

RECORD WORLD



Special Tribute: Barry White

HITS OF THE WEEK

SINGLES

THE TEMPTATIONS, "KEEP HOLDING ON" (prod. by Brian Holland) (Stone Diamond/Gold Forever, BMI). The magic vocal combination of the Temps burns and soothes while synthesized undercurrents flash and carry things along. These Motown vets continue to come up with the material and performance to go all the way. Gordy G 7146F (Motown).



PILOT, "JANUARY" (prod. by Alan Parsons) (Al Gallico, BMI). It has been said that simplicity is the hardest quality to achieve in pop music. This quartet has already proven that they possess the "magic" and ring in the year with a joyous, handclapping tune written by David Paton. What better song for the first month of the year? EMI P 4202 (Capitol).



CREEDENCE CLEARWATER REVIVAL, "I HEARD IT THROUGH THE GRAPEVINE" (prod. by John C. Fogerty) (Stone Acate, BMI). One of the most popular numbers from the CCR repertoire, this song was recorded when the group was at its peak. This is its first single release which is being aimed simultaneously at the disc in an 11 minute form. Fantasy F 759.



ROGER DALTRY & RICK WAKEMAN, "LOVE'S DREAM" (prod. by Rick Wakeman) (Almo/William Tell, ASCAP). Two superstar talents are here together in the uncharacteristic setting of interpreting a theme, originally written by Liszt, from the Ken Russell film. Given the chance, this romantic collaboration will begin to grow on you. A&M 1779.



SLEEPERS

TOMMY JAMES, "I LOVE YOU LOVE ME LOVE" (prod. by T. James, R. Cordell & K. Laguna) (Leeds, ASCAP). James' charismatic pop sound which has been sorely missing from the AM airwaves these past few years is about to make a solid comeback. This energetic ballad was a big hit in the U.K. for Gary Glitter several years ago. Fantasy F 761.



MONDAY AFTER, "MERRY-GO-ROUND" PT. 1 (prod. by John Davis) (John Davis/Barbrob, ASCAP). John Davis, who added a "touch of class" to William DeVaughn's hits, does likewise here for this up and coming outfit. A song which gives the group a chance to exercise its Spinners-like vocal acrobatics is sure to be a crossover sensation! Buddah BDA 512.



ROGER GLOVER & GUESTS, "LOVE IS ALL" (prod. by Roger Glover) (Mauve, ASCAP, Purple, BMI). Ronnie Dio from Blackmore's Rainbow is spotlighted on this track from Roger Glover's ambitious rock pageant. This richly textured track is given an enthusiastic reading from an all star cast of British rock musicians. UK 2800 (Mercury).



DANA, "ARE YOU STILL MAD AT ME" (prod. by Geoff Stephens) (Cookaway, ASCAP). Dana, a songstress who is no newcomer to the English charts, makes her Stateside bow with this Roger Greenaway-Geoff Stephens tune. This elegantly crafted effort shows her to be a gentle, voiced talent with a winning style. Ariola America P 7604 (Capitol).



ALBUMS

EDDIE KENDRICKS, "HE'S A FRIEND." Kendrick is given the strongest possible production by Philly's Norman Harris. The rhythm section is unrelenting and the horns full of punch, with Kendrick's vocals mixed way up front. The title track, "On My Way Home" and "All Of My Love" will keep the "Boogie Down" hit man riding on top. Tamla T6-343S1 (Motown) (6.98).



B.W. STEVENSON, "WE BE SAILIN'." The "My Maria" man is on a new label, opting for a more Pacific sound than before ("Way Down By the Ocean") tempered by touches of Austin and New Orleans. His distinctive tenor is a constant, however, with "Jerry's Bar & Grill," "East India Company" and "Hold On" representing some of his best work. Warner Bros. BS 2901 (6.98).



EMMYLOU HARRIS, "ELITE HOTEL." If the Eagles have a solo female counterpart, Emmylou Harris is it—a silky country sound that rocks just enough to carry her beyond the bounds of Nashville (or southern California). Hank DeVito and Glen Hardin stand out in the back-up, with "Amarillo," "Feelin' Single—Seein' Double" and "Wheels" topping. Reprise MS 2236 (WB) (6.98).



TANYA TUCKER, "LOVIN' AND LEARN- IN'." A mostly straight country album from an artist familiar to pop audiences thanks to such hits as "Delta Dawn." Dave Loggins' "You've Got Me To Hold On To" and the Eagles' "After the Thrill Is Gone" have pop appeal; "Depend On You" and "My Cowboy's Getting Old" are more directly Nashville. MCA 2167 (6.98).





PULL INTO NAZARETH.

One of the brightest success stories of 1976 is the emergence of Nazareth.

They've combined their incomparable raw power with their devastating sound to create their first hit single, "**LOVE HURTS**," from their latest album, "**HAIR OF THE DOG**." Which will soon be heard on their U.S. tour with Deep Purple, starting this week:



"A special 'thanks' to everyone on the A&M promotion staff."

Jan. 14	Fayetteville, N. C.	Jan. 28	War Memorial, Buffalo, N.Y.
Jan. 15	Capitol Center, Largo, Md.	Jan. 30	Coliseum, Greensboro, N. C.
Jan. 16	Civic Arena, Pittsburgh, Pa.	Jan. 31	Johnson City, Tenn.
Jan. 18	Spectrum, Philadelphia, Pa.	Feb. 1	St. John's Arena, Columbus, Ohio
Jan. 21	Civic Center, Providence, R. I.	Feb. 3	Omni, Atlanta, Ga.
Jan. 22/23	Rcdio City Music Hall, New York, N.Y.	Feb. 4	Lakeland, Fla.
Jan. 24	Boston Gardens, Boston, Mass.	Feb. 7/8	Miami, Fla.
Jan. 27	War Memorial, Syracuse, N.Y.		
L. A., San Diego, Chicago, Dallas, Houston and San Antonio dates to be announced—between Feb. 9 and Feb. 29.			

KEEP YOUR EYES AND EARS ON NAZARETH ON A&M RECORDS & TAPES

Produced by Manny Charlton

RECORD WORLD

Five Plead Guilty In Newark Court

■ NEWARK—Three members of the Chi-Lites, the former program director of radio station WAOK (AM) Atlanta, and a New York record distribution executive entered guilty pleas last week in Federal District Court in Newark, N.J., on charges stemming from a Federal investigation of the record industry.

Tax Changes

That same investigation resulted last June 19 in the indictment of 19 persons, most on income tax charges and allegations of illegal payments to radio station personnel.

Pleading guilty to charges of income tax evasion were Eugene Record, Marshall Thompson and Robert Lester of the Chi-Lites, best known for their hits "Have You Seen Her" and "Oh Girl," on Brunswick. Seven Brunswick offi-

(Continued on page 96)

Injunction Granted In Gold Lawsuit

■ LOS ANGELES—A preliminary injunction halting enforcement of new state legislation that assertedly threatens personal managers and others in the music industry has been granted in Los Angeles Superior Court. It was to have become effective January 1.

Whetmore Act

The "Whetmore Musician Booking Agency Act," introduced by State Sen. James E. Whetmore (R-Anaheim) as a means of licensing and regulating booking agents who work with musical acts, passed the state legislature in September. Opponents maintain that its broadness of content jeopardizes the professional livelihood of many others working in various capacities with musical artists, apart from the talent agents who book these artists.

At the same time, they feel Sen. Whetmore and the Department of Consumer Affairs, named in the action, have been attempting to make positive moves in an area where legislation may be desirable.

"The act would have severely disrupted normal economic relations and business patterns in the entertainment industry and

(Continued on page 93)

Kass Purchases All Buddah Stock

■ NEW YORK — Art Kass, president of the Art Kass Media Corporation, has announced the purchase of 100 percent of the stock of Buddah Records, Kama Sutra Records, Buddah Music, Kama Sutra Music, Kama Ripa Music and Tender Tunes Music. The purchase was finalized on the evening of Wednesday, January 7.

"Now that this acquisition has finally been completed," Kass said, "we are preparing to make some very exciting announcements within the next month, all relating to matters which are extremely significant and beneficial to the future of The Buddah Group."

Chicago, EW&F Blitz LP Chart

■ NEW YORK — Columbia Records holds down the top two spots on the Album Chart this week, with "Chicago's Greatest Hits" at number one and Earth, Wind & Fire's "Gratitude" bulleted behind it at number two. This follows a pattern first established on May 3, 1975 when the previous albums by Chicago and Earth, Wind & Fire, "Chicago VIII" and "That's The Way Of The World," held down the same two top positions. "Chicago's Greatest Hits" is currently in its seventh week on top of the RW album chart.

New Jersey Enacts Anti-Piracy Law



A delegation representing facets of the music industry met with Governor Brendan T. Byrne (seated, center) of New Jersey before he signed the state's anti-piracy bill into law. The signing made New Jersey the 37th state with an anti-piracy statute. Shown from left are: Hal C. Davis, president, American Federation of Musicians; Joe Martin of Apex-Martin Distributors, Hillside, N. J. and Irwin Segelstein, president, CBS Records, who also represented the Recording Industry Association of America, Inc.

WHN Scores Dramatic Ratings Success, Boosts Country Interest in New York

By MARC KIRKEBY

■ NEW YORK—The ratings success of WHN (New York) in the closing months of 1975 has convinced supporters of the station and of country music that WHN, three years after its format change, has become the showcase for country music in the nation's largest market that has been lacking for so long.

Fourteenth to Second

In the October-November Arbitron ratings sweeps, the Storer Broadcasting property has risen to second in the market among adults aged 25-49, in average quarter-hour totals. A year ago, those same sweeps placed WHN fourteenth. According to ARB, WHN's audience for a given week approaches one and a half million listeners, certainly the largest total ever for country music in the populous Northeast.

Rockoff's Turnaround

As with so many "turn-around" stories in radio, a management switch sparked the ratings surge. In April of last year, Storer brought in Neil Rockoff, VP and general manager of WLAK-FM (Chicago), to correct what Rockoff described, in an exclusive **Record World** interview, as a "static" situation at WHN. His results, achieved in under five months, are enviable.

Rockoff also brought in a new management team that has im-



Neil Rockoff

plemented many of the concepts that are transforming country radio in the mid-seventies. His key move, in June 1975, was the hiring of Ed Salamon, then with WEEP (Pittsburgh), as program director.

New Country Concepts

The revitalized WHN, as conceived by Rockoff and Salamon, is a competitive, commercial radio station, differing from its competition in New York only in that it plays country music.

"The whole idea of treating country music like popular music is still rather new," Salamon said. "Three years ago there were hardly any country stations playing less than 60 records."

(Continued on page 106)

Motown-CTI Suit

■ LOS ANGELES—Motown Records has leveled a 28-million dollar countersuit against CTI Records, Creed Taylor, Richie Salvador and 21 John Does in the Federal Court in New York.

Distributors May Be Cited

Motown took this action to establish its legal and contractual rights to all CTI product and any other product produced by Creed Taylor. The "John Does" cited are prospective distributors who may attempt to distribute CTI product. According to the Motown action, any distributor of CTI product other than through Motown will automatically be joined and named a codefendant in the law suit.

(Continued on page 93)

Bloch Named Principal At Rogers & Cowan

■ LOS ANGELES—Paul Bloch has been named a principal and member of the executive committee of Rogers & Cowan, Inc., it was announced by chairman of the board Henry C. Rogers and president Warren Cowan. Bloch, located in the international company's Beverly Hills office, assumes his new position effective immediately.

For the past year, Bloch has been senior vice president in charge of R&C's contemporary music division. He has been responsible for building this division to its present position in Los Angeles, New York and Nashville.

Prior to heading up the contemporary music division, Bloch worked in an executive capacity at Rogers & Cowan for 14 years in all areas of entertainment. He
(Continued on page 22)

MCA Promotes Bullard

■ LOS ANGELES—Joan Bullard has been appointed vice president, artist relations and publicity of MCA Records, Inc., it was announced by Rick Frio, vice president, marketing.



Joan Bullard

Ms. Bullard will be responsible for press relations for the label and publicity as it relates to MCA artists and their product, and will also act as liaison between MCA field offices and artists.

Prior to joining MCA in 1974, Ms. Bullard was director of the music division for McFadden, Strauss & Irwin.

MCA Names Siner Vice President

■ LOS ANGELES—Bob Siner has been appointed vice president, advertising / merchandising of MCA Records, Inc., it was announced by Rick Frio, vice president, marketing.



Bob Siner

Reporting directly to Frio, Siner will be responsible for advertising in all media and will also act as liaison between the creative services and sales departments.

England Joins ABC

■ LOS ANGELES—Jerry Rubinstein, chairman of the board of ABC Records, has announced that Don England has been appointed to the post of vice president of national sales and distribution, effective immediately, as previously reported in *Record World*.

England will be based in Los Angeles. He comes to ABC Records from Phonodisc, the distribution arm of Polygram, where he was senior vice president of sales.

England's experience is extensive, including posts as Columbia Records vice president of national sales and distribution in New York; Capitol Records vice president and general manager in Los Angeles; and Warner/Elektra/Atlantic Records east coast regional director.

American Music Awards Names Three Co-Hosts

■ LOS ANGELES—Glen Campbell, Aretha Franklin and Olivia Newton-John will co-host the third annual presentation of "The American Music Awards" representing the fields of country, soul and rock music, respectively.

Live Broadcast

The program, originating in Hollywood, will be televised live on Saturday, January 31 (10-11:30 p.m.) on the ABC Television Network direct from the Santa Monica Civic Auditorium, it was announced by Edwin T. Vane, vice president and national program director, ABC Entertainment.

Public Vote

"The American Music Awards" is determined by public vote. A national sample of the music audience selects the most popular music and musical performers in the fields of pop/rock, country and soul, categorically divided into Best Male, Female, Group, Single and Album. The voting results are tabulated and kept secret until the night of the telecast.

Of the three hosts for the program Aretha Franklin has been nominated as favorite female vocalist in the soul category. Campbell's "Rhinstone Cowboy" received nominations for best single in both pop/rock and
(Continued on page 102)

Judge Awards Damages In E-C/A&M Case

■ LOS ANGELES—E-C Tapes, Inc., and its president, David L. Heilman, have been ordered by a Superior Court judge here to pay \$80,000 in compensatory damages and another \$50,000 in punitive damages to A&M Records, Inc., for having pirated A&M's recordings. A&M, which had brought suit against the defendants, had previously been awarded a summary judgment and a permanent injunction. The court also awarded A&M its court costs.

In his ruling, Judge Julius M. Title noted E-C Tapes had made gross sales of approximately \$4,300,000 from 1971 through about the middle of 1975, and that Heilman had personally received at least \$200 thousand from the E-C Tape operation, as well as having many of his personal expenses paid by the company. The judge said that he had arrived at the \$80,000 figure for compensatory damages by computing the percentage of A&M recordings contained in the album sold by E-C Tapes, which also contained pirated material of other record companies.

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Powerhouse Picks

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

Eric Carmen (Arista) "All By Myself."

This first single for the artist on the label explodes nationally with powerhouse call letters (new this week) and some hearty jumps. Also a hot phone item.

Gary Wright (Warner Brothers) "Dream Weaver."

This much-demanded title cut, culled from the current lp, receives across-the-board acceptance from coast to coast as several major stations jump on it in full rotation. A sleeper, indeed!

THIS IS NOT A TEASER AD

Jarrow is an English town that over the years has spawned many famous sons. John Miles now ranks amongst them... He writes songs that make the British Top Ten....

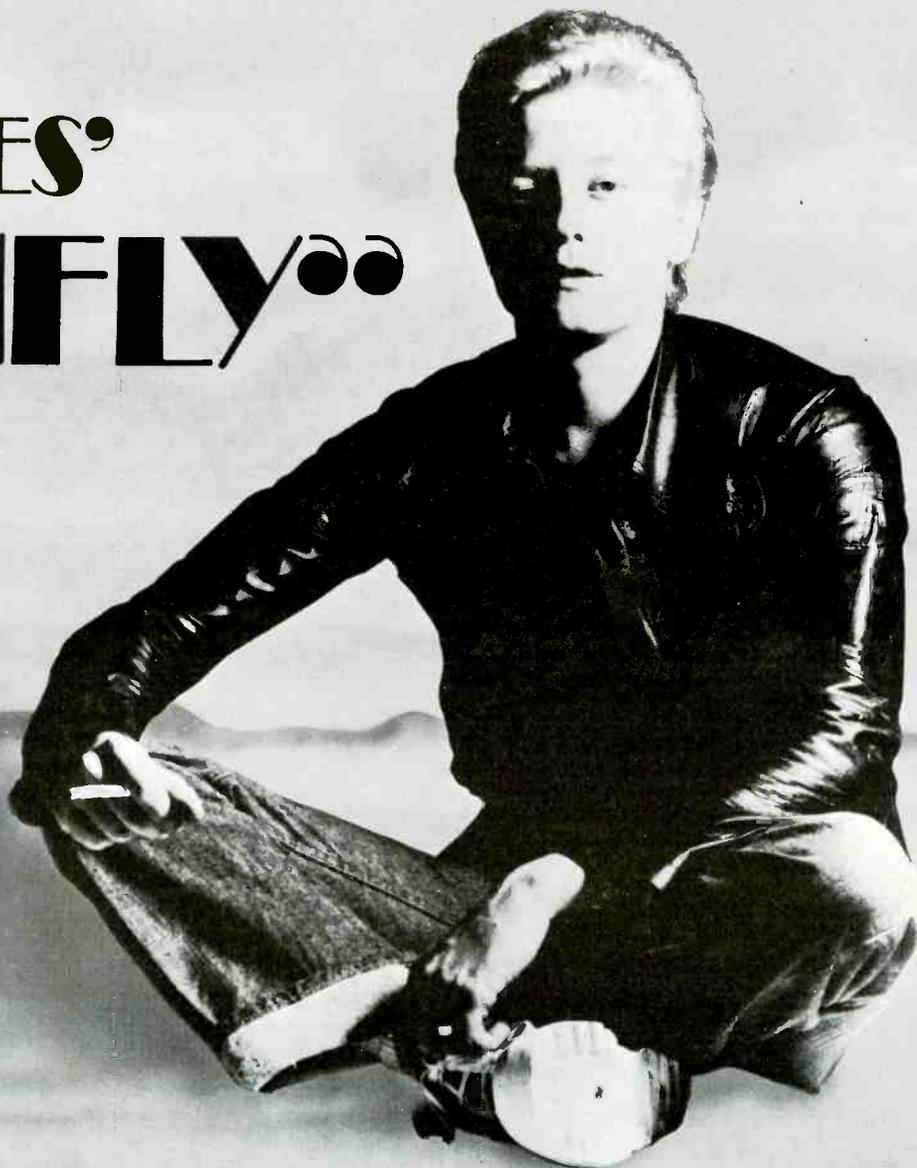
LOOK UP AMERICA...

here's

JOHN MILES'

“HIGHFLY”

LON 20084



LONDON
RECORDS



Write for your FREE John Miles "HIGHFLY" glider.

Herb Gordon, Promotion Dept., London Records, Inc., 539 West 25 St., N.Y., N.Y. 10001

Hall of Fame Nominations Set by Recording Academy

■ LOS ANGELES—The big bands of Count Basie, Tommy Dorsey, Benny Goodman and Woody Herman have been awarded 10 of the 27 nominations for election this year to the Recording Academy Hall of Fame. Results of balloting by the 90-member elections committee, composed of veterans and leading music critics and musicologists connected with recordings, place 16 performances by big bands, four by pop and jazz vocalists, two by classical artists, two by small jazz groups and one apiece by pop instrumentalists, a jazz instrumental soloist, and by an original Broadway show cast.

More than 800 recommendations were made to the elections committee by members of the Recording Academy (National Academy of Recording Arts & Sciences), whose Hall of Fame is located temporarily in Universal City. The committee's first round of voting produced the 27 finalists. Its second round of voting will reduce these to five, to be announced during the Academy's annual TV special, The Grammy Awards Show, on February 28 over the CBS network.

The Recording Academy's Hall of Fame has been established to honor recordings of lasting, qualitative and historical significance released before the advent of the academy's Grammy Awards in 1958. The completed list of this year's nominations, with record labels and dates of issuance, follows:

Gallagher Joins AFE

■ RW has learned that Bill Gallagher has joined Audio Fidelity Enterprises in the capacity of consultant.

"And The Angels Sing"—Benny Goodman featuring Ziggy Elman and Martha Tilton (Victor), 1939; "April In Paris"—Count Basie (Verve), 1955; "Artistry In Rhythm"—Stan Kenton (Capitol), 1945; "A-Tisket, A-Tasket"—Chick Webb and Ella Fitzgerald (Decca), 1938; "Begin The Beguine"—Artie Shaw (Bluebird), 1938.

"Boogie Woogie"—Tommy Dorsey (Victor), 1939; "Cherokee"—Charlie Barnet (Bluebird), 1939; "Don't Be That Way"—Benny Goodman (Victor), 1938; "Early Autumn"—Woody Herman (Capitol), 1951; "Four Brothers"—Woody Herman (Columbia), 1948.

"Gershwin: Porgy and Bess" (The Complete Opera)—Lehman Engel, conductor and cast (Columbia), 1951; "God Bless The Child"—Billie Holiday (Okeh), 1941; "Green Eyes"—Jimmy Dorsey with Helen O'Connell & Bob Eberly (Decca), 1941; "How High The Moon"—Les Paul and Mary Ford (Capitol), 1951; "In A Mist"—Bix Beiderbecke (Okeh), 1927.

"I'll Never Smile Again"—Tommy Dorsey with Frank Sinatra & the Pied Pipers (Victor), 1940; "Lester Leaps In"—Count Basie featuring Lester Young (Vocalion), 1939; "Marie"—Tommy Dorsey (Victor), 1937; "My Blue Heaven"—Gene Austin (Victor), 1928; "Nature Boy"—Nat "King" Cole (Capitol), 1949.

"Oklahoma"—Original Broadway Cast conducted by Jay Blackton (Decca), 1943; "One O'Clock Jump"—Count Basie (Decca), 1937; "Over The Rainbow"—Judy Garland (Decca), 1939; "Rachmaninoff: Piano Concerto No. 2 in C Minor"—Sergei Rachmaninoff and the Philadelphia Orchestra conducted by Leopold Stokowski (Victor), 1929.

"Sentimental Journey"—Les Brown featuring Doris Day (Columbia), 1945; "Take The 'A' Train"—Duke Ellington (Victor), 1941; "Tea For Two"—Art Tatum (Decca), 1939.

Manilow Goes Gold

■ NEW YORK—Gordon Bossin, vice president, marketing for Arista Records, has announced the RIAA gold certification for Barry Manilow's single, "I Write The Songs."

Brian Wilson, Beach Boys Recording New Studio LP

By ELIOT SEKULER

■ LOS ANGELES—Brian Wilson is back recording with the Beach Boys (Brother-Reprise) for the first time since the group made 1973's "Holland" album. An album titled "Transcendental Meditation" is now in the works at the group's Brother studios here and will be the first new Beach Boys album to be released since the aforementioned lp. The album's material will be evenly divided between new songs written by the group, both collectively and individually, and a selection of oldies that will range from Fats Domino's "Blueberry Hill" and the Doris Day standard, "Secret Love" to Van Dyke Parks' "Come to the Sunshine." Parks will also be represented by one new song written in collaboration with Brian Wilson. Said the latter: "I've always turned to Van Dyke for inspiration and guidance; he's always been a flash of light to us."

According to Wilson, the album will be subtitled with the following verse, extracted from the title song: "When hustle was the name of the game, I couldn't take the strain. Then the Maharishi said to meditate, just meditate—it's as natural as the rain." Wilson somewhat superfluously explained that he believes his renewed involvement in meditation is responsible for his current energy and interest in recording. "I've been doing it for a couple of weeks now and Mike (Love) and Al (Jardine) are really into it also. I'm trying to get Dennis and Carl (Wilson's both) into it right now," the eldest Wilson said.

Also in the works is a film, being prepared by Dennis and Brian Wilson in collaboration with Jack Gelardi, that will be based on a

recorded fairy tale that accompanied the "Holland" package in EP form. And Wilson is also reportedly involved with the Equinox Productions California Music group, in which he is a member as well as co-producer. For the moment, though, "Transcendental Meditation" is the number one priority project. "We promised Mo Ostin that it would be done by Christmas," Wilson admitted, "so we're really hustling to get it done now."

Ohio Players Gold

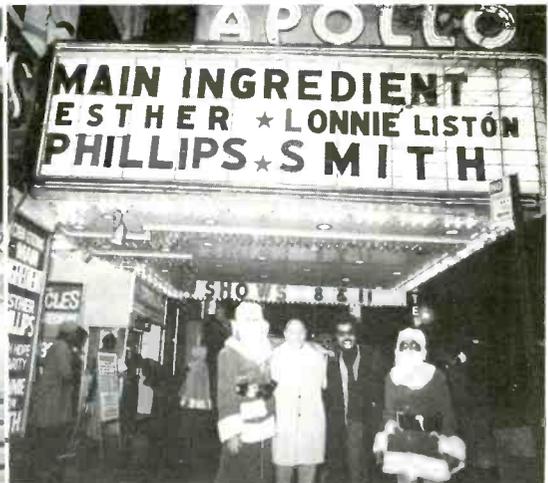
■ CHICAGO—The Ohio Players have been awarded their third gold single since joining Mercury Records. The single, "Love Rollercoaster," is a track from the "Honey" album, and has been certified gold by the RIAA.

Womack Weds



UA artist Bobby Womack was married New Year's Day to Regina Banks of New Rochelle, New York. The soulful nuptials were performed by gospel personality The Reverend James Cleveland. Shown just after the ceremony are (from left) Bobby Womack, the new Mrs. Womack, and Sly Stone.

Soul Noel



RCA Records, in collaboration with radio station WWRL, bused 160 kids to Harlem's Apollo Theatre where they were treated to promoter Sparkie Martin's "Main Ingredient Christmas Spectacular" show which co-starred Faith, Hope & Charity and Lonnie Liston Smith. Shown here on the Ho-Ho-Soul-Noel trip are (from left): Ron Moseley, RCA

Records' new division VP of rhythm & blues, de-busing with product manager Doree Berg; in the next photo, Santa (Lew Martin) doles out the goodies on the bus. In the last shot, two Santas (there were four in all) sandwich Duke Du Bois, RCA's east coast regional promotion man and national r&b promotion manager Ray Harris.

1975 -

What A Year

For The

Career

Launching

Company!



TEN Major New



BARRY MANILOW

"Tryin' To Get The Feeling" Album Just Turned Gold!
 "I Write The Songs" Single Just Turned Gold!
 Over 4,000,000 Singles Sold In 1975!
 Over 1,600,000 Albums Sold In 1975!
 #1—Top New Male Vocalist Singles
 —Record World and Cash Box
 #1—Top New Male Vocalist Albums
 —Cash Box and Record World
 #1—Top New Male Artist—Music Retailer
 #1—Pop Artist Of The Year—Radio & Records



MELISSA MANCHESTER

#1—Top New Female Vocalist Albums—Cash Box
 #1—Top New Female Vocalist Singles—Cash Box
 #1—Top New Female Artist—Music Retailer
 #1—Top Easy Listening Singles Award
 "Midnight Blue"—Billboard

Melissa's new album "Better Days And Happy Endings" will be released in ten days. It's one word: "Magnificent." Melissa Manchester is now truly a major star!



PATTI SMITH

Best New Album Of The Year—Village Voice
 #2—Best Album Of The Year—New York Times
 Best New Female Artist Of 1975—Cash Box Editors
 "Her album is stunning and, in time, will become known as a classic!"—San Francisco Examiner
 "Horses" is an extraordinary disc and every minute of it is worth repeated rehearsals. It will shake you and move you as little else can do!"
 —New York Times
 "The Wild Mustang of American Rock!"
 —Village Voice



GIL SCOTT-HERON

#1—Top Jazz Duo (With Brian Jackson)
 —Record World
 #5—Male Vocalist Of The Year
 —Downbeat Readers Poll
 #6—Top New Male Vocalist Albums—Cash Box
 "Gil Scott-Heron has both the onstage magic and on-record originality that are the makings of stardom!"—Newsweek
 "The most important figure in black pop music to surface so far in the seventies!"—Minneapolis Star



THE HEADHUNTERS

#1—Best Instrumental Combo—
 —Playboy All-Star Jazz And Pop Poll
 "A group that will help change the course of and open up the possibilities for music of the seventies!"
 —Concert Magazine
 "An incredible powerhouse; they will leave you exhausted!"—Playboy
 "They aim for the mid-point of the brain and keep it coming!"—Aquarian



MONTY PYTHON

"The best humor records available!"
 —The New Yorker
 "Undoubtedly, the comedy discs of the year!"
 —Record World
 "Pythonmania—its six-man troupe flies to the nearest reaches of dementia!"—Newsweek
 The comedy stars of 1975 will appear live in the U.S. in 1976. Their invasion will have sensational impact!

Careers Launched!



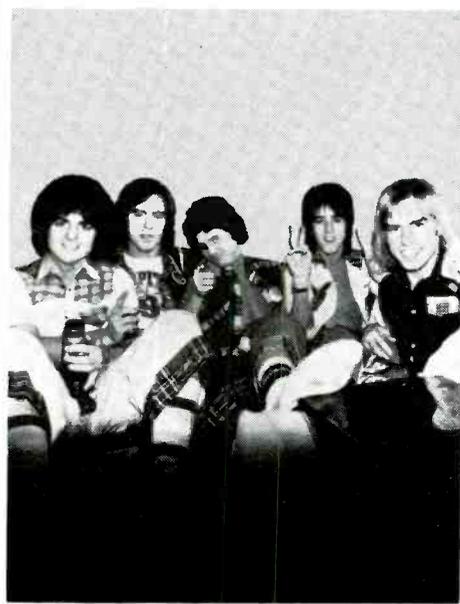
ERIC CARMEN

"Eric Carmen has long deserved recognition as one of America's best rock minds. Now, his first solo album backs up that contention!"—Rolling Stone

"His First Solo LP puts Eric in a class by himself. It's one of the finest albums we've ever heard!"—Cleveland Press

"His musical stature remains unique in the seventies. This just may be the great Beach Boys' studio album we've all been waiting for!"—Phonograph Record

Eric Carmen will burst forth in 1976 as the industry's biggest new star!



BAY CITY ROLLERS

Their Debut Arista Album Just Turned Gold! Their "Saturday Night" Single, A Number One Smash Hit, Is Zooming Over 2,000,000!

#1—Top New Male Group Singles—Record World
#3—Top New Male Group Albums—Record World
#4—Top New Group Albums—Cash Box

"The Bay City Rollers are a phenomenon—this is only the beginning!"—Melody Maker



THE BRECKER BROTHERS

#5—Randy Brecker—Trumpet Star Of The Year
—Downbeat Readers Poll

#6—Mike Brecker—Tenor Sax Star Of The Year
—Downbeat Readers Poll

"They certainly are the most interesting band heard in years and could easily become the best!"—Soho News

"Fusion music of the highest order. You'll want to really listen. You'll want to dance. You will, in other words, want to play The Brecker Brothers over and over and over!"—Radio Free Jazz



THE OUTLAWS

Their First Album Is Now At 400,000!

#2—Top New Male Group Albums—Record World
#2—Top New Group Albums—Cash Box

"This is the band to watch. The sky's the limit for them!"—Creem

"The concise and powerful image they produce is awesome. It's the mark of the very best kind of rock band!"—Phonograph Record

Arista Records

**-Where An
Unprecedented Number
Of Careers
Were Launched In '75**

...And More Are Coming In '76!

Rock & Roll Every Day for Black Oak

By ELIOT SEKULER

■ LOS ANGELES — Beginning with last week's release of "Live! Mutha" on Atlantic, Black Oak Arkansas will have three new lps on the market during 1976, the remaining two on the band's current label, MCA. In addition, MCA is still working the group's "X-Rated" lp, released last fall, while Atlantic is scheduling another Black Oak Arkansas album for January of 1977, with a "Best of BOA" album almost certain to follow.

"I don't know many groups that can sustain a three album release during any given year, but we feel that the albums will help each other," said Black Oak personal manager Butch Stone. "Both labels are working aggressively, and it's become a unique situation." According to Stone, Atlantic's continued support of the Black Oak product has resulted in three of the five BOA albums in that label's back catalogue going gold in the past year, "and I have every reason to believe that rest of them will be gold within 1976," he said.

Tours

Black Oak has just completed one of the most successful tours in its long history of roadwork, 60 dates that grossed a reported total of approximately \$4 million. Forty-five of those dates had BOA packaged with Foghat and Montrose, sharing co-headlining status with the former group in 12 situations and headlining the remainder. "The outcome of that tour is that Montrose has definitely expanded its audience and will make a strong second act in its next major tour, Foghat will be able to legitimately headline in a good many markets in this country and Black Oak has maintained its status as a headlining act. That's the most that each act could have hoped for in this tour," said Stone.

Until this year, Black Oak Arkansas has been a concert staple, playing some 750 dates in the United States between January of '72 and December of '75. Added to that figure are numerous concerts performed during the course of three European tours, another of which, along with a tour of the Far East, is planned for 1976. "There's two schools of thought on touring," according to Stone. "There's the Led Zeppelin school, where you tour every two years or so, and there's our way of doing it, which is to play all the time, every day of the week. If you check the figures, we're drawing the same number of people.

Black Oak works to control every facet of its performances, playing close attention to every-

thing from packaging to such details as the music that's played at intermissions. Stone attributed a strong measure of the group's success to the efforts of Premier Talent's Frank Barsalona, who according to Stone's description, made Black Oak a pet project from the outset of their association in the beginning of 1972.

Audience Rapport

"We were very carefully packaged from the beginning and that enabled us to build a strong foundation, a rapport with the audience," said Stone. Black Oak broke out of the south and west coast in 1971, after having spent five years "playing every VFW hut and roller rink in the south," and another two at free concerts and obscure bookings along the west coast. "So we built a rapport with the people

first, and then the press picked up on us over the past two years. Bob (Levinson) helped make Jim Dandy a household name," Stone continued.

Although the group had a strong single with "Jim Dandy" some time ago, the group has been slow in achieving AM radio acceptance. "Having never managed a band before Black Oak, I never realized that a group can get this big without radio acceptance," said Stone. "But now radio people are wondering what's going on. They see us selling out 10,000 seaters every night, five nights a week for years, and they've got to look at that." Stone conceded that added benefits would be derived from widespread AM airplay. "We're interested in all kinds of exposure," he added.

BOA Gold Presentation



Black Oak Arkansas proudly displays the two gold albums they were just awarded for over one million dollar sales on Atlantic albums "High On The Hog" and the live "Raunch 'n' Roll." This makes the second and third gold certification the group has received of their six albums released on Atlantic that are currently in distribution. The presentation came backstage at a sellout concert in Detroit's Cobo Hall during the group's most recent tour, which ended New Year's Eve. Expressing joy, left to right are: Tommy Aldridge; Pat Daugherty; Hal Kaplan, Atlantic's mid-west regional director of sales; Stanley Knight; Jim Dandy; Butch Stone, Black Oak's manager; Ricky Lee Reynolds; "Little Jimmie" Henderson; David Glew, Atlantic's senior vice president of marketing; Ron Counts, Atlantic promotion man; Ron Smith, Black Oak's road manager.

Wiesel Named Pres. Of Polymusic, Inc.

■ NEW YORK—Dr. Werner Vögelsang, president of PolyGram Corporation, has announced the appointment of Abe Wiesel as president of Polymusic, Inc., mail order division of PolyGram. Polymusic markets classical music under the trade names of International Preview Society and Great Awards Collection.

Wiesel joined Polymusic in April 1975 and was named vice president, finance and general manager in July 1975. Prior to joining Polymusic, Wiesel had been executive, vice president Dynamic House/Tele House, Inc., and vice president, marketing, planning and administration at Columbia House.

Herman's Hermits Sign with Buddah

■ NEW YORK — Art Kass, president of The Buddah Group, has announced the signing of Herman's Hermits. Their first single for the company, "I'm In A Lonely Situation," will be released shortly.

Such million-sellers as "Mrs. Brown, You've Got A Lovely Daughter," "Henry The VIII," "I'm Into Something Good" and "Can't You Hear My Heartbeat" brought Herman's Hermits to worldwide fame.

The Hermits current line-up consists of Karl Greene, Barry Whitwam, Lek Leckenby and Frank Renshaw. They will begin a tour of the U.S. and Canada in mid-February.

JANIS IAN ON TOUR

JANUARY

- 23 Front Row Theatre, Cleveland, Ohio
- 24 Arie Crown Theatre, McCormick Place, Chicago, Ill.
- 25 Guthrie Theatre, Minneapolis, Minn.
- 26 Orpheum Theatre, Madison, Wisc.
- 27 Performing Arts Centre, Milwaukee, Wisc.

