toni Tennille and Sedaka.

Louise Hirt Dies

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

Jimmy James Promo Begun by ATV

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

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

Dialogue (Continued from page 18)

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

RW: Do you break even with a record like that?

Reno: It depends on what you pay for it. You usually buy foreign product for less money, because you don't have the benefit of the income all over the world. You're only buying it for one market. So they pro rata.

RW: You certainly did some action with "Save Me," but you're not pursuing it; so what happens next?

Reno: Then the lp came in. Everyone in the office agreed that the album was terrific. I wasn't as afraid of the album as I thought I would be because I felt that the producers had more than one shot now at a radio record. We put the album out in demo form without a cover, or anything, one month prior to the release. We did extensive discotheque promotion. We probably do the best discotheque promotion for our size of anybody. I think in effectiveness, our geographical location is a plus. If I were in L.A. I couldn't do it. It starts in New York all the time. New York, then Miami, Boston, Philly, Chicago. For "Fly, Robin, Fly"—we made the 12 inch single which we use here a lot.

RW: Are those available in the stores?

Reno: No. The reason for the 12 inch single is the better discotheque deejays, once they establish a mood and it's got the crowd going, it makes their life a little easier. So rather than segue "Fly, Robin, Fly" smoothly two times, they can put it on and they got it for eight minutes. That's the basic reason—it's to assist them.

RW: There seems to be a general feeling in the industry that single sales are not exactly what they should be.

Reno: Larry Uttal wouldn't say that. He just did over a million on Dickie Goodman and he just did over a million on Frankie Valli, but singles are off.

RW: Do you think that 12 inch 45s could become an item that would pick up singles?

Reno: No. They're too expensive. You're talking price and cost over double. So then what you're going to have to do to offset it is jack your retail price up, which is what everybody feels kills single sales to begin with. I think the singles should be \$.99.

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

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

RW: Why do you think "Fly, Robin, Fly" is picking up so heavily now?

Reno: Obviously it's the record. You know—"it's in the groove"—the old cliché.

RW: How long have you been working Silver Convention?

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

RW: Where is Silver Convention from?

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

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

(Continued on page 45)

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SALESMAKER OF THE WEEK



HISTORY AMERICA WB

TOP RETAIL SALES THIS WEEK

- HISTORY—America—WB
- GREATEST HITS—Chicago—Col
- FAMILY REUNION—O'Jays—Phila. Intl.
- GORD'S GOLD—Gordon Lightfoot—Reprise
- HOUSE PARTY—Temptations—Gordy
- SHAVED FISH—John Lennon—Apple
- ZUMA—Neil Young—Reprise

ABC/NATIONAL

- AN EVENING WITH WALLY LONDO—George Carlin—Little David
- BARRY WHITE'S GREATEST HITS—20th Century
- GREATEST HITS—Seals & Crofts—WB
- HISTORY—America—WB
- LAZY AFTERNOON—Barbra Streisand—Col
- ROCK OF THE WESTIES—Elton John—MCA
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- SHAVED FISH—John Lennon—Apple
- THE CAR OVER THE LAKE ALBUM—Ozark Mountain Daredevils—A&M
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

CAMELOT/NATIONAL

- BREAKAWAY—Art Garfunkel—Col
- FACE THE MUSIC—Electric Light Orchestra—UA
- GREATEST HITS—Chicago—Col
- GREATEST HITS—Seals & Crofts—WB
- HISTORY—America—WB
- KISS ALIVE—Kiss—Casablanca
- LIVE—Sensational Alex Harvey Band—Atlantic
- ROCK OF THE WESTIES—Elton John—MCA
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

MUSICLAND/NATIONAL

- AROUND THE WORLD—Osmonds—MGM
- BARRY WHITE'S GREATEST HITS—20th Century
- BAY CITY ROLLERS—Arista
- FEELS SO GOOD—Grover Washington Jr.—Kudu
- GIFT BOX—John Denver—RCA
- GORD'S GOLD—Gordon Lightfoot—Reprise
- HISTORY—America—WB
- MAHOGANY—Motown (Soundtrack)
- NIGHT THINGS—Ronnie Milsap—RCA
- YOU—Aretha Franklin—Atlantic

RECORD BAR/NATIONAL

- BARRY WHITE'S GREATEST HITS—20th Century
- FAMILY REUNION—O'Jays—Phila. Intl.
- FEELS SO GOOD—Grover Washington Jr.—Kudu
- GREATEST HITS—Chicago—Col
- GREATEST HITS—Seals & Crofts—WB
- HISTORY—America—WB

- HOUSE PARTY—Temptations—Gordy
- INSEPARABLE—Natalie Cole—Capitol
- RUFUS FEATURING CHAKA KHAN—ABC
- THE LAST RECORD ALBUM—Little Feat—WB

KING KAROL/NEW YORK

- CATE BROS.—Asylum
- CITY LIFE—Blackbyrds—Fantasy
- FACE THE MUSIC—Electric Light Orchestra—UA
- FAMILY REUNION—O'Jays—Phila. Intl.
- GREATEST HITS—Chicago—Col
- MASQUERADERS—ABC
- MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
- PHILADELPHIA FREEDOM—MFSB—Phila. Intl.
- TIME-HONORED GHOSTS—Barclay James Harvest—Polydor
- ZUMA—Neil Young—Reprise

RECORD WORLD-TSS STORES/LONG ISLAND

- BARRY WHITE'S GREATEST HITS—20th Century
- FEELINGS—Morris Albert—RCA
- GREATEST HITS—Chicago—Col
- HISTORY—America—Col
- LAZY AFTERNOON—Barbra Streisand—Col
- ROCK OF THE WESTIES—Elton John—MCA
- SHAVED FISH—John Lennon—Apple
- WINDSONG—John Denver—RCA
- YELLOW FEVER—Hot Tuna—Grunt
- ZUMA—Neil Young—Reprise

SAM GOODY/EAST COAST

- BREAKAWAY—Art Garfunkel—Col
- GOOD, BAD BUT BEAUTIFUL—Shirley Bassey—UA
- GREATEST HITS—Chicago—Col
- JOURNEY TO LOVE—Stanley Clarke—Nemperor
- PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
- SHAVED FISH—John Lennon—Apple
- STILL CRAZY—Paul Simon—Col
- THE FOUR SEASONS STORY—Private Stock
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista
- YELLOW FEVER—Hot Tuna—Grunt

TWO GUYS/EAST COAST

- BREAKAWAY—Art Garfunkel—Col
- FACE THE MUSIC—Electric Light Orchestra—UA
- FEELINGS—Morris Albert—RCA
- HISTORY—America—WB
- HUNGRY YEARS—Neil Sedaka—Rocket
- INSEPARABLE—Natalie Cole—Capitol
- ROCK OF THE WESTIES—Elton John—MCA
- SHAVED FISH—John Lennon—Apple
- STILL CRAZY—Paul Simon—Col
- WINDSONG—John Denver—RCA

DISCOUNT RECORDS/CAMBRIDGE

- CRUISIN'—Duke & the Drivers—ABC
- FAMILY REUNION—O'Jays—Phila. Intl.
- GORD'S GOLD—Gordon Lightfoot—Reprise
- GREATEST HITS—Chicago—Col
- HISTORY—America—WB
- JOURNEY TO LOVE—Stanley Clarke—Nemperor
- MAN-CHILD—Herbie Hancock—Col
- SIREN—Roxy Music—Atco
- STILL CRAZY—Paul Simon—Col
- ZUMA—Neil Young—Reprise
- GARY'S/RICHMOND
- HISTORY—America—WB
- HOUSE PARTY—Temptations—Gordy
- KISS ALIVE—Kiss—Casablanca
- MOVIN' ON—Commodores—Motown

- SHAVED FISH—John Lennon—Apple
- STILL CRAZY—Paul Simon—Col
- THE LAST RECORD ALBUM—Little Feat—WB
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista
- WARNER BROS. PRESENTS MONTROSE—WB
- ZUMA—Neil Young—Reprise

FOR THE RECORD/BALTIMORE

- CITY LIFE—Blackbyrds—Fantasy
- FAMILY REUNION—O'Jays—Phila. Intl.
- FEELS SO GOOD—Grover Washington Jr.—Kudu
- HOUSE PARTY—Temptations—Gordy
- JOURNEY TO LOVE—Stanley Clarke—Nemperor
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- MAKING MUSIC—Bill Withers—Col
- MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
- MOVIN' ON—Commodores—Motown
- RUFUS FEATURING CHAKA KHAN—ABC

WAXIE MAXIE/WASH., D.C.

- DREAMING A DREAM—Crown Heights Affair—Delite
- FAMILY REUNION—O'Jays—Phila. Intl.
- FEELS SO GOOD—Grover Washington Jr.—Kudu
- HOT CHOCOLATE—Hot Chocolate—Big Tree
- HOUSE PARTY—Temptations—Gordy
- RUFUS FEATURING CHAKA KHAN—ABC
- SHAME ON THE WORLD—Main Ingredient—RCA
- SHAVED FISH—John Lennon—Apple
- SUPERSOUND—Jimmy Castor Bunch—Atlantic
- YOU—Aretha Franklin—Atlantic

NATL. RECORD MART/MIDWEST

- BARRY WHITE'S GREATEST HITS—20th Century
- BREAKAWAY—Art Garfunkel—Col
- GREATEST HITS—Chicago—Col
- GREATEST HITS—Seals & Crofts—WB
- HISTORY—America—WB
- REINFORCEMENTS—Brian Auger's Oblivion Express—RCA
- ROCK OF THE WESTIES—Elton John—MCA
- RUFUS FEATURING CHAKA KHAN—ABC

HANDLEMAN/DETROIT

- BREAKAWAY—Art Garfunkel—Col
- ERIC CARMEN—Arista
- FACE THE MUSIC—Electric Light Orchestra—UA
- GREATEST HITS—Chicago—Col
- GREATEST HITS—Seals & Crofts—WB
- ROCK OF THE WESTIES—Elton John—MCA
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- STILL CRAZY—Paul Simon—Col
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

RECORD ESTATE/CHICAGO

- AN EVENING WITH WALLY LONDO—George Carlin—Little David
- GORD'S GOLD—Gordon Lightfoot—Reprise
- GREATEST HITS—Chicago—Col
- HISTORY—America—WB
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- PLACES & SPACES—Donald Byrd—Blue Note
- REDHEADED STRANGER—Willie Nelson—Col
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista
- WARNER BROS. PRESENTS MONTROSE—WB
- ZUMA—Neil Young—Reprise

RECORD REVOLUTION/CLEVELAND

- BRICKS—Hello People—ABC
- CRUISIN'—Duke & the Drivers—ABC
- FAMILY REUNION—O'Jays—Phila. Intl.
- PHILADELPHIA FREEDOM—MFSB—Phila. Intl.
- SIREN—Roxy Music—Atco
- TRIDENT—McCoy Tyner—Milestone
- VENUSIAN SUMMER—Lenny White—Nemperor
- ZUMA—Neil Young—Reprise

PEACHES/ATLANTA

- FAMILY REUNION—O'Jays—Phila. Intl.
- GREATEST HITS—Chicago—Col
- HIGH ON YOU—Sly Stone—Epic
- HISTORY—America—Col
- HOUSE PARTY—Temptations—Gordy
- MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
- PHILADELPHIA FREEDOM—MFSB—Phila. Intl.
- SON OF SPIRIT—Spirit—Mercury
- STAMP ALBUM—Climax Blues Band—Sire
- SWANS AGAINST THE SUN—Michael Murphey—Epic

POPLAR TUNES/MEMPHIS

- BREAKFAST SPECIAL—Pete Wingfield—Island
- FAMILY REUNION—O'Jays—Phila. Intl.
- GORD'S GOLD—Gordon Lightfoot—Reprise
- GREATEST HITS—Chicago—Col
- HOUSE PARTY—Temptations—Gordy
- MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
- RUFUS FEATURING CHAKA KHAN—ABC
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- SWANS AGAINST THE SUN—Michael Murphey—Epic
- ZUMA—Neil Young—Reprise

MUSHROOM/NEW ORLEANS

- FACE THE MUSIC—Electric Light Orchestra—UA
- FAMILY REUNION—O'Jays—Phila. Intl.
- FEELS SO GOOD—Grover Washington Jr.—Kudu
- HISTORY—America—WB
- MOVIN' ON—Commodores—Motown
- PRESSURE DROP—Robert Palmer—Island
- ROCK OF THE WESTIES—Elton John—MCA
- SIREN—Roxy Music—Atco
- THE BAND PLAYS ON—Back Street Crawler—Atco
- THE LAST RECORD ALBUM—Little Feat—WB

INDEPENDENT RECORDS/DENVER

- BELLAVIA—Chuck Mangione—A&M
- GO'N GOLD—Gordon Lightfoot—Reprise
- HISTORY—America—WB
- IT'S ONLY LOVE—Rita Coolidge—A&M
- JOURNEY TO LOVE—Stanley Clarke—Nemperor
- PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
- ROCK OF THE WESTIES—Elton John—MCA
- STILL CRAZY—Paul Simon—Col
- THE CAR OVER THE LAKE ALBUM—Ozark Mountain Doredevils—A&M
- YELLOW FEVER—Hot Tuna—Grunt

PEACHES/DENVER

- BELLAVIA—Chuck Mangione—A&M
- CHEWING PINE—Leo Kottke—Capitol
- GORD'S GOLD—Gordon Lightfoot—Reprise
- GREATEST HITS—Chicago—Col
- HISTORY—America—WB

- HOUSE PARTY—Temptations—Gordy
- PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
- SWANS AGAINST THE SUN—Michael Murphey—Epic
- THE LAST RECORD ALBUM—Little Feat—WB
- YELLOW FEVER—Hot Tuna—Grunt

CIRCLES/ARIZONA

- FAMILY REUNION—O'Jays—Phila. Intl.
- FEELS SO GOOD—Grover Washington Jr.—Kudu
- GREATEST HITS—Chicago—Col
- HISTORY—America—WB
- HOUSE PARTY—Temptations—Gordy
- LET'S DO IT AGAIN—Curtom (Soundtrack)
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- ROCK OF THE WESTIES—Elton John—MCA
- RUFUS FEATURING CHAKA KHAN—ABC
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

WHEREHOUSE/CALIFORNIA

- ANGEL—Casablanca
- ENCORE—Chuck Mangione—Mercury
- FAMILY REUNION—O'Jays—Phila. Intl.
- GORD'S GOLD—Gordon Lightfoot—Reprise
- GREATEST HITS—Chicago—Col
- HISTORY—America—Col
- MAKING MUSIC—Bill Withers—Col
- SHAVED FISH—John Lennon—Apple
- THE LAST RECORD ALBUM—Little Feat—WB
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

LICORICE PIZZA/LOS ANGELES

- BREAKAWAY—Art Garfunkel—Col
- DR. DEMENTO'S DELIGHTS—WB
- FACE THE MUSIC—Electric Light Orchestra—UA
- GORD'S GOLD—Gordon Lightfoot—Reprise
- GREATEST HITS—Seals & Crofts—WB
- HISTORY—America—WB
- HUNGRY YEARS—Neil Sedaka—Rocket
- JOURNEY TO LOVE—Stanley Clarke—Nemperor
- SHAVED FISH—John Lennon—Apple
- STILL CRAZY—Paul Simon—Col

TOWER/LOS ANGELES

- ANDREW GOLD—Asylum
- CITY LIFE—Blackbyrds—Fantasy
- FAMILY REUNION—O'Jays—Phila. Intl.
- HOUSE PARTY—Temptations—Gordy
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- MIDNIGHT LIGHTNING—Jimi Hendrix—Reprise
- PHILADELPHIA FREEDOM—MFSB—Phila. Intl.
- SIREN—Roxy Music—Atco
- SWANS AGAINST THE SUN—Michael Murphey—Epic
- ZUMA—Neil Young—Reprise

EVERYBODY'S RECORDS/NORTHWEST

- AGAINST THE GRAIN—Rory Gallagher—Chrysolis
- BELLAVIA—Chuck Mangione—A&M
- FACE THE MUSIC—Electric Light Orchestra—UA
- FEELS SO GOOD—Grover Washington Jr.—Kudu
- GORD'S GOLD—Gordon Lightfoot—Reprise
- HISTORY—America—WB
- JOURNEY TO LOVE—Stanley Clarke—Nemperor
- SHAVED FISH—John Lennon—Apple
- THE LAST RECORD ALBUM—Little Feat—WB
- ZUMA—Neil Young—Reprise



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)

1 **1** **ROCK OF THE WESTIES**
 ELTON JOHN
 MCA 2163
 (3rd Week)



WKS. ON CHART

4 F

2	2	WINDSONG JOHN DENVER/RCA APL1 1183	9	F
3	3	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 099 (RCA)	20	F
4	4	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	23	F
5	5	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	6	F
6	17	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	3	F
7	58	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	2	F
8	6	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	26	F
9	7	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	9	F
10	12	BREAKAWAY ART GARFUNKEL/Columbia PC 33700	6	F
11	8	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	10	F
12	9	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	8	F
13	14	KISS ALIVE KISS/Casablanca NBLP 7020	8	F
14	15	KC AND THE SUNSHINE BAND/TK 603	17	F
15	10	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	8	F
16	13	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	12	F
17	19	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	6	F
18	11	THE WHO BY NUMBERS THE WHO/MCA 2161	6	F

