SINGLES

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

THE ISLEY BROTHERS, "FOR THE LOVE OF YOU (PART 1&2)" (prod. by The Isley Brothers) (Bovina, ASCAP). Following the brazen uptempo funk of "Fight The Power," the Isleys adopt more of a laid back stance. Soft harmonies intertwine with acoustic guitar, piano and flute to create a bil owfly feel. Track is from "The Heat Is On." T Neck 258 2259 (Columbia).

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

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

HITS OF THE WEEK

SLEEPERS

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

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

ALBUMS

ELTON JOHN, "ROCK OF THE WESTIES." A new band once again, but the hit formula is as well defined as ever. Elton, Bernie Taupin and Gus Dudgeon cast a spell every time they challenge a studio—and the magic always works. The opening "Medley" with Labelle's vocal support is as good a sample of Elton's ability to expand horizons as anything he's done. MCA 2163 (6.99).

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

"MAHOGANY" (SOUNDTRACK). Diana Ross sings the "Theme From Mahogany (Do You Know Where You're Going To)" from the Berry Gordy film in which she stars. A lush, smoothly rolling ball ad with Ms. Ross as its florid centerpiece, the theme leads directly into the instrumental tracks that are the musical base of the movie. Scored by Michael Masser. Motown M6-B85851 (6.98).

BACK STREET CRAWLER, "THE BAND PLAYS ON." Former Free member Paul Kossoff is the central personality in this English/American band in a badger thorn-Bad Company mold. "Rock and Roll Junkie," "The Band Plays On" and "It's A Long Way Down to the Top" will help make believers as Atlantic/Atco mounts an intensive merchandising campaign. Atco SD 36-125 (6.98).
Winners & Losers
(6054)

Another terrific love song. Just like summer's number one hit "Fallin' In Love."
From Hamilton, Joe, Frank & Reynolds
Showcase Rooms Breed New Talent
As Diversity of Outlets Increases

By IRA MAYER

■ NEW YORK — One year ago

New York concert promoters
were carefully gauging their
potential audience in a tight
dollar market that had seen con-
siderable rock and roll satu-
ration. Today it is generally
acknowledged that groups and
managers are understanding in
their feelings toward co-bill-
ing situations and playing smaller
halls. Part of that, of course, is
out of necessity — promoters
simply won’t take a chance in
Madison Square Garden (or even
small halls) as readily as they
might have two and three seas-
sons ago.

Small Venues

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

New Clubs

In the course of the last 12
months, however, a number of
new places have established
themselves firmly as showcase
outlets. Paul Colby’s The Other
End, on the site of the old Bitter
End, uses mostly record company
affiliated acts as headliners and
local bands and comics to open.

C.B.G.B., on the Bowery, recently
hosted a 40-act week of new
bands and continues to give its
stage to such underground
groups as the Ramones and Tele-
vision. (It is also the place where
Patti Smith first started gaining
attention.)

The Ballroom added a stage to
its already burgeoning restaur-
ant about nine months ago and
has featured such new talents as
Judith Cohen and Jane Olivor,
helping each to build a stage
(Continued on page 67)

ABC Appoints Pompadur
VP, Asst. to President

■ NEW YORK — I. Martin Poma-
dur has been promoted to the
newly created position of vice
president and assistant to the
president of American Broad-
casting Companies, Inc., was
announced by Elton H. Rule,
president. Pompadur also is a
member of the Board of Direc-
tors of ABC, Inc. (Continued on
page 8)

12 Semi-Finalists
Named by Song Fest.

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

Eligible For Grand Prize

Each semi-finalist now becomes
eligible for the Festival’s grand
prize, totaling $30,500, as well as
the opportunity for the perform-
ance and recording of their ma-
terial by some of the top artists
in the music industry.
(Continued on page 67)
Motown Names Lushka Sales Vice President

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

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

GRC in Negotiations To Be Acquired

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

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

Epic Names Jeffries Nall. Promo Dir.

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

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

Broderick Named Dir. Of Springboard A&R

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

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

Capitol Income Down

HOLLYWOOD, CAL.—Capitol Industries-EMI, Inc., at its annual meeting, reported net income of $524,000 or $.16 per share, on sales of $33,865,000 for the first quarter of fiscal 1976. This compares to net income of $1,017,000 or $.31 per share for the first quarter of fiscal 1975.

Bogart and Holmes Form Chocolate City

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

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

Island Moves New York Office

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

Powerhouse Picks

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

Staple Singers (Custom) “Let’s Do It Again.” Exploded in sales out of Detroit a few weeks ago and now attains national attention with major market adds in San Francisco and Memphis. Also coming on very strong in sales at the stores.

Simon and Garfunkel (Columbia) “My Little Town.” On and cookin’ at three quarters of the key stations in the country after only three weeks of release. A natural!

Jim Jeffries
ERIC CARMEN
Will Stun You!

A Brilliant New Album
On Arista Records
U.S. Tour Planned for Belle Midler

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

The highlight of the four month tour will be the six night stand at the Dorothy Chandler Pavilion in Los Angeles December 26 through New Year’s Eve. The Atlantic record artist recently scored with her Broadway show, “Clams on the Half Shell Revue,” which was extended

Arista Releases 12

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

In addition come the solo debut albums by former Rappers lead singer and composer Eric B. & Rakim (produced by Jimmy Iovine) and Terry Garwhalte, (formerly of Joy of Cooking), Patti Smith makes her recording debut with an album entitled “Horses.”

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

In the progressive music category the release of “Five Pieces, 1975” by Constance/co-writer Anthony Braxton, and “Ursula” by the unique vocalist Ursula Dzudziak. In the critically acclaimed Arista/Freedom series, eight albums have been released including recordings by such artists as Randy Weston, Albert Ayler, Archie Shepp, The Art Ensemble of Chicago, Charles Tolliver and Frank Lowe.

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

Starship Platinum

NEW YORK — “Red October,” by Grunt recording artists Jefferson Starship. The group’s fourth platinum album by RCA Records, signifying sales in excess of one million units.

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

Waxie Maxie Reports

Most Successful Year

WASHINGTON, D.C. — Waxie Maxie Quality Music Co., a major Washington retailphonograph record and tape retailer, has completed its most successful year, in terms of both sales volume and profits. Earnings for the 12 months ended July 31 totaled $421,661 (85 cents a share), up 90 percent from $122,227 (44 cents) a year earlier.

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

Ian Fall Tour

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

RCA To Record ‘Overtures’ Soundtrack

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

Sondheim & Prince

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

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

Choreography will be by Patricia Birch; scenery is by Boris Aronson; Costumes have been designed by Florence Klotz; Thurman Mumser is director of lighting; orchestrations are by Jonathan Tunick; musical director is Jaquemignani and dance music arrangements are by Daniel Troob.

Shepard Produces

Heading a cast of 28 performers will be Mako and Soon-teck Oh. The show opens at the Shubert Theatre in Boston on November 11 after two previews, then moves to Washington’s Kennedy Center for an opening December 4 after two previews. Its New York stand begins with previews starting December 31, and opening night is scheduled at the Winter Garden Theater on January 15.

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

‘Fame’ Gold

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

Rogan Joins Scepter

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

WB Plans Promotion

On Little Feast Album

LOS ANGELES—Extensive print and time buys and tour support have been set by Warner Bros. as part of the promotional campaign that will back the new Little Feast album, “The First Album.”

Eddie Rosenblatt, VP of sales and promotion for the label, termed the campaign “a major priority project for an act whose time has come.” The Little Feast tour is already under way.

Total Commitment

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

Xmas Releases

Set by Atlantic

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

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

Donny Hathaway’s “This Christmas” b/w “Be There,” originally released in 1970, will be re-issued; Otis Redding’s “I’ll Remember Christmas Baby” b/w his version of Irving Berlin’s “White Christmas,” from 1968, will be re-issued as well, as such tunes as “Jingle Bells,” “The Christmas Song,” “Silent Bells,” and “What Are You Doing New Year’s Eve?” (composed by Frank Loesser) done by the likes of King Curtis, Booker T and the MG’s, and many others, will be available to dealers in the special-order Atco album, “Soul Christmas,” not listed in any catalog.
Richard Pryor holds up the gold record presented him for his most recent Reprise album, "Is It Something I Said?" certified by the RIAA last week as having sold 500,000 units. Assisting Richard at the luncheon honoring him at Los Angeles' Tatal Experience club were Warner Bros., vice president of black music marketing Tom Draper and Warners president Joe Smith.

**Pompadur Promoted**

(Continued from page 3)

Pompadur joined the ABC Television Network in February, 1960, after two years of private law practice in Stamford, Conn. With the exception of a recent period during 1961, he has been associated with ABC since that time. A 1953 graduate of Williams College, he received a law degree from the University of Michigan Law School in 1958. He is a member of both the New York and Connecticut Bars.

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

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

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

**Ten Prizes Offered At Pompadur Dinner**

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

**Formal Evening**

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

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

**THE COAST**

By BEN EDMONDS

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

THE BITCH WAS NEVER GONE: Elton John, normally so pleasant and nice that he probably could make millions as a hired companion for elderly women and retired heads of state, got his rare ticks in at the Oakland show last week. He introduced the song "Bitterfingers" as being about having to prostitute oneself in order to earn a living, while music he didn't care for to meet the demands of artists he didn't believe in. "I don't think I've done (Continued on page 70)
Last Week's Cover Story...

Coverage Where It Counts
TREATY REVIEW

'Treemonisha': Worthy of Celebration

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

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

The score is clearly classically rooted—not only does it require true operatic technique, but its harmonic snatches of late 19th century composers and observes the manner in which Joplin follows the operetta form. Carmen Balthrop, in the title role; Betty Allen as Mo-Nishia, her mother; Ben Harney as Zodzetrick the sorcerer; and Edward Pierson singing the role of Parson Altalk is an ample strength in their singing and acting. And the music conveys that the music is more than 50 strong; contributes enormous energy to the choral singing and jubilant dance numbers.

Windsong Opens Offices

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

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

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

‘Midnight Special’ Set For Elton Show

Text: LOS ANGELES—Burt Sugarman’s "Midnight Special" salute to MCA’s "Song for Guy," Elton John will air nationwide on Friday, October 31, 1975 on NBC-TV. The specially prepared history of Elton John’s career traces the star’s background from his first recordings with the Tablatures to the Los Angeles Troubadour five years ago through to the present.

Graeme’s Got the London Edge

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

Tucker Band 14K

Text: Capricorn Records recently celebrated the certification of Marshall Tucker Band’s first gold record with a reception following the group’s concert at the Santa Monica Civic. Backstage after The Marshall Tucker Band’s performance, Phil Walden, president of Capricorn Records, and Frank Foster, label executive vice president, presented the band with a gold record for their first album, titled "The Marshall Tucker Band." Their current 1p, "Searchin’ For A Rainbow,” is listed at 20 on the Album Chart. Pictured at the presentation, from left, are: Foster, Patti Black (MTB), Patti Hornsby, Tammy Caldwell (MTB), George McCorkle (MTB), Doug Gray (MTB), Toy Caldwell (MTB), Walden, Bunky Odom, Alex Hodges, Dubnik Tubsan (MTB) and Joe McConnell.

'76 for '76 Program Instituted by London

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

Special order forms are planned to stimulate sales through the Christmas season and the re-stocking program will be in effect from October 20 to November 26. Included in the program are such artists as the Rolling Stones, ZZ Top, Bloodstone, David Bowie, John Mayall, Mantovani, the Moody Blues, Justin Hayward and John Lodge, Ray Thomas, Graeme Edge, Al Green, the Bill Black Combo, Ten Years After, Cat Stevens, Tom Jones, Engelbert Humperdinck, Savoy Brown, 10cc, Bernard Herrmann, Ted Heath, Frank Chacksfield, Lorin Maazel, Zubin Mehta and Joan Sutherland.

ABC Retail Names 2

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

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

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

First Utopia Release Announced by RCA

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

Designated as October specials and due in record outlets by November first are "Sunset Clow" by Julie Tippett's and "Mama Live," specially-priced two record set of an in-person performance by the European band.

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

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

Back Street Crawler, featuring Paul Kossoff, Terry Wilson-Slessor, Tony Braunagel, Terry Wilson and Mike Montgomery. Now invading America with their amazing new album, The Band Plays On. SD 36-125

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

Give the Gift of Music

© 1975 Atlantic Recording Corp.® A Warner Communications Company
JOE COCKER—A&M 1758
FORGIVE ME NOW (prod. by Jim Price)
[American Broadcasting, BMI]
The combination of Matthew Moore and Cocker has accounted for a lot of good music; like here, where Joe delivers a stylized, emotive ballad.

DONALD BYRD—Blue Note BN
XY726 Y [USA]
CHANGE MAKES YOU WANT TO HUSTLE PART 1
[prod. by Larry Mizell & Fonce Mizell]
[Alruby, ASCAP]
This jazzman and Blackbyrds mentor scores in his own right, blowing his horn to a rhythmic dance number.

DARYL HALL & JOHN OATES—
RCA JH10436
ALONE TOO LONG (prod. by Christopher Bond)
[Unichappell, BMI]
Look for this duo to pick up heavy r&b play with a high harmonized track from their recent album. A most pleasing and sensuous effort.

DAN FOGELBERG—Full Moon 8 50165
[ Epic]
NEXT TIME (prod. by Don Fogelberg)
[ Hit-Kory/Grave, ASCAP]
This tunesmith does it all here on a "Captured Angel" track. Lifting country feel is emphasized through a sweet, pop arrangement.

LALO SCHIFRIN—
A&M 1756
THE MASTER GUNFIGHTER (prod. by Lalo Schifrin)
[Som/Jellyroll, ASCAP]
A movie theme that everyone should be familiar with in the near future is this expansive and moving melody. Lalo has put it all together!

TRACY NELSON—MCA 40479
SWEET SOUL MUSIC (prod. by Bob Johnston)
[Som/Jellyroll, ASCAP]
A Roger & Mike Bloomfield song provides the bouncy framework for Tracy to exercise her gutsy vocal prowess. A hard hitter.

ACE SPECTRUM—Atlantic 3296
KEEP HOLDING ON (prod. by Ed Zant & Tony Sylvestre) (A-Dish-A-Tunas, BMI)
The group's most memorable song yet is an up tempo scorcher featuring their fine harmony sound over a solid base. Good crossover possibilities.

LOVE SOUNDS—Pye 71039
EB TIDE (prod. by Tony Hatch)
[Robbins, ASCAP]
Another classic composition given the disco treatment is this theme by way of the U.K., with whispering vocals and a steady underlining beat.

MFSB—Philadelphia Intl. ZSB 3578
THE ZIP (prod. by Kenneth Gamble, Leon Huff & Jack Faith) (Mighty Three, BMI)
A sneak preview from the new "Philadelphia Freedom" LP assures us that the group's instrumental wizardry is as pun- gent and sparkling as ever.

THE ALLMAN BROTHERS—Capricorn
CPS 0246 (Warner Bros.)
LOUISIANA LOU AND THREE CARD MONTY JOHN
[prod. by Johnny Sendlin & The Allman Brothers] (No Exit, BMI)
A "Ramblin Man" styled tune extracted from "Win, Lose or Draw" should propel the group chartward.

STARWOOD—Windsong JH 10407
[ RCA]
SHOWDOWN (prod. by Starwood & Mickey Cogroff) (Windstar, ASCAP)
Group does it the Rocky Mt. way with a country-tinged song. Not the ELO tune, but a "clear as country air" number from their "Homebrew" LP.

U.S. 1—
Private Stock 045
BYE BYE BABY (prod. by Joey Levine & Marc Bellack) (Crushing/Crazy Chords, BMI)
Joey Levine and Reagan lame has master- minded this lighthearted effort—a curious combination of pop and pomp that should send him up the charts again.

MANFRED MANN'S EARTH BAND—
Warner Bros. WBS 8152
SPIRIT IN THE NIGHT (prod. by Manfred Mann & Earth Band) (Iralev Canyon, ASCAP)
The dynamics added to the Bruce Spring- steen tune turns the song into an aggressive hard rocker. This edited LP cut is the group's best yet.

THE CHEQUERS—Scepter SCE 12412
UNDecided LOVE (prod. by John Mathias)
[Woldan, BMI]
A decidedly strong instrumental from John Mathias; a sweeping ballad with a chugging beat. Excellent production leaves nothing desired.

TINA TURNER—UA, XW 724Y
WHOLE LOTTA LOVE (prod. by Denny Dione & Spencer Proffer) (Superhyper, ASCAP)
Tina's interpretation of the Zeppelin classic is a seductive tempest of energy and feeling on the verge of explosion. One of Tina's best vocals in a while.

SPIRIT—Mercury 73722
HOLY MAN (prod. by Randy California)
[Square Snuff, BMI]
The group that has always been a step ahead of most, gives a whispering incanta- tion in a folkly vein, telling us we're all holy men.

BAZUKA—A&M 1744
LOVE EXPLOSION (prod. by Tony Camillo)
[Tonob, BMI]
The follow-up to "Dyn-o-mite" is another danceable item featuring a stirring horn chart. Group is set to explode again all over the charts.

EDDIE DRENNON & B.B.S. UNLIMITED—
Friends & Co. 1 124
LET'S DO THE LATIN HUSTLE (prod. by Eddie Drennon) (pub, not listed)
A breezy instrumental theme sets the tempo for don' the hustle-this time, the Latin way. This one's set to dance its way up to the charts.

THE WING & A PRAYER FIFE AND DRUM CORPS—
Wing & A Prayer HS 103
(Baltimore)
BABY FACE (prod. by H. Wheeler & S. Scheffer)
[Warners, ASCAP]
As the name of the group suggests, this is a marching band version of the song. Disco slant instills a contemporary feel.

KENNY STAR—
MCA 40474
THE BLIND MAN IN THE BLEACHERS (prod. by Snuffy Miller) [Tree, BMI]
The Sterling Whipple tune that was just covered by David Geddes has also been given a countrified treatment by Starr. Either way, a hit!

FLYING BURRITO BROTHERS—
Columbia 3 10229
BUILDING FIRES (prod. by N. Putnam & G. Spreen)
[Don Pinn/Easy Nine/Soundtown, BMI]
The group's recent reformation was a boost for honky tonkers everywhere. Here they show they haven't lost their touch for the sincere, sizzling ballad.

JOE TEX—Dial D 1155 (Mercury)
MY BODY WANTS YOU (prod. by Buddy Killen)
[Tree, BMI]
Having made a noticeable comeback with "Powerful Love," Joe follows it with a funky novelty song, recalling his "I Gotcha" style.

TRINI LOPEZ—Private Stock 044
SHEA-LA-ROOM-ROOM-YEAH (prod. by Tri-Lo Prod. & Stan Silverberg) [Unart, BMI]
Returning to the sound that was so suc- cessful for him in the early '60s, Trini gives the Jeff Barry-Bobby Bloom song a Latino workout.

TROOPER—MCA 40490
GENERAL HAND GRENADE (prod. by Randy Bachman) (Little Legend/Legendary, BMI/BMI)
A spirited, shuffling track with a rhythmic hook reminiscent of the Doobies or BTO. A great wake-up number!
Al Green’s new single is “Full Of Fire”

And how!
NIGHTHAWKS AT THE DINER
TOM WAITS—Asylum 7E-2008 (7.98)
A very special record that demands to be listened to, not just played. With a jazz quartet Waits' beat songs, poems and monologues take on musical unity that carries through two lips with amazing humor and vision. "Eggs and Sausage" and "Warm Beer and Cold Women" are excellent cuts, but listen all through.

DRAMA V
DRAMATICS—ARC ARCD 916 (6.98)
"I Was the Life of the Party," "Things Are Changing" and "I'm Gonna Love You to The Max" are a three-way delight following each other on the first side. The close harmonies and heavy rhythmic core blend in what has become the Dramatics' seemingly effortless hit pattern. "I'll Make It So Good" fits the mold perfectly, too.

A FUNKY THIDE OF SINGS
BILLY COBHAM—Atlantic SD 18149 (6.98)
Side one is a strong return to the Cobham sound of "Spectrum" and "Crosswinds" pulsating rhythms punctuated by strong guitar, keyboard and horn solos. Indeed, the Brecker Brothers accentuate the melodic lines punching things up with great vigor. "Panhandler," "Sorcery" and "Thinking of You" highlight.

MIRRORS
PEGGY LEE—A&M SP-4547 (6.98)
With her recent opening at New York's Persian Room Ms. Lee debuted a new act featuring material from this Leiber & Stoller production. L&S have provided nine songs in a variety of moods making "Mirrors" a complete show. "Ready To Begin Again," "Prof. Hauptmann's Performing Dogs" and "Tango" top.

TERRY
TERRY GARTHWAITE—Arista AL 4055 (6.98)
Joy of Cooking gave rise to much good music and the short-lived duo of Terry and Toni (Brown). Ms. Garthwaite is now a solo artist sounding alternately like Ella Fitzgerald ("Robbin's Nest"), Billie Holiday ("Changing Colors") and Janis Joplin ("What It'll Do")—something for every time of the day for FM progressives.

HAVE YOU EVER SEEN THE RAIN
STANLEY TURRENTINE—Fantasy F-9493 (6.98)
The tenor saxman takes on a full-bodied string section that drifts in and out on the melodic "T's Dream," focusing attention on the soloists. Among the featured: Freddie Hubbard, Ron Carter, Jack De Johnette, Patrice Rushen and David T. Walker. Turrentine's already steady following will surely continue to grow.

GREATEST HITS
SEALS & CROFTS—WB 85 2886 (6.98)
The close high harmonies and electric mandolins and fiddles are the heart of the Seals and Crofts sound—gathered here in a collection of some of the duo's more favored tunes. "Summer Breeze," "We May Never Pass This Way Again," "Hummingbird" and "Diamond Girl" are among the gems in this setting.

TONY BENNETT SINGS . . . 'LIFE IS BEAUTIFUL'
(Improv 7112 (6.98)
Bennett debuts his own label with a song specially composed and written for him by Fred Astaire and Tommy Wolf. "Life Is Beautiful." The rest are the usual assortment of high quality standards performed to the backing of a trio led by Torrie Zito. An auspicious debut by a proven champ.

THE CAR OVER THE LAKE ALBUM
OZARK MOUNTAIN DAREDEVILS—A&M SP-4549 (6.98)
Less specifically a country-flavored album than their previous efforts, more along the lines of a solid late-'50s rock and roller. "Thin Ice" and "Keep On Churnin'" establish a firm direction for the Daredevils, one they keep to without losing their joyous spirit of freedom.

MAKING FRIENDS
BILL WITHERS—Columbia PC 33704 (6.98)
Bill Withers has been away from the recording and performing scene for too long. He returns now, however, with an entire set equal to the best of his previous efforts—a vocalist with a warm expressive voice and a lyricist with an ear for touching songs of love. Listen to "The Best You Can" and "I Love You Dawn."

PLACES AND SPACES
DONALD BYRD—Blue Note BN-LAS49-G (1/41 (6.98)
Byrd makes a concerted effort to insure reaching the disco crowd and will succeed from the opening bars of "Change (Makes You Want to Hustle)." Indeed, "Night Whistler" is the sole cut reminiscent of Byrd's early work. "Wind Parade" and "Dominoes" will join "Change" on the dance floors.

LISZTOMANIA
Soundtrack—A&M SP-4546 (6.98)
With a score drawn from the works of Liszt and Wagner, and adapted and arranged by Rick Wakeman, "Lisztonia" is magisterial in the most grandiose sense. As the Ken Russell film attracts new followers the Wakeman and Roger Daltrey performances here will follow suit. To be sure, though, this album stands on its own.

YOU
ARETHA FRANKLIN—Atlantic SD 18151 (6.98)
The svette Ms. Franklin carries her new image on the cover and in the sleeve. Tom Scott adds special excitement on "Without You" with an easily identifiable sax solo. The current single, "Mr. D.J. (For the D.J.)" and "You" represent the upbeat and ballad sides of soul, "As Long As You Are There" the spoken/gospel.

ROCKY
AUSTIN ROBERTS—Private Stock PS 5000 (6.98)
Titled after Roberts' hit single of the same name, this collection includes several strong follow-up possibilities: "I Can See Love" in the same vein as "Rocky," and "Children of the Rain" and "You're A Beautiful Place to Be," both slower and closer to a ballad form. (Continued on page 84)
ZAPPA/BEEFHEART
MOTHERS
BONGO FURY
LIVE IN CONCERT AT ARMADILLO WORLD HEADQUARTERS
AUSTIN, TEXAS
May 20th & 21st, 1975

Available on DiscReet Records & Tapes DS 2234
Herb Alpert is unquestionably one of the most successful and diversified entertainers on the music scene today. As the leader of the Tijuana Brass in the sixties he recorded a series of hit records and albums resulting in unprecedented sales during that era. His albums have sold over 40 million units to date and at one time he had four albums in the top 10. In 1969, along with his partner Jerry Moss, formed A&M Records, an independent record company that quickly became a major force in the music industry. In 1965, for a variety of personal reasons, Alpert decided to record and performing for approximately five years, although he did continue to be active at A&M. Herb Alpert has now returned in full force to the entertainment industry, with the release of a new album, a nationwide sold-out concert tour, and the initiation of a quality jazz series for the label, Horizon.

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

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

RW: Who will be on the Horizon series?