FEBRUARY

- 5-7 Roxy, Los Angeles, Calif.
- 10 Tucson Community Centre, Tucson, Ariz.
- 11 Celebrity Theatre, Phoenix, Ariz.
- 13 University of California, San Diego, Calif.
- 14 Berkeley Community Theatre, Berkeley, Calif.
- 15 Stanford University, Stanford, Calif.
- 17 Boise State University, Boise, Ida.
- 18 Opera House, Spokane, Wash.
- 19 University of Oregon, Eugene, Ore.
- 20 Paramount Theatre, Portland, Ore.
- 21 Paramount Theatre, Seattle, Wash.
- 23 Queen Elizabeth Theatre, Vancouver, B.C.
- 25 University of Utah, Salt Lake City, Utah
- 27 University of Wyoming at Laramie
- 28 University of Colorado at Boulder
- 29 University of New Mexico, Albuquerque, N.M.

MARCH

- 3 Warner Theatre, Fresno, Calif.
- 4 Memorial Auditorium, Sacramento, Calif.
- 6 Santa Monica, Civic Auditorium, Santa Monica, Calif.

The Maestro

Barry White: King of the Discos

By ROBERTA SKOPP

■ NEW YORK—When one ponders the force of Barry White's music on today's marketplace one immediately conjures up visions of crowded discos with the participants moving to the sweet, funkily orchestral rhythms created by The Maestro himself, and the imitations of that unique sound that so many others copied in an attempt to gain White's hit-making success formula. The irresistible backbeat that came into focus with "Love's Theme" eventually became the backbone of White's trademark—syrupy sexiness coupled with gyration provoking rhythms. Often imitated, but never duplicated, White could very well be considered the King of the discos, spreading that disco sound around not only with White as the artist, but with White as the creator—Love Unlimited and the Love Unlimited Orchestra falling under that umbrella as well.

In view of the fact that RW's Vince Aletti has had his finger on the pulse of the disco market since its inception, we thought it most appropriate that he be interviewed for this special section. As Aletti stated, "The main idea about Barry White is that he was the first one to come around to put that very sweet, heavily instrumental sound out. He was the first to come out with product possessing that really lush, heavily string-orchestrated flavor. Before that time," Aletti continued, "the disco market was kind of monopolized by the Philadelphia sound, the Motown sound and general off-the-wall kinds of things. The sound that existed previously was much harder, much more African-oriented. Things that seemed to take over the dance floor included lots of things like 'Soul Makossa' and other imports. But when Barry White came out, he really turned everything around."

Aletti continued, explaining that White's big breakthrough came with "Love's Theme," which eventually became The Maestro's trademark. According to Aletti, the record kind of snuck into the discos, and Aletti stated, "It became so widely accepted as a disco record, it was absolutely incredible. At that time there wasn't anything else around that was like it. That tremendous orchestration really separated it from the other records on the

disco scene—the whole lushness that surrounded it and the fact that it was an instrumental record. There had been many instrumental records that had been popular in discos, but never before had anyone done that kind of goopy, heavily instrumental, heavily violined type of song. But he really made it work and that was truly amazing to me—how he could do that."

In trying to decide whether or not White had intentionally designed his sound to fit the disco format, Aletti recalled, "I remember his first record being a big r&b record but I don't remember ever hearing it in the discos. I don't think there was any kind of wide consciousness of the disco market when he made 'Love's Theme.' There was a general knowledge that things were happening at the disco level but in the business it wasn't really thought about very much."

Billy Smith, now with Can't Stop Productions, was handling promotion for 20th Century Records when White's sound started catching on in the discos. "Barry was the one who actually helped break the discos wide open. Even now, when he visits various cities he likes to stop by at the discos when he's in town," Smith recalled.

Smith said that when "Love's Theme" went gold he was able to get permission from the label to give gold records to those disco

people who helped break the record, and that, he said, was a first.

"Thinking back on it," Aletti continued, "it's hard to say what came first—the disco force or that Barry White disco sound. I don't know if he said 'Hey, this works. Let me turn it into a formula' or not. But after he did that, that sound became the most imitated for a while." Aletti feels that basically White was not aware of the phenomenon he was creating at the time because, according to memory, the record was given to a few disco people who then discovered it on their own, independently of one another, on both coasts.

"I remember that Bobby D.J. from Le Jardin, at the time, was

given a lot of credit for helping break the record and 20th Century gave him a gold record, as well. He had gotten the record from Billy Smith over the summer and was playing it on Fire Island for the whole summer—I didn't hear it until September when it became a very big disco cut for the entire fall as taken from the album. It wasn't until January or February that it was finally released as a single and that's when it started hitting the charts. Prior to that, however, it was a tremendous disco hit on a national level," Aletti explained.

When questioned as to how many other artists that patterned their sound after White's formula were successful at it, Aletti ex-

(Continued on page 37)



Barry with Tom Hayden and Peter Pasternak

White Spurs The Disco Phenomenon

By TOM HAYDEN

(Tom Hayden is 20th Century Records director of artist relations & national disco operations)

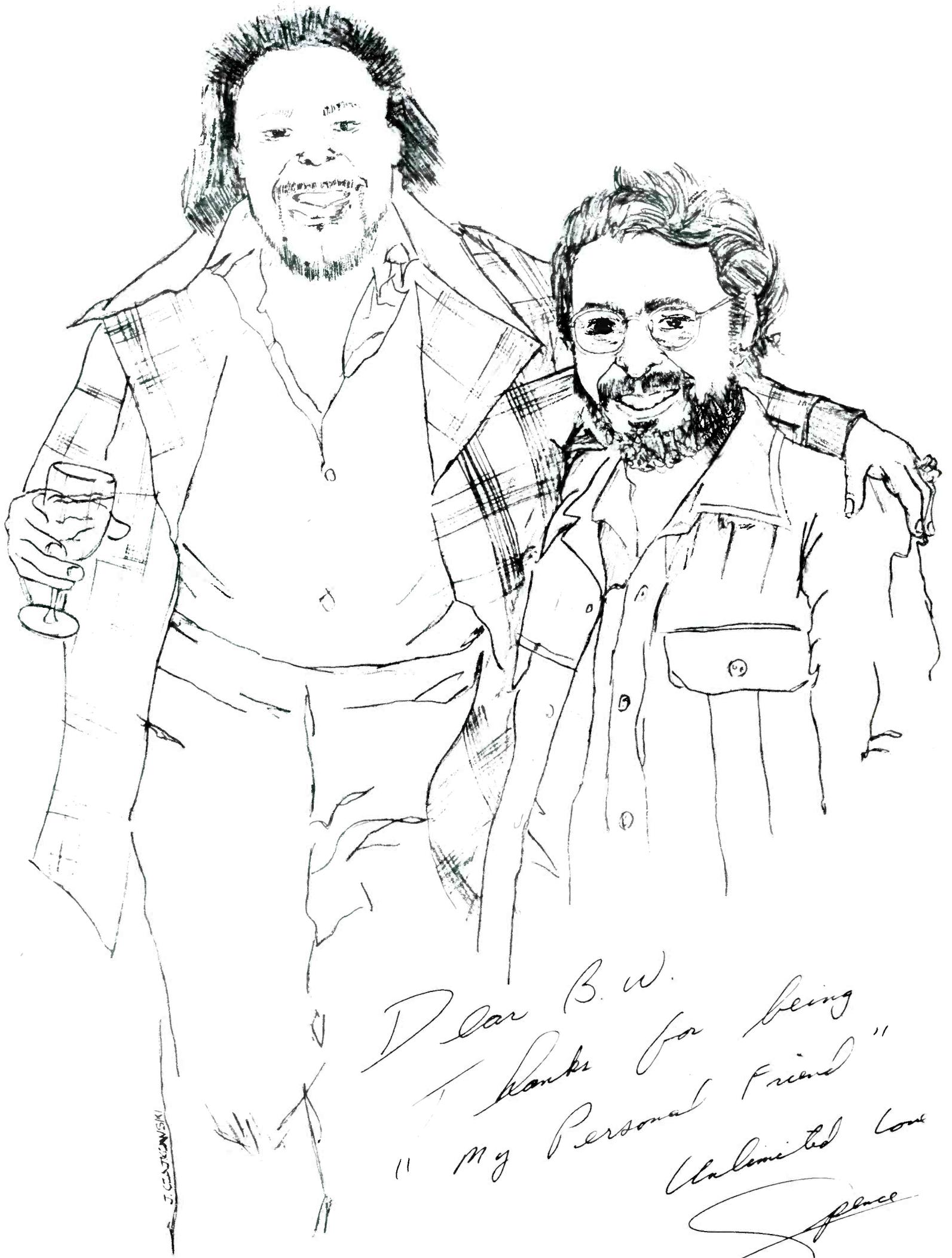
■ Although he has enjoyed great success as a radio giant, Barry White has also become one of the most dynamic figures on the disco scene. In addition to being an exciting on-stage performer, Barry can be credited as one of the industry's most imaginative and innovative composer/producers. He's literally created a sound, a certain type of music all his own and has contributed enormously to the current disco rage. Much of the disco-oriented music today is patterned after his style, and many have actually recreated that unmistakable Barry White beat the discos love.

From Barry's very first hit, "I'm Gonna Love You Just A Little More Baby," to his super disco smash, "Love's Theme," (by The Love Unlimited Orchestra) and through his new single, "Let The Music Play," Barry has continually appealed to all types of audiences. Although he was first introduced as an r&b artist, he is equally as strong in pop circles, reaching superstar status all the way across the board since inception. Additionally, he's guided an instrumental group (The Love Unlimited Orchestra) to a strong, widely recognized r&b, pop, MOR and disco identity. That, in itself, is a rare achievement.

20th spends a great deal of its time directing disco activity in all parts of the country, in-

cluding making special mailings to disco deejays. We are active members of the New York Disco Pool and the recently-formed L.A. Disco Pool. Although most of our disco operations are controlled out of the home office on the west coast, Artie Simon (who in addition to his work with radio stations as head of east coast promotion) spends much of his time promoting disco product in the East.

Thanks to talented artists such as Barry White, there has been a whole new musical phenomenon. Discos have revitalized clubs throughout the country, and an entire new market has been opened to record buyers. It's been a pleasure for me personally working on behalf of Barry.



Dear B.W.
Thanks for being
"My Personal Friend"
Unlimited Love
Steve

The Maestro

Dialogue (Continued from page 8)

one. I said that if I could just get one gold record so that it don't seem like it's all in vain 'cause of the struggling and the hell I went through man . . .

RW: Tell us about the struggling and the hell.

White: Well, there was a lot of it man, starving to death, the hardest part was being positive when you felt negative. Appearing happy when you were sad inside. Because when people saw me in Hollywood they only saw me one way, smiling and moving. And there's a lot of men I've been around with, that I sit around and rap with, a lot of other men that used to rap with me, you know, "Barry I've never seen a man hustle in the business like you do," cause I refuse to take a job, to get a job because I felt I had to dedicate eight hours a day to the record industry. So it was nothing but constantly picking up a session here if you can, borrowing money here, you pick up a session there next week and pay that off, you just pay off next week to pay for today, you're never ahead. But that's the kind of ass kicking that a man needs when he's really dedicated. The business has to whoop your ass down to the ground before you can be ready to get any kind of recognition. And that's any business when a man is dedicated to that high level of reward. It costs an awful lot man and I'm talking about five years of it.

RW: Back to disco for just a second. Now that you're aware of your incredible strength in the disco market, do you, at this point, purposely gear your records to that market?

White: No, I still don't; you don't have to. You see the people always take a great thing and turn it into commercial things. Let me give you a for instance. Before the disco name came out and record companies knew they could sell records by people being in it, everybody made music for the people. Now you've got the disco list and disco record of it, you're taking people's feelings and going to a place where all they want to do is be with other people, dance, drink whatever they're doing and just keep over and over and over giving out their feelings on that floor, that big gigantic dance floor. All they're doing is expressing themselves. So some of them know the words to your songs and the ones that don't give a damn about the words, they like the feeling of the music. All they know is that they love to groove to it. So the record industry starts calling everything disco-this and disco-that. I don't think about discos. If the people at home love it, then the people in the discos will love it cause they're still people.

RW: You said at the beginning that you started out to be an executive in the industry and were more concerned about the music business end of the business, rather than an artist. How did you become an artist?

White: I had recorded Love Unlimited's first album, "Walkin' In the Rain," and it was a smash. I had a group called Smoke which finally made it. We put it out on our label, there were a lot of things that didn't go down right 'cause I had very little power in that company even though I was an owner. I understood that we lost the record but I took it in grace with a smiling face; I just looked at it and said "Hey look at it, we'll chalk it up to experience." That following four months I came across a song called "I've Got So Much to Give." The vice president of my corporation, Blanchard Montgomery, and I were sitting in my office, and I was talking and I just came up with de, dum, da be, bom, and I said "Blanchard this is a smash." Now what happened was the atmosphere of that song dictated that first whole album. "I Found Some-One," "I Love You Just a Little Bit More Baby," "Bring Back That First Baby," and I always had an arrangement on "Standing in the Shadows of Love." I always wanted to hear a different type of beginning on songs, and this was my shot to do it. It came off like a symphony in front of a big rock number coming up and that was one of the most important tunes in that album. And so when I found that concept throughout that one song I started working in with myself day-in and day-out, let me tell you late at night, late at night every night, getting my sound together. I went to Russ and said "Russ I'm ready to record, man." He said, "Barry I think you are." He said it in such a way and he really looked and appeared to believe it. Well once I finished the album, the album only had five songs on it. Russ got shaken. I said, "Hey man, women buy music, men don't, put the record out." He took the record down, me there with it and that's how I got my manager. Russ brought my manager to me.



Glodean and Barry with Dale Evans and Roy Rogers

RW: Elton broke up a DeFranco gold record party because he wanted to hear "Standing In the Shadows of Love." Giving the DeFrancos a gold record he said, "Hey have you heard Barry White?"

White: Well you know the story. We can't even believe it. We put the record out and it was like we put a brushfire on dry grass. I could not believe the impact of that album; I could not believe it. Because you see I've been around singers all my life; I know what compliments singers get from their fans; I don't get those compliments. I did not get those compliments. When people spoke to me about that music they would say thank you for bringing music back to the world, we needed this kind of music now. That's how Barry White became a singer.

RW: You've matured a lot since we did a Dialogue with you once before, two years ago. Since that time before you were an artist—now you're both an artist and a producer—in which manner do you feel your growth has gone? Getting better as a producer or an artist? Are you comfortable with the position of being an artist or a producer?

White: I'm comfortable, no sweat. If I had to choose which one I'd give up first, singing would be the first one.

RW: Who would you like to produce other than yourself and Love Unlimited if you could pick several artists?

White: I like unknown artists. I'm not a man for known artists. They're not doing nothing. If one man starts an artist and builds him up to a greatness and you come along and build a hit, you haven't really done anything. But when you take an unknown person into the record industry and make them a giant and noticeable and heard and respected, then you achieve something. I'm just a challenge man.

RW: Do you have a regular regime in your life? Do you write specifically a certain amount of hours a day or do you produce, or is it just when the feeling comes over?

White: When the feeling comes on.

RW: And then it's all day and all night?

White: That's right and then I become a workhorse.

RW: Tell me what you think of the Grammys.

White: The Grammys. That's a good subject. The Grammy is highly political; the Grammys are highly unjust. I don't know enough about the board that chooses the music on the Grammy's but I can tell you this—the Grammys have misjudged more than they have correctly judged material. When they find something they pick they then overdo it. It's like they're trying to apologize to you for not ever giving it to you before when you rightfully deserved it. Stevie Wonder one year won so many Grammys that it got sickening. My own personal opinion is that Stevie Wonder should have won the Grammys way back then as an artist. He didn't just become a great artist. Stevie Wonder has always been a great artist from the time that he first came into the record industry with "Fingertips" at twelve years old. Why didn't they give him a Grammy then? He did something that no twelve year old kid around did, singing and raising hell like he was doing and the record was a hit; this is what I'm talking about. Still they give him an award, and this goes for any award, it ain't just the Grammys, giving an award to the man that was rightfully due him. Whether he got 19 gold records or one it's an achievement. Once you develop good work habits you'll follow through all the way down the line. There should be a special award for the outstanding achievements.

(Continued on page 36)

*Congratulations for the past,
present and much continued
success for the future.*

*Your spiritual advisor,
Larry Nunes*

Congratulations
BARRY

BERT-CO ENTERPRISES

BERT-CO GRAPHICS

DIVISION OF THE WALTER READE ORGANIZATION, INC.

Dear Mr. White,

*Thanks for some Barry
good years.*

Much continued success.

*Your friends in Cleveland
and Pittsburgh.*

Progress Records

Congratulations
and
best wishes
for continued
success
from your
friends



Linda

Public Relations

BARRY WHITE



The Maestro

The Barry White Dynasty

(Continued from page 6)

"Nobody started me." The simple reason is that there was hardly anyone around on the west coast black music scene worthy of emulation, let alone capable of being a teacher.

"I just hung in there with the problems and the way things were," he explained in the Dialogue, "waiting till things felt right." Attesting to his feel for perfect timing, he continued, "And when things felt right, I jumped into it."

Barry White didn't waste time waiting. He was always as committed to music as he was to L.A. success. The knowledge and experience he managed to accrue enabled him to make the quantum jump from nowhere to his first hit just as the time was ripe; after that, the two steps up to

secular musical experience, a local group called The Uprights.

White's first professional brush with chartdom came some two years later at 18, when the music he wrote for a 1963 duo called Bob & Earl resulted in the r&b hit "The Harlem Shuffle." This most unwesternly of song titles was an early indication of what kind of total conceptualizing the budding musician was capable of. It was, with its 20-some horn parts, a unique idea for the time.

Early (Cosby) changed his name to Jackie Lee and in 1965 had a hit Barry was also involved in, "The Duck." Barry learned a new aspect of the business via his manager chores for Earl/Jackie who had by this time been a chart veteran for some eight years (his first hit being the Hollywood Flames' one claim to fame, "Buzz

Influence Of Love"—he later introduced to three ladies: Linda and Glodean James and Diane Taylor. Today they are better known as Love Unlimited.

White met the trio when they were backup singers in 1968. He soon became their total adviser and mentor, determined to take them stage center. After more than three years of grooming, White brought the foxy ladies to Russ Regan's Uni Records. For them he produced his own composition that was to change the course of his career as well as theirs — the quickly certified "Walkin' In The Rain With The One I Love."

This powerhouse crossover single of 1972, with a "sensual soul" sound achieved by weaving monologue with harmony tightly knit and yet supple, exhibited

development as a solo artist. He had recorded himself before, both as "Barry White" and "Smoke" (a group with Jackie Lee), but this was the first time that millions of people were exposed to his distinctive bass tones.

"Walkin' . . ." featured only 13 words from White. But coming in a monologue form at the climax of the record, they proved to be a most auspicious baker's dozen. Once linked up with Russ Regan at 20th Century Records, White was able to realize one additional gold record for each of those words in 24 short months. Today, the glitter of his RIAA awards blends in well with the azure hues of The Maestro's offices, where blue is the motif and hits are the watchwords.

The first White-produced effort released on 20th was a trend-



"dynasty" were relatively quick in coming.

Galveston, Texas was home for Barry White for only the first six months of his life. About one-half year after his birth on September 12, 1944, he was part of an L.A. family. And just as his family had moved from Texas to California, Barry White moved from ordinary lad to music man as quickly as he could.

By age 8, Barry White was already singing in the church choir. At 10, he was helping to direct it, as well as accompanying the choral congregation at the organ. Acquaintance and subsequent familiarity with a variety of other instruments filled out the years until 16 when he joined his first

Buzz Buzz," during his membership in the Ebb Records act in 1957).

Success lasted longer for Barry White, and built at a steadier pace. By 1967, Barry White was already a producer of international scope. As part of his a&r directorship of Bronco Records, he came up with a trio of hits for Felice Taylor and Viola Wills, including the major U.K. event "I Feel Love Comin' On." The label was yet another fleeting chapter in L.A.'s musical history book, but the music White wrote during this part of his life was good enough to surface again. The other two hits of this period in White's life—"It May Be Winter Outside" and "Under The

many other earmarks of the Barry White Dynasty that was to follow. The flowing arrangement was highlighted by electric piano and lush strings. The title, a story unto itself, aptly expanded with each turn of the lyric ("Making love so tenderly/Exploding into ecstasy"). And the label copy cited the dawning of two professional relationships which were to continue in grand style as the hits kept on comin': one with Gene Paige (co-credited with Barry White as arranger) and the other with the Schroeders (tied into his success by the relationship between Sa-Vette Music and their own January firm).

But the single also laid very specific groundwork for White's

setter to say the least: Barry's "I'm Gonna Love You Just A Little More, Baby" single. It represented tremendous growth from his work up to this date, incorporating new elements into his sound which made it both more obvious and more intricate. The rhythm track blossomed like a funk bush in summer, the melodic approach twined in soul counterpoint. While speaking in rapturous narrative and crooning via overdubbed vocals, Barry White took on love and life from the black perspective and turned the world on to it. This was not just another hit, as the disc's rapidfire crossover pattern indicated early on. Reaching number one r&b and
(Continued on page 44)

PHONOGRAM

thanks

BARRY

and



for a

WHITE

Christmas

in

AUSTRIA - BELGIUM - CHILE - COLUMBIA - DENMARK - ÉCUADOR - FINLAND -

GERMANY - GREECE - HOLLAND - HONG KONG - ITALY - LEBANON -

NORWAY - PERU - SINGAPORE - SWEDEN - TURKEY

phonogram international b.v.



Barry's on Top in England

■ The following is a statement from Barry Manstoff and David Macaleer, who have been involved in both Barry White's and 20th Century's success in the UK:

Over the last few years it has been the exception rather than the rule that an American artist will have equal success on both sides of the Atlantic. It is quite surprising how many acts have had a string of hits Stateside but little or no success in Britain. Barry White is the exception!

Strong Sales

Barry White is probably the most successful American artist in Great Britain over the last two years, having had nine top 20 singles, notching up sales of over two million and a string of gold and silver albums. Apart from the hits under his own name, he has secured massive success with the Love Unlimited Orchestra and as

producer and writer with Love Unlimited.

Concerts

Barry and his entourage have played to full houses at the Royal Albert Hall, Belle Vue Stadium, Manchester, The Rainbow Theatre and, with only three days' notice, attracted 11,500 fans to Aston Villa Football Ground, Birmingham in the pouring rain. Barry's success is even more amazing when one considers he has never appeared live on "Top Of The Pops" or any other British TV pop show.

As far as Britain is concerned, Barry can do no wrong; every juke box in the land seems to play his records non-stop and hundreds of thousands of teeny boppers, mums and even grandmas will make sure that Barry stays right at the top in Britain for a long time to come.

On Tour in Europe



Barry achieves a strong rapport with his audience on his 1975 European tour.

Glodean

(Continued from page 14)

have a more sophisticated audience, sometimes you have some that are more loose, and you have others that don't mind letting you know how they feel about it. That's very important to an artist, when you're out there doing a show. You want to know how they're feeling, because that's what it's all about, that's what we're there for.

RW: Is there any particular city or country which you feel is your best audience?

White: Well, in the States it's New York. Overseas, I guess it's London, and all of Germany. They really let you know how they feel. And that makes you feel good, so you can really give them your best.

RW: Not as a member of Love Unlimited, but as the wife of Barry White, do you ever get concerned about Barry's security when he starts strolling out among the audiences, and everybody starts flocking to him?

White: I don't think anybody's going to rough him up—because he is all man, and he doesn't mind letting anybody know. It's just the freak things that might happen that kind of scare me.

RW: Do you have any particular plans or hopes for the group's future?

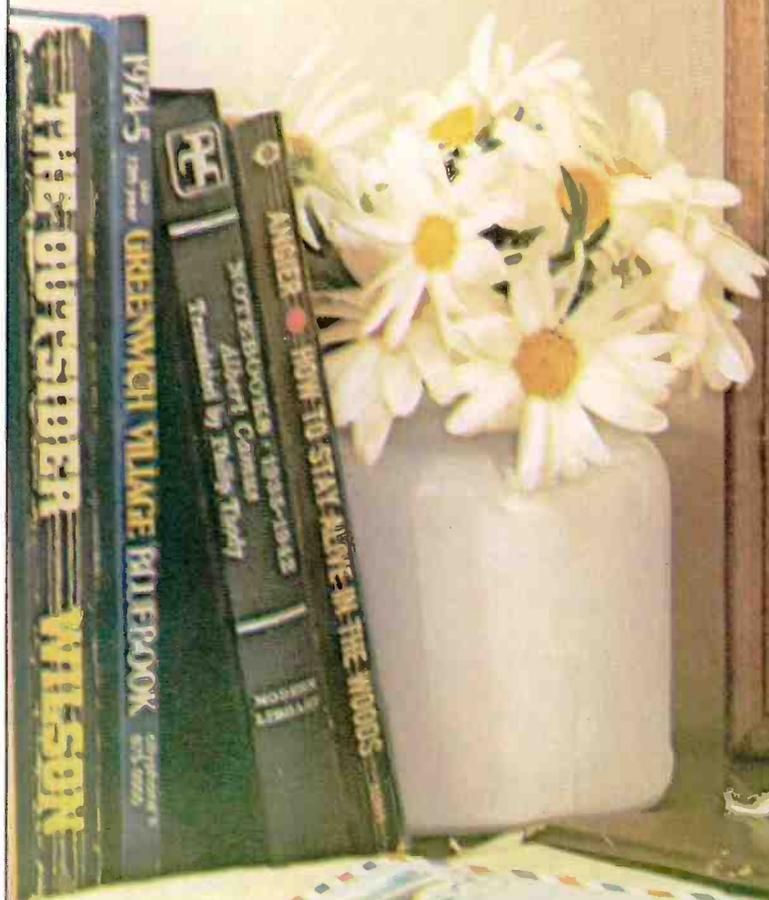
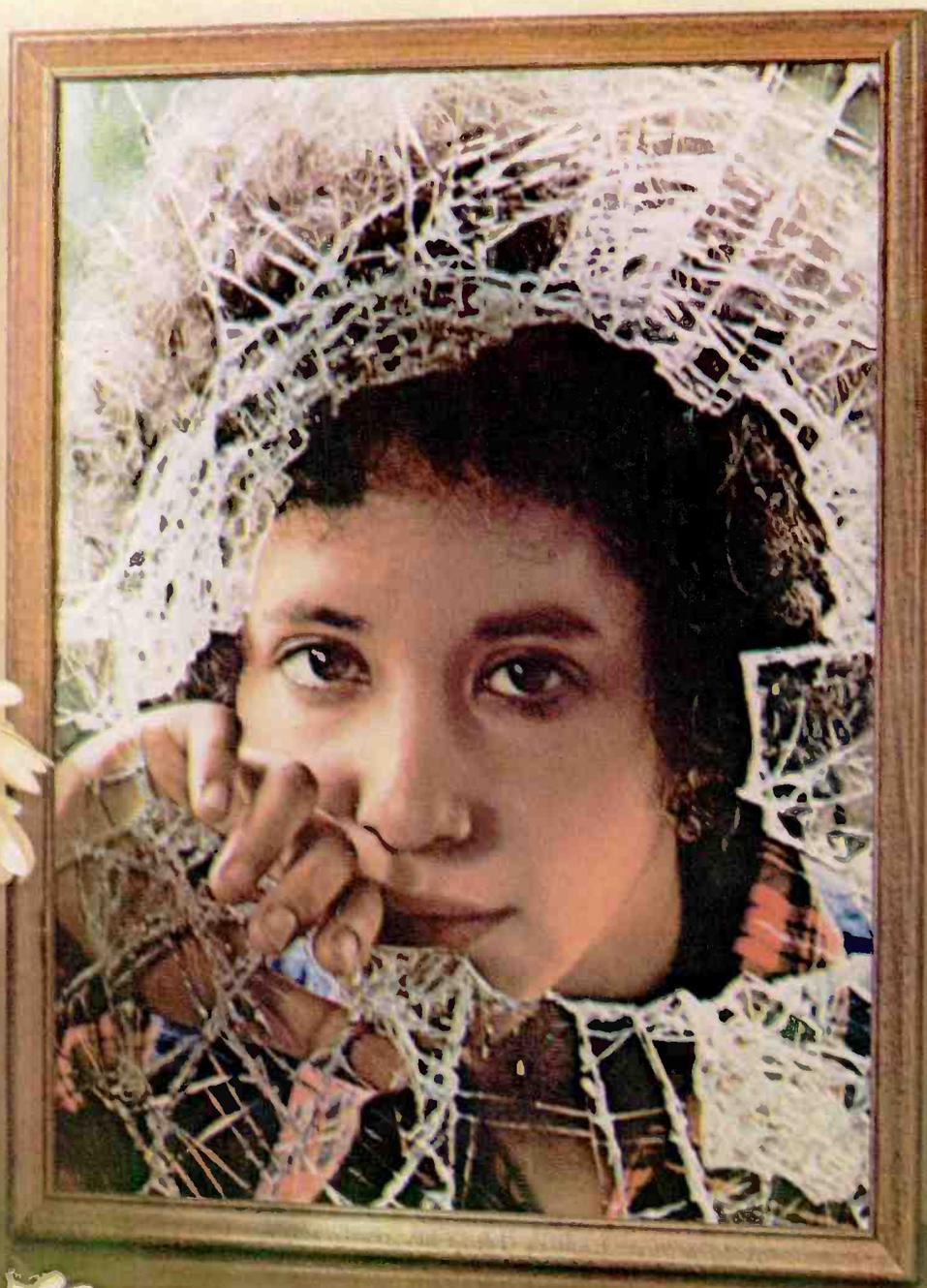
White: To continue to be as big as we can be, to stand out, to be the number one female group in the nation, and when it's all over, to quit at the top. 🎵

**Congratulations
to the
Maestro
on your successes
past,
present and
future.**

From your friends at Queens Litho.



Beautiful because true.
"Aftertones." The follow-through album
PC33919
by Janis Ian,
on Columbia Records and Tapes.



Produced by Brooks Arthur.

THE COAST

By BEN EDMONDS



■ SAILORS FIGHTING IN THE DANCEHALL (AN ANNUAL EVENT): "David Bowie has announced that he has terminated his relationship with his former attorney **Michael B. Lippman**, and that Mr. Lippman no longer represents him in any capacity. Bowie's legal matters are now being handled by **Stanley Diamond** of the firm of Diamond, Tilem and Colden. In addition, all inquiries concerning his business affairs should be directed to **Patrick Gibbons**, who can temporarily be reached at (213) 461-9171." That's the press release; formal notification, but revealing nothing in the area of motivation. In our never-ending search for Truth we found very little in the way of explanations, just the following developments. At the time Bowie sent Lippman the termination notice, the recently-formed Bewlay Bros. company was shifting into high gear to administrate the forthcoming Bowie album and tour. Though Bowie's action has resulted in the dissolution of Bewlay Bros. at least for the time being, it's believed that he has eyes toward keeping the name for a conceptually similar organization in the future, and neither the album's release nor the touring schedule will be affected by his decision. The move was so totally unexpected that rumors sprang up to the effect that his decision was reached largely thanks to the political maneuvering of certain parties in the BB office. "Totally untrue," reported Pat Gibbons without the slightest hesitation. "David makes up his own mind. I operate on his instructions; Stan Diamond as a lawyer operates on his client's instructions. It was a difference of opinion business-wise between David and Michael." The closest thing to a direct delineation from Bowie himself is the third-hand word that he didn't want "the creation of another Main-Man," and that could mean so many things that it's almost not even worth puzzling over. As he's done for quite some time, Bowie will manage himself. Wartoke has been retained to handle the PR needs of the tour. And **Billy Bass**, who was hired by Bewlay Bros. to handle promotion and was initially left hanging in limbo by the dissolution, will form his own independent company, and his first client will most likely turn out to be David Bowie. Bass, one of the few people who's spoken to Bowie directly since all this went down, is set to represent other clients as well. This is the second consecutive time that Bowie has preceded the release of one of his albums with an internal business revolution; just before the release of "Young Americans," you'll remember, he kissed off **Tony DeFries** and MainMan. It's certainly a novel way of promoting the release of a record . . . Checking in on the continuing adventures of **Patti Smith** vs. Those Who Thought It Would Never Happen, we're pleased to be able to report that the good guys are winning. She's captivated the print media (all of which, from Creem to Newsweek are grateful to have an inspirational subject matter that can pull good performances out of them); radio airplay has been surprisingly strong (the general personality of FM radio being by necessity more conservative than print); the album is bulleted in the charts and selling rather well, thank you. (The most surprising aspect of the album's success is that "Free Money" is a song which any enterprising energy-oriented band could cover and quite possibly have a hit with; no insignificant accomplishment in light of the oft-expressed opinion that her poetic outlook would apply only to a fringe group consisting of ex-Warhol superstars and the kind of plain young women that wear sandals and carry around paperback volumes of erotic poetry.) And her live shows have been prompting a very positive response. At the Bottom Line and a few other eastern performances she's been joined onstage for the encore version of "My Generation" by her producer **John Cale**, who plays bass and offers his own inimitable interpretation of **John Entwistle's** solo. If we in Los Angeles are lucky, we might get to see the spectacle for ourselves when Patti and her band return to the Roxy later this month . . . Acing out reps from other labels who were interested but uncertain how to manifest it, **Denny Rosencranz** has all but locked up a very healthy deal with **The Runaways** for Phonogram. Rather than going the usual negotiation route of playing one label's interest against another, manager **Kim Fowley** opted to go immediately with the label that evidenced the most genuine enthusiasm and understanding of the project. In preparation for recording of the album, the all-under-aged-girl band (who, after humble beginnings as a power trio, have blossomed as a five-piece) will continue to play its chosen circuit of clubs and concerts *outside* Hollywood, that strategy having resulted in the creation of an audience strong enough to've sustained them

(Continued on page 87)

Fleetwood Familial



A visit with Record World's Ben Edmonds prompted Fleetwood Mac members to hold still for a familial portrait, including their current gold album, "Fleetwood Mac" on Reprise which contains the hit single, "Over My Head." The group, having just completed four months of touring, will commence work on a new album in February. Front row (from left): Christine McVie, Edmonds, Stevie Nicks, Amy Fleetwood (non-performing member). Top row (from left): Lindsey Buckingham, Mick Fleetwood, Lucy Fleetwood (non-performing member), John McVie.

Abkco Reports Profit

■ NEW YORK—Abkco Industries, Inc. has announced revenues for the year ended September 30, 1975 amounting to \$8,676,775 with a profit of \$39,383 or \$.03 per share as compared to revenues of \$8,048,230 and a loss of \$469,847 or \$.32 per share for the year ended September 30, 1974.

Fourth Quarter Loss

Operations for the fourth quarter ended September 30, 1975 resulted in a loss of \$170,054 or \$.12 per share compared to a loss of \$244,816 or \$.17 per share for the corresponding period in 1974. Revenues for the quarter amounted to \$1,711,022 as compared to \$2,507,374 for the same period in 1974. The loss for the fourth quarter of 1975 was primarily due to film write-downs which amounted to \$325 thousand before tax benefit.

During the year ended September 30, 1975, the company incurred litigation expense in excess of \$840 thousand in connection with litigation with the "Apple Companies." During the year ended September 30, 1974, such litigation expense amounted to approximately \$498 thousand.

Apple Litigation

Since February 28, 1973, the company has not accrued commissions from the "Apple Companies" to which the company believes it is entitled. Those commissions are one of the subjects of the litigation.

SESAC Announces Staff Promotions

■ NEW YORK — A. H. Prager, president of SESAC, has announced several major staff promotions, effective immediately.

Lieberman Computer Chief

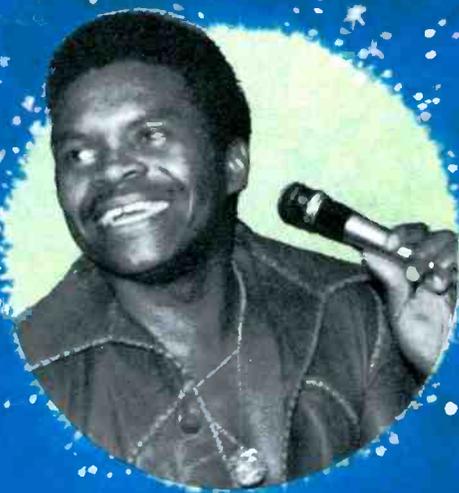
Nat Lieberman, the firm's collection manager, now assumes the title of director of computer operations. In this capacity, he will work directly with Frank Maggio, SESAC's recently appointed engineer of data processing.

Barry Tuber, a member of the broadcast licensing department, is appointed administrative assistant to the vice president of marketing services, Sidney Guber.

Michael Molinari, another member of the broadcast licensing department, becomes regional marketing representative, and will be responsible for licensing activities in both the broadcast and non-broadcast fields in the New York/New Jersey area.

Michael Piazza, also formerly of the broadcast licensing department, is named administrative assistant to SESAC's vice president and counsel, Albert F. Ciancimino. He will assist Ciancimino in a paralegal capacity in all areas of contract and copyright law, and will be involved in the crediting and distribution of allocations to Nashville and certain New York publisher and writer affiliates.

Hottest New Label In the U.S.A.