CHARTMAKER OF THE WEEK

19 — **CHICAGO'S GREATEST HITS**
 CHICAGO
 Columbia PC 33900



1 F

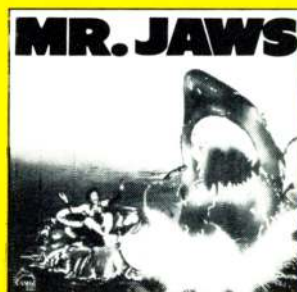
20	22	MAN-CHILD HERBIE HANCOCK/Columbia PC 33812	7	F
21	21	GREATEST HITS CAT STEVENS/A&M SP 4519	21	F
22	23	HONEY OHIO PLAYERS/Mercury SRM 1 1038	16	F
23	18	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	17	F
24	27	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 3405	34	F
25	26	GREATEST HITS ELTON JOHN/MCA 2128	54	F
26	16	EXTRA TEXTURE GEORGE HARRISON/Apple SW 3420	8	F
27	51	BARRY WHITE'S GREATEST HITS/20th Century T 493	2	F
28	37	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	4	F
29	31	INSEPARABLE NATALIE COLE/Capitol ST 11429	13	F
30	38	LAZY AFTERNOON BARBRA STREISAND/Columbia KC 33815	5	F
31	33	FLEETWOOD MAC/Reprise MS 2225	18	F
32	48	SHAVED FISH JOHN LENNON/Apple SW 3421	4	F
33	34	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)	13	F
34	24	CAPTURED ANGEL DAN FOGELBERG/Epic PE 33499	9	F
35	52	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/ RCA APL1 1201	2	F
36	43	JOURNEY TO LOVE STANLEY CLARKE/Nemperor NE 433 (Atlantic)	5	F
37	28	THE HUNGRY YEARS NEIL SEDEKA/Rocket PIG 2157 (MCA)	8	F
38	29	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/ Capricorn CP 0161 (WB)	11	F
39	47	FEELS SO GOOD GROVER WASHINGTON, JR./Kudu 24S1 (Motown)	4	F
40	20	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA441 F	21	F
41	44	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 2020	29	F
42	45	SEDEKA'S BACK NEIL SEDEKA/Rocket 463 (MCA)	19	F
43	30	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	24	F
44	32	BAY CITY ROLLERS/Arista 4049	8	F
45	25	MINSTREL IN THE GALLERY JETHRO TULL/Chrysalis CHR 1082 (WB)	10	F

46	41	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548	65	F
47	55	HIGH ON YOU SLY STONE/Epic PE 33835	4	F
48	49	JOHN DENVER'S GREATEST HITS/RCA APL1 0374	103	F
49	56	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	5	F
50	42	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227	16	F
51	53	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900	4	H
52	39	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875	13	F
53	35	SPLIT COCONUT DAVE MASON/Columbia PC 33698	7	F
54	64	MOVIN' ON COMMODORES/Motown M6 838S1	4	F
55	67	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884	3	F
56	61	FEELINGS MORRIS ALBERT/RCA APL1 1018	5	F
57	36	WIN, LOSE OR DRAW ALLMAN BROTHERS BAND/ Capricorn CP 0156 (WB)	11	F
58	46	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS/ Buddah BDS 5639	6	F
59	40	WILL 'O THE WISP LEON RUSSELL/Shelter 2138 (MCA)	18	F
60	71	THE CAR OVER THE LAKE ALBUM OZARK MOUNTAIN DAREDEVILS/A&M SP 4549	4	F
61	66	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	4	E
62	50	BETWEEN THE LINES JANIS IAN/Columbia PC 3394	26	F
63	63	WARNER BROTHERS PRESENTS MONTROSE MONTROSE/ Warner Bros. BS 2892	6	F
64	84	HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)	2	F
65	57	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33471	31	F
66	76	AN EVENING WITH WALLY LONDO FEATURING BILL SALSZO GEORGE CARLIN/Little David LD 1008 (Atlantic)	3	F
67	—	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	1	F
68	69	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	20	F
69	73	FANDANGO ZZ TOP/London PS 656	29	F
70	74	PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD/Fantasy F 9495	4	F
71	75	ARE YOU READY FOR FREDDY? FREDDY FENDER/ ABC Dot DOSD 2044	8	F
72	54	NIGHTRIDER THE CHARLIE DANIELS BAND/Kama Sutra KSBS 2607	10	F
73	77	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	25	F
74	85	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)	3	F
75	101	MAIN COURSE BEE GEES/RSO 0807 (Atlantic)	15	F
76	120	GORD'S GOLD GORDON LIGHTFOOT/Reprise 2RS 2237	1	F
77	72	HEARTS AMERICA/Warner Bros. BS 2852	34	F
78	—	ZUMA NEIL YOUNG/Reprise MS 2242	1	F
79	62	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280	38	F
80	59	BARRY MANILOW I/Arista 4007	14	F
81	60	DON'T IT FEEL GOOD RAMSEY LEWIS/Columbia PC 33800	9	F
82	78	VENUS AND MARS WINGS/Capitol SMAS 11419	25	F
83	68	BLUES FOR ALLAH GRATEFUL DEAD/Grateful Dead GD LA494 G (UA)	13	F
84	88	FUNKY KINGSTON TOOTS & THE MAYTALS/Island ILPS 9330	3	F
85	94	MAHOGANY (SOUNDTRACK)/Motown M6 858S1	2	F
86	70	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)	6	F
87	—	RUFUS FEATURING CHAKA KHAN/ABC ABCD 909	1	F
88	65	PRESSURE SENSITIVE RONNIE LAWS/Blue Note BN LA452 G (UA)	14	F
89	79	NITTY GRITTY DIRT BAND/United Artists LA469 G	9	F
90	96	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	47	F
91	92	MELLOW MADNESS QUINCY JONES/A&M SP 4526	15	F
92	109	WHO I AM DAVID RUFFIN/Motown M6 848S1	1	F
93	81	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	7	F
94	80	E.C. WAS HERE ERIC CLAPTON/RSO SO 4809 (Atlantic)	13	F
95	82	OUTLAWS/Arista 4042	18	F
96	87	THE MANHATTAN TRANSFER/Atlantic SD 18133	10	F
97	97	VISIONS OF A NEW WORLD LONNIE LISTON-SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1196 (RCA)	6	F
98	86	BONGO FURY FRANK ZAPPA/BEEFHEART/MOTHERS/ DiscReet DS 2234 (WB)	6	F
99	83	DREAMING A DREAM CROWN HEIGHTS AFFAIR/Delite 2017 (PIP)	5	F
100	98	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11481	19	F

7 Compelling Reasons Why We Are Now A Force In The Album Field!



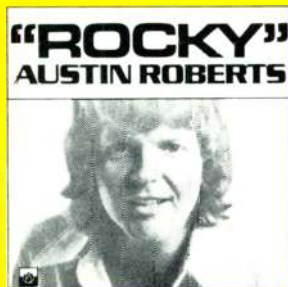
FRANKIE VALLI/OUR DAY WILL COME
 Frankie Valli has arrived with another absolute smash album! It's his day and his talent shines with nine superlative songs including his great single "OUR DAY WILL COME." Valli's reputation as an all-time hit-maker is assured with this release!
 PS 2006



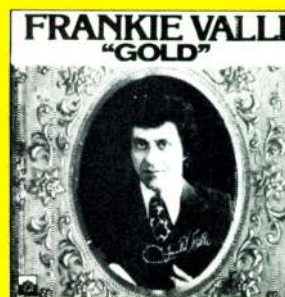
MR. JAWS
 "Mr. Jaws," the wildest number one hit ever created, is just the beginning of the year's zaniest album! Dickie Goodman's "MR. JAWS AND OTHER FABLES" bites into more situations and more songs to make this the comic catch of the season!
 CASH RECORDS CR 6000
 Dist.by PRIVATE STOCK



THE FOUR SEASONS STORY
 Now, all of their great 'n gold hits together in a blockbuster 2-record set. This specially priced treasury sparkles with such giant hits as "Sherry," "Rag Doll," "Dawn," "Big Girls Don't Cry," "Bye, Bye Baby," and more! A gem!
 PS 7000



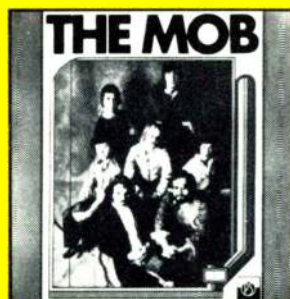
"ROCKY" AUSTIN ROBERTS
AUSTIN ROBERTS/ROCKY
 This newest young star of the seventies took the entire country by storm with his sensational hit "ROCKY." Now, Austin Roberts is ready to do it again as he puts "Rocky" together with an entire album of great songs!
 PS 5000



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



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



THE MOB
 Seven enormously talented musicians explode with big brassy energy and performance perfection! THE MOB's Side One is all dynamite Dance action while Side Two features great songs to Groove to... join THE MOB!
 PS 2005

Private Stock - The New Force In Albums!



101 THE ALBUM CHART 150

NOVEMBER 29, 1975

NOV. 29	NOV. 22	
101	90	HOME PLATE BONNIE RAITT/Warner Bros. BS 2864
102	103	BRAZIL RITCHIE FAMILY/20th Century T 498
103	106	DRAMA V DRAMATICS/ABC ABCD 916
104	115	PLACES AND SPACES DONALD BYRD/Blue Note BN LA549 G (UA)
105	110	A FUNKY THIDE OF SINGS BILLY COBHAM/Atlantic SD 18149
106	91	HOT LINE J. GEILS BAND/Atlantic SD 18147
107	111	HAVE YOU EVER SEEN THE RAIN STANLEY TURRENTINE/ Fantasy F 9493
108	93	AL GREEN IS LOVE AL GREEN/Hi SHL 32092 (London)
109	95	DESOLATION BOULEVARD SWEET/Capitol ST 11369
110	122	YOU ARETHA FRANKLIN/Atlantic SD 18151
111	135	YELLOW FEVER HOT TUNA/Grunt BFL1 1238 (RCA)
112	117	SIMON & GARFUNKEL'S GREATEST HITS/Columbia KC 31350
113	118	MELISSA MELISSA MANCHESTER/Arista 4031
114	99	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998
115	125	MAKING MUSIC BILL WITHERS/Columbia PC 33704
116	—	MIDNIGHT LIGHTENING JIMI HENDRIX/Reprise MS 2227
117	119	GOOD, BAD, BUT BEAUTIFUL SHIRLEY BASSEY/ United Artists LA542 G
118	129	THE BAND PLAYS ON BACK STREET CRAWLER/Atco SD 36125
119	132	SOLID SILVER QUICKSILVER MESSENGER SERVICE/ Capitol ST 11462
120	102	GORILLA JAMES TAYLOR/Warner Bros. BS 2866
121	104	HEART LIKE A WHEEL LINDA RONSTADT/Capitol ST 11358
122	89	RITCHIE BLACKMORE'S RAINBOW/Polydor PD 6049
123	123	REINFORCEMENTS BRIAN AUGER'S OBLIVION EXPRESS/ RCA APL1 1219
124	137	SUPERSOUND JIMMY CASTOR/Atlantic SD 18150
125	112	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 38413 (Atlantic)
126	138	FROM SOUTH AFRICA TO SOUTH CAROLINA GIL SCOTT- HERON & BRIAN JACKSON/Arista 4044
127	127	DARYL HALL & JOHN OATES/RCA APL1 1144
128	130	LUCILLE TALKS BACK B. B. KING/ABC ABCD 898
129	—	SIREN ROXY MUSIC/Atco SD 36127
130	—	CITY LIFE BLACKBYRDS/Fantasy F 9490
131	116	SKYBIRD TONY ORLANDO & DAWN/Arista 4059
132	—	SWANS AGAINST THE SUN MICHAEL MURPHEY/Epic PE 33851
133	126	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
134	—	PHILADELPHIA FREEDOM MFSB/Phila. Intl. PZ 37845 (Col)
135	—	CRUISIN' DUKE AND DRIVERS/ABC ABCD 911
136	—	BELLAVIA CHUCK MANGIONE/A&M SP 4557
137	143	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430
138	100	IN THE SLOT TOWER OF POWER/Warner Bros. BS 2880
139	142	THE KOLN CONCERT KEITH JARRETT/ECM 1064/65 (Polydor)
140	105	PORTRAIT GALLERY HARRY CHAPIN/Elektra 7E 1041
141	114	TOMMY SOUNDTRACK/Polydor PD 9502
142	121	WELCOME TO MY NIGHTMARE ALICE COOPER/Atlantic SD 18130
143	145	X-RATED BLACK OAK ARKANSAS/MCA 2155
144	128	LED ZEPPELIN IV/Atlantic SD 7208
145	124	RETURN TO FOREVER CHICK COREA/ECM 1022 (Polydor)
146	139	FLAT AS A PANCAKE HEAD EAST/A&M SP 4537
147	107	THIRTEEN BLUE MAGIC LANE BLUE MAGIC/Atco SD 26120
148	133	YOU ARE BEAUTIFUL STYLISTICS/Avco AV 69010
149	108	LISTEN TO THE CITY TIM WEISBERG/A&M SP 4545
150	131	KICK OFF YOUR MUDDY BOOTS GRAEME EDGE BAND Featuring ADRIAN GURVITZ/Threshold THS 15 (London)

151-200 ALBUM CHART

151	FLYING AGAIN THE FLYING BURRITO BROS./Columbia PC 33817
152	ANOTHER LIVE TODD RUNDGREN'S UTOPIA/Bearsville BR 6961 (WB)
153	LISZTOMANIA ORIGINAL SOUNDTRACK/A&M SP 4546
154	OH, WHAT A MIGHTY TIME NEW RIDERS OF THE PURPLE SAGE/Columbia PC 33688
155	ERIC CARMEN/Arista 4057
156	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ ABC ABCD 835
157	SATURDAY NIGHT SPECIAL NORMAN CONNORS/ Buddah 5634
158	BURNIN' BOB MARLEY & THE WAILERS/Island ILPS 0256
159	SAFETY ZONE BOBBY WOMACK/ United Artists LA544 G
160	TED NUGENT/Epic PE 33692
161	IMAGINATION QUOTA DAVID WERNER/RCA APL1 0922
162	PRESSURE DROP ROBERT PALMER/ Island ILPS 9372
163	LIVE THE SENSATIONAL ALEX HARVEY BAND/Atlantic SD 18148
164	SECOND STEP AZTEC TWO STEP/ RCA APL1 1161
165	DARK SIDE OF THE MOON PINK FLOYD/Horvest SMAS 11163 (Capitol)
166	AROUND THE WORLD—LIVE IN CONCERT OSMONDS/MGM/Kolob M3JB 5012
167	FANCY DANCER BOBBI HUMPHREY/ Blue Note BN LA550 G (UA)
168	BARRY MANILOW II/Bell 1314
169	BACKHAND KEITH JARRETT/Impulse ASD 9405 (ABC)
170	TOUCH JOHN KLEMMER/ABC ABCD 922
171	INDISCREET SPARKS/Island ILPS 9345
172	WIRE FIRE SAVOY BROWN/Parrot PS 659 (London)
173	FOUR SEASONS STORY/Private Stock PS 7000
174	THE BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037
175	BLACK BEAR ROAD C.W. McCALL/ MGM M3G 5008
176	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO RAMPAL/ Columbia M 33233
177	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411
178	GET YOUR WINGS AEROSMITH/ Columbia KC 32847
179	NIGHTHAWKS AT THE DINER TOM WAITS/Elektra 7E 2008
180	FEELINGS JOHNNY MATHIS/ Columbia PC 33887
181	AGAINST THE GRAIN RORY GALLAGHER/Chrysalis CHR 1098 (WB)
182	SUPER JAZZ AL HIRT/PETE FOUNTAIN/Monument PZG 33485 (Col)
183	CATCH A FIRE BOB MARLEY/Island ILPS 9241
184	NASTY GAL BETTY DAVIS/Island ILFS 9329
185	COKE COKE ESCOVEDO/Mercury SRM 1 1040
186	PASS THE FEELIN' ON CREATIVE SOURCE/Polydor PD 6052
187	DREAMING MY DREAMS WAYLON JENNINGS/RCA APL1 1062
188	THE SALSOUL ORCHESTRA SALSOUL ORCHESTRA/Salsoul SZS 5501
189	ANDREW GOLD/Asylum 7E 1047
190	EROGENOUS MYSTIC MOODS/ Sound Bird SB 7509
191	THE TUBES/A&M SP 4534
192	BY REQUEST WALTER CARLOS/ Columbia XM 32088
193	BREAKFAST SPECIAL PETE WINGFIELD Island ILPS 9333
194	ANGEL CASABLANCA/NBLP 7021
195	GIVE 'EM HELL HARRY ORIGINAL SOUNDTRACK/United Artists LA504 H2
196	DOG DAYS ATLANTA RHYTHM SECTION/Polydor PD 6041
197	ON THE TRACK LEON REDBONE/ Warner Bros. BS 2888
198	TOM T. HALL'S GREATEST HITS VOL. II/Mercury 1044
199	DRAGON FLY JEFFERSON STARSHIP/ Grunt BFL 1 0799 (RCA)
200	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)