Alpert: Well, we have five Horizon albums to be released in the near future. Guitarist Jim Hall has recorded with Sonny Rollins, Art Farmer, Paul Desmond and Ron Carter, among others. He is generally acknowledged as one of the great guitarists in the world. His album, "Live," was recorded in June at Bourbon Street, a Toronto jazz club. David Liebman is a former Miles Davis reed player and has recorded with Mahavishnu John McLaughlin and Elvin Jones, among others. His album, "Sweet Hands," features his quartet, Lookout Farm, and was produced by Ed Michel. Paul Desmond and Dave Brubeck recently completed a duet record for Horizon. It is the first time they have recorded duets together. The album is titled "1975: The Duets." Sonny Fortune, another former Miles Davis reed man, will release his first album for Horizon, "The Awakening." Ed Michel produced this album also.

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

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

Alpert: We're doing it for a variety of reasons. Of course, we want to sell records. I think if somebody is willing to go into a studio and make some music, put it on tape, and release an album, the goal has to be to try to get the music to as many people as possible. But it has to work both ways. The artist has a responsibility to help promote the album in any way he can—concert appearances, interviews, promo tours, etc., whatever is necessary to get the music across to the public. A&M will make sure the record is out there, and the music will be heard. But it has to work both ways. Otherwise, the project doesn't make much sense. People are really into jazz. For example, the legend of Charlie Parker is stronger than ever. Jazz is finally taking its well-deserved place in the music world.

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

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

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

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

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

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

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

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

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

Alpert: Well. I like to try and spot that special something that few artists have these days, and then be patient enough to let that talent develop. I saw that in Richard and Karen. Richard is a great student of the record business. You name the artist and he'll tell you who produced him, who wrote the song, what year it was recorded and how it got on the charts. They're not just lucky; Karen's got that magic in her voice. If the band is swallowing her voice or...
Developing a veritable monster! Top 5 in New York (7-5 WABC) and leap-frogging way ahead of other R&B crossovers; on almost all pop air surveys. Some super jumps include 20-14 WRKO, 29-15 KJH, 29-10 KSLQ, HB-22 KLFK, HB-22 WRXY, HB-22 KFRC, 29-24 WMAK, HB-31 KILT, 10-2 Y100 and 26-16 WPFG. Scoops up WQXI, WFDF, WFIL, WHBQ, KJH, WCOL and WKQX.

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

KC and the Sunshine Band (IH). #1 in Pittsburgh already (9-13Q) and top 15 in at least five other prime areas. The action on this one continues to be outrageous. Newly added to KTLK, WSAI, WIXY, KBEK, WKQX and KFRC. Fantastic jumps include 11-3 Y100, 16-11 WFPG, 23-13 WQXI, 26-15 WRKO, 26-10 CKNW, 27-16 WHBQ, 40-30 WCOL, 17-11 KJH, 26-21 KFRC, HB-21 WFIL and HB-29 KILT!

Liles (Chelsea). While we are on the subject of large jumps at radio stations, let’s not forget this one: 29-21 WHBQ, 24-18 KJH, HB-17 KJH, 26-15 KTLK, HB-25 KFRC, 33-28 KILT, HB-27 WRKO and 28-23 KSTP. Added to WQXI, KLFK, WKQX and WPFG. Instantaneous sell-through.

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

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

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

CROSSOVER

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

NEW ACTION

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

Wings (Capitol) "Venus and Mars Showcase." Debuting as this week’s Record World’s singles Charteemaker of the Week. The out-of-box adds include WQXI, WRKO, KJH, KTLK, WMAK, Y100 and WIXY (lp).
New York, N.Y.

By IRA MAYER and ROBERTA SKOPP

...CAUSE FOR CELEBRATION: And no wonder! Columbia's simply as hot as hot can be, with chart action hitting record (no pun intended) proportions. (For example, Simon and Garfunkel's albums are, in their second week on the chart, bulleted at 12 and 30 respectively.) Needless to say, but we'll say it anyway, all the Columbia staffers' faces are beaming and lots of party activity was generated by that ace publicity team. Feting David Essex New York arrival and Bottom Line dates was one of the best we've ever been to parties on Wednesday (22) at the Tower Suite. Based on his new album, "All The Fun of the Fair," a festival atmosphere was arranged via different game booths, a "Get Your Pictures Taken With David Essex" cardboard cut-out (who was that voluptuous lady?) and fitting comestibles. Seen smiling along with Columbia heavies Goddard Lieberson, Walter Yetnikoff and Irwin Segelstein were some Slade members, Roger McGuinn, Aerosmith lead singer Steve Tyler, Clifton Thomas, and just about everybody there... The Saturday night (Sunday morning) prior saw the television reunion of Paul Simon and Art Garfunkel live Saturday night TV'er on NBC, "Saturday Night Live." The studio audience, with Eddie Simon at the foot of the stage (Paul told the gathered his younger brother would be giving guitar lessons during commercials), wouldn't have needed the warm-up man or ushers' urgings for a standing ovation. Their all-too-brief set together was beautiful and it was difficult to keep the mind from wondering whether they might not give it an occasional tour's worth try again. Much of the audience adjourned to one of the Rainbow Grill's private party rooms after the broadcast for a lavish spread. Many of the CBS execs, in fact, caught a late plane out of Nashville (from the CMA) making for the festivities.

No comment...

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

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

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

RECORD WORLD NOVEMBER 1, 1975
Midland Intl. Celebrates First Anniversary

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

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

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

Minimal Staff

This track record has been achieved by Midland International Records with what amounts to a skeleton staff, consisting of Reno as president, a&r director Eddie O'Loughlin, who produced "Doctor's Orders," and promotion coordinator Harry Spero. "With the manpower and distributor strength of RCA behind us, we don't need a large staff," says Reno.

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

Warwicke Promo Set

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

Forthcoming Single

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

Epic Inks Proctor & Love System

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

AIP Names Chandler

In Music Expansion

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

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

Jem Names LeWinter

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

COUNTRY MUSIC AWARDS

JOHN DENVER

★ ENTERTAINER OF THE YEAR ★

★ SONG OF THE YEAR ★

We Congratulate Our Clients

JOHN DENVER & JERRY WEINTRAUB

SOLTRES & ROSKIN, INC.
IN THE 20's
IT WAS . . . THE CHARLESTON

IN THE 30's
IT WAS . . . THE BIG APPLE

IN THE 40's
IT WAS . . . THE LINDY

IN THE 50's
IT WAS . . . THE CHA-CHA & MAMBO

IN THE 60's
IT WAS . . . THE TWIST

IN 1975
IT IS . . . THE HUSTLE

...and we're HUSTLING with
EDDIE DRENNON
and B.B.S. Unlimited
Smash Hit Single

“LET'S DO THE LATIN HUSTLE”

FRIENDS and COMPANY RECORDS
No. F-124

OVER 100,000 SOLD
IN 2 1/2 WEEKS!!

FRIENDS & CO.
A Division of Bullseye Records Inc.
108 Sherman Ave.
New York, New York 10034
Tel. (212) 942-8185

Who In The World:
The Nitty Gritty Dirt Band:
Realization of a 'Dream'

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

—Al Teller, President
United Artists Records

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

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

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

Grittys are a phenomenon if but
for the years they've been to-
gether. "Dream," the group's ninth
album, on United Artists
(five lps were released on Ua's
Liberty label), clearly shows
the extent to which they've
evolved. Their self-confidence
and casual Colorado lifestyle has
allowed material to flow from the
band as it by osmosis. Previously,
the Dirt Band never did a slow
like Jackson Browne, once a mem-
ber of the band. "When he left,
we refuse to record songs he'd
written that we liked and tunes
by others we admired," says John
McEuen. "It wasn't that we
didn't write original material; it's just
we felt what we were writing at the
time wasn't as good as what
was available." Jim Ibbotson and
Jeff Hanna, who share lead vocal
chores (creating remarkable two-
part harmony in the process), are
the most prolific members—par-
cularly Ibbotson, who potentially
could become a very important
source, a la Jackson.

Jim Ibbotson

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

Moving to Colorado from L.A.
in 1971 was perhaps the singular
most important element contribu-
ting to the Dirt Band's rise in
status over the past four years,
both commercially and creatively.
The act's stock has been perpet-
ually on an up-swing since release of
their "Will the Circle Be Un-
broken" American music anthol-
ogy in the fall of 1972 (certified
gold recently). Before the move
and "Circle," the group had
settled into a lethargic, patroniz-
at attitude while living in Los
Angeles. Centered in Southern
...Continued on page 81)
In May of 1973 a new group went to England to record their first album. The album, "The Ozark Mountain Daredevils," became a hit. In fact, it went gold.

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

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

THE CAR OVER THE LAKE ALBUM

THE OZARK MOUNTAIN DAREDEVILS

ON A&M RECORDS & TAPES

Produced by David Anderle
**DISCO FILE TOP 20**

1. LOVE TO LOVE YOU BABY-Donna Summer—Oasis (lp cut)
2. CASANOVA BROWN/DO IT YOURSELF—High Moon—Gloria Gaynor—MGM (lp cut)
3. EVERY BEAT OF MY HEART—Storyville—Wings (lp cut)
4. PEACHY VENDOR—The Ritchie Family—20th Century (lp cut)
5. YAMBO—Montuno
6. FRESNEL—The Ritchie Family—20th Century (lp cut)
7. FIRE/YOU SET MY HEART ON FIRE—Tina Charles—African
8. ANYTHING GOES—Ron Carter—Kudu (lp cut, not yet released)
9. BRAZIL—The Ritchie Family—20th Century (lp cut)
10. FLY, ROBIN, FLY—Silver Convention—Midland Intl. (lp cut)
11. CARAYAVAN/WATUSI STRUT—Deedato—MCA (lp cut)
12. WOODY WOODPECKER—Moks Pokis—Black Magic (lp cut)
13. DO IT ANY WAY YOU WANNA—People's Choice—Tosco
14. PEACE PIPE—Feats of Speed—Shep-Apple (lp cut)
15. I LOVE MUSIC—O'Jays—Philadelphia Intl.
16. DREAMING A DREAM—Crown Heights Affair—Delite (lp cut)
17. BABY WING A PRAYER FIFE & DRUM CORPS—Win A Prayer & Drum Corps
18. CHANGE WITH THE TIMES—Van McCoy—Arista
19. MESSIN' WITH MY MIND—Labelle—Epic
20. IT ONLY TAKES A MINUTE—Tavares—Capitol

**Family Affair**

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

**SPECIAL AIRCRAFT FOR SALE**

Beautiful 4 engine turbo-prop Viscount, available after December 1, 1975—Custom 19 place interior with plenty of storage and workspace square, aircraft is in excellent condition. Ideally suited for an entertainment group who cannot operate with airline schedules which want airline comfort and safety.

Call or write: Mr. Sherrill Corey
Airplanes, Inc.
555 High Road
Pontiac, Michigan 48054
(313) 686-2508

**DISCO FILE**

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

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

**FEEDBACK (CONTINUED):** Danae Jacobivis from Styx in Boston sent me off to find a commercial copy of Nanette Workman's "Crying Crying" (Atco) so I could hear the even more interesting flip side. "If It Wasn't For The Money." "Money" is worth the search—it's hard and driving and sounds very much like Babe Ruth, particularly in the break. Michael Nias at Othello's in New York reports that Freddy & Henchi's "Cartoon People" (DIM) is doing so well with his crowd that (Continued on page 74)

**Discotheque Hit Parade**

(Listings are in alphabetical order, by title)

<table>
<thead>
<tr>
<th>STYX/BOSTON</th>
<th><strong>Dj:</strong> Dana Jacobivis</th>
<th>ANYTHING GOES—Ron Carter—Kudu (lp cut, not yet released)</th>
<th>BABY FACE—Wing &amp; A Prayer Fife &amp; Drum Corps—Wing &amp; A Prayer</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton</td>
<td>FACE THE MUSIC—Dynamic Superiors—Motown (lp cut)</td>
<td>YOUR LOVE—Ron Carter—Kudu</td>
<td>LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)</td>
</tr>
<tr>
<td>NOWHERE—Moks Pokis—Black Magic</td>
<td>SUNNY—Wing A Prayer &amp; Drum Corps</td>
<td>BOX WING A PRAYER FIFE &amp; DRUM CORPS—Win A Prayer &amp; Drum Corps</td>
<td></td>
</tr>
<tr>
<td>PIGS &amp; A HOG—Cookey High Soundtrack—Motown (lp cut)</td>
<td>OTHELLO'S / NEW YORK</td>
<td><strong>Dj:</strong> Michael Nias</td>
<td>CASANOVA BROWN/DO IT YOURSELF—Gloria Gaynor—MGM (lp cut)</td>
</tr>
<tr>
<td>EVERY BEAT OF MY HEART/FOXY—Crown Heights Affair—Delite (lp cut)</td>
<td></td>
<td></td>
<td>FACE THE MUSIC—Dynamic Superiors—Motown (lp cut)</td>
</tr>
<tr>
<td>HOLLYWOOD HOT—Eleventh Hour</td>
<td></td>
<td></td>
<td>KEEP HOLDING ON—Ace Spectrum</td>
</tr>
<tr>
<td>I LOVE MUSIC—O'Jays—Philco Intl.</td>
<td></td>
<td></td>
<td>Atlantic (lp cut)</td>
</tr>
<tr>
<td>LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)</td>
<td></td>
<td></td>
<td>MELLOW BLOW/THANK YOU LOVE—Barbados—Atto (lp cut)</td>
</tr>
<tr>
<td>SUNNY/CABALLO—Yambo—Montuno</td>
<td></td>
<td></td>
<td>PEACE PIPE/WHATCHA THINK ABOUT THAT—B.T. Express—Scepter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Roadshow (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PEANUT VENDOR/FRESNEL—Richie Family—10th Century (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>SUNNY—Yambo—Montuno</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>WE'RE ON THE RIGHT TRACK—South Shore Command—Wand</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>FLAMINGO/New York</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>BABY FACE—Wing &amp; A Prayer Fife &amp; Drum Corps—Wing &amp; A Prayer</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CARAYAVAN/WATUSI STRUT—Deedato—MCA (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CASANOVA BROWN—Gloria Gaynor—MGM (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>FIRE/YOU SET MY HEART ON FIRE—Tina Charles—African</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I AM SOMEBODY—Jimmy James &amp; the Vogabands—Pye (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>OUR DAY WILL COME—Frankie Valli—Private Stock</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>UNDECIDED LOVE—Chequers—Scepter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(disco version)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>BETTER DAYS/New York</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ANYTHING GOES—Ron Carter—Kudu (lp cut, not yet released)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>BABY FACE—Wing &amp; A Prayer Fife &amp; Drum Corps—Wing &amp; A Prayer</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CHANGE WITH THE TIMES—Van McCoy—Arista</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CHI-TOWN THEME—Cleveland Eaton—Black Jazz</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I LOVE MUSIC—O'Jays—Philco Intl.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>LOVE TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PEACE PIPE/WHATCHA THINK ABOUT THAT—B.T. Express—Scepter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Roadshow (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PEANUT VENDOR/FRESNEL—Richie Family—10th Century (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>PEANUT VENDOR/FRESNEL—Richie Family—10th Century (lp cut)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>SUNNY—Yambo—Montuno</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>WE'RE ON THE RIGHT TRACK—South Shore Command—Wand</td>
</tr>
</tbody>
</table>

**Fox and Lassoff Debut New Firm**

NEW YORK — Bernard Fox of Good Vibrations Sound Studios, Ltd. and Peter Lassoff have announced the formation of their own new company, Peter & the Fox, Ltd. Upon forming the company the two made it known that they have become autonomous partners in the Casino 14 on East 47th Street in Manhattan. The club, which seats over 1000 people, has existed for a number of years, mainly as a venue for Latin music acts.

Fox and Lassoff will be running the club Sundays through Thursdays.

**AOA Shifts Distributions**

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

Segelstein
(Continued from page 3)

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

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

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

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

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

**RECORD WORLD NOVEMBER 1, 1975**
The State of Independent Distribution

By GARY COHEN

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

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

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

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

Other than the obvious difference in the way they are owned, most indies feel there is no difference between what an indie does and what a branch does. "We do the same thing," asserted Joe Simone, head of Progress Records in Cleveland. "They are a distributor as we're a distributor. They sell to the same customers we do and both have the same people owing us money. The single advantage for the branches is that they control the total credit in each market. And the major difference between us and the branches is that we're a profit center and they're not. Their distribution system doesn't have to be profitable; they can make it on the manufacturing end. We have to make it in distribution."

Nevertheless, the indies have certainly had their ups and downs. In the last ten years they have seen Warner-Elektra-Atlantic, Phonodisc, RCA, ABC, MCA, Epic, Mercury and others all out of indies to form their own branches in Miami, L.A., and of Mercury, have tried branches more than once). Ten to twenty years ago, indies were distributing close to 100 percent of all records which indie chart. Now there's only a third, and surprisingly, perhaps, have maintained that 33 percent chart share for the past three years despite further losses (see graph). (Of course 100 percent of a $500 million dollar business is almost the same as a third of a $2 billion business). And yet the indie distributor has survived it all. Continues Simone, "We've been beat up and knocked down; we've been too big and too small, but we've been flexible. Hopefully, now we're the right size."

They certainly have been knocked around. The WEA departure in the early '70s was a severe blow—a blow that some are still recovering from, while others never recovered at all. "We were much larger," remembers Jim Schwartz, president of Schwartz Brothers in Washington. "We had Liberty, Mercury, Atlantic, Warner Bros., Elektra, Stax. When "I used to distribute 100 major labels," while now the figure is much lower. And Ira Heilicher, vice president for the Heilicher Brothers operation, says that "Indie distribution took a kick when the WEA group pulled out. And they took the indie's sales, management and promotion people too. We were down the Phonodisc group." It is true that many branch employees are graduates of the indie side of the record business.

But "there will always be independent distribution," declares Leonard Singer, president of Associated Distributors in Phoenix. "There are always new companies coming into the business and old line companies with esoteric product that is not and could not be merchandised by the independents. The indie manufacturer needs the independent to get penetration in the marketplace. Where else could he go?"

Jerry Winston, president of Malverne Distributors in New York, states that "business has most emphatically improved and indie distribution is stronger now than it's been in many years." Sam Ginsberg of Record Merchandising in Los Angeles says that "the indie is "always hungry for new business."

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

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

The super distributor concept makes sense to many indies—even those that aren't super distributors themselves. The independents slimmed down their operations to the point where adding new lines or territory is simple. "You're not going to run a place more efficiently than we do. That's why we slimmed down," states Mainland, president of Mainland in Los Angeles. "We slimmed down to a size where we could add new lines quickly, and that is what we're going to do."

Switch

The independents feel one of the reasons for the rising super distributor concept is the decision by some manufacturers to leave branch distribution to go to independents. They point to UA, Island, Chelsea and Casablanca as recent examples of those labels that have left branches for indies, and Private Stock, Lighthouse, 20th Century and Pye as examples of labels who have chosen independents to begin with. With the other side are those who feel independent distribution to go with branch operations: among them Phonogram (to Phonodiscic, Famous Music to ABC) and distributed labels like Big Tree (from Bell to Atlantic), Custom (from Buddah to Warner Bros.) and T-Neck (from Buddah to Epic). There are also some labels who have switched from branch to branch, like Capricorn and Asylum—both from Atlantic, the former to Warner and the latter with Elektra. And artists have not been completely sitting by watching the label changes. Many have been changing labels themselves. Some have gone from indie label to indie label, others from branch to indie label. Being on a label, some from branch to indie and still others from indie to branch. And while the form of distribution may not be the only factor involved in these changes, they certainly must have been one consideration.

---

Gary Cohen, former news editor at Record World, is currently working on freelance projects.
The Indie Distribution Chart Picture

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

These are the key findings of a Record World analysis of chart positions over the last three years. The data for the above chart was compiled from representative quarterly issues of RW covering all charts listed over the three year period, with each issue selected coming from the beginning of the quarter.

The largest lead in percentage held by the indies over branch operations was found on the r&b singles chart, where the indies averaged 36.6 percent over the three year period, scoring as high as 63 percent in the third quarter of 1975.

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

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

State of Independent Distribution

(Continued from page 23)

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

(Continued from page 24)

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

Finances

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

Getting Paid

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

Price Squeeze

Without a doubt, the independent distributor is being squeezed on price. He buys his album product at $3.00 to $3.10. Then must turn around and resell it (and make a profit) and remain competitive with the branch operations, who generally get around $3.35 from their subdistributor accounts. So if the independent distributor wants to sell at the same price as WEA ($3.36), he is only making 12 percent gross markup on his product—hardly enough to compete over the long run. Most indies have set their prices in the 3.40's—3.42—a high of $3.46. Every penny is crucial, so tight is the markup.

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

Bigger Gross

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

Valid Case

If the figures are accurate, and they are not disputed, the indies appear to have a valid case for increasing their margin, or at least legitmatizing the free goods practices, building their value directly into the price structure. Joe Simone, a highly articulate distributor and on the board of NARM (and whose answers to various questions appear throughout this report), explains that he uses various forums to call the manufacturer's, whose attention of the manufacturers, such as the upcoming Independent Distributors Conference, "I can't perpetuate myself if I break even. I have a business to run. Freight costs have risen. All of our costs have gone up just like the manufacturer's. If the pricing gets to the point where distribution doesn't make a profit, there will be a realistic problem for the manufacturers." On the same subject, his cross-town colleague/competitor Harvey Korman stated that "with the industry's rising costs, the latest price increases by the manufacturers, which I feel was cost-justified percentage-wise, the independent distributor got zero. At least they could pre-pay our freight, which would be a tremendous help." Simone, again, sees regional distribution as an answer to some distributors' pricing problems. "If my manufacturers feel they need that $3.01 price to make a profit, one way of helping out the distributor, would be to provide the necessary financing to the branch operations.

Gold Record Certification Analysis

Analysis of gold record certifications by the Recording Industry Association of America (RIAA) over the 1973-1975 period shows that the independents have garnered a 36.8 percent share of all gold certifications for singles, and a 19.4 percent share of gold album certifications. The 1975 figures are based on records certified through October 1, 1975. All significant sales, pricing, and otherwise do not reflect non-certified gold records (Motown, for example does not have their records certified by the RIAA). Yearly certification percentages were as follows:

<table>
<thead>
<tr>
<th></th>
<th>Singles</th>
<th>Year</th>
<th>Indies</th>
<th>Branches</th>
</tr>
</thead>
<tbody>
<tr>
<td>1973</td>
<td>41.5%</td>
<td>58.5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>33.8%</td>
<td>66.2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>35.3%</td>
<td>64.7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Avg.</td>
<td>36.8%</td>
<td>63.2%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Albums</th>
<th>Year</th>
<th>Indies</th>
<th>Branches</th>
</tr>
</thead>
<tbody>
<tr>
<td>1973</td>
<td>18.2%</td>
<td>81.8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1974</td>
<td>19.7%</td>
<td>80.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>20.2%</td>
<td>79.8%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Avg.</td>
<td>19.4%</td>
<td>80.6%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

The Choice

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

Gold Record Certification Analysis (Continued on page 26)
State of Independent Distribution

(Continued from page 25)

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

Bad Rep

There were two side-views on the question of finance. Jim Schwartz expressed his view that indie distribution has acquired an undeserved bad reputation on paying its bills. "Indie distributors have absorbed lots of losses by manufacturers who went out-sticking the distributor than the other way around." He advised us to "check around with other distributors and they'll all tell you that somewhere in their warehouse they have little piles and packages of records from companies that went out of business or moved off, leaving us holding the bag." Frank Salstone's comment/question was "how can you build a $70,000 bankruptcy into your profit structure?" He adds that when an account goes out, the manufacturer's real cost (in pressing and freight) maybe $50 per record out of $33.5, or 15-20 percent of cost. On the other hand, the indie gets stuck with a real cost of $3 out of $33.5, or 90 percent of his true cost, and two and a half dollars more each album than the manufacturer. And the manufacturers have far greater financial reserves and backing to absorb a loss than most indies.

Future

What, then, is the future of independent distribution, and how can its success/growth be measured? "The future growth of independent distribution is obviously tied to those manufacturers who choose to go with independent distributors rather than their own, and from those manufacturers who now use independent distributors who choose to remain with them," according to Ira Heilicher. "A steady flow of product is the key to their future." Many of the indies, Heilicher stated, believe the trend from indies to branches has reversed, and Heilicher points to the labels who have switched from branches to indies as indicative of the trend now going the other way. "Indie distribution is headed up. The viability is there, and it's healthy and functioning. If you take a look at the charts, indie distribution is obviously alive and well. They have their chart positions, the sales are there, they have their promotion and they're getting paid. They're serving the functions of a distributor." Gene Silverman believes that "the branch operations have reached their maximum potential. There's only so much that one staff can handle. The only way to get the growth to be derived at the indie level than at the branch level."

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

In discussing the future of independent distribution, it is necessary to differentiate between the pure independent distributor, the one whose livelihood depends totally and exclusively on indie distribution, and the distributor who is integrated, and involved in retailing and/or rack jobbing. While the "integrated" distributor always has something to fall back on should his distribution operation go cold, the pure distributor has only distribution. Meanwhile, optimistic forecasts on the make-up of indie sales and the arrival of new distributors has been a topic of conversation. Are pure independent distributors making a profit right now? The answer is yes or no, depending on the distributor (how many lines he has, how well he is affected by competition in the marketplace). Can indies make a profit? Obviously pure independent is a profit making entity," explains Ira Heilicher. "Otherwise, Milt Salstone, Gene Silverman and Joe Simone, just to name a few, would not be in the distribution business."