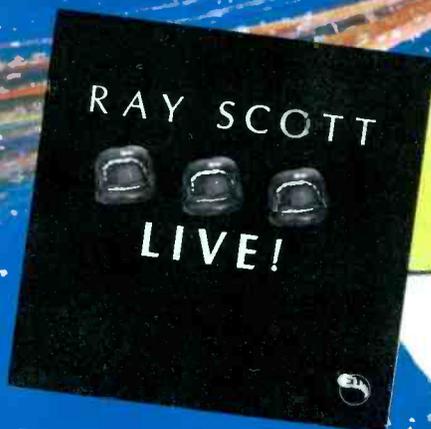
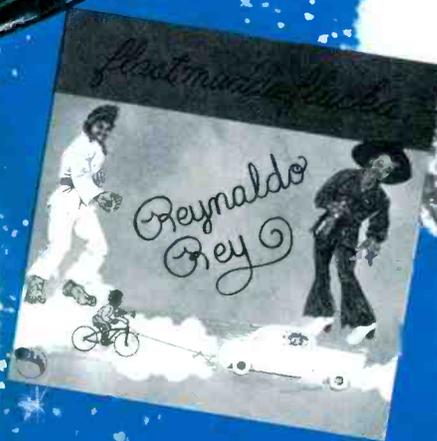
OTIS CLAY — His finger-snapping-good rhythm is sending "Turn Back The Hands Of Time" hit-bound with sales already totaling over 250,000 (Chicago, Milwaukee, Detroit and New York) in the first two weeks alone!



LITTLE FRANKIE LEE
Turning on the mic-west with "Strung Out On You" solid R&B single aimed for the top of the charts.



REYNALDO REY
Undeniably funny... his new comedy album "Flast Mudda-Flucka" grabs hold of your funny bone and doesn't let go...



RAY SCOTT Live! At his funniest... recorded live at the Parisian Room in L.A. where he brought the house down with side-splitting hilarity...

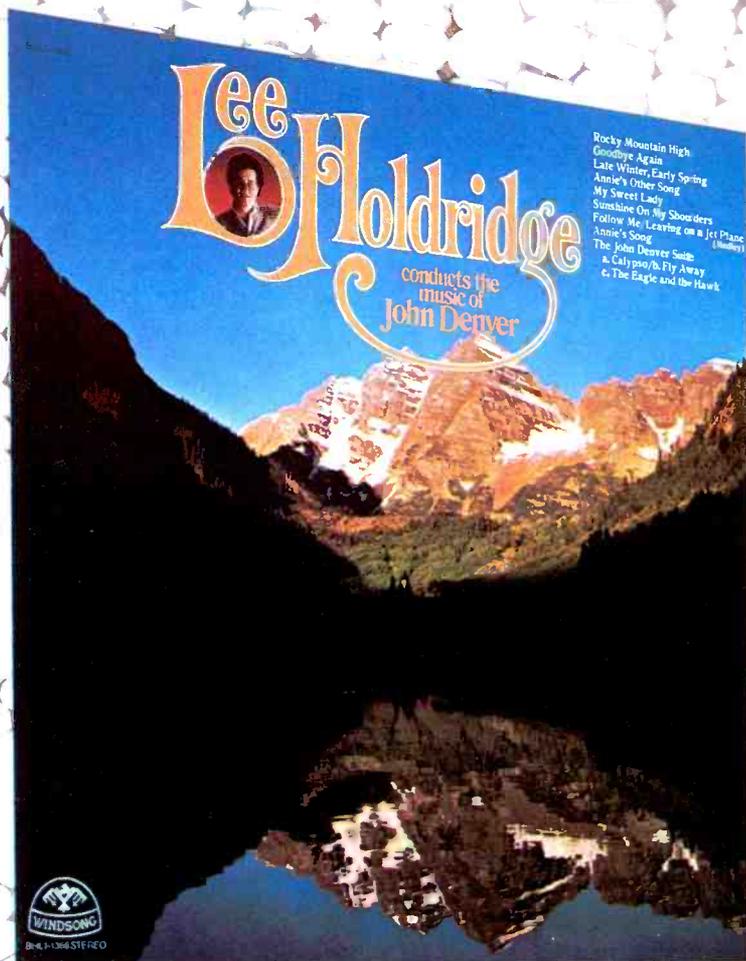


ELKA Records and Tapes

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Announcing a brand new record label.





Introducing Windsong. A new record label formed by three of the most successful men in music—John Denver, Jerry Weintraub and Milt Okun—the same team that produced, managed and merchandised The Colorado Sound to success.

Featured in the first Windsong release are three new albums by three new artists, Starwood, Lee Holdridge and The Starland Vocal Band. And they represent only the beginning of the music to come.

Windsong Records. A new label with a proven team of hitmakers behind it. And a roster of artists in touch with what the people of America want to hear. Don't pass up the opportunity to share in The Windsong rewards.

Management III



Manufactured and Distributed by RCA Records

VANCE OR TOWERS—A&M 1777

SCREAM BLOODY ROBBERY (prod. by Tom Gamache) (Irving/Musique Legere, BMI)

Glen Vance and Michael Towers are a couple of talented singer/songwriters making a most promising bow with a pop outing similar in flavor to 10cc's rousing "Rubber Bullets."

WEDNESDAY—Celebration CE 1001 (Private Stock)

LOVING YOU BABY (prod. by John Dee Driscoll) (Dick James, BMI)

This Canadian outfit that enjoyed some success with "Last Kiss" has uncovered a 1968 Elton John-Bernie Taupin ballad and instills a fresh, vibrant flavor to the tune.

BETTY LAVETTE—Epic 8 50177

YOU'RE A MAN OF WORDS, I'M A WOMAN OF ACTION (prod. by Ron Dunbar)

Betty sings, "I'm a woman of action" and action is just what this record should be generating. A gutsy, invigorating performance which could go across the board.

MATT LUCAS—Celebration CE 1002 (Private Stock)

YOU GOTTA LOVE (prod. by Ollie McLaughlin) (McLaughlin, BMI)

Matt's easy going soulful delivery is framed by an effective production which utilizes background vocalists and a rich horn section for this r&b blockbuster.

SUNSHINE & VINNY—RCA PB 10526

HEY BABY (prod. by Neil Portnow & John Miller) (LeBill, BMI)

Bruce Channel's 1962 hit is given a colorful, contemporary interpretation. This former charttopper could reclaim its top position with this timely re-entry.

KING HARVEST—A&M 1761

HICKORY (prod. by Kenny Nolan) (Kenny Nolan, ASCAP; Stone Diamond/Tanny Boy, BMI)

This song for a girl named Hickory is a mid-tempo tempter, taking off at the chorus with an easily memorable riff and a fine harmony line. Give it a listen.

OCTAVIAN—MCA 40454

HOLD ME, TOUCH ME (prod. by John Stewart) (Duchess, BMI)

This Canadian outfit comes south of the border with an appealing pop harmony sound demonstrating the kind of musical finesse that can take them a long way.

TONY CHRISTIE—MCA 40498

DRIVE SAFELY DARLIN' (prod. by Geoff Stephens) (Geoff Stephens, ASCAP)

This singer who you might remember from the group that bore his name and struck with "Yellow River" in '70 returns with a polished, Tom Jones-like ballad.

BLANCHE CARTER—RCA JH 10524

MY MAN (prod. by Jacques Morali) (Leo Feist, ASCAP)

From Philly's Sigma Sound comes this disco production which spotlights this talented songstress on a song that has already been worked by Barbra Streisand and Billie Holiday.

LEROY HUTSON AND THE FREE SPIRIT SYMPHONY—Curton CMS 0112 (WB)

FEEL THE SPIRIT (IN '76) (prod. by LeRoy Hutson) (Silent Giant/Aopa, ASCAP)

Hutson, an emerging young songwriter/producer/arranger, takes a giant stride with this first effort backed by his group. A timely and elegantly danceable theme.

MILT GRAYSON—Mercury 73756

THE DISCO WALK (prod. by Jerry Love & Michael Zager) (Sumac, BMI)

The latest dance craze launched by the discos is explained here over a throbbing, brassy rhythm. Watch for this song to pick up extensive disco/r&b play.

ELKIE BROOKS—A&M 1781

WHERE DO WE GO FROM HERE (RICH MAN'S WOMAN) (prod. by K. Kerner & R. Wise) (Almo, ASCAP)

Elkie is a husky voiced singer who sounds comfortable working over an electric beat. After several years with Vinegar Joe, she's on her own and sounding great!

STREET PEOPLE—Vigor VI 1728 (Delite)

YOU'RE MY ONE WEAKNESS GIRL (prod. by Ray Dahrouge) (Sister John/Vignette, BMI)

Bert DeCoteaux, who arranged and conducted this number, has constructed a masterful disco offering which takes off from the very start and just never lets up.

THE EDDIE BOY BAND—MCA 40507

MOTHER MUSIC (prod. by Rick Canoff) (Forbeetn/Rampo, ASCAP)

This group which is just to the lighter side of the Doobies have made a fine debut. They show a sense of harmonies and rhythms which could take them far.

BIDDU ORCHESTRA—Epic 8 50173

JUMP FOR JOY (prod. by Biddu) (Biddu Music, Ltd.)

The Biddu Orchestra strikes again with a swirling big band sound orchestrated for maximum disco play. This could break the disco artiste here in a big way.

BROOKLYN PEOPLE—Cheri C 504 (Platinum)

BOOGIE MAN (PART 1) (prod. by W. Daniels, J. Smith & B. Frazier) (Thelma Lou, BMI)

A tempestuous uptempo rhythmic scorcher which should be resounding from coast to coast. Percussive undercurrents blaze a fiery trail that is hard to resist.

CRYER & FORD—RCA JB 10518

WHOLE WOMAN (prod. by Genya Ravan) (Fiddleback/Marylebone)

This track from the duo's recent lp sets a soft, gentle mood as their two voices intertwine and create a delicate harmonic balance. A good contender for either pop or MOR play.

BOBBY ARVON—Ariola America PA7612 (Capitol)

ROCK AND ROLL MUSIC MAN (prod. by Roger Gordon) (Colgems, ASCAP)

Bobby's lyrics show insight as he gives a heartfelt, compelling description of a rock and roll hopeful. A song that could have considerable chart impact.

HELLO—Arista AS 0166

NEW YORK GROOVE (prod. by Mike Leander) (Ackee, ASCAP)

Russ Ballard wrote this song for the English pop band who are making their U.S. bow. A lazy Bo Diddley beat marks this song of appreciation for the Big Apple.

GEORGE DUKE—BASF M 15761 (Audiofidelity)

CHARIOT (prod. not listed) (Mycenae, ASCAP)

Duke's richly textured keyboard lines give this track a glowing vivaciousness true to his style. This track from his recent lp makes for excellent single material.

COKE ESCOVEDO—Mercury 73758

MAKE IT SWEET (prod. by Pat Gleeson) (Perennial, BMI)

1976 could be the year for this former Santana man and he's kicking the year off to a fine start with his track that should pick up both r&b and pop play.

KELLEY MILES—NAMI N 2033

BICYCLE MORNING (prod. by Eddie Martinez & Mike Borchetta) (Hit Brigade, BMI)

When Kelley sings, "it's a bicycle morning," you know just what she means. A sunny record to take your mind off the cold winter temperatures.

CHARO—Capitol P 4203

LA SALSA (prod. by Tony Camillo) (Pemora, BMI)

A record that captures her effervescent personality, Charo sings, talks and is given the chance to just be herself as Xavier Cugat meets Tony Camillo.

THE CONTROLLERS—Juana 3401 (TK)

IS THAT ENOUGH FOR YOU (prod. by Frederick Knight) (Two Knight/East Memphis, BMI)

Frederick Knight's first production for TK pits the strong vocals of this group against a driving r&b/rock beat. The tight sound achieved points to a depth of talent.

M.U.—THE BEST OF JETHRO TULL

Chrysalis CHR 1078 (WB) (6.98)

Drawn from seven Tull albums, marking leader Ian Anderson's career from 1972 to today, and including one previously unreleased track ("Rainbow Blues"), this collection found original success via both AM and FM radio. "Thick As A Brick," "A Passion Play" and other favorites are duly represented.

KATE & ANNA McGARRIGLE

Warner Bros. BS 2862 (6.98)

Anna will long be remembered as author of "Heart Like A Wheel" (included here). But the sisters have dramatically compelling vocal and writing styles that are steeped in their native French-Canadian and adopted American cultures. "Kiss And Say Goodbye" is the most "commercial," "Mendocino" and "Go Leave" the most hauntingly beautiful.

HOT SHOT

JUNIOR WALKER AND THE ALL-STARS—

Soul 56-74551 (Motown) (6.98)

Junior Walker is hot in a Brian Holland/Lawrence T. Horn production, with the Holland-composed "I'm So Glad" opening the album on an up-beat. Thelma Houston is featured on "I Need You Right Now," with "Just Can't Get Enough" and the title track equally exciting.

BRASS CONSTRUCTION

United Artists UA-LA545-G (6.98)

A nine-man horn band, Brass Construction is catching on in the discos and finding programming acceptance at various black stations. The six cuts are timed for the discos, the lp having been produced by Jeff Lane of B.T. Express fame. "Movin'," "Peekin'" and "Changin'" are 20 minutes for solid dancing.

BEAST FROM THE EAST

MANDRILL—UA LA577-G (6.98)

One of the most enduring of the black percussion bands, Mandrill's excitement has always been (and continues to be) in its strong rhythmic sensibilities and tasteful horn lines. "Disco Lyso" has an obvious goal, with "Honey-Butt" in a similar vein. Also check out "Aqua-Magic" and "Peaceful Atmosphere."

OLD NO. 1

GUY CLARK—RCA APL1 1303 (6.98)

The man who wrote "Desperados Waiting For the Train," "L.A. Freeway" and "That Old Time Feeling," among others, now presents his own interpretations of these well-covered country-rock classics. The tempo is slow and the feeling loose, but as a writer Clark is one of the best in the field—and getting better.

ROCK AROUND THE COUNTRY

BILL HALEY & THE COMETS—GNP Crescendo GNPS 2097 (6.98)

Haley trucked down to Nashville to record this set, which opens with an up-dated "Rock Around the Clock" called, plainly enough, "Dance Around the Clock." Other faves: Joe South's "Games People Play," Kris Kristofferson's "Me and Bobby McGee" and John Fogerty's "Travelin' Band."

MICHEL POLNAREFF



MICHEL POLNAREFF

Atlantic SD 18153 (6.98)

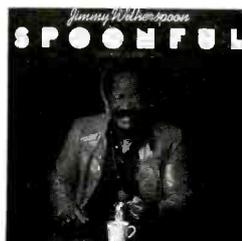
One of France's most popular rock attractions is finally given formal introduction in the U.S. with promises of strong promotional support. Soft rock leaning towards MOR is his forte on this effort, with supporting musicians who are a Who's Who of American popdom. "Jesus For Tonight" and "Since I Saw You" top.



LIVE! MUTHA

BLACK OAK ARKANSAS—Atco SD 36-128 (Atlantic) (6.98)

Already garnering strong FM response, these live versions of familiar Black Oak material are full of the guts and sweat that are the group's trademarks. "Taxman," "Hot and Nasty," "Jim Dandy" and "Fever In My Mind" were the raunch 'n roll of last Mother's Day at the Long Beach Auditorium—now yours to keep.



SPOONFUL

JIMMY WITHERSPOON—Blue Note BN-LA 534-G (UA) (6.98)

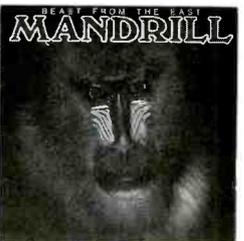
With guitarist Robben Ford and the unbeatable likes of Richard Tee, Cornell Depee, Bernard Purdy and a score of others, Witherspoon is at his best. An electric blueser, 'Spoon draws from the likes of Jimmy Reed ("Take Out Some Insurance," "The Moon Is Rising") and Willie Dixon (the title cut).



SUNBURST FINISH

BE-BOP DELUXE—Harvest ST-11478 (Capitol) (6.98)

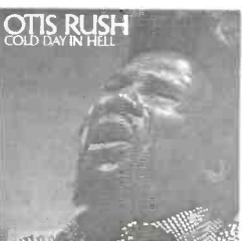
Be-Bop's "Futurama" was an FM sleeper, with the Cockney Rebel-style quartet establishing its Stateside identity. The band returns with more of the same—hard English rock spiced with equal parts of blues and electronic effects. "Fair Exchange" is in the latter category, "Like an Old Blues" in the former.



NOW

ED TOWNSEND—Curtom CU 5006 (WB) (6.98)

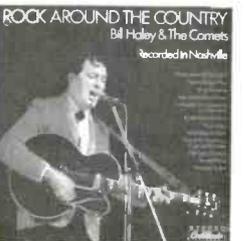
Townsend's a producer/songwriter for an impressive number of people—Marvin Gaye, the Impressions, the Main Ingredient among them. This is a self-written and produced lp of the kind of material with which he's had success for others. "If You Can't Take Me Higher" and "How Could You Do It" Show how he does it.



COLD DAY IN HELL

OTIS RUSH—Delmark DS-638

This is Rush's first lp in seven years, his career a sad case history in label hopping. A powerful Chicago-style blues guitarist and vocalist, Rush has achieved occasional fame with such songs as "All Your Love I Miss Loving." That song is given a full jam treatment here, as is "You're Breaking My Heart."



I'LL GET OVER IT

THE THOMPSONS—BCW 101

A Philadelphia-based black quartet whose harmonies are of greatest import in overall sound. Each of the members takes on lead chores at various times on the Eric Ward/Tyrone Broxton tunes. "Seems Like I've Known You," "I'll Always Love You" and "We Love to Sing" are fine examples of their talents.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

ECM: Two Years On the American Jazz Scene

By IRA MAYER

■ The German-based, Polydor-distributed ECM Records label has become known as a haven for progressive jazz musicians who wish to continue working in the (primarily) acoustic mode. Its reputation has been building steadily since the company's initial U.S. debut in January, 1974, and ECM currently has three albums on The Jazz LP Chart—Keith Jarrett's "Köln Concert," Chick Corea's "Return to Forever" and John Abercrombie's "Gateway." Robert Hurwitz was appointed U.S. label manager for ECM some seven months ago and was recently given the added responsibilities of a&r director for ECM and Verve. Hurwitz came to ECM from the Rockefeller Foundation and, prior to that, the classical division at Columbia Records.



Robert Hurwitz

Record World: Tell us about the development of ECM. How much of your product is international, and how much of it is being specifically recorded for Polydor here?

Robert Hurwitz: None of the ECM albums are being recorded specifically for Polydor; Polydor has the distribution rights for ECM in the United States and Canada, as well as in Germany and Norway. We manufacture the ECM discs in this country (Trio Records, in Japan, is the only other distributor to manufacture ECMs; the rest are made in Germany).

RW: Are you releasing everything produced by ECM in the U.S.?

Hurwitz: There have been a few items whose interest has been localized to, say, the German jazz scene, and it does not make that much sense to release those records here at this time. However, our attitude in releasing recordings is not based upon taking only those items that will be big sellers. While we have been very successful with, say, Keith Jarrett, Chick Corea or John Abercrombie, we have also released material by artists who may be less well-known, or without as much immediate commercial potential.

Manfred Eicher, who has produced almost all of our records, and who is the president of the company, has been very careful not to put commercial pressures upon his artists in the studio; that is, the music that must be made is made; only then the records are marketed. Thus, he has made a lot of albums that many people would call "uncommercial." Manfred, though, wisely questions the meaning of commercial. When he first mentioned his interest in releasing six sides of Keith Jarrett's solo piano concerts, other producers and record company people thought he was crazy. Yet, the "Solo Concerts" has now sold 90,000 sets; a three-record set of solo piano improvisations doing that well is really remarkable. In this country, it has sold more in the second year of release than it did in the first. The "Köln Concert," which is Keith's follow-up, is doing even better. That's very gratifying.

RW: Is ECM operating in the black? The theory at some companies is that you need the "commercial" albums to pay for the others.

Hurwitz: As to your first question, yes; ECM is making money. About five years ago, Manfred made his first record with pianist Mal Waldron. The record sold enough copies to make a second. After releasing the second record, there was enough of a financial surplus to make a third. And that is how things have progressed until now; ECM has now made over 70 records, continuing to stay in the black.

As for the second question, it can be answered by the first. By keeping costs down—by staying away from excessive advances, and having musicians prepared before they go into the studio—by just doing things a little bit intelligently, you can record and release the music you want, pay the artists excellent royalties, and still make a handsome profit.

I think a lot of people are beginning to recognize Manfred's innovations in terms of sound, but it would be wrong to look at his accomplishments as being only of a technical nature. Manfred is a

musician first, and the musicians trust him on this level above all others; they respect his ear and his musical sensibilities. They understand that Manfred will take care of all of the sound considerations, so that they can relax and concentrate more on the music. The sessions are generally run very quickly—I know of few albums that have taken more than two days to record, and the mixing is also done in very short time.

RW: Is there a special marketing strategy for ECM product?

Hurwitz: Our first consideration is to come out with the best possible product; to get the best pressings, covers, printing that we can. It hasn't always been easy. What we want to do with our marketing at Polydor is to reflect the quality in our music. I think all of the artists realize that there is a balance between doing what is artistically correct and finding an audience that might recognize this fact. Very selfishly, I want people to hear this music because it's so good; it's not of value if it's left as being "esoteric" to sit on some store's shelves. And so, the policy at Polydor has become rather positive at working towards maximizing our commercial potential. I feel that the new thinking at Polydor since its reconstruction has been geared in this direction; both Irwin Steinberg, president of Polygram, and Lou Simon, Polydor's executive VP and general manager, have realized the potential of ECM; from their experience at Mercury comes the awareness of the importance and value of the unique and the original.

Additionally, as everyone has seen during the last two years, the pop market has undergone a radical change in terms of the acceptance of jazz and other more creative forms of music. We don't have to limit our audience to those people who buy only jazz. Our audience is very electric in its origin's. People who have never before listened to jazz like the ECM music. People who know jazz find it to be the most important innovation in this style of music in many years. People with classical backgrounds readily accept this music.

RW: What is the arrangement whereby someone like Keith Jarrett, who is considered by some an Impulse artist here, can record for ECM in Germany?

Hurwitz: We are beginning to look at our relationships with our artists as being more long-term, and we are beginning to develop the careers of our artists on that basis. To answer your question, before ECM had any distribution in this country, a number of artists

All of the [ECM] artists realize that there is a balance between doing what is artistically correct and finding an audience . . .

recording for Manfred had to protect their own interests, and signed contracts with other American labels in order to have some distribution. I think that now that they are receiving good distribution here, it is in their interest to record exclusively for us.

RW: What about the difference between sales in Europe and those in the U.S.?

Hurwitz: The European market has been fantastic for ECM. In both Europe and the U.S., ECM has developed a loyal coterie of subscribers, many of whom will buy anything that comes out on the label. I think that this type of identification is similar to that of a Blue Note in the '60s, or a Verve in the '50s; or that of Elektra when it was starting out, or Island at this time.

RW: How many albums are in the ECM catalogue here?

Hurwitz: As of the end of 1975, we had 36 releases in the U.S., and we expect an average of about 20 a year. When Polydor signed its deal with ECM, there were at least 30 records out. Now, we are slowly bringing into our catalogue many of those items that have never been available, except through imports, in the U.S.

RW: What catalogue items are coming out?

Hurwitz: In February, we're finally putting out Keith Jarrett's "In the Light," which is a two-record set of his formal (that is, written) compositions, including a string quartet, a brass quintet, two solo piano pieces, an incredible suite for guitar and string orchestra

(Continued on page 101)

<p>LOVE WILL KEEP US TOGETHER Neil Sedaka, Howard Greenfield, Don Kirshner Music, Inc.</p> 	<p>HAVE YOU NEVER BEEN MELLOW John Farrar (PRS), ATV Music Corp.</p>	<p>THE HUSTLE Van McCoy, Van McCoy Music, Warner-Tamerlane Publishing Corp.</p> 	<p>JIVE TALKIN' Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS), Casserole Music Corp., Flamm Music</p>	<p>MANDY Scott English, Richard Kerr (PRS), Screen Gems-Columbia Music, Inc., Wren Music Co., Inc.</p>	<p>LISTEN TO WHAT THE MAN SAID Paul McCartney (PRS), Linda McCartney (PRS), McCartney Music, Inc., ATV Music Corp.</p> 
<p>BAD BLOOD Neil Sedaka, Phil Cody (ASCAP), Don Kirshner Music, Inc.</p>	<p>MY EYES ADORED YOU Bob Crewe, Kenny Nolan (ASCAP), Stone Diamond Music Corp., Tannyboy Music Co.</p> 	<p>GET DOWN TONITE Joe Simon, Raeford Gerald, Gaucho Music, Belinda Music</p>	<p>MAGIC David Paton (PRS), William Lyall (PRS), Al Gallico Music Corp.</p> 	<p>PLEASE MR. POSTMAN Brian Holland, Robert Bateman, Freddie Gorman (ASCAP), Stone Agate Music Div.</p>	<p>FAME John Lennon (PRS), David Bowie (PRS), Carlos Alomar (ASCAP), Lennon Music, ATV Music Corp.</p>
<p>LADY MARMALADE Bob Crewe, Kenny Nolan (ASCAP), Stone Diamond Music Corp., Tannyboy Music Co.</p> 	<p>LOVIN' YOU Richard Rudolph, Minnie Ripperton, Dickiebird Music</p>	<p>WILDFIRE Michael Murphey, Larry Cansler, Mystery Music</p> 	<p>I'M NOT IN LOVE Graham Gouldman (PRS), Eric Stewart (PRS), Man-Ken Music</p>	<p>GAMES PEOPLE PLAY Joe Jefferson, Charles Simmons, Bruce Hawes, Mighty Three Music</p>	<p>HEY WON'T YOU PLAY ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman, Larry Butler, Screen Gems-Columbia Music, Inc., Tree Publishing Co., Inc.</p>
<p>FALLIN' IN LOVE Dan Hamilton, Ann Hamilton, Spitfire Music</p> 	<p>JACKIE BLUE Larry Lee, Steve Cash, Lost Cabin Music</p>	<p>LUCY IN THE SKY WITH DIAMONDS John Lennon (PRS), Paul McCartney (PRS), Maclen Music, Inc.</p>	<p>LAUGHTER IN THE RAIN Neil Sedaka, Phil Cody (ASCAP), Don Kirshner Music, Inc.</p> 	<p>HE DON'T LOVE YOU LIKE I LOVE YOU Curtis Mayfield, Calvin Carter, Jerry Butler (ASCAP), Conrad Music</p>	
<p>MIRACLES Marty Bain, Diamondback Music</p> 	<p>BMI BY A LANDSLIDE</p> <p>According to the "Broadcasting" Playlist, 60 out of the 100 most played records on American radio during 1975 were licensed by BMI.</p> <p>BMI</p> <p>BROADCAST MUSIC INCORPORATED</p> <p>The world's largest performing rights organization.</p>				<p>DANCE WITH ME Jo Hall, Johanna Hall, Hall Music, Mojohanna Music</p> 
<p>WHEN WILL I BE LOVED Phil Everly, Acuff-Rose Publications, Inc.</p>	<p>FIRE Clarence Satchell, Raymond Middlebrook, Marvin Pierce, Marshall Jones, Leroy Bonner, James Williams, William Beck, Unichappell Music, Inc.</p>	<p>BMI</p> <p>BROADCAST MUSIC INCORPORATED</p> <p>The world's largest performing rights organization.</p>		<p>SWEARING TO GOD Bob Crewe, Denny Randell, Caseyem Music, Hearts Delight Music</p>	<p>PINBALL WIZARD Peter Dinklage (PRS), Track Music</p>
<p>WHEN WILL I SEE YOU AGAIN Leon Huff, Kenneth Gamble, Mighty Three Music</p> 	<p>MIRACLES Marty Bain, Diamondback Music</p>	<p>BMI</p> <p>BROADCAST MUSIC INCORPORATED</p> <p>The world's largest performing rights organization.</p>		<p>COULD IT BE MAGIC Barry Manilow, Adrien Anderson, Kamikazi Music, Angeldust Music</p> 	
<p>THE WAY I WANT TO TOUCH YOU Toni Tennille, Moonlight Music, Magnolia Publishing Co.</p>	<p>THAT'S THE WAY I LIKE IT Harry Casey, Richard Finch, Sherlyn Publishing Co.</p>	<p>MIDNIGHT BLUE Melissa Manchester, Carole Sager, The New York Times Music Corp., Rumanian Pickleworks</p>	<p>THE NO-NO SONG Hoyt Axton, David Jackson, Lady Jane Music</p>	<p>YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White, Sa-Vette Music, January Music Corp.</p>	<p>LOVE WON'T LET ME WAIT Vinnie Barrett, Bobby Eli, Mighty Three Music, Friday's Child Music, Wimot Music</p>
<p>SHINING STAR Maurice White, Philip Bailey, Larry Dunn, Saggfire Music</p> 	<p>BAD TIME Mark Farner, Cram-Renraff Music</p> 	<p>NEVER CAN SAY GOODBYE Clifton Davis, Portable Music Co., Inc.</p> 	<p>CHEVY VAN Sami Johns, Act One Music</p>	<p>SOME KIND OF WONDERFUL Jesse Ellison, Crash Music, Dandelion Music, Auteresgo Music</p> 	<p>HEAT WAVE Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.</p>
<p>YOU ARE SO BEAUTIFUL Billy Preston, Bruce Fisher (ASCAP), Irving Music, Inc., WEP Music, Inc.</p>	<p>HOW SWEET IT IS (TO BE LOVED BY YOU) Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.</p>	<p>BEFORE THE NEXT TEARDROP FALLS Vivian Keith, Ben Peters, Shelby Singleton Music, Inc.</p>	<p>IT'S A MIRACLE Barry Manilow, Marty Panzer, Kamikazi Music</p> 	<p>IT ONLY TAKES A MINUTE Dennis Lambert, Dennis Potter, ABC/Dunhill Music, Inc., One of a Kind Music</p>	<p>ROCKIN' CHAIR Willie Clarke, Clarence Reid, Sherlyn Publishing Co., Inc.</p> 
<p>I CAN HELP Billy Swan, Combine Music Corp.</p>	<p>EXPRESS Louis Risbrook, Barbara Lomas, William Risbrook, Orlando Woods, Richard Thompson, Carlos Ward, Dennis Rowe, Triple O Songs, Jeff Mar Music</p> 	<p>NIGHTS ON BROADWAY Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS), Casserole Music Corp.</p>	<p>TAKE ME IN YOUR ARMS (ROCK ME) Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.</p>	<p>BALLROOM BLITZ Nicky Chin, Mike Chapman, Chinnichap Music, Rak Music</p>	<p>JUNIORS FARM Paul McCartney (PRS), Linda McCartney (PRS), McCartney Music, Inc., ATV Music Corp.</p>
<p>SKY HIGH Des Dyer, Clive Scott, Duchess Music Corp.</p> 	<p>ONLY WOMEN Vincent Furnier, Dick Wagner, Ezra Music Corp., Early Frost Music Corp.</p> 	<p>LET'S DO IT AGAIN Curtis Mayfield, Warner-Tamerlane Publishing Corp.</p>	<p>MY LITTLE TOWN Paul Simon, Paul Simon Music</p> 	<p>WALKING IN RHYTHM Barney Perry, Perryall Publishing Co.</p>	

Arista Releases 12 New Albums

■ NEW YORK—Gordon Bossin, VP, marketing for Arista Records has announced that the company's releases for January will consist of 12 new albums. Artists represented include: Melissa Manchester, David Pomeranz and the Brecker Brothers Band, among others.

The new album from Ms. Manchester is called "Better Days and Happy Endings," and is a followup to her hit album, "Melissa." David Pomeranz debuts with "It's In Everyone Of Us." Pomeranz is the author of the title tune from Barry Manilow's latest lp, "Tryin' To Get The Feeling Again." The new Brecker Brothers set is called "Back To Back" and continues in their tradition of funky jazz. "Szobel" is the title of the premiere album by 18 year old European piano artist Hermann Szobel. There is also the original soundtrack from the 20th Century Fox film "Lucky Lady."

In addition seven new albums will be released in the Arista/Freedom series. Included are records by New York Mary, Downbeat "Album of the Year" winner Cecil Taylor, trumpeter Ted Curson, pianists Hampton Hawes and Andrew Hill, saxophonist Marion Brown and The Human Arts Ensemble.

The new albums are supported by Arista's coordinated national sales and marketing campaigns, featuring preview information kits, special display materials, posters and merchandising aids.

Motown Releases Three

■ LOS ANGELES — Motown has announced the release of its January album product, linked under the banner of the company's "Spirit of '76" kick-off campaign. Included in the release are new albums by Eddie Kendricks, Junior Walker and a new volume in Motown's "Disco-Tech" series.

The Eddie Kendricks package, "He's A Friend" marks Kendricks' initial collaboration with producer Norman Harris. Junior Walker and the All Stars' first new album in over three years, "Hot Shot," reunites Walker with the hit-making team of Holland-Dozier-Holland Productions.

'Disco-Tech'

"Disco-Tech #3" features the label's most current and hottest dance tracks, including contributions from the Commodores, Eddie Kendricks, the Jackson 5, the Miracles, Willie Hutch, the Temptations, Diana Ross, Marvin Gaye, Smokey Robinson and the Supremes.

Granite Blues On Tour



Two Granite Records blues artists, Lowell Fulson and Edwin Starr, pose with ATV Music/Granite president Sam Trust following Starr's recent appearance at L.A.'s Total Experience. Fulson recently debuted on Granite with a single, "Do You Love Me," while an album, "The Ol' Blues Singer," is now being readied for release this month. Starr's "Free To Be Myself" album and single "Abbyssinia Jones" continue to gain momentum in all markets, prompting the artist's tour of several major cities (beginning this week) including New York (Apollo Theatre), Atlanta (Scarlett O'Hara's), Milwaukee (He & She Club) and Boston (Sugar Shack). Pictured (from left) Edwin Starr, Lowell Fulson, Sam Trust.

John Miles Promo Begun by London

■ NEW YORK—London Records has already begun a John Miles campaign with three consecutive weeks of teaser advertisements in music trade publications. The teasers will be culminated with full page ads, scheduled to appear in mid-January.

Thousands of 8x11 inch John Miles flyers have been printed and will be circulated with Miles' single, "Highfly." The saturation campaign will cover radio stations, both AM and FM, all print media, college campuses, store windows, distributors, record stores, and all other appropriate centers of information. Discotheques will also be serviced.

More than 5000 12 inch gliders, with "Highfly" imprinted on the wings, have been prepared by London's promotion staff for tie-in with radio promotion at all levels.

A John Miles album is currently in the works, with plans underway for the British singer's debut American tour early in 1976.

WCI Ups Ferragano

■ NEW YORK — Carmen Ferragano has been named executive assistant to Steven J. Ross, chairman of the board of Warner Communications Inc., effective immediately. For the past seven years Ms. Ferragano has been Ross' executive secretary.

Ms. Ferragano joined WCI in 1964 as an interviewer in the company's personnel department. Subsequently she worked as secretary for William V. Frankel, former chairman of WCI, and for Edward Rosenthal, vice chairman of WCI.

Island Releases Five

■ NEW YORK — Island Records has announced a five-album release to kick off the label's activities for the new year. Among the five lps to be released by Island on January 15 are new efforts from Jim Capaldi, Speedy Keen, Mike Harrison and Burning Spear and a reissue of an album by Jimmy Cliff.

Capaldi, the former drummer of Traffic, is represented by "Short Cut Draw Blood" his third solo record for Island. Speedy Keen's new album is called "Y'Know Wot I Mean." Mike Harrison, formerly of Spooky Tooth, has "Rainbow Rider," his first solo album. Reggae group Burning Spear is represented by their American debut lp, "Marcus Garvey." The Jimmy Cliff reissue is called "Struggling Man" and was first released a couple of years ago.

Merchandising Campaign

Island plans a major merchandising campaign in support of these albums, including comprehensive advertising and in-store marketing devices.

DJM Promotes Braun

■ NEW YORK — Dick and Stephen James have announced the promotion of Arthur Braun to the position of national professional manager for the Dick James Organization. Braun, previously professional manager east coast operations, has been with the company close to two years. In his new position he will be in charge of all creative activity for the entire U.S. operation. Braun will continue working out of the New York office but will be commuting to the west coast and Nashville.



From the desk of . . . **BARRY KIMBERLEY**

Sydney, Australia

Dear Stig:

Not since "The Beatles" has any one achieved what ABBA has recently done in Australia - three singles in the top ten charts, and the #1 LP, all at the same time. What a wonderful team, ABBA, the composers, Polar Music AB, your Australian licensee RCA Limited, and your appreciative sub-publisher down under Ivan Mogull Australasia.

Congratulations to you all.

BARRY

Ivan Mogull Australasia Pty, Ltd.
The Essex Music Group

Record World
in cooperation with John Reid Enterprises and MCA Records
presents

A TRIBUTE TO ELTON JOHN



Photo: Terry O'Neill

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

ISSUE DATE: January 31, 1976
AD & EDITORIAL DEADLINE: January 14, 1976

For further information, contact one of our marketing specialists:

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(212) 765-5020

Los Angeles
Spence Berland
(213) 465-6126

Nashville
John Sturdivant
(615) 244-1820

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

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **INSIDE THE ED SULLIVAN SHOW:** You can imagine what kind of week it's been if the heaviest opening was that of the Ice Capades at Madison Square Garden. A pleasant enough diversion, to be sure, especially when **Yogi Bear** decides to tickle your humble reporter's beard. (Just for the record, they use a taped background to supplement a small live orchestra and the music itself ranges from the "Flinstones" themesong—that one's getting popular these days—to some pseudo-Oriental sounds and a bit of the lighter classics.) And, as the Times said, the Ice Capades do represent one of those rare moments on ice at the Garden when the skaters are not wielding hockey sticks as lethal weapons.