ALBUM CROSS REFERENCE

AEROSMITH	65	LED ZEPPELIN	144
MORRIS ALBERT	56	JOHN LENNON	32
ALLMAN BROTHERS	57	RAMSEY LEWIS	81
AMERICA	7, 77	GORDON LIGHTFOOT	76
BRIAN AUGER	123	LONNIE LISTON-SMITH	97
BACK STREET CRAWLER	118	LITTLE FEAT	55
BAD COMPANY	125	COUNTRY JOE McDONALD	70
JOAN BAEZ	117	MELISSA MANCHESTER	113
SHIRLEY BASSEY	77	CHUCK MANGIONE	136
BAY CITY ROLLERS	44	MANHATTAN TRANSFER	96
BEACH BOYS	90	BARRY MANILOW	28, 80
BEE GEES	75	MARSHALL TUCKER BAND	38
BLACKBYRDS	130	DAVE MASON	53
RITCHIE BLACKMORE'S RAINBOW	122	MFSB	134
BLACK OAK ARKANSAS	143	MONTROSE	63
BLUE MAGIC	147	MICHAEL MURPHEY	132
DAVID BOWIE	114	MIRACLES	86
DONALD BYRD	104	WILLIE NELSON	61
GLEN CAMPBELL	137	NITTY GRITTY DIRT BAND	89
CAPTAIN & TENNILLE	24	OLIVIA NEWTON-JOHN	15, 133
GEORGE CARLIN	66	O'JAYS	67
JIMMY CASTOR	124	OHIO PLAYERS	22
HARRY CHAPIN	140	ORIGINAL SOUNDTRACKS:	
ERIC CLAPTON	94	LET'S DO IT AGAIN	74
STANLEY CLARKE	36	MAHOAGANY	85
BILLY COBHAM	105	TOMMY	141
NATALIE COLE	29	TONY ORLANDO & DAWN	68, 131
COMMODORES	54	OUTLAWS	23
ALICE COOPER	142	OZARK MT. DAREDEVILS	60
CHICAGO	19	PINK FLOYD	11
CHICK COREA	145	RICHARD PRYOR	50
J. CROCE	51	QUICKSILVER MESSENGER SERVICE	119
DAVID CROSBY & GRAHAM NASH	12	BONNIE RAITT	101
CROWN HEIGHTS AFFAIR	99	HELEN REDDY	100
CHARLIE DANIELS BAND	72	RITCHIE FAMILY	102
JOHN DENVER	2, 35, 40, 48	LINDA RONSTADT	9, 121
DRAMATICS	103	ROXY	129
DUKE & DRIVERS	135	DAVID RUFFIN	92
EAGLES	4	RUFUS	87
EARTH, WIND & FIRE	79	LEON RUSSELL	59
GRAEME EDGE	150	SEALS & CROFTS	6
ELECTRIC LIGHT ORCHESTRA	17	GIL SCOTT-HERON	126
FREDDY FENDER	41, 71	NEIL SEDAKA	37, 42
FLEETWOOD MAC	31	SILVER CONVENTION	33
DAN FOGELBERG	34	PAUL SIMON	5
FOGHAT	93	SIMON & GARFUNKEL	112
ARETHA FRANKLIN	110	BRUCE SPRINGSTEEN	16
ART GARFUNKEL	10	SPINNERS	23
GRATEFUL DEAD	83	ROD STEWART	22
AL GREEN	108	CAT STEVENS	21
DARYL HALL & JOHN OATES	127	SLY STONE	47
HERBIE HANCOCK	20	BARBRA STREISAND	30
GEORGE HARRISON	26	STYLISTICS	148
HEAD EAST	146	DONNA SUMMER	49
JIMI HENDRIX	111	SWEET	109
HOT TUNA	62	JAMES TAYLOR	129
JANIS IAN	43	TEMPTATIONS	64
ISLEY BROTHERS	139	TOOTS & THE MAYTALS	84
KEITH JARRETT	3	TOWER OF POWER	138
JEFFERSON STARSHIP	45	STANLEY TURRENTINE	107
JETHRO TULL	106	WAR	40
J. GEILS BAND	1, 8, 25	GROVER WASHINGTON, JR.	39
ELTON JOHN	91	TIM WEISBERG	149
QUINCY JONES	14	BARRY WHITE	27
KC AND THE SUNSHINE BAND	128	WHO	18
B. B. KING	13	WINGS	82
KISS	88	BILL WITHERS	115
GLADYS KNIGHT & THE PIPS	58	NEIL YOUNG	78
RONNIE LAWS	88	FRANK ZAPPA	98
		ZZ TOP	69

Janus Signs Carol Chase



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

Barri To Produce Errol Sober LP

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

Nils Lofgren

(Continued from page 26)

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

Authorized Bootleg

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

Ben Edmonds

Chappell Pacts Linzer



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

Macmillan Signs Goggin & Lorick

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

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

Sedaka's Gold

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

Treasures from DG, RCA & Philips

(Continued from page 31)

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

'Messa di Gloria'

From RCA comes an important disc: Puccini's "Messa di Gloria," written in 1878 when the composer was 20. Discovered in 1951, among Puccini's papers by an American biographer of the composer, Father Dante del Fiorentino, the mass was first performed in Chicago in 1952. Performances since have certainly been scarce, which is a little hard to understand on the basis of this recording by the Symphonic Chorus and Orchestra of the Gulbenkian Foundation of Lisbon. Michel Corboz conducts and William Johns and Philippe Huttenlocher serve as soloists. The whole is a remarkable study of Italian music under the suzerainty of Verdi and a portrait of Puccini to come. The handling of the voices, particularly the women of the chorus, has the unmistakable touch of the late composer. The themes are beautiful, and the treatment of the music is dramatic.

Of course the obvious points stick out: the Agnus Dei became the madrigal in the second act of *Manon Lescaut* and because of some recent recording of Tigrana's aria from *Edgar* we can determine that the Kyrie yielded up that section. But the feel is of a young man writing intensely theatrical music. In no way does this stack up to the Verdi Requiem, but both works say a tremendous amount about their two composers. One would long

to hear this in a first-class performance live, conducted by James Levine or Claudio Abbado or Riccardo Muti. For the moment, however, Corboz' telling account should suffice, and opera lovers should rush to hear a rare work of one of the most popular composers.

Rossini Overtures

Philips turns out a whole variety of records that strike one eye or another as interesting, but a recent unlikely choice is familiar Rossini Overtures conducted by Neville Marriner with the Academy of St. Martin-in-the-Fields orchestra. What does one of the preeminent Bach, Mozart and Haydn specialists have to say about Rossini? The answer is a lot. The first minute of the Barber overture tells you that this man knows Rossini as a brilliant, champagne composer who demands every iota of the conductor's energy and taste. The overtures—particularly the ones to *L'Italiana in Algeri*, *La scala di seta*, *Il Signor Bruschino* and *L'inganno felice*—sparkle with joy and the dry wit that makes Rossini unique among composers. Everything is here including the crescendos, but there is no sense of haste, no rush to get to the crucial accelerando. It all sounds natural, heightened by excitement and a natural flowing of ideas.

Finally, lieder lovers only need to be reminded that Philips has come out with another record of Elly Ameling singing Schubert with Dalton Baldwin accompanying. The lyric soprano's voice has all the shadings necessary to convey many meanings to the various songs. Such beauties as "Im abendrot" and "Nacht and Traume" vie for first place, with "Who is Sylvia" charmingly, naturally funny. Miss Ameling has her audience. They only need to be made aware that she has put more of her classiness on records.

The Russians Are Coming



Popular Russian composers Mihail Taravardiev and Sasha Zatsépin stopped off in New York to visit G. Schirmer, the firm which acts as the U.S. representative for all Russian composers, while on a U.S. visit. The group toured RCA's recording studios and were hosted at a luncheon in the RCA dining room. Pictured from left are: Ed Murphy, vice president, G. Schirmer; Alvin Deutsch, attorney for Schirmer; Bruce Somerfeld, RCA pop a&r producer; Toby Pieniek, director, business affairs, RCA Records; Larry Schnopf, manager, recording operations, RCA Records; Joe Romano, interpreter; Taravardiev and Zatsépin; Benjamin Grasso, general manager, AMP; and Mario di Bonaventura, director of publications, G. Schirmer.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "Nursery Rhymes (Part 1)" — Peoples Choice (TSOP). Clever lyrical content backed with a strong rhythm section will give this group another gold record.

DEDE'S DITTIES TO WATCH: "Never Gonna Leave You" — Maryann Farra And Satin Soul (Brunswick-UPT); "Find My Way" — Cameo (Chocolate City-UPT);

"I'm Needing You, Wanting You" — Chuck Jackson (All Platinum — SLO).

It has been brought to this editor's attention that WBL5-FM (New York) has gone through interview after interview with well-known artists, but none like the one between Frankie Crocker and The Isley Brothers. Supposedly, during the course of the dialogue between the family group and Crocker, Rudolf Isley walked in and made certain statements while the mike was on. The announcer did not turn the relay system off, causing much reaction throughout the community.

Bolic Sound is a studio located in Inglewood, California, and was built four years ago by Ike & Tina Turner. This studio houses a 24 track complete with a rehearsal room. To reserve time you may call (213) 678-2632.

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



In the city of Los Angeles recently, were TSOP artists People's Choice, stopping by to see Record World's Dede Dabney. Pictured above, from left, are, Sam Peake, Darnell Jordan, Dave Thompson, Dede Dabney, Roger Andrews, Frank Brownson and Guy Fisk.

On Thursday, November 13th, this group was showcased at the New York Experience where they literally turned the place on with their superb vocals and in-

Pip for a Day



As part of the celebration of Gladys Knight & the Pips second anniversary with Buddah Records, a special "Honorary Pip For A Day" contest-drawing was established. Entry blanks were available in stores and included in the group's fourth album, entitled "2nd Anniversary." The contest was set up for three separate drawings with three sets of prizes. The first drawing took place on November 13 at the Hit Factory where Gladys Knight & the Pips took time out from recording their Christmas album to pick the winners. First prize went to Morrea Rose of Los Angeles: round trip air tickets for two to an engagement of Gladys Knight & the Pips where Morrea will be an Honorary Pip For A Day as a guest of the group. Second prize winner Yolanda Baxter of Columbia, South Carolina, will receive a gift package which includes Gladys Knight & the Pips necklace, souvenir book, watch T-shirt, belt buckle, emblem-patch and a set of posters. Gilbert Bradberry of San Diego, California won third prize: a complete set of four albums that the group has released on Buddah Records. All contestants receive automatic membership in the group's fan club. Seen here at the first drawing are (from left) Sid Seidenberg, manager of Gladys Knight & the Pips; Art Kass, president of The Buddah Group; Edward Patten; Gladys Knight; Milt Sincoff, vice president and director of creative packaging; William Guest and Merald "Bubba" Knight. The second and third drawings will be held in December and January, respectively.

Millie Jackson

(Continued from page 26)

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

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

Currently, Millie Jackson has a full schedule, divided between

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

Howard Newman

strumentals. They were also proud to announce that their single of "Do It Any Way You Wanna" was certified gold. A excellent group visually and vocally, when they arrive in your town witness a pure, unadulterated treat.

"City Of Angels" and "Love Machine" are both products of The Miracles. This group has been asked to write material for Don Cornelius' label, Soul Train. Their talents are heard throughout their album, on which Bill Griffith and Pete Moore handled the music and lyrics.

R&B PICKS OF THE WEEK

SINGLE **RONNIE McNEIR "SAGGITARIAN AFFAIR"** (Crishell Music & Mac West, BMI). Smooth, rich sound makes for easy listening. McNeir's double talents of writing and arranging show off the creativity of this artist. Extracted from his latest album, "Ronnie McNeir," it is loaded with spicy sound. Prodigal PLP 0620F.

SLEEPER **RITCHIE FAMILY, "I WANT TO DANCE WITH YOU (DANCE WITH ME)"** (Can't Stop Music, BMI). Rhythm patterns weave musical portrait of heavy strings laced with perfect vocals. The Ritchie Family sounds as though they came straight from Philadelphia. Disco-goers will be dancing to this up-tempo ditty from first listen. 20th Century TC-2252.

ALBUM **HAROLD MELVIN AND THE BLUE-NOTES, "WAKE UP EVERYBODY."** Creative forces have instituted another total concept for a package destined to once again give Melvin and his talented crew a million seller. Setting every type of mood, "You Know How To Make Me Feel So Good," "I'm Searching For A Love" and "Tell The World How I Feel About 'Cha Baby'" stand out. Philadelphia Intl. PZ 33808 (Col).



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by DISCO-PLAY ONLY

**Maryann Farra
& Satin Souls**

(SINGLE)

**“NEVER GONNA
LEAVE YOU”**

BR 5523

ON BRUNSWICK

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

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

NATALIE COLE Capitol
ARETHA FRANKLIN Atlantic
THE IMPRESSIONS Curtom
NATURAL FOUR Curtom
NOTATIONS Gemigo/Warner Bros.
STREET CORNER SYMPHONY Bang
THE TYMES RCA

**JACKSON and YANCY
MANAGEMENT:
BOB SCHWAID/
THRUPPENCE, LTD.**

**CHAPPELL MUSIC/
JAY'S ENTERPRISES**

**RECORD
WORLD** **THE R&B
SINGLES CHART**

NOVEMBER 29, 1975

NOV. 29	NOV. 22	
1	1	LET'S DO IT AGAIN THE STAPLE SINGERS— Curtom 0109 (WB)
2	4	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND— TK 1015
3	2	FLY, ROBIN, FLY SILVER CONVENTION—Midland Intl. MB 10339 (RCA)
4	5	I LOVE MUSIC (PART I) THE O'JAYS—Phila. Intl. ZSB 3577 (Col)
5	3	LOW RIDER WAR—United Artists XW706 Y
6	6	THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS— Atlantic 3284
7	7	THIS WILL BE NATALIE COLE—Capitol 4099
8	18	PART TIME LOVE GLADYS KNIGHT & THE PIPS—Buddah 513
9	8	SAME THING IT TOOK IMPRESSIONS—Curtom CMS 0103 (WB)
10	9	TO EACH HIS OWN FAITH, HOPE & CHARITY—RCA PB 10343
11	10	I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD— 20th Century 2228
12	13	I'M ON FIRE JIM GILSTRAP—Roxbury 2016
13	27	FULL OF FIRE AL GREEN—Hi 2300 (London)
14	11	DO IT ANY WAY YOU WANNA PEOPLES CHOICE—TSOP ZSB 4759
15	20	SOUL TRAIN 75 SOUL TRAIN GANG— RCA 58 10400
16	12	LOVE POWER WILLIE HUTCH— Motown M 1360 F
17	23	CARIBBEAN FESTIVAL KOOL & THE GANG— Delite DEP 1573 (PIP)
18	17	NO REBATE ON LOVE DRAMATICS—Mainstream MRL 5571
19	15	THE AGONY AND THE ECSTASY SMOKEY ROBINSON— Tama T 54251 F (Motown)
20	14	SO IN LOVE CURTIS MAYFIELD— Curtom 0105 (WB)
21	16	(I'M GOING BY) THE STARS IN YOUR EYES RON BANKS & THE DRAMATICS—ABC 12125
22	22	HAPPY EDDIE KENDRICKS—Tama T 54263 F (Motown)
23	32	LOVE ROLLERCOASTER OHIO PLAYERS—Mercury 73734
24	30	LOVE MACHINE, PT. I THE MIRACLES—Tama T 54262 F (Motown)
25	28	IS IT LOVE THAT WE'RE MISSIN' QUINCY JONES—A&M 1743
26	19	CHANGE WITH THE TIMES VAN McCOY—Avco 4660
27	21	WE ALL GOTTA STICK TOGETHER FOUR TOPS—ABC 12123
28	24	I GET HIGH ON YOU SLY STONE—Epic 8 10135
29	25	LOVE DON'T COME NO STRONGER (THAN YOURS AND MINE) JEFF PERRY—Arista 0133
30	31	GIVE ME YOUR HEART BLOODSTONE—London 5N 1062
31	38	VALENTINE LOVE NORMAN CONNORS— Buddah 499
32	39	FOR THE LOVE OF YOU (PART 1 & 2) THE ISLEY BROTHERS— T-Neck ZSB 2259 (Columbia)
33	26	SWEET STICKY THING OHIO PLAYERS—Mercury 73713
34	40	SUPER BAD, SUPER SLICK— PART I JAMES BROWN—Polydor 14295
35	42	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
36	44	IT'S ALRIGHT GRAHAM CENTRAL STATION— Warner Bros. 8148
37	29	KING KONG—PART I THE JIMMY CASTOR BUNCH— Atlantic 3295
38	57	WALK AWAY FROM LOVE DAVID RUFFIN— Motown M 1376 F
39	49	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZSB 3579 (Col)
40	33	IT'S TIME FOR LOVE/ HERE I AM THE CHI-LITES—Brunswick 55520
41	51	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Arco 7030
42	48	WE GOT TO GET OUR THING TOGETHER THE DELLS—Mercury 435
43	45	THE NAME OF THE GAME JONESES—Mercury 73719
44	34	LOVE INSURANCE GWEN McCRAE—Cap 1999 (TK)
45	35	THIS IS YOUR LIFE THE COMMODORES— Motown M 1361F
46	63	SING A SONG EARTH, WIND & FIRE— Columbia 3 10251
47	50	WHOLE LOTTA LOVE TINA TURNER—United Artists XW724 Y
48	56	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T124
49	58	ONCE YOU HIT THE ROAD DIONNE WARWICKE— Warner Bros. B154
50	52	DRIVE MY CAR GARY TOMS EMPIRE—PIP 6509 (Pickwick)
51	54	CHANGE/MAKES YOU WANT TO HUSTLE (PART II) DONALD BYRD—Blue Note BN XW726 Y (UA)
52	62	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1337 F
53	61	I DON'T WANNA LEAVE YOU DEBBIE TAYLOR—Arista 0144
54	55	I'M IN HEAVEN—PT. I TOUCH OF CLASS—Midland Intl. MB 10393 (RCA)
55	53	LOVE ON DELIVERY REFLECTIONS—Capitol 4137
56	64	WE'RE ON THE RIGHT TRACK SOUTH SHORE COMMISSION— Wand 11291 (Scepter)
57	60	ALL I DO IS THINK OF YOU JACKSON 5—Motown M 1356 F
58	69	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR— Delite DEP 1575 (Pickwick)
59	66	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK— United Artists XW735 Y
60	67	IT'S ALRIGHT (THIS FEELING) NOTATIONS—Gemigo 0503 (WB)
61	68	(ARE YOU READY) DO THE BUS STOP FATBACK BAND—Event 27 (Polydor)
62	36	LEFTOVERS/LOVING ARMS MILLIE JACKSON—Spring 161 (Polydor)
63	37	WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS— Kudu KU 925 F (Motown)
64	—	FREE RIDE TAVARES—Capitol P 4184
65	41	FANCY LADY BILLY PRESTON—A&M 1735
66	—	THE BEST PART OF A MAN WILSON PICKETT—Wicked 8101 (TK)
67	—	PUTTIN' IT DOWN TO YOU JACKIE MOORE—Kayvette 5124
68	—	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507
69	70	HOLLYWOOD HOTS 11TH HOUR—20th Century TC 2215
70	75	THEME FROM S.W.A.T RHYTHM HERITAGE—ABC 12135
71	74	TONIGHT'S THE NIGHT SSO—Shady Brook 019
72	73	GOING DOWN SLOWLY THE POINTER SISTERS— Blue Thumb BTA 268 (ABC)
73	—	DISCO SAX HOUSTON PEARSON— 20th Century/Westbound 5015
74	—	ALWAYS THERE RONNIE LAWS—Blue Note BN XW738 Y (UA)
75	—	I DESTROYED YOUR LOVE SPECIAL DELIVERY—Mainstream MRL 5573

CLUB REVIEW

**Peebles Convincing
At The Bottom Line**

■ NEW YORK—Ann Peebles (Hi) is a powerful and emotive singer who openly evokes comparison to the greats of soul, from Aretha Franklin to Al Green. The fact that she is so talented made her appearance at the Bottom Line (18) a disappointment, though no fault of her own. Ms. Peebles was burdened with a less than adequate backup band called Funky Gizzards, who sometimes seemed more interested in strutting and clowning around the stage than in playing their instruments. This left Ms. Peebles' voice as the sole instrument to convince the crowd that they were watching somebody special.