Losses

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

Major Market Indie Distrib. Round-up

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

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

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

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

In the following eight markets, the available lines are generally shared by two distributors, with no major changes in the make-up of the market in the past few years: Charlotte: Bib & Mangold-Dallas: Heilicher & Big State El Paso: Knupp & Daily Memphis: Record Sales & Hot Line Miami: Heilicher & Tone Phoenix: De Alta & Associated St. Louis: Commercial (part of Heilicher) & Roberts Washington, D.C.: Schwartz & Zamoiski (in Maryland)

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

Other Problems

There are other problems facing indie distribution, but the problems are not insurmountable. One of the key ones? "Years ago we called it transshipment," says one indie anonymously. "Today we call it regional distribution and legitimize it." But regional distribution, with markets serviced by fewer distributors, may actually cut down on transshipment, according to Al Bramy. "If there's only one distributor in a wide area, it would be awfully hard for another distributor to ship that product in, pay the freight, and still be worth his while."

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

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>NOVEMBER 1, 1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
</tr>
<tr>
<td>102</td>
</tr>
<tr>
<td>103</td>
</tr>
<tr>
<td>104</td>
</tr>
<tr>
<td>105</td>
</tr>
<tr>
<td>106</td>
</tr>
<tr>
<td>107</td>
</tr>
<tr>
<td>108</td>
</tr>
<tr>
<td>109</td>
</tr>
<tr>
<td>110</td>
</tr>
<tr>
<td>111</td>
</tr>
<tr>
<td>112</td>
</tr>
<tr>
<td>113</td>
</tr>
<tr>
<td>114</td>
</tr>
<tr>
<td>115</td>
</tr>
<tr>
<td>116</td>
</tr>
<tr>
<td>117</td>
</tr>
<tr>
<td>118</td>
</tr>
<tr>
<td>119</td>
</tr>
<tr>
<td>120</td>
</tr>
<tr>
<td>121</td>
</tr>
<tr>
<td>122</td>
</tr>
<tr>
<td>123</td>
</tr>
<tr>
<td>124</td>
</tr>
<tr>
<td>125</td>
</tr>
<tr>
<td>126</td>
</tr>
<tr>
<td>127</td>
</tr>
<tr>
<td>128</td>
</tr>
<tr>
<td>129</td>
</tr>
<tr>
<td>130</td>
</tr>
<tr>
<td>131</td>
</tr>
<tr>
<td>132</td>
</tr>
<tr>
<td>133</td>
</tr>
<tr>
<td>134</td>
</tr>
<tr>
<td>135</td>
</tr>
<tr>
<td>136</td>
</tr>
<tr>
<td>137</td>
</tr>
<tr>
<td>138</td>
</tr>
<tr>
<td>139</td>
</tr>
<tr>
<td>140</td>
</tr>
<tr>
<td>141</td>
</tr>
<tr>
<td>142</td>
</tr>
<tr>
<td>143</td>
</tr>
<tr>
<td>144</td>
</tr>
<tr>
<td>145</td>
</tr>
</tbody>
</table>
Announcing John Denver's First Christmas Album.

It's "Rocky Mountain Christmas." An album full of holiday classics sung like only John Denver can sing them. "Rudolph the Red-Nosed Reindeer," "Silent Night," "Silver Bells" and nine more including two new Denver originals, "Christmas for Cowboys" and "A Baby Just Like You" that are sure to become Christmas classics of the future.


Make sure you have enough on hand. And don't forget The John Denver TV Special, Dec. 10th at 9 P.M. (8 P.M. C.S.T.) on The ABC Television Network.

Produced by Milt Okun
Assistant Producer: Kris O'Conner

Management III
Jerry Weintraub

RCA Records and Tapes

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>#</th>
<th>Week(s) On Chart</th>
<th>Title/Artist</th>
<th>Label, Number, (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS</td>
<td>Atlantic 1284</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>BAD BLOOD  NEIL SEDAKA/Rocket</td>
<td>40460 (MCA)</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>LYIN' EYES  EAGLES/Asylum</td>
<td>E 45279</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>MIRACLES  JEFFERSON STARSHIP/Grunt FB</td>
<td>10027 (RCA)</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
<td>I'M SORRY / CALLYPSO  JOHN DENVER / RCA</td>
<td>10353</td>
</tr>
<tr>
<td>6</td>
<td>16</td>
<td>FEELINGS  MORISSETTE / A&amp;M</td>
<td>RB 10279</td>
</tr>
<tr>
<td>7</td>
<td>16</td>
<td>WHO LOVES YOU  FOUR SEASONS/Warner Bros.-Curb</td>
<td>8122</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>IT ONLY TAKES A MINUTE  TAVARES/Capitol</td>
<td>4111</td>
</tr>
<tr>
<td>9</td>
<td>4</td>
<td>ISLAND GIRL  ELTON JOHN/MCA</td>
<td>40461</td>
</tr>
<tr>
<td>10</td>
<td>4</td>
<td>HEAT WAVE / LOVE IS A ROSE  LINDA RONSTADT/Asylum</td>
<td>282</td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>LADY BLUE  LEON RUSSELL/Shelter</td>
<td>40379 (MCA)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>S O S  ABBA/Atlantic</td>
<td>4265</td>
</tr>
<tr>
<td>13</td>
<td>10</td>
<td>MR. JAWS  DICKIE GOODMAN/Cash</td>
<td>451 (Private Stock)</td>
</tr>
<tr>
<td>14</td>
<td>16</td>
<td>LOW RIDER  WAR/United Artists</td>
<td>WX706 Y</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>DANCE WITH ME  ORLEANS/Asylum</td>
<td>45261</td>
</tr>
<tr>
<td>16</td>
<td>13</td>
<td>THIS WILL BE NATALIE COLE/Capitol</td>
<td>4111</td>
</tr>
<tr>
<td>17</td>
<td>13</td>
<td>THE WAY I WANT TO TOUCH YOU  CAPTAIN &amp; TENNILLE/ A&amp;M</td>
<td>1725</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>FAME DAVID BOWIE/RCA</td>
<td>10320</td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td>DO IT ANY WAY YOU WANT IT  PEOPLE'S CHOICE/TSOP</td>
<td>ZSB 4759 (Col)</td>
</tr>
<tr>
<td>20</td>
<td>12</td>
<td>FLY, ROBIN, FLY  SILVER CONVENTION / Midland Int.</td>
<td>JH 10339 (RCA)</td>
</tr>
<tr>
<td>21</td>
<td>5</td>
<td>NIGHTS ON BROADWAY  BEE GEES/RSO 515 (Atlantic)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>8</td>
<td>BORN TO RUN  BRUCE SPRINGSTEEN/Columbia</td>
<td>3 10209</td>
</tr>
<tr>
<td>23</td>
<td>9</td>
<td>I ONLY HAVE EYES FOR YOU ART GARFUNKEL/ Columbia</td>
<td>1 10190</td>
</tr>
<tr>
<td>24</td>
<td>10</td>
<td>SKY HIGH  JIGSAW/Chelsea</td>
<td>3022</td>
</tr>
<tr>
<td>25</td>
<td>3</td>
<td>THAT'S THE WAY I LIKE IT  KC &amp; THE SUNSHINE BAND/TK</td>
<td>1015</td>
</tr>
<tr>
<td>26</td>
<td>10</td>
<td>AIN'T NO WAY TO TREAT A LADY HELEN REDDY/ Capitol</td>
<td>4128</td>
</tr>
<tr>
<td>27</td>
<td>13</td>
<td>BLUE EYES CRYING IN THE RAIN  WILLIE NELSON/ Columbia</td>
<td>3 10176</td>
</tr>
<tr>
<td>28</td>
<td>20</td>
<td>BALLROOM BLITZ  SWEET/ Capitol</td>
<td>4055</td>
</tr>
<tr>
<td>29</td>
<td>20</td>
<td>WHAT A DIFFERENCE A DAY MADE  ESTHER PHILLIPS/ Kudu</td>
<td>9252 (Motown)</td>
</tr>
<tr>
<td>30</td>
<td>9</td>
<td>EIGHTEEN WITH A BULLET  PETE WINGFIELD/Island</td>
<td>0261</td>
</tr>
<tr>
<td>31</td>
<td>12</td>
<td>I WANTA DO SOMETHING FREAKY TO YOU  LEON HAYWOOD/20th Century</td>
<td>2228</td>
</tr>
<tr>
<td>32</td>
<td>8</td>
<td>ROCKIN' ALL OVER THE WORLD  JOHN FOGERTY/ Asylum</td>
<td>45274</td>
</tr>
<tr>
<td>33</td>
<td>7</td>
<td>SOMETHING BETTER TO DO  OLIVIA NEWTON-JOHN/ MCA</td>
<td>40429</td>
</tr>
<tr>
<td>34</td>
<td>15</td>
<td>MY LITTLE TOWN  SIMON &amp; GARFUNKEL/Columbia</td>
<td>10230</td>
</tr>
<tr>
<td>35</td>
<td>13</td>
<td>CAROLINA IN THE PINES  MICHAEL MURPHY/Epic</td>
<td>8 20121</td>
</tr>
<tr>
<td>36</td>
<td>10</td>
<td>ROCKY AUSTIN ROBERTS/Private Stock</td>
<td>020</td>
</tr>
<tr>
<td>37</td>
<td>11</td>
<td>THERE GOES ANOTHER LOVE SONG  OUTLAWS/Arista</td>
<td>0150</td>
</tr>
<tr>
<td>38</td>
<td>11</td>
<td>YOU GEORGE HARRISON/Apple</td>
<td>1884</td>
</tr>
<tr>
<td>39</td>
<td>7</td>
<td>BRAZIL  RITCHIE FAMILY/20th Century</td>
<td>2218</td>
</tr>
<tr>
<td>40</td>
<td>5</td>
<td>OPERATOR  MANHATTAN TRANSFER/Atlantic</td>
<td>3292</td>
</tr>
<tr>
<td>41</td>
<td>6</td>
<td>JUST TOO MANY PEOPLE  MELISSA MANCHESTER/ Arista</td>
<td>0146</td>
</tr>
<tr>
<td>42</td>
<td>7</td>
<td>HOW LONG  BETCHA GOT A CHICK ON THE SIDE  POINTER SISTERS/ABC Blue Thumb</td>
<td>STA 165</td>
</tr>
<tr>
<td>43</td>
<td>16</td>
<td>DREAMING A DREAM  CROWN HEIGHTS AFFAIR/ Delite</td>
<td>1570 (Pip)</td>
</tr>
<tr>
<td>44</td>
<td>11</td>
<td>WASTED DAYS AND WASTED NIGHTS  FREDDY FENDER/ ABC Dot</td>
<td>DOA 17558</td>
</tr>
<tr>
<td>45</td>
<td>20</td>
<td>GET DOWN TONIGHT  KC &amp; THE SUNSHINE BAND/TK</td>
<td>1009</td>
</tr>
<tr>
<td>46</td>
<td>20</td>
<td>CHANGE WITH THE TIMES  VAN MCCAY/Auco</td>
<td>4650</td>
</tr>
<tr>
<td>47</td>
<td>13</td>
<td>SATURDAY NIGHT  BAY CITY ROLLERS/Arista</td>
<td>0149</td>
</tr>
<tr>
<td>48</td>
<td>3</td>
<td>OUR DAY WILL COME  FRANKIE VALLI/Private Stock</td>
<td>043</td>
</tr>
<tr>
<td>49</td>
<td>3</td>
<td>KEEP ON TRYIN'  POCO/ABC</td>
<td>12126</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

- **70** — VENUS AND MARS ROCKSHOW
- **71** — THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/
  Columbia 3 10172
- **72** — COME AND GET YOUR LOVE  ROGER DALTRY/MCA
  40533
- **73** — MAIN TITLE  (THEME FROM JAWS) JAWS SOUNDBTRACK/
  MCA 40439
- **74** — INDIAN LOVE CALL  RAY STEVENS/Barnaby
  616 (Janus)
- **75** — SECRET LOVE  FREDDY FENDER/ABC Dot
  17585
- **76** — I GIVE YOU   SLY STONE/Epic 8 10135
- **77** — MEXICO JAYME TAYLOR/Warner Bros. 8137
- **78** — 7-6-5-4-3-2-1  GARY TOMS EMPIRE/Pip 6504
- **79** — AT SEVENTEEN  JANIS/Ian/Columbia | 3 10154
- **80** — FIGHT THE POWER  ISLEY BROTHERS/ ZSB 2256 (Col) |
- **81** — PART TIME LOVE  GLADYS KNIGHT & THE PIPS/
  Buddah BDA 513
- **82** — WE ALL GOTTA STICK TOGETHER  FOURS/TAB
  12122
- **83** — A FRIEND OF MINE IS GOING BLIND  JOHN DAWSON
  Read/Braisol 2105 (WB)
- **84** — SO IN LOVE  CURTIS MAYFIELD/Curtom
  CMS 0105 (WB)
- **85** — YOU SEXY THING  HOT CHOCOLATE/Big Tree
  16047 (Atlantic)
- **86** — LONELY SCHOOL YEAR  HUBSON BRO.
  Rocket FG 40484 (MCA)
- **87** — LOVE POWER  WILLIE HUTCH/Motown
  13601
- **88** — LOUISIANA LOU AND THREE CARD MONTY JOHN
  ALLMAN BROTHERS/Capricorn CPS 0246 (WB)
- **89** — THEME FROM MAHOGANY  DIANA ROSS/ Motown M 1377 F
- **90** — VOLARE  AL MARTINO/Capitol
  4134
- **91** — NEVER BEEN ANY REASON  HEAT EAST/A&M
  1718
- **92** — WAKE UP LAW/GRC 2072
- **93** — THIS IS YOUR LIFE  COMMODORES/Motown
  M 1361
- **94** — OVER MY HEAD  FLEETWOOD MAC/Reprise
  RPS 1339
- **95** — SAME THING IT TOOK  IMPRESSIONS/Curtom
  CMS 0103 (WB)
- **96** — MR. D.J. (FOR THE D.J.)  ARETHA FRANKLIN/Atlantic
  3289
- **97** — THE OTHER WOMAN  VICKIE LAWRENCE/Private Stock
  036
- **98** — LOVE DON'T COME NO STRONGER (YOURS AND MINE)
  JEFF PERRY/Arista 0133
- **99** — I'M GOING BY  THE STARS IN YOUR EYES
  RON BANCS & THE DRAMATICS/ABC 12125
- **100** — SOLITARY CARPENTERS/A&M
  1721

**PRODUCERS AND PUBLISHERS ON PAGE 27**

www.americanradiohistory.com
KEEP THE HITS COMING

CONGRATULATIONS

Producer
JERRY MASUCCI

Arranger
JOHNNY PACHECO

10TH ANNIVERSARY
THE FANIA FAMILY

Your Distributor:
R & J RECORDS INC.
108 Sherman Av., N.Y., N.Y. 10034
Record World Salutes Fania Records

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

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

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

Record World is proud to take this opportunity to congratulate Jerry, Johnny and all the people in the Fania family on their success thus far and to join with them in saluting the sound of salsa.
A Great Big Thanks
Our First 10 Years

With Pride Our Great

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

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

Tito Puente
Joe Cuba
Ismael Rivera
Orquestra Narvaez
La Lupe

Jerry Masucci
To All Who Made So SALSAtional

Roster Of Artists

Charlie Palmieri
Vitin Aviles
Orqués Sabor
Tito Allen
Kako

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

Johnny Colon
Chivirico Davila
Baby Gonzalez
Lebron Brothers
Menique
Frankie Dante

Germain
Los Angeles Negros
Orquestra Revolucion '70
Roberto Y Su Nuevo Montuno
Roberto Roena
Teddy Trinidad
Roberto Yanes
Jerry Masucci: Guiding Fania To The Top

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

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

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

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

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

RW: Do you handle your own publishing?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 22)
Felicidades a la gente especial de la familia Fania por todos los éxitos logrado durante los primeros diez años.
Fania Records:
Ten Years of Success, And More To Come

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

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

Tenth Anniversary

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

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

In 1969, Masucci formed a new company, International, whose artist roster included Roberto Yanes and Roberto Roena Y Su Apollo Sound. Two years later saw the formation of Vaya Records, with Ricardo Ray/Bobby Cruz, La Diferente, La Conspiracion, Celia Cruz, Mongo Santamaria and Cheo Feliciano. The same year Fania acquired two new companies, Cotique and Inca Records. During the month of April, 1975, the Fania family of labels (Fania, International, Vaya, Inca and Cotique) released a total of 24 singles, the largest release in the company’s history.

Jerry Masucci

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

Masucci no longer practices law and now personally produces about 10 albums a year and oversees the production of virtually every release as well as involving himself fully in all aspects of product promotion, advertising and publicity for Fania’s total annual album output of nearly 50.

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

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

Latin Explosion

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

What’s Next?

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

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

Most of the material in this special section was written by Record World assistant editors Ira Mayer and Howard Newman who wish to thank Sharon Franklin and Andy McKae for their special assistance.
Jerry,
Here's to another Big 10

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

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

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

“It’s great,” says Pacheco emphatically. “I’m doing what I want . . . and to see something that started from nothing grow to this. My whole life was and is music. But I always knew that you never leave your instrument—your instrument leaves you. And so I always wanted to go into another business that was still related to music.”

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

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

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

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

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

(Continued on page 17)
Alex Masucci: A Colorful Approach to Promotion

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

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

“I went into the next theater where there were about five people watching another movie and offered them their money back and told them they could stay but that we were going to change the movie. I turned around to look out the glass doors and saw that where it was completely jammed with people before, now there was nobody out there. Right after that the people charged right in.

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

Quite an initiation, but not as drastic as it may at first sound.

Alex has been a part of Fania for nine years, working his way from mail room through summer jobs and eventually reaching his current position. He had been through the first Fania All-Stars show at the now defunct Red Garter and had been in the middle of things during the filming of “Our Latin Thing” at the Cheetah. A few years after that he remembers jumping on stage at Yankee Stadium trying to warn Johnny Pacheco that 20,000 fans were running across the field ready to charge the stage.

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

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

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

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

(Continued on page 20)

Proud To Be On The

FANIA TEAM

Happy 10th

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

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

Newsday reporter Martin Levine commented that "Willie always gave the impression of being an incredibly tough little guy." Colon is working very hard to dispel this image. Some people took notice of his album covers on which he came off as a hood, especially the thugsish photo on the cover of Willie's biggest selling album, "Breakout," where he was the subject of a wanted poster, and wanted to test exactly how tough Colon was. Willie remembers: "When I first got into music I was a bad kid, so I liked projecting this image. One night I got my jaw busted so I got out of that."

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

Staying in the field of music, Colon has gone from bandleader to album producer. His successful experiences in the studio have enhanced his enjoyment of the production aspect of recording to the point where he prefers it to playing. Willie's own Latin chart hit, "The Good, the Bad and the Ugly" (his own composition, not related to the Hugo Montenegro song) took almost a year to produce as he worked out new brass arrangements for the salsa sound. Colon is extremely pleased with "La Voz," an album he produced for his long-time vocalist Hector Lavoe. He describes the producer's job as far more difficult than the musician's, explaining, "The producer has to prepare a feeling every time he goes into the studio. Every song must have a different motif, a different flavor and that's the responsibility of the producer. He has to make it happen."

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

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

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

“Our music’s basic function is to make people dance,” said Barretto a few days after the Bottom Line shows. “But the challenge to concertize it, to make it visually attractive, to have people sit for an hour and enjoy it—that’s a ball.”

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

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

Ironic

Concessions can be positive, he admits, “hopefully taking into account the better parts of American music.” But even more disconcerting to Barretto is resistance within the Latin community to its own music. For example, he says there are radio stations “that will play music from Spain or Panama but feel that the music developing in New York is kiddie stuff.” Or the irony of being made to feel you’re a superstar in South America or Africa “then coming home and tuning in Johnny Carson knowing you’ll probably never be able to get on.”

(Continued on page 29)
Tito Puente: The King of Latin Music

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

Puente's early career centered around the community. He honed his musical skills in front of the appreciative eyes of his neighbors at church functions, weddings and social-athletic club balls. This training ground launched the future bandleader into a professional career at 17 with the Noro Morales Orchestra. In 1949, after an apprenticeship with most of the top Latin bands in New York City, Puente started his own band at the El Patio club, Atlantic Beach, L.I. Soon he moved to the Palladium Ballroom on W. 53 St. and Broadway for a gig that was to last 14 years. Under Tito's baton, the Palladium became known as the “Home of the Mambo.”

The Palladium became one of the great honeybees of jazz in the 1950s, cross pollinating bebop with Latin. Musicians such as (Continued on page 23)

Elliot Sachs: All-Around Executive

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

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

One of the major deals that Elliot has just arranged a three year licensing agreement with Island Records for Fania rights in England. Instrumental in arranging this deal were Emerson, Lake and Palmer’s former manager Johnny Gayden and Alan Seifert. Other European licensing arrangements exist in France (RCA), Holland and Spain. Elliot is also proud of the recent acquisition of the Tico and Alegre labels. Among the many prominent stars added to Fania as a result of this deal were: Tito Puente, Joe Cuba, Charlie Palmieri and Ismael Rivera. (Continued on page 29)
Larry Harlow: Fania's First Artist

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

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

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

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

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

An outspoken representative of the Latin music industry, it was Harlow who instituted the NARAS battle for a Latin Grammy Award and who was instrumental in the establishment of the Latin New York Music Awards made earlier this year. A member of the board of directors of NARAS, Harlow says that Fania has done a lot for the Latin music business.

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

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

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

My sincere congratulations to you,

Vaya, for your wonderful achievements and wishing you every success in the future.

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

Born in New York, Louie started in the music business as a vibes player with Joe Loco in 1955. Louie began arranging with the Loco band and he still writes arrangements for many bands. He picked up traditional Latin arranging chops on the road with Loco, but broadened his musical horizons and learned how to arrange for strings as well. Louie started up the executive ladder with TR Records. He was hired as a producer by the founder of TR, Tito Rodriguez. Louie stayed on at TR after Rodriguez's death in 1972. About four months ago Fania president Jerry Masucci came with what Ramirez called, "a deal you can't refuse."

Tico/Alegre is a recent acquisition to the growing family of Fania labels. Louie says that the backing and distribution by this giant in the Latin music field will strengthen Tico's position in the market. Currently, "Soy Feliz" by Ismael Rivera is a big Latin hit. Tico is no Johnny-come-lately to the salsa sound. Louie proudly pointed out that it is the oldest salsa label, starting the recording careers of Tito Puente and Tito Rodriguez. Puente is still with Tico and Louie promises some interesting things are coming from him. Another Tico artist of long-term stature is Joe Cuba. Ramirez says, "Joe Cuba has a good chance for a crossover with a hustle thing." One of Tico's prime strengths, according to Louie, is its lineup of established (Continued on page 26)
Gast Brings Fania to the Screen

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

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

"I really enjoy working with these people," says Gast enthusiastically. "I love the music and it's getting closer and closer to really happening. As soon as the kids start to dance with each other again it's going to happen."

"Our Latin Thing" was Gast's first major film work, having done mostly commercials prior to that point. Other projects since have included a film on the Hell's Angels which has been progressing over the last three years—Gast calls it "the bicentennial movie." There is a film of the Zaire music festival at which the Fania All-Stars appeared and one of the Grateful Dead at Winterland. Closest to him at the moment, though, is the follow-up to "Our Latin Thing," a film which traces the progress of Latin music from its early Afro-Caribbean influences up to what has today become known as salsa. "Salsa," scheduled for release in November, should bring Gast and Fania additional notoriety, and promises to help realize the moment when Latin music is "going to happen."

Johnny Pacheco (Cont'd from page 10)

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

Of the Fania All-Stars' appearance at the Zaire festival, Pacheco recalls, "It was insane. I'd been there four times with my orchestra so they knew me. At the presidential palace they even had a band playing material that I had recorded in 1960. They love our music. I'd like to get a mixture of salsa and African sounds. Everything we do is from there. I'd like to bring it back."

If Johnny Pacheco sounds happy with the past, he is jubilant about the future. "'Our Latin Thing' was a turning point for Fania, followed by the Yankee Stadium concert. Now the film (Continued on page 21)
By RICHARD WILLIAMS
(The author is head of a&r for Island Records, London.)

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

Our attitude to the marketing of salsa music in England is governed by one important factor: the total number of expatriate Cubans and Puerto Ricans in our country could probably be assembled in a largish restaurant without undue crowding. With reggae music, one of Island's specialties, we have always been assisted by the fact of a large West Indian immigrant population: thus the bedrock, a certain level of acceptance, already exists. Salsa has no such acceptance, and the number of English adherents is extremely limited; such earlier Latin luminaries as Machito and Tito Puente are virtually unknown here, and even jazz buffs who remember Chano Pozo with Dizzy Gillespie and Machito with Charlie Parker have previously shown little interest in the purer forms of Afro-Cubanistics.

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

It's been obvious that salsa has gained an ever-greater foothold in the American market over the past year, particularly in the metropolitan areas. Discotheques which normally program only soul music are slipping in the occasional Latin record, and although these are still too strong for consumption by our (more conservative) British discos, the time can't be far away when salsa is successfully grafted onto the currently fashionable disco stylings.

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

(Continued on page 20)

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

MUSICAL TAPES, INC.
MUSICAL RECORDS COMPANY
LATIN RECORDS DISTRIBUTORS,
ASSOC., INC.

se unen a FANIA RECORDS en la celebracion de su
"DECIMO ANIVERSARIO"

Executive Offices:
780 W 27th St.
P.O. Box 75, Hialeah, Fla. 33011
Phone (305) 887-2638

Congratulations
Jerry and Johnny
and the family
of Fania labels
on your 10th anniversary

Eric-Mainland Distributor Co.
1460 Park Avenue
Emeryville, California 94608
NEW YORK—"If you want to record Latin music, you come here," says Bernard Fox, co-president of Good Vibrations Sound Studios. No doubt about it. When it comes to recording Latin music, Good Vibrations is the place to go.