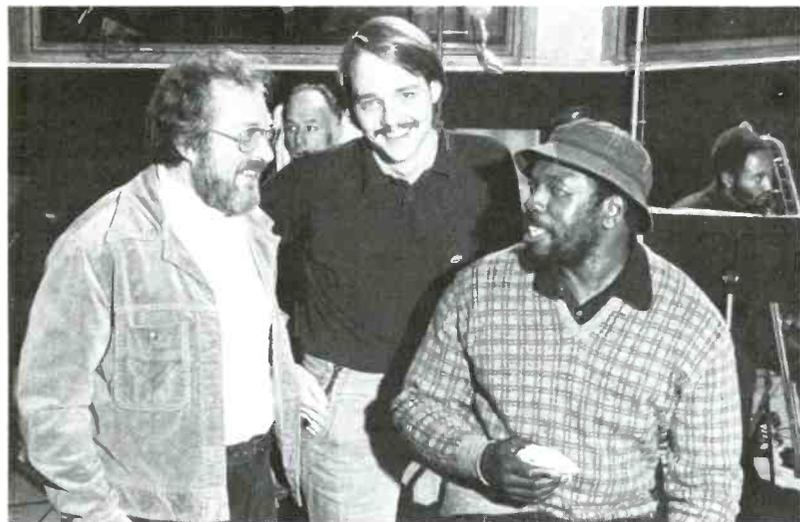
SAVE THE CHILDREN: Beginning January 26, WNYU-FM will run an on-air fund-raising marathon to keep the station operating. A strong jazz and folk outlet, WNYU is also responsible for initiating the now-syndicated "From the Bottom Line" series. The goal for the specially-programmed marathon week is to raise \$10,000 for the student-run station.

GOOD TIMING IS THE KEY: **Phoebe Snow's** having two winter releases this year—her baby was premature in December; her album, overdue, set for late January . . . **Leroy Jenkins**, of the **Revolutionary Music Ensemble**, won the 1976 Creative Artists Program grant for composition . . . Other awards this week: The **Tubes' Fee Waybill** taking top honors in the New Musical Express Worst Dressed Poll; and the first **Bruce Springsteen** Sound-Alike of 1976 going to **Billy Falson and the Thunder Sunshine Band** at CBGBs . . . "A Trick of the Tail" will be the title of the new **Genesis** album . . . "At the Sound of the Bell" titles the second from **Pavlov's Dog** . . . **Roger McGuinn** told **Les Ledbetter** in the Soho Weekly News that he's planning to take some Rolling Thunder Revue cohorts out for a short tour in advance of another Rolling Thunder-clap before the summer.

HOW MANY SYLLABLES IN RECORD WORLD?: For his recent engagement at Philly's Tower, Bruce S. changed a verse in "Rosanita": "Tell him this is his last chance/To get his daughter in a fine romance/'Cause I ain't no freak/I been on the cover of Time and Newsweek." No comment.

NOTED: Former **Santana** drummer **Michael Shrieve** has left his Automatic Man group, a band formed with jazz keyboardman **Todd Cochran** to write and record an album with **Stevie Winwood** and Japanese percussionist **Stomu Yamashita** in England. This will be Winwood's first project since **Traffic** officially dissolved last year . . . The **Captain & Tennille** album, "Love Will Keep Us Together" has now been recorded entirely in Spanish . . . **Mahogany Rush** to Columbia . . . **Russ Ballard**, who recently produced **Roger Daltrey's** "Ride A Rock Horse," will have his second solo album released in February. He will also be represented next month by an "Argent Anthology" set, but there is still no word on the American release of Argent's latest lp, "Counterpoints." . . . Congratulations to **Greg Kimmelman** on the addition of a new family member . . . Get well to **Carol Strauss**.

A&M Re-Signs Jones & Lewis



Horizon Records has announced the re-signing of **Thad Jones & Mel Lewis**. This signing coincides with the release of their album, "Suite For Pops," a tribute to **Louis Armstrong** and their tenth anniversary of playing together, which will be celebrated February 2 at the Village Vanguard. Pictured from left are: **Lewis**; **John Snyder**, Horizon's creative director; and **Jones**.

Bloch Named Principal At Rogers & Cowan

(Continued from page 4)

has been a vice president, an account supervisor and an account executive on clients in television, motion pictures, variety and contemporary music. He has also, in recent years, toured Europe, the Soviet Union and Vietnam on various client projects.



Paul Bloch

World Tour Set For Joni Mitchell

■ **LOS ANGELES**—Joni Mitchell will begin the first leg of a world concert tour this week. Following initial dates set for major and minor markets in the midwest, south, east and New England, Mitchell will continue along a tour route scheduled to reach Asia, Australia, Great Britain and Europe before returning to North America for additional U.S. and Canadian performances.

Joni Mitchell's current tour, which begins in Minneapolis, will focus on many colleges and minor market locations generally outside tour routes for performers of her stature. For these dates, and for the remainder of the World Tour, Mitchell will appear with members of the L.A. Express, the featured band for both her 1974 tours and her current Asylum album, "The Hissing Of Summer Lawns."

Following dates in this country, Joni Mitchell will then journey to Great Britain, Japan, Australia and New Zealand. Additional world dates are being set now.

The tour is being coordinated by Elliot Roberts of Lookout Management and Jeff Franklin of ATI.

Resnick Forms Firm

■ **NEW YORK**—Barry Resnick, formerly vice president of promotion for Curtom Records has formed an independent promotion and sales company to be covering the east coast in the capacity of record promotion for one stops, retailers, trades and radio. Resnick can be reached at (212) PL 9-3405.

Transfer To Appear At NARM Dinner

■ **NEW YORK**—The Manhattan Transfer, which records for Atlantic Records, will perform at the NARM Scholarship Foundation Dinner, on Monday evening, March 22, at the Diplomat Hotel in Hollywood, Florida. The Scholarship Foundation Dinner is a highlight of the annual NARM convention, which convenes on Friday, March 19 at the Diplomat.

The NARM Scholarship Foundation will present scholarships that evening to another group of outstanding young people who are employees or children of employees of NARM member companies. A total of 84 \$4,000 scholarships have already been awarded since the Foundation's inception in 1967, coming to a total of well over \$300 thousand. This figure does not include the nine or 10 scholarships to be awarded this year.

In addition to the scholarship presentations, Governor Jimmy Carter, 1976 Presidential hopeful, will address the group.

America Platinum

■ **LOS ANGELES**—America's most recent Warner Bros. album "History — America's Greatest Hits" has been certified for a platinum record award by the label. Released last October, the album and its tape equivalent have sold over one million units.

"History" joins the group's "America" and "Homecoming" in the platinum category; five of America's six Warners albums have achieved gold record status.

ABC Taps Alexander

■ **LOS ANGELES**—Steve Diener, president of ABC's international division, has announced that Phil Alexander has been appointed to the post of assistant to the president of the international division and begins work immediately.

Alexander comes to ABC/International with former experience as the international editor of Cash Box and as a publicist for Gibson, Stromberg & Jaffe.



Phil Alexander

Bull's Alive & Well at the Troubadour

■ LOS ANGELES — In the early sixties, Sandy Bull's first Vanguard album "Fantasias for Guitar and Banjo" provided a broad hint at what could be derived from the synthesis of eastern and western, classical, pop and folk. It was a very personal sort of fusion, a "progressive" music that preceded the application of that term and it captured the imagination of a modest but loyal audience in cities and on campuses around the country.

In all, Bull managed to record four albums for Vanguard over a six or seven year period, a time marked by his own personal disintegration as well as the semi-popularization of the music that he was among the first to promulgate. Within a few years, his use of raga-like rhythms and droning improvisations on open-tuned instruments became familiar in one form or another to a wider audience. And for better or worse, Bull was among the first to experiment with the use of pre-recorded tapes on stage. Through it all, though, Bull's recordings never lost their uniqueness; there was never anybody before or since

Jethro Tull Campaign Begun by Chrysalis

■ LOS ANGELES—Chrysalis Records is launching an extensive campaign for the recently-released "M.U.—The Best Of Jethro Tull" album, according to label president Terry Ellis.

The advertising campaign will include in-store display material including posters, mobiles, window streamers and a special divider card as well as blanket trade advertising and substantial space in national consumer magazines.

Ellis added that an extensive nationwide radio campaign, including album give-a-ways and a radio spot featuring Ian Anderson discussing the album will also be initiated. Chrysalis will also make available to radio stations a special including all cuts from the lp with commentary from Anderson. This is available in 30 and 60-minute versions.

"M.U.—The Best of Jethro Tull" features the group's hit singles "Living In The Past" and "Bungle In The Jungle" plus Tull favorites such as "Aqualung," "Locomotive Breath," "Skating Away" and "Teacher." Also included are excerpts from "Thick As A Brick" and "A Passion Play."

Also included is the previously unrecorded track, "Rainbow Blues." Another feature of the lp is a souvenir poster and a photograph of a recent reunion dinner of all current and past Tull members.

who sounded anything much like him.

Bull's recent appearance at the Troubadour (30) marked his first date in Los Angeles since his return to music a couple of months ago. In his current performances, he's dropped the banjo, added the pedal steel and retained the oud, electric and acoustic guitars in the collection of instruments he carries on stage. More importantly, possibly, to the future of his career, he's also added his voice, a country-inflected half-wail that makes up in emotional content what it lacks in technical quality. Much of his new material, too has a country-ish quality due only in part to the use of pedal steel, a quality that was previously absent from his music.

Bull proved that his ability to meaningfully improvise on a variety of string instruments is intact, despite his inactivity in recent years. The only real criticism to be made of his set would be directed towards his use of that 4-track Ampex. His desire to totally create his own musical environment is understandable, but in the context of Bull's music, the use of two or three static tracks as a back-drop for improvisation is akin to having three robots acting out a scene in an actor's workshop. Back to mono, Sandy.

The Roto Band is one of the more interesting exponents of variety-rock to surface in these parts, combining humor with surprising musical ability, good routines with catchy song material. The group makes use of a diverse assortment of props that line the stage like a rogue's gallery and competently switches back and forth on a variety of instruments. On some numbers, all five members are featured on brass, while on others, they revert to your normal rock 'n roll band configuration. Their set was fun in a disarming way, coming off much like a hybrid between a Vegas review and a Dr. Demento show.

Eliot Sekuler

Irving Kaufman Dies

■ INDIO, CAL. — Pioneer record and radio artist Irving Kaufman died Saturday, January 3, at the Indio Community Hospital in Indio, California. He was 85 years old.

Kaufman made his first recording for Thomas Edison personally, in 1912. Over his long career Kaufman made over 6,000 recordings for numerous labels and with various names.

Kaufman is survived by his widow who is known professionally as Belle Brooks, as well as by two daughters.

Asleep at the Line



Asleep at the Wheel, Capitol Records' western swing band, was feted recently at Gotham's Bottom Line. Following the band's first set, Capitol brass and friends jammed the dressing room to lift a few congratulatory toasts. Pictured (from left) are: Capitol's Bob Edson, national field promo and east coast artist relations; Don Zimmermann, senior VP, marketing; the band's Chris O'Connell and Link Davis, Jr. (peering out from behind the lady's head); Bob Young, Capitol's VP for business affairs; Asleep at the Wheel's Lucky Oceans, Ray Benson, and, in front of Oceans, Floyd Domino.

Queen Tour Set

■ LONDON — Elektra Records artists Queen have been set for a 19-city tour of the United States in connection with the release of their latest album, "A Night At The Opera," it was announced by their manager, John Reid, president of John Reid Enterprises.

The tour, booked by Howard Rose of the Howard Rose Agency, Ltd., exclusive American/Canadian agents for Queen, will start Jan. 27 at the Palace Theatre in Waterbury, Conn.

Following the tour, Queen will take a brief vacation prior to embarking on a major concert tour of Japan, details of which will be announced shortly by Reid.

Purple World Tour Continues To Roll

■ NEW YORK—Deep Purple has embarked on an extensive worldwide tour of six months duration, according to the group's manager, Rob Cooksey.

The first leg of the tour started in Hawaii on November 8 with dates in New Zealand, Australia, Indonesia, Hong Kong and Japan.

Their Stateside tour opens January 14 at Cumberland County Coliseum in Fayetteville, North Carolina. The U.S. segment of the tour will be followed by a string of major engagements in Europe and the United Kingdom through Spring of 1976.

Deep Purple's World Tour '75-'76 will for the first time feature their new guitarist Tommy Bolin. Bolin was originally with the James Gang and also appeared on Billy Cobham's Spectrum album.

Timberlane Music Promotes Kramer

■ LOS ANGELES — Dan Elliot, president of Timberlane Music Ltd., has announced the promotion of Bruce Kramer to vice president and general manager of the company.

Prior to joining Timberlane at its inception one year ago Kramer has, for the past several years, been involved with various publishing companies in the United States, holding positions as professional manager for Screen Gems/Columbia Music and east coast managing director for 20th Century Music.

Additionally, Ms. Kay Garrett has been appointed to the position of Professional Manager. Ms. Garrett for the past few years has worked with various talent agencies and management companies and has been working closely with many of the industry's top managers, artists and producers.

Serling Joins Private Stock

■ NEW YORK — Larry Uttal, president of Private Stock Records, has announced the appointment of Joseph Serling to the newly-created position of coordinator of business affairs of Private Stock Records. Serling, whose duties will extend into many areas of the label's activities will report directly to Uttal.

Serling was formerly an assistant attorney general in the New York State Attorney General's Office and an attorney with Orenstein, Arrow, Silverman & Parcher, P.C., and the law offices of Fredric B. Gershon prior to joining Private Stock Records.

DISCO FILE

TOP 20

JANUARY 17, 1976

1. **MIGHTY HIGH**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
2. **I LOVE MUSIC**
O'JAYS—Philadelphia Intl.
3. **THAT OLD BLACK MAGIC**
SOFTONES—Avco
4. **LADY BUMP/THE LADY BUMPS ON**
PENNY McLEAN—Atco
5. **LET'S GROOVE**
ARCHIE BELL & THE DRELLS—TSOP (lp cut)
6. **SALSOL RAINBOW/YOU'RE JUST THE RIGHT SIZE/CHICAGO BUS STOP**
SALSOL ORCHESTRA—Salsoul (lp cuts)
7. **JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**
BIDDU ORCHESTRA—Epic
8. **BABY FACE**
WING & A PRAYER FIFE & DRUM CORPS
—Wing & A Prayer (disco version)
9. **TANGERINE**
SALSOL ORCHESTRA—Salsoul (lp cut)
10. **EVERYTHING IS LOVE**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
11. **TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. (lp cut)
12. **EXTRA EXTRA (REAL ALL ABOUT IT)**
RALPH CARTER—Mercury
13. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP (lp cut)
14. **I AM SOMEBODY**
JIMMY JAMES & THE VAGABONDS—
Pye (lp cut)
15. **ELUSIVE**
BABE RUTH—Capitol (lp cut)
16. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis (lp cut)
17. **SUNNY**
YAMBU—Montuno Gringo
18. **INSIDE AMERICA**
JUGGY MURRAY JONES—Jupiter
19. **SING A SONG**
EARTH, WIND & FIRE—Columbia
20. **EVERY BEAT OF MY HEART**
CROWN HEIGHTS AFFAIR—Delite (lp cut)

Newmark Bows Firms

■ NEW YORK—The formation of ED II Productions, Inc., a record production company, and Live Music Publishing Corp., has been announced by Ed Newmark. A veteran of both the record business and television, Newmark indicated that he is already in production and is actively screening artists to produce for ED II as well as writers and material for his Live Music Publishing arm. The firm is located at 299 Park Ave.; phone: (212) 832-4700.

A former a&r director for Audio Fidelity Records and an independent producer, Newmark was president of Music Images, a label distributed by Capitol Records, and president of Unicorn Entertainment Corp., a subsidiary of Universal Communications in 1972 and 1973. He produced and wrote music for television, including NBC-TV's network special "Looking Through Super Plastic Elastic Goggles," PBS' "Great American Dream Machine" and for 19 segments of the NBC-TV series "Take A Giant Step." He also produced and wrote the music for the musical fantasy "The Incredible, Indelible, Magical, Physical, Mystery Trip," one of the ABC-TV Peabody Award winning series of hour-long "After School Specials."

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **CATCHING UP:** First, a quartet of instrumental albums that were released while I was away. Tony Smith from the Barefoot Boy in New York already has the two best cuts on his new top 10 list: **Dennis Coffey's** "Some Like it Hot" and "Disco Connection" by the **Isaac Hayes Movement**. The Coffey cut is just over five minutes long, crackling, funky and unsweetened by strings; it's from an album titled "Finger Lickin' Good" (Westbound) which has one of the most outrageously suggestive covers in recent years and a number of other cuts worth checking into including the title track, an instrumental version of **David Bowie's** "Fame" and a song with the wonderful title, "If You Can't Dance to This You Got No Business Havin' Feet." Hayes' "Disco Connection"—from the Hot Buttered Soul album of the same name—is his best work in a long time: unmistakably Isaac Hayes—with the flash and punch of "Shaft" or "Theme from 'The Men'"—but far from a mere retreat of old vehicles. On the album's other side, there's a cut called "Choppers" that sounds like the more familiar Hayes soundtrack work and is also very danceable. Both "Some Like It Hot" and "Disco Connection" should be considered essential cuts right now.

To complete the quartet, there's the new album by tenor saxophonist **Joe Thomas**, "Masada" (Groove Merchant), whose title cut is a lush, long (5:42) instrumental that strikes a perfect balance between the flood of strings and the cutting edge of horns (the entire track is available on a 45 as well). "Masada" is followed on the album by a reworking of the standard "Poinciana" very much in the style of the **Ritchie Family** or **MFSB** but without any female vocals and a little on the raw side which gives it an interesting texture. Finally, the new **Love Unlimited Orchestra** release, "Music Maestro Please" (20th Century), with you-know-who leering from the front cover in a peach-colored suit with lapels wide enough to re-cover a sofa or two.

(Continued on page 90)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BAREFOOT BOY/NEW YORK

- DJ: **Tony Smith**
- BOHANNON'S BEAT/THE BOHANNON WALK**—Bohannon—Dakar (lp cut)
 - DISCO CONNECTION**—Isaac Hayes Movement—Hot Buttered Soul/ABC
 - DO THE BUS STOP/SPANISH HUSTLE**—Fatback Band—Event (lp cuts)
 - JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**—Biddu Orchestra—Epic
 - LET'S GROOVE**—Archie Bell & the Drells—TSOP (lp cut)
 - MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds of Joy—ABC (lp cuts)
 - SOME LIKE IT HOT**—Dennis Coffey—Westbound (lp cut)
 - TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY**—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
 - THAT OLD BLACK MAGIC**—Softones—Avco
 - WOW**—Andre Gagnon—London (import)

BUTTERFIELD I/QUEENS, NEW YORK

- DJ: **Richie Conte**
- DANCE WITH ME**—Ritchie Family—20th Century (disco version)
 - ELUSIVE**—Babe Ruth—Capitol (lp cut)
 - FAMILY SIZE**—Barrabas—Atco (lp cut)
 - I AM SOMEBODY**—Jimmy James & the Vagabonds—Pye (lp cut)
 - I LOVE MUSIC**—O'Jays—Phila. Intl.
 - IF IT WASN'T FOR THE MONEY**—Nanette Workman—Atco
 - LET'S GROOVE**—Archie Bell & the Drells—TSOP (lp cut)
 - MIGHTY HIGH**—Mighty Clouds of Joy—ABC (lp cut)
 - SALSOL RAINBOW/TANGERINE/YOU'RE JUST THE RIGHT SIZE**—Salsoul Orchestra—Salsoul (lp cuts)
 - SHAKE ME, WAKE ME**—Barbra Streisand—Columbia

STUDIO ONE/LOS ANGELES

- DJ: **Jim Walters**
- BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (disco version)
 - BOHANNON'S BEAT**—Bohannon—Dakar (lp cut)
 - THE BREAKDOWN**—Smokey Joe Grough—Wand
 - EXTRA EXTRA (REAL ALL ABOUT IT)**—Ralph Carter—Mercury
 - DO WHAT YOU FEEL**—Atlanta Disco Band—Ariola America (lp cut)
 - LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
 - MIGHTY HIGH**—Mighty Clouds of Joy—ABC (lp cut)
 - SHAKE ME, WAKE ME**—Barbra Streisand—Columbia
 - SING A SONG**—Earth, Wind & Fire—Columbia
 - THANK YOU BABY FOR LOVING ME**—Quickest Way Out—Warner Bros.

FLAMINGO/NEW YORK

- DJ: **Luis Romero**
- EXTRA EXTRA (READ ALL ABOUT IT)**—Ralph Carter—Mercury
 - LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
 - MIGHTY HIGH**—Mighty Clouds of Joy—ABC (lp cut)
 - OH NO NOT MY BABY**—De Blanc—Arista
 - ONE FINE DAY**—Julie—Tom Cat
 - S.O.S.**—Today's People—Gamma (import)
 - THAT OLD BLACK MAGIC**—Softones—Avco
 - THIS EMPTY PLACE**—Stephanie Mills—Motown
 - UNDECIDED LOVE**—Chequers—Scepter & Creole (import)
 - WILL YOU LOVE ME TOMORROW**—Morningside Drive—Copperfield

CLUB REVIEW

New Mulligan Sextet Dazzling at Hopper's

■ NEW YORK—The new Gerry Mulligan sextet, unveiled here in November 1975 at Carnegie Hall, appeared recently (26) in the cafe at Hopper's in Greenwich Village, where it proved itself a most formidable aggregation.

Mulligan, a 20-year veteran of his own and other musicians' famous combos, is playing both baritone and soprano saxophones in concert now and maintaining a high profile in the midst of his five energetic musical cohorts. From the first familiar notes of Harry Revel's "Love Thy Neighbor" to the final notes of the set's closer, the frenzied "Maytag," Mulligan was the master of the many moods he created with his instruments.

Mulligan's style of playing has most often been described as "busy" and neither it nor the sextet's was any less so on this night. Repeated listenings were in order here, for one could never absorb all that went on during "Taurus Moon," for example, which began with a bit of organized confusion of improvisation before the group settled into the song's theme and each member took his solo turn. During "Song for Strayhorn" one could get carried away listening to Mulligan's immaculate sax lines and miss John Schofield's gentle and intriguing counterpoint guitar riff. Tunes such as "Golden Notebooks" and "Sixth Avenue Capriccio" were less demanding of the listeners but equally enjoyable; no matter how far it ventured into the realm of improvisation, the Mulligan sextet retained the melody, and that was a quality worthy of anyone's admiration.

If history has told us anything about Mulligan it's that he'll be off in a new direction upon the arrival of the first imitations of this sextet. So let the word get out: the new Gerry Mulligan sextet (composed of Mulligan, Schofield, drummer Bill Goodwin, vibraphonist Dave Samuels, pianist Tom Fay, and bassist Frank Luther) is good. See it while you can.

David McGee

Chalice Push For Wier

■ LOS ANGELES—Chalice Productions has earmarked special promotional support for artist Rusty Wier, in addition to the major campaign developed by Wier's label, 20th Century, according to Chalice principals Lee Lasseff and David Chackler.

The Chalice artist's second lp for the label, "Rusty Wier," was released last week and was produced by Glenn Spreen.

CLASSICAL RETAIL REPORT

JANUARY 17, 1976

CLASSIC OF THE WEEK



BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT

Angel

BEST SELLERS OF THE WEEK

- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- TCHAIKOVSKY: NUTCRACKER, SUITES NOS. 1, 2**—Previn—Angel

PEACHES/NATIONAL

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- BRAHMS: COMPLETE VIOLIN SONATAS**—Stern—Columbia
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- MASSENET: LA NAVARRAISE**—Horne, Domingo, Milnes, Lewis—RCA
- LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS**—London
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS**—RCA
- PUCCINI: MISSA DI GLORIA**—Corboz—RCA
- ROSSINI: IL BARBIERE DI SIVIGLIA**—Sills, Gedda, Milnes, Levine—Angel
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- TCHAIKOVSKY: NUTCRACKER, SUITES NOS. 1, 2**—Previn—Angel

KING KAROL/N.Y.

- BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG
- ELGAR: THE KINGDOM**—Boult—Connoisseur Society
- GLIERE: SYMPHONY NO. 3**—Columbia/Melodiya
- HERRMANN: PSYCHO**—Herrmann—Unicorn
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- SONGS AND ARIAS OF KORNGOLD**—Baker—Entr'acte
- MOZART: COSI FAN TUTTE**—Janowitz, Schreier, Prey, Boehm—DG
- PUCCINI: MISSA DI GLORIA**—Corboz—RCA
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- VERDI: I MASNADIERI**—Caballe, Bergonzi, Gardelli—Philips

KORVETTES/N.Y.

- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London

- CHOPIN: PRELUDES**—DeLarocha—London
- HANDEL: MESSIAH**—Davis—Philips
- MAHLER: SYMPHONY NO. 2**—Baker, Bernstein—Columbia
- RAVEL: DAPHNIS ET CHLOE**—Boulez—Columbia
- THE ESSENTIAL PAUL ROBESON**—Vanguard
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- TCHAIKOVSKY: TONE POEMS**—Inbal—Philips
- VERDI: I MASNADIERI**—Caballe, Bergonzi, Gardelli—Philips
- WAGNER: PRELUDES**—Haitink—Philips

FRANKLIN MUSIC/ATLANTA

- BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG
- BEETHOVEN: SYMPHONY NO. 9**—Ozawa—Philips
- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- HOLST: PLANETS**—Previn—Angel
- SIBELIUS: SYMPHONIES NOS. 5, 7**—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- TOMITA: PICTURES AT AN EXHIBITION**—RCA
- TCHAIKOVSKY: NUTCRACKER, SUITES NOS. 1, 2**—Previn—Angel

MUSIC THEATRE/CLEVELAND

- BEETHOVEN: COMPLETE SYMPHONIES**—Szell—Columbia
- BELLINI: I PURITANI**—Sutherland, Pavarotti, Bonyngue—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bollings—Columbia
- DOIZETTI: ROBERTO DEVEREUX**—Sills, Glossop, Mackerras—ABC
- GERSHWIN: AMERICAN IN PARIS, RHAPSODY IN BLUE**—Davis, Maazel—London
- HOLST: PLANETS**—Previn—Angel
- PROKOFIEV: ROMEO AND JULIET**—Maazel—London
- ROSSINI: SIEGE OF CORINTH**—Sills, Verrett, Schippers—Angel
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel
- TCHAIKOVSKY: NUTCRACKER, SUITES NOS. 1, 2**—Previn—Angel

DISCOUNT RECORDS/SAN FRANCISCO

- BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- COPLAND: 75TH BIRTHDAY TRIBUTE**—Copland—Columbia
- FASCINATING RHYTHM**—Menuhin, Grappelli—Angel
- KORNGOLD: DIE TOTE STADT**—Neblett, Kollo, Leinsdorf—RCA
- PACHELBEL: KANON**—Muenchinger—London
- RAVEL: DAPHNIS ET CHLOE**—Boulez—Columbia
- RODRIGO: CONCIERTO MADRIGAL**—Romero—Philips
- SIBELIUS: SYMPHONIES NOS. 5, 7**—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT**—Angel

Sills, Wuorinen and CAPS

By SPEIGHT JENKINS

■ NEW YORK—In recent installments of this column there has been no mention of Beverly Sills singing the music of Victor Herbert, a record that is selling with almost unbelievable, virtually popular power all over the United States. The omission is an oversight, and at this point there is no reason to comment on it; the only problem any retailer has is getting enough copies of the record. But there has been some critical comment about the recording which deserves at least another point of view.

This listener is in the fortunate position of hearing the soprano sing as often as she takes on a different role in New York. Considering that fact that she is the *prima assoluta* of the N.Y. City Opera and one of the leading prima donnas of the Met, that means quite a few performances each season. At this point in her career Miss Sills' voice is not as easy in the highest range as it was 10 years ago; it is even more

communicative, however, and the middle part of her voice has taken on a weight and color that is surprising. The upcoming Violetas at the Met (Jan. 13) should hit exactly the area of voice that is best for her.

Her weaknesses and strengths taken into account, she is in her best voice on the Victor Herbert album. She has virtually no intonation problems, the record catches a maximum of her personality—and that is something that up until her recent Angel opera recordings no record engineer has been able to do—and she sounds as though she is enjoying the music. This is vintage Beverly. Personally it is very easy for me to see why the record is selling so well; it is fun and treats the music seriously but not with an "operatic" approach. She and her conductor, Andre Kostelanetz, have a perfect sense of rubato and security in the style.

On an entirely different tack, (Continued on page 95)

CLASSICAL PICKS FROM COLUMBIA

THE GREAT RUSSIAN PIANIST MAKES HIS AMERICAN DEBUT THIS MONTH

LAZAR BERMAN ON COLUMBIA/MELODIYA RECORDS



M 33927



M2 33928



ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

101 THE SINGLES CHART 150

JANUARY 17, 1976

JAN. 17

JAN. 10

101	105	SINCE I FELL FOR YOU CHARLIE RICH—Epic 8 501 82 (Warner Bros., ASCAP)
102	108	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507 (Golden Fleece, BMI)
103	104	GOODNIGHT AND GOODMORNING CECILIO & KAPONO— Columbia 3 10233 (Chappell/Young Ideas, ASCAP)
104	109	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOA 17584 (Chappell, ASCAP)
105	113	THIS OLD HEART OF MINE ROD STEWART—Warner Bros. WBS 8170 (Jobete, ASCAP)
106	111	LOVING POWER IMPRESSIONS—Curton 0110 (WB) (Jay's Enterprises/ Chappell, ASCAP)
107	107	FANNY (BE TENDER WITH MY LOVE) GINO CUNICO—Arista 0162 (Casserole, BMI)
108	116	THAT'S WHY I LOVE YOU ANDREW GOLD—Asylum 45286 (Luckyu, BMI)
109	110	GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP)
110	112	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)
111	114	LONG HAired RED NECK DAVID ALLEN COE—Columbia 3 10254 (Window/Lotsa, BMI)
112	115	ONE FINE DAY JULIE—Tom Cat 10454 (RCA) (Screen Gems-Col, BMI)
113	—	TENTH AVENUE FREEZEOUT BRUCE SPRINGSTEEN—Columbia 3 10274 (Laurel Canyon, ASCAP)
114	132	LADY BUMP PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)
115	—	VENUS FRANKIE AVALON—Delite 1 578 (Kirshner Songs/Wellbeck, ASCAP)
116	117	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431 (Incredible, BMI)
117	126	WALK RIGHT IN YVONNE ELLMAN—RSO SO 517 (Atlantic) (Peer, BMI)
118	144	BOOGIE FEVER SYLVERS—Capitol 4179 (Perren Vibes/ Bullpen, ASCAP/BMI)
119	120	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK— United Artists XW735 Y (Unart/Bobby Womack, BMI)
120	122	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR—Delite DEP 1575 (Delightful, BMI)
121	—	DAY DREAMER C C & COMPANY—Westbound WT 5016 (20th Century) (Warner Bros., ASCAP)
122	103	ONE WOMAN BAND CAROL CHASE—Janus J 256 (Finger Songs/Heavy, BMI)
123	125	IN LOVE FOREVER WHISPFERS—Soul Train PB 10430 (RCA) (Spectrum VII, ASCAP)
124	127	THE EYES OF LITTLE CHILDREN LARRY JON WILSON—Monument ZS8 8675 (Col) (Combine, BMI)
125	128	YOU'RE FOOLING YOU DRAMATICS—ABC 12150 (Groovesville, BMI)
126	129	I CHEAT THE HANGMAN DOOBIE BROTHERS—Warner Bros. WBS 8161 (Landowne/Warner, ASCAP)
127	106	GOING DOWN SLOWLY POINTER SISTERS—Blue Thumb BTA 268 (ABC) (Warner-Tamerlane/Marsaint, BMI)
128	130	A FOOL IN LOVE THE FRANKIE MILLER BAND—Chrysalis CRS 2108 (WB) (Chrysalis/Ackee, ASCAP)
129	131	FIND YOURSELF SOMEBODY TO LOVE RHYTHM—Polydor PD 14288 (Double Trouble/Blackwood, BMI)
130	—	GOOD HEARTED WOMAN WAYLON & WILLIE—RCA PB 10529 (Baron/Willie Nelson, BMI)
131	137	SOMETIMES JOHNNY LEE—ABC Dot 17603 (Grand Prize, BMI)
132	118	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED— Friends & Co. T1 24 (Damat, BMI)
133	136	DISCO SAX/FOR THE LOVE OF YOU HOUSTON PEARSON—20th Century/ West Bound WT 5015 (Bridgeport/Jibaro, BMI/Bovina, ASCAP)
134	121	BUILDING FIRES FLYING BURRITO BROS.—Columbia 3 10299 (Danlean/Easy Nine/Sound Town, BMI)
135	—	NURSERY RHYMES PEOPLES CHOICE—TSOP ZS8 4773 (Col) (Mighty Three, BMI)
136	141	YOUNG LOVE RAY STEVENS—Barnaby B 618 (Lowery, BMI)
137	123	BABY IT'S YOU MASQUERADERS—Hot Buttered Soul 12141 (ABC) (Dolfi & United Artists, ASCAP)
138	142	SUNNY YAMBU—Montuna Gringo MG 8003 (PIP) (Portable/MRC, BMI)
139	134	THE BEST OF A MAN WILSON PICKETT—Wicked 8101 (TK) (Sherlyn, BMI)
140	135	YOU SEE ME CRYIN' AEROSMITH—Columbia 3 10253 (Darksee, BMI)
141	138	THEY ALL ASK'D FOR YOU THE METERS—Reprise 1338 (Rhineland/Cabbage Alley, BMI)
142	139	HOLLYWOOD HOTS 11TH HOUR—20th Century TC 1215 (Heart's Delight, BMI)
143	145	BREAKFAST FOR TWO COUNTRY JOE McDONALD—Fantasy F758 (Alkatray Corner, BMI)
144	143	VALENTINE LOVE NORMAN CONNORS—Buddah BDA 499 (Elektra Cord, ASCAP)
145	124	DRIVE MY CAR GARY TOMS EMPIRE—PIP 6509 (Maclen, ASCAP)
146	149	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303 (Wimot/Sacred Pen, BMI)
147	119	CHILDREN OF THE RAIN AUSTIN ROBERTS—Private Stock 051 (Strawberry Hills, ASCAP)
148	147	IT'S ALRIGHT (THIS FEELING) NOTATIONS—Gemigo 0503 (WB) (Jay's Ent./Chappell, ASCAP)
149	133	BLUE GUITAR JUSTIN HAYWARD JOHN LODGE—Threshold 67021 (London) (Justunes, ASCAP)
150	140	LOVE HURTS JIM CAPALDI—Island IS 045 (Acuff-Rose, BMI)

ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	30
BABY FACE Stephen Schaeffer & Harold Wheeler (Warner Bros., ASCAP)	39
BACK TO THE ISLAND Denny Cordell & Leon Russell (Skyhill, BMI)	74
BAD BLOOD Neil Sedaka & Robert Appere (Don Kirshner, BMI/Kirshner Songs, ASCAP)	94
BLUE EYES CRYING IN THE RAIN Willie Nelson (Milene, BMI)	62
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	64
BREAKAWAY Richard Perry (Almo/ Caledonia Steam, ASCAP)	88
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems- Columbia, BMI)	17
CHAIN GANG MELODY T. Cashman & T. West (Kings/Conrad, BMI; Unichappell, ASCAP)	75
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	2
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	23
DEEP PURPLE Mike Curb (Robbins, ASCAP)	65
DECEMBER 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	63
DREAM ON Adrian Barber (Frank Connolly & Daksel, BMI)	68
DON'T CRY JONI Prod. not listed (Twitty Bird, BMI)	45
DREAM WEAVER Gary Wright (Warners, ASCAP)	52
EIGHTEEN WITH A BULLET Pete Wingfield & Barry Hammond (Ackee & Uncle DORIS, ASCAP)	70
EVIL WOMAN Jeff Lynne (Unhart/Jef, BMI)	12
FANNY (BE TENDER WITH ME LOVE) Arif Mardin (Casserole, BMI)	44
FEELINGS M. Albert (Fermate Intl., ASCAP)	67
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	14
FIRE ON THE MOUNTAIN Paul Hornsby (No Exit, BMI)	96
FLY AWAY Milton Okun (Charley Lane, ASCAP)	15
FLY, ROBIN FLY Butterfly Prod./by Michael Kunze (Mid-Song, ASCAP)	32
FOR A DANCER Mickey Sweeney & Prelude (Benchmark, ASCAP)	82
FOR THE LOVE OF YOU (PARTS 1 & 2) Isley Bros. (Bovine, ASCAP)	49
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	4
FULL OF FIRE Mitchell (Jec & Al Green, BMI)	60
FREE RIDE Dennis Lambert & Brian Potter (Silver Steed, BMI)	100
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/ Main Man, ASCAP)	56
HE AIN'T HEAVY ... HE'S MY BROTHER John Farrer (Harrison/Jenny, ASCAP)	87
HEAT WAVE Peter Asher (Jobete, ASCAP)	43
HOME COMING Peter Anastasoff (ATV, BMI)	72
HURRICANE (PART 1) Don Devito (Ram's Horn, ASCAP)	80
I BELIEVE IN FATHER CHRISTMAS G. Lake & P. Sinfield (Manticore, PRS)	92
I LOVE MUSIC (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	7
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	1
IF I ONLY KNEW David Anderle (Lost Cabin, BMI)	95
I'M ON FIRE Tony Evers (P.R.S., ASCAP)	46
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	85
ISLAND GIRL Gus Dudgeon (Big Pig/ Leeds, ASCAP)	33
IT'S TIME TO SAY GOODBYE J. C. Phillips (Blue Lick, BMI)	91
JUNK FOOD JUNKIE Randolph Nauert (Peaceable Kingdom, ASCAP)	54
LET IT SHINE Johnny Farrer (Window, BMI)	87
LET THE MUSIC PLAY Barry White (Savette/January, BMI)	51
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI)	21
LET'S LIVE TOGETHER David Kirshenbaum (Landers Roberts, ASCAP)	40
LITTLE DRUMMER BOY Rick Bleiweiss & Bill Stahl (Mills/Korwin, ASCAP)	97
LOVE HURTS Manny Charlton (House of Bryant, BMI)	28
LOVE OR LEAVE Thom Bell (Mighty Three, BMI)	84
LOVE IS A DRUG Chris Thomas (TRO-Cheshire, BMI)	69

LOVE IS A ROSE Peter Asher (Silver Fiddle, BMI)	43
LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cale Americans, ASCAP)	9
LOVE MACHINE PART I Freddie Perren (Jobete/Grimore, ASCAP)	16
LOV ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	5
LOW RIDER Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP)	53
LYIN' EYES Bill Szymczyk (Long Run, ASCAP)	79
MAKE LOVE TO YOUR MIND Bill Withers & Larry Nash (Golden Withers, BMI)	99
MIRACLES Jefferson Starship & Larry Cox (Diamondback, BMI)	58
MY LITTLE TOWN Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI)	41
NIGHTS ON BROADWAY Arif Mardin (Casserole, BMI)	31
ONCE YOU HIT THE ROAD Thom Bell (Mighty Three/Sacred Pen, BMI)	93
ONLY 16 Ron Haffkine (Kegs, BMI)	76
OUR DAY WILL COME Hank Medress & Dave Appell (Leeds/Almo, ASCAP)	50
OVER MY HEAD Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	27
PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP)	26
PART TIME LOVE Kenny Kerner & Ritchie Wise (Kipahula, ASCAP)	42
RENEGADE Bob Johnston (Mystery, BMI)	86
ROCK & ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	19
SATURDAY NIGHT Bill Martin & Phil Coulter (Welback, ASCAP)	11
SCHOOL BOY CRUSH Arif Mardin (Average, BMI)	48
SECRET LOVE Huey P. Maueux (Warner Bros., ASCAP)	82
SING A SONG M. White & C. Stepney (Saggifire, BMI)	8
SKY HIGH Chas. Peate (Dutchess, BMI)	29
SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	35
SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI)	59
SOS B. Uvvaeus & B. Anderson (Countless, BMI)	37
SQUEEZE BOX Glyn Johns (Tower, BMI)	20
SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	55
SWEET THING Rufus (American Broadcasting, ASCAP)	73
TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kinking Bear, ASCAP)	38
TELL IT LIKE IT IS Rick Hall for Fame Prod. (Conrad/Drap, BMI)	98
THAT'S THE WAY (I LIKE IT) H. W. Casey and Richard Finch (Sherlyn, BMI)	13
THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS) Paul Vance (Tree, BMI)	57
THEME FROM MAHOAGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	3
THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgold, BMI)	22
THE WAY I WANT TO TOUCH YOU Morgan Cavett (Moonlight and Magnolia, BMI)	36
THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	78
THEY JUST CAN'T STOP (THE GAMES PEOPLE PLAY) Thom Bell (Mighty Tree, BMI)	90
THIS OLD MAN Mike Natale (Rallodyenem, BMI)	61
THIS WILL BE Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	34
TIMES OF YOUR LIFE Bob Scaff (Three Eagles, ASCAP)	25
TRACKS OF MY TEARS Peter Asher (Jobete, ASCAP)	71
TURNING POINT Leo Graham (Julio Brian & Content, BMI)	89
VENUS AND MARS ROCK SHOW Paul McCartney (McCartney/ATV, BMI)	77
WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	24
WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI)	10
WHO LOVES YOU Bob Gaudio (Seasons/ Jobete, ASCAP)	66
WINNERS AND LOSERS Dan Hamilton, Joe Frank Carolla & Alan Deninson (Suitfire, BMI)	18
WOMAN TONIGHT George Martin (Warner Bros., ASCAP)	83
YESTERDAY'S HEROES Vanda & Young (Marks, BMI)	47
YOU SEXY THING Mickie Most (Finchley, ASCAP)	6



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RADIO WORLD

AM ACTION

(Compiled by the Record World research department)

■ **Eric Carmen** (Arista). Building steadily each week, this record — one of the hotter new discs on the street — picks up some heavyweight adds this week and continues to do very well in markets it has already. New on KFRC, WHBQ, WSAI, WLAC and WKRQ and moves HB-24 KHJ, 34-23 WCOL, HB-28 WIBG, extra-28 WMAK, 18-17 KSLQ, 20-19 KLIF and extra on KJR. Strong sales on the single and some sellout concert dates reported. (Note: One of this week's Powerhouse Picks.)