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

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

Howard Newman

Vanguard Signs Prince

■ NEW YORK—Vanguard Records has announced the signing of jazz guitarist Roland Prince to a recording contract. Prince has recorded with Shirley Scott, Elvin Jones and James Moody, among others.

Prince's debut album for the label will be produced by Ed Bland, who was responsible for the signing, and is scheduled to be recorded in mid-December.

NOVEMBER 29, 1975

1. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—
Kudu KU 2451 (Motown)
2. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433
(Atlantic)
3. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
4. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1196
(RCA)
5. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
6. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
7. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
(UA)
8. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G
(UA)
9. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 18149
10. **FIRST CUCKOO**
DEODATO—MCA 491
11. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb
BTS D 6022
12. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
13. **FROM SOUTH AFRICA TO SOUTH
CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON
—Arista 4044
14. **SATURDAY NIGHT SPECIAL**
NORMAN CONNORS—Buddah BDS 5643
15. **BAD LUCK IS ALL I HAVE**
EDDIE HARRIS—Atlantic SD 1675
16. **MISTER MAGIC**
GROVER WASHINGTON, JR.—
Kudu KU 2051 (Motown)
17. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
18. **REINFORCEMENTS**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1 1210
19. **BACKHARD**
KEITH JARRETT—Impulse ASD 9305
(ABC)
20. **BAD BENSON**
GEORGE BENSON—CT1 6045S1 (Motown)
21. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
22. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
23. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
24. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
25. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note
BN LA550 G (UA)
26. **WATERBED**
HERBIE MANN—Atlantic SD 1676
27. **LISTEN TO THE CITY**
TIM WEISBERG—A&M SP 4545
28. **WHAT A DIFF'RENCE A DAY MADE**
ESTHER PHILLIPS w. BECK—
Kudu KU 2351 (Motown)
29. **THE BOY'S DOIN' IT**
HUGH MASEKELA—Casablanca
NBLP 7017
30. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
31. **THE CHICAGO THEME**
HUBERT LAWS—CT1 6058S1 (Motown)
32. **TAKING OFF**
DAVID SANBORN—Warner Bros. 2873
33. **SONG FOR MY LADY**
JON LUCIEN—Columbia PC 33544
34. **CANNONBALL ADDERLY
PRESENTS BIG MAN**
Fantasy F 79006
35. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 3T845 (Col)
36. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1040
37. **CLAUDE BOLLING: SUITE FOR FLUTE
& JAZZ PIANO**
RAMPAL—Columbia M 33233
38. **BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—
Columbia PC 33836
39. **TWO**
BOB JAMES—CT1 6057S1 (Motown)
40. **ENCORE**
THE CHUCK MANGIONE CONCERTS—
Mercury SRM 1 1050

By MICHAEL CUSCUNA



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

Borah Bergman is a most adventurous and unique pianist, who has made his recording debut with a solo album, "Discovery," on Audio Fidelity's Chiaroscuro label. An artist to watch . . . Sonny Criss has completed his second and final album for Muse before moving over to Impulse. As well as new recordings, Impulse will eventually make available Criss' masterpieces that were made for Peacock Records years ago . . . Clem De Rosa's big band recently premiered a special bicentennial piece written by David Baker. Alto saxophonist Chris Woods was the guest soloist.

Emanem Records has issued a live tape of the amazing Steve Lacy quartet of 1963 with Roswell Rudd, Henry Grimes and Dennis Charles. This is the first time that tapes by this legendary group have been made available to the public. The album is called "School Days" and was recorded in a Greenwich Village coffee house . . . Horace Silver is working on a new album for Blue Note to be titled "Silver 'n Wood," with woodwinds augmenting the pianist's regular working group . . . Drummer Dick Berk is now living and working in Los Angeles and launching a second career as an actor.

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

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

Antonio Carlos Jobim is in New York working on a new album with a rhythm section that boasts Ron Carter and drummer Joao Palma . . . Pianist Joachim Kuhn recently recorded a new album in Germany with an all-star cast that includes Alphonse Mouzon, John Lee and Philip Catherine . . . Joe Beck has written and performed the score for "Norma Jean," the film story of Marilyn Monroe . . . Randy Newman is to write the score for the film version of the novel "Ragtime."

John Handy and Ali Akbar Khan, who have been getting together for concerts infrequently for the past few years, just appeared at the Berlin Jazz Festival and are booked into the Keystone Korner in San Francisco for the last week in November. Hopefully, they will finally get the opportunity to record . . . Charlie Haden's Liberation Orchestra will be recording for A&M in January . . . The Brecker Brothers are currently completing their second album . . . Atlantic will be releasing in early 1976 Duke Ellington's final album, Dave Brubeck's last album for the label with Anthony Braxton, Lee Konitz and Roy Haynes and singer Sylvia Syms' first for the label.

Pip To Release Yambu's 'Sunny'

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

distributors and deejays.
Album Coming

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

NOVEMBER 29, 1975

1. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
2. **LET'S DO IT AGAIN**
ORIGINAL SOUNDTRACK—Curton
CU 5005 (WB)
3. **KC & THE SUNSHINE BAND**
TK 603
4. **SAVE ME**
SILVER CONVENTION—
Midland Intl. BKL1 1129 (RCA)
5. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003
(Casablanca)
6. **PICK OF THE LITTER**
SPINNERS—Atlantic SD 18141
7. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—
Kudu KU 2451 (Motown)
8. **MOVIN' ON**
COMMODORES—Motown M6 84851
9. **YOU**
ARETHA FRANKLIN—Atlantic SD 18151
10. **2ND ANNIVERSARY**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5639
11. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1196
(RCA)
12. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
13. **WHO I AM**
DAVID RUFFIN—Motown M6 84951
14. **AIN'T NO 'BOUT-A-DOUBT-IT**
GRAHAM CENTRAL STATION—
Warner Bros. BS 2876
15. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
16. **THIRTEEN BLUE MAGIC LANE**
BLUE MAGIC—Atco SD 36120
17. **YOU ARE SO BEAUTIFUL**
STYLISTICS—Avco AV 69010
18. **HIGH ON YOU**
SLY STONE—Epic PE 33835
19. **DRAMA V**
DRAMATICS—ABC ABCD 916
20. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (Col)
21. **PLACES AND SPACES**
DONALD BYRD—Blue Note
BN LA549 G (UA)
22. **IS IT SOMETHING I SAID?**
RICHARD PRYOR—Reprise MS 2227
23. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note
BN LA550 G (UA)
24. **FROM SOUTH AFRICA TO SOUTH
CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4044
25. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor
NE 433 (Atlantic)
26. **THE HEAT IS ON**
ISLEY BROTHERS—T-Neck
PZ 33536 (Col)
27. **SUPERSOUND**
JIMMY CASTOR—Atlantic SD 18150
28. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
29. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
30. **HOUSE PARTY**
TEMPTATIONS—Gordy G6 97381 (Motown)
31. **MAHOGANY (Soundtrack)**
Motown M6 85851
32. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 8149
33. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
34. **BARRY WHITE'S GREATEST HITS**
20th Century T 493
35. **SAFETY ZONE**
BOBBY WOMACK—
United Artists LA544 G
36. **WHY CAN'T WE BE FRIENDS?**
WAR—United Artists LA411 G
37. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 3T845 (Col)
38. **AL GREEN IS LOVE**
AL GREEN—Hi SHL 32092 (London)
39. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
40. **SHAME ON THE WORLD**
MAIN INGREDIENT—RCA APL1 1003

Gettin' Gritty



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

The Coast (Continued from page 14)

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

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

New York, N. Y. (Continued from page 27)

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

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

John Locke Re-Joins Spirit On Keyboards

■ **LOS ANGELES** — John Locke has rejoined Mercury recording group Spirit as keyboard player effective immediately, according to the group's manager, Marshall Berle. Locke, one of the original members of the group, appeared

on all of Spirit's albums recorded between 1968 and 1971.

Band Members

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

RCA Launches 'Football' Promo

■ **NEW YORK**—RCA Records has launched a football-flavored marketing "game plan" to support the Main Ingredient's new album, "Shame On The World," and Faith, Hope & Charity's current album, "Faith, Hope & Charity."

Quarterbacked by RCA Records product manager Doree Berg, the plan kicked off in Shea Stadium November 15 where the Main Ingredient and Faith, Hope & Charity provided pre-game entertainment at the Fifth Annual Whitney M. Young Memorial Football Classic between Grambling and Norfolk State. In addition to performing selections from their album, Cuba Gooding and the Main Ingredient rendered the National Anthem.

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

tuted by the New York Urban League, who sponsored the contest.

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

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

Main Ingredient Touchdown



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

Wax Relocates

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

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

Simon Secures Gold

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

Morris Goes Gold

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

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

Demains Have Girl

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

Dialogue (Continued from page 34)

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

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

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

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

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

RW: And that's determined by experience and a&r sensibility?

Reno: Yes. We just turned down a number 1 record from Germany. I said, "Fellows if I take it I'm doing you a disservice. There's no way it's going to be a hit. I'll never put my heart and soul into it. And if it's number 1 in Germany, count your blessings. Sell it down the block to somebody who doesn't know any better."

RW: What's your relationship with RCA?

Reno: Good. And the best thing they ever did was open a Custom Label division, which they did several months ago with Mort Weiner, who was formerly at Motown.

RW: Does Midland fall into that category.

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

RW: Do you have complete control over the shop?

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

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

Reno: We have the drop.

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

Reno: Well, success breeds success. Now that we've successfully delivered our first foreign record—not song, because we've always been successful with the songs, the flow is tenfold over what it was two months ago, three months ago. Many things, that if I were at Mercury or at Columbia I would buy, I don't buy because the Midland release flow is voluntarily restricted. I don't want to give RCA too many records to put out. We have a much smaller margin for loss. I used to have to put out 300 singles a year at Mercury. But Mercury's a good example of the foreign thing. Another thing I missed: When I was at Mercury I signed David Bowie, which no one knows about. We did "Space Oddity" with David and we put it out and it didn't sell. David had a number 1 with it in England. Mercury, then sold him to RCA.

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

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

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

Reno: In rock bands I think it's a prerequisite. Some successful bands, and it's only by opinion, are the worst. On stage they're very

dynamic. I think with the black acts it's a little less important. They choreograph, there's no wild antics. The Isley Brothers are active on stage. The Stylistics are pretty laid back, Gladys Knight is pretty laid back—it's a show.

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

Reno: It's difficult. I'd say from an administrative standpoint there are people here that do nothing but publishing—the copyright department, accounting. From a professional department standpoint, I'd say with the rest of the people in the office it varies. Some days I do 99 percent records, on other days I do 80 percent publishing. A contemporary publisher should be structured the way we are or they don't have a prayer.

We didn't have a label the first year. We were open 24 hours, literally. Eddie placed a song with Hank Medress and he cut it with Tony Orlando and Dawn. The first song we took when we opened on June 4 and some kid we never saw before came to audition a song—we made a home tape on the machine here, Eddie brought it up to Hank and said, "I'll do this with Tony, Wednesday, I love it." It was in the "Ragtime Follies" album from which we're still getting checks. Publishing is very, very difficult and I think that the business has passed a lot of these guys by. It's a whole different business than it was when I came into it in 1959.

RW: What about radio today?

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

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

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

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

RW: You are constantly shooting for the big hits.

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

My initial reasoning for the Carol Douglas record was the black radio receptiveness. I later learned that the clubs are on the same level as far as being responsive and being receptive. So anybody who had been doing records and had a new record company last year should have done some black product last fall. It was just beautiful. Now that it's expanded to L.A., that's the ball game.

Chattin' with Chapin



Following Harry Chapin's recent appearance in Los Angeles, Elektra/Asylum Records hosted a party in his honor. Pictured from left are Dorothy Hay; Dave Moorehead, general manager of KMET; Les Hay, 2SM Australia; Chapin; Judith Moorehead and Jerry Sharell, VP, international Elektra/Asylum Records.

Record World en Brasil

By OLAVO A. BIANCO

■ Por decisión anunciada el 23 de Octubre, se concedió al famoso empresario y personalidad de televisión, **Silvio Santos**, la explotación del Canal 11 de TV en la ciudad de Rio de Janeiro. En entrevista publicada por los periódicos poco después de la noticia, **Silvio Santos** confirmó sus intenciones de formar una cadena nacional de televisión. Recordamos que sus programas de TV del jueves y domingo, el primero en la cadena Tupi y el segundo en Globo, son difusiones de larga teleaudiencia y con mucha fuerza.

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

La campaña desarrollada por la Asociación Brasileña de Productores de Discos sigue muy fuerte, contando con el apoyo de las autoridades. Hace pocos días,

en actividades por ciudades del Estado de Sao Paulo, se encontraron más de 20,000 cassettes piratas. La persecución continuará con más intensidad.

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

Nelson Ned, después de renovar su contrato con Copacabana acaba de grabar un nuevo long playing en España, donde su "Feliz Cumpleaños Querida" está vendiendo fuerte. **Robert Carlos** (CBS) es el brasileño que más se escucha en la radio desde Buenos Aires. (Continued on page 50)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Sin lugar a dudas, el resultado del "Cuarto Festival OTI," celebrado esta semana en San Juan, Puerto Rico, fué altamente satisfactorio. Refleja que OTI está creciendo en organización y responsabilidad. Pero en cualquier momento, de no revisarse las reglas ampliamente puede surgir un gran problema. Cuando alguno de los países no recibe perfectamente video y audio en la totalidad del Festival, debe anularse totalmente su votación, ya que los artistas no escuchados y vistos quedan en desventaja. Por otra parte, ningún canal local deberá anunciar una votación determinada a su gran teleaudiencia previamente a la recepción de la misma en la central donde se está celebrando el Festival. Se dió el caso de Estados Unidos, que lanzó su votación al aire localmente y jamás coincidió con la que el Jurado de Sala concedió a los intérpretes al no poder comunicarse telefónicamente con la representación, en este caso el Canal 23 de Miami. Considero que previamente deben darse a conocer los integrantes del Jurado Calificador en cada una de las localidades antes de la celebración del acto, ya que algunos de ellos pudieran dar al traste con todo el trabajo y responsabilidad con que algunos toman al Festival OTI, nombrando jurados totalmente incapacitados para emitir ningún tipo de juicio musical.

Aun con las fallas en las votaciones antes mencionadas, es indiscutible el triunfo de México con "La Felicidad" de **Felipe Gil**, con arreglo espectacular de **Chucho Ferrer**. La calidad del tema, la excelente labor musical y la muy talentosa interpretación de **Gualberto Castro** merecen aplausos y éxito. El segundo lugar correspondió a España con "Amor a Media Noche" de **Juan Carlos Calderón** y con sus propios arreglos en la interpretación de **Cecilia**. Bella melodía que amerita al Festival OTI. En Tercer Lugar empataron Venezuela y Colombia. La primera con "Soy como el Viento" de **Luisito Rey** en interpretación de **Mirla Castellanos** y con arreglos de **Eduardo Cabrera** y la segunda con "Campesino de Ciudad" de **Eduardo Cobas** en muy buena interpretación de **La Negra Grande** de Colombia. Queda totalmente claro que hay países y televisoras iberoamericanas que sí toman muy en serio al Festival, pero conociendo los talentos de algunos países que compitieron con intérpretes extremadamente flojos, me da la clara visión de que hay algunos que van al festival para "salir del paso."