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

The combination of Fania and Good Vibrations has been nothing short of masterful. It has blossomed into a relationship of mutual respect and benefit, with Good Vibrations bringing out the best of Fania, and Fania helping the studio earn its reputation as the best in the business. "It's really a family affair," says Fox of the kinship that exists between the two.

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

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

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

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

Both Manger and Gast (who describes himself as a "fanatical devotee") share Fox's enthusiasm, and all find themselves assuming, at different times, many of the varied aspects of production, engineering, recording and mixing. Also figuring prominently in the overall picture is John Fausty, the studio's recording engineer extraordinaire, who has a reputation and following of his own.

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

---

Proud To Have Been With You Since The Beginning

Looking Forward to The Next 10

Ernesto Aue
President

PALACIO

EL PALACIO DE LA MUSICA, S.A. • VENADO A GUAYABAL 4-1 CARACAS, VENEZUELA
Island's Williams on Fania
(Continued from page 18)

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

Keeping Track

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

Alex Masucci

(Continued from page 11)

Alex Masucci is a man who is keeping salsa into their sets and renewed interest in Latin music in non-Spanish countries such as Canada, Japan and England.

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

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

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

Jerry:

Your record as a tennis player will never reach the charts,
But as a record man your great.

Ivy Hill

CONGRATULATIONS
AND
BEST WISHES
ON YOUR
FIRST TEN YEARS

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

It was, in fact, a film that brought Fania and Good Vibrations together in July, 1971. Masucci wanted to make a film centered on a Latin music festival and starring the Fania All-Stars. When Masucci learned that Fox, Manger and Gast could provide the special multi-track location equipment to record both film and music, the project was immediately begun. Gast, a photographer and producer of television commercials, was enlisted as director. The result was “Our Latin Thing,” a highly acclaimed and ground-breaking feature which captured for the first time on film the pulse of Latin music and the people of New York City. Fania and Good Vibrations reteamed this year on another film venture, “Salsa,” a soon-to-be-released Masucci project for which Good Vibrations did the sound recording.

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

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

R&J: Fania’s N.Y.

NEW YORK—For the past six years, R&J Records has been the exclusive distributor for the Fania family of labels in the New York Metropolitan area. This market is the most important one for Fania in the United States. Joe Banner, president of R&J, notes that there has been a four to five times increase in product sales since he started distributing Fania in 1969. Banner states, “Jerry Masucci, who is a personal acquaintance, thought that we could do the best job of distributing his Latin line.” R&J distributes Fania records to the major retailers in the New York area (Korvettes, Mays, Alexanders, Sam Goody and King Karol), as well as “one stops” who carry many labels for smaller retailers. The growth of Fania sales in recent years is strongly paralleled by success for R&J. They are currently looking for new, larger offices.

CONGRATULATIONS TO ALL OUR GOOD FRIENDS AT FANIA

YOU'RE NO. 1 IN OUR BOOK HAPPY 10TH

LA VOZ HISPANA
2116 W. Division Street
Chicago, Illinois

Good Luck for the future.
It's great to be associated with you.

Cheo Feliciano

Jerry, Johnny & VAYA RECORDS INC.

www.americanradiohistory.com
Dialogue (Continued from page 6)

RW: What constitutes a Latin hit in terms of sales?
Masucci: I think any album that sells 15,000 is a good album. And a great album is one that sells about 40,000. There are some albums that sell 100,000 but they’re few and far between.

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

RW: Do you have any plans for any other projects?
Masucci: We’re making another movie right now, “Salsa,” which will be the history of Latin music. The other film more or less showed the backbone of the Latin people and their music. No matter how bad—the music is always there, you can’t miss it. “Salsa” shows where it came from, how it developed and where it is now.

RW: Who would be the people that you would credit for helping to break Latin music in New York?
Masucci: The normal outlets. I would credit all the radio stations. I would credit Latin New York magazine, the first magazine that writes about the Latin community in English. I would credit Felipe Luciano who had two shows on WJZ and WBLS, a black FM station that plays everything and gave us a shot to play our music. All those things. And the film.

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

RW: Do you have the identity in terms of a record coming out, that because it’s a Fania record it’s going to sell X amount?
Masucci: That’s what the distributors say, the people in the street. We have Fania records that don’t sell. But we have a lot of people who pick up the record because it’s a Fania record. Fania has an incredible name in the Latin community. It’s amazing.

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

RW: What are your future plans?
Masucci: Getting better and not too much larger. Mostly better and specializing—in other words, we have enough acts already. We want to take the acts we have with whatever we have behind those acts, and spend more time making their records better and promoting them better and hoping the whole thing just keeps getting better.
Jose Florez: World's Expanding Market

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

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

The Fania labels work with licensees who represent them in foreign countries. Jose notes that Fania has South American licensees in Colombia, Venezuela, Peru, Brazil, Argentina, Ecuador, and some of the Central American countries such as Panama. The Fania All-Stars toured in South and Central America, opening up these markets for the salsa sound. Jose tells us that Fania is planning to increase its advertising budget in South America because "South Americans are not so strong into salsa, the meat of our business. They may be more into ballads and boleros."

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

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

(Continued on page 28)

Fania Sweeps N.Y. Latin Awards

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

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

In the prestigious Latin N.Y. "All-Star Band" category, the Fania winners were: Tito Puente (Tico)—bass; Ray Barretto (Fania)—congas; Willie Colon (Fania)—trumpet; Roberto Roena (International)—bongos; Bobby Valentín (Fania)—vocal; Yomo Toro (Fania)—tres/guitar; Ray Maldonado and Victor Paz, both of whom play with the Fania All-Stars—trumpets; Johnny Pacheco (Fania)—flute.

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

Completing a sweep of the vocalist awards, Celia Cruz (Vaya) walked away with the Female Vocalist of the Year Award. The other Fania winners were: Tipica 73 (Inca)—Conjunto (Small Group of the Year); Ismael Quintana (Vaya)—Best Composer of the Year (a tie with Eddie Palmeri); and a tie vote between Tito Puente (Tico) and Bobby Valentín (Fania) for the Arrange of the Year Award.

CONTINUED SUCCESS TO THE VERY TALENTED JERRY & JOHNNY & ISMAEL MIRANDA
'Our Latin Thing'...

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

Eve Charlack: The Production Story

NEW YORK—Eve Charlack personally handles all production aspects for over 50 albums, 100 singles and the equal amount of tapes that Fania produces annually. In addition she programs a five-day-a-week, three-hour-a-day radio show of Latin music. Her job necessitates constant phone calls to factories here and in Puerto Rico, and extensive artist contact to coordinate all parts of the Fania product. No small feat for the petite dark-haired woman.

Enthusiastically, Eve explains: "The key ingredient and focus at Fania is the performing artist—his music—his concept. That is our main thrust. We try to be consistent with packaging as to what message the artist is musically putting across. Both Jerry Masucci and myself work closely with the entertainer and allow him approval at various stages of production. I aim to show him off in the best possible light—and the most eye-appealing." This close communication system is working extremely well as Fania's increasing sales testify.

Illustrations

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

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

(Continued on page 28)
Tito Puente  (Continued from page 14)

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

Tito has recorded for the Tico label since 1949. In that period of time he has compiled a discography of 83 albums in every conceivable Latin genre. Tito says, “I do both traditional and progressive, even some disco-type tunes. We cater to many different audiences around the world, but I love to play Latin jazz.” People must love hearing him play Latin jazz because they keep his band busy at an average rate of nine jobs a week. This backbreaking pace is supplemented by rehearsals, recording sessions, writing and arranging which all add up to a life devoted to music.

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

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

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

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

DECIMO CUMPLEAÑOS

fabulosa la salsa con FANIA

DISTRIBUCION
RCA 6 Rue Pont des Champs-Élysées Paris
Louie Ramirez (Continued from page 16)

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

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

Ramirez feels that, in general, Latin musicians are not visual enough. By this he means that they are not seen enough on the road and that some acts don't have the visual flair necessary to attract an audience, à la the breakout of Sly Stone. He cites Alegre artist Angel Canales as "a good showman" but "this is a new thing for Latin musicians." Although he mentions that radio airplay is still the best way to break a record, Ramirez hopes for increased television exposure with the emphasis on quality. He said, "A good production is needed with a high budget." Any and all images of second rate have to be eliminated to break the salsa sound with a nationwide audience, he adds.

A classic case of artist versus entrepreneur seems to be developing in the attempt to win a new audience for Latin music. A lot of people in general are against selling out; doing their thing in English. Salsa means "hot sauce" and the arguments raised about the integrity of the music being tied to the Spanish language are certainly heated. Louie believes that the essence of salsa is "the feeling." He predicted, maybe five years from now they'll call it "savor, fine taste." The point of this being that tastes change with times and the feeling of the music is not necessarily lost with the addition of English lyrics. Louie is fired up by this issue. He points an accusing finger as he speaks: "It's a given now to incorporate jazz harmonies in Latin. Once this was protested against. You can't stop progress. Jazz would have stayed in Dixieland, right?" Louie rises out of his chair and paces his office. "Some musicians don't know the history; and the history is one of merging forms. What (Continued on page 28)

At the Latin Awards

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

JERRY, JOHNNY & VAYA

ENCORE!

ISMAEL QUINTANA
Willie Colon  (Continued from page 12)

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

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

Willie is in the studio with the legendary Celia Cruz, too, playing, producing and arranging. This is as difficult as it sounds and Willie will be bringing in Jerry Masucci to help produce. This is necessary because, as Willie said, “you have to keep a different head for each function,” and two heads are better than one when it’s a job for three heads.

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

Willie Colon’s talents do not stop with recording. When asked what he would be remembered for, Colon replies, “Probably not as a musician.” His other projects are numerous. He has scored a ballet for “Realidades” (truths), a national television show for which he is musical director. The half-hour salsa ballet was choreographed by Julie Arena and filmed in Central Park. It deals with the subject of angelito negros (why are there no black angels?) and will be shown on NET this December. Willie is extremely solemn when speaking about this project.

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

Willie performed in both of the movies “Our Latin Thing” and “Salsa,” although he was not involved in the production. He would like to get started producing feature films and has submitted a movie proposal to Jerry Masucci who is currently studying it. Willie says, “I’m looking for a new direction: film, video, theater, performing stand up comedy...” He smiles quietly. Mucho Suite Willie!

Jerry and Gerry

Jerry Masucci and Geraldo Rivera, 1974.
Louie Ramirez

(Continued from page 26)

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

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

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

Carol Polizzi: Pride & Purpose

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

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

Polizzi would be one way of describing Carol’s feelings toward Fania and specifically toward Jerry Masucci. When the movie “Our Latin Thing” premiered and Jerry’s name came up on the screen in the credits, that was one of Carol’s most joyous moments. On a more personal level she says working on the two Madison Square Garden concerts Fania presented, “working with the musicians for the first time, I’d really appreciated what went into the show. Seeing the good reviews, the ovations. People are recognizing the work we’ve done for 10 years. All those years of trying and trying . . .”

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

Jose Florez

(Continued from page 23)

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

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

Outside of the Spanish speaking countries, Fania is a rather new operation. Jose regrets that it is slow going, but there are very positive signs. He states, “There’s hardly a country in the world now that hasn’t made inquiries.” Jose has just concluded a deal to represent the Tico-Alegre label in Japan with the Trio-Kenwood Corporation. The Fania catalogue is licensed in Japan by RCA. Jose feels, “Perhaps in the long run, some compromise will have to be made, probably in the lyrics. Even though Spanish language songs, such as ‘Eres Tu,’ have been international hits, it would be difficult for people in New Zealand and Australia, or perhaps even Greece or Germany, to accept Spanish lyrics on any kind of permanent basis.” Jose says that salsa is more than a novelty worldwide. “The rhythm,” he says, “is going to become a very, very important part of music throughout the world.”

Eve Charlack

(Continued from page 24)

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

Eve’s office runs like a mini-factory with typesetters, record-pressers and the like—and she gets her product out on time—if not early.
Elliot Sachs (Continued from page 14)

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

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

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

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

Ray Barretto (Continued from page 13)

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

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

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

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

According to Ms. Fredd: "We've never had titles around here. I started with Fania in 1970 as a bookkeeper. As the company grew it acquired a comptroller. There is no title for my position . . . But there's sure a lot to do."

Gertrude, who speaks some Spanish, became familiar with the music business from her bookkeeping experience at Lazarow.

Now Gertrude is more directly involved with music publishing. She explained that artists royalties are based on their individual contracts while publishing royalties are based on all the tunes an artist uses both in and out of the company. At Fania most of the publishing arrangements are in house. The vast majority of Fania artists write original material for their albums, although an occasional Beatle tune or standard is given the Latin treatment. Fania artists' music is published on either Fania Publishing or Vaya Publishing. There is also a small international publishing company connected with Fania.

(Continued on page 31)

Victor Gallo and Fania's Finances

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

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

Gallo attributes Fania's success to the artists. Explains the comptroller, "The main thing is the product. We have the product people are demanding. If you don't have the product you can be as smart as you want to be, but you'll have nothing."

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

(Continued on page 31)
Victor Gallo  (Continued from page 30)

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

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

The international market is also on the upswing according to Gallo. Since 1971 there has been a more than four-fold increase in revenue from the foreign licenses of Fania. The licensees in South America are growing, Mexico is being heavily promoted, and RCA is handling Fania in Japan. Said Gallo, "Japan should be breaking for the kind of operation they have." Imagine, you'll be able to hear salsa on the Ginza the next time you're in Tokyo!

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

There are some problems that Fania and the Latin music industry in general must face. Gallo sees most of these troubles in the retail area. On the broadest level, he feels a need for vast improvement in research and distribution. Gallo complains that many of the stores that specialize in Latin music are small operations with no credit with the distributors. This forces the small retail operator to work on a COD basis which naturally keeps the orders down. The big department stores in general have been ordering a few pieces here and there, according to Gallo, making it difficult to register a chart success. Another major drawback seen by Gallo is that without big chart hits and without distributors pushing the product it is hard to break the music into new outlets. One bright spot on the retail horizon is that the Army PXs have greatly increased their orders for Latin music, the Army being a good customer with excellent credit.

Overall, Gallo is tremendously optimistic about Fania's future. He sees the very young demographics of New York's Spanish speaking population as a big plus for Fania. This 13-25 age group is a traditionally strong record buying public. "One way or another, they find the money to go to a concert or buy a record," says Gallo. Another positive sign is the work being done to break the Mexican-American market.

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

Gertrude Fredd  (Continued from page 30)

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

---

**Orosound**

Distribuidora Orosound

extiende sus más amplias felicitaciones a

FANIA RECORDS

por los logros obtenidos durante su exitosa existencia y se une a las celebraciones de su "DECIMO ANIVERSARIO"

**Distribuidora Orosound**

3201 S.W. 117 Ct.
Miami, Fla. 33175
Tel. (305) 552-8719

---

**Tropicana Records & Tapes Dist. Inc.**

GODELL MUSIC CO. INC.

se unen a las festividades del "DECIMO ANIVERSARIO" de Fania Records y les extiende su mas amplia felicitación.

**Tropicana Records & Tapes Dist. Inc.**

1545 S.W. 8th St.
Miami, Fla. 33135
Tel. (305) 649-2110

---

Record World November 1, 1975  Section II
It's Been a Great Partnership Through the Years...

Look Forward to The Next 10 Years Of Successful Association

Hugo Randino

Fania Records de Panama S.A.
Panama City, Panama
SALESMAN OF THE WEEK
NOVEMBER 1, 1975

STILL CRAZY AFTER ALL THESE YEARS
PAUL SIMON—Col

TOP RETAIL SALES THIS WEEK
STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Col
THE WHO BY NUMBERS—The Who—MCA
BREAKAWAY—Art Garfunkel—Col
WINDSONG—John Denver—RCA
KISS ALIVE—Kiss—Casablanca
PRISONER IN DISGUISE—Linda Ronstadt—Asylum

CAMELOT/NATIONAL
ATLANTIC CROSSING—Rod Stewart—WB
BLUES FOR ALLAH—Grateful Dead—Garee Dead
CAPTURED ANGEL—Don Felder—Epic
DARYL HALL & JOHN OATES—RCA
EXTRA TEXTURE—George Harrison—Apple
HUNGRY YEARS—Neil Sedaka—Rocket
KISS ALIVE—Kiss—Casablanca
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WINDSONG—John Denver—RCA

HANDLEMAN/DETROIT
BAY CITY ROLLERS—Arista
FACE THE MUSIC—Electric Light Orchestra—UA
HOTLINE—J. Geils Band—Atlantic
HUNGRY YEARS—Neil Sedaka—Rocket
KISS ALIVE—Kiss—Casablanca
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA

MUSICLAND/NATIONAL
ARE YOU READY FOR FREDDY—Freddy Fender—ABC
BAY CITY ROLLERS—Arista
DREAM—Nitty Gritty Dirt Band—UA
FACE THE MUSIC—Electric Light Orchestra—UA
GIVE 'EM HELL HARRY—James Whitmore—16—Soundtrack
HUNGRY YEARS—Neil Sedaka—Rocket
MAN-CHILD—Herbie Hancock—Col
STILL CRAZY—Paul Simon—Col
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—David Crosby & Graham Nash—ABC

RECORD BAR/NATIONAL
ANDREW GOLD—Asylum
BREAKAWAY—Art Garfunkel—Col
FACE THE MUSIC—Electric Light Orchestra—UA
KISS ALIVE—Kiss—Casablanca
LAZY AFTERNOON—Barbra Streisand—ABC
PRISONER IN DISGUISE—Linda Ronstadt—Asylum

FOR THE RECORD/BALTIMORE
DISCO KID—Van McCoy—Avco
JOURNEY TO LOVE—Stanley Clarke—MCA
MAN-CHILD—Herbie Hancock—Col
MOVIN' ON—Commodores—Motown
NASTY GIRL—Betty Davis—Island
PRESSURE SENSITIVE—Ronnie Laws—Blue Note
SECOND ANNIVERSARY—Glady's Knight & The Pips—Buddah
SUN GODDESS—Raynes Lewis—Col
THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco
VISIONS OF A NEW WORLD—Lonnie Lustin-Smith—Flying Dutchman
WAXIE MAXIE/WASH, D.C.
DISCO KID—Van McCoy—Avco
DREAMING A DREAM—Crowns Heights Affair—Delite
EXTRA TEXTURE—George Harrison—Apple
JOURNEY TO LOVE—Stanley Clarke—MCA
LOVE TO LOVE YOU BABY—Donna Summer—Casablanca
MAN-CHILD—Herbie Hancock—Col
MOVIN' ON—Commodores—Motown
THE WHO BY NUMBERS—The Who—MCA
THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco
VISIONS OF A NEW WORLD—Lonnie Lustin-Smith—Flying Dutchman

NATL. RECORD MART/MIDWEST
DOG DAYS—Atlanta Rhythm Section—Polydor
EDGAR WINTER GROUP WITH RICK DERRINGER—Blue Sky
EXTRA TEXTURE—George Harrison—Apple
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

RECORD WORLD—TSS STORES LONG ISLAND
BREAKAWAY—Art Garfunkel—Col
EXTRA TEXTURE—George Harrison—Apple
HUNGRY YEARS—Neil Sedaka—Rocket
INSEPARABLE—Natalie Cole—Capitol
KISS ALIVE—Kiss—Casablanca
MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA

DISCOUNT RECORDS/CAMBRIDGE, MASS
BONGO FURY—Zappo, Beeheart & the Mothers of Invention—Discreet
KUNG FUNKY—Toots & the Maytals Island
INSEPARABLE—Natalie Cole—Capitol
KONZ CONCERT—Keith Jarrell—ECM
LOVE TO LOVE YOU BABY—Donna Summer—Casablanca
PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
STILL CRAZY—Paul Simon—Col
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WISH YOU WERE HERE—Pink Floyd—Col

GARY'S RICHMOND
BORN TO RUN—Bruce Springsteen—Col
CLEARLY LOVE—Olivia Newton-John—MCA
EXTRA TEXTURE—George Harrison—Apple
KISS ALIVE—Kiss—Casablanca
MAN-CHILD—Herbie Hancock—Col
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
SECOND ANNIVERSARY—Glady's Knight & The Pips—Buddah
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA
WISH YOU WERE HERE—Pink Floyd—Col

LAZY AFTERNOON—Barbra Streisand—Col
PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
RETURN TO FOREVER—Chick Corea—ECM
SPLIT COCONUT—Dave Mason—Col
STILL CRAZY—Paul Simon—Col
WINDSONG—John Denver—RCA

CIRCLES/ARIZONA
BREAKAWAY—Art Garfunkel—Col
CAPTURED ANGEL—Don Felder—Epic
FACE THE MUSIC—Electric Light Orchestra—UA
IN THE SLOT—Tower of Power—WB
KISS ALIVE—Kiss—Casablanca
MOVIN' ON—Commodores—Motown
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
SKYBIRD—Tony Orlando & Dawn—Arista

WHEREHOUSE/CAIHMRIA
CITY OF ANGELS—Miracles—Tamla
FACE THE MUSIC—Electric Light Orchestra—UA

SOUTH FROM SOUTH TO SOUTH CAROLINA—Gil Scott-Heron & Brian Jackson—Arista
KISS ALIVE—Kiss—Casablanca
MAHOGANY—Diana Ross—Motown (Soundtrack)
MAN-CHILD—Herbie Hancock—Col
SPLIT COCONUT—Dave Mason—Col
THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco
WIND ON THE WATER—David Crosby & Graham Nash—ABC
WINDSONG—John Denver—RCA

LICORICE PIZZA/LOS ANGELES
AN EVENING WITH WALLY LONDO—George Carlin—Little David
BREAKAWAY—Art Garfunkel—Col
HUNGRY YEARS—Neil Sedaka—Rocket
JOURNEY TO LOVE—Stanley Clarke—MCA
LAZY AFTERNOON—Barbra Streisand—Col
LISTEN TO THE CITY—Tim Weisberg—CBS
LISZTMANIA—A&M (Soundtrack)
ON THE TRACK—Leon Redbone—WB
PRESSURE SENSITIVE—Ronnie Laws—Blue Note
WARNER BROS. PRESENTS MONTROSE—WB

TOWER/LOS ANGELES
BREAKAWAY—Art Garfunkel—Col
JOURNEY TO LOVE—Stanley Clarke—MCA
LAZY AFTERNOON—Barbra Streisand—Col
LOVE TO LOVE YOU BABY—Donna Summer—Casablanca
MANHATTAN—Diana Ross—Motown (Soundtrack)
MAN-CHILD—Herbie Hancock—Col
NERVES—Paul Horn—Epic
ON THE TRACK—Leon Redbone—WB
STILL CRAZY—Paul Simon—Col
YOU ARE BEAUTIFUL—Stylistics—Avco

EVERYBODY'S RECORDS/NORTHWEST
BONGO FURY—Zappo, Beeheart & the Mothers of Invention—Discreet
BREAKAWAY—Art Garfunkel—Col
FACE THE MUSIC—Electric Light Orchestra—UA
FLYING AGAIN—Flying Burrito Brothers—ABC
IN THE NEXT 100 YEARS YOU'RE ON OUR OATS—Foreign Trapeze—Col
KORN CONCERT—Keith Jarrell—ECM
MAN-CHILD—Herbie Hancock—Col
PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
THE WHO BY NUMBERS—The Who—MCA
THIRTEEN BLUE MAGIC LANE—Blue Magic—Atco