Rhythm Heritage (ABC). Fills in some more of the missing parts this week with new airplay on WRKO, KDWB, KTLK, WMAK and Y100 (20). Healthy jumps reported in many areas — among them 13-6 WCOL, 31-21 WIXY, 24-15 KFRC, HB-20 KLIF, 24-14 KJR, 19-15 WFIL, 36-30 KILT, HB-25 WQXI, 12-8 WPIX and 14-8 WIBG. R&B secure. A winner!



Gary Wright

Paul Simon (Columbia). Only one way to have a smash and that's sell records — exactly what this latest from Paul Simon is doing! Garnering powerhouse call letters like crazy. New this week on WABC (28), WCFL and WPGC. (This was one of the few records that really broke over the holiday period.) Moves include 19-15 KHJ, 23-17 WRKO, 16-13 WSAI, 19-10 KFRC, 21-16 KDWB, 20-19 WHBQ, 26-18 WFIL, 16-13 KSLQ, 20-18 99X, 28-20 WQXI, 12-8 KLIF, 10-4 KTLK, 40-27 KILT, HB-22 Y100, 29-18 WCOL, 30-27 WIXY, HB-16 WPIX and 23-16 WIBG. Looks like it's going all the way.



Linda Ronstadt

The Miracles (Tamla). Slowly but surely, this record, by garnering one or two major pop stations per week, has steadily built itself into a veritable giant. This week it picks up WABC at #18 and moves 23-13 WCOL, 29-20 WIXY, 9-9 KHJ, 12-7 KFRC, 20-16 KSLQ, 22-17 99X, #4 WHBQ, 18-15 WIBG, 14-10 WPIX, #6 CKLW and extra KJR. Don't miss this one.

NEW ACTION

Gary Wright (Warner Bros.) "Dream Weaver." Another record which took off over the past few quiet weeks is the title cut from the current lp. Picked and played on several stations before actual release (WZUU among others), it virtually exploded last week and this with new airplay on KHJ, KFRC, KJR, WOKY, KLIF and WIXY (all this week) and WRKO and WHBQ (from last week). Also on CKLW (one of the first majors to pick it up) and several others. (Note: Action on the lp also reignited and redebuts on the RW lp chart at 120 with a bullet.) (Note: One of this week's Powerhouse Picks.)

Cledus Maggard and the Citizens Band (Mercury) "The White Knight." This huge country record a la "Convoy" received significant national pop action this week with the added support of KSLQ, WSAI (30), WOKY and WCOL. Also on KSTP, WAKY, WAYS, WERC, WFOM, 93, KFJZ and WLAC, etc.

Linda Ronstadt (Asylum) "Tracks of my Tears." Getting a solid foothold this week with some major adds on this new version of Smokey Robinson's smash.

(Continued on page 87)

New Year Brings New Life for Singles

By LENNY BEER

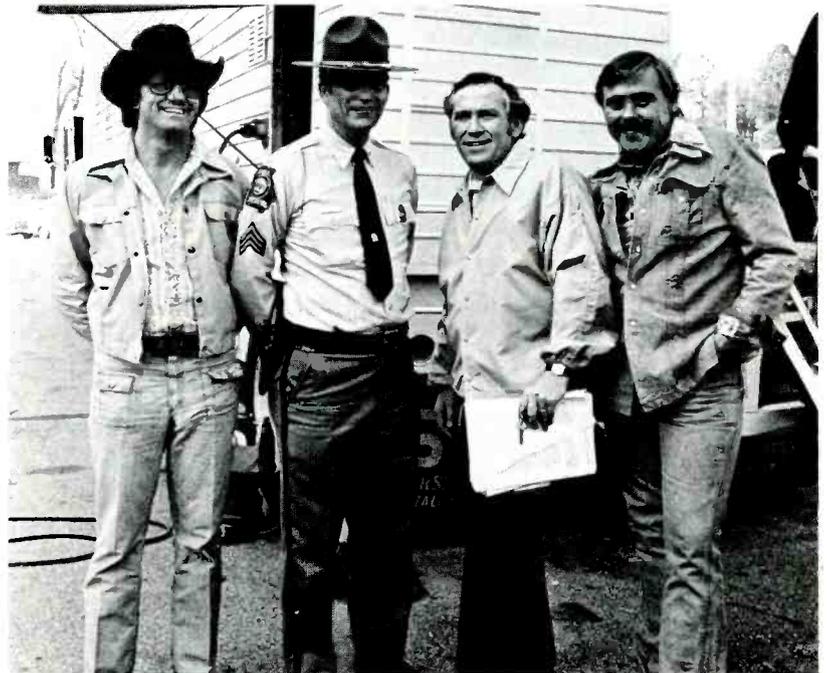
■ **LOS ANGELES** — As 1975 began there were four records on The Singles Chart which were hanging in limbo without bullets that found life in the new year and became top 10 hits. The most prominent of the quartet was Frankie Valli's "My Eyes Adored You" (Private Stock), which moved from a January 4 position of 55 without a bullet to an eventual number 1. Also finding life were "Lady" by Styx (RCA) which started at 60 and moved into the top 10, Sugarloaf's "Don't Call Us, We'll Call You" (Claridge) which started at 87 and reached number 8 and Joe Cocker's "You Are So Beautiful" (A&M), an eventual top 5 record which began the new year at 89 without a bullet.

The phenomenon which occurred last year after the playlists opened their doors again could possibly be repeated on potential hits this year whose growth was stunted by the holidays. A look at what has happened so far enables us to speculate on who this year's survivors may be.

The first nominee as a potential hit is Roxy Music, whose "Love Is The Drug" (Atco) has already regained its lost bullet and is showing hit signs. The record continues to grow in Detroit and Cleveland, and is now beginning to spread to other key areas. A second entry in the possible hit sweepstakes would be Natalie Cole's Capitol follow-up to her top 10 hit, "This Will Be." The song, entitled "Inseparable," is currently 29 with a bullet on the r&b chart but has not yet been able to show any important signs of crossing over, languishing at 85 on the pop chart. Its potential, based on its r&b success and her previous pop hit, is obvious and the next few weeks will be decisive.

Also noteworthy is the growth of three records which have picked up key additions this week after barely surviving the holiday with marginal bullets: Nazareth (A&M), Harold Melvin (Phila. Intl.) and Foghat (Bearsville). All appear to be moving toward the top 10.

'Knight' Time



Cledus Maggard, who is currently represented on the charts with his Mercury single, "The White Knight," was the "back door" (last vehicle) of an eight mile Citizens' Band radio convoy sponsored by radio station WPLO in Atlanta. The convoy, which contained some 1500 vehicles, lasted over three and a half hours. Pictured here at the convoy are (from left): Mercury's Doyle McCollum; an unidentified Georgia State Smokie; Jim Clemons of WPLO and "Back Door" Maggard.

20th Sets La Bounty lp

■ **LOS ANGELES** — Singer/composer Bill LaBounty's debut album, "Promised Love," has been set for release by 20th Century Records.

The album was produced by Jay Senter.

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New On The Charts

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 521 FIFTH AVENUE, NEW YORK, N.Y. 10017
 TEL: (212) 682-5844

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PHONE	ARTISTS New on Charts this Month	MANAGER OR CONTACT
(212) 650-5815	Neil Sedaka	Kessler-Grass
(604) 688-7274	Bachman-Turner Overdrive	LAC Mgmt.
(212) 581-8988	Spinners	Mort Lewis
	Commodores	Michael Lip
		Loretta Ly

PUBLISHER (LICENSEE)	ADDRESS & PHONE
ABC-Dunhill (BMI)	11538 San Vicente Blvd. L.A., Calif. 90049 (213) 1330 Ave. of Americas, N.Y. 10019 (212) 581- 2409 21 Ave S., Nash Tenn. 37212 (615) 37
Acutt-Rose (BMI)	2501 Franklin Rd. Nashville, Tenn. 37 (615) 297-8591
Allen Music (BMI)	% Metus Copyr 527 Madison A Suite 317 N.Y.
Almo Music (ASCAP)	% Rondor M 1416 N. La L.A. Calif. (213) 464
American Broadcasting Music Inc. (ASCAP)	11538 Sr L.A. Cal 1330 A N.Y. 1 2409 Tenr
American Gramophone (SESAC)	20r Or
A.T.V. (BMI)	

TITLES	WRITER	OTHER PUBLISHER
We All Gotta Stick Together	L. Payton R. Knight F. Bridges R. Beasley	Rail (BMI)

PUBLISHERS INDEX

Cam-U.S.A. (BMI)	489 Fifth Ave. N.Y.C., N.Y. 10017 (212) 682-8400
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Casseroles Music (BMI)	% RSO 135 Central Park W. N.Y.C., N.Y. 10023 (212) 580-7800

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Randy Bachman	8430 Santa Monica Blvd., Suite 100, L.A., Calif. 90069	
Roy Thomas Baker	% Bruce Allen Talent Prom 12 Water St., Suite 100 Vancouver, B.C., Canada	
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DATE (Publication)	TITLE	ARTIST	PRODUCER	PUBLISHER (Licensee)	WRITER	RECORD LABEL (Distribution)
12-20	Sweet Loving Man	Eric Carmen	Jimmy Iener	CAMU S.A. (BMI)	J. Fogarty	Capitol
12-20	The Homecoming	John Fogerty	John Fogerty	Cam-U.S.A. (ASCAP)	H. R. S.	Janus
12-20	Up is Hard	Barry Bird, Burton	John Fogerty	Cam-U.S.A. (ASCAP)	J. Fogarty	Janus
12-20	Do	Eric Carmen	Jimmy Iener	CAMU S.A. (BMI)	H. R. S.	Janus
12-20	Years	John Fogerty	John Fogerty	Cam-U.S.A. (ASCAP)	J. Fogarty	Janus
12-20	Line	Eric Carmen	Jimmy Iener	CAMU S.A. (BMI)	H. R. S.	Janus
12-20	Bachman Overdrive	John Fogerty	John Fogerty	Cam-U.S.A. (ASCAP)	J. Fogarty	Janus
12-20	Queen	Eric Carmen	Jimmy Iener	CAMU S.A. (BMI)	H. R. S.	Janus
12-20

SONG TITLE CLASSIFICATION



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)	JAN. 17	JAN. 10	WKS. ON CHART
1 3 I WRITE THE SONGS BARRY MANILOW Arista 0157			11
2 2 CONVOY C.W. McCALL/MGM M 14839			11
3 1 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F			12
4 5 FOX ON THE RUN SWEET/Capitol P 4157			11
5 6 LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734			11
6 8 YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)			13
7 7 I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)			11
8 10 SING A SONG EARTH, WIND & FIRE/Columbia 3 10251			9
9 11 LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)			6
10 13 WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F			11
11 4 SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149			14
12 14 EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/United Artists XW729 Y			9
13 9 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015			14
14 19 50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270			5
15 18 FLY AWAY JOHN DENVER/RCA PB 10517			7
16 23 LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)			10
17 21 BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)			6
18 20 WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/Playboy P 6054			9
19 22 ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850			11
20 24 SQUEEZE BOX THE WHO/MCA 40475			6
21 12 LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)			14
22 26 THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135			9
23 25 COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol P 4155			11
24 27 WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)			10
25 30 TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y			10
26 31 PALOMA BLANCA THE GEORGE BAKER SELECTION/ Warner Bros. WBS 8115			9
27 29 OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339			10
28 32 LOVE HURTS NAZARETH/A&M 1671			10
29 15 SKY HIGH JIGSAW/Chelsea 3022			21
30 40 ALL BY MYSELF ERIC CARMEN/Arista 0165			5
31 28 NIGHTS ON BROADWAY BEE GEES/RSO SO 515 (Atlantic)			16
32 16 FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)			15
33 17 ISLAND GIRL ELTON JOHN/MCA 40461			15
34 33 THIS WILL BE NATALIE COLE/Capitol P 4109			24
35 42 SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)			7
36 35 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/ A&M 1725			18
37 36 S O S ABBA/Atlantic 3265			23
38 49 TAKE IT TO THE LIMIT EAGLES/Asylum 45293			4
39 44 BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & A Prayer HS 103 (Atlantic)			6
40 38 LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285			10
41 34 MY LITTLE TOWN SIMON & GARFUNKEL/ Columbia 3 10230			14
42 39 PART TIME LOVE GLADYS KNIGHT & THE PIPS/ Buddah BDA 513			12
43 37 HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/ Asylum 45282			20
44 61 FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)			4
45 47 DON'T CRY JONI CONWAY TWITTY/MCA 40407			6
46 41 I'M ON FIRE 5000 VOLTS/Mercury 40801			14



47 52 YESTERDAY'S HEROES JOHN PAUL YOUNG/Ariola-America P 7607 (Capitol)			5
48 48 SCHOOL BOY CRUSH AWB/Atlantic 3304			10
49 53 FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/ T-Neck ZS8 2259 (Col)			9
50 43 OUR DAY WILL COME FRANKIE VALLI/Private Stock 043			14
51 60 LET THE MUSIC PLAY BARRY WHITE/20th Century TC 2265			5
52 80 DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167			2
53 46 LOW RIDER WAR/United Artists XW706 Y			17
54 72 JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165			3
55 63 SWEET LOVE COMMODORES/Motown M 1381F			5
56 59 GOLDEN YEARS DAVID BOWIE/RCA PB 10441			5
57 51 THE LAST GAME OF THE SEASON (BLIND MAN IN THE BLEACHERS) DAVID GEDDES/Big Tree BT 16052 (Atlantic)			11
58 54 MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)			22
59 62 SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192			7
60 50 FULL OF FIRE AL GREEN/Hi 2300 (London)			9
61 55 THIS OLD MAN PURPLE REIGN/Private Stock 052			9
62 58 BLUE EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176			21
63 71 DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/Warner Bros.-Curb WBS 8168			3
64 74 BOHEMIAN RHAPSODY QUEEN/Elektra 45297			3
65 67 DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840			5
66 56 WHO LOVES YOU THE FOUR SEASONS/Warner Bros.- Curb 8122			22
67 45 FEELINGS MORRIS ALBERT/RCA PB 10279			27
68 77 DREAM ON AEROSMITH/Columbia 3 10278			3
69 78 LOVE IS THE DRUG ROXY MUSIC/Atco 7042			4
70 57 EIGHTEEN WITH A BULLET PETE WINGFIELD/Island IS 026			20
71 81 TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295			3
72 73 HOMECOMING HAYGOOD HARDY/Capitol P 4156			5
73 89 SWEET THING RUFUS FEATURING CHAKA KHAN/ ABC 12149			2
74 75 BACK TO THE ISLAND LEON RUSSELL/Shelter SR 40483 (MCA)			3
75 85 CHAIN GANG MELODY JIM CROCE/Lifesong LS 45001			2
76 88 ONLY 16 DR. HOOK/Capitol P 4171			2
77 65 VENUS AND MARS ROCK SHOW WINGS/Capitol P 4175			12
78 87 THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751			2
79 64 LYIN' EYES EAGLES/Asylum 45279			19
80 82 HURRICANE (PART I) BOB DYLAN/Columbia 3 10245			7
81 66 SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585			12
82 84 FOR A DANCER PRELUDE/Pye 71045			4
83 70 WOMAN TONIGHT AMERICA/Warner Bros. WBS 8157			7

CHARTMAKER OF THE WEEK

84 — LOVE OR LEAVE SPINNERS Atlantic 3309			1
--	--	--	---



85 86 INSEPARABLE NATALIE COLE/Capitol P 4193			5
86 — RENEGADE MICHAEL MURPHEY/Epic 8 50184			1
87 76 HE AIN'T HEAVY . . . HE'S MY BROTHER/LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495			7
88 — BREAKAWAY GARFUNKEL/Columbia 3 10273			1
89 96 TURNING POINT TYRONE DAVIS/Dakar DK 4550 (Brunswick)			4
90 79 THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS/Atlantic 3284			23
91 98 IT'S TIME TO SAY GOODBYE JONATHAN CAINE/ October 1001			2
92 91 I BELIEVE IN FATHER CHRISTMAS GREG LAKE/Atlantic 3305			4
93 97 ONCE YOU HIT THE ROAD DIONNE WARWICK/ Warner Bros. WBS 8154			3
94 83 BAD BLOOD NEIL SEDAKA/Rocket 40460 (MCA)			24
95 — IF I ONLY KNEW OZARK MOUNTAIN DAREDEVILS/ A&M 1772			1
96 69 FIRE ON THE MOUNTAIN MARSHALL TUCKER BAND/ Capricorn CPS 0244 (WB)			10
97 94 LITTLE DRUMMER BOY MOON LION/PIP 6513			4
98 — TELL IT LIKE IT IS ANDY WILLIAMS/Columbia 3 10263			1
99 — MAKE LOVE TO YOUR MIND BILL WITHERS/ Columbia 3 10255			1
100 — FREE RIDE TAVARES/Capitol P 4184			1

FLASHMAKER



DESIRE
BOB DYLAN
Columbia

MOST ACTIVE

HORSES—Patti Smith—Arista
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
SIREN—Roxy Music—Atco
STEPHEN STILL'S LIVE—Atlantic

WBCN-FM/BOSTON

ADDS:
DESIRE—Bob Dylan—Col
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury
FROM US TO YOU (single)—Stairsteps—Dark Horse
MAGIC CITY (single)—Radio King & His Court of Rhythm—Jelly
HEAVY ACTION (airplay):
A NIGHT AT THE OPERA—Queen—Elektra
BORN TO RUN—Bruce Springsteen—Col
FLEETWOOD MAC—Reprise
HORSES—Patti Smith—Arista
PRESSURE DROP—Robert Palmer—Island
SAFETY ZONE—Bobby Womack—UA
SIREN—Roxy Music—Atco
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
THE LAST RECORD ALBUM—Little Feat—WB
WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

WLIR-FM/LONG ISLAND

ADDS:
DESIRE—Bob Dylan—Col
NILS LOFGREN LIVE—A&M
KATE AND ANNA MCGARRIGLE—WB
DAN MCCAFFERTY—A&M
M.U.—THE BEST OF JETHRO TULL—Chrysalis
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
RUSTY WIER—20th Century
HEAVY ACTION (airplay, in descending order):
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
FISH OUT OF WATER—Chris Squire—Atlantic
THE LAST RECORD ALBUM—Little Feat—WB
A NIGHT AT THE OPERA—Queen—Elektra
WIND ON THE WATER—David Crosby & Graham Nash—ABC
NEW YORK CONNECTION—Tom Scott—Ode

WMMR-FM/PHILADELPHIA

ADDS:
BLUESBUSTERS—Phillip and Lloyd Scepter
DESIRE—Bob Dylan—Col
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury
FISH OUT OF WATER—Chris Squire—Atlantic
GYPSIES—Carmen—Mercury
HEAD ON—BTO—Mercury

DAN HILL—20th Century
G.T. MOORE—Mercury
OWL CREEK INCIDENT—Frelude—Pye
SHORT CUT DRAW BLOOD—Jim Capaldi—Island (Import)

HEAVY ACTION (airplay, phones, sales):

A NIGHT AT THE OPERA—Queen—Elektra
DESIRE—Bob Dylan—Columbia
HORSES—Patti Smith—Arista
JOHN KLEMMER—ABC
LIVE—Bob Marley & the Wailers—Island (Import)
PRESSURE DROP—Robert Palmer—Island
SHORT CUT DRAW BLOOD—Jim Capaldi—Island (Import)
SIREN—Roxy Music—Atco

WHCN-FM/HARTFORD

ADDS:
BAY OF FUNDY—Gordon Bok—Folk Legacy
DESIRE—Bob Dylan—Col
DON'T YOU WANNA ROLL WITH ME (single)—Room Full of Blues—Room-Tone
LIVE—Bob Marley & the Wailers—Island (Import)
G.T. MOORE—Mercury
MUSTARD—Roy Wood—Jet (Import)
PLANET END—Larry Coryell—Vanguard
RECYCLED—Nektar—Sire (Import)
TROUBLE—Sailor—Epic (Import)
HANK WILLIAMS, JR. & FRIENDS—MGM

HEAVY ACTION (airplay, sales):

AMBROSIA—20th Century
FACE THE MUSIC—ELO—UA
HORSES—Patti Smith—Arista
INSIDE—Kenny Rankin—Little David
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
NUMBERS—Cat Stevens—A&M
SIREN—Roxy Music—Atco
STEPHEN STILL'S LIVE—Atlantic
STILL CRAZY—Paul Simon—Col
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum

WRNW-FM/WESTCHESTER

ADDS:
A NIGHT AT THE OPERA—Queen—Elektra
A RAINCOAT—Digalongs—EMI (Import)
BUTTERFLY BALL & GRASSHOPPER FEAST—Roger Glover—U.K.
HEAD ON—BTO—Mercury
I LOVE THE BLUES—George Duke—BASF
NILS LOFGREN LIVE—A&M
DAN MCCAFFERTY—A&M
G.T. MOORE—Mercury
TED NUGENT—Epic
RUSTY WIER—20th Century

HEAVY ACTION (requests, sales):

ANOTHER LIVE—Todd Rundgren's Utopia—Bearsville
BEGINNINGS—Steve Howe—Atlantic
BORN TO RUN—Bruce Springsteen—Col
FACE THE MUSIC—ELO—UA
HORSES—Patti Smith—Arista
SIREN—Roxy Music—Atco
STREETWALKERS—Mercury
THE LAST RECORD ALBUM—Little Feat—WB
WIRE FIRE—Savoy Brown—London
ZUMA—Neil Young & Crazy Horse—Reprise

WHFS-FM/WASHINGTON

ADDS:
CRISIS? WHAT CRISIS?—Supertramp—A&M
COLD DAY IN HELL—Otis Rush—Delmark

RAY WILEY HUBBARD & THE COWBOY TWINKIES—WB
LIVE—Bob Marley & the Wailers (Import)

NILS LOFGREN LIVE—A&M
ODYSSEY—Terje Rypdal—ECM (Import)

OMMADAWN—Mike Oldfield—Virgin

ERNEST V. STONEMAN AND THE BLUE RIDGE CORNSHUCKERS—Rounder

THE ELECTRIC MUSE—Various Artists—Island Transatlantic (Import)

HEAVY ACTION (airplay, phones, in descending order):

DESIRE—Bob Dylan—Col
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
STEPHEN STILL'S LIVE—Atlantic
TIME FOR ANOTHER—Ace—Anchor
GRATITUDE—Earth, Wind & Fire—Col
RUSTY WIER—20th Century
MICROPHONE FEVER—Rick Ruskin—Takoma
OLD AND NEW—Norman Blake—Flying Fish

WMMS-FM/CLEVELAND

ADDS:
CONEY ISLAND BABY—Lou Reed—RCA
DESIRE—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise
LADY BUMP (single)—Penny McLean—Atlantic
LIVE—Black Oak Arkansas—Atco
M.U.—THE BEST OF JETHRO TULL—Chrysalis
STATION TO STATION—David Bowie—RCA
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

HEAVY ACTION (sales, airplay):

A NIGHT AT THE OPERA—Queen—Elektra
ERIC CARMEN—Arista
FACE THE MUSIC—ELO—UA
HORSES—Patti Smith—Arista
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
NUMBERS—Cat Stevens—A&M
SCHOOLBOYS IN DISGRACE—Kinks—RCA
SIREN—Roxy Music—Atco
STEPHEN STILL'S LIVE—Atlantic
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum

WXRT-FM/CHICAGO

ADDS:
DESIRE—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise
G.T. MOORE—Mercury

HEAVY ACTION (airplay, sales, phones):

FLEETWOOD MAC—WB
JOURNEY TO LOVE—Stanley Clarke—Nemperor
MASQUE—Kansas—Kirshner
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
PRISONER IN DISGUISE—Linda Ronstadt—Asylum
STILL CRAZY—Paul Simon—Col
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
THE LAST RECORD ALBUM—Little Feat—WB
WHO BY NUMBERS—The Who—MCA
WIND ON THE WATER—David Crosby & Graham Nash—ABC

WABX-FM/DETROIT

ADDS:
DESIRE—Bob Dylan—Col

M.U.—THE BEST OF JETHRO TULL—Chrysalis

STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
RUSTY WIER—20th Century

HEAVY ACTION (sales, phones, airplay):

A NIGHT AT THE OPERA—Queen—Elektra
ERIC CARMEN—Arista
CATE BROTHERS—Asylum
DREAM ON (single)—Aerosmith—Col
DREAM WEAVER—Gary Wright—WB
HEAD ON—BTO—Mercury
HORSES—Patti Smith—Arista
SIREN—Roxy Music—Atco
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
ZUMA—Neil Young—Reprise

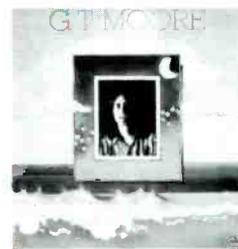
KSHE-FM/ST. LOUIS

ADDS:
DESIRE—Bob Dylan—Col
DREAM ON (single)—Aerosmith—Col
M.U.—BEST OF JETHRO TULL—Chrysalis
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

HEAVY ACTION (airplay):

AGAINST THE GRAIN—Rory Gallagher—Chrysalis
A NIGHT AT THE OPERA—Queen—Elektra
CRISIS? WHAT CRISIS?—Supertramp—A&M
EQUINOX—Styx—A&M
HEAD ON—BTO—Mercury
THERE'S THE CHARM—James Lee Stanley—Wooden Nickel
WIRE FIRE—Savoy Brown—London
RUSTY WIER—20th Century

SLEEPER



G.T. MOORE
Mercury

KPFT-FM/HOUSTON

ADDS:
CALL MY NAME—Little Richard—Manticore
COUNTRY LOVIN'—Rod Bernard—Jin
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury
FREEMAN & LANGE—Flying Fish
GIRO DIVALZER PER DOMANI—Arri & Mestieri—Cramps (Import)
HAVANA DAYDREAMING—Jimmy Buffett—ABC
HIDDEN STRINGS—UA
MANGO SUNRISE—John Lee & Gerry Brown—Blue Note
G.T. MOORE—Mercury
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
HEAVY ACTION (airplay, in descending order):
DESIRE—Bob Dylan—Col
TIME FOR ANOTHER—Ace—Anchor
RUSTY WIER—20th Century
TIME-HONOURED GHOSTS—Barclay James Harvest—Polydor
TEASER—Tommy Bolin—Nemperor
OLD NUMBER ONE—Guy Clark—RCA

AWAKENING—Sonny Fortune—Horizon
ROYAL BED BOUNCER—Kayak—Janus
FAMILY REUNION—O'Jays—Phila. Intl.
BEANS TASTE FINE—Papa John Kolstad & Wild Man Mike Turk—Fretless

KBPI-FM/DENVER

ADDS:
M.U.—THE BEST OF JETHRO TULL—Chrysalis
SONGS FOR A NEW DEPRESSION—Bette Midler—Atlantic
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
WE BE SAILIN'—B.W. Stevenson—WB
RUSTY WIER—20th Century

HEAVY ACTION (sales, airplay, phones, in descending order):

STILL CRAZY—Paul Simon—Col
THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
CHICAGO'S GREATEST HITS—Col
PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
HISTORY—America—WB
TEASER—Tommy Bolin—Nemperor

KWST-FM/LOS ANGELES

ADDS:
DESIRE—Bob Dylan—Col
FISH OUT OF WATER—Chris Squire—Atlantic
LOVIN' AND LEARNIN'—Tanya Tucker—MCA
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
WE BE SAILIN'—B.W. Stevenson—WB
HEAVY ACTION (airplay, in descending order):
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
TEASER—Tommy Bolin—Nemperor
FACE THE MUSIC—ELO—UA
SIREN—Roxy Music—Atco
REACH FOR THE SKY—Sutherland Brothers & Quiver—CBS (Import)
SCHOOLBOYS IN DISGRACE—Kinks—RCA
STEPHEN STILL'S LIVE—Atlantic
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
STILL CRAZY—Paul Simon—Col
THE LAST RECORD ALBUM—Little Feat—WB

KSAN-FM/SAN FRANCISCO

ADDS:
FISH OUT OF WATER—Chris Squire—Atlantic
JAIL—Big Mama Thornton—Vanguard
MUSTARD—Roy Wood—Jet (Import)
NEW RAY OF SUNSHINE—Dobie Gray—Capricorn
REACH FOR THE SKY—Sutherland Brothers & Quiver—CBS (Import)
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
VOYAGE OF THE ACOLYTES—Steve Hackett—Charisma (Import)
HEAVY ACTION (airplay, in descending order):
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
SHORT CUT DRAW BLOOD—Jim Capaldi—Island (Import)
TEASER—Tommy Bolin—Nemperor
SCHOOLBOYS IN DISGRACE—Kinks—RCA
SIREN—Roxy Music—Atco
HOT MENU—Sadistic Mika Band—Harvest (Import)
HORSES—Patti Smith—Arista
STEPHEN STILL'S LIVE—Atlantic
EQUINOX—Styx—A&M
NEW RAY OF SUNSHINE—Dobie Gray—Capricorn

Record World Presents

The Maestro



A Special Tribute To Barry White

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Barry White,
you don't believe
in miracles

George Strait

Barry White



California's #1 Top 40 Radio Building, 4467 Beverly Boulevard, Los Angeles, 90004 Telephone 213-653-4180



Record World Salutes Barry White

“Right On!” exclaims The Maestro. And the phrase has taken on new meanings. As writer, producer and artist, Barry White has created a musical sound that embodies the soul of those seemingly simple words. The theme of all of Barry White’s work is love—between lovers, among friends and even between artist and fan.

“Right On!” responds his audience, whether he is appearing in concert or by proxy via recording. And the message is one that is universally accepted by Barry’s admirers. It is that message, too, that is also the source of movement to Barry White’s music—the sound of the discos has become synonymous with his name.

“Right On!” It is but little more than three years since Barry’s avocation became a full-time occupation. In that time he has reached millions of people around the world with his songs, his productions (Love Unlimited, the Love Unlimited Orchestra and others) and his appearances. In the pages that follow, **Record World** reports the story of a meteoric rise told in the words of those “who knew him when” and those who have come to know him since. The story is full of words of dedication, devotion and, of course, love for The Maestro.

“Right On!” And the music can come from only one man—Barry White.



A Subsidiary of 20th Century-Fox Film Corporation

Russ Regan
President

January 5, 1976

Mr. Barry White
c/o SOUL UNLIMITED
9000 Sunset Blvd.
Suite 515
Los Angeles, Calif. 90069

Dear Barry,

The last three years have been most exciting because of our great relationship on both a business and personal level.

You are an incredible artist and a fine human being.

I know the future will be equally rewarding for all of us at 20th Century Records.

Warmest regards,

A handwritten signature in cursive script that reads 'Russ Regan'.