Gualberto Castro

Volvió a hacerse cargo de la programación de KWAC Radio, Bakersfield, California, el buen amigo **René de Coronado**. **Alfredo Rodríguez** pasó a dirigir la programación de KEGL Radio, Santa Clara, California. ¡Éxitos a los gratos amigos! . . . Grabó **Yolandita Monge** de Puerto Rico su primer elepe para Coco Records. El album fué producido en Buenos Aires y lleva el título de "Floreciendo" . . . **Fajardo** se presentará próximamente en Venezuela . . . El grupo **Toro**, también de este sello, está recibiendo muy buena promoción en la radio de California. El tema escogido es "Michaela" . . . Se presentará la **Billo's Caracas Boys** en los Estados Unidos en Abril 7, 8 y 9 del próximo año . . . **Marinela**, artista exclusiva de Zeida (Codiscos) de Colombia comienza a recibir promoción en Nueva York. El tema se titula "Amor Estudiantil" . . . Muy buena la interpretación del cantante italiano **Pasquale** del tema "Cuerpo sin Alma" (Ricardo Cocciante) que Musart lanzó en México. Entre otros temas se destacan "El Amar y el Querer," (Ana Magdalena-Manuel Alejandro) "Yo seguiré tus Pasos" (S. Esquivel) y "De Flor y de Piedra"



Cecilia



Lettermen

(Continued on page 48)



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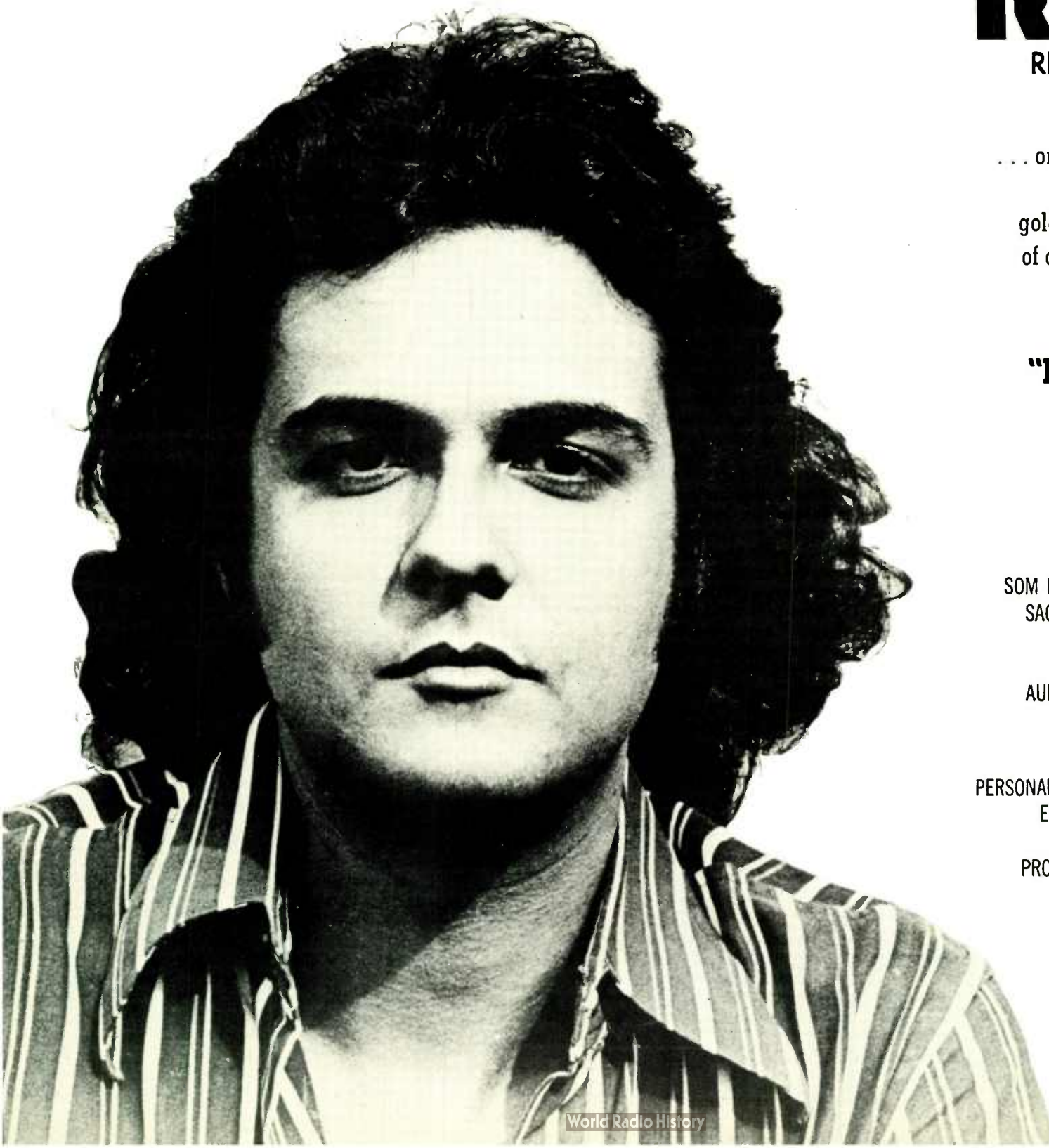
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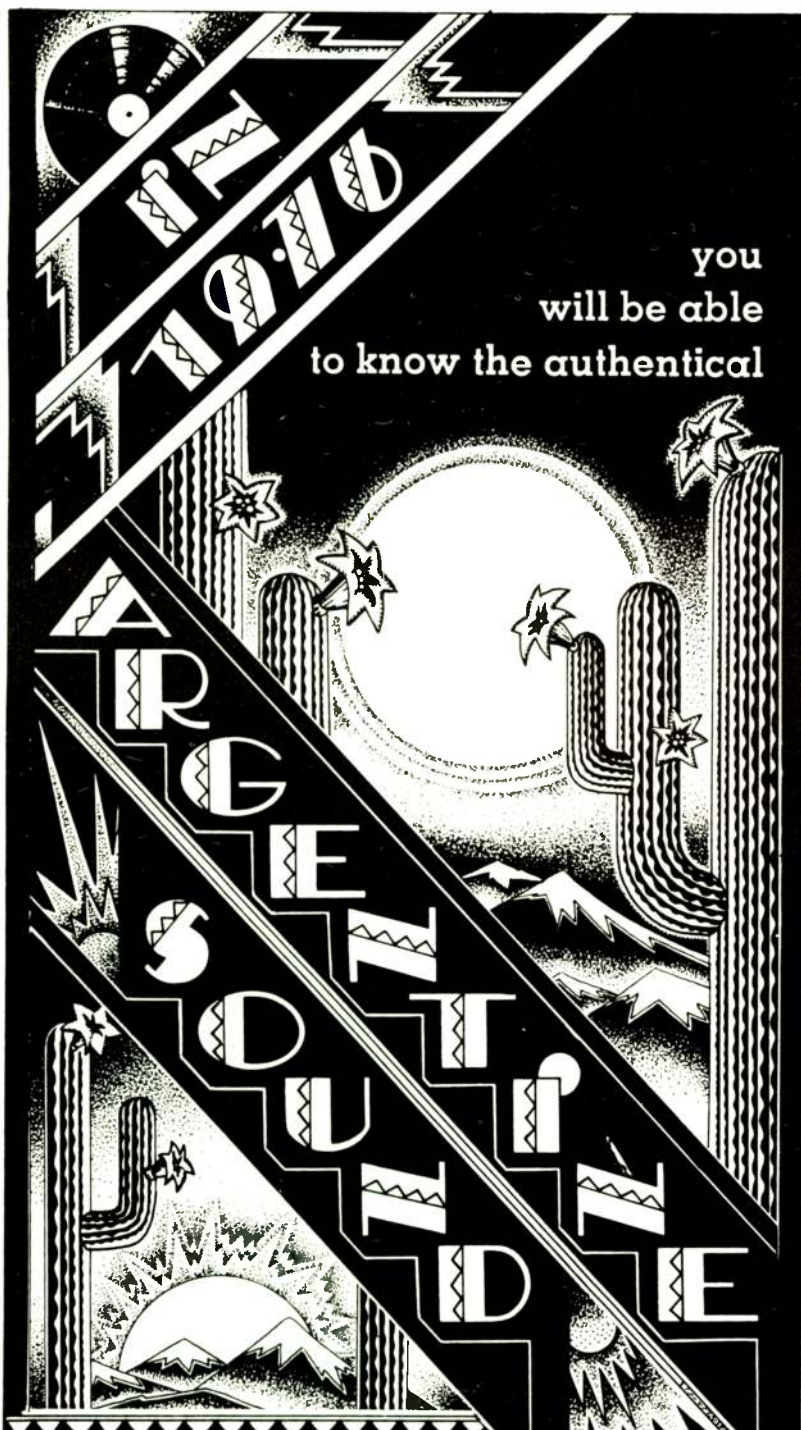
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COMO ES EL

ROBERTO LEDESMA—Musart EDM 1678

El gran bolerista de siempre, Roberto Ledesma en un muy comercial repertorio encabezado por "Cómo es él?" (A. Salas), que está recibiendo buena promoción. También excelentes cortes "Aquel" (L. Demetrio), "Miseria" (M.A. Valladares), "Mi amor de ayer" (A. Manzanero) y "Dime tu precio" (V.M. Mato).

■ Perennial top seller bolerista Roberto Ledesma in a very commercial package in which "Como es él?" is being heavily promoted. Also "Tu Unico Defecto" (L. Demetrio), "Tres Palabras" (O. Farres) and "Cariño Mío" (A. Carrillo).



LOS GRADUADOS

LOS GRADUADOS—Zelda ZLP 237

En un repertorio integrado por merengues, paseos, cumbias y pasaitos, los interpretes colombianos Los Graduados logran altas ventas con su música caliente y muy bailable. Resaltan "Me Voy de la Vida" (J. Barros), "El Canaleta" (A. Echeverria), "El Enamorado" (G. Montoya), "Barranquilla es tu ciudad" (M.A. Alvarez-O. García) y "Y Dios dijo así" (M. Gareña).

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



ALTO VOLTAJE

ORQUESTA POWER—Salsoul SAL 4103

En producción de Javier Vazquez, la Orquesta Power logra un gran sonido salsoul en esta grabación que mueve los pies. "Si me muero madre mía" (R. Hernández), "Son de la Loma" (M. Matamoros), "Fin de un Amor" (M. Silva) y "Nostalgia Guajira" (B. Collazo).

■ Produced by Javier Vazquez, Orchestra Power is at the top of their salsoul sound. Good mixing. "Un Coro Afincao" (R. Lopez), "El Bochinche" (J. Robles), "Sabio Salomon" (J. Robles) and "Sin Fe" (B. Capó).



TIENE PIMIENTA

SONORA PONCENA—Inca XSLP 1047

Con arreglos de Papo Lucca y dirigidos por Enrique Lucca, los talentosos músicos de la Sonora Poncena con Luigui Texidor y Miguelito Ortiz en las vocales brindan una excelente labor en esta grabación salsoul. "La Montaña del Oso" (L. Texidor), "La Fiesta no es para Feos" (W. Guevara), "No Muere el Son" (D.R.), "Mayeya" (P. Alonso) y "Homenaje a las Gordas" (D.R.).

■ With arrangements by Papo Lucca and Enrique Lucca as leader, the talented musicians from Sonora Poncena, with Luigui Texidor and Miguelito Ortiz in the vocals, offer an outstanding salsoul production by Larry Harlow. "Tumba Mabo" (D.R.), "Hachero sin Hacha" (P. Lucca), "No me Quieras Tanto" (R. Hernández), "Aoguien me Habló" (D.R.) and "La Fiesta no es para feos" (W. Guevara).

Nuestro Rincon *(Continued from page 46)*

(D. Beigbeder-A. Magdalena) . . . Guerra Company de Texas lanzó al mercado el long playing "Machismo con Matias" en la onda chicana. Destácanse "Cosas de la Vida," (M. Muñoz) "Siete Días" (E. Aleman) y "Soledad." (E. Alemán).

Arista Records lanzó una larga duración del brasileño Airtó Guimorva en el cual se prueba el profundo y libre talento de los integrantes de la grabación. Aun cuando la comerciabilidad del producto es sujeto a interrogantes, la labor musical es de características geniales. ¡Merece gran exposición! . . . El long playing "El Judío Maravilloso" de Larry

(Continued on page 50)

Albums

Miami

By OSCAR GUTIERREZ

1. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
2. **EL AMOR**
JULIO IGLESIAS—Alhambra
3. **MI BARCA**
EMILIO JOSE—Al Records
4. **DIME (FEELINGS)**
SOPHY—Velvet
5. **LOS SOBRINOS DEL JUEZ**
JUDGE'S NEPHEWS—Audio Latino
6. **QUIERO VERTE A MI LADO**
ROBERTO CARLOS—Caytronics
7. **A TI MUJER**
JUAN CAMACHO—Audio Latino
8. **LISSETTE**
LISSETTE—Borinquen
9. **UN CANTO AL AMOR**
ALICIA BRUNI—Mate
10. **COMO ES EL?**
ROBERTO LEDESMA—Musart

New York

By EMILIO GARCIA

1. **TREMENDO CACHE**
CELIA CRUZ & JOHNNY PACHECO—
Vaya
2. **BARRETTO**
RAY BARRETTO—Fania
3. **NUMERO 7**
EL GRAN COMBO—EGC
4. **UNA CARTA**
LOS TERRICULAS—Discolando
5. **A QUE NO TE ARTEVES**
LILY & EL GRAN TRIO—Montilla
6. **LA VOZ HECTOR LAVOE**
HECTOR LAVOE—Fania
7. **MI CORAZON LLORO**
KING CLAVE—Claromar
8. **CANCIONES DE AMOR**
DANNY RIVERA—Velvet
9. **THE GOOD, THE BAD & THE UGLY**
WILLIE COLON—Fania
10. **EL AMOR**
JULIO IGLESIAS—Alhambra

Record World en Panama

By ANTONIO JIMENEZ P.

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

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

Tormenta

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

Cacho Castaña, sonando fuerte en las emisoras con su éxito "Quiéren Matar Al Ladron," lo mismo que Lissette y su canción "Lo Voy A Dividir." Evangelina de El Salvador ha conquistado este mercado por su magnífica interpretación de "Please Mr. Please" y "Nunca Volvere A Querere," este último de la película "Infierno en la torre," ambos

temas en español. Manolo Galvan colocando rápidamente en lugares preferenciales "Hoy No Me Levanto" y Porque Te Marchas Abuelo." El último Long Play de Julio Iglesias, ha despertado mucho interés en los compradores de discos que ya lo buscan en las discotecas, por cierto el arreglo de "Candilejas" esta precioso. "Soy" es la primera producción de Camilo Sesto, está interpretado por Miguel Bose y con todos los atributos para ser un gran éxito. Juan Camacho sigue fuerte con "A Ti Mujer," lo mismo que Juan Pardo y su "Recuerdos." Ya se perfilan como seguros éxitos, "Prueba Llamarme Amor" de Nicola Di Bari y "Enfermo Por Vos" de Danny. Orlando Ruiz, el cantante Panameño-Nicaraguense, trabajando en su próxima grabación a todo vapor, pues tiene compromisos en el extranjero en los primeros días de noviembre.

Van McCoy

"To Each His Own," producción Van McCoy, de Faith Hope & Charity junto con "Who Loves You" de Four Season, son en estos momentos los temas en inglés de más empuje, lo mismo Banzai con su "Chinese Kung Fu." También han entrado con todos los hierros, temas como: "Brasil" de The Ritchie Family, "What Difference A Day Makes" de Esther Phillips. Otros éxitos en inglés con mucho fuerza son: "Get It Up For Love" de David Cassidy, Super "Jaws" de Seve Seas y "Checkmate" de Barrabas.

Claudia De Colombia, debutando en el Club Zebra en los primeros días de noviembre, se espera repita de nuevo el éxito de su primera presentación, ella está muy bien en este mercado. ¡Hasta la próxima amigos!

Singles

Chicago

By BLAS RODRIGUEZ

1. **CONTRABANDO Y TRACION**
TIGRES DEL NORTE
2. **LA LEY DEL MONTE**
VICENTE FERNANDEZ
3. **MI CORAZON LLORO**
KING CLAVE
4. **UNA CARTA**
LOS TERRICULAS
5. **NOPALITOS CON LIMON**
ARISTOCRATAS
6. **EL ESCLAVO**
RAFAEL BUENDIA
7. **SE ME OLVIDO OTRA VEZ**
JUAN GABRIEL
8. **POR EL AMOR DE UNA MUJER**
JULIO IGLESIAS
9. **FLOR MORENA**
LOS FELINOS
10. **A QUE NO TE ATREVES**
LILY Y GRAN TRIO

Miami

By WQBA (MARIO RUIZ)

1. **TIEMPO**
MARCO A. MUNIZ/JOSE JOSE—Arcano
2. **ACUERDATE DE MI**
GERMAIN—International
3. **QUE DIFICIL ES SER FELIZ**
CAMILO SESTO—Pronto
4. **YO SIN QUERERLO ME ENAMORE**
LISSETTE—Borinquen
5. **A TI MUJER**
JUAN CAMACHO—Audio Latino
6. **LOS SABEMOS**
JUSTO BETANCOURT—Fania
7. **POR AMOR VIVIREMOS**
CAPTAIN & TENNILLE—A&M
8. **CON LA MISMA COSA**
GRAN COMBO—EGC
9. **LA NOVIA**
ELIO ROCA—Miami
10. **TE QUEDE MUY GRANDE**
VALENTINA LEYVA—Caytronics

Los Angeles

By KALI (JUAN R. MEONO)

1. **A MI ME GUSTA MATAMOROS**
XAVIER PASSOS—Cara
2. **LA ROSA NEGRA**
FEDERICO VILLA—Arcano
3. **GUARIPUMPE**
ORQUESTA BROADWAY—Coco
4. **NO TE QUIERO**
XAVIER GONZALEZ—Cronos
5. **ANTONIA**
WILLIE ROSARIO—Inca
6. **REFLEXION**
LOS FREDDY'S—Peerless
7. **SOY MADRE SOLTERA**
LUCIANA—Raff
8. **LA LLORONA LOCA**
LOS PRIMAVERA DE ALLENDE—Rovi
9. **BORRACHO NO VALE**
REY ROIG Y ORQ.—Salsoul
10. **MARIA DE LOS GUARDIAS**
LUCHA VILLA—Musart

New York

By EMILIO GARCIA

1. **ODIAME**
DANNY RIVERA—Velvet
2. **LA PICAZON**
LOS MELODICOS—Discolando
3. **ABRASAME**
JULIO IGLESIAS—Alhambra
4. **MI CORAZON LLORO**
KING CLAVE—Claromar
5. **UNA CARTA**
LOS TERRICULAS—Discolor
6. **ADENTRO TUYO**
SOPHY—Velvet
7. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—Arcano
JUAN GABRIEL—Arcano
8. **A QUE NO TE ATREVES**
LILY & EL GRAN TRIO—Montilla
9. **NO PUEDO VIVIR**
CAUNEDO—Gema
10. **DIME/FEELINGS**
MORRIS ALBERT—Audio Latino



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En Brasil (Continued from page 46)

Aires a México, **Antonio Marcos** (RCA) también comienza a caminar muy bien. **Morris Albert** (Charger) abrió el camino para que otros mañana puedan también figurar en los "charts" americanos. En este momento, "Feelings" ("Dime") (Música que ya tiene más de cien "covers" en el mundo) prueba a la sociedad las palabras del artículo de **Fundora**. Todavía quedan **Christi-an** (RGE) **Pholphas** (RCA) **Wando** (Beverly) **Bebeto** (Copacabana), **Benito de Paulo** y otros, que resultarán exitosos en cualquier momento en el exterior.