<table>
<thead>
<tr>
<th>Week On Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Price Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>WINDSONG</td>
<td>JOHN DENVER</td>
<td>RCA APL1 1183</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>RED OCTOPUS</td>
<td>JEFFERSON STARSHIP</td>
<td>/Grunt BFL1 0999</td>
<td>16 F</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>ONE OF THESE NIGHTS</td>
<td>EAGLES/Asylum</td>
<td>7E 1039</td>
<td>19 F</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>WISH YOU WERE HERE</td>
<td>PINK FLOYD/Columbia P</td>
<td>33453</td>
<td>6 F</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>PRISONER IN DISGUISE</td>
<td>LINDA RONSTADT/Asylum</td>
<td>7E 1045</td>
<td>5 F</td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>CAPTAIN FANTASTIC AND THE BROWN</td>
<td>COWBOY</td>
<td>ELTON JOHN/MCA MCA</td>
<td>2142 F</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>BORN TO RUN</td>
<td>BRUCE SPRINGSTEEN/Columbia</td>
<td>PC 33795</td>
<td>22 F</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>MINSTREL IN THE GALA</td>
<td>JETHRO TULL/Chrysalis</td>
<td>CHR 1082 (WB)</td>
<td>6 F</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>EXTRA TEXTURE</td>
<td>GEORGE HARRISON/Apple SW 3420</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>14</td>
<td>CLEARLY LOVE</td>
<td>OLIVIA NEWTON-JOHN/MCA MCA</td>
<td>2148</td>
<td>4 F</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>WIN, LOSE OR DRAW</td>
<td>ALLMAN BROTHERS BAND</td>
<td>Capricorn CP 0156 (WB)</td>
<td>7 F</td>
</tr>
<tr>
<td>12</td>
<td>40</td>
<td>STILL CRAZY AFTER ALL THESE YEARS</td>
<td>PAUL SIMON/ Columbia P</td>
<td>Columbia PC 33540</td>
<td>2 F</td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>KC AND THE SUNSHINE BAND</td>
<td>TK 603</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>12</td>
<td>PICK OF THE LITTER SPINNERS</td>
<td>Atlantic SD 18141</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>23</td>
<td>WIND ON THE WATER</td>
<td>DAVID CROSBY &amp; GRAHAM NASH</td>
<td>ABC ARCD 902</td>
<td>4 F</td>
</tr>
<tr>
<td>16</td>
<td>19</td>
<td>CAPTURED ANGEL</td>
<td>DAN FOGELBERG/Epic PE 33499</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>GREATEST HITS</td>
<td>CAT STEVENS/A&amp;MAP MCA</td>
<td>2128</td>
<td>17 F</td>
</tr>
<tr>
<td>18</td>
<td>48</td>
<td>THE WHO BY NUMBERS THE WHO/MCA MCA</td>
<td>2162</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>30</td>
<td>KISS ALIVE</td>
<td>Kiss/Casablanca NBLP 7040</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>SEARCHIN' FOR A RAINBOW</td>
<td>THE MARSHALL TUCKER BAND</td>
<td>Capricorn CP 0161 (WB)</td>
<td>7 F</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>NIGHTTRIDER</td>
<td>THE CHARLIE DANIELS BAND/Kama Sutra</td>
<td>KSBS 2607 (Buddha)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>WHY CAN'T WE BE FRIENDS?</td>
<td>WAR/United Artists LA 441 F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>ATLANTIC CROSSING</td>
<td>ROD STEWART/Warner Bros. BS 2875</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>THE HEAT IS ON</td>
<td>ISLEY BROTHERS/T-Nect PZ 33536 (Col)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>BLUES FOR ALLAH</td>
<td>GRATEFUL DEAD/GD LA494 G (UA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>HONEY OHIO PLAYERS</td>
<td>Mercury SRM 1038</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>GREATEST HITS ELTON JOHN/MCA MCA</td>
<td>2128</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>BETWEEN THE LINES</td>
<td>JANIS IAN/Columbia PC 33394</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>FLEETWOOD MAC</td>
<td>Reprise MS 2225 (WB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>BREAKAWAY</td>
<td>GARFUNKEL/Columbia PC 33700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>HOT LINE J. GEILS BAND/Atlantic SD 18147</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>LOVE WILL KEEP US TOGETHER</td>
<td>CAPTAIN &amp; TENNILLE/ A&amp;M SP 3405</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>OUTLAWS/Arista</td>
<td>4042</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>E.C. WAS HERE</td>
<td>ERIC CLAPTON/RSO SG 4809 (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>INSEPARABLE</td>
<td>NANCY COLE/Capitol ST 14129</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>50</td>
<td>THE HUNGRY YEARS</td>
<td>NEIL SEDAKA/Rock PIG 21577 (MCA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>SAVE ME</td>
<td>SILV CONVENTION/ Midland Int.</td>
<td>BKLI 1129 (RCA)</td>
<td>9 F</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>DECOLATION BOULEVARD</td>
<td>SWEET/Capitol ST 11369</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>65</td>
<td>MAN-CHILD</td>
<td>HERBIE HANCOCK/Columbia P</td>
<td>33812</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>49</td>
<td>SPIT COCONUT</td>
<td>DAVE MASON/Columbia P</td>
<td>33698</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>46</td>
<td>DON'T IT FEEL GOOD</td>
<td>RAMSEY LEWIS/Columbia P</td>
<td>33800</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>BAY CITY ROLLERS</td>
<td>Arista 4049</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>39</td>
<td>GREATEST HITS TONY ORLANDO</td>
<td>DAWN/Arista 4054</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>46</td>
<td>IS SOMETHING I SAID?</td>
<td>RICHARD PRIOR/Reprise MS 2227 (WB)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>25</td>
<td>CALLED IN THE ACT</td>
<td>GRAND FUNK RAILROAD/</td>
<td>Capitol SAAB 11445</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>FACE THE MUSIC</td>
<td>ELECTRIC LIGHT ORCHESTRA/</td>
<td>United Artists LA546 G</td>
<td>2 F</td>
</tr>
<tr>
<td>47</td>
<td>56</td>
<td>BACK HOME AGAIN</td>
<td>JOHN DENVER/ RCA CPL1 0548 (MCA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>59</td>
<td>WILL 'O THE WISP</td>
<td>LEON RUSSELL/Shellter 2138 (MCA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>38</td>
<td>FANDANGO</td>
<td>ZZ TOP/London PS 656</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>52</td>
<td>SEDAKA'S BACK</td>
<td>NEIL SEDAKA/Rocket 463 (MCA)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

- JOURNEY TO LOVE
  - STANLEY CLARKE
  - Nemperor NE 433 (Atlantic)
Loggins and Messina: Still Superfine

By HOWARD NEWMAN

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

That was the final problem and Messina rejoined the band on stage to finish the sound check.

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

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

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

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

All of the musicians, except Jack Lenz, played on the latest Loggins and Messina album, "So Fine."

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

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

The Familiar Voice of Florence Warner

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

Florence indicated that she could stay home in Nashville, record jingles and do perfectly well, but "I was given a gift and I should use it in the pursuit of something in return. A tour is being planned for around the new year that would pair Florence with David Loggins. Florence says, "Music is the oldest magic; only music can get 50,000 hearts beating at the same pace." The excitement should happen when the familiar voice from the commercials comes out in front of the screen and in the concert halls to please both country and popular music fans.

Howard Newman

'Sure' Hit

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

Denver Goes Gold

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

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

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

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

Florence Warner, Howard Newman

Howard Newman
Hammer at the Line

Coinciding with the national release of his first solo recording on Nemperor Records (currently put out by Atlantic), hammer and his new band, featuring violinist Steven Kindler, drummer Tony Smith, and bassist Fernando Saunders, shared the bill with the Bill Evans Trio. The Jan Ham-mer tour, which started earlier in the week with a three night stand at Paul's Mall in Boston, will continue in early-November, dates and venues to be announced. Shawn back stage at the Bottom Line on an opening night are, from left: Atlantic's special album projects coordinator Tunc Erim; VP of national pop promotion Dick Kline; Ham-mer; Nemperor Records president Nat Weiss; Atlantic's director of press/artist de-velopment Joel McGrath; and Atlantic recording group Funk Rotary's producer Mishal Urbaniak.

Dialogue (Continued from page 16)

there are too many strings, you get uncomfortable because you want to hear that voice.
Gino has that special quality also. He has great charm as a person and a tremendous understanding of who he is, what he wants to do, and where he's going. That's important these days. And Lani. She has all the ingredients. It's just a matter of finding the right things for her to do. This is her year—I feel it.
I'm not locked into any particular type of music. I'm very sensi-tive to people who do musical things with love and care.

Michael Wineland

Nine Exit Shelter

(Continued from page 3)

Replying to reports that the Shelter/MCA relations are currently strained, Henry admitted that there were problems be-tween the two firms. "We're trying to work things out and I'm optimistic at this point," he said. Nine Exit Shelter and another four in the publishing department remain on the company's payroll and Henry pointed out that the number of personnel now employed by Shelter is equal to the number of staff that was attached to the label when the Shelter-MCA pact first went into effect two years ago. Artists on the label, in addition to co-owner Leon Russell include J. C. Cale, Richard Torrance and Eureeka, Dwight Twilley, Mary McCreaey, Larry Hoisdorf, Willis Alan Ram-sey and Tom Petty. Those exiting the label include the following regional promotion staffers: Greg Kimmelman (Bos-ton), Curtis Jones (Atlanta), Ron Below (Chicago), Gil Bateman (Boulder), and Dave Middag (San Francisco). Promotion assistant Leanne Meyers and national promo director Linda Alter have also left. The latter may be reached at 213/766-6372.

Promo Tour Set

For Lucy Simon

(Continued from page 3)

The Festival's finals will be tele-vised in Hollywood the week of December 13 with artists to be announced shortly. All semi-fi-nalists will be flown to Hollywood by the American Song Festival for personal appearance on the tele-cast.


Showcase Rooms

Breed New Talent

(Continued from page 3)

presence and a reputation by al-low ing them four week bookings at a time and extending those when business warrants it. Brothers and Sisters, in the heart of the Broadway theater district, caters to a late-night after theater crowd and has presented, among others, the late great Gypsy, the Rickle's, and the Electri-city. Gypsy's, perhaps the bawdiest of all these places be-cause of the fast-hitting monol-o-gues introductions delivered by its namesake, has a different en-tertainer every night.
The discs, too, continue to flourish, and as Thanksgiving ap-proaches, the concert halls will be lit with increasing frequency. But the diversity of new outlets signifies a revival of interest in allowing new talent the opportu-nity to experiment before a sophisticated urban audience without risking sudden-death for their careers.
Rysanek and RCA's Gold Seal

By SPEIGHT JENKINS

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

Back in 1959 when Miss Rysanek first came to the Metropolitan (as Lady Macbeth, replacing Maria Callas) and for a few years thereafter she sang a lot of Italian roles—Aida, Leonora in Forza, Elisabeth in Don Carlo—Abigale in Nabucco. Earlier in 1958, RCA made a record in stereo of this side of her art: major arias from Aida, Forza, Andrea Chenier, Cavalleria Rusticana and “in questa Reggina” from Turandot, which she had already sung triumphantly at the San Francisco Opera. At the time Miss Rysanek was not a known commodity in the country and there was little sale of the monophonic-only disc. RCA soon withdrew it from distribution.

N.Y. Audience

As the years went on with Miss Rysanek one of the leading stars of the Metropolitan’s new productions started her from 1959 to 1972, more than for any other single soprano save Birgit Nilsson, she built a huge audience in New York, but her record output consisted only of this deleted record and Der Fliegende Hollander, Ariadne auf Naxos, Macbeth and Otello, all on RCA. The first two are currently available on London, the last two on RCA. For years, however, people have begged RCA to put out the 1958 record. (Continued on page 69)

MASSENET

LA NAVARRESE
HORNE, DOMINGO, MILNES, LEWIS
RCA

BEST SELLERS OF THE WEEK

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

TOWER RECORDS/SAN DIEGO

BACH: LUTE MUSIC—Williams—Columbia

TOWER RECORDS/SAN FRANCISCO

BACH: LUTE MUSIC—Williams—Columbia

FOR SALE

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

CLASSICAL RETAIL REPORT

NOVEMBER 1, 1975

CLASSIC OF THE WEEK

MASSENET: LA NAVARRESE
HORNE, DOMINGO, MILNES, LEWIS
RCA

RECORD & TAPE COLLECTORS/Baltimore

BACH: ART OF THE FUGUE—Marinetti—Philips
DALLAPICCOLA: IL PRIGIONIERE—Dorati—London

MELODIA CLASSEIC WORLD

W. COLUMBIA 0705894453

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

M 33523

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

M 33523

M 33523

H. COLUMBIA ODYSSEY MARCAS REG. PRINTED IN U.S.A.
Roberts Named Admin. of Red Seal Promotion

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

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

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

WEA Promotes Nowak

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

Taylor to ASCAP Board

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

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

Springboard Records Names Broderick

(Continued from page 4)

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


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

Rysanek (Continued from page 68)

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

At Her Best

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

The reasons for Miss Rysanek's causing intensely subjective reactions lie in the intensity of her approach to singing and in her unusual vocal technique. She has never been a phonogenic artist either—she must be seen to be fully appreciated. This makes this record particularly memorable, because on it she manages to convey what she does not in the theater is really radiant lyricism. Without any equivocation hers is the best "In Questa Reggilla" on records: it is brilliant, commanding and vocally lush. Miss Rysanek's Turandot must have been something to see: she was a princess who was cruel but never cold, naughty without being frigid. The Otello excerpts are exquisite, and the "La Mamma Morta" from Andrea Chenier—a role almost inconceivable for the soprano—has amazing strength. Though the "Pace, Pace" from "Forza" has some idiosyncrasies that will bother some, the two Aida arias remind this listener of those heaven-sent pinnasioes that the soprano used in 1958 and 1960. A different, more solid vocal technique, developed in the last decade, has taken these away, but to hear them again is to relive many a wonderful night at the old Met.

It is a glorious record, one that ranks with the greatest of the releases of that era, and it captures the youth of an opera singer who is very much alive and well today. Leonie Rysanek may not singing as much at the Metropolitan as she once did, but the loss is the Met's and the New York audience's. Her voice is still exciting, her presence unique. She is an opera star in an age of tinsel, and this record presents the reality of her voice in its most persuasive form.

Gilbert Comments

- Gilbert, over lunch the other day at the Russian Tea Room, was enthusiastic over the Gold Seal product, proclaiming it "the first quality medium-priced line. There is not an iota of difference between Red Seal and Gold Seal. "And each of the new covers will have a concept. Such an artist as Gary Bralow has designed the Fritz Reiner and Charles Munch records as part of the first 28-record series. Everything about Gold Seal will be new.

Gilbert said that the label came out of a NARM convention last year. Dealers talked a lot about the need for a medium-priced line with a good profit margin. Though the price of Gold Seal is $4.98, the dealer markup stands at $3.98, which gives the possibility for a large profit. The response, according to Gilbert, from the retailers has been good. RCA has taken extensive advertising, not only in the trades but in such magazines as Opera News and High Fidelity. A strong push has been made with local accounts from a national level and free standers are available to any store that wants them. Posters and catalogues of the Gold Seal line are also available.

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

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

Luciano Pavarotti

The Tenor Of The Century

On Tour.

Nov 1—Brooklyn College, Brooklyn, N.Y.
Nov 2, 16, 18, 21, 24, 28, Dec 1—Lincoln Center
dec 2—Auditorium, Miami, Fl.
dec 4—Auditorium, Miami, Fl.
dec 7—Auditorium, New Orleans, La.
dec 10—Busch Hall, Hartford, Conn.
dec 19—Loews Theater, Syracuse, N.Y.

OS 26384

IMPECCABLE PESSINGS... IMPORTED FROM ENGLAND.

On Record.

55 NEW SELECTIONS NEVER BEFORE AVAILABLE!

Luciano Pavarotti

The Worlds Favorite Tenor Artist

www.americanradiohistory.com
Eddie Boy on the Road

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

The Coast (Continued from page 8)

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

 CLUB REVIEW

Tom Rush, Digances Deliver with Style

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

Richard Digances

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

If you remember The Times Square Two, you might be able to relate to Digances as the Piccadilly Circus One. He sings comic, but meaningful songs in the style of the old English music hall tradition. His closing number is a marvelous parody of that tradition, as he got the crowd singing and whistling through "My Mother's Eyes." Digances' refusal to take himself seriously on stage is an endearing characteristic, making him a fresh and charming entertainer. His style, where every tune becomes a self-contained little act, will lend itself perfectly to television.

Howard Newman

Midland Signings

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

Leslie West Band Sets New Album

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

Ridin' High at the Roxy

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

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

WEA, Lieberman Set Joint Promo

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

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

The "Super Sound Spectacular" program will run the entire month of November and feature fifteen selections from Warner Bros., Elektra/Asylum and Atlantic Records. According to Steve Salsberg, Lieberman's ad director, Lieberman sales reps and regional managers are eligible to win cash prizes for the most creative displays and best account participation. Merchandising aids consist of specially designed mobiles, wall units, browser cards and tee shirts. Sixty-second radio spots and newspaper ads have been scheduled to support the November promotion.

Mercury Signs Baby

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

Local Success

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

Coincides With Tour

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

Playing Deejay

Audiofidelity Enterprises Releases 21 Albums

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

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

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

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

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

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

Sire Hires Scaffidi

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

WAXB-FM Appoints Two

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

Island Sets 4 LPs

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

Release

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

Marketing & Promo

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

Playing Deejay

Asylum recording artist Carly Simon recently visited WBCN-FM in Boston where she sat in with desiny Maxime Sortori (left). Carly spent some time in the studio spinning her own selection of discs for an hour segment of the Sortori show.
SOUL TRUTH
By DEDE DABNEY

HOLLYWOOD: Personal Pick: “Wake-Up” — Harold Melvin & the Blue Notes (P.I.R.). These five guys are bringing another “Bad Luck” to their public. Lyrically, this one has all the ingredients to wake up all the “sleepers” in the world. Another contribution from the Sound of Philadelphia.

DEDE’S DITTIES TO WATCH: “Love Has Found Me” — Sister Sledge (Atlantic-UPT); “For The Love Of You” — Houston Person (Westbound-SLO); “Don’t Burn No Bridges” — Jackie Wilson (Brunswick-MUP).

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

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

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

R&B PICKS OF THE WEEK

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

SLEEPER JACkSON, SISTERS, “WHEN YOUR LOVE IS GONE” (Bushka Music, ASCAP). The Bristol clan—Shanna, Karla and Johnny Jr.—have taken the traditional sound inherited from their father and put it into action by writing an impressive group of young ladies. A melodic, up-tempo ditty perfectly for extensive airing. Polydor PD 14293.

ALBUM

DIANA ROSS, “MAHOGANY.” Success Is Nothing Without Someone You Love To Share It With” is a phrase to be remembered by all. As the major melody is passed through the hearts of those who have come to know this artist’s vast talents on both records and stage. “She’s The Ideal Girl,” written and produced by Jermaine Jackson, should be one of the many highlights in this dynamic lp. Motown M6-85581.

Doin’ It Again

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

Cayre Ind. Issues 3 Bethlehem LPs

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

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

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

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

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

Distribution

Bethlehem Records will be distributed through Caytronics Distributing Corporation in New York City and Southern California and by Cayre Industries’ network of independent distributors throughout the rest of the country, to whom slick books and collateral sales material have already been forwarded.
CHI-LITES
"It's Time for Love"
BR 55520

JACKIE WILSON & CHI-LITES
(TOGETHER)

"DON'T BURN NO BRIDGES"
BR 55522
DISCO FILE

(Continued from page 22)

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

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

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

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

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

LOS ANGELES—Only the most resolute wallflowers could resist the call of the beat when the Average White Band (Atlantic) performed in dance concert at the Hollywood Palladium. It was the second night of a two night stand that signaled an end to AWB’s exhaustive, and undoubtedly exhausting U.S. tour, but the six-man Scottish group had lost little energy along the way. All the necessary elements were present: the tight, yet restrained arrangements; the soulful harmonizing of Hamish Stuart and Alan Gorrie; the lively percussion by Stephen Ferrone; and, best of all, the sizzling sax breaks provided by Roger Ball and Mollie Duncan. Of course, all of AWB’s assets would mean little if AWB’s repertoire couldn’t measure up to the band’s technical expertise. Fortunately, the Average White Band’s original material is uniformly excellent—a fact that became increasingly obvious as their set proceeded.

Funky Interplay

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

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

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

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

BAZUZA

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

Mike Harris

Above Average Affair

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

Vanguard Release

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

In the classical category there is a new rendition of Bach’s “Brandenburg Concertos” led by Johanns Sonamy.

King Holds Court

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

November 1, 1975

1. HONEY/OMAR KAYE—Mercury SM 1 1038
2. KC & THE SUNSHINE BAND—TR 603
3. INSEPARABLE/Michael Cap various—Capitol ST 11429
4. IS IT SOMETHING I SAID/WILLIAM BYRD—Reprise MS 1227 (WB)
5. PICK OF THE LITTER/BILLIE JOE AUSTIN—Atlantic SD 18141
6. SAVE ME/LEON RICHARDSON—Silver Convention—Midland Intl.
7. WHY CAN’T WE BE FRIENDS/WAR—United Artists LA 4347
8. THIRTEEN BLUE MAGIC LANE/SONNY & CHOLLA—ABC SD 36120
9. DON’T IT FEEL GOOD/RANDY LEWIS—Columbia PC 3890
10. AIN’T NO ’BOUGHT-D’UP/ADAM AND THE ANGELS—Warner Bros 2876
11. WE NEED IS LOVE/AL GREEN—Hi SHL 32092 (London)
12. MAN—CHILD/HASHTAG—Columbia PC 38812
13. THE HEAT IS ON/ISLEY BROTHERS—To-Nite F 33506 (Col)
14. PHOENIX/LABELLE—Epic PE 35299
15. 2ND ANNIVERSARY/GLADYS KNIGHT & THE PIPS—Buddah BDS 5339
16. BOOGIE DOWN U.S.A./PEOPLE'S CHOICE—KZ 35254 (Col)
17. STEPPIN'/POINTED SISTERS—ABC Blue Thumb BTSD 602
18. VISIONS OF A NEW WORLD/LEE LINDSEY & THE COSMIC ECHOES—Flying Dutchman BOLI 1196 (RCA)
19. THE DISCO KID/MARVIN GAYE—Avco AV 69009
20. LET’S DO IT AGAIN/ORIGINAL SOUNDTRACK—Custom CI 5005 (WB)
21. IN THE CITY/TAVARES—Capitol ST 11996
22. WATERBED/HERBIE MANN—Atlantic SD 1676
24. CHAIN REACTION/CRAZEDIES—ABC Blue Thumb BTSD 6022
25. THE SOUND OF SUNSHINE/SUNSHINE PRODUCTIONS—TR 604
26. CITY OF ANGELS/MIRACLES—Tamla T 26951 (Motown)
27. DREAMING A DREAM/CROWN HEIGHTS AFFAIR—Delite 2017
28. HIGH ON YOU/SILVER SPOON—Epic PE 3385
29. MELLO MELLO MADNESS/QUINCY JONES—ARMS 4527
30. YOU ARE BEAUTIFUL/JOHN MCCOY—Avco AV 69010
31. BOSTON/BILL WITHERS—Atlantic PC 3370
32. AIN’T HURTING/RENEE CLARKE—Nemperor 5003 (Casablanca)
33. MAKING MUSIC/BILL WITHERS—Columbia PC 33704
34. SATURDAY NIGHT SPECIAL/NORMAN CONNORS—Buddah 5640
35. LIGHTS NIGHT HARMONY/JOHN SIMPSON—ABC ABCD 862
36. EXPRESS/GEORGE CLINTON—Can-Can 5003 (Casablanca)
37. REINFORCEMENTS/BOBBIE MASON—Avco AV 6400
38. EXPERIENCE/GEORGE GAYNOR—MGM 4997
39. REINFORCEMENTS/REYNOLDS—Avco Avco AV 6400
40. JOURNEY TO LOVE/STANLEY CLARKE—Nemperor NE 433 (Atlantic)
Steve Caspi of Babylon Records has announced the signing of the Harmonizing Four of Richmond, Virginia. They have also recorded an album commemorating their 47th anniversary as a group. Speedy Warren, father of Dionne Warwick and Dee Dee Warwick, has joined the staff at Babylon. Any company interested in picking up this album may contact Steve Caspi, Babylon Records, 45 Fifth Ave., N.Y., N.Y. 10019; Phone (212) 929-3960.

Louise Overall Weaver, who served as organist for the late Mahalia Jackson, celebrated her 33rd anniversary as an organist and 25th anniversary as organist for the New Covenant Baptist Church of Chicago, Illinois on October 6 at the New Covenant Baptist Church, where Rev. John Thurston is the pastor. Special guests included Alberta Walker, Andrew Jackson and the Community Youth Choir, Al Duckett, Al Benson, Waletta Grant, the First Church of Deliverance Radio Choir, the Witnesses and others.

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

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

Gospel deejays: give a listen to “Stairway To Heaven” from the O'Jays new LP. A new single can be expected shortly from Alberta Walker’s LP, “Love Is God.” It’s a fantastic album. If you have not played it or heard it you have missed a treat.

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

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

“When God Decides To Go On Strike,” by Rev. Jasper Williams, pastor of the Salem Baptist Church of Atlanta, Ga., recorded live during a church service, is being distributed by Budget Record Stop, 587 Ashley Street S.W. Atlanta, Ga. 30310.

“Ladies and Gentlemen of the Gospel” is a two record set featuring a variety of Creed and Nashboro artists.


Ennie’s Record Mart (Box 5366, Nashville, Tenn. 37206) has two new releases, “Mr. Big Beaut” Rev. Abraham Swanson, Pastor and founder of the Biblical Church of God In Christ in Cincinnati, Ohio, recorded live, and “Crying Days Will Be Over” by Sister Emma Tucker. Both are distributed by the Nashboro Record Company.

For deejay copies on Jewel Records’ product write to Stan Lewis, Jewel Records, 728 Texas Street, Shreveport, La. 71102 on station letterhead.

Gospel groups interested in making appearances in the Englewood (N.J.) area may contact Charles (Chuck) Stevens, 367 W. Palisade Avenue, Englewood, N.J. 07631, or call him at 201 568-2548.

Send all gospel news to Irene Johnson Ware, P.O. Box 2261, Mobile, Ala. 36601, or call 205 457-6771.

Phonodisc Taps Shaler

NEW YORK—Don England, Phonodisc senior VP, sales, has announced the appointment of Bill Shaler as Phonodisc branch manager in San Francisco. He will report directly to England.

Shaler has an extensive background in the record business, having been with Columbia Records as branch manager in Los Angeles and San Francisco. He most recently was branch manager for Phonodisc in Atlanta.
Energized

Lost Cabin Music

Lost Cabin Music represents "Wanna Get to Heaven," "Jackie Blue" and other tunes by the Ozark Mountain Daredevils and other Ozark writers. Talking Beaver Music represents tunes by Brewer & Shipley and other Missouri writers. Tunes include "One Toe Over the Line" and "Brain Damage."

Locke on Spirit Tour

CHICAGO—John Locke, one of the founding members of Spirit, has rejoined the group as keyboardist for its American tour during late October and November. Locke joins other original members Randy California (guitar) and Ed Cassidy (drums). The Spirit lineup is completed by bassist Barry Keene.