Russ Regan

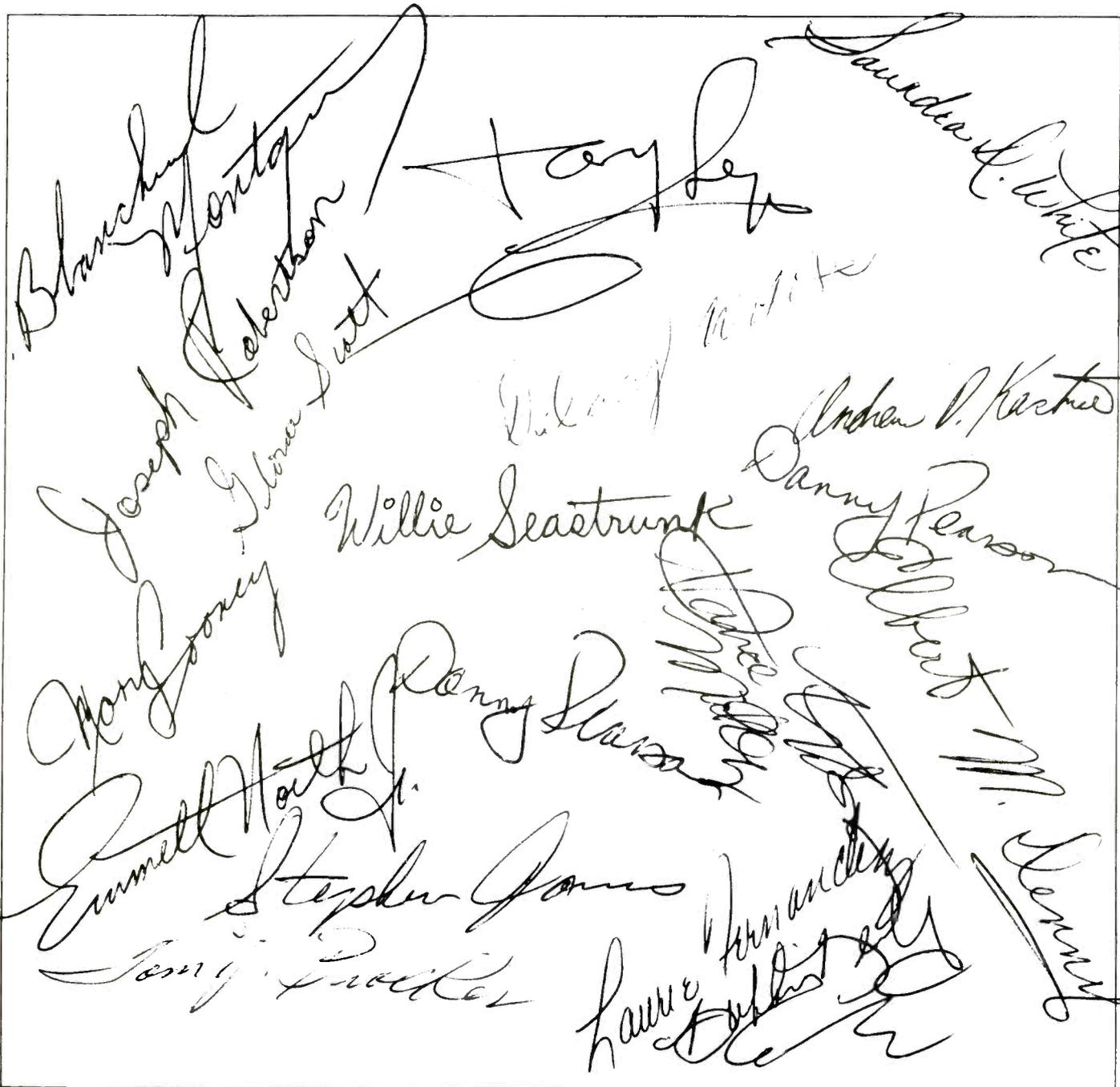
TO OUR GODFATHER

"THE MAESTRO"

WE'RE PROUD TO BE ASSOCIATED
WITH THE WARMEST PERSON AND
MOST BRILLIANT TALENT OF OUR TIME

YOUR STAFF

SOUL UNLIMITED BARRY WHITE, INC.



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The Maestro

The Barry White Dynasty

By ROBERT ADELS

■ For the truly creative performer in this music business of ours, success comes stratified in three distinct layers of achievement. Scoring with one important record is not the top, but the bottom. From this initial "hit level" you try to sustain yourself over a longer period of time with a string of records—what is necessary to rise mid-way to the "career floor." And if you are fortunate enough to have gotten this far, you endeavor to maximize your popularity by satisfying the widest possible audience. Success at this third and highest rung of the ladder places you in the rarified air of the "dynasty plateau." Only very special talents ever see themselves so elevated.

Barry White is just that sort of very special talent. In fact he has reached the magical "dynasty" level in triumvirate fashion; he is responsible not only for his own climb to the top, but for those of Love Unlimited and Love Unlimited Orchestra as well. The Maestro is mighty mentor times three.

Audiences everywhere seek to touch his handkerchief and outstretched hand—in-concert symbols of his dynasty—with an almost religiously fanatical fervor. This audience—black and white, young and old, women and men—saw the Barry White Dynasty through to no less than 13 gold records in the early 24 months of its association with the Russ Regan-helmed 20th Century Records. And The Dynasty that Barry White has built is still building.

Love Unlimited, one of only two multi-gold honored femme groups of the seventies, already has a precedent-shattering album sales history. Love Unlimited Orchestra, 41 studio musicians who have become the stunning opening and essential supporting attraction in Barry White's concert appearances is yet another successful combination of talents as unique as they have proven to be successful—with three RIAA-certified stories to tell thus far. Yet both his girls and his guys are still just beginning. The stride set by Barry White's own four gold singles and five gold albums (the latter being his complete solo catalogue) is hit locomotion personified, setting the pace for everything he touches.

Barry White's is a dynasty as historic as it is gold-plated. For traditionally, dynasties forged out of black music have been connected not with single individuals but with a linkage between particular labels and the cities which fostered them.

Dynasties

The earliest black music dynasties of the rock era centered around Chicago's Chess Records and New York's Atlantic. In the sixties, Detroit's Motown and Memphis' Stax became prime collective examples of city/label-oriented "sounds" in black music which took on "dynasty" proportions. Philadelphia International began to boom in the seventies. In common, all these dynasties revolve around an eastern/mid-western axis drawing to differing degrees of Southern talent.

Black music dynasties have generally had their weakest links with the west coast. Even with Motown's relocation to Los Angeles, the Hollywood scene refused to become the starting point of a black dynasty. (To this day, the Motown label as it appears graphically on discs spotlights The Motor City map, not that of The City of Angels.)

Before Barry White

Black music in Los Angeles "B.B.W."—that is, "Before Barry White"—was too fluid an affair for the general public to ever sink their teeth into as a taste unto itself. To appreciate the fullest extent of this milestone, a brief

look at "B.B.W." black Los Angeles is essential.

Los Angeles had major indie labels with product geared to the black market as far back as the forties. But they fell into two major classifications, with neither type of label capable of supporting a dynasty based on a distinctive local sound: Either a label's major act was drawn from the South and chose to stay there, or the companies succeeded with a diversity of one-shot acts with nothing in common except their quick fade into obscurity.

All the long-term stars of L.A.-based diskeries were down-home men—Specialty's Little Richard was a product of Georgia, RPM/Modern's B. B. King was pure Mississippi, Imperial's Fats Domino was as New Orleans as they came.

Of native performing sons, Jesse Belvin died too soon to prove his promise—although in his short span had already written "Earth Angel" and scored hits as part of a duo, a group and as a solo. Johnny Otis enjoyed the bulk of his chart success with a New Jersey label called Savoy, at a time (1950-51) when black music just didn't cross over into the pop market. His early discoveries were impressive (Etta James, Jackie Wilson, Esther Phillips), but were well on their own courses by the time they hit the big time. Don & Dewey are best remembered for songs like "I'm Leaving It All Up To You," and not for

their original performances of same. H. B. Barnum met most of his success as a producer and so averted the public eye.

The Robins were the exception to the one-shot local talent rule. They became The Coasters, but neither wrote nor produced. The guys that did it all for them, Leiber and Stoller, relocated to New York for recording by 1958. The Platters began in L. A. but soon went "international," both in sound and home base. The West never really claimed them.

Most groups could hold onto a local following but not the national limelight after one big hit. The Penguins' "Earth Angel" could sustain a company like Dooto, but not an entire dynasty without a major follow-up.

Even the talents L.A. attracted didn't stay here long. Sam Cooke, together with producer Bumps Blackwell, discovered Bobby Womack and Billy Preston, but then failed to adequately develop their own label—Star—despite its early signs of success.

The radioactive elements necessary for critical mass proportions fell short of the mark as far as an L.A. "sound" dynasty was concerned until the explosion of one Barry White. "I wasn't going to leave L.A. to do it," he says today, now that he's proven ten times over he didn't have to. But black music "B.B.W." was too fluid in L.A. to solidify. The city became nationally known for everything from The Chipmunks and "Pink Shoelaces" to The Beach Boys and folk-rock—but not for r&b and not for soul, at least not until Barry White.

In speaking to *Record World* for his first cover story interview (June 2, 1973), Barry White recalled how he felt in the dark days of 1970. Even the white indie producers were running scared in L.A., but his attitude was: "It's either now or never for me . . . I'm either going to be THE black man on the west coast or I'm going to end up selling shoes somewhere." Fortunately, Barry White's future lay in soul, not soles.

In a later Dialogue with *Record World* (April 6, 1974), Barry White had to answer the question "Who started you out in the music business?" with a straight-forward

(Continued on page 32)



Barry White

ASA

Dear Barry,
Not very often in life are we fortunate enough to know someone who, by all his actions, proves to be an extraordinary person. A man who is a loving and dedicated husband and father... yet finds time to be a true friend to his family, companions, and people generally in need.
Barry, you are such a man!
Thank you for your friendship and loyalty. We pledge ours always.

Aaron and Abby

P.S. Rachel sends love to Glodean, Barry, Jr.,
Bridgett and Kevin!

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The Maestro

The Maestro Tells It Like It Is



Barry White

■ Twentieth Century Records artist Barry White came to industry notice first as an arranger and producer, turned his hand to songwriting and, most recently in his evolution as an all-around musician, became a performer in his own right. His energies are divided among many projects, yet each seems to gain from the increased output. In the following *Dialogue*, White traces the growth of his talents from his early years listening to rock and roll and jazz right through to his latest recording, producing and writing endeavors. His involvement in music is total and all-encompassing although, to put it in his own words, "Without you knowing, you're really being dedicated."

Record World: Most artists and producers or artist/producers break into the business as artists then learn how to produce records, but you took the reverse route. Why is that?

Barry White: Being an artist never excited me. I was always into the business side of the record industry. You know the contracts, the publishing, owning a production company, owning the publishing. Artists per-se don't achieve a whole lot of things to me on their own; they always have to have the backup of a corporation, a musical corporation or whatever, so it wouldn't look very good and tempting to me with being a business man first. Barry White came about very strangely—being a writer, being a producer, being an arranger, being a publisher, being a corporation owner—that was more important to me and still is. Then I actually called myself sane and that's why I reversed it and went that way.

RW: What was your first project in the record business and when was that?

White: Oh my God. When I was 17 years old I was with a group called the Atlantics; they were a group that never made it. We did a session, our writer had written two songs and I knew we were going to record. The budget said two songs and in those days when they said two songs, that's all there was. I went and found two old standards and rearranged them. They were "Home On The Range" and "Let Me Call You Sweetheart." You will not believe what I did with those two tunes, they were so outasite and different. The producer, or the guy that was handling us, Eddie Davis, said "Man we got to record it, we got to record those two tunes." That's when I knew I had the ability to try my hand at arranging, so that was my first project.

RW: You always played piano?

White: Yes.

RW: Where did you meet the girls that became "Love Unlimited?"

White: I met them in the studio, I was recording in New York and Hollywood and I was recording an artist at the time who belonged to me, a female artist, and she knew the girls and wanted them to help her do background on her songs. So when they got into the studio I heard them blowing the background thing and I asked if they knew any songs other than those two tunes. They had written a song called

It's not black music, but a black artist
"singing songs and singing music. I
don't put labels on music."

"Are You Sure?" which was in the first album, from a girl's point of view, and they blew the tune man, and I had heard a potential in that group that was different. In other words, when I sit and listen to a group I can determine from their sound if it's a class act or rock act which is progressive—anything. I can hear it in the sound.

RW: How do you feel about the different varieties of music? Do you plan to branch out as a producer in terms of other types of music?

White: Oh yes. It's very hard to be in the production company and branch out into many different areas of music. We have to take shots with pretty much the same oriented music as the other. You call them black artists, you say it's black music. It's not black music, but a black artist singing songs and singing music. I don't put labels on music. There are too many nationalities of people that buy records.

I've always felt that if I ever got a break in the music industry, I just wouldn't be another producer; when you heard my music it wouldn't just be another song.

RW: Tell me about your early influences. Who influenced you most in your childhood and was most responsible for what has become Barry White?

White: I would say Miles Davis, John Coltrane, Nina Simone, Theloneous Monk, Ahmad Jamal. You see when I was a teenager, I was the only teenager in my group listening to jazz. I already knew rock and roll music from the Shirley and the Lee's, the Chantells; I knew rock and roll like the back of my hand. So all I listened to from ages thirteen through sixteen was jazz; that's where my musical ear brought me and it wasn't so much of . . . when I say Nina Simone, it wasn't so much her style of singing when she did "I Love You Porgy," which was an incredible record, but the arranging of the tune. They didn't over do it. The range in music felt just like the words she was saying; I related to the marriage there. In other words, my school of music was in my living room. I was the only person that I knew of on my side of town that would rather sit for twenty hours and listen to music than go to a party.

RW: Quite an amount of dedication.

White: Without you knowing, you're really being dedicated. I had no way of knowing then that I would be in the record business. There was no way that I knew it.

RW: A lot of your success has been directly attributed to exposure in discos. Were you conscious of that potential when you started cutting records?

White: I never even heard of the word disco when I started recording. It wasn't until a year later I heard the word discotheque. I had no idea that the discotheques were even in existence. I found out when I had an office over on Beverly Boulevard. George Greif, my manager, was downstairs and next door was a nightclub. And you could only hear the overtones of the bass and the foot bass coming through the wall. I could hear these tones coming through the wall and I would be trying to pick out which song it was, and then I started hearing a lot of songs through them like "Love's Theme," "Under the Influence of Love," "I'm Going to Love You Just a Little More Baby," "Standing in the Shadows of Love"—and then I started paying attention; night after night the majority of tunes I heard coming through the wall were those four, but I never related it to the rest of the world until George Greif went over to Paris, and he came back and said, "Hey man you have right pass out." And I said, "What do you mean right pass out?" See that's another thing that you never think of when you're really being dedicated to music. You get men who say I'm going to get heavy man, I want a lot of money, I never say that. All I wanted to do is have gold records and I only wanted

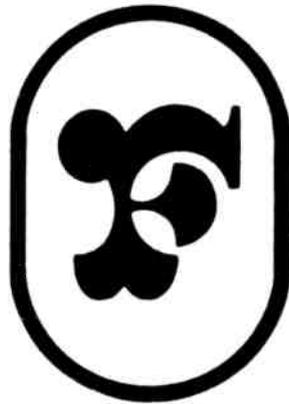
(Continued on page 24)

CONGRATULATIONS

to our

GOOD FRIEND

BARRY WHITE



FRONTIER HOTEL
LAS VEGAS, NEVADA

The Maestro

Russ Regan on the Barry White Phenomenon

By ELIOT SEKULER

■ As president of 20th Century Records, Russ Regan knows first-hand of the tremendous amount of work that has gone into the building of Barry White's career—from the Maestro himself as well as from the staffs around him (at 20th and at his publishing and production companies). In the following interview, Regan discusses White's signing to the label and his subsequent development as an artist.



Russ Regan

Record World: When and under what circumstances did you first become involved with Barry White?

Russ Regan: My friendship with Barry dates back to 1965, when I knew him as a producer, arranger and a writer. He was working with various acts and produced a big hit in England called "It May Be Winter Outside," which became a hit twice, in fact. From time to time he'd bring things in to me and I'd listen, but I thought it wasn't quite there. I was honest with him and our relationship was always good. Then one day he and Larry Nunes walked in with Love Unlimited's "Walking In The Rain." I heard it and I bought the album in about six minutes, and to this day I think it's brilliant. If you really sit down and listen to it, I think you'll find that it's a really fantastic work of art. We sold over a million records with "Walking In The Rain."

Then, when I left Uni Records to come over to 20th Century, Larry Nunes and Barry White came to see me again and Barry felt that he was ready to become an artist. I said "Fine, let's do it;" I'd liked what he'd done creatively with the Love Unlimited album and I figured that if he could do the same job with himself, we would be really successful with it. So Barry went into the studio and made his first single album for us which contained "I'm Gonna Love You." We released the single before we put the album out and the single took off after a couple of months of intense promotion. The album was also very successful—both went gold—and we've never really looked back since then. We've had one gold record after another and one that went platinum—"Can't Get Enough." Then, of course, Love Unlimited came over to 20th and their first album on the label went gold as well. "Love's Theme" emerged from that album, and then we started the Love Unlimited Orchestra. Suddenly, Barry represented a giant creative force with three acts on the label that were all putting out gold albums. A record company doesn't need very much more than that in order to take off, and Barry White became, needless to say, the major force in building Twentieth Century Records. We've had successes with other artists but Barry has always been the top artist on our label.

His creativity amazes me and I think his new work is the best he's done. I don't know where he gets his inspiration—maybe from all those years of struggle and suffering—but I know he's going to be around for a very long time. I would also say that he's the most imitated artist/arranger/writer in the music business. All over the world, you hear artists trying to be Barry White and doing arrangements that are imitative of his.

RW: What effect have the imitators had on Barry White's career? Do you think that will help him or hurt him?

Regan: Imitation is the greatest form of flattery and the degree to which Barry White has been imitated is an incredible tribute to his talent. But Barry never sits still and I think he's just turned the corner again with the new single, "Let The Music Play." Sure it's scary to hear his arrangements turn up on so many other records and the funny thing is that many of them have been big hits, although I won't even mention any of the titles. But Barry's an innovator and there must be a great deal of validity to his creativity when other people can capitalize on his writing and arranging. And I have total confidence in his ability to remain innovative.

RW: You mentioned that the first single took off after two months of promotion. How did that record break?

Regan: It started out on the r&b stations and then it crossed over.
RW: Was there very much resistance from the pop stations?

Regan: No, the record was well-received, but it took time to get it into the kind of rotation we needed to break it. That's what it's all about in radio today—getting the record in the right rotation. No matter how great a record may be, if you get it played only twice a day, you're not going to break it. But when you start getting it played six, seven, eight times a day in a heavy rotation, you've got a good chance. Sometimes records just have to wait their turn and that's especially true of a new artist. Barry's first record just had to wait its turn and when it finally got into the right rotation, it took off. I've always felt that if a record isn't there, isn't "in the grooves," you can play it twenty times a day and it won't make any difference. It's just not going to sell. The public today is very sophisticated in its buying and won't just rush out to buy things that are mediocre. They spend their money very wisely and you'd better have something really great if you expect them to reach in their pockets and buy a record. There are so many records to choose from and you're competing with so many great artists that the buyer has to really love something before he buys it.

RW: How many artists had you signed before Barry White came through your door?

Regan: We had Brighter Side of Darkness, whose "Love Jones" was our first million-seller. Barry was our third or fourth artist to join the roster and it was pretty quick. We started on September 1 and by January we had the first Barry White album.

RW: How closely was Barry White's success linked to the discos?

Regan: You can never really zero in on one area in the development of any artist. You need total exposure. The discos were very instrumental in helping to launch Barry White and they are still very important in helping to sell his product. But you need everybody; I like to see in-store play, radio exposure and I like disco exposure. There's another area of exposure that people tend to forget and that's that when people buy an album, they play it for other people in their homes. When somebody likes an artist, he's going to play it for his friends; almost everybody shares their music. That creates street talk and that's something that you can't beat because when you get that kind of buzz going on, it can be fantastic.

I don't know where he gets his inspiration—maybe from all those years of struggle and suffering—but I know he's going to be around for a very long time.

RW: Barry White's music has been described as bedroom music . . .

Regan: Well, we all got here from the bedrooms of America; most people were conceived there—some were conceived in cars, maybe and I don't know where else—but sex is here to stay. I think music should bring happiness to people and if it makes them happy to dance to Barry White's music, to make love to it or just to listen to it, that's great, because there's not enough happiness in the world.

RW: How did Barry White develop internationally?

Regan: He's a very big international star, without any doubt, and he made it very quickly. Most artists take a number of years to develop internationally but Barry was a star within one year, which is amazing. I realized the importance of the international marketplace a long, long time ago. We planned very carefully and Barry realized the importance of international exposure as well. He made trips to Europe, Japan, Australia. There is a big, wonderful world out there and a lot of artists sitting here in America tend to forget about it. It's all just a plane ride away and it's so important to get out and let the people see you. If they see you and you're great, they become your fans and when they become your fans, they buy your records. Barry recognized that and he did it.



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Your friends,

Dennis
Dennis C. Stanfill

Russ
Russ Regan

The Maestro

George Greif: Management Expertise

■ If the Marx Brothers' family had been searching for a long lost relative, detectives might very well have been hot on the trail of personal manager George Greif. Short, bushily mustachioed, usually sporting a well-flicked cigar, Greif has been involved in the personal management end of the recording business since arriving in Los Angeles with "his grace," as Greif refers to him, Lord Buckley. In the years since, Greif, along with partner Sid Garris, has been involved in coordinating the professional directions of such artists as the Kirby Stone Four, the New Christy Minstrels, Gordon McCrae, Jose Feliciano, Billy Eckstine and Gogi Grant. In the following Record World interview, Greif outlines his point of view regarding management and, more specifically, his ideas on the still-burgeoning career of Barry White.

Record World: What induces you, usually, to get involved with an artist on a management level?

Greif: We love talent, and when I hear something that knocks me out, I put all that I have into it. Most of the artists that we have have been involved with us for a long time. We don't have an act for a year or two and even with the acts that we've separated from, there has seldom been any kind of anger or unhappiness.

RW: How did you first become involved in management?

Greif: I came out here with Lord Buckley, who was my first client and was involved with a girl by the name of Josephine Premiss. She had been mentioned for a few Tony awards and had been in a lot of Broadway shows. She was a big talent but it was unfortunately early for a black girl. In today's time, she would have been a very big artist, in a category, perhaps, with Lena Horne. She was very high-class, which is something you don't see too much any more. That's something that Barry is doing: bringing class back to the business. He's got elegance.

RW: How was it that you got involved with management to begin with?

Greif: I started as a joke writer doing work for a publicity firm. I got paid a buck a joke and if it landed in the paper—in "Earl's Pearls" or Winchell's column, I'd get five bucks extra. I used to make about twenty bucks a day.

RW: How much do you get for your jokes these days?

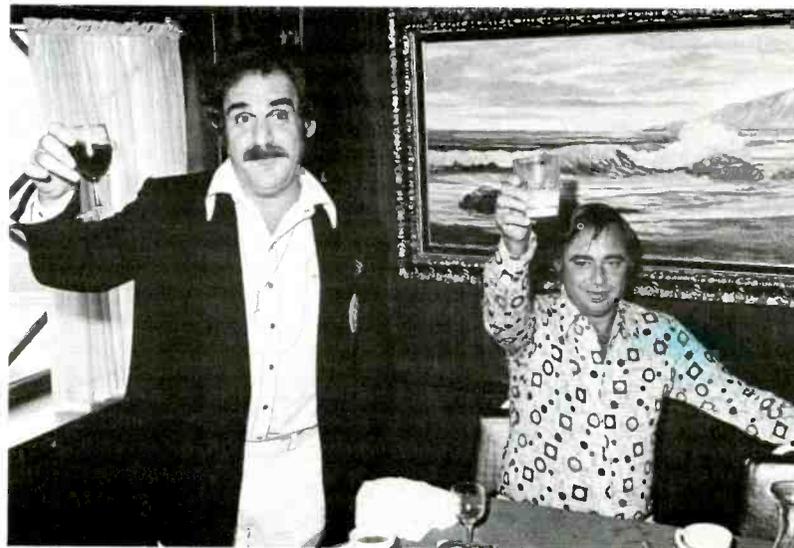
Greif: I get clients instead.

RW: When did you first become involved with Barry White?

Greif: I found Barry White at the MIDEM convention in France. I heard an acetate by someone that didn't even have a career at that point. It was his first single. The way that it happened was that I was working in a restaurant in the south of France and just hanging out with a lot of people, spending a lot of time with Bob Austin and planning his menus. At about that time, I walked into Chuck Kay's office where Russ Regan was playing this acetate; Russ had just started 20th Century Records. So I said, "Russ, who's the guy on this record?" and he filled me in. Russ persuaded me at that point to come out of retirement 'cause I had flipped. Jesus, that was a good record, and you gotta remember that I was at MIDEM, listening to



Sid Garris with Barry White



George Greif (left), Russ Regan

records all day long for a week, records from every country, from guys trying to sell masters by artists with big names, little names and no names. What I saw in Barry was the image of a great sex symbol in his own way, somebody who dealt only with love. He was a protest writer in his own way—he was protesting all of that protest stuff. "Let me talk about love," was what he was saying. "Let me talk about nice and comfortable things." It was something that I knew the public wanted to hear.

RW: What did you do when you got back to the States?

Greif: The first move we made was to set up a meeting with Barry and his people where we told them what we thought about his music. It was instant love, and we both saw exactly the same thing. We made a deal to work together immediately.

RW: Management is a hazy area and Barry is a very talented individual. How do you interact with Barry White's music? What is it exactly that you did with him?

Greif: At first, we talked about presentation, about what kind of exposure was necessary and beneficial. With an artist like Barry White, it's as important to turn down some things as it is important to go after others.

RW: Why is that so?

Greif: Because I didn't want Barry to be seen until it was right. We wouldn't do any of those "Midnight Specials" or "In Concerts" because they wanted him to do it with eight men or with ten men. We said that until they were going to give us those twenty-five or thirty people, we weren't going to do it. Barry is something special, and when you see him, it should be an event. That's how we treated it and that's how we still treat it. Today's audiences are very fickle and any overexposure will kill an artist fast. Elton John, for example, appeals to a lot of people, but you don't see him on the tube every week. There are artists who have had a couple of big records and went on TV with their own shows. They're ice cold now, after two years or even a year and a half. It doesn't mean that they're finished, but their careers have lost their novelty.

RW: Is it an advantage to you having essentially Barry White-inspired acts like Love Unlimited and the Love Unlimited Orchestra recording under different names?

Greif: Yes, because what we've done with Barry is something that no other performer in the history of this business has done. There are very few musical performers who, when you see them in concert, are appearing with a performance of all their own music. When you see Barry, from the opening to the closing bar, there's just the music of Barry White.

RW: Why is Barry so big internationally?

Greif: Because he's created a sound. I remember dropping off Barry's first single at the Tramps in London and at a couple of spots

(Continued on page 34)

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Johnny Halonka

Johnny Halonka, Jr.

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The Maestro

Glodean White: The Number One Woman

■ Through the tutelage of The Maestro, Glodean James, her sister Linda, and Diane Taylor have become one of the most successful female vocal groups of the seventies, Love Unlimited. Beginning in 1973 with "Walking in the Rain with the One I Love," the trio has had an enviable string of pop and r&b hits, and has become an integral part of the Barry White Show. For Glodean, the lead voice in the group, what had begun as an artist-producer relationship with White gradually grew into something much more personal, and in 1974 she became Mrs. Barry White. In this interview with Record World, she describes her viewpoint, a personal and professional one, on the Barry White success story.

Record World: What do you remember about the first time you met Barry?

Glodean White: The first time that I met him was at some people's house where we were rehearsing this song that Barry was going to cut. He came down to see how the girl who was cutting it was getting along—her progress on the song.

RW: Were you then part of Love Unlimited?

White: It was still the three girls, but we didn't have a professional name at that time.

RW: Had anyone already in the business taken this kind of interest in your career before?

White: Well, other people had, but we were kind of young and shy, and didn't know anything about the business, so we kind of shied away from the other people who approached us.

RW: How much time did it take for you to realize that Barry was the person who could give your career the guidance it needed?

White: We weren't looking for a career at that particular time—before we met him; we were just helping this girl out on a record that Barry was doing. When he heard us for the first time, I guess, he liked our sound—we sang a few numbers for him that we had written ourselves, the three of us. He liked it, he had some ideas, and he said when we decided to start doing something professionally, to let him know.

RW: What was it like during the time that Barry was getting Love Unlimited in shape for your first record together?

White: It was really a lot of fun. At the time we were doing that first song ("Walking in the Rain with the One I Love"), we were cutting a whole album, and we were very excited about that, because new groups don't just pop up with a new album, you know. Especially new unknown groups. So we were very excited, knowing that we were doing the ultimate. We had a lot of confidence in Barry, and we enjoyed doing the whole album because it was a concept album, and it was like play-acting. Although he took that song for the single, none of the girls, well, "Walking in the Rain" wasn't one of our favorites, but Barry said, "This is the one, this is the one that's going to do it."

RW: When did you become part of the Barry White Show in concert?

White: We started with Barry before he was recording himself, he was only on the business end of the music, and it was actually like a joke when he started cutting an album for himself. We were in my house in San Pedro, and Barry was down there, and we were just listening to records and stuff, and singing along and having a good time. And he was telling me that I was the one who should be the lead voice, because I had the more commercial sound of the three girls. And we were just kidding along; we said, "You ought to cut an album of yourself," and he said he'd probably do it eventually, but he really didn't want to be a singer.

We were already touring, we had "Walking in the Rain" out, and our first album, before Barry cut his own album, so when he got ready to start touring, we just made a whole show: Barry White, Love Unlimited, and then later came the Love Unlimited Orchestra.

RW: Where was your first concert date together?

White: San Diego.

RW: Was that a little uncomfortable for you, after headlining your own show, now having to be the opening act?

White: No, because we didn't look at it like that. In fact, it wasn't like an opening act and a headliner.



Barry, Glodean and Tom Rodden

RW: How did you feel about that first record going gold?

White: We couldn't believe it, because actually it wasn't our pick, it wasn't one of our favorites. It was fun to do, but if it was me, that wouldn't be the one I'd put out as the single. So it was really shocking.

RW: Did you record on that first album any of the songs you wrote together, that Love Unlimited had already written?

White: Yes, in fact we recorded that first song that we'd sung for Barry, which was "Are You Sure." Love Unlimited wrote that while we were still in school.

RW: There are very few female groups that sell albums in large numbers. Why do you think that Love Unlimited has become one of those exceptions?

White: The material that Barry picks for us and writes for us. He keeps that in mind when he writes for us, because he knows most women, I guess, are the biggest record buyers. And his exceptional producing—all that has a lot to do with it.

RW: At what point in time did your relationship with Barry become romantic?

White: I guess it kind of came along from the very beginning, actually. He was digging me first, and I wasn't actually thinking in those terms.

RW: Did it affect the group any?

White: No. We'd been together too long for there to be any kind of jealousy or anything.

RW: How does it feel to be Mrs. Barry White?

White: I guess as good as it feels to the next person to be Mrs. whoever she might be.

RW: Would you have preferred that Barry didn't record and that Love Unlimited would have stayed in the spotlight?

White: No, I'm glad that he did; in fact, like I said, I had even suggested it to him before he started on it. We don't have an ego thing going on between ourselves, any kind of struggle trying to prove ourselves to each other.

RW: How many days of the year is the group on the road?

White: We go out two or three times a year at the most, for two or three weeks at a time. It all depends on where we're going—if we're going overseas, we might go for a little longer. We get out there and get some nice big ones, and then relax awhile, enjoy the rest of the year. We don't believe in getting out there and killing ourselves. It's an enjoyment thing for us, and we don't like to wear it out.

RW: What were your impressions of the European and Japanese audiences?

White: They were incredible. I don't know if it's because you come from another country, or whatever, but they are so loyal to the entertainers, to people they love and respect, and they don't mind showing it. In the States, we have a full show or whatever, but sometimes you

(Continued on page 28)

The Maestro

Blanchard Montgomery on Talent Unlimited

■ As vice president and general manager of Barry White's production company, Soul Unlimited, Blanchard Montgomery is involved in all phases of White's creative and business talents. A company employing in excess of 20 writers, producers and administrative people, Soul Unlimited has been the cornerstone of White's impact as a major force in the disco world.

Record World: When and how did you first meet Barry White?

Blanchard Montgomery: I met Barry in 1967 through a friend. I was trying to get my wife a gig. She sings and I thought I would help her pursue a singing career. So through an acquaintance I met Barry.

RW: How did the association progress?

Montgomery: After meeting Barry—he's such a dynamite individual—I decided that singing wasn't for my wife, but the music business was for me and we established a great relationship. It just happened to be one of the things that you really hit it off with a person. He was going in the right direction and the direction that I wanted to go in.

RW: At that time Barry White was unknown and unheard of. You were one of the few people who believed in him. What function at that time did you perform for Barry White? What responsibilities were yours?

Montgomery: At that time we really had more or less skimmed through the studios, running with him and just hanging with him. Whatever came up we did it. It wasn't a matter of Barry allocating responsibilities at that time. It was a matter of just doing whatever was necessary.

RW: What are your responsibilities at this time?

Montgomery: Vice president and general manager of Soul Unlimited.

RW: When you first started with Barry you were obviously impressed, but did you have any idea that he would reach the heights of success that he has reached in the last couple of years?

Montgomery: Yes, I always thought he would be big and now I'm thinking he will be even bigger. Not one time did I think that he wouldn't go to the top.

RW: Why?

Montgomery: Dealing with him on a personal basis I knew he had what it takes. Dealing with him in a creative capacity—I had never heard anybody as good as him. I have never seen anyone capable of putting music together like he did.

RW: At that time Barry White wanted to become a producer. Did you at that point have any idea that he would eventually become an artist?

Montgomery: At that time Barry was a producer, but he hadn't been given the right opportunities. He was attempting to become known as a producer, but he was a producer. I can show you a lot of records that Barry cut then that should have been hit records, it's just that he wasn't given the right chance.

I had said to Barry on a couple of occasions, Barry why don't you sing? When we were trying to get covered and I had heard Barry sing while writing, he was great. So who can sell a song better than

(Continued on page 34)



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The Maestro

Schroeders Laud White's Creative Power

■ Not many writer/publisher relationships in the music business have been as successful as the bond between Barry White and Aaron and Abby Schroeder. Their companies, Sa-Vette Music and January Music, under the aegis of A. Schroeder International Ltd., have published the Maestro of Love's songs throughout the world from the beginning.

The bond between them transcends the usual "pat on the back" variety of business relationships most common in the industry, and the genuineness of their sincerity is readily apparent when the Schroeders talk of Barry's superstardom and say, "In all our years in the business, we can't think of anyone with whom we've been involved who deserves his success more fully . . . or wears it better."

Barry came to the Schroeders knowing them to be well-established, successful and innovative publishers with a reputation for going "all-out" for something unique that they believed in. Barry had years of experience and disappointments behind him in almost every capacity in the entertainment field. As Aaron Schroeder points out, "He also had talent, in capital letters, and, just as important, he had enthusiasm, energy, and faith in what he wanted to do. The man's abilities are incredible in so many directions that it could have happened for Barry either as a songwriter, producer, arranger, singer, instrumentalist or conductor—but he's made it in all areas."

"Barry's career hadn't been a bed of roses up to the time we found each other," Schroeder states, "and the sun didn't start shining automatically the day we got together." Abby Schroeder remembers the rough days: "Aaron and I were there a number of times when Barry got knocked down in the business, but, with his indomitable faith and energy, he always picked himself up and came back stronger and more determined than ever. We've seen him at his lowest and highest, and, believe me, Barry White has more than earned all the success and worldwide recognition he's achieved."

Aaron Schroeder, the creative chief of A. Schroeder International and its publishing subsidiaries, states, "We would like to believe that we have contributed



Barry White with Abby and Aaron Schroeder

in some small way to Barry's gigantic success, but, in our hearts, we know that it was destined to be no matter what, because Barry had that dedication, determination and perseverance to stay with it and make it happen."

A true international music publishing operation, with their own wholly-owned companies in each major world market, the efforts of A. Schroeder International Ltd. played a substantial role in establishing Barry White as a worldwide artist. The kind of phenomenal global success Barry enjoys is rare in the music business, and the odds are against it even with the concentrated endeavors of all people involved in such a project: agents, managers, record companies, and publishers. For the Schroeders' part, under the personal direction of Aaron Schroeder a campaign was mapped out for every territory in advance of Barry's personal appearances and concerts which included enlisting outside promotional aid. Its effectiveness has been reflected in part, by Barry consistently ranking at the top of the charts in England, Italy, Brazil, Japan, France, Australia, Germany, Scandinavia, etc., plus the cover recordings of his songs by many artists in all important markets.

The faith that Barry White and the Schroeders had in each other paid off. Barry's well-planned approach to the type of music he wanted to create has revolutionized the record business by combining the best of soul, disco, r&b, and classical music with a little "rapping" and a lot of love

to make a style and sound distinctly his own.

The future offers new possibilities for White's talents. "What I'd like to see happen," Schroeder says, "is for Barry to give his genius to the areas of theatre and television, and become more involved with motion pictures. Their special problems would be a stimulating challenge to Barry, and I know each medium stands to benefit from what he would contribute. In fact, toward this end, we're now actively looking for the 'right' vehicle to excite Barry's imagination."