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

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

Angeles.

Y hablando de **Marcos Lazaro**, el "manager" que tiene la responsabilidad de artistas de la gran talla de **Roberto Carlos**, **Jorge Ben** y otros, considera que el éxito de los artistas brasileños (y del samba en) Europa ya le hace pensar seriamente en abrir oficinas en Paris . . . "Um sorriso e Tudo Ben" (Una Sonrisa y todo bien) es el nuevo album del duo **Nazareno** y **Pena Branca** (RGE) contando con muy buena recepción . . . Se presentará próximamente en Brasil el cantante italiano **Pepino de Capri**. Esta no es la primera vez que viene a Brasil ya que tuvo mucho éxito con sus grabaciones en años anteriores . . . Sigue siendo uno de los más importantes éxitos del año la grabación de **Genival Lacer**a (Beverly) de la canción "Severina Xique Xique" . . . Salió el album de **Beth Carvalho** de la Tapear, donde se destaca entre otras "Enamorada do Samba," samba de **Martinho da Vila**. La recepción al disco es muy buena. El título del album es "Pandeiro e Viola."

Wilson Simonal (RCA), todas las noches presentándose en "O Beco" de Sao Paulo. Muy bueno su nuevo álbum titulado "Ningun-em Proibe o Amor".

Nuestro Rincon (Continued from page 48)

Harlow estará próximamente a la venta . . . En varias semanas estará a la venta el long playing "El Maestro" de **Johnny Pacheco** en la etiqueta Fania . . . Extensísima jira de **Mongo Santamaría** en la costa oeste de Estados Unidos. En Noviembre 11 al 23 se presentará en "Concert by the Sea" en Los Angeles, en Noviembre 27 al 29 en The Pasta House, en Los Angeles, de Diciembre 1 al 7 en Cattomonía, San Diego, del 8 al 13 de Diciembre en Pioneer Bank, Seattle, e inmediatamente después aparecerá en el Buddy's Place" de Nueva York . . . Velvet lanzó su larga duración navideño en interpretación de **La Tuna de Cayey**, que logra siempre altas cifras de ventas en la época . . . Comienzan **Los Lettermen** a recibir fuerte promoción en Estados Unidos con "Love me Like a Stranger" (Los Hombres no deben Llorar). La radio latina se ha hecho eco de la grabación antes que la americana, que ya comienza a reaccionar favorablemente. ¡Capitol debe moverse fuertemente con este número! . . . Y ahora . . . ¡Hasta la próxima!

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

Rene de Coronado is back at KWAC Radio, Bakersfield, Cal., as program director. **Alfredo Rodriguez**, previously with KWAC, is now with KEGL, Santa Clara, California as program director. Best regards and good luck to both good friends . . . **Yolandita Monge** recorded an album for Coco Records in Argentina. The title is "Floreciendo," and it will be released soon . . . **Fajardo and His Orchestra** will perform shortly in Venezuela . . . **Toro** is enjoying good air coverage on the west coast. The theme is "Michaela" . . . **Billo's Caracas Boys** will tour the States on April 7-9, 1976. Welcome! . . . **Marinela**, exclusive artist of Zeida, Codiscos, Colombia, is starting to receive promotion in New York via "Amor Estudiantil" . . . **Pasquale**, Italian singer signed to Musart in Mexico, could make it big with "Cuerpo sin Alma" (R. Cocciante), included in an album just released by the label. Among other good themes are "El Amar y el Querer" (Ana Magdalena-M. Alejandro), "Yo seguiré tus pasos" (S. Esquivel) and "De Flor y de Piedra" (D. Beigbeder-A. Magdalena) . . . Guerra Company from Texas released an album titled "Machismo con Matias," addressed to the Chicano music fans. Some of the songs are "Cosas de la Vida," "Siete Dias" and "Soledad."

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

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Fennelly Finally Finds His Form

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

Starwood Performance

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

It's not that Fennelly and his band's licks were much flashier than those of the thousand or so other hard rock bands that have

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

Well Chosen Band

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

Carter Disco Single Released by Mercury

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

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

'Fight the Power Day'



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

Joni Mitchell Re-Signs with BMI



Joni Mitchell has re-signed an exclusive, long-term agreement with Broadcast Music Inc. (BMI). On hand for the official signing ceremonies were (from left): Ron Anton, BMI vice president of performing rights, west coast; Elliot Roberts, Ms. Mitchell's manager; Joni Mitchell; Gil Segel, chairman of the board of Segel and Goldman, Inc., business managers. The artist's latest Asylum lp, "The Hissing of Summer Lawns," was released last week.

RCA To Record 'Rex' Soundtrack

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

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

Nicol Williamson

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

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

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

Feliciano Tour Set

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

Murphey Gets Gold

■ NEW YORK — Epic recording artist Michael Murphey's "Blue Sky, Night Thunder" lp has been certified gold by the RIAA.

Sparks Campaign Set by Island

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

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

Mercury Inks Eaton

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

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

Kirshner Signs Dante

■ LOS ANGELES—Don Kirshner has announced he has signed singer/songwriter Ron Dante to his organization. Dante was the lead singer of the Archies and is presently co-producing Barry Manilow.

GERMANY

By PAUL SIEGEL



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

Heading the singles chart is "Lady Bump" by **Penny McLean** on Jupiter (Ariola) Records . . . France's **Joe Dassin** has a chart hit with "Septemberwind" on CBS Records . . . EMI-Electrola is riding high with "New York Groove" by **Hello** . . . WEA may have a gold record with **George Baker's** "Morning Sky" . . . Heading for the top of the charts is "Dolannes-Melodie" by **Jean-Claude Borelly** on Telenfunken (Teldec).

Franz Lambert's new Christmas album on Phonogram/Philips, "Ein Weihnachtsabend" ("A Christmas Evening"), features the Wersi Organ.

Arnie Harris is promoting his wife's (**Peggy March**) new single on EMI-Electrola . . . M Records artist **Maggie Mae** is in Italy on RCA Italiana. She is produced by **Teddy Reno** in Rome . . . Music publisher **Hans Lang** has a tremendous talent in Russian lyricist **Lana Dubrowska** . . . The BBC's **Tony Blackburn** has produced a hit for **Lois Lane**. It's "River Deep, Mountain High" on BASF . . . RCA public relations head, **Dieter Bröer**, is doing a great job of getting the word out on **David Bowie**, **Anthony Ventura** and other RCA recording stars . . . Phonogram/Philips' **Ossie Drechsler** has come up with a novelty hit in "My God Walther," by **Mike Kruger**.

FRANCE

By GILLES PETARD



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

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

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

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

ENGLAND

By RON MCCREIGHT

■ LONDON—**Nazareth**, currently breaking with "Holy Roller" here and "Love Hurts" in the U.S., has all their albums previously issued on Mooncrest re-released by Mountain—"Nazareth," "Exercises," "Razamanaz," "Loud 'n' Proud," "Rampant," "Hair Of The Dog," as well as the new "Greatest Hits." A 'bumper' Christmas batch of album releases also comes from DJM, which includes product secured from Springboard International by artists such as **Gladys Knight**, **Wilson Pickett**, **Dr. John**, **Earl Hines**, and **Memphis Slim**. However, albums of the week are **Deep Purple's** "Come Taste The Band" (Purple), **Murray Head's** "Say It Ain't So" (Island) and **The Stones'** package of hits titled "Rolled Gold" (Decca), while best new singles are by **Roger Daltrey** ("Love Dream"—A&M, from "Lisztomania"), **Clifford T. Ward** ("No More Rock 'n' Roll"—Philips), **Pilot** ("Lady Luck"—EMI) and **Barclay James Harvest** ("Titles"—Polydor).

Jim Capaldi is forming a band, which includes **Stevie Winwood** in the line-up, specially for an appearance on BBC-TV's "Old Grey Whistle Test" following the current success of his version of "Love Hurts" (Island). Presenter of the program, **Bob Harris**, now plans to take the show on the road with EMI band **Druid**, under the banner of "The Bob Harris Whistlestop Roadshow." The set will also include film clips featuring **John Lennon**, **Queen**, and the **Slim Miller Band** in an attempt to create the same atmosphere of the BBC-2 program. Another big attraction next month is the long-awaited **Cat Stevens** tour, which coincides with the release of his "Numbers" album and includes three London performances, at the Royal Albert Hall (15th) and Hammersmith Odeon (19th & 20th).

Radio One has introduced two new weekend series to their winter schedule with **Paul Gambaccini** introducing a 90 minute Saturday show based on the U.S. charts, including a countdown on the top 30 singles. Producer **Mike Hawkes** is aiming to give British listeners a taste of American-style radio and is utilizing r&b and country charts as well as previewing certain new Stateside releases. A 30 minute program named "Sounds On Sunday" features a different contemporary artist each week and includes in its bookings **Alex Harvey**, **Gary Benson**, **Pete Wingfield** and **Streetwalkers**.

Lulu leaves for business discussions in America on the eve of the release of her **Wes Farrell/Mark London**-produced "Heaven and Earth and The Stars" single (Chelsea). Following her visit, Lulu commences rehearsals for a pantomime season in "Peter Pan" at the London Palladium. Meanwhile **Slade** has just returned from the States where they are in the middle of an extensive tour which commenced way back in June. The band will promote their new single here, "In For A Penny" (Polydor), which was cut at the Record Plant, N.Y., where they will complete an album.

Pye Records chief and executive director of ATV, **Louis Benjamin**, has been appointed joint managing director of the Associated Television Corporation along with **Jack Gill** (formerly executive deputy chairman) by **Sir Lew Grade**. Changes at Island where **Dave Domleo** is promoted to chairman, **Chris Blackwell's** assistant, and at CBS where marketing director **Clive Selwood** has made another new appointment, bringing in **Neil Stafford** as product manager after spending two years with EMI as a label manager. **Ray Still** leaves Warner Bros. Music to join Arista as promotion manager and **Maggie Wells** replaces **Shirley Stone** (now with Mountain) in the Phonogram press office to specialize on Vertigo artists.

For the first time the next **Bay City Rollers** single, "Money Honey," is written by two group members, **Eric Faulkner** and **Stuart Wood**, and is taken from their "Wouldn't You Like It" album (Bell), which contains another 10 of their compositions. The Rollers are headlining London Weekend Television "Saturday Scene's" Pop Awards Show at Wembley before touring Australia and New Zealand in December and several American TV appearances are set, including spots on **Ann Margret's** special and **The Andy Williams Show**.

Johnny Wakelin is currently recording a follow-up to his American million seller, "Black Superman," and top side is expected to be another of his own songs, "Reggae Soul Rock 'n' Roll." Wakelin, who recently returned from a highly successful Australian tour, is also cutting an album of his own titles for Pye.

Too Crowded For Irving?



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

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

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

links; and Elton John's autographed T-shirt.

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

Tickets

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

AM Action (Continued from page 22)

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

NEW ACTION

Electric Light Orchestra (United Artists) "Evil Woman." One of the few white records attracting great quantities of major airplay attention at all these days. Strong adds include WCOL, KJR and WIBG. Also on WIXY, WMPS, WCAO, KQWB, WBBQ and KJRB among others. (Note: The lp is currently top 20 on the RW lp chart.)

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

Screening Session



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

ENGLAND'S TOP 25

Singles

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

Albums

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

Celebrities Turn Out For 'Banjoman'

■ WASHINGTON, D.C. — A number of celebrities, from the musical and political fields, attended the premiere of the movie "Banjoman," a tribute to banjo genius Earl Scruggs, at the Kennedy Center here Sunday night (16).

Scruggs Family

Scruggs, there in a wheelchair due to injuries received in a recent private plane crash, was there along with his wife, Louise, and members of the Revue: sons Randy, Gary and Steve and Jody Maphis. Also in attendance were Jo Walker, executive director of the CMA; Roy Horton of Peer, International; Ron Bledsoe of CBS; Diane Johnson of the CMF; Tracy Nelson and members of her band, Mother Earth; and David Bromberg. Political celebrities included Tennessee Senators Howard Baker and Bill Brock, who sponsored a dinner after the film showing; Ethel Kennedy; Jack Ford, son of the president; Mr. and Mrs. Charles Robb; Maria Shriver, daughter of Sargent Shriver; Roger Mudd; Mrs. Tom Brokaw; and Mrs. Ron Nessen.

Hickory Wind Adds Tour Dates

■ NEW YORK — Hickory Wind, currently on a State Department sponsored tour of Europe, the Mideast and Africa, will add appearances in Vienna, Austria; Klagenfurt, Austria; Graz, Austria, and Lisbon, Portugal.

Cultural Presentation

The tour, which started in Iceland November 2, was arranged in cooperation with the State Department as a cultural presentation to help promote the upcoming Bicentennial Celebration.

Hickory Wind, currently based in Washington, D.C., will have their second album released on the Flying Fish label, January 15.

Cash Adds Brother To Concert Show

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

Tommy, along with his guitarist Wayne Gray, begins as a regular on the Johnny Cash Show with the first tour of the new year, beginning in Green Bay, Wisconsin on January 16. The tour covers the midwest and southwest, ending in Albuquerque on February 2.

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

'Greatest Moments'

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

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

Don Cusic

Arrest Recording Corp. Seeking New Talent

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

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

Freddy and Friends



Freddy Fender had lines around the block when he played recently at L.A.'s Palomino Club. The crowd was so thick that the country nitery's owners had to go on KLAC-AM radio to beg the ABC Dot recording artist's thousands of fans not to come to the two sold out Fender concerts. Backstage things were equally jammed as friends and well-wishers from L.A.'s local radio stations crowded around the Tex-Mex troubadour. Pictured from left are: Barry Pollock of ABC Records promotion department; ABC's r&b general manager Jeanne Bennett; Tina and Rosie Guevara, music director of KHJ AM; Carson Schreiber, music director of KLAC-AM; Fender; Johnny Magnus, KRLA-AM disc jockey; and Debbie Swanson.

Carter Campaign



Presidential candidate Jimmy Carter is seen greeting ABC artists the Amazing Rhythm Aces. Carter climbed five flights of stairs for hand-shaking after the Rhythm Aces Halloween performance at the Fox Theatre in Atlanta with Capricorn's Marshall Tucker Band. The concert was a benefit to raise funds for Carter's campaign. Pictured (from left) are Jeff Davis, J. B. Hooker, Byrd Burton, Carter, Billy Earhart, Butch McDade, and Russell Smith.

WEA Intl., WB Set Baker Promo

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

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

Deaton Signs Smith



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

Songwriters Showcase Announces Schedule

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

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

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

Talent slated for appearances during December: Kathleen Saroyan, Arthur Schlosser, Michael McCastle, Dec. 3; Joseph & Jackson, Elderlock, Heart, Dec. 10; The Silver Moon Band, Masque, Dec. 17.

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

Columbia Signs Moe Bandy



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

Statler Bros. EP Issued by Mercury

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

'Holy Bible'

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

HK Enterprises Bows

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

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

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

Vicky Mabe has been appointed secretary and public relations director.

New Board Category Created by CMA

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

Since Wesley Rose was elected to the CMA board in the publisher's category in October of 1974, he resigned the post to accept in the permanent board member category. Paul Tannen, general manager of Screen Gems-Columbia Music/Colgems Music, Nashville, Tennessee, was elected to fulfill Rose's unexpired term.

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

NASHVILLE REPORT

By RED O'DONNELL



■ A 30-minute special, "Country Music Hit Parade," will be taped at the Grand Ole Opry House Tuesday (25) for airing Friday (28) on CBS-TV (8-9 p.m. EST). The production is a pilot film for a future series. It will be hosted by Roy Clark. Guests include Tanya Tucker, Charlie Rich, Johnny Rodriguez, Donna Fargo and Freddy Fender.

The format—not unlike the old "Lucky Strike Hit Parade" of the Big Band era—will highlight the presentation of three of the top 20 country music recordings charted during the week of broadcast. Each is to be performed by the artist who recorded the song.

Other features include a segment devoted to the "most promising single soon to be released," and a "monster medley" of hits drawn from the history of country music. Clark also will solo on some of his major releases.

The projected weekly series is being produced by Joe Cates, directed by Walter Miller and written by Chet Hagen. The team of Cates-Miller & Hagen helmed the top-rated Country Music Association (CMA) Awards TV specials in recent years.

If it rates the go-ahead sign from CBS, it will probably hit the air in 1976. Also it would be the first locally produced network weekly show since Johnny Cash's ABC-TV series of 1969-70.

Hank Williams, Jr. has undergone additional facial surgery at a local hospital (Baptist). The 26-year-old singer-writer's operations were to patch up his face and head, badly lacerated and bruised, in a fall

(Continued on page 56)



Newly-elected president and chairman of the board for the Country Music Association are Ron Bledsoe (left), vice president of Nashville operations for CBS Records, and Jim Foglesong, president of ABC Dot Records, Nashville. The two will serve as president and chairman of the board, respectively, during 1976.

COUNTRY PICKS OF THE WEEK

SINGLE

OLIVIA NEWTON-JOHN, "LET IT SHINE" (Window, BMI). The international country sound of Olivia has never been better than on this Linda Hargrove song. She clearly hooks it here with a strong chorus and super lyric about a woman needing love. Look for this to go all the way and then further. Shine on! MCA MCA-40495.



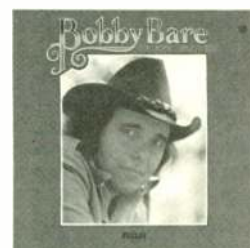
SLEEPER

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



ALBUM

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



Nashville Report (Continued from page 55)

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

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

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

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

Meanwhile Barbara has painted a life-style "Winnie the Pooh" mural for the newcomer's nursery wall.

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

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

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

Sometimes unlisted phone numbers create a trauma for the subscriber:

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

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

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

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

Singer-writer Ed Bruce tapped as spokesman for the state of Tennessee. When Bruce is functioning in the role, he wears fringed buckskin clothing, a coonskin hat, totes a long rifle and introduces himself as "The Tennessean" . . . Dunno if it is my personalized audio or not, but Lynn Anderson's "Paradise" sounds "more countryfied" than anything she's done lately. The song was written by John Prine.