A 'Classy' Joint

Midland International Records' newest disco excitement single, distributed by RCA Records, is "I'm in Heaven," by Touch of Class. Recently, the quartet, together with Midland and RCA executives, dined in on the Record Pool to meet with disco dealers from all over New York City. Shown here at the Pool are (from left) Harry Spera, promotion coordinator for Midland; Gerald Jackson, Michael Hallstock, Peter Jackson and Herbert Brevard of Touch of Class; and RCA Records' fold marketing manager, Custom Labels, Bob Rife.

Home of the Hits

Barry Gordon IV of Motown Records and Steven Als of Prodigo Records are shown outside the Motown Studios in Detroit just prior to leaving on a promotional tour of Michigan, St. Louis and Minneapolis to promote Motown's October and November record release.

Galdston and Thom Named ASF Finalists

NEW YORK—Chappell Music writer/artists Phil Galdston and Peter Thom have been named finalists in the professional rock category of the American Song Festival for their song "Why Don't We Live Together?"

The announcement of the award this week highlights the New York-based team's increasing recording activity. Arista recording artist Barry Manilow has already cut "Why Don't We Live Together?" and it is included in his recently released LP "Tryin' To Get The Feeling." In addition, Galdston is co-producer of the latest LP by comedian Robert Klein entitled "New Teeth" (Epic). The team is currently considering recording offers from several labels.

It has also just been announced by Master Mind Communications that Galdston and Thom's "Just One Song" was chosen from hundreds of songs for one of 12 national public service television announcements the company is producing. The films, keyed to the Bicentennial and sponsored as public service messages by The Liggett Group, are featuring only two new songs. The spot will be released across the country in 1976.

Winners for the American Song Festival will be announced in Hollywood, December 15-18.

CTI Releases Two

NEW YORK—CTI Records is releasing two new albums this week: "Feels So Good" by Grover Washington, Jr., and "Anything Goes" by Ron Carter, both on the Kudu label.

Graham Central Gold

LOS ANGELES—Graham Central Station's most recent Warner Bros. album, "Ain't No 'Bout-A-Doubt It," has been certified gold by the RIAA.

Capitol Income

(Continued from page 4)

$2,160,000 or $65 per share, on sales of $34,213,000 during the same period in fiscal 1975.

Cost of sales during this quarter was 73.2 percent of net sales as compared to 61.3 percent in the same period of the prior fiscal year. Major increases in manufacturing costs were only partially offset by reduced selling, general and administrative expenses and a lower tax rate on the earnings of the domestic international sales corporations.

There were 3,321,000 average shares outstanding during this quarter compared to 3,334,000 average shares outstanding in the first quarter of last year.
Record World en Panama
By JOSE ANTONIO JIMENEZ P.

Con motivo de celebrarse 9° Congreso Latinoamericano de Productores Fonográficos en Bogotá, Colombia, del 17 al 19 de setiembre, Panamá se ha visto honrada con la presencia de hombres de negocios del mundo disquero. Tuvimos la oportunidad de saludar a su paso para Bogotá a Guillermo Acosta, Discos Gas de México y de regreso a los señores Eduardo (Bayito) Baptista J. y Musart de México, Nilo Marchand FTP Perú, Laureano Rojas Lauro y Cia de Bolivia, Dr. Henry Jessen, Industria Elec. Music Odeon Brasil y de Chile at Dr. Jose Grez, colaborador de la FLAPF. Todos sumamente satisfechos por los resultados conseguidos en beneficio de la industria del Fonograma. Aparentemente, hay la tendencia a una unidad tal como son los deseos de Joe Cavre expresados a través de la columna de Tomás Fundora. Los problemas para toda la industria son los mismos, el más grave, la piratería, es natural que unidos puedan encontrar la solución. Se nos informó que por unanimidad había sido elegido como Presidente de la Junta Directiva de la FLAPF, al señor Don José Antonio Hitt, persona sumamente conocida en la industria del disco. El Sr. Hitt es Presidente de dos fábricas en el territorio Centroamericano; Discos Centroamericanos, S. A. en El Salvador y Discos de Panamá. S. A. en esta ciudad. Aprovechamos la oportunidad para felicitarlo por este nombramiento, despedándole toda clase de éxito en tan honroso cargo.

Confirmado la presentación de Juan Bauo para los días 14,15 y 16 de noviembre en este país. En estos momentos es el cantante más popular en Panamá por sus éxitos; “Que hare mañana sin ti,” “Penas,” “Raquel,” “Pedro Volver a ti” y su super éxito del momento “Dama del Amanecer.” Como siempre se impuso la calidad laboral de Los Hermanos Riguay y de Monna Bell en sus actuaciones en el Club Zebra y Maxín. Se anuncia para el 6 de Noviembre también el debut de (Continued on page 80)

MARKOLINO DIMOND
CON
FRANKIE DANTE

Guest Star: CHIVIRICO

COMPATIBLE STEREO XCS-1075

 Distributed by Fania Records, Inc.

DISTRIBUTORS

Doran Music, 539 So. Broadway, Los Angeles, Calif., (213) 628-6751
Musica Latina, 2360 West Pico Blvd., Los Angeles, Calif., (213) 385-2151
All West, 2952 West Pico Blvd., Los Angeles, Calif., (213) 734-4108
Eric Mainland, 1460 Park Ave., Emeryville, Calif., (415) 656-9287

Nelson Ned

Judge's Nephews

Clarita

Latin American

Desde nuestro rincon internacional

By TOMAS FUNDORA

Las muy profundas diferencias surgidas entre México y España de carácter político siguen acentuando directamente a nuestra industria y sobre todo a los artistas, compositores y músicos de una parte y otra. Siempre se ha dicho que los conceptos políticos no tienen nada que ver con el arte, lo cual es una solemne mentira creada por y para el disfrute de los encubiertos en todas las maniobras políticas que existen en el mundo. A jeno a nuestro concepto personal, que es muy definido y dolaroso, pero que no puede no dejar primeramente todo este asunto, considero que atentar contra el arte y sus diferentes manifestaciones en estas cosas de carácter político es una cobardía y una bajeza internacional. Si se siguen profundizando las cuestiones entre España y México tendremos que tocar figuras y nombres engrandecidos por la propia historia y su desinteresada obra y eso sería una canallada absoluta. El canal 11 de México realizó un programa televisivo en el cual sugirió la expulsión Española del seno de la Organización de Televisores de Iberoamérica (OTI) a solo unas semanas del Festival OTI que habrá de celebrarse en Puerto Rico. Sin detenernos a decir quien tiene la razón según nuestro concepto, considero que el ataque o persecución de los artistas y creadores de una parte y otra, es una cobardía y salvajada de tipo cavernario. Si perdemos el más sensible, profundamente elemental concepto de la propia vida, que es el arte, lo habremos perdido todo. A nosotros nos merecen los mayores respetos y consideraciones los artistas españoles y los mexicanos. Hagamos un alto en nombre de todos los grandes intérpretes y compositores de ambos países, que en algún momento de nuestras vidas nos brindaron un poco de felicidad con sus creaciones en un mundo corrompido por la duda, la traición y el engaño.

Saldrá Nelson Ned de Brasil para España este mes en donde debutará en la discoteca “Citanillo” y actuará en televisión. Actualmente su interpretación de “Happy Birthday My Darling” lanzado por Columbia Española, está recibiendo la más alta promoción fuerte. De España saldrá para Miami, donde debutará en el Dade County Auditorium y en el Centro Español. De ahí para Chicago, Los Angeles y San José. En Diciembre debutará en Santo Domingo y Haiti... Carlos Barbería y su Orquesta Kubavana acaban de grabar su último long playing en el cual han incluido el ritmo “salsa chevere.” Entre los números se destacan “Chevere Salsa,” “Mi Nena Preferida” y “Pan American Gold.” El álbum de Ismael Rivera de Navidad titulado “Feli Navidad” será prontamente lanzado por Fania... Trio grabaciones Tico y Alegre para Japón. El contrato fue negociado por Joe Flores de Fania. Por otra parte, Island Record de Londres está obteniendo éxito con el lanzamiento de interpretaciones de Latin soul. Rock y Salsa. La película “Our Latin Thing” será exhibida en Londres próximamente... RCA de México acaba de lanzar el exitoso long playing de Los Sobrinos del Juez (The Judge's Nephews) al mismo tiempo en que Copacabana Records de Brasil lanza a promoción un extended play de este grupo y Audio Latino lo lanza en Argentina, en distribución de RCA Records. El grupo está grabando su nuevo long playing que saldrá próximamente al mercado internacional.

Manoella Torres asistirá invitada especialmente al Festival Interna-

(Continued on page 79)
**EL HIJO DEL PUEBLO**

JOHNNY VENTURA—Discos 071

Con su salsita y sabor habitual, Johnny Ventura impacta con este album. Se incluyen entre otras "El Pelotero" (A. Ruiz-Ventura), "Jaléo" (A. González), "It’s Not Unusual" (Mills-Reed-Ventura) y "Dios Centavos" (J. Barreto).

■ With his usual salsa and Dominican rhythm Johnny Ventura's renditions in this package means sales. "Escucha mi Encanto" (J. Barreto), "Dios Centavos" (J. Barreto), "Sin Embargo te Quiero" (D.R.) and "Y no me caigo" (J. Ventura).

**LO SABEMOS**

JUSTO BETANCOURT—Fonía XSP 00483

Con arreglos de Papo Lucca, Bobby Valentin y Javier Vazquez, el talentoso Justo Betancourt se luce en "Mi Engaño y Tú" (J. Rufino), "Me tienes que recordar" (L. Kalaf), "Cambia palo Pa' Rumba" (J. Vazquez) y "Lo Sabemos" (J. Rufino).

■ With arrangements by Papo Lucca, Bobby Valentin and Javier Vazquez, the very talented Justo Betancourt is at his best in "Mi Engaño y Tú" (J. Rufino), "De mi para Puerto Rico" (C. Alonso), "Demuestraque tú sabes" and "Pedregal" (C. Alonso).

**EL SABOR TENTADOR DE LOS MELÓDICOS—Discolando OLP 8199**

La ritmicamente espectacular orquesta los Melódicos de Venezuela en una larga duración al alcance de todos. "La Picazon-Manolo" (A. de Aleman), "Veneración-Pinero" (M. Matamoros), "Dime que sí-Veronica" (Espana Otero) y "Recuerdos 23-Goros".

■ Rhythm, salsa and tropical music at its best in this new package by the Venezuelan orchestra Los Melódicos. "Lamento del Negro-Manolo" (F. Herman), "Cuidadito Company Gallo/Peruco-Pinero" (Nico Saquito) and "Puro Amor-Omar and Daniel" (Matamoros).

**EN ACCIÓN!**

RIGO TOVAR Y SU COSTA AZUL—Novavox 307

Cuarto volume of the muy vendedores en México and costa Oeste, Rigo Tovar and his Costa Azul. Alto potencial de ventas! "Olvido" (D.A.R.), "Cuando Vueltas Tú" (R. Tovar), "Enamorado de Verdad" (R. Tovar) and "Pajarito Chocho" (D.R.).

■ Rigo Tovar and his Costa Azul group are smashing in Mexico and the west coast. This fourth volume should sell big! "Enamorado de Verdad" (Tovar), "Te Tendré que Olvidar" (Tovar), "Fiesta en la Playa" (R. Tovar) and "Queridos Padres."

**Nuestro Rincon**

(Continued from page 78)

Nacional of the Canción and de la Voz de Puerto Rico, that will celebrate on the 26 of Octubre al 4 de Noviembre. Posteriorly recibirá a Home-naje from the Governor of Puerto Rico by his meritos artisticos and por su amplia promotion to favor Puerto Rico in the exterior.

Recibió Felipe Luciano (WILBS) a trofeo de parte de la Elite Society's Tribute to Freddie Prince in the Waldorf Astoria of New York. El trofeo le designó como "Personalidad del Radio del Año" por su contribución to favor of the música latina and the comunidad hispana of New York . . . Eddie Palmieri y su Orquesta acturan en el San Jose Civic Center de San José, California en Octubre 24 y en el Berkeley Community College of Berkeley, California, en Octubre 25 . . . Clariza, nueva voz that lanzara proximamente Fuentes, in larga duración, in Colombia, está cumpliendo presentaciones in television and centros nocturnos and Radio promoting to a vez sua interpretación de "Ya te Olvidé." Entre los temas promovidos se cuentan "Tu Pasado, tu presente y tu futuro" of the compositor bogotano Gerry Amaya and "No (Continued on page 80)
**Así Opina La Radio**

Juan R. Meño, Director de Programas de Radio Kali de Los Ángeles, California, opina así: 

"Quiero reiterarle a tu columna "Desde Nuestro Rincón," con fecha 27 de Septiembre, en la que incluye las declaraciones del Director de Programas de una estación de Bakersfield, California, y que considero no se ajustan a la realidad del gran mercado de California, del cual Radio KALI constituye un dado de esos factores de más influencia, no solo en la gran área metropolitana de Los Ángeles, sino que refleja en grandes sectores de este estado y en otros vecinos. Sobre este, punto considero innecesario entrar en consideraciones, ya que están al tanto de las opiniones de las grandes compañías grabadoras y no se trata de un secreto, sino de una situación que es ampliamente conocida en este mercado.

En primer lugar quiero manifiestar que en California no solo somos capaces de hacer éxitos, sino que es más importante, hacemos nuestras figuras. En mis frecuentes viajes a México he podido darme cuenta de que muchos de los éxitos que actualmente se escuchan en el vecino, país, han sido éxitos en California hasta con tres meses de anticipación. Es interesante destacar que cantantes de la talla de Vicente Fernandez, Gerardo Reyes, Cornelio Reyna, primero triunfaron en California y con el impulso aquí recibido, posteriormente la hicieron en su propio país. Si quieres hablar de figuras más recientes, que primero triunfaron en la costa oeste y apenas comienzan a hacerlo en México, te puedo citar a Yolanda del Rio, Ruben Rodriguez, Rosenda Bernal y Valentina Levy.

Como puedes darte cuenta, no somos repetidores las estaciones que transmitimos en español en California. Todo depende de la posición de influencia de la estación, las relaciones que se tienen con las compañías distribuidoras de música. Por nuestra parte, no tenemos queja alguna porque aunque en el terreno internacional contamos con las mejores conexiones que se puedan, para estar al día de lo último que se está produciendo. Naturalmente que el factor ambiente es decisivo a la hora en que en Director de Programas considera la música que su estación va a programar y ésta es la razón por la que grandes éxito de otros países tal vez no lo hayan sido en California.

Tú has estado en Los Ángeles en numerosas ocasiones y te has dado cuenta personalmente de que Radio Kali opera con un sistema que durante muchos años nos ha tenido en el primer lugar en los "ratings" de audiencia entre las emisoras que transmiten en español, con cifras que venían muchas de las emisoras que transmiten en Inglés en este mismo mercado. Nuestra programación, moderna y agresiva nada tiene que envidiar a las de otros países que desde luego tienen lo suyo para aclimatarse a su tipo particular de auditorio.

**Nuestro Rincón**

(Continued from page 79)

Sueños Más" de la propia cosecha de Clarita. Los argentinos del long playing serán de Julio García y Luis Carlos Montoya... Y sigue el apoteósico éxito de Morris Albert dentro del mercado norteamericano. A más de ocupar los primeros lugares en las "Tablas de Éxitos" en su grabación en Inglés de "Feelings," ahora "Dime" (Feeling) en Español está siendo programada por las estaciones norteamericanas. Se da el caso de WQAM de Miami, Florida, la estación radial dirigida al público de habla inglesa que establece las pautas en el área, que a más de situar "Feelings" en Primer lugar en su tabla de éxitos, también sitúa en primer lugar la versión en Español "Dime"... Seguiremos informando... Y ahora... ¡Hasta la próxima!

The great differences between the governments of Spain and México are deeply affecting our record industry and especially all artists, composers and musicians from one part or the other. It had always been said that politics have nothing to do with art, but it seems that this...

(Continued on page 81)
California from Mexico, away

Actually, the most elemental concept their grammed radio stations after music October before he

Let's keep an eye on what we're performing. Nelson Ned was working behind the scenes to

Manoella "Special Manoella" Morena released by Governor of Puerto Rico in the mid-seventies.

Angeles, says Hanna. "I would have buried us had we stayed. Moving to Colorado meant a chance to stretch out, experiment and mature."

The band played to enthusiastic crowds in Denver and Boulder during those early tours and relocating in Colorado was an obvious answer to the most immediate problem at the time, Los Angeles. The geographical transition brought them a new face to the front of Dirt Band stages at a time when they needed encouragement. While off the road, full-time exposure to the rural landscape and the problems of the land throughout the Rocky Mountain state was almost therapeutic.

Projected the Dirt Band into a role similar to the Beach Boys' Southern California sound, a formula that would later be used in the late sixties and early seventies, where they were able to keep creating and granting enjoyment to all those who, in any particular moment of their lives, move with the force of art and creation.

Nelson Ned will debut at Gitanillo Discoteque in Madrid this month. Actually, the promotion of "Happy Birthday My Darling," released by Columbia in Spain, is obtaining good air coverage. Nelson will also perform on TV in Spain, before departing for Miami where he will perform at Dade County Auditorium and Centro Español. From Miami, he will leave for performances in Chicago, Los Angeles and San José before his debut on December in Santo Domingo and Haiti. Carlos Balaguer recorded an album containing "Chevere Salsa," "Mi Nena Preferida" and "Pan Americano Gold," among other themes, which will be released by Discolando Records. "Feliz Navidad," a Christmas album by Ismael Rivera on Tico, will shortly be released by Fania. Trío Electronics had been appointed as representative for Tico and Alegre in Japan. This company "Joe Fonda"

Manoella Torres will attend, as a special guest, the International Festival of the Song and Voice of Puerto Rico which will take place from October 26th through the 4th of November. Manoella will also be honored by the Governor of Puerto Rico for her professional achievements and promotion of Puerto Rico in the exterior. At the Elite Society's "Tribute to Freddie Prinze" at the Waldorf-Astoria Hotel in New York on Saturday, October 4th, Felipe Luciano (WRB) received a "Special" award designating him "Radio Personality of the Year." It was given to Felipe in recognition of his contribution to the Latin music market and the Spanish community in New York. His band, Claritza, and his Orchestra will be appearing at the San José Civic Center in San José, California, October 24th, and Berkeley Community College in Berkeley, California, October 25th. Fuentes will release an album by their new talent, Claritza, who has been heavily promoted with "Tu Pasado, tu presente y tu Futuro" (Gerry Amarya), "No Sueñas Mas," "Claritza" and "Ya te Olvidé." Claritza will be performing at night clubs and on radio before the release of her first album for the label. And Morris Albert keeps going strong. With his "Feelings" at the top of the chart in the American market, his version in Spanish, "Dime" (feelings), is being heavily programmed also by American radio stations after enjoying terrific coverage from all Latin stations in the States. Most of the stations on whom "feelings" had been programmed are now also playing "Dime," also becoming a smash hit in that language. Such is the case with WQAM, Miami, one of the top stations in the area, which has "feelings" and "Dime" at the top of their chart. And it keeps going on stronger. And that's it for the time being!
JAPAN

RECORD WORLD INTERNATIONAL

IN CONJUNCTION WITH ORIGINAL CONFERENCE: JAPAN'S LEADING MUSIC TRADE PUBLICATION

The Sixth Annual World Popular Song Festival will be held at the Tokyo's Budokan Hall on November 14-16. The Yamaha Foundation for Music Education sponsors the yearly event with the support of the Japanese Ministry of Foreign Affairs, the Tokyo Metropolitan Government, Japan Air Line and Nippon Gakki. This year Yamaha received 1540 applications to enter songs in the festival from 57 countries. As a result of strict tape judgment, 40 songs from 32 countries got the ticket to compete at the festival. Participating songs include "The Flowers Will Never Die" composed by Elton John, "I Like Love Films" by Francis Lai and "Jeremie" by Andre Popp. Participating performers include Tiffanie, Ben Cramer, Bobby Solo and Peggy March.

Nippon Columbia has recently signed with ABC Records for the release of the ABC catalogue in Japan. The agreement was made between Takami Shoboji (president of Nippon Columbia) and Jerold Rubinstein (chairman of ABC Records) in Tokyo. ABC Records had been released here by Toshiba EMI and their contract with Toshiba ended September 30, 1975. Nippon Columbia will begin the release of ABC product in January.

Nippon Columbia has also acquired the selling rights to the French label Trema in Japan. The first release on October 1 included "La Maladie d'Amour" by Michel Sardou and "Lady Lay" by Pierre Groscolas.

Paul McCartney and Wings will make their tour of Japan to perform three concerts at Tokyo's Budokan Hall, promoted by Udo Artists, Inc. Udo Artists will also invite David Crosby and Graham Nash in December.

Gil Friessen, vice president of administration & creative services for A&M Records, recently visited Japan with Harold Childs, vice president of promotion. During their stay here, they inspected the Japanese market.

CBS will rush release a single entitled "My Little Town" on November 1. This is Simon and Garfunkel's first recording together in five years. The popularity of Simon & Garfunkel is still great, and the company expects the good sales on the record.

Manilow Pubbery To CBS Intl.

CBS Records International has announced the signing of Barry Manilow to an exclusive publishing contract with the company. CBS International will now represent his songs and his publishing company (Kamikaze Music) throughout the world except for the United States, Canada and the United Kingdom. In making the announcement of the publishing arrangement, Sol Robinowitz, vice president, A&R and music publishing, CBS International, cited the past achievements of Manilow as a composer, performer and arranger and noted that his songs "It's A Miracle" and "Could It Be Magic" as examples of the appeal which Manilow's songs possess. Shown above at the official signing ceremony are (from left): Miles Laurie, Manilow's manager; Manilow; Peter Tholl, Manilow's attorney; and Robinowitz.

ENGLAND

By RON McCREIGHT

LONDON — Tartan Records, the company which controls Rod Stewart's product, is launching its own label, Riva, with "This Old Heart of Mine," a single taken from Stewart's "Atlantic Crossing" album. Legal difficulties delayed the introduction of the label, causing the album to go out on Warner Brothers, but distribution will continue to be handled by WEA. Riva directors include Billy Gaff and Mike Gill, both of whom have been involved with GM Records, whose future must be in doubt.

Commercial radio takes a step forward this week with two new stations opening—Radio Victory on the south coast and Radio Pen- nine in the North. Capital, the station which serves London and was the first music station on the air, celebrated its second birthday by announcing increased listening figures, now averaging two million a week with biggest contributors being new breakfast DJ Graham Dene and afternoon man Roger Gott. Radio Luxembourg hits back with the return of their "Battle of the Giants" series from November 3rd, which features several major rock acts including Rod Stewart, Dylan, The Who, Elton John, Paul McCartney and The Stones.

A&M's Nils Lofgren is a welcome visitor and can expect good audiences on his first British tour, which includes a concert at the New Victoria on November 11th. "I Don't Want To Know" is being issued as a single to coincide with his visit which also includes promotional appearances, including a spot on BBC-TV's Old Grey Whistle Test. Sam Nesbit and Chris Barley, both of whom have singles out on Pye's Right On label ("Keep On Hustling Baby" and "I See Your Name," respectively), are due to visit Britain's first Soul Convention being held in Blackpool in December.

Important deals concluded by GTO, which has reunited the original Walker Brothers on record after eight years with "No Regrets" being the title of both single and album; Capitol's U.K. division, which has concluded deals with two respected British bands, Babe Ruth and Snafu; and Magnet, which is now paired for records and publishing with Gallo in South Africa.

EMI's Australian managing director Ron Caves comes to London to join the company's group records staff, working alongside Len White and Leslie Hill. Caves is replaced in Australia by Stephen Shrimpton, formerly director of music operations there. Polydor's general sales manager Mike Hitchens has been promoted to general manager of their newly formed sales and music division; Roland Rogers replaces Dave Paramor (now in South Africa) as head of DJM Publishing; A&M MD Derek Green has appointed John Adrian as radio promotion manager, succeeding Terry O'Neil, who takes up a new post; agent Alan Blackburn joins the board of NEMS, taking his artists with him; and former EMI and Asylum PR lady Jenny Halsall goes to Jigsaw Publicity Consultants.

Coret Seeking Pacts With American Labels

NEW YORK—George Odartey, managing director of Coret Records, Ghana, was in the United States last week to discuss the arranging of licensing agreements between his company and top American record companies. Odartey commented that he is looking for a "two way" relationship, meaning he would like American companies to represent Coret in the U.S., as well as Coret distributing U.S. product in Ghana. Currently, Coret is the Ghana licensee of Casablanca Records and therefore represents Hugh Hefner's label in Ghana. Odartey has been working on establishing business with American companies since 1971.

Music in Ghana is divided between Afro-rock and Hi-Life, according to Odartey. He says, "Hi-Life, a cross between calypso and samba, is our dance music." Odartey explained that sales of 50,000 singles constitutes a hit in Accra, the capital of Ghana, while 5000 albums sold is considered a success. He notes that album sales are picking up due to both increasing affluence and sales of hi-fidelity equipment in his country. Odartey is looking forward to the internationalization of his business because, "When an international record hits in Accra, it's a big hit."
Weiser To Speak At Temple Univ.

- NEW YORK—Norman Weiser, president of Chappell Music, will speak on the subject of contemporary music publishing, Friday October 24 at Temple University’s “The Business of Music” course.

“The Business of Music” is being offered for the first time this semester at the University’s Center City Campus in Philadelphia. It was, however, originated by its instructor Ron Zalkind this past year at New York’s New School For Social Research where its success prompted Temple to initiate a similar course.