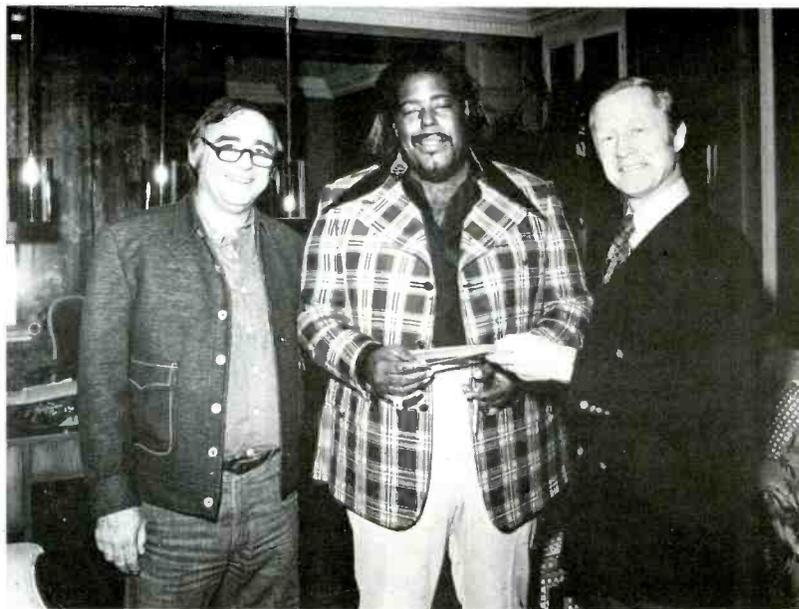
From the first of his big successes, "Walkin' in the Rain with
(Continued on page 41)

Jermaine Praises BW

■ LOS ANGELES—Jermaine Jackson, who exited the fabulously successful Jackson 5 to pursue a solo career at Motown, has known Barry White both personally and professionally. He took time off from a hectic recording schedule to tell *RW* how both those relationships developed and offer some observations on the role played by The Maestro in his life.

"I'd seen him off and on for about a year at various places," Jackson explained, "and we never really had time to talk because he was always going one way and I was going another; we just sort of smiled at each other. Then he gave a birthday party for Gene Paige, and my wife and I came by. At the time, my wife Hazel was baking me a German chocolate cake, and we found out that German chocolate was his favorite, so I gave him my cake. From that introduction, we started doing things together, like going on camping trips and fishing; we'd go to a lot of drive-in movies . . . that is, until Barry had his own theatre put in!

"Barry is the type of person that you learn a lot from, because he's been around. Today you've really gotta understand people in order to get along and communicate with them. He's inspired me in everything. He's sort of groomed me a little, in starting
(Continued on page 22)



Russ Regan, president, 20th Century Records, and Dennis Stanfill, chairman, 20th Century Fox Film Corp., are pictured at Barry White's re-signing to the label in November, 1975.

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A Barry White Hit Discography

BARRY WHITE — SINGLES

TC-2018/I'm Gonna Love You Just A Little More Baby
(2/7/73)

TC-2042/I've Got So Much To Give (6/22/73)

TC-2058/Never, Never Gonna Give You Up (9/24/73)

TC-2120/Can't Get Enough Of Your Love (7/8/74)

TC-2133/You're The First, The Last, My Everything
(10/15/74)

TC-2177/What Am I Gonna Do With You Baby
(2/13/75)

TC-2208/I'll Do For You Anything You Want Me To
(5/7/75)

TC-2265/Let The Music Play (12/8/75)

★ ★ ★ ★ ★ ★ ★

BARRY WHITE — ALBUMS

T-407/I've Got So Much To Give (3/7/73)

T-423/Stone Gon' (10/29/73)

T-444/Can't Get Enough (8/13/74)

T-466/Just Another Way To Say I Love You (3/20/75)

T-493/Barry White's Greatest Hits (10/20/75)

★ ★ ★ ★ ★ ★ ★

LOVE UNLIMITED — SINGLES

TC-2025/Oh Love, Well We Finally Made It (3/20/73)

TC-2062/It May Be Winter Outside (But In My Heart It's
Spring) (10/12/73)

TC-2082/Under The Influence Of Love (2/1/74)

TC-2110/People Of Tomorrow Are The Children Of
Today (6/25/74)

TC-2141/I Belong To You (9/25/74)

TC-2183/Share A Little Love In Your Heart (3/11/75)

★ ★ ★ ★ ★ ★ ★

LOVE UNLIMITED — ALBUMS

T-414/Under The Influence Of (6/6/73)

T-443/In Heat (9/13/74)

★ ★ ★ ★ ★ ★ ★

LOVE UNLIMITED ORCHESTRA — SINGLES

TC-2069/Love's Theme (11/5/73)

TC-2090/Rhapsody In White (3/29/74)

TC-2107/Theme From "Together Brothers" (6/24/75)

TC-2145/Baby Blues (1/3/74)

TC-2162/Satin Soul (1/10/75)

TC-2197/Forever In Love (4/23/75)

★ ★ ★ ★ ★ ★ ★

LOVE UNLIMITED ORCHESTRA — ALBUMS

T-433/Rhapsody In White (1/16/74)

T-458/White Gold (10/16/74)

T-480/Music Maestro Please (12/8/75)

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(ALBUM)
Can't Get Enough
BPI CERTIFIED GOLD
(ALBUM)



You're The First, The Last, My Everything
BPI CERTIFIED SILVER
(SINGLE)
Just Another Way To Say I Love You
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The Maestro

Upwards & Onwards for Diane Taylor

By ROBERT ADELS

■ HOLLYWOOD — All of the members of Love Unlimited readily attest to the confidence which Barry White instilled in them, but to Diane Taylor that confidence has a particular meaning:

Talking about her "black sheep role" in the trio, Ms. Taylor explains with a most positive aura about herself: "You see, Glodean and Linda are sisters; I'm the only one who's not related. They're the sophisticates and I'm the clown."

But because Diane also tends to be the first in the group to respond to a question in an interview situation, and her speaking voice works so well for on-stage introductions, she has also become a super spokesperson as well as confident clown.

Back in the earliest days of the trio's existence, Diane's house became home base for the group—with her mother's piano serving as the main rehearsal instrument.

During these "school gig" days, Diane remembers that the tunes she liked best to rehearse were those originally made famous by male groups like The Dells and The Impressions. "We wrote a few tunes of our own back then, but aside from one Barry later helped us re-write, they weren't much."

When the three women came back together after graduation and a singing hiatus, that "not much" attitude of theirs which first created a background role for their talents was quickly dispelled by Barry White's coming into their lives.

Part of the reason for Barry's success with the trio in terms of winning them over so quickly was his definitive gameplan for the girls' career-building. Diane Taylor remembers that Barry White was always very insistent that the trio concentrate on the big time right from the beginning—never

did he book the group into a live situation for "practice."

White had several sayings which the women in Love Unlimited quickly internalized as watchwords for themselves, and one as Diane recalls it was "The way you go into this business is the way you go out. That meant 'never prostituting our talents.'"

"But he prepared us for that first big gig at The Apollo just the same," Diane relates. "He taught us how to move like ladies—not teases—on-stage, and to really all work as part of one group. He'd tell us another thing, 'The men are only here because their women brought them!' And like everything he taught us, it proved to be right. It all just fell right into place when we did get out there."

Between 1972 and 1973—before Barry's "I'm Gonna Love You Just A Little More, Baby" busted his own career as a performer wide open — Love Unlimited's

mentor would sometimes play keyboards for the girls on stage. But when the time came to say his piece in "Walkin' In The Rain With The One I Love," Barry White would be doin' it all.

"Even though they couldn't see who it was then, the crowds always went wild—screams just everywhere — when they heard Barry. Now it's altogether beautiful. We're always on stage with him when he performs."

And just as Barry White brought a world of music business knowledge to Love Unlimited, the trio is now giving back to the world a musical experience that's part of The Maestro's global touring company. According to Diane, a good part of their positive international reception has to do with Barry's philosophy again — particularly that part which deals with what an audience wants to hear today. "People all over are tired

(Continued on page 42)

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The Maestro

The 'Maestro'—A Multi-Faceted Talent

(Hosea Wilson is VP, r&b operations, 20th Century Records)

■ Barry White first came to my attention on the strength of a record he produced entitled "Oh Love, We Finally Made It," featuring a group called Smoke. I thought it was an incredible piece of product. I became even more overwhelmed by this talented producer shortly after I heard Love Unlimited's "Walking In The Rain," which Barry produced when the girls were at Uni Records. It featured his unique classically-oriented charts and of course, was a smash gold record. At the time, this type of production was unheard of in r&b, and it was to become an idea which evolved into a complete new sound; one that has influenced much of the music today and one that has been universally credited as the Barry White style.

Soon after the formation of 20th Century Records, I was



Hosea Wilson

privileged to find myself working with this multi-faceted talent. It was then that Barry decided to try the other side of the coin; that is, emerge as an artist in his own right. He was already a successful producer, but at the insistence and assurance of others around him, including Russ Regan, he was influenced to become an artist as well. His initial

single, "I'm Gonna Love You Just A Little More Baby," met with the typical resistance that anything fresh and new often does. It was certainly an uphill fight to establish his true identity within the record industry and with personal appearances. The record emerged, however, as a million-seller and firmly attested to his musical talents in both a critical view as well as at the sales level.

It would be superfluous for me to list his many accomplishments and his long list of gold singles and albums. However, I would like to note the incredible track record Barry also enjoys in the development of new artists. To cite an example, there's Love Unlimited, which Barry has produced and nurtured since inception. It is only an example of his multiple talents and imagination. The three ladies who comprise Love Unlimited are Glodean White, Linda James and Diane Taylor.

It's not an easy task to receive acclaim for an instrumental group, however the Love Unlimited Orchestra has soared to enormous popularity with consistent sales. Thus far, they have chalked up two gold albums in as many releases. Their "Love's Theme," which Barry wrote, is one of the biggest instrumental records of all time.

Good Business Sense

Despite his youth, Barry is ever-alert about the business and about making records. Call it intuition, call it just plain foresight, whatever; Barry is one to be recognized. He is a true gentleman in every sense of the word. When I approach him with an idea, he listens and doesn't make snap judgements before thorough evaluation.

Some people call him Barry White; some call him B.W. But the word which sums him up best would simply have to be plain old "Maestro."

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The Maestro

It's Been a 'Barry Great' Three Years

By TOM RODDEN

(Tom Rodden is VP, general manager, 20th Century Records)

■ Innovation is the best manner in which to describe the incredible ability Barry White has displayed since he chose to become an artist and joined 20th Century Records some three years ago.

As a sales-marketing man with 20th since its inception, it's been highly pleasurable and extremely rewarding to watch the stature of this man flourish to enormous proportions. Needless to say, it isn't easy to stay abreast of the constant change that is ever-present throughout the industry. Barry seems to stay ahead of the pack and can never be bagged. Just when he enters into a comfortable niche he moves into another area which proves still more successful. He is undoubtedly a firm believer in the adage that you just can't stand still and progress musically, or in any other endeavor for that matter.

The most exciting time of the year for us is about now since we just wound up our "Have A Barry White Christmas" promotion and are well into our January WHITE Sale.

This is our third season on the latter marketing concept and it seems to garner heavier activity with every year.

It was a natural for us, patterned after the highly pre-sold department store sales that place heavy emphasis on towels, sheets and the like, traditionally featured after Christmas. Our WHITE Sale features the very best in recorded music—a catalogue which contains highly diversified product topped by the "Maestro" himself and further embellished by his productions of Love Unlimited and the Love Unlimited Orchestra.

At the top rung of the ladder is the title album of Barry's current single "Let The Music Play," which is ready to take its place

among his biggest gold records to date.

This brand new lp follows close on the heels of Barry's recent gold package "Barry White's Greatest Hits." Shipping will soon get underway on "Let The Music Play."

The just-released "Music Maestro Please," by the Love Unlimited Orchestra, is another new highlight of the January WHITE Sale. Everyone should recall the magnitude of "White Gold," the Orchestra's prior release which, in addition to going better than gold, acquired classic status for the Orchestra.

All in all virtually every Barry White production contained in the January WHITE Sale has gone gold, or in some cases, even better.

20th has created countless in-store aids featuring stand up displays, easels, banners, posters and other miscellaneous materials. We always back the campaign with trade and consumer advertising, including radio and TV spots—and why not? Barry deserves the best.

Further bolstering this year's



Tom Rodden

plans in a still more personalized manner, we now provide outlets with a system in which information and terms of the program are dispensed by direct contact. Working closely with my office is Linda Alter, responsible for point-of-purchase marketing. Linda is doing a fine job in getting the news out to small and large accounts. For up-to-the-minute in-

formation regarding the January WHITE Sale you can reach her at toll free (800) 421-0543.

From Russ Regan on to the mailroom everyone agrees that Barry is here to stay and his sales figures back up our feelings.

Yes, the last three years have been "Barry great"—we're looking to the future with equal confidence.



Barry, Glodean and Tom Rodden

Blanchard Montgomery

(Continued from page 15)

the writer if he can sing. I mentioned that to Barry. We were looking for other people to record and I just felt that we couldn't find anyone better than Barry.

RW: What other acts is Barry developing at present?

Montgomery: At present we have an act on 20th Century, Westwing. We have an album due in February. And Love Unlimited Orchestra's "Music Maestro Please" was recently released on 20th. We have a girl by the name of Gloria Scott on Casablanca, which work should be finished and her album out in January. We have another group called The Masters 4, which is almost finished, and then we have a man by the name of Danny Cursa, also almost finished. And then there's Beaver. A Beaver project that Barry's been working on for a short period of time and we haven't placed with any major record companies yet. The last two that I mentioned, Danny Cursa and The Masters 4, both are great acts.

RW: What kind of expansion is the company exploring? Are you looking in other areas—TV, films, animated cartoons or whatever?

Montgomery: We're looking in all areas. You know of course we're looking in the record area, we've been looking into TV, film. Barry wants to be involved in a lot of things. He's not a guy that one or two things will satisfy.

RW: With all of his possibilities, as an artist, as a writer, as a producer, how does Barry have time to be a business man?

Montgomery: I wish someone would tell me. I really do. But he does it.

RW: How do you aid him in that sense? Do you take a lot of responsibility, do you make a lot of decisions for him?

Montgomery: Yes, I make a lot of decisions but I also follow through with a lot of the decisions that he makes. And the follow through is up to myself and other individuals in the company.

RW: Key people in your company have been with you for a very long time. What are some of the reasons that they stay so long?

Montgomery: When you get involved with a man like Barry you can't leave him. You don't have a desire, you don't want to go anywhere else. Because you know you'll never get treated as well anywhere else as you do with Barry. From his sense of honor, not looking at the dollars or anything else, he's such a regular person and people are loyal and honest to him. You just can't go anywhere—you know, you fall in love with the man. And he returns the same love. What you give him, you get back.

George Greif (Continued from page 12)

in Paris; they got right into it. Very few artists from America make it very big worldwide, but Barry is really an international attraction, almost as big in such far-flung spots as Japan and Germany as he is here in America. Maybe bigger.

RW: Does having so many other artists imitating the music of Barry White effect his career very much?

Greif: Actually, it helps tremendously because it's a tribute to the man rather than something detrimental. But Barry White will always come up with another dimension, a new direction and a new idea. You can copy a man's idea but you can't really steal his creativity.

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The Maestro

Dialogue (Continued from page 24)

RW: Do you enjoy touring?

White: I don't like flying to go to tours, but once I get off the plane and get into my hotel I'm very glad I'm there. It's the flying that kills me. Getting to that destination. And I think that's the same problem with most artists. You see, we are taking chances by getting in the air all the time and it starts to work on you man, believe me. It's never bothered me before but it bothers me now. It really bothers me, you know, I don't like to, I didn't want to fly to Vegas. I wanted to drive to Vegas and that's not like me.

RW: What about Vegas. Are you ever going to do Vegas?

White: I just turned down a very big deal in Vegas. It's just like when I started singing out on the road I told Sid Garris and George Greif, my manager, I wanted 28 pieces. I wanted a superclass act with Love Unlimited. I want a class show and when they relate that to promoters, they say "Who the hell does he think he is?" Well now it's 55 with Love Unlimited class act, Barry White and the Love Unlimited Orchestra.

RW: Do you see yourself as a competitive artist? Do you just compete with everybody or are there specific artists that you feel you are in direct competition with?

White: People have to have a choice of products; I believe in that. That's great for us to give people in the United States a choice of what to buy. The product is the manufacturer's and you want yours to be as good as it can be. There are producers that I admire greatly in the business, and they have proven themselves to be deserving of that kind of respect and love from me and other producers in this business. There are producers who are jiving, who let artists produce their sessions and they put their names on their records as producers—there's a difference. So you've got a choice of music and the people usually pick out the good from the not-so-good.

RW: Where would you like to perform most? Where do you feel that your type of music gets the most acceptance?

White: Los Angeles, reaction is fantastic, we had a hell of a week, New York . . . right on, Detroit, same thing, Chicago . . . You tend to love the reactions of foreigners a little more because they're foreigners. In England we wiped them out; Germany, Australia, Paris, Vienna, name it man.

RW: My next comment was going to be that you are probably even bigger in Europe than you are in this country, if that's at all possible.

White: That is true.

There are producers that I admire greatly in the business, and they have proven themselves to be deserving of that kind of respect and love . . .

RW: Why do you feel that you're so successful in Europe? Very few artists are successful in both places.

White: That's very true. It's back to the little boy with the dedication and not knowing he had it by listening to classical music. My mother's into that. I heard it all my life, we always had a record player and piano as poor as we were, we always had those two things. By me having a broad understanding I heard music from men of Germany, Paris, London, United States, Soviet Union . . . Barry White's music is selling in countries that no American artist is selling in; that shocked me. I keep hearing that I've found that barrier that has brought the world, the United States, to the foreign countries, and when someone comes to me and says you have had three number one records in Italy that's incredible, especially when they tell me the history of Italy and United States artists. I've been in certain places where people have never even heard of Marvin Gaye; I was shocked man. To me it's a shame that American artists don't go visit the foreign countries—so you lose a little money sometimes, if they love you you've got a new home, you've got new friends that's what counts. It ain't always

(Continued on page 46)

Sadye White:

Family Love Comes First

■ LOS ANGELES—Speaking with Barry White's mother, Sadye White, it is perfectly clear where the inspiration for Barry's love-centered lyrics comes from. Concern for her family, says Sadye, was always foremost in her mind. And with Barry in particular, there were early indications of musicality—a talent she tried to encourage without forcing him beyond his own desires.

"I purchased a piano when he was about five," Mrs. White told *Record World* recently, "because I saw that he was very musically inclined. I think he took about four lessons and decided that he didn't want it." He slowly returned to practicing piano, bass, singing—forming and joining groups, singing with church and secular choirs.

Was Sadye surprised when Barry finally turned to music as a full-time profession? "Barry had decided to do it so long ago that when it happened, it just happened," she answered. Was there any especially early point along the way that she knew music would be Barry's vocation? "I felt it, because he was so determined. He wouldn't let anything stand in his way so far as music was concerned. And what made me so sure was that when he was a baby crawling around the floors, he used to keep perfect time with a pop top. His favorite songs were 'Hey Bob-A-Ree-Bop' and 'One O'Clock Jump.' He would beat that time on the kitchen floor; there was one special top that he liked the sound of."

Barry's more formal training

emanated from his mother—a choir singer and pianist herself. Today, she remains close to her world-famous son, even working for him in the capacity of fan-mail caretaker. Reading one letter in particular, she gave an example of the kind of devotion Barry's fans have, and the kind of faith he has inspired in them. From a 17 year old fan: "I pray my talents will take me through to higher heights of happiness throughout my life. I wish to become an entertainer and in this common goal I'm only one of many . . . Your voice will live as an inspiration that shall be with me for the rest of my life. Your talents exceed beyond the genius of man."

Sadye is proud of this side of Barry—his ability to encourage young people and to counsel others in their problems. (She recalls coming home when Barry was young, only to find him at the center of a circle of friends on the living room floor. He would listen to their problems with girlfriends, boyfriends, and "lecture" and advise them.) And that is an aspect of his personality that she hopes he will continue to develop. The number of letters he receives from people telling him "how their families have grown together, how they appreciate his concerts" and the messages of his music are overwhelming, according to Sadye. Some write of how they dropped out of school but have gone back. Sadye feels that were Barry to pursue this talent especially, he could be as successful as a politician as he is being a musician.



Barry in a mellow mood

The Maestro

Tony Sepe: All-Around Helper

■ Soul Unlimited's Tony Sepe has had a longstanding business and personal relationship with The Maestro. Beginning with an introduction from Gene Page, Sepe and Barry White have worked together as label chief and producer, as manager and recording artist, and as fellow songwriters.

"Actually, I got in with Barry when his record broke," Sepe recalls. "I told him that if he ever went to New York, I'd appreciate it if he would take me . . . Barry said if the occasion arose, I could go with him. Finally he called before he was getting ready to make his first appearance at the Apollo; if I wanted to go I could work on the road with him. I said fine.

"I don't know how it happened, but while we were on the road, I got involved in picking up the money before he went on stage. He liked the way I handled the situation and that was it. In this business, before the artist goes on stage you don't know if he's going to get paid or not, so you try

to collect before he goes on.

"This was in the beginning, '71. Ever since then, I've been his road manager. When we came back, I started handling a lot of his personal affairs."

Sepe has also played a role in Barry White's songwriting efforts, providing The Maestro with at least one original, "Rhapsody in White," and then recommending a friend's composition to White, who re-worked it into the top-selling "You're the First, the Last, My Everything."

On tour, Sepe oversees White's 14- or 15-person road crew, and coordinates with orchestras that usually number 35 or 40. Sepe and his brother Bill also handle road security for White and Love Unlimited.

When The Maestro isn't touring, Sepe's job "is more or less to hire the musicians for the specials and to book studio time when we're going to record, and hire the musicians we're going to use. It's my job more or less to

Disco Impact *(Continued from page 30)*

plained that because White was able to turn a disco hit into a big chart record a lot of people took notice. After that there just weren't that many people who could come along and just fall into a disco record accidentally—the formula had been established. "In the beginning of that year—I think it was 1972—there were 'TSOP' and 'Rock Your Baby' and

keep everything together so that the sessions fall at the right time, so that Barry's there on time, things like that."

Future duties for Tony Sepe will include work on White's next tour, which Sepe says will provide the material for a live Barry White album, with The Maestro recording in some of the many foreign countries that have received him enthusiastically.

Whatever country it may be, Tony Sepe feels, "I don't think it makes any difference. When he gets on that stage, he's got them locked in, and that's it."

it was obvious," according to Aletti, "exactly what was going on. The discos were breaking a certain amount of records and they were coming out of nowhere. There were no more accidental discoveries—'Where did this record come from?' kind of thing." Aletti added.

White was one of the first people to emerge with a wholly instrumental album geared for disco play. After the success of "Love's Theme," he realized he could do that and be successful at it, according to Aletti. MFSB was the first, but White extended that sound; made it sweeter and more lush; gave it that White touch. After that many orchestral albums appeared on the scene and garnered a certain amount of success, with the way already paved so well by White. In conclusion, Aletti stated, "The major thing is that Barry White is one of the main people responsible for influencing the disco sound that took over everything."

Congratulations Maestro

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The Maestro

Dick Alen: Getting the Right Jobs

By HOWARD NEWMAN

■ LOS ANGELES—Dick Alen, personal appearance agent for Barry White at the William Morris Agency in Beverly Hills says, "The job of the agency is to get our artists work." If this is the case, Alen might have one of the easier jobs of all time considering the immense popularity of Barry White and the tremendous reactions to his live concerts. However, getting the artist work is only half of the story. Dick Alen continues, "we help by getting our artists the right jobs in the right places." Therein lies the expertise that makes the job of the personal appearance agent both challenging and exciting.

Sid Garris and George Greif, Barry White's managers, came to the William Morris Agency on behalf of their client in 1973. Alen believes that they chose William Morris because of "the collective knowledge we can offer. We have literary agents, film agents, music agents, etc., giving us an overall picture of the entertainment industry." Being James Brown's agent for 15 years gave Alen a keen insight into the needs of black recording artists in particular and he relied on this experience to draw up a battle-plan for "The Maestro's" personal appearances. Alen comments, "With an artist, talent is the thing that you start with, but when we first signed Barry White he had not been seen by the general public and where he was seen, he was not seen correctly. He's not a rock and roll act, he's a unique artist."

Alen realized that a proper format was needed to present this "unique artist." What developed is what Alen calls, "a highly unusual act." He continues: "Barry White and Love Unlimited is one of the first black acts to appear with a 40 man orchestra and make it more than a rock and roll band. If anything you would have to compare him to Burt Bacharach." Alen adds, "for Barry to do his job right he needs 40-50 people with him. He's not the kind of artist who can appear with just a piano and sing. If the public would see this, they would not really be seeing Barry White."

Alen makes sure that this extraordinary show appears only in the best theatres, be they in America or in Europe. Last May's European tour was a huge suc-



Dick Alen

cess, with stops in England, Germany, Belgium and France. Alen proudly notes that the London concert prompted the fastest sell-out of Albert Hall in history; an obvious sign of Barry White's international stardom and a job well done by his personal appearance agent.

White's last American tour started in the Greek Theatre in Los Angeles and worked its way (to sell-out crowds in the nation's top showrooms) to the Westchester Premier Theatre right outside of New York City. Dick Alen believes that the problem that many black artists have in attracting a mixed audience to their concerts is not encountered too heavily by Barry White and Love Unlimited. Alen said, "His records are bought by everyone, yet some people don't come out to see a black performer even if they buy that artist's records. Barry can attract a 50/50 crowd, as he did at Westchester, and his rapport with all segments of the audience is fantastic. He puts on a good family show that appeals to all kinds of people. Barry, to me, is one of the first black acts who can cross-over into a general artist. His records sell to white kids and white adults as well as to the black audience." Alen hopes to promote this phenomenon by finding White theatre engagements that are accessible to everyone. The suburban theatres around the country are particularly amenable to this purpose.

One medium which Alen does not find suitable for Barry White is television. Alen comments, "TV is primarily an advertising media for the artist. If an artist is as big as Barry White is already TV will just take away from his attendance at live appearances. Couple

this with the fact that no direct correlation has been found between television appearances and record sales and you can understand Alen's point. Also, Alen believes, "TV sound is too inept to help Barry considering the type of production he is associated with." The only exception to this rule was one spot on the "Soul Train" program which has great popularity among youngsters.

New Fields

If television does not help an artist of Barry White's stature and Dick Alen's job is "to get work," where are the new fields to conquer and new places to play for "the maestro?" The answer to this question is as current as the headlines of the daily newspaper. Alen says, "We are preparing at present an around-the-world tour for Barry White." Besides the to be expected stops in western Europe, Alen is trying to set up dates in Moscow, eastern Europe and Tokyo. He adds,

Barry White Conquers the Gauls

■ Some 2000 years after Julius Caesar, Barry White did it again: He conquered the Gauls, without the bloodshed and the tears. The only casualties amounting to some trampled toes, at the opening of his show at the Palais des Congrès on last May 21. Barry White wasn't the first soul artist to capture the fancy of the French, to overcome the language barrier. But where others had shaken the walls by sheer rhythmical impact, Maestro White won over the Paris public by suave soulful sounds. No need to understand the meaning of each word, the message gets across. Flawlessly. Fluently.

And the hard facts are there. In 1975 Barry White wound up being the best selling foreign artist in the French market. At his show, he was presented gold discs for "You're the First, the Last, My Everything," "Ston' Gone" and "Can't Get Enough," while Love Unltd. received the Gold Award for "Under the Influence of Love." Sure, Barry White isn't a common institution in every French household, but he has his public, healthy and growing, judging by the demand for his latest productions. "Let the Music Play" was scheduled for release in a record three days after receipt of the tapes.

"We'd go to Peking if we could." If you think about it, the possibility of Barry White and Love Unlimited playing for Chairman Mao is a great deal more unusual than President Ford's recent trip to China. Barry White's trip would be totally unprecedented! This would be even more so if the other unique idea of the planned tour materializes. Alen reveals, "We're investigating the possibility of taking an all-girl orchestra along because no one has ever done that before."

Career Broadening

When Dick Alen first took on the responsibility of being Barry White's agent he described his goal as "broadening Barry's career." With all these fantastic developments occurring in a career which he describes as "having no real turning point, only solid steady growth," it seems obvious that Alen and "The Maestro" proved to be a right on combination.

This French success story started two and a half years ago when AZ president Paul de Senneville and his marketing manager Jean-Louis Detry met Russ Regan in New York and signed a distribution deal for 20th Century Records, a contract that has just been renewed. The AZ team arranged for heavy airplay on Europe 1, and soon the other stations caught on. Jean-Louis, a totally dedicated fan of Barry White, is insistent in pointing out the very efficient cooperation he receives from Peter Pasternak, international manager of Pye, London. It was found beneficial for instance, both in terms of time and money, to have the lp sleeves printed in England. Smooth collaboration with the British partners leaves AZ free to concentrate on the French distribution. Immediate plans call for a shop window campaign on Barry White. Signs and posters have already been widely displayed and the brainstorming goes on undaunted. De Senneville and Detry both look forward to a happy reunion, soon, with Stateside friends at the MIDEM in Cannes and, in a not too distant future, we all hope, for a return trip by the man, The Maestro, Barry White.

Kurt Mohr



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The Maestro

The Maestro's Impact Throughout the World

By PETER PASTERNAK

(Peter Pasternak is 20th Century Records international director)

LOS ANGELES—Having had a first-hand opportunity to witness Barry's international success, it's my feeling that unlike other notable performers who have had problems in breaking through the international barriers, he is equally strong throughout the globe. As a recording artist, we continually received incredible reaction and great sales on virtually every Barry White release in all situations.

Due to the fact that Barry is such a well-received international artist, we have had the opportunity on a number of occasions to back each release further via several marketing campaigns implemented by our licensees. In this area, our most successful promotion has been the annual "Barry White Christmas Sale," in every country where his records are sold. The idea somewhat parallels 20th's domestic campaign

which has zeroed in on an annual "January White Sale." The licensee who garners the most effective in-store displays surrounding the entire Barry White catalogue receives a special gift for ingenuity and marketing prowess. Attesting to Barry's interest and personalized approach to his craft, the winner is selected by him personally each year.

Barry's honors in the U.S. alone are indeed impressive, yet his numerous international achievements further affirm his impact throughout the world. In Japan, Barry received the 1974 radio awards for "Love's Theme," which garnered top honors in the "best song" and "most airplay" categories. In Japan, "Adlib" magazine named him best new artist, while "Light Music" magazine voted him as the country's best soul artist.

England's reaction to Barry has been just as overwhelming; with silver and gold records for three of his albums—"Stone Gon',"



Peter Pasternak

"Can't Get Enough" and "Greatest Hits." "Just Another Way To Say I Love You" and (Love Unlimited Orchestra's) "Rhapsody In White" are silver albums in the U.K., while Barry's single, "You're The First, The Last, My Everything" has achieved silver status there.

Australia has awarded Barry four gold albums for "I've Got So Much To Give," "Can't Get Enough," (Love Unlimited's) "Under The Influence" and (Love Unlimited Orchestra's) "Rhapsody

In White." Additionally, his "Stone Gon'" lp has hit the double gold mark in Australia.

"Grand Gala," a Barry White compilation album originally released by Phonogram in Holland, is of gold status there and has attained excellent sales in the other Phonogram territories. In South Africa, "You're the First, the Last, My Everything" is a gold single and "Can't Get Enough" is a double gold album. France has also reacted to Barry White in much the same fashion, awarding him two gold albums for "Stone Gon'" and "Can't Get Enough."

Onstage, the story is very much the same in all of the countries in which Barry has performed. In 1974, we traveled throughout Australia and Japan. His mass appeal created an enormous excitement wherever he appeared. Although Barry first visited Europe in 1975, the reaction from audiences equaled that of other superstars who have been on the scene for some time.

The Maestro

An Ongoing Relationship with Whitney Studios

By ROBERT ADELS

■ GLENDALE — Whitney Recording Studio in Glendale has had a successful relationship going with Barry White and his production company since the beginning of Soul Unlimited's gold record streak back in 1972. Studio president Lorin Whitney is proud of the past which has seen his chief engineer, Frank Kejmar, closely and directly involved with every session that has taken place since The Maestro selected this 24-track facility north of Hollywood as his sound base. And with that proud past in mind, Whitney is most confident of a fine future.

"Barry White was looking for a place that hadn't been used by everyone, but still had all the facilities he required," Kejmar recalls. "He immediately impressed me as a very sensitive person who knew just what he wanted."

The studio's massive Neve console and the rest of the Glendale location's brand new equip-

ment impressed Barry White. And the gold has been flowing steadily ever since, with all partners in the relationship enjoying the glow.

Kejmar views White's extensive use of the studios as an important part of the overall growth pattern Whitney Recording has been experiencing over the last two decades. Frank has seen much of the growth firsthand, having risen from part-time tape duplicator to head engineer during his 13-year career at Lorin Whitney's house of sound. "I've worked with many professionals over the years," Kajmar continues, "and Barry is definitely right up there with the very best."

Whitney's resident audio expert majored in both music and engineering at Cal. State. Outside the studio he still is a keyboard man, but on the job he leaves the music to the clients he works so well with.

Kejmar characterizes the bond between the studio and The

Maestro as being on mutually sound business and personal footing. "We're very comfortable around each other," he observes. "We don't have to hesitate to say what we are really feeling and that makes for a great relationship."

"He's the kind of person," Frank expounds, "who won't miss a thing. If for any reason you neglect to mention something that isn't just so, it wouldn't take Barry White longer than five seconds to point it out to you. He's positively sensitive to every aspect of the studio."

This positive sensitivity flows into all the work White has come to Whitney to complete. Never one to rush a session, The Maestro is also not prone to spending time on an idea and then discarding it at a later date. Kejmar has watched Barry White bring his guidelines into the studio, work and re-work his concepts, and ultimately reach every goal. Thus, none of White's labors

are ever wasted on the cutting room floor.

All sessions Barry White has produced for himself, Love Unlimited and Love Unlimited Orchestra have achieved that "Barry White Sound" within the walls of Whitney. While Frank Kejmar has engineered it all from the board, Lorin Whitney has been happy to oversee the relationship between his studio and the music of Barry White.

Schroeders

(Continued from page 16)

the One I Love," which was recorded by Barry's Love Unlimited, and "Love's Theme," straight on through to his current smash, "Let the Music Play," the Schroeders look back on their relationship with Barry White fondly, and, in their own words, regard it as "the ideal that a creative industry, such as the music business, has to offer: the fulfillment of genius born of faith, trust, and mutual respect."

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The Maestro

Elbert Denny on What Makes Barry a Success

■ *Elbert Denny has been a friend of Barry White since the Maestro served as a&r director for Bronco Mustang Records. In this RW interview Denny discusses his business relationship with White, the emergence of White as a singer, arranger and administrator leading up to the formation and future of Soul Unlimited Productions.*

Record World: How did you first meet Barry White?

Elbert Denny: I met Barry approximately two years ago. At that time I was married and my wife was a singer. After a lot of disappointments and encouraging her to enter the singing field, we finally met a writer and producer by the name of Barry White. He was at that time a&r director of a new company in Hollywood called Bronco Mustang Records. He was very impressed with her ability to sing and I met Barry personally approximately two weeks after he had been associated with her as a singer. He was very excited about her ability to sing as we were excited about his ability to produce her as an artist. The songs he had given her to learn she had done a good job on and she was getting ready to have the songs recorded and released. Just about that time there was a big disappointment: the company that he was involved in folded. There was no reason for us to stop our relationship with him, though, and in fact I think it brought us closer together as friends.

We were going to a lot of places together, all these places involved in the music business. At that time I was working another job and I was only associating with him in the evenings, but it was just about a six-seven day a week basis that I would see Barry and go with him someplace in Hollywood. It opened up a whole new world for me in the music industry, a world that I didn't know anything about.

Approximately two years after meeting Barry he started talking about being president of his own company, of being a successful writer and producer. Not so much talk as an artist, he never did talk much about being an artist, it was always being a successful writer and producer. Motown offered him a producer's position with a very good salary at that time, but he turned it down. He turned down several other companies that had offered him a salaried position as a writer/producer. He knew, even at that time, that he wanted to be his own boss. He wanted to have his own company. He didn't want to get involved with someone where he would just be one of the people on the staff. He more or less occupied his time with producing sessions, becoming a free-lance writer.

And all this was leading up to the very beginning, I would say, of Barry becoming the Barry White that he is today. It started really rolling with the group Love Unlimited, the female group that we have here at Soul Unlimited. I am indirectly responsible for bringing them to Barry. They were singing background for a girl that I had become acquainted with in the city of Pasadena. Barry took an interest in the background singers and developed them into their own style.

They came out with a song around 1972, "Walking In The Rain With The One I Love." At that same time we were just opening a small office down at 7158 Sunset and we started functioning as Soul Unlimited Productions. The first record on Love Unlimited was the one that sold over 1,000,000, a gold record, and they were on Uni Records at the time. About 10 or 11 months after that, Barry was getting ready to produce a male artist on another label. In practicing the songs I think Barry realized that the only way that the songs would get over to the people of the world would be if he sang them

Linda James

(Continued from page 22)

all along—except about one thing as Linda tells it:

'That Voice!'

"All along we were telling him, 'Barry you have to record something for yourself. Your voice! That voice!' But he would only say 'No, I don't want to be an artist.' He resisted it for a long time, but we pushed him longer."

Not one to do anything half-

heartedly, Barry's decision to cut as a performer was of course a golden one right from the first record. But everything was still very much a "family," with all that was happening. And continued to happen.

Linda James is now the singer she wanted to be back then. And Barry White is clearly the reason why.

himself. He had a lot of encouragement from several people in the music industry who realized that he had singing ability also, quite a unique style of singing. The deepness of his voice and his phrasing and everything were very commercial. We've talked many times how he's doing everything right.