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

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

(Continued on page 58)

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

ALBERT YOUNG EAGLE

"Congratulations"

b/w

"It's Over Now"

on

Little Richie Records

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

Distributed by:
SOUNDS OF MUSIC DISTRIBUTION
Box 3
Belen, New Mexico 87002
(505) 864-7441

Mercury Inks Bradshaw



Terry Bradshaw, quarterback for the Pittsburgh Steelers, has been signed to an exclusive contract with Mercury Records. Bradshaw, whose music is aimed at the country market, will be produced by Jerry Kennedy, who is responsible for the production of such country artists as Tom T. Hall, Johnny Rodriguez and The Statler Bros. His first record will not be released until the beginning of 1976. Pictured at the signing in Mercury's Nashville offices are (from left) Tillman Franks, Bradshaw's manager; Bradshaw; and Jerry Kennedy.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

ALL AMERICAN MAN Billy Sherrill (Algee, BMI)	45	ME AND OLD C.B. E. Jimmy Key & Jack J. Key (Newkeys, BMI)	27
ALL OVER ME Billy Sherrill (Ben Peters and Charsy, BMI)	5	OUR MARRIAGE WAS A FAILURE Roy Dea (Hall-Clement, BMI)	34
AMAZING GRACE USED TO BE HER FAVORITE SONG Barry Burton (Fourth Floor, ASCAP)	79	OVERNIGHT SENSATION Eddie Kilroy (Hall-Clement, BMI)	57
ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING Jack Clement & Waylon Jennings (Baron, BMI)	6	PARADISE Glenn Sutton (Cotillion/Sour Grapes, BMI)	78
BATTLE OF NEW ORLEANS None Listed (Warden, BMI)	52	PLEDGING MY LOVE Jim Vienneau (Lion/Wemar, BMI)	53
BILLY GET ME A WOMAN Norro Wilson (Al Gallico/Algee, BMI)	28	PIECES OF MY LIFE Prod. not listed (Danor, BMI)	31
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	62	QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI)	75
COLORADO COUNTRY MORNING Chet Atkins (Mandina/Glenwood, BMI)	92	ROCKY Roy Dea and Dickey Lee (Strawberry Hill, ASCAP)	9
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	49	ROLL YOU LIKE A WHEEL Eddie Kilroy (Acclaim, BMI)	30
COUNTRY BOY Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	24	ROLY POLY Wesley Rose (Milene, ASCAP)	93
COWBOYS AND DADDYS Bill Rice & Bobby Bare (Wilber/Martin Cooper, ASCAP)	35	SAN ANTONIO STROLL Snuff Garrett (Unichappell, BMI)	41
DANCE HER BY ME (ONE MORE TIME) Jerry Kennedy (LeBill, BMI)	64	SAY I DO Larry Gordon (Dayspring, BMI)	69
EASY AS PIE Ron Chancey (Chappell & Co., ASCAP)	11	SECRET LOVE Huey P. Meaux (Warner Bros., ASCAP)	2
EVERY ROAD LEADS BACK TO YOU Keith Potger & Barry Mason (Cherry Lane, ASCAP)	76	SHADOWS OF MY MIND Bob Ferguson (Hermitage, BMI)	99
FIRE AND RAIN Felton Jarvis (Blackwood/Country Road, BMI)	56	SHE DESERVES MY VERY BEST Charlie Rich & Sy Rosenberg (Shelmer-Poe/Unichappell, BMI)	46
FLAT NATURAL BORN GOOD TIMIN' MAN Roy Dea (Forrest Hills, BMI)	25	SHE'S JUST AN OLD LOVE TURNED MEMORY Glenn Keener (Chess, ASCAP)	85
FROM WOMAN TO WOMAN Ricci Mareno (Ricci Mareno, SESAC)	18	SHE EVEN WOKE ME UP TO SAY GOODBYE Chips Moman (Acuff-Rose, BMI)	16
GEORGIA RAIN Joe Johnson (Four Tay, BMI)	70	SILVER WINGS AND GOLDEN RINGS Larry Butler (Almo/Peso, ASCAP)	44
GOOD MORNING LOVIN' Allen Reynolds (Owepar, BMI)	98	SINCE I MET YOU BABY Wayne Duncan (Unichappell, BMI)	14
GREENER THAN THE GRASS Billy Sherrill (Window, BMI)	51	SO FINE Norro Wilson (Eldorado/Wildcat, BMI)	96
HAMBURGER PATTY AND DOLLAR BILL Dave Burgess (Singletree, BMI)	100	SOMEBODY LOVES YOU Allen Reynolds (Jack, BMI)	82
HELP ME MAKE IT (TO MY ROCKIN' CHAIR) Chips Moman (Baby Chick, BMI)	48	SOMETHING BETTER TO DO John Farrar (ATV, BMI)	20
I LIKE BEER Jerry Kennedy (Hallnote, BMI)	4	SOMETIMES Owen Bradley (Stallion, BMI)	68
I SHOULD HAVE MARRIED YOU David Malloy (Briar Patch/Deb Dave, BMI)	38	STONED AT THE JUKEBOX Dick Glasser (Bocephus, BMI)	55
I STILL BELIEVE IN FAIRYTALES Billy Sherrill (Tree, BMI)	32	SUGAR SUGAR Tommy Hill (Don Kirshner, BMI)	81
I'D RATHER BE PICKED UP HERE Ron Chancey (Pi-Gem, BMI)	80	SUNDAY SUNRISE Tom Catalano (Screen Gems-Columbia/Sweet Glory, BMI)	67
I'LL BE YOUR SAN ANTOINE ROSE Roy Dea (Sunbury, ASCAP)	66	SWEET YESTERDAYS Ricci Mareno (Ricci Mareno, SESAC)	97
I'LL TAKE IT Mary Reeves & Bud Logan (Screen Gems-Columbia, BMI)	83	TEXAS 1947 Charlie Bragg (Sunbury, ASCAP)	58
I'M A FOOL TO CARE Huey P. Meaux (Peer, Intl., BMI)	74	THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI)	29
I'M SORRY Milt Okun (Cherry Lane, ASCAP)	26	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY Shelby S. Singleton, Jr. (Brandywine, ASCAP)	72
INDIAN LOVE CALL Ray Stevens (Warner Bros., ASCAP)	54	THE LETTER THAT JOHNNY WALKER READ Tommy Allsup (Asleep At the Wheel & Black Coffee, BMI)	42
IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADES PULLED DOWN Fuzzy Owen (Shade Tree, BMI)	1	THE MAN ON PAGE 602 D. Corey & B. Fischer (Georgene, BMI)	43
IT'S NOT FUNNY ANYMORE Bob Dean (Owlofus, ASCAP/Myownah, BMI)	65	THE SONG WE FELL IN LOVE TO Ray Baker (Acuff-Rose/Milene, ASCAP)	40
IT'S SO NICE TO BE WITH YOU Earl Richards (Interior, BMI)	88	THE WOMAN ON MY MIND Norro Wilson (Algee & Al Gallico, BMI)	50
IT'S THE BIBLE AGAINST THE BOTTLE Nelson Larkin & Dick Heard (A-Gee-Jay & Blue Moon, ASCAP)	86	TODAY I STARTED LOVING YOU AGAIN Jim Malloy (Bluebook, BMI)	10
JADED LOVER Michael Brovsky (Toad Hall, BMI)	90	WARM SIDE OF YOU Steve Stone (Hartline, BMI)	22
JASON'S FARM Walter Haynes (Pick-a-Hit, BMI)	23	WE USED TO Porter Wagoner (Owepar, BMI)	8
JUST IN CASE Tom Collins & Jack D. Johnson (Pi-Gem, BMI)	17	WESTERN MAN Norro Wilson (Al Gallico, BMI)	19
LAST OF THE OUTLAWS Eddie Kilroy (Tree, BMI)	77	WHATEVER I SAY Stan Silver (Prima Donna, BMI)	37
LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) Jim Vienneau (Sawgrass, BMI)	36	WHAT'S HAPPENED TO BLUE EYES Ken Mansfield (Baron, BMI)	33
LOVESICK BLUES Bob Montgomery (Mills, ASCAP)	95	WHEN I STOP DREAMING Norro Wilson (Acuff-Rose, BMI)	89
LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	7	WHEN THE TINGLE BECOMES A CHILL Owen Bradley (Wilderness, BMI)	39
LOVE LIFTED ME Larry Butler (John T. Benson, ASCAP)	87	WHERE LOVE BEGINS Russ Reeder & Bob Webster (Blue Echo, ACAP)	12
LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pi-Gem, BMI)	3	WHO WANTS A SLIGHTLY USED WOMAN Audie Ashworth (Boyce & Powers/Adventure, ASCAP)	84
LOVE WAS PETE DRAKE (Beechwood/Window, BMI)	71	WILL YOU LOVE ME TOMORROW Billy Sherrill (Screen Gems-Columbia, BMI)	61
LUST AFFAIR Dick Heard (Blue Moon, ASCAP)	21	WOMAN, WOMAN Dick Glaser (Ensign, BMI)	60
LYIN' EYES Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	15	YOU AND ME Bill Rice (Danor, BMI)	94
MAKIN' LOVE Walter Haynes (Tree, BMI)	59	YOU RING MY BELL Ray Griff & Lee Hazen (Blue Echo, ACAP)	13
MAMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Chuck Haines & Patsy Bruce (Tree/Sugarplum, BMI)	63	YOU'LL NEVER KNOW Chet Atkins (Brigman, Vocco & Conn, ASCAP)	73
MAYBE TOMORROW Wesley Rose (Acuff-Rose, BMI)	91		

COUNTRY HOT LINE

By MARIE RATLIFF



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

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

KCKC, KSOP, WENO and KDJW.

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

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

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

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

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

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

Asleep at the Wheel is moving their "Bump Bounce Boogie" across the mid-west!

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

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

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

SURE SHOTS

Conway Twitty — "This Time I've Hurt Her"

Faron Young — "Feel Again"

Olivia Newton-John — "Shine On Me"

LEFT FIELDERS

Wilma Burgess — "A Satisfied Man"

Asleep at the Wheel — "Bump Bounce Boogie"

Byron McGregor — "Children Do You Know Where Your Parents Are"

AREA ACTION

Ace Cannon — "Malt Liquor" (KCKN)

Benny Barnes — "Her Memory Sits On My Table" (KSMN)



Jeanne Pruett



Don Gibson

Another red-hot Texas master becomes a huge national break-out on ABC/Dot Records.

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

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

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

(DOA-17592)



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

abc Dot Records

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KDJW, Amarillo
KENR, Houston
KFDI, Wichita
KGFX, Pierre
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAC, Los Angeles
KLAK, Denver
KRMD, Shreveport

KSMN, Mason City
KSOP, Salt Lake City
KTOW, Tulsa
WAME, Charlotte
WBRG, Lynchburg
WCMS, Norfolk
WEET, Richmond
WENO, Nashville
WGBG, Greensboro
WHK, Cleveland
WHO, Des Moines
WHOO, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis

WITL, Lansing
WJJD, Chicago
WJQS, Jackson
WKDA, Nashville
WMAQ, Chicago
WMC, Memphis
WMNI, Columbus
WPLO, Atlanta
WSLR, Akron
WSUN, St. Petersburg
WTHI, Terre Haute
WUBE, Cincinnati
WUNI, Mobile
WWOK, Miami
WXCL, Peoria

COUNTRY ALBUM PICKS

OVERNIGHT SENSATION

MICKEY GILLEY—Playboy PB 408

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



THE HAPPINESS OF HAVING YOU

CHARLEY PRIDE—RCA APL1-1241

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



RAY WYLIE HUBBARD AND THE COWBOY TWINKIES

RAY WYLIE HUBBARD—Reprise MS 2231

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



Pi-Gem, Chess Music To Pride & Collins

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

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

Smith Joins BMI



Frances Preston, vice president of Broadcast Music, Inc., has announced that Jerry Smith has joined the Nashville staff of BMI. Smith will be working in the writer administration department. Pictured above, from left, are Smith, Preston and Roger Sovine, director of writer administration for the performing rights organization.

Nashville Report (Continued from page 56)

Al Hirt, titan of the trumpet, is opening a half-million dollar gourmet-type restaurant in his native New Orleans on or about Dec. 9 . . . Freddy Fender scheduled to ride a float (made of tacos?) in Thursday's New York City Macy's Thanksgiving Parade . . . Johnny Paycheck says his Epic single of "All American Man" is his answer to Helen Reddy's "I Am Woman." Paycheck—with slight tongue-in-cheek—explains further: "It's a stand on the feminist movement. I've had women rib me when I'm signing autographs, but nothing vicious."

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

Birthdaying: Johnny Carver, Biff Collie, Merle Travis, Jody Miller, Donna Darlene, Jack Reno and Teddy Wilburn.

YOU DON'T HAVE TO
DRIVE A RIG
TO DIG
RAY PILLOW'S

“ROLL ON, TRUCKERS” “ROLL ON, TRUCKERS” “ROLL ON, TRUCKERS” “ROLL ON, TRUCKERS” “ROLL ON, TRUCKERS”

DOA-17589

DOA-17589

 The Grading House of Tennesse

Joe Taylor Artist Agency

2401 GRANNY WHITE PIKE / NASHVILLE, TENN 37204 615/385-0035

 abc Dot Records

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CONWAY TWITTY—MCA MCA-40492

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

JEAN SHEPARD—United Artists UA-XW745-Y

ANOTHER NEON NIGHT (Birchfield, BMI)
Jean has hooked a super ballad that'll have the phone lines lit brighter than a neon light. This one will hit home hard!

EDDY RAVEN—ABC/Dot DOA-17595

FREE TO BE (Milene, ASCAP)
One of the strongest ballads he's ever written, and definitely his strongest outing as an artist, will bring Eddy the definition he truly deserves. It's beautiful.

CHARLEY PRIDE—RCA PB-10455

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

BARBARA FAIRCHILD—Columbia 3-10261

I JUST LOVE BEING A WOMAN (Pixenbar, BMI)
Barbara sings of the joys in her role as a woman. And she makes no bones about the fact that she enjoys being a woman and loving her man.

CHARLIE RICH—RCA PB-10458

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

JOHNNY DUNCAN—Columbia 3-10262

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

SONNY JAMES—Columbia 3-10249

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

LaWANDA LINDSEY—Capitol P-4195

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

ASLEEP AT THE WHEEL—Capitol P-4187

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

KEITH SMITH—Crusader CR202

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

TENNESSEE ERNIE FORD—Capitol P-4160

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

VAN TREVOR—Country International Records 112

STICKY SITUATION (Pocono-Malcolm Ford, BMI)
Cute, bouncy number about a sticky situation that'll stick around. Give it a spin!

Barbara Fairchild's greatest performance yet.



"I Just Love Being a Woman."
The brand-new single from ³⁻¹⁰²⁶¹
"Barbara Fairchild."

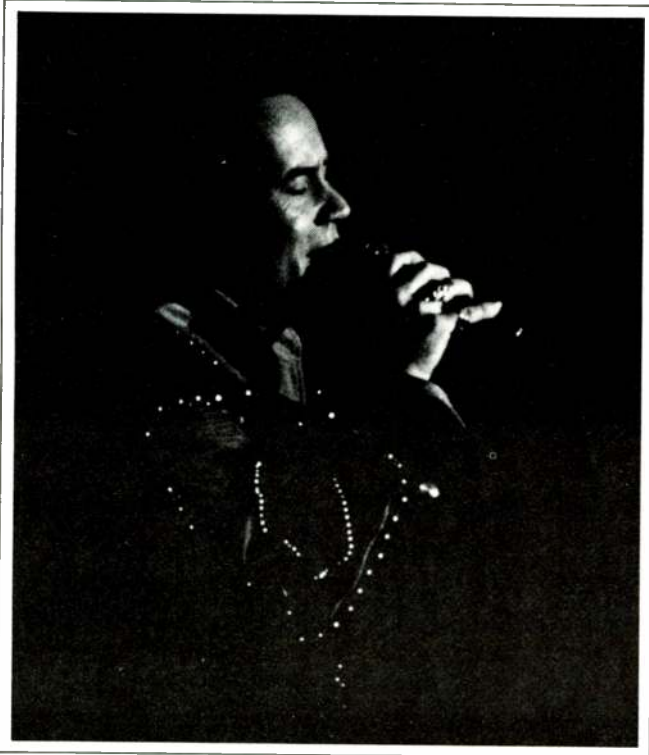


On Columbia Records.

KC 33794 Also available on tape.