Other speakers scheduled for this semester are producer/writers Gamble and Huff, Steve Holden of RCA, Stan Catron of BMI, Paul Adler of ASCAP and Moe Septer, president of the Philadelphia All-Star Series.

Jimmie Rodgers Bio.
Reissued by CMF

- NASHVILLE — The Country Music Foundation Press has reissued a biography of Jimmie Rodgers by the artist’s widow, Carrie Rodgers. Long out of print and a collector’s item, “My Husband Jimmie Rodgers” was first published 40 years ago.

The biography is an exact facsimile reprint of the original, with the addition of an introduction by Nolan Porterfield of Southeast Missouri State University, an expert on the life and career of Jimmie Rodgers. This introduction does much to bridge the gaps and explain the circumstances surrounding the creation of “My Husband Jimmie Rodgers,” and includes a chronology of the life of the “Blue Yodeler.”

European Tour Set for Pegasus

- NEW YORK — The newly-christened band Pegasus, featuring electric violinist Jean-Luc Ponty, embarks on its debut European tour this week, following their cross-country tour of the U.S. that started in August. Ponty, whose first Atlantic album, “Upon The Wings Of Music,” was released in May, will be touring with the group that has been accompanying him on tour: Michael Wolff (keyboards), Darryl Steuemer (guitar), Tom Fowler (bass) and Norman Fearrington (drums).

Album Plans

Upon his return to the U.S. in mid-November, Ponty and Pegasus will begin recording a second Atlantic album in Los Angeles.

Free & Easy’ Gold

Toshiba-EMI executives present Capitol’s international A&R promotion manager Don Grierson with gold discs for Helen Reddy’s “Free & Easy” and Glen Campbell’s “Glen Campbell’s Best 20.” Shown in attendance during the presentation to Capitol Records are, standing, from left, Toshiba’s Ko Ueno, international general manager; Toshiaki Futara, international manager; Hidea Takeyama, assistant Capitol label manager; Tatsumi Yasuda, Toshiba section chief; Kenji Ogino, Capitol label manager and Kei Nishimura, international liaison. Sitting from left are: Grierson; Noboru Takamiya, president, Toshiba-EMI; and Shigato Asawa, Toshiba’s senior managing director.

ENGLAND’S TOP 25

Singles

1 I ONLY HAVE EYES FOR YOU ART GARFUNKEL/CBS
2 HOLD ME CLOSE DAVID ESSEX/CBS
3 THERE GOES MY FIRST LOVE DRIFTERS/Bell
4 SPACE ODDITY DAVID BOWIE/RCA
5 FEELINGS MORRIS ALBERT/Decca
6 SOS ABBA/Epic
7 IT’S TIME FOR LOVE CHI-LITES/Brunswick
8 DON’T PLAY YOUR ROCK AND ROLL TO ME SMOKEY/RK
9 WHO LOVES YOU FOUR SEASONS/Warner Bros.
10 SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/Spark
11 UNA PALOMA BLANCA JONATHAN KING/UK
12 WHAT A DIFFERENCE A DAY MADE ESTHER PHILLIPS/Kudu
13 PALOMA BLANCA GEORGE BAKER/Warner Bros.
14 L L LUCY MUD/Private Stock
15 BIG 10 JUDGE DREAD/Cactus
16 LOVE IS THE DRUG ROXY MUSIC/Island
17 RHINESTONE COWBOY GLEN CAMPBELL/Capitol
18 HOLD BACK THE NIGHT TRAMPS/Buddah
19 FUNKY MOPED JASPER CARROTT/DJM
20 ISLAND GIRL ELTON JOHN/DJM
21 FATTY BUM BUM CARL MACOLM/UK
22 NO WOMAN NO CRY BOB MARLEY & THE WAILERS/Island
23 ROCK ON BROTHER CHEQUERS/Creole
24 LIKE A BUTTERFLY MAC AND KATIE KISSOON/State
25 HIGHLY JOHN MILES/Decca

Albums

1 ATLANTIC CROSSING ROD STEWART/Warner Bros.
2 40 GOLDEN GREATS JIM REEVES/Avco
3 ALL THE FUN OF THE FAIR DAVID ESSEX/CBS
4 WISH YOU WERE HERE PINK FLOYD/Harvest
5 GREATEST HITS CAT STEVENS/Island
6 FAVOURITES PETERS AND LEE/Philips
7 BEST OF THE STYLISTICS/Avco
8 VERY BEST OF ROGER WHITTAKER/Columbia
9 THE WHO BY NUMBERS/Polydor
10 ANOTHER YEAR LEO SAYER/Chrysalis
11 HORIZON CARPENTERS/A&M
12 STRAIGHT SHOOTER BAD COMPANY/Island
13 SIMON AND GARFUNKEL’S GREATEST HITS/CBS
14 VENUS AND MARS WINGS/Capitol
15 SABOTAGE BLACK SABBATH/NEMS
16 TUBULAR BELLS MIKE OLDFIELD/Virgin
17 SENSATIONAL ALEX HARVEY BAND LIVE/Vertigo
18 ONE OF THESE NIGHTS EAGLES/Asylum
19 THE SINGLES: 1969-73 CARPENTERS/A&M
20 DARK SIDE OF THE MOON PINK FLOYD/Harvest
21 RABBITTS ON AND ON JASPER CARROTT/DJM
22 MINSTREL IN THE GALLERY JETHRO TULL/Chrysalis
23 MALPRACTICE DR. FEELGOOD/UA
24 MYTHS AND LEGENDS OF KING ARTHUR RICK WAKEMAN/A&M
25 ONCE UPON A STAR BAY CITY ROLLERS/Bell
COUNTRY SINGLES PUBLISHERS LIST

ALL AMERICAN MAN Billy Sherrill (AGL, BMI) 30
ALL OVER ME Billy Sherrill (Ben Peters and Bob Miller, BMI) 7
ANOTHER MAN Juanita Castro (Don Penn, BMI/Buzz Cash, ASCAP) 10
ASCEND THE STAIRS AND CRY HELEN REETER (Bill Hiatt, BMI) 17
BATTLE OF NEW ORLEANS Gene Autry (Ray Weyn and Waylon Jennings, BMI) 55
BIG MABEL MURPHY Wesley Rose (Audrey, BMI) 70
BILLY, GET ME A WOMAN Norro Wilson (Columbia, BMI) 19
BLACK BEAR ROAD Don Sears & Chip Davis (American Gramaphone, SESAC) 25
BLUE EYE AND WALKIES Don Gent (Full Swing, ASCAP) 80
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milleni, BMI) 65
COUNTRY BOY Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI) 71
COWBOYS Brian Chancey (Mercury, BMI) 91
DANCE HER ME (ONE MORE TIME) Jerry Kennedy (United, BMI) 89
DAYDREAMS ABOUT NIGHT THINGS Tom Collins (Chess, ASCAP) 46
DON'T TELL JOE Dewayne Bradley (Twitty Bird, BMI) 39
EASY AS PIE Ron Charity (Chappell & Co., ASCAP) 44
EVERY ROAD LEADS BACK TO YOU Keith Poter & Barry Mason (Cherry Lane, ASCAP) 90
EVERYTHING'S THE SAME (AIN'T NO THEMED) John Young & Billy Swan (Combine, BMI) 18
FINE TIME TO GET THE BLUES Bob Ferguson (Tree, BMI) 54
FLAT NATURAL BORN GOOD TIMIN' MAN Roy DeForest (Hill & Range) 55
FROM WOMAN TO WOMAN Ricci Marenco (Ricci Marenco, SESAC) 45
FUNNY ON THE SLIPS AWAY Johnny Morris (Tree, BMI) 8
GEORGIA S John Joe Johnson (Four Tet, BMI) 37
HELP ME MAKE IT (TO MY ROCKIN' CHAIR) Chis Moman (Baby Chick, BMI) 48
HOPE YOU'RE FEELIN' ME Jerry Bradley (Don Jamma and Norro Wilson, ASCAP) 40
JUST DON'T GIVE A DAMN Billy Sherrill (Uncanny, BMI) 95
I LIKE BEER Jerry Kennedy (Hallnote, BMI) 6
I MAY BE YOUR LOVER Buddy Killen (Red Rover, BMI) 63
I SHOULD HAVE MARRIED YOU David Malloy (Bail Patch/Dee Dave, BMI) 78
I DON'T HAVE FAIRYTALES Billy Sherrill (Tree, BMI) 21
I'D RATHER BE PICKED UP HERE Ron Chance and Chis Moman (Baby Chick, BMI) 80
IF I COULD ONLY WIN YOUR LOVE Brian Atwood (Acuff-Jones, BMI) 88
IF I'M LOSING YOU Ray Pennington (Pax House, BMI) 24
I'M A BELIEVER (IN A WHOLE LOT OF LOVIN') Larry Butler (Burlington, BMI) 50
I'M SORRY Maol Chuin (Cherry Lane, ASCAP) 1
INDIAN LOVE CALL Ray Stevens (LTM, ASCAP) 54
INDIAN CREEK Porter wagoner (Owepar, BMI) 96
INDIAN GIVER (Blue Moon, ASCAP) 31
IT DOESN'T MATTER ANYMORE (Sparks, BMI) 68
IT'S ALL IN THE MOVIE/LOVIN' WITH THE SHAKES PULLING Fuzzy Owen (Dade Tree, BMI) 14
IT'S NOT THE SHAKES ANYMORE Bob Dean (Oleofs, ASCAP/Mynach, BMI) 70
I'M BEIN' AROUND ENOUGH TO KNOW Glen Kenten (Hill & Range, BMI) 117
JASON'S FARM Walker Hayes (Pick-A-Back, BMI) 60
JO AND THE COWBOY Larry Gatlin (Combine, BMI) 23
JUST IN THE LIFE Collings & Jack D. Johnston (Pic-Gem, BMI) 64
LOOKING FOR TOMORROW (AND FINDIN' YESTERDAY) Jim Viener (Sawgrass, BMI) 75
LOVING YOU IS THE EASY PART Billy Sherrill (Ringside, BMI) 8
LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pic-Gem, BMI) 29
LUST AFFAIR Dick Head (Blue Moon, ASCAP) 57
LYN'S EYES Bill Smythc (Benchmark/Kicking Duck, ASCAP) 49
MAKIN' LOVE Walter Hayes (Tree, BMI) 63
ME AN OLD C.B. E. Jimmy Key & Jack J. Key (Pill-Centum, BMI) 98
MIDDLE OF A MEMORY Dick Glasser (Columbia, BMI) 85
MIRRORS, MIRRORS (Soundwaves Music) (Craftsman, ASCAP) 38
MY BABE Earl Richards (Arc, BMI) 73
OUR MARRIAGE WAS A FAILURE Roy DeForest (Hall-Centum, BMI) 66
PAPER LOVIN' Jim Viener (Jidlob) 27
PERFORMING MY LOVE Jim Viener (Lori, BMI) 85
PIECEs FROM MY LIFE Prod. not listed (Donar, BMI) 62
RICKY ROY DEE Ray Delee (Strawberry Hill, ASCAP) 2
ROLL YOU LIKE A WHEEL Eddie Kilroy (Unichappell, BMI) 59
SAN ANTONIO STROLL Sufl Garrett (Unichappell, BMI) 5
SANCTUARY Harry Minde (Chappell, ASCAP) 47
SAY FOREVER YOU'LL BE MINE Porter Wagoner (Owepar, BMI) 77
SECRET LOVE Huw P. Meaus (Warner Bros., BMI) 28
SHE'S NO MORE THAN A CRUSH (BETTER HURT HER) (Chappell, BMI) 93
SOMETIMES I WISH I COULDN'T UNDERSTAND You, I, Myself (Warner Bros., BMI) 84
SOMETIMES I WISH I COULDN'T UNDERSTAND (Mikes, ASCAP) 84
SOMEONE ELSE'S LOVE Jim Viener (Jidlob) 21
SOMETIMES I NEED A BOY BYE BYE (John Farrar) (Concord, BMI) 32
SOMETIMES I SPOUSE Clarence Selman (Yearbook, BMI/Pana, ASCAP) 52
STONE CRAZY Ron Charney (Music City, ASCAP) 52
SUGAR SUGAR Tommy Hill (Don Kirshner, BMI) 94
SUNDAY SUSEME Sun Matson (Screen Gems-Columbia/Sweet Glory, BMI) 87
THANKS OWEN BRADLEY (Famous, ASCAP) 61
THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI) 99
THE DOORS ALWAYS OPEN Jim Viener (Jack, BMI) 21
THE LETTER THAT JOHNNY WALKER READ Tommy Allup (Asbest At The Wheel, BMI) 15
THE SONG WE FELL IN LOVE TO Ray Baker (Acuff Rose/Mienne, ASCAP) 43
THE WOMAN ON MY MIND Norro Wilson (Allege & Alligio, BMI) 92
THIS IS MY YEAR FOR ANDRE Allen Reynolds (Jacb Music, BMI) 74
TODAY I STARTED LOVING YOU AGAIN Jim Malloy (Bludeoob, BMI) 16
TOWER OF STRENGTH Milton Blackford (Famous, ASCAP) 35
TURN OUT THE LIGHTS AND LOVE ME TONIGHT Don Williams (Hall-Centum, BMI) 12
WARM SIDE OF YOU Stevie Stone (Pilantare, BMI) 65
WE USED TO PORTER WAGONER (Owepar, BMI) 22
WESTERN MAN Norro Wilson (Al Gellco, BMI) 41
WHERE I SAAY Stan Silver (Prima Donna, BMI) 51
WHAT IN THE WORLD'S COME OVER YOU George Echery (Starfire, ASCAP) 13
WHAT'S HAPPENED TO BUTT EYES Ken Mansfield (Baron, BMI) 4
WHEN I STOP DREAMING Norris Wilson (Acuff Rose, BMI) 97
WHERE LOVE BEGINS Russ Reeder & Wilson (Screen Gems-Columbia, BMI) 75
YOU GOT A LOCK ON ME CHET Atkims & Jerry Reed (Vestar, BMI) 38
YOU RING ME BELL P. Griffin & Bob Winer (Blue Echo, BMI) 26
YOU'VE LOST THAT LOVING FEELING Billy Sherrill (Screen Gems-Columbia, BMI) 30

Album Picks

CONTINUED FROM PAGE 14

TODD RUNDGREN'S UTOPIA ANOTHER LIVE

Beaverville BR 6961 (6.98)

Recorded live last August, Rundgren's group churns out one of its more spacey efforts, less a product of studio technology than of electronic histrionics. The move's "Do Ya?" is getting some FM exposure. West Side Story's "Something's Coming" is given a short reading that could find Rundgren a new kind of fan.

RAICES

Nemperor NE 434 (3.98)

A Latin-rock set which debuts with an uncomprimising set of tunes notable especially for their rhythmic and percussive effects. Neither bossa nova nor salsas, yet a little of both, Raices is surely the first of a fast growing breed. "Lenguas," "Bamboo," "El Tropical" and "Bluegarian Funk Dance" are among the movingest.

THE DIZZY GILLESPIE BIG 7 AT THE MONTREUX JAZZ FESTIVAL 1975

Pablo 2310-749 (RCA 1.79)

Montreux has developed as the source of a great number of excellent jazz recordings, whether mainsteam, contemporary or avant garde. The current Pablo release is mostly in the former category as this fine set from Gillespie & co. attests. "Lover Come Back To Me" could well be the themes's themesong.

BLACK BLOOD

Mainstream 418 (6.99)

A disco album full of shorter than usual tracks for that idiom. The current disco single in fact, "A.I.E. (A Mwanal)" is a mere 2:34, but that doesn't seem to be hurting its impact. The same should be true for "Jesus He Is My Brother," "Mapendoa Farangar" and "Rastafari." African and Latin influences abound.

MAGIC THEATER

BARRY MILLS' SILVERLIGHT—London PS 661 (6.98)

Producer Tony Camilo puts a magic disco touch on the opening "Rebate" and "Finger-Ring." The rest of the album is basically a jazz-rock set spotlighting Miles' keyboard and synthesizer work. "Down To Mith" and "I've Touchad You Soul" are impressive especially for some well thought-out and arranged solos.

PEREGRINATIONS

CHICO HAMILTON—Blue Note BN-LA 520-G (UA) (6.98)

Drummer/percussionist Hamilton is experimenting with textures and styles, mixing and blending, brewing a personal spiritual montage. Seven original compositions are rounded out by two from bassist Steve Turre and one from horn man Arnie Lawrence. The title track features a Joe Beck guitar solo. Listen, too, to "V-O."
Opry 50th Birthday Celebration Features Wide Variety of Events

By DON CUSIC

NASHVILLE — There were approximately 5000 registered at this year’s Grand Ole Opry Celebration this year, according to a spokesman from WSM, with many more converging on the parties and events in Nashville to help the Grand Ole Opry celebrate its 50th Anniversary.

As the rain came down from the gray skies, people shuffled from the Municipal Auditorium to Opryland and to the many hours accommodating parties, shows and guests in what has to be the most “spread out” convention thus far. The many events and functions caused much overlapping, and travel was a prime problem in covering all events.

The week started with the CMA Awards Show Monday night, Oct. 13 (see RW, Oct. 25). Following that was a post-awards party for the artists and friends as well as dignitaries who mingled together at the Hyatt.

The next morning was the CMA board meeting and that night the Board Dinner at the Belle Meade Country Club. The next morning, three disc jockeys—Nelson King, Eddie Hill and Grant Turner — were inducted into the newly created “Disc Jockey Hall of Fame” before the Chuck Chellman/Georgia Twitty Golf Tournament. Later that day the Sho-Bud/Gretsch/Baldwin Show was held at the Opry House, followed by an Early Bird Bluegrass concert, also at the Opry House, located at Opryland Park.

That night, the ASCAP Awards were held at the Armony and later the United Artists/ Shure Brothers Show was held at Opryland.

The next morning, the CMA annual membership meeting was held and followed by the WSM Lucheon and Opry Spectacular, then the CMA Interna-

cional Show—all at Opryland. That evening, the SEACAC Awards Banquet was held at the Woodmont Country Club while at the Municipal Auditorium, the United Artist’s Show was being held. Later, at the Sheraton, downtown, the annual Playboy Show was held.

Friday, the day began with the MCA Records breakfast and show at the Municipal Auditorium, followed by the artist/DJ tape session held in the basement. Then came the ABC/Dot show and luncheon, followed by another artist/DJ tape session. That night, the Municipal Auditorium was the setting for the CMA Banquet and Show.

CMA Banquet Honors Country’s Best

By RED O’DONNELL

NASHVILLE — Another banner year for country music and the CMA was capped in fine style at CMA’s Seventeenth Anniversary Banquet and Show held on Friday, October 17.

More than 3000 attended the evening’s festivities, which began at 7 p.m. with a cocktail party, followed at 8 p.m. by dinner, and the show at 9 p.m.

Plaques were given to Tom Collins and Jack Johnson for producing the CMA Album of the Year, “A Legend in My Time,” and to Huey Meaux for producing CMA’s Single of the Year, “Before The Next Teardrop Falls.” DJ of the Year award winners in three market sizes were then presented by Dale Eichor, Billy Parker and Jerry Bradley to:

Category 1 (under 50,000 popula-
tion) — Skip Nelson, KWM

NASHVILLE REPORT

Pittsburgh Steeler no. 1 quarterback Terry Bradshaw came to Nashville last week and signed a contract with Mercury Records. He’ll return later for sessions under direction of the label’s local vice president, Rex Kennedy.

“People are going to be surprised when they learn how well Terry can sing,” said Tillman Franks, his personal manager. (Franks, based in Shreveport, is an old pro in the talent-handling field. His current roster includes David Houston.

Affable Bradshaw said “Yeah, I’m a country singer. I sing so much around the football field and locker room that Art Rooney (Steelers owner) calls me Hank Williams Bradshaw.”

Interjected Franks: “Terry is so good as a singer that even if he wasn’t a football star I would have signed him. We are going to promote him as a singer.”

Franks said that Bradshaw’s voice was a cross between Glen Campbell and Marty Robbins. (A vocal “cross” almost any singer could bear?)

Bradshaw said, “I hope I don’t sound like anybody else. I want a style of my own.”

The plan is for Bradshaw to cut some standards like “Cold, Cold Heart” and “I’m So Lonesome I Could Cry,” and an original by Mickey Newbury.

“All soft stuff,” Franks said, “in the Jim Reeves vein.”

COUNTRY PICKS OF THE WEEK

TANYA TUCKER, “GREENER THAN THE GRASS (WE LAID ON)” (Win-
dow, BMI). An easy flowing number from sexy Tanya that tells a story in song, she can Penned by David Allan Coe, it’s sure to continue her string of number ones as she continues to come out with quality songs.

Great song and perfect production—and Tanya’s super vocal make this an unbelihnably combination. Columbia 3-10226.

ED BRUCE, “MAMMAS DON’T LET YOUR BABIES GROW UP TO BE COWBOYS.” (Tree/ Sugar-
plum, BMI). Smooth-voiced Ed has a hit for sure with a number penned by him and his wife. The story, enhanced by tasteful production, is that you should hope your kids don’t go chasing the many rainbows in life that keep you lonesome, but rather stick to the more honorable pro-
fessions. United Artists UA-
XW32-Y.

RONNIE MILSAP, “NIGHT THINGS.” If you’re looking for an album that’s pure listening pleasure, then pick this one up. The cover stands out with Ronnie singing at you live from the piano, and inside, well, it’s plainly old great music! “I’ll Be Home for Christmas,” “Just In Case,” “Who’ll Turn Out The Lights” and “Remember To Remind Me” stand out—all though every cut should be listed. RCA
APL1-1223.

Radio, Fort Dodge, Iowa.

Category 2 (50,000-500,000) —
Billy Cole, WBO Radio, Des
Moines, Iowa.

Category 3 (over 500,000 population) — Hail Hensley, WSM
Radio, Nashville, Tennessee.

In a special ceremony, Richard Fulton, Mayor of Nashville, pre-
sented BMI vice president Frances Preston with this year’s Metronome Award. In making the eleventh annual presenta-
tion, Mayor Fulton saluted Mrs.

Preston, a CMA director-at-large, as “an outstanding ambassador of good will for the Nashville music industry. She is a champion of the industry’s writers and publishers.”

The show opened with a med-
ley of “Song of the Year” nomi-
inations, followed by a number by Peg Smathers and the Stoney Mountain Cloggers. The girls from “Hee Haw” performed as well as emceed the program which featured Crash Craddock, Barbara Fairchild, Freddy Fender, LaCosta, Dolly Parson, Ernest Tubb and Porter Wagoner. Vocal backgrounds were rendered by the Jordanaires, the Nashville Edition and the Lea Jane Singers.

Rex Allen gave a Hall of Fame Tribute with special attention to this year’s inductee, Minnie Pearl.

Frank Jones produced the show and Bob Tubert wrote the script. The music was arranged and con-
ducted by Hank Levine. The banquet committee chairman was Bill Hudson.

Membership Meeting

Those radio stations demonstrating the most successful and comprehensive promotions for “October Is Country Music Month” in 1974 were honored with special plaques during this year’s CMA membership meeting.

Boyd Whitney received the first place award for his station, KRZE (Farmington, New Mexico); Bob Holton received the second place award for his station.

(Continued on page 88)
**COUNTRY HOT LINE**

By MARIE RATLIFF

- **FEARLESS FORECAST:** With a super cut from her current lp, Billie Jo Spears has a hit sound on "Silver Wings And Golden Rings" that will bounce her back into the upper reaches of chartdom!

  **Bobby Lewis** is coming on strong with "It's So Nice To Be With You" at KKKY, WXCL, WIBO and WHTS.

  **Roy Head** is taking the big jump with "I'll Take It." It's picked at KFVI; moving at KCKX, KENR, KIXX and KKKY.

  **Zoot Fenzler** continues to rack up heavy sales with "The Man" on Page 602. *

Just the ABCN Brothers are back on the recording scene after a long absence; "Country Honey" is already showing well at KRUL, KCKX and KKKY.

Newcomer Delbert McClinton is getting spins on "The Object of My Affection" in Montgomery, Kansas City and Springfield.

Holding Heavy: Randy Corman, Glen Campbell, Leapy Lee.

**Danny King** is looking good at WINN, KCKX, WCMS (Continued on page 87)

Francis Preston Receives '75 Metronome Award

■ Nashville — The Nashville Metronome Award, which is made annually to an individual deemed to have made significant contributions to the city's music business, was given to Francis Preston, BMI vice president during the celebration of Country Music Week. Mayor Richard Fulton made the presentation at the CMA Banquet on Friday, October 17.

In his remarks, Mayor Fulton cited Mrs. Preston's contributions to the development of Music City, U.S.A. and her activity in many civic and music organizations. Among those have been the CMA, of which she has been president, board chairman, member and officer.

Speaking on behalf of the City of Nashville in appreciation of her great contributions to the area's multi-million dollar music business and of Mrs. Preston's role in that development, Mayor Fulton said she has been an "outstanding ambassador of good will for the Nashville music industry" and that she has been a "champion of the writer and publisher in the music business."

Previous recipients of the Metronome Award have been Owen Bradley, Roy Acuff, Wesley Rose, Jack Stapp, Johnny Cash, Jo Walker, Bill Williams, Danny Davis, Bud Wendell and Roy Acuff.

CMA Intl. Show Draws Top Talent

■ NASHVILLE—The international scope of country music was featured on October 16th when the CMA sponsored the 9th International Country Music Show at the Grand Ole Opry House.

Produced by Gene Nash, the show presented country acts from around the world. The U.S. representative and emcee for the event was Bill Anderson, and Charley Pride performed in a special guest appearance.