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NO MAN ALIVE SINGS ABOUT WOMEN MORE BEAUTIFULLY THAN TOMMY OVERSTREET:



"FROM WOMAN TO WOMAN"

DOA-17580



LISTEN TO TOMMY'S NEWEST HIT ALBUM

abc Dot Records



THE COUNTRY ALBUM CHART

NOVEMBER 29, 1975

NOV. 29	NOV. 22		WKS. ON CHART
1	1	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	23
2	2	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	12
3	5	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	5
4	3	WINDSONG JOHN DENVER—RCA APL 1183	8
5	4	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	15
6	6	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	11
7	12	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	17
8	9	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	7
9	7	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL 1 1116	13
10	8	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	18
11	19	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	4
12	10	TOM T. HALL'S GREATEST HITS, VOL. I—Mercury SRM 1 1044	7
13	14	NARVEL FELTS GREATEST HITS, VOL. I—ABC Dot DOSD 2036	8
14	15	DOLLY DOLLY PARTON—RCA APL 1 1221	17
15	16	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL 1 1234	18
16	20	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	5
17	17	A ROSE BY ANOTHER NAME RONNIE MILSAP—Warner Bros BS 2870	18
18	20	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	5
19	21	THE FIRST TIME FREDDIE HART—Capitol 11449	6
20	23	ROCKY DICKEY LEE—RCA APL 1 1243	6
21	25	NIGHT THINGS RONNIE MILSAP—RCA APL 1 1223	3
22	11	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	7
23	13	M-M-MEL MEL TILLIS—MGM M3G 5002	11
24	24	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	7
25	26	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	8
26	18	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	17
27	27	BEST OF DOLLY PARTON—RCA APL 1 1117	17
28	31	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	8
29	30	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL 1 1022	21
30	35	HERE COMES JOHNNY RUSSELL—RCA APL 1 1211	4
31	29	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	33
32	37	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	4
33	28	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO—ABC Dot DOSD 2029	12
34	39	RIDIN' HIGH JERRY JEFF WALKER—MCA 2156	3
35	32	CHARLEY CHARLEY PRIDE—RCA APL 1 1058	21
36	36	MARGO SMITH—20th Century T 490	6
37	50	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	2
38	43	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	4
39	33	HOME LORETTA LYNN—MCA 2146	14
40	46	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	3
41	58	THE NIGHT ATLANTA BURNED ATKINS STRING CO.—RCA APL 1 1233	2
42	—	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	1
43	42	ROCK N' ROLL MOON BILLY SWAN—Monument PZ 33895	6
44	57	UNCOMMONLY GOOD DAVE DUDLEY—United Artists LA512 G	2
45	49	WORLD'S GREATEST HONKY TONK BAND BILL BLACK'S COMBO—Hi SHL 32093	4
46	—	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	1
47	55	SEARCHIN' FOR A RAINBOW MASHALL TUCKER BAND—Capricorn CP 0601	2
48	38	PIECES OF THE SKY EMMYLOU HARRIS—Reprise 2213	35
49	—	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—MEGA MLPS 612	1
50	34	ONCE UPON A RHYME DAVID ALLEN COE—Columbia KC 33508	16
51	44	MEMORIES OF US GEORGE JONES—Epic KE 33547	8
52	61	DON'T STOP LOVIN' ME DON GIBSON—Hickory H3G 4524	2
53	—	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	1
54	52	SOME DAYS ARE DIAMONDS DICK FELLER—Asylum 7E 1044	5
55	48	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic PE 33455	23
56	45	I WANT TO HOLD YOU IN MY DREAMS TONIGHT STELLA PARTON—Soul Country and Blues LPN 6006	6
57	64	RED HOT PICKER JERRY REED—RCA APL 1 1226	2
58	—	FREDDY WELLER'S GREATEST HITS—Columbia KC 33883	1
59	40	ROY CLARK'S GREATEST HITS, VOL. I—ABC Dot DOSD 2030	3
60	41	LOVIN' AND LOSIN' BILLY WALKER—RCA APL 1 1160	8
61	53	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	29
62	56	LOOK AT THEM BEANS JOHNNY CASH—Columbia KE 33814	7
63	54	I'VE NEVER LOVED ANYONE ANYMORE LYNN ANDERSON—Columbia KC 33691	13
64	47	BANDY THE RODEO CLOWN MOE BANDY—GRC GA 10016	10
65	51	CALICO—United Artists LA454 G	8
66	60	I'M JESSI COLTER—Capitol ST 11363	38
67	65	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	49
68	66	YOU'RE MY BEST FRIEND DON WILLIAMS—ABC Dot DOSD 2021	29
69	59	EDDIE RABBITT—Elektra CM 3	2
70	67	JUST GET UP AND CLOSE THE DOOR JOHNNY RODRIGUEZ—Mercury SRM 1 1032	27
71	63	FEELIN'S CONWAY & LORETTA—MCA 1243	22
72	62	THIS SIDE OF THE BIG RIVER CHIP TAYLOR—Warner Brothers BS 2882	10
73	68	AN EVENING WITH JOHN DENVER—RCA CPL 2 1765	38
74	69	BACK HOME AGAIN JOHN DENVER—RCA CPL 1 0548	70
75	73	TODAY ELVIS PRESLEY—RCA APL 1 1039	23

Thanksgiving Without A Turkey.

Billboard	Record World	
★ 30	27	DAVE DUDLEY "Me And Ole C.B." UA-XW722-Y
★ 40	44	BILLIE JO SPEARS "Silver Wings And Golden Rings" UA-XW712-Y
★ 61	63	ED BRUCE "Mammas Don't Let Your Babies Grow Up To Be Cowboys" UA-XW732-Y
★ 83	82	CRYSTAL GAYLE "Somebody Loves You" UA-XW740-Y
	89	KENNY ROGERS "Love Lifted Me" UA-XW746-Y
		JEAN SHEPARD "Another Neon Night" UA-XW745-Y

**Enjoy Yourself.
It's Still Hot In UA Country.
United Artists U/A Records.
Nashville.**



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
 NOV. 29 NOV. 22

WKS. ON CHART

1	2	IT'S ALL IN THE MOVIES/ LIVIN' WITH THE SHADES PULLED DOWN MERLE HAGGARD Capitol 4141	9
2	5	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	7
3	8	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715	9
4	1	I LIKE BEER TOM T. HALL/Mercury 73704	13
5	4	ALL OVER ME CHARLIE RICH/Epic 8 50142	11
6	3	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING WAYLON JENNINGS/RCA PB 10379	13
7	6	LOVE IS A ROSE LINDA RONSTADT/Asylum 45271	13
8	11	WE USED TO DOLLY PARTON/RCA PB 10396	10
9	7	ROCKY DICKEY LEE /RCA PB 10361	16
10	12	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH/ Mega MR 1236	13
11	19	EASY AS PIE BILLY CRASH CRADDOCK/ABC Dot DOA 17584	7
12	18	WHERE LOVE BEGINS GENE WATSON/Capitol 4143	8
13	15	YOU RING MY BELL RAY GRIFF/Capitol 4126	13
14	17	SINCE I MET YOU BABY FREDDY FENDER/GRT 031	8
15	21	LYIN' EYES EAGLES/Asylum 45279	8
16	10	SHE EVEN WOKE ME UP TO SAY GOODBYE RONNIE MILSAP/Warner Bros. WBS 8127	11
17	27	JUST IN CASE RONNIE MILSAP/RCA PB 10420	6
18	25	FROM WOMAN TO WOMAN TOMMY OVERSTREET/ ABC Dot DOA 17580	9
19	24	WESTERN MAN LaCOSTA/Capitol 4139	9
20	20	SOMETHING BETTER TO DO OLIVIA NEWTON-JOHN/ MCA 40459	10
21	28	LUST AFFAIR MEL STREET/GRT 030	8
22	33	WARM SIDE OF YOU FREDDIE HART/Capitol 4152	7
23	29	JASON'S FARM CAL SMITH/MCA 40467	7
24	35	COUNTRY BOY GLEN CAMPBELL/Capitol 4155	5
25	32	FLAT NATURAL BORN GOOD TIMIN' MAN GARY STEWART/RCA PB 10351	8
26	9	I'M SORRY JOHN DENVER/RCA PB 10353	16
27	40	ME AND OLE C. B. DAVE DUDLEY/United Artists XW722 Y	6
28	13	BILLY GET ME A WOMAN JOE STAMPLEY/Epic 8 50147	12
29	47	THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474	5
30	34	ROLL YOU LIKE A WHEEL MICKEY GILLEY & BARBI BENTON/ Playboy 6045	7
31	36	PIECES OF MY LIFE ELVIS PRESLEY/RCA PB 10401	7
32	16	I STILL BELIEVE IN FAIRY TALES TAMMY WYNETTE/ Epic 8 50145	11
33	14	WHAT HAPPENED TO BLUE EYES JESSI COLTER/Capitol 4087	15
34	41	OUR MARRIAGE WAS A FAILURE JOHNNY RUSSELL/ RCA PB 10403	9
35	42	COWBOYS AND DADDYS BOBBY BARE/RCA PB 10409	7
36	46	LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	5
37	37	WHATEVER I SAY DONNA FARGO/ABC Dot DOA 17579	8
38	22	I SHOULD HAVE MARRIED YOU EDDIE RABBITT/ Elektra 45269	15
39	51	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484	3
40	31	THE SONG WE FELL IN LOVE TO CONNIE SMITH/ Columbia 3 10210	9
41	23	SAN ANTONIO STROLL TANYA TUCKER/MCA 40444	15
42	39	THE LETTER THAT JOHNNY WALKER READ ASLEEP AT THE WHEEL/Capitol 4115	14
43	56	THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRDA 106	4
44	52	SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y	5
45	26	ALL AMERICAN MAN JOHNNY PAYCHECK/Epic 8 50146	10
46	53	SHE DESERVES MY VERY BEST DAVID WILLS/Epic 8 50154	6
47	57	SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592	5
48	38	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS/ ABC ABP 12121	10
49	64	CONVOY C. W. McCALL/MGM 14839	2



50	58	THE WOMAN ON MY MIND DAVID HOUSTON/Epic 8 50156	5
51	60	GREENER THAN THE GRASS TANYA TUCKER/Columbia 3 10236	4
52	44	BATTLE OF NEW ORLEANS BUCK OWENS/Capitol 4138	9
53	61	PLEDGING MY LOVE BILLY THUNDERCLOUD & THE CHIEFTONES/20th Century TC 2239	6
54	30	INDIAN LOVE CALL RAY STEVENS/Barnaby 616	12
55	62	STONED AT THE JUKEBOX HANK WILLIAMS, JR./MGM 14833	4
56	63	FIRE AND RAIN WILLIE NELSON/RCA PB 10429	3
57	70	OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055	2
58	66	TEXAS JOHNNY CASH/Columbia 3 10237	3
59	59	MAKIN' LOVE RONNIE SESSIONS/MCA 40462	8
60	68	WOMAN, WOMAN JIM GLASER/MGM 14834	4
61	67	WILL YOU LOVE ME TOMORROW JODY MILLER/ Epic 8 50158	4
62	55	BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176	20
63	82	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y	4
64	74	DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716	6
65	65	IT'S NOT FUNNY ANYMORE STELLA PARTON/Country Soul & Blues IRDA 088	9
66	84	I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423	2
67	73	SUNDAY SUNRISE ANNE MURRAY/Capitol 4142	6

CHARTMAKER OF THE WEEK

68	—	SOMETIMES BILL ANDERSON & MARY LOU TURNER MCA 40488	1
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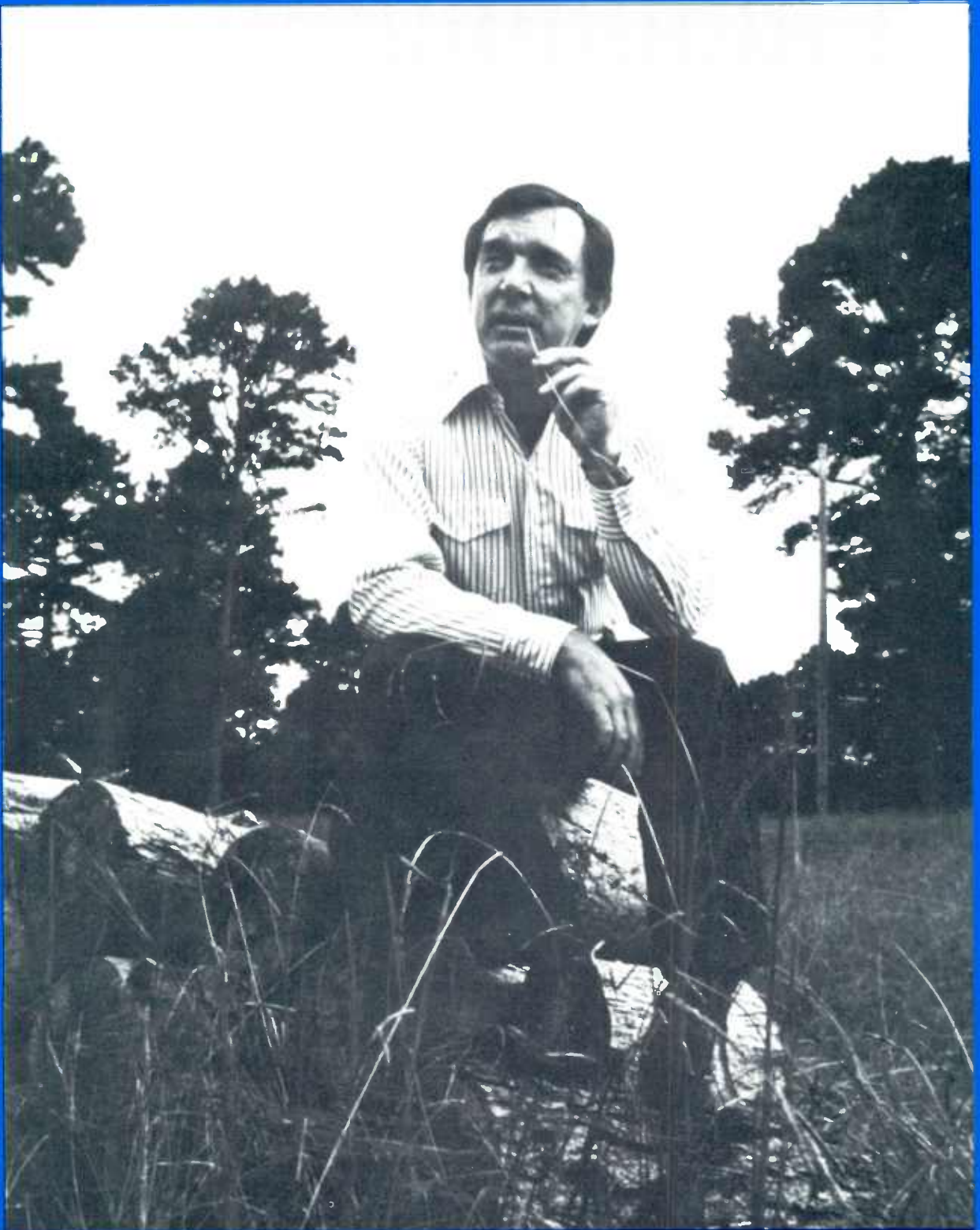


69	77	SAY I DO RAY PRICE/ABC Dot DOA 17588	3
70	72	GEORGIA RAIN JERRY WALLACE/MGM 14832	6
71	88	LOVE WAS LINDA HARGROVE/Capitol 4153	2
72	80	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY WEBB PIERCE/Plantation 131	3
73	78	YOU'LL NEVER KNOW JIM REEVES/RCA PB 10418	3
74	79	I'M A FOOL TO CARE DONNY KING/Warner Bros. WBS 8145	3
75	87	QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425	4
76	76	EVERY ROAD LEADS BACK TO YOU LEAPY LEE/MCA 40470	5
77	85	LAST OF THE OUTLAWS CHUCK PRICE/Playboy 6052	2
78	90	PARADISE LYNN ANDERSON/Columbia 3 10240	2
79	—	AMAZING GRACE USED TO BE HER FAVORITE SONG AMAZING RHYTHM ACES/ABC 12142	1
80	75	I'D RATHER BE PICKED UP HERE JERIS ROSS/ABC Dot DOA 17573	6
81	86	SUGAR, SUGAR MIKE LUNSFORD/Starday GO 133	6
82	—	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y	1
83	89	I'LL TAKE IT ROY HEAD/Shannon 838	3
84	92	WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/ Capitol 4169	2
85	—	SHE'S JUST AN OLD LOVE TURNED MEMORY NICK NIXON/ Mercury 73726	1
86	93	IT'S THE BIBLE AGAINST THE BOTTLE EARL CONLEY/ GRT 032	2
87	—	LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y	1
88	95	IT'S SO NICE TO BE WITH YOU BOBBY LEWIS/ Ace of Hearts 7503	2
89	94	WHEN I STOP DREAMING DEBI HAWKINS/Warner Bros. WBS 8140	5
90	—	JADED LOVER JERRY JEFF WALKER/MCA 40487	1
91	91	MAYBE TOMORROW DON GIBSON & SUE THOMPSON/ Hickory 360	3
92	—	COLORADO COUNTRY MORNING HANK SNOW/RCA PB 10439	1
93	97	ROLY POLY CARL SMITH/Hickory 357	3
94	—	YOU AND ME SHARON VAUGHN/ABC Dot DOA 17599	1
95	98	LOVESICK BLUES SONNY CURTIS/Capitol 4158	2
96	96	SO FINE CARMOL TAYLOR/Elektra 45277	3
97	99	SWEET YESTERDAYS COUNTRY CAVALEERS/Country Showcase America CSA 166	2
98	100	GOOD MORNING LOVIN' LARRY KINGSTON/ Warner Bros. WBS 8139	2
99	—	SHADOWS OF MY MIND VERNON OXFORD/RCA PP 10442	1
100	—	HAMBURGER PATTY AND DOLLAR BILL GARY MACK/ Soundwaves SW4522	1

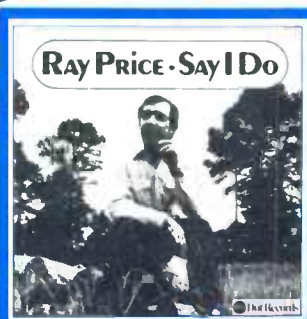
"SAY I DO"

DOA-17588

A beautiful and inspirational country and pop hit
in the tradition of "Why Me, Lord?" and "Amazing Grace."



By **RAY PRICE**



abc Dot Records

DOSD-2037

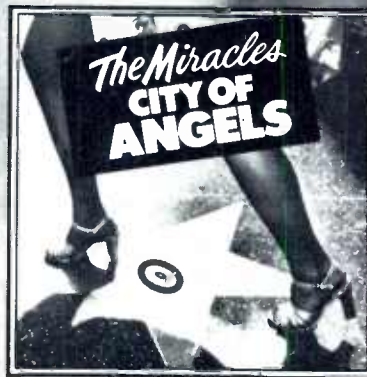
SMASH! SMASH! SMASH!

“Love Machine”

(T-54262)

★55 Billboard
■70 Record World
●77 Cash Box

“Love Machine”
from
The Miracles
Album,
CITY OF ANGELS



(TG-33951)

Another Touchdown From The Motown *Mean* Machine /4th Quarter