Included on the show were: the Hawking Brothers from Australia; Myrna Lorrie from Canada; Jim Brabec and the Country Beat and Waldemar Matosulka and the KTO Group from Czechoslovakia; Stu Sinislo from England; Michel Mallory from France; Sonnenret and the Tumbleweeds from Holland; Yuki Miyamae from Japan; from New Zealand, John Hore and the Rusty Creaves Family; and Fred Hansen and the Country Roads from Sweden.

While in Nashville many of the acts appeared on local TV programs and were featured in several newspaper and wire service stories.

Halsey Signs Lindsey

■ LOS ANGELES—George Lindsey has signed with The Jim Halsey Company for fairs, rodeos, outdoor and special events. Lindsey is a "Hee Haw" regular.

MCA Re-Signs Conway & Lorella

■ LOS ANGELES—MCA recording artists Conway Twitty and Loretta Lynn have re-signed with the label. The announcement was made on stage at the United Talent Show at the Grand Ole Opry on Wednesday, October 15. Mike Maitland, president of MCA Records, Inc.; Lou Cook, vice president/administration; and Owen Bradley, MCA vice president/country & &r, joined Conway and Loretta on stage to announce the re-signing.

Peebles, two days before, the Country Music Association awarded Conway and Loretta their Duo Of The Year Award. Conway and Loretta have won this award ever year since they started performing together. In addition, Conway and Loretta were named Duo Of The Year this year by Record World.

As individual artists, Conway and Loretta have followed their MCA recording career on MCA for over 10 years, began singing in schoolroom socials at the age of 13, and today gives 200 concerts a year in cities all over the world. She has more than 20 albums to her credit. Among her best known hits are "One's On The Way," "Don't Come Home A Drinkin' (With Lovin' On Your Mind)," "You Ain't Woman Enough To Take My Man," "Coal Miner's Daughter" and "The Pill."

Conway, who has also been recording for MCA for 10 years, started in the music industry 17 years ago as a rock singer. As he learned more about country music, however, he changed his style and in the past years, Conway has been recognized as one of country music's top songwriters and performers. Conway has been nominated for CMA awards in a wide variety of categories including Entertainer Of The Year, Best Male Vocalist Of The Year, Album Of The Year, Song Of The Year (writer) and Single Of The Year (artist). Earlier this year, a specially recorded Russian version of Conway's hit single, "Hello Darlin'," was played on board the Apollo Soyuz spacecrafts after the linkup.

CMA Elects New Board Members

■ NASHVILLE — During the Country Music Association's annual membership meeting held in Nashville October 16, the following were elected to serve as directors for a two-year period:

Advertising Category — Gayle Hill, G. Hill and Company, Nashville, Tennessee; Artist-Musician — Pee Wee King, Lodell Frei, Kentucky; Artist Manager and/or Agent — Tandy Rice, Top Billing, Nashville, Tennessee; Composer — Merle Haggard, Bakersfield, California; Disc Jockey — Billy Parker, KVVO Radio, Tulsa, Oklahoma; International — A. Torio, Victor Music Publishing, Tokyo, Japan; Talent Buyer or Promoter — Hap Peebles, Harry Peebles Enterprises, Wichita, Kansas; Publisher — Lee Zito, Billboard, Los Angeles, California.

Publisher — Norman Weiser, Chappell Music, New York, New York; Radio-TV — Ric Libby, KREN Radio, Houston, Texas; Record Company — Chic Doherty, MCA Records, Nashville, Tennessee; Record Merchandisers — Sam Marmaduke, Western Merchandisers, Inc., Amarillo, Texas.

Directors-At-Large — Stanley Adams, Homan's N.A. Dr. Drink, New York; Jerry Bradley, RCA Records, Nashville, Tennessee; Joe Talbot, Precision Record Pressing, Nashville, Tennessee.

Directors remaining on the board are: RW publisher Rob Austin, Johnny Bond, Robert Cook, Billy Davis, Jim Fogelson, Jimmy Jay, Sam Louvollo, J. K. "Mike" Maitland, Frank Mancini, Kenny O'Dell, Jack Roberts, Bill Robinson, Wesley Rose, Charles Scully and Hugh West.
BMI Banquet Brings Out the Stars

Pictured at the BMI Awards Banquet held Tuesday evening, October 14 at the Belle Meade Country Club are, from left (top row): Buddy Killen, Jack Stapp, BMI president Ed Cramer, Frances Preston, Dan Onti and Dan Wayne pose as Tree wins one of their many awards; Norma Wilson, Ed Cramer, Billy Sherrill and Dolly Parton share the spotlight; publisher Al Gallico (left) accepts the award of "Most Performed Song" for "If You Love Me (Let Me Know)" by the late John Roselli from president Ed Cramer, Mrs. Theo Zavin (executive vice president of BMI). Mrs. Al Gallico and Frances Preston (BMI vice president, Nashville); Freddy Fender (left), performer of "Before The Next Teardrop Falls," is congratulated by Ed Cramer; Shel Silverstein (center) accepts one of his many awards from Ed Cramer; (bottom row) Ed Cramer, Bill Leeworthy, Joe South and Frances Preston; Irving Waugh, president of WSM, Inc., accepts a special award for the Grand Ole Opry on its 50th Anniversary from Ed Cramer and Frances Preston; Miltone Point, newest inductee into the Country Music Hall of Fame, is greeted by Cramer and Preston; Conway Twitty and Loretta Lynn, the CMA's "Duo of the Year," are congratulated by Frances Preston as they pick up their BMI Awards.

Hot Line (Continued from page 86) and KSOP on "I'm A Fool To Care."

Sonny Curtis is moving through the midwest with his first for Capitol, a moving remake of "Lovesick Blues." RCA's brand new act, Dave and Sugar, is set to make a big impact with a first-class version of the oft-cut "Queen of the Silver Dollar." Early reaction good at WINN, WIRE and WCMS.

Johnny Lee's "Sometime" is a mover in Houston:

Tim Holiday's "Every Day I Cry" is an early add at KFDI and WMC.

Instrumental Interest: Charlie McCoy's "I Heard That Lonesome Whistle" getting spins in Indianapolis and Louisville.

SURE SHOTS
Diana Trask — "Cry"
Porter Wagoner — "Indian Creek"
Jody Miller — "Will You Love Me Tomorrow"
LEFT FIELDERS
Delbert McClinton — "Object of My Affection"
Donny King — "I'm A Fool To Care"
Kathy Barnes — "Paper Cups"
AREA ACTION
Joe South — "To Have, To Hold, To Let Go" (WENO)
Gene Wowel — "Wife of a Singer in a Honky Tonk Band" (KKYX)
Jack Lebow — "Miss Louisiana" (KTTS, KFDI)
Shirley Jackson — "Easy Lies" (WCMS)

Hotline Check List

<table>
<thead>
<tr>
<th>KAYO, Seattle</th>
<th>KROX, Dallas</th>
<th>KBUL, Wichita</th>
<th>KCNC, Sun Barnardino</th>
<th>KCKM, Kansas City</th>
<th>KDJW, Amarillo</th>
<th>KEMR, Houston</th>
<th>KFDI, Oklahoma</th>
<th>KIKK, Houston</th>
<th>KJJJ, Phoenix</th>
<th>KKYX, San Antonio</th>
<th>KLAK, Denver</th>
</tr>
</thead>
<tbody>
<tr>
<td>KONY, Billings</td>
<td>KSFQ, Salt Lake City</td>
<td>KTVK, Tulsa</td>
<td>KTTI, Springfield</td>
<td>WAME, Charlotte</td>
<td>WBBM, Montgomery</td>
<td>WCMS, Norfolk</td>
<td>WENO, Nashville</td>
<td>WKH, Cleveland</td>
<td>WHOD, Orlando</td>
<td>WINN, San Antonio</td>
<td>WINN, Louisville</td>
</tr>
<tr>
<td>WITL, Lansing</td>
<td>WJQI, Jackson</td>
<td>WJDA, Nashville</td>
<td>WMCI, Memphis</td>
<td>WMNI, Columbus</td>
<td>WPLD, Atlanta</td>
<td>WWUE, Cincinnati</td>
<td>WUNI, Mobile</td>
<td>WVOJ, Jacksonville</td>
<td>WKCJ, Pensacola</td>
<td>WKCQ, Miami</td>
<td></td>
</tr>
</tbody>
</table>

Hotline Check List Reporting this week (alphabetically)

Diana Trask — "Cry"
Porter Wagoner — "Indian Creek"
Jody Miller — "Will You Love Me Tomorrow"

By CHARLIE DOUGLAS

Chuck Chellman and Georgia Twitty are to be congratulated for bringing to fruition the Country Music Disc Jockey Hall of Fame, and the board of directors are to be complimented on their choices for the first period of induction. This fledgling organization is the fulfillment of some long thought about ideas by Chuck, and 1975 was the year of achievement. The non-profit organization has been established, an excellent and qualified board has been appointed and the choices for those members of the country DJ community to be first inducted were: Deceased—Nelson King. Nelson labored long and diligently at WCKY in Cincinnati when there were few country stations plugging away. In the Living category the inductees are "Smilin'" Eddie Hill and Grant Turner. Eddie was able to attend, and those of us who have been around long enough to appreciate the man and his work were not at all ashamed to dry an eye with him in his behalf. And there isn't enough that can be said about the Dean—Grant Turner. He's a gentle man, a gentleman and the professional around today. It was rather heartwarming to see a bunch of ego ridden guys that spend hours in the little room shouting into a microphone, sometimes wondering what the hell they're doing there and curious if anybody out there really cares, scrambling to get a picture, then standing in line to get it autographed by Eddie and Grant. I don't mind telling you I was in that line, and the pictures are now framed and hanging in the office. Congratulations Grant and Eddie—and thank you, Chuck.

More awards—the Country Music Disc Jockey of the Year Awards, the CMA, went to Skip Nelson of KWMT (Fort Dodge, Iowa), Billy Cole of WHO (Des Moines, Iowa) and to Harry Hensley of WSM in Nashville. This award is three years old, and is the only one voted on by category membership that can not be won by the same person in successive years. I feel that's the way it should be. It seems to make the award that much more important.

Herd Hunt has blown into WDON (Wheaton, Md.). Herd will assume PD duties and says it'll be modern country from here on out, and that includes everything from Conway Twitty to the Allmans to the Eagles. There's a 55 record playlist, heavy on-air promotion, a station chart will be published shortly, they're pushing for a power hike and are remodeling the studios. The line-up is Jim Reed, Hunt and Tom Cat Reeder. For them there folk want what to get a record played, the station is in desperate shape for record service.

Jim DeMarco has been kicked up to the music directorship at WTHI in Terre Haute and will continue his 10 a.m.-2 p.m. airshift. Fred Morse, PD, asks that record folk now contact Jim... There will be a couple of pretty strong guest DJs joining Bob McDarey on CFOM in Richmond Hill, Ontario. On November 7th the guest DJ is Whispering Bill Anderson and on the 10th the mayor, David Cromble, will take on the DJ duties. Dave Johnson is the station music director.

COUNTRY RADIO
ASCAP Awards Banquet Highlights

Opry Celebration (Continued from page 85)

The RCA breakfast and show kicked off the activities Saturday at the Municipal, followed by the Capitol luncheon and show and, later, the CBS Show, featuring acts from Columbia, Epic and Monarch.

On Saturday night, the Grand Ole Opry cut a cake to celebrate its 50th Anniversary — highlighting the week-long activities.

CMA Banquet (Continued from page 85)

WAXX/WEAU-FM (Eau Claire, Wisconsin); Jim Walton accepted the third place award for WITL (Lansing, Michigan). CKSP Sumerland, B.C., Canada tied for third place honors, but were not able to send a representative to the meeting.

Jerry Bradley presented the Special President's Award to Terry Davis for his outstanding contributions of time, money and hard work in the fight against tape piracy. Davis was instrumental in helping CMA obtain anti-piracy legislation in several states.

The CMA Founding President's Award (the Connie B. Gay Award) was presented by Frances Preston to Hubert Long (deceased). A past CMA president (1968) and chairman of the board (1972), Long's work and friendship will never be forgotten. Bill Anderson, who accepted the award, said, "Hubert Long guided my career for 12 years and was one of my closest friends."

Nashville Report (Continued from page 85)

If all goes according to plan, Bradshaw's first single should be released in a month or two—before the pro football season ends. He'll be making personal appearances in January.

"You know," beamed Franks, "Terry could be another Elvis Presley." Bradshaw laughed. "I'll settle for a guest shot on the Grand Ole Opry," he said.

By the way, Terry's road manager should be able to handle his assignment. He is husky Steeler lineman Gerald (Gerry) Mullins.

Johnny Cash and some members of his tour show are scheduled to entertain at the White House tonight (27) when President and Mrs. Gerald Ford host a state dinner honoring Egyptian President and Mrs. Anwar Sadat. It will be the second time Cash & Co. have been invited to perform for a President. They entertained there in April, 1970 when Richard M. Nixon was the chief executive.

June Carter, the Tennessee Three band and Rosey and Rosanne Cash—his daughters—make up the act.

Five-year-old John Carter Cash also is to make the trip. It will be the youngster's second visit to the White House. The first time he was there, John Carter was wearing diapers.

Cash said: "I have no idea why we were invited. Who knows? Perhaps President Sadat has a country music fan."

Johnny Rodriguez' current "Footsteps of a Song" is his tenth consecutive no. 1 record since he began performing professionally three years ago.

The Chicano crooner from Sabinal, Texas owes a litany of thanks to his manager Happy Shahan, Tom T. Hall (who made it relatively easy to break into Nashville's music industry) and the Texas lawyer who heard him singing in jail, where he was awaiting trial for goat rustling, and introduced him to Shahan.

Canadian-born singer Anne Murray has simple theory as to how she bridged the gap between country and pop music. "I sing the songs I like," she shrugs with a smile, "and, since I like both country and popular music, my style just seems naturally to meld the two."

Miss Murray, reared with five brothers in a small Nova Scotia mining town, was teaching physical education on Prince Edward Island when she landed a recording contract. "Snowbird" made her a star.

"Success has brought me a great deal of happiness," she said, "I enjoy performing for an audience, hearing people hum my songs. But, the best part is being able to go home to quiet Nova Scotia and look back on where I've been."

Birthdacing: Floyd Cramer, Sonny Osborne, Patsy Montana, Dale Evans, Bill Anderson.

Evie Tornquist: Intl. Gospel

NEW YORK — Evie Tornquist is an American girl, who three years ago became a star in Scandinavia. While on vacation in Norway a friend heard her sing and introduced her to a producer from Norwegian TV (NRK). Evie appeared on a talk show and within a month had her own special. "It happened overnight," comments Evie. Now she does an average of 15-20 shows a year in Sweden and Norway, and about three specials annually in Holland. The shows differ from American TV in that each program can have a different format: talk, variety, solo etc.

Evie is a white gospel singer and says, "All I do is religious material." She sings in the Scandinavian languages and in English on her TV shows. Her Norwegian skills derive from her parents who were born in that country. International success in the gospel field is somewhat surprising, since according to Evie, "The Scandinavian countries do not have a strong desire for religious entertainment." A big potential market has apparently been tapped, as evidenced by Evie's gold records in both Sweden and Norway.

Evie is now planning to spend more time in the USA. She has just released an album here called "Evie" on Word Records. She is also going to be with two Billy Graham Crusades this spring which will certainly introduce her to many American listeners. — Howard Newman
COUNTRY SONG OF THE WEEK

CONNIE CATO—Capitol P-4169

WHO WANTS A SLIGHTLY USED WOMAN (Boyle & Power/Adventure, ASCAP)

Miss Superskirt has come up with a Supersong—a ballad that tells it like it is from a divorcee. Connie sing's her heart out here—and you can bet it'll go all the way.

JAMES TALLEY—Capitol P-4170

NO OPENER NEEDED (Hardin, ASCAP)

Talley is one of the finest new singer/songwriters in Nashville today and this single, culled from his album, will open a lot of doors. Stone country and great!

THE OAK RIDGE BOYS—Columbia 3-10226

HEAVEN BOUND (House of Gold, BMI)

A super group which sings some of the most infectious music around has an offering sure to please audiences everywhere. Try it once and watch the phones light up.

WILLIE NELSON—RCA PB-10429

FIRE AND RAIN (Blackwood/Country Road, BMI)

The James Taylor classic from a few years back is brought forth by the Texas outlaw, who gives a sensitive and touching rendition that'll put him on country playlists again.

JOE ALLEN—Warner Bros. WBS 8149

BEDROOM BALLAD (Tree, BMI)

Joe Allen has written a lot of great numbers, and now he's going to sing one of his self-penned jewels. It's a beautiful ballad to his wife—and she's number one.

CHUCK PRICE—Playboy P 6052

LAST OF THE OUTLAWS (Tree, BMI)

Big Chuck has an up-tempo lonesome cowboy number that'll get airplay and requests for sure. The charts will soon be holding this "outlaw" up.

JIM GLASER—MG M 14834

WOMAN, WOMAN (Ensign, BMI)

A song that Jim and Jimmy Payne penned that was a big pop hit a few years back with Gary Puckett and the Union Gap, gets the country treatment from Jim. Wow!

KENNY O'DELL—Capricorn CPS-0247

I CAN'T THINK WHEN YOU'RE DOIN' THAT TO ME (House of Gold, BMI)

Writer of "Behind Closed Doors" and other great hits has a funky number that'll crawl all over you. A solid beat will provide the heat to light this up.

DAVID RODGERS—United Artists UA XV720-Y

GOT YOU ON MY MIND AGAIN (Wmossa, BMI)

A super ballad that David brings forth in hit form. You'll have this on your mind again and again once you get a listen here. Strong stuff!

ROY HEAD—Shannon B98A

I'LL TAKE IT (Screen-Gems Columbia, BMI)

A peppy number that has a bouncy beat and cute lyric. Roy is gonna take what he can get in the area good lov'in'—and he's making that fact known.

GENE VOWEL—Capitol P-4159

THE WIFE OF A SINGER N A HONKY TONK BAND (Unichappell, BMI)

A solid beer drinking, honky tonk sound sure to attract a lot of attention. The song appeals one of the forgotten ones—the wife of a honky tonk singer.

DAWN GLASS—Chart CH 7510A

POUR A LITTLE WATER ON THE FLOWERS (Blue Echo, ASCAP)

Dawn has a cute song that likens love to the flowers—and everybody knows that if you want flowers you grow you need to water them. Pour it on!

WEBB PIECE—Plantation—PL 131

THE GOOD LORD GIVETH (AND UNCLE SAM TAKETH AWAY) (Brandywine, ASCAP)

Webb has his first release in awhile and it's a song that'll draw attention and requests cause everyone can relate to it. Bouncy melody and lyric make this a winner.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Wk. On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 I'M SORRY</td>
<td>JOHN DENVER</td>
<td>RCA PB 10353</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>4 ROCKY DICKEY LEE</td>
<td>RCA PB 10361</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>6 ARE YOU SURE HANK WILLIS IS</td>
<td>THE KING WAYLON JENNINGS</td>
<td>RCA PB 10379</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>5 WHAT HAPPENED TO BLUE EYES JESSE COLTER</td>
<td>Capitol 4087</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>1 SAN ANTONIO STROLL</td>
<td>TANYA TUCKER/MCA 40444</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>8 I LIKE BEER</td>
<td>TOM T. HALL/Mercury 7374</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>12 ALL OVER ME CHARLIE RICH</td>
<td>Epic 8 50142</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>9 FUNNY HOW TIME SLIPS AWAY CARVEL FELTS</td>
<td>ABC Dot DOA 17569</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>13 LOVE IS A ROSE</td>
<td>LINDA RONSTADT/Asylum 45271</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>14 ANOTHER WOMAN T. G. SHEPPARD/Meledyland</td>
<td>ME 6016</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>15 I SHOULD HAVE MARRIED YOU EDDIE RABBIT</td>
<td>Electra 45269</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>3 (TURN OUT THE LIGHTS AND) LOVE ME TONIGHT</td>
<td>DON WILLIAMS/ABC Dot 17548</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>10 WHAT IN THE WORLD'S COMING OVER YOU</td>
<td>SONY JAMES/Columbia 3 10184</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>25 IT'S ALL IN THE MOVIES/LIVIN' WITH THE SHADOWS DOWN</td>
<td>MERLE HAGGARD/Capitol 4141</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>18 THE LETTER THAT JOHNNY WALKER READ ASLEEP</td>
<td>THE WHEEL/Capitol 4115</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>19 TODAY I STARTED LOVING YOU AGAIN</td>
<td>SAMMI SMITH/Mega R 1236</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>7 BLUES EYES CRYING IN THE RAIN</td>
<td>WILLIE NELSON/Columbia 3 10176</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>20 EVERYTHING'S THE SAME (AIN'T NOTHING CHANGED)</td>
<td>BILLY SWAN/</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>22 BILLY, LET ME BE A MAN</td>
<td>JO STAPLEY/Epic 8 50147</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>23 SHE EVEN WOKE ME UP TO SAY GOODBYE</td>
<td>RONNIE MILSAP/Warner Bros. BWS 8127</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>21 I STILL BELIEVE IN FAIRYTALES</td>
<td>TAMMY WYNETTE/Epic 8 50145</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>34 WE USED TO DOLLY PARTON/RCA PB 10394</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>28 JO AND THE COWBOY DUNCAN</td>
<td>Columbia 3 10182</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>27 IF I'M LOSING YOU</td>
<td>BILLY WALKER/RCA PB 10345</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>33 BLACK BEAR ROAD C. W. MCCALL/MGM 14825</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>36 YOU RING MY BELL</td>
<td>RAY GRIFF/Capitol 4126</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>32 PAPER LOVIN'</td>
<td>MARCO SMITH/20th Century TC 2222</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>45 SECRET LOVE</td>
<td>FREDDY FENDER/ABC Dot 17585</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>40 LOVE PUT A SONG IN MY HEART</td>
<td>JOHNNY RODRIGUEZ/Mercury 73735</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>30 YOU'VE LOST THAT LOVIN' FEELING</td>
<td>BARBARA FAIRCHILD/Columbia 3 10195</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>31 INDIAN GIVER</td>
<td>BILLY LARKIN/Bryan 1036</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>32 SOMETHING BETTER</td>
<td>OLIVIA NEWTON-JOHN/MCA 40459</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>43 ALL AMERICAN MAN</td>
<td>JOHNNY PAYCHECK/Epic 8 50146</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>37 INDIAN LOVE CALL</td>
<td>RAY STEVENS/Bornobay 616</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>39 TOWER OF STRENGTH RUE SHERIES/ABC Dot DOA 17572</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>41 THE HEART ROY CLARK/ABC Dot 17565</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>43 SINCERE HEART</td>
<td>ROY CLARK/ABC Dot DOA 17565</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>36 MIRIOR, MIRIOR</td>
<td>BEN REECE/20th Century TC 2222</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>41 DON'T CRY JONI CONWAY</td>
<td>TWITTY/MCA 40407</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>40 HOPE YOU'RE FEELIN' CHARLEY PRIDE</td>
<td>RCA PB 10344</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>54 WESTERN MAN</td>
<td>LEOCASTA/Capitol 4139</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>56 WHERE LOVE BEGINS</td>
<td>GENE WATSON/Capitol 4143</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>50 THE SONG WE FELL IN LOVE</td>
<td>CONNIE SMITH/Columbia 3 10210</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>61 EASY AS PIE</td>
<td>CRASH CRADDUCK/ABC Dot DOA 17584</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>52 FROM WOMAN TO WOMAN</td>
<td>TOMMY OVERSTREET/ABC Dot DOA 17580</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>21 DAYDREAMS ABOUT NIGHT THINGS</td>
<td>RONNIE MILSAP/RCA PB 50027</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>29 SANCTUARY RONNIE PROPHET</td>
<td>RCA PB 50027</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>55 HELP ME MAKE IT (TO MY ROCKIN' CHAIR)</td>
<td>B. J. THOMAS/ABC ABP 12121</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>66 LYNIN' EYES</td>
<td>EAGLES/Asylum 45279</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Chartmaker of the Week

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>71</td>
<td>COUNTRY BOY</td>
<td>GLEN CAMPBELL</td>
<td>Capitol 4155</td>
</tr>
</tbody>
</table>
CMA NIGHT LOOKED LIKE BMI NIGHT.

When the Country Music Association went on TV it was a great night for BMI. Here's to the BMI people—winners, finalists and artists who made the CMA show a stunning success.

Bill Anderson
Lynn Anderson
Asleep At The Wheel
Chet Atkins
Sherry Bryce
Larry Butler
Glen Campbell
Roy Clark
Jessi Colter
Billy Crash Craddock
Mac Davis
Donna Fargo
Freddy Fender
Mickey Gilley
Johnny Gimble
Bobby Goldsboro
Jack Greene
Freddie Hart
Waylon Jennings
George Jones
Vivian Keith
Pee Wee King
Loretta Lynn
Chips Moman
Willie Nelson
The Osborne Brothers
Dolly Parton
Ben Peters
The Po' Boys
The Pointer Sisters
Charley Pride
Jerry Reed
The Earl Scruggs Revue
Johnny Rodriguez
Jeannie Seely
Hank Snow
The Statler Brothers
Gary Stewart
B. J. Thomas
Mel Tillis
Merle Travis
Buck Trent
Tanya Tucker
The Twitty Birds
Conway Twitty
Porter Wagoner
Kitty Wells
Mac Wiseman
Tammy Wynette
And Minnie Pearl, who's been in our hearts since 1940.
His new album "Pressure Drop", produced by Steve Smith.