RW: You're involved with publishing companies here. Could you go into that?

Denny: There are four publishing companies here at Soul Unlimited Productions. Each company has its own staff writers. The publishing is a function within the company that involves different writers getting the exposure for different songs not only on our own artists but at other major companies that are looking for material. I'm involved with the publishing, dealing with the writers, the copy-righting, that type of thing. We are administered by a much larger company which is very active in placing the material.

RW: Some of the writers are also producers.

Denny: We have three writers who are very good producers also. We have a group called Westwing that we expect a lot of in the next year. They have a release on 20th Century, the same label as Barry. The writer involved is Vance Wilson, who is also producing the group. Barry is the executive producer. We have another group by the name of Master Four which Tom Brock is writing for, producing and working with. We have an artist by the name of Gloria Scott whom Barry is producing himself for Casablanca.

RW: Is there any particular thing that you've seen in Barry through the years that led you to believe that he would be this big?

Denny: I've met a lot of people in my life, but I've never met a person quite as unique. He impressed me many years ago because he was so dedicated. So much so that even during very hard financial periods in his life he stuck it out. I felt, and still feel, that anybody that dedicated to the music business, I've got to stick with them. I've got to help them as much as I can. I knew it was just a matter of time. I knew he would be a successful person. As years have gone by that's exactly what has happened.

Diane Taylor (Continued from page 20)

of listening to music about fighting, killing, losing someone," Ms. Taylor echoes. "We sing Barry's positive love music and direct it right to the ladies who buy the records and get the men to bring them to the concerts."

If Love Unlimited's success is a kind of dream come true for Diane Taylor, it's a dream that will never grow stale. Right now, she'd like to see the personality devel-

opment in the group reach the silver screen. "Acting is something we just do naturally," she observes, talking about the group's potential in film and television, in both dramatic and comedy roles.

Barry White has taken them this far. And as Diane Taylor sees it, upwards and onwards are the only directions that need concern them with The Maestro as their ongoing guide.



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The Maestro

The Barry White Dynasty

(Continued from page 32)

firmly gripping the top 5 of the pop charts, "I'm Gonna . . ." set the stage for White's first solo album, his Dynasty clincher: "I've Got So Much To Give."

In one May, 1973 week "I've Got . . ." jumped from 24 to 1 on The R&B Album Chart. Bulleting its way well into the pop top 20 from there, Barry's debut lp began a chart ride that was to last far into the following year.

There were but five cuts on the first White album—all developed musically and temporarily to create a rich and fulfilling two sides worth. The majority of the material was from White's solo pen (a pattern most of his subsequent hits were to follow), and the one outside piece of material also took on a personalized touch. In fact, his reworking of "Standing In The Shadows Of Love" (a late '60s hit for The Four Tops) became a prototype for disco music of the '70s.

Relating To The Feet

Barry White hadn't specifically calculated the disco movement's music scene into his growth plans; it just worked out that "Standing," as much of his subsequent work, would relate to feet as well as to emotions in a directly powerful manner.

During the same year in which his initial 20th product was released to across-the-board acclaim, his album also provided a follow-up (the title cut) and a model for his second smash lp project, "Stone Gon'." His follow-up set of five expansive tunes was wrapped in a manner befitting his now superstar stature: a stunning Craig Braun-designed greeting

card affair complete with verse. "Stone Gon'" in turn led to two 1974 hits, his second gold single ("Never Never Gonna Give Ya Up") and its follow-up ("Honey Please Can't You See"). Like its predecessor, the album rousingly passed the RIAA certification mark.

But that was not really all Barry White accomplished during 1973. Mid-year, "Under The Influence Of Love Unlimited" emerged, firmly establishing his femme trio as a certified album act. There was enough excitement in the package to forge yet a third career, for the introductory instrumental "Love's Theme" soon took off on its own—and Love Unlimited Orchestra was born.

'Love's Theme'

Released independently from the first three 20th hits for Barry's girls ("Oh, Love, Well We Finally Made It" which Smoke had originally cut together with "It May Be Winter Outside" and the title tune, both from his Bronco days), "Love's Theme" went to number one almost simultaneously pop and r&b. (White had written it too, several years before its release, again indicating that his sense of timing was incredible.)

It was nothing new for a studio group to have one hit, but White's business expertise was not about to let it stop there. Especially not considering the magnitude of the song's popularity and longevity. The Love Unlimited Orchestra concept—some 41 pieces strong—was already a reality to Barry White, and he set out to make the rest of the world aware.

"Love's Theme" grew into an entire album which went gold and

top 15 pop after topping the r&b field, "Rhapsody In White." The group went further public by taking on the important opening spot in Barry White's live appearances. LUO became the only American instrumental touring company of any gold import new to the seventies.

Chart Dominance

By January of 1973, Barry White's Dynasty could boast two top 20 singles concurrently charted with a pair of top 40 albums (all already or soon to be number one in soul sales). But for 20th Century Records and Barry White, this was just a reason to let out all the stops for an even more powerful command of the marketplace.

The marketing men of the label got together and came up with a month-long promotion / sales program, The January White Sale. This catalogue/new product campaign saw the White Dynasty through to four more gold awards, simultaneously certified on February 7, 1974. And by March of 1974, White-produced product had a fast claim to six slots in the top 100 album and singles chart (with all of his four albums to date nationally ranked).

The success of the first January White Sale has made it an annual event. It became the occasion for White's second **Record World** cover story (January 25, 1975, as details of new in-store, radio station and disco promotions were elaborated).

White Gold In '74

But between the first two January White Sales was a red hot 1974 for The Great White Dynasty. There was a branching out into the soundtrack market with the successful "Together Brothers" project. White's own "Can't Get Enough" album became his first across-the-board charttopper and first lp to yield a pair of gold singles (the title tune and "You're The First, The Last, My Everything"). The year 1974 also saw more gold for Barry's girls (Love Unlimited's "In Heat" album) and guys (LUO's "White Gold" package which rightfully proclaimed White's new title, The Maestro, to one and all). It was also the year in which Glodean became Mrs. Barry White.

The year 1975 started with the recognition White's spectacular '74 had demanded. Barry & Glodean, stepping out from a Rolls

Royce in matching floor-length white mink coats, entered the Hollywood Palladium one night in January to collect no less than four Image Awards from the NAACP. The media turned the scene into a national event. And why not? So many broadcast newsmen were featured on shows using "Love's Theme" as their own program anthem that the coverage seemed a natural from the start.

May of that year brought The Great White Dynasty to Europe for a rousingly successful tour. The response to the kickoff dates in the U.K. (London and Manchester) set the tone for the entire affair—with tickets selling out long before performance night.

In addition to his fourth gold album under his own name ("Just Another Way To Say I Love You") and two subsequent hits spilling into '75 ("What Am I Gonna Do With You" and "I'll Do For You Anything You Want Me To"), White still found time to give Love Unlimited their biggest single to date on 20th ("I Belong To You") and to provide another biggie for the boys of LUO ("Satin Soul"). In addition to follow-ups for each ("Share A Little Love In Your Heart" and "Forever In Love" respectively), Barry put together his own "Greatest Hits" package for which Glodean wrote ecstatic liner notes. Clearly what had all begun in 1973 was still around to make for positive anticipation of 1976 within the growing territory of The Great White Dynasty.

A Foundation Of Love

In his first **Record World** interview, White had this observation to make: "Music to me is the only thing that people all over the world turn to—when they're happy, when they're unhappy." By deciding that "whatever's fair between a man and a woman" would become the basis for his own music, Barry White quickly employed love at the very foundations of his empire, and rapidly made an entire world turn to him.

"Black music is really being elevated," The Maestro told **Record World** in 1974. As we head into 1976, the plane seems higher still, thanks in large part to what's going down, around and up in the musical mind of Barry White, Dynasty-maker.

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The Maestro

White's Far-Reaching PR Appeal

By **NORMAN WINTER**

(Norman Winter is director of press promotion services, 20th Century Records)

■ LOS ANGELES — If a publicist has his act together, he can publicize a dill pickle. However, it's more pleasurable to work in behalf of a creative force such as Barry White. In our role as director of press activity for 20th Century Records, we've had the rare opportunity of watching the birth and development of Barry, probably one of the most exciting projects we've ever been involved with.

When Russ Regan, 20th's president, first turned us on to Barry White and asked us to "do a number," it was a command performance. Since that time, we've not only been astounded by his vast musical talents, but have also learned to respect the man known as "The Maestro."

Working with Blanchard Montgomery, Tony Sepe, Laurie Fer-

nandez and the entire Soul Unlimited International staff, we've enjoyed a warm professional and personal relationship. With small or large projects, the managerial team of George Greif and Sid Garris can always be depended on to offer assistance. And of course, through our close relationship with 20th, we are constantly involved with Hosea Wilson and his staff, who work diligently on behalf of Barry. Warren Lanier has also provided an incredible amount of energy.

We've had many opportunities to see Barry perform live and on television and have literally watched audiences melt at his sheer magnetism as a performer. He has become what publicists call "a press agent's dream." In fact, our activities revolve around being a super press agent, in that everyone is anxious to meet Barry. It's become almost like a "take a number" kind of thing.

Barry has always had good re-



Barry with Norman Winter

lations with both consumer and trade press; the interest in him is almost unbelievable. We receive countless requests from opinion-makers all over the world interested in knowing what The Maestro is up to. My assistant, Brendon Okrent, spends much of her time providing materials on the

artist and following up requests.

To my way of thinking, Barry has never been one to push for publicity; it just happens by itself. While always cooperative, he is extremely selective about what he wants to get into. When we discuss the possibility of an interview, Barry doesn't do a one-and-a-half over his desk simply to garner a few extra lines. He's a completely honest person, one with great judgment and integrity. He is never impressed simply by large circulations. He's inquisitive and involved in every aspect of his career and wants to know what angle was pitched when a journalist offers to do a piece. In other words, he's not on an ego trip.

No one can bag Barry; he has total appeal and has been covered by practically all types of publications. Although he was first introduced as an r&b artist, it took practically no time for him to reach a wide audience of music lovers.

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JAPAN

The Maestro

Dialogue (Continued from page 36)

the damn dollar. I say to George, let's go, we're going to set up for one of the biggest European tours a United States artist has ever set up in this year.

RW: Did you set up the monologue style that's been Barry White's trademark? Did that just happen or were you influenced by other artists?

White: I heard records with Bing Crosby talking when I was a little boy. See Isaac Hayes wasn't the first, Crosby was the first. I heard records with other artists talking, I heard records with Isaac Hayes talking. They never sounded like they really, really meant it. None of them sounded like this goes with the song. Well I wrote some songs but my talking, I never write it down, I can't write down what I say on the record. I have to turn off the lights in the studio and there ain't nobody in there but me and the engineer. His light is down and I just talk to my woman, that's all it is, is talk to your lady, talk to your wife, just talk to her. You figure yourself in your best mood with her, whatever that song represents, what mood it is, that's the mood you go for. And it comes out naturally. When women hear it on the streets they say two things: I wish he was mine or I wish my man was that way. That's what it is.

RW: How does that establish itself in a live appearance? Do you pick somebody in the audience?

White: No, I pick the audience to talk to. When I was in Westchester in New York the first three rows were elderly Jewish ladies sitting up there just happy and pleased. I pinched them on the cheek, I kissed them, I shook hands with them just like I did with the 13-year-olds, and the 27-year-olds; the whole audience is one person—that's the way I look at it. The men's responses to my music were shocking. I never believed, nobody could ever have told me, men would respond to the way I was bringing my concept across the way they have.

Men are very proud of me, believe it or not.

RW: You take the pressure off.

White: Right on.

RW: Do you produce anybody else now besides yourself and Love Unlimited?

White: I got White Heat on RCA Victor, Gloria Scott on Casablanca and that's it for right now. There's something in the works, there's a project in the works, a very big one with Jermaine Jackson and I. We worked in Hawaii together and a few things started to happen. So we ended that, but there are still a lot of details got to be straightened out before we touch anything. There's business that's got to be sat down and worked out.

RW: Do you plan on getting involved in any other aspects of the industry?

White: I don't plan to get in management, never. Management is another side that I don't care to deal with; I'm already a publisher without being a publisher. I am a publisher in the sense of the word as an owner of publishing; my publishing partners are Aaron and Abby Schroeder, who know the publishing game backwards. I am trying to be a greater and a better businessman, that's the goal I'm shooting for now. To become more realistic to economic situations, to be able to judge and expand my mind mentally, expand myself mentally on overall situations that have to do with structures of people's lives—'cause to me that's more important than anything.

RW: How much product can we expect from you in the future?

White: Four or five albums in the next two years. I treat Barry White like he's Love Unlimited; I kick his ass as hard as I will Love Unlimited's when they're in the studio. I get mad at him when he doesn't sing a song right and get up and walk out of the sessions.

(Continued on page 50)

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The Maestro

Barry White Is a Very Special Artist

By PAUL LOVELACE

(Paul Lovelace is VP, promotion, 20th Century Records)

■ I first received product on Barry White in the early part of 1973. 20th's r&b department had started moving with it and built a very strong, firm foundation. Barry became a gigantic artist right off the bat with that first single, "I'm Gonna Love You Just A Little More Baby," and as soon as it got extremely hot in certain key areas like Detroit and Washington, D.C., we started the cross-over.

We began by working cities like Detroit and Washington, and then west coast stations began picking up the record, Spokane and San Jose being among the first. Some of the earlier believers in the total impact Barry was to have on the music industry include Rosalie Trombley at CKLW; Harv Moore at WPGC in Washington, D.C.; Ron Budnick, who was then programming at KRLA;



Paul Lovelace

and Steve West, who is now at KJR (and was then at KJRB in Spokane). These are just some of the people who were out there early.

Although everything fell into place rather quickly, we did have some problems. Barry's was a brand new sound, and whenever you have something new like that, it is often a little rough for people to get accustomed to it. But it was picked up, and where it was played it was a big hit rec-

ord. It spread relatively fast after that.

When we knew that that first record was a hit, we had a premiere showcase for Barry in San Diego with Love Unlimited and the Love Unlimited Orchestra. We all sensed from the beginning that Barry was going to be a superstar. He has a magnetism very few others have. He possesses a charisma on-stage that is just exceptional. When we saw how audiences reacted at that showcase, it just confirmed our previous expectations. But still, what was to follow was beyond any of our imaginations and probably still reigns as one of the highlights of any of our careers.

We built a strong foundation for the pop market to sell albums, and we started selling albums immediately with Barry White. It was one of those word-of-mouth type situations that if one person bought one, he would tell two or three others about it and they

would buy one. As a result, of course, we have enjoyed tremendous success through the years with Barry. After the first two or three records, he became known not only as an r&b act, but as a pop act as well.

Barry's "sound" gave birth to a whole new kind of music. I would have to consider him to be the "founding father" of the entire disco movement. At the time the first product on Barry was being released, I went to discos, which were then mainly in New York. At that point they weren't spreading much outside of that area. I know I carried a lot of Barry White records into Atlanta, Chicago and other large cities and found that people were all dancing to Barry White music. A lot of the disco-oriented music today is in the Barry White tradition. He was instrumental, almost solely responsible, for bringing that high-class, rhythmic sound to much of the music we all enjoy.

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The Maestro

Dialogue (Continued from page 46)

And there are living witnesses that saw this; you would actually think that it was two people. One was in the other room and one was in the booth, because I am able to separate myself from myself. And it's very hard—Barry White is my artist.

RW: What about the other aspects of your career? How about movies or television? Any plans for that?

White: Movies and television, yeah; movies for scoring. I have an offer now to star in a movie, "The Fats Waller Story." I don't know if



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man, that's the goal I'm shooting for
now.

I'm going to do it or not; movies are slow to me. I mean you can do a great scene and the cameraman might forget to put the film in the camera. I went through that shit before. Scoring—I'm getting definitely heavily into it with a lot of big movie people. So I'm planning to get into movies, but not so much in acting as scoring.

RW: Do you intend to at any point, begin writing for other artists?

White: Yes I do.

RW: It's hard to conceive of someone taking a record, taking a song off your album and doing it themselves.

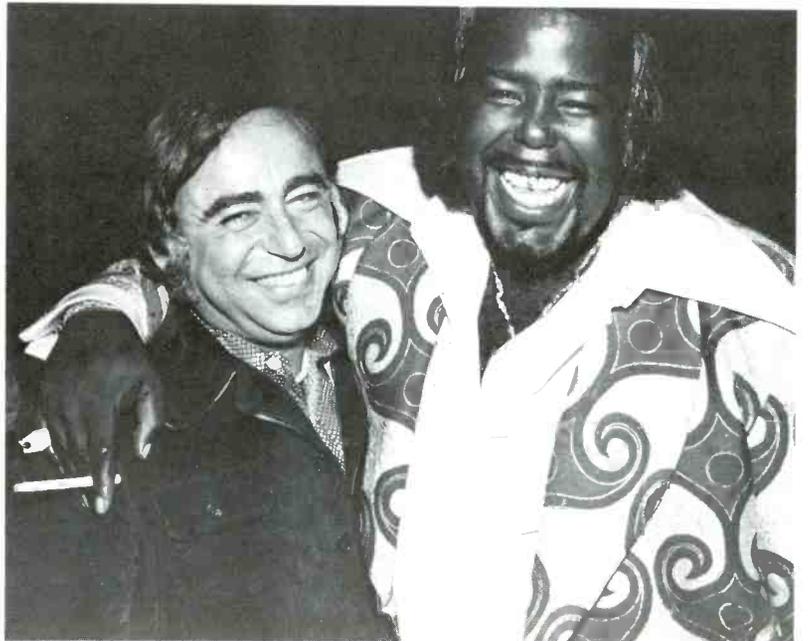
White: That's right 'cause I am strictly for me . . .

RW: I was just wondering about the other people.

White: "I'm Going To Love You" was recorded by other artists. Isn't that a gas? "Love's Theme" has been recorded 140 times. I've heard it every way you can imagine by every artist or symphony, which is a compliment. I think that great things happen to a man who is not looking at the dollar when he is trying to get his career together. He's looking at the achievement, all honesty in his heart. Normally there are two kinds of copyrights and publishers. They've got a production copyright, then they have a song copyright which means "Tie a Yellow Ribbon Around the Old Oak Tree" can be recorded for the next hundred years. "Yesterday" by Paul McCartney will be recorded for the next hundred years, a Barry White song like "I'm Going To Love You" will only be recorded every now and then, but the residuals that I've made from my own songs make up for the people who don't record it. My publishers, the Schroeders, said they've never seen anything like this as long as they've been publishers, right on.

RW: You don't have any plans to do your own variety show or your own kind of show?

White: Yeah, that's in the works, it's just again, as I said before, what I want is . . . let me give you an example: whenever I say I want to bill something to my account, first thing that they say is "Oh shit," cause they know that it ain't going to just be a little thing it's got to be the way Barry White wants it and that can be very expensive. And that's the first time that I had ever heard that word. The guys that were on tour came back and told the people in the office the Maestro thing, and then there was a guy in the office that we hired, by the name of Bernie Butler, who felt that I deserved a name. He went on his little private campaign on the name and he made it established and the majority of people in the music industry called me Maestro.



Russ Regan, Barry White

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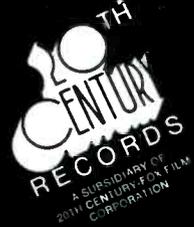


Barry White



The Man And His Love
Thank You

From





THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

SALESMAKER OF THE WEEK

GRATITUDE

GRATITUDE
EARTH, WIND & FIRE
Col

TOP RETAIL SALES THIS WEEK

- GRATITUDE—Earth, Wind & Fire—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- A NIGHT AT THE OPERA—Queen—Elektra
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- BLACK BEAR ROAD—C.W. McCall—MGM
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol

CAMELOT/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- BLACK BEAR ROAD—C.W. McCall—MGM
- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HORSES—Patti Smith—Arista
- THE BEST OF CARLY SIMON—Elektra

KORVETTES/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- SPINNERS LIVE—Atlantic
- STEPHEN STILLS LIVE—Atlantic
- TIMES OF YOUR LIFE—Paul Anka—UA
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
- YELLOW FEVER—Hot Tuna—Grunt

MUSICLAND/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- BARBI BENTON—Playboy
- FACE THE MUSIC—Electric Light Orchestra—UA
- FACES I'VE BEEN—Jim Croce—Lifesong
- HEAD ON—Bachman-Turner Overdrive—Mercury
- STEPHEN STILLS LIVE—Atlantic
- STRAIGHT SHOOTER—Bad Company—Atlantic
- TIMES OF YOUR LIFE—Paul Anka—UA
- WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

RECORD BAR/NATIONAL

- BLACK BEAR ROAD—C.W. McCall—MGM
- CLEARLY LOVE—Olivia Newton-John—MCA
- GREATEST HITS—Chicago—Col
- HISTORY—America—WB
- KISS ALIVE—Kiss—Casablanca
- MAIN COURSE—Bee Gees—RSO
- RED OCTOPUS—Jefferson Starship—Grunt
- STILL CRAZY—Paul Simon—Col
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista
- WINDSONG—John Denver—RCA

KING KAROL/NEW YORK

- A NIGHT AT THE OPERA—Queen—Elektra
- BOHANNON—Hamilton Bohannon—Dakar
- CHIEFTAINS 5—Island
- DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
- GREATEST HITS—Chicago—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- KICKIN'—Mighty Clouds of Joy—ABC
- PLACES & SPACES—Donald Byrd—Blue Note
- RAISING HELL—Fatback Band—Event
- SIREN—Roxy Music—Atco

RECORD WORLD-TSS STORES/LONG ISLAND

- A NIGHT AT THE OPERA—Queen—Elektra
- COME TASTE THE BAND—Deep Purple—WB
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- GRATITUDE—Earth, Wind & Fire—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HORSES—Patti Smith—Arista
- HOT—James Brown—Polydor
- INSIDE—Kenny Rankin—Little David
- MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century
- THE BEST OF CARLY SIMON—Elektra

SAM GOODY/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
- BAY CITY ROLLERS—Arista
- BEGINNINGS—Steve Howe—Atlantic
- BLACK BEAR ROAD—C.W. McCall—MGM
- DESOLATION BOULEVARD—Sweet—Capitol
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- KISS ALIVE—Kiss—Casablanca
- TIMES OF YOUR LIFE—Paul Anka—UA

TWO GUYS/EAST COAST

- BAY CITY ROLLERS—Arista
- BLACK BEAR ROAD—C.W. McCall—MGM
- GREATEST HITS—Chicago—Col
- GREATEST HITS—Seals & Crofts—WB
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HISTORY—America—WB
- KISS ALIVE—Kiss—Casablanca
- THE BEST OF CARLY SIMON—Elektra

CUTLER'S/NEW HAVEN

- BEGINNINGS—Steve Howe—Atlantic
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Seals & Crofts—WB
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HELEN REDDY'S GREATEST HITS—Capitol
- HIGH ON YOU—Sly Stone—Epic
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- NUMBERS—Cat Stevens—A&M
- THE BEST OF CARLY SIMON—Elektra
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- FLYING START—Blackbyrds—Fantasy
- GRATITUDE—Earth, Wind & Fire—Col
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HOME PLATE—Bonnie Raitt—WB
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol

- SIREN—Roxy Music—Atco
- STILL CRAZY—Paul Simon—Col
- THE LAST RECORD ALBUM—Little Feat—WB

GARY'S/RICHMOND

- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- IT'S ONLY LOVE—Rita Coolidge—A&M
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- THE BEST OF CARLY SIMON—Elektra
- THE ROAD GOES ON FOREVER—Allman Brothers Band—Capricorn
- THE WHO BY NUMBERS—The Who—MCA
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

FOR THE RECORD/BALTIMORE

- CITY LIFE—Blackbyrds—Fantasy
- GRATITUDE—Earth, Wind & Fire—Col
- I LOVE THE BLUES—George Duke—BASF
- MAKING MUSIC—Bill Withers—Col
- MYSTIC VOYAGE—Roy Ayers Ubiquity—Polydor
- RUFUS FEATURING CHAKA KHAN—ABC
- TRACK OF THE CAT—Dionne Warwick—WB
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
- WHO I AM—David Ruffin—Motown
- YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

WAXIE MAXIE/WASH., D.C.

- BOHANNON—Hamilton Bohannon—Dakar
- DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- GRATITUDE—Earth, Wind & Fire—Col
- MOTHERS SHIP CONNECTION—Parliament—Casablanca
- RATTLENSNAKE—Ohio Players—Westbound
- SHAME ON THE WORLD—Main Ingredient—RCA
- STEPHEN STILLS LIVE—Atlantic
- THE WHO BY NUMBERS—The Who—MCA
- YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

NATL. RECORD MART/MIDWEST

- BEGINNINGS—Steve Howe—Atlantic
- BLACK BEAR ROAD—C.W. McCall—MGM
- CRACK THE SKY—Lifesong
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- NUMBERS—Cat Stevens—A&M
- SPINNERS LIVE—Atlantic

HANDLEMAN/DETROIT

- A NIGHT AT THE OPERA—Queen—Elektra
- DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HORSES—Patti Smith—Arista
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SECOND CHAPTER—Danny Kirwan—DJM
- SPINNERS LIVE—Atlantic
- TED NUGENT—Epic
- THE ROCK—Frankie Miller Band—Chrysalis
- TIMES OF YOUR LIFE—Paul Anka—UA

RECORD REVOLUTION/CLEVELAND

- CRISIS? WHAT CRISIS?—Supertramp—A&M
- ERIC CARMEN—Arista
- FISH OUT OF WATER—Chris Squire—Atlantic (import)
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HORSES—Patti Smith—Arista
- MALPRACTICE—Dr. Feelgood—UA (import)
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- RECYCLED—Nektar—Passport (import)
- SIREN—Roxy Music—Atco
- SKYHOOKS—Mercury

RECORD ESTATE/CHICAGO

- A NIGHT AT THE OPERA—Queen—Elektra
- BEGINNINGS—Steve Howe—Atlantic
- BLACK BEAR ROAD—C.W. McCall—MGM
- COME TASTE THE BAND—Deep Purple—WB
- FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds—Playboy
- GRATITUDE—Earth, Wind & Fire—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- NEW YORK CONNECTION—Tom Scott—Ode
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- STEPHEN STILLS LIVE—Atlantic

ROSE DISCOUNT/CHICAGO

- BLACK BEAR ROAD—C.W. McCall—MGM
- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Col
- HELEN REDDY'S GREATEST HITS—Capitol
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- SAVE ME—Silver Convention—Midland Intl.
- SPINNERS LIVE—Atlantic
- THE BEST OF CARLY SIMON—Elektra
- TIMES OF YOUR LIFE—Paul Anka—UA
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.

POPLAR TUNES/MEMPHIS

- A NIGHT AT THE OPERA—Queen—Elektra
- ANGEL—Casablanca
- BEGINNINGS—Steve Howe—Atlantic
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- ERIC CARMEN—Arista
- HEAD ON—Bachman-Turner Overdrive—Mercury
- I LOVE THE BLUES—George Duke—BASF
- RUFUS FEATURING CHAKA KHAN—ABC
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- SPINNERS LIVE—Atlantic

SPEC'S MUSIC/FLORIDA

- FAMILY REUNION—O'Jays—Phila. Intl.
- FINGER LICKIN' GOOD—Dennis Coffey—20th Century/Westbound
- GRATITUDE—Earth, Wind & Fire—Col
- HELEN REDDY'S GREATEST HITS—Capitol
- IT'S ONLY LOVE—Rita Coolidge—A&M
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century
- RUFUS FEATURING CHAKA KHAN—ABC
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- TROPEA—Marlin

MUSHROOM/NEW ORLEANS

- A NIGHT AT THE OPERA—Queen—Elektra
- COME TASTE THE BAND—Deep Purple—WB
- CRACK THE SKY—Lifesong

CRISIS? WHAT CRISIS?—

- Supertramp—A&M
- ERIC CARMEN—Arista
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- NUMBERS—Cat Stevens—A&M
- SIREN—Roxy Music—Atco
- TEASER—Tommy Bolin—Nemperor

INDEPENDENT RECORDS/DENVER

- A NIGHT AT THE OPERA—Queen—Elektra
- BEGINNINGS—Steve Howe—Atlantic
- BLACK BEAR ROAD—C.W. McCall—MGM
- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- PLANET END—Larry Coryell—Vanguard
- STEPHEN STILLS LIVE—Atlantic
- TIME FOR ANOTHER—Ace—Anchor
- TRYIN' TO GET THE FEELING—Barry Manilow—Arista

CIRCLES/ARIZONA

- BOHANNON—Hamilton Bohannon—Dakar
- GRATITUDE—Earth, Wind & Fire—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HOT—James Brown—Polydor
- I LOVE THE BLUES—George Duke—BASF
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- STEPHEN STILLS LIVE—Atlantic
- WHEN LOVE IS NEW—Billy Paul—Phila. Intl.
- WHO I AM—David Ruffin—Motown

LICORICE PIZZA/L.A.

- CRISIS? WHAT CRISIS?—Supertramp—A&M
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- HELEN REDDY'S GREATEST HITS—Capitol
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- HISTORY—America—WB
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- NUMBERS—Cat Stevens—A&M
- STILL CRAZY—Paul Simon—Col
- ZUMA—Neil Young—Reprise

TOWER/LOS ANGELES

- BEGINNINGS—Steve Howe—Atlantic
- BELLAVIA—Chuck Mangione—A&M
- BLACK BEAR ROAD—C.W. McCall—MGM
- ENCORE—Chuck Mangione—Mercury
- GRATITUDE—Earth, Wind & Fire—Col
- I LOVE THE BLUES—George Duke—BASF
- INSIDE—Kenny Rankin—Little David
- LAZY AFTERNOON—Barbra Streisand—Col
- ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA
- TIMES OF YOUR LIFE—Paul Anka—UA

EVERYBODY'S RECORDS/NORTHWEST

- CRISIS? WHAT CRISIS?—Supertramp—A&M
- GRATITUDE—Earth, Wind & Fire—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- MYSTIC VOYAGE—Roy Ayers Ubiquity—Polydor
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- NUMBERS—Cat Stevens—A&M
- TOUCH—John Klemmer—ABC
- VENUSIAN SUMMER—Lenny White—Nemperor



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

JAN. 17	JAN. 10	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART
1	1	CHICAGO'S GREATEST HITS CHICAGO Columbia PC 33900 (7th Week)	8 F
2	3	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	7 G
3	2	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894	9 F
4	4	WINDSONG JOHN DENVER/RCA APL1 1183	16 F
5	6	ROCK OF THE WESTIES ELTON JOHN/MCA 2163	11 F
6	8	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	13 F
7	9	HELEN REDDY'S GREATEST HITS /Capitol ST 11467	7 F
8	5	THE HISSING OF SUMMER LAWN JONI MITCHELL/ Asylum 7E 1051	7 F
9	10	KISS ALIVE KISS/Casablanca NBLP 7020	15 G
10	22	BLACK BEAR ROAD C. W. McCALL/MGM M3G 5008	6 F
11	11	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	10 F
12	13	THE BEST OF CARLY SIMON /Elektra 7E 1048	7 F
13	14	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	11 F
14	15	NUMBERS CAT STEVENS/A&M SP 4555	7 F
15	12	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	8 F
16	18	FLEETWOOD MAC /Reprise MS 2225	25 F
17	16	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	27 F
18	19	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909	8 F
19	7	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA APL1 1201	9 F
20	20	BAY CITY ROLLERS /Arista 4049	15 F
21	21	NORTHERN LIGHTS—SOUTHERN CROSS THE BAND/Capitol ST 11440	6 F
22	23	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	30 F
23	26	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	41 F
24	31	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phil. Intl. PZ 33808 (Col)	7 F
25	30	SPINNERS LIVE /Atlantic SD2 910	5 I
26	17	KC AND THE SUNSHINE BAND /TK 603	24 F
27	27	GREATEST HITS ELTON JOHN/MCA 2128	61 F
28	25	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	12 F
29	29	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	26 F
30	32	THE WHO BY NUMBERS THE WHO/MCA 2161	13 F
31	33	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	15 F
32	24	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	33 F
33	34	HONEY OHIO PLAYERS /Mercury SRM 1 1038	5 F
34	37	BREAKAWAY ART GARFUNKEL/Columbia PC 33700	17 F
35	40	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	4 F
36	36	FOUR SEASONS STORY /Private Stock PS 7000	6 G
37	45	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	4 F
38	38	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	15 F
39	35	ZUMA NEIL YOUNG/Reprise MS 2242	8 F
40	47	BEGINNINGS STEVE HOWE/Atlantic SD 18154	4 F
41	42	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	17 F
42	56	HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067	3 F
43	44	SCHOOLBOYS IN DISGRACE KINKS/RCA LPL1 5102	7 F
44	50	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	6 F
45	43	MOVIN' ON COMMODORES/Motown M6 848S1	11 F
46	39	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	16 F
47	57	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	38 F
48	54	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	13 F
49	49	JOHN DENVER'S GREATEST HITS /RCA CPL1 0374	110 F
50	51	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND/Capricorn 2CP 0164 (WB)	5 H



51	52	FANDANGO ZZ TOP/London PS 656	36 F
52	62	STEPHEN STILLS LIVE /Atlantic SD 18156	4 F
53	53	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548	72 F
54	55	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	22 F
55	28	FEELS SO GOOD GROVER WASHINGTON, JR./Kudu KU 24S1 (Motown)	11 F
56	64	WHO I AM DAVID RUFFIN/Motown M6 849S1	8 F
57	61	SWANS AGAINST THE SUN MICHAEL MURPHEY/Epic PE 33851	6 F
58	58	SIREN ROXY MUSIC /Atco SD 36127	7 F
59	41	HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)	9 F
60	46	GORD'S GOLD GORDON LIGHTFOOT/Reprise 2RS 2237	8 H
61	48	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)	10 F
62	60	GREATEST HITS CAT STEVENS/A&M SP 4519	28 F
63	73	CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560	4 F
64	66	BLAST FROM YOUR PAST RINGO STARR/Apple SW 3422	5 F
65	67	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	27 F
66	59	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	19 F
67	70	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	36 F
68	68	MAHOGANY (SOUNDTRACK) /Motown M6 858S1	9 F
69	72	HORSES PATTI SMITH/Arista 4066	5 F
70	63	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	31 F
71	71	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	54 F
72	82	ERIC CARMEN /Arista 4057	2 F
73	65	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)	20 F
74	75	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)	10 F
75	69	CITY LIFE BLACKBYRDS/Fantasy F 9490	6 F
76	74	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	11 E
77	77	LAZY AFTERNOON BARBRA STREISAND/Columbia PC 33815	12 F
78	79	COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895	5 F
79	76	BARRY WHITE'S GREATEST HITS /20th Century T 493	9 F
80	83	TED NUGENT /Epic PE 33692	3 F
81	80	SHAVED FISH JOHN LENNON/Apple SW 3421	11 F
82	78	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884	10 F
83	81	PICK OF THE LITTER SPINNERS/Atlantic SD 18141	24 F

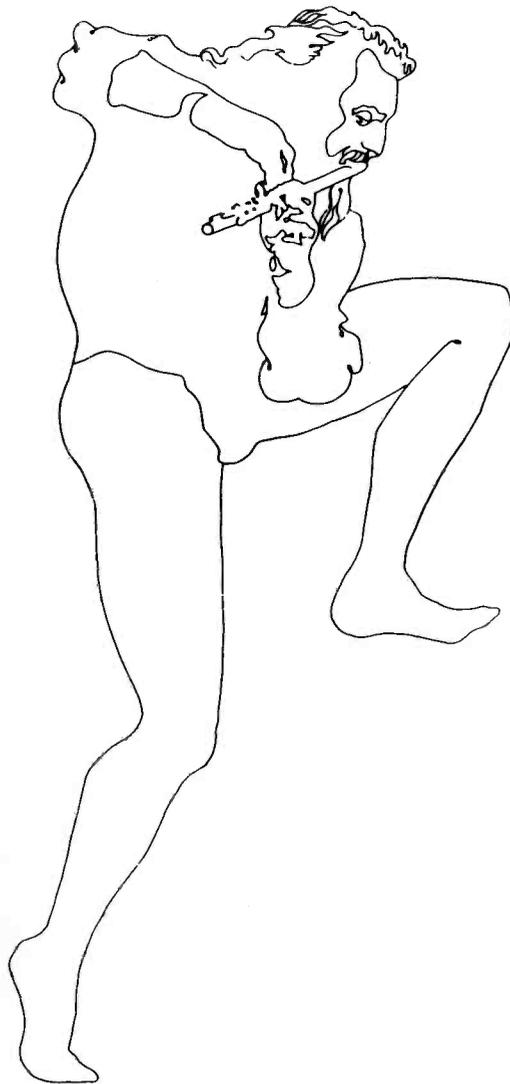
CHARTMAKER OF THE WEEK

84 119 **MUSIC MAESTRO PLEASE**
LOVE UNLIMITED ORCHESTRA
20th Century T 480



85	86	VENUS AND MARS WINGS /Capitol SMAS 11419	32 F
86	96	NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)	2 F
87	97	RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)	2 F
88	84	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227	23 F
89	102	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835	1 F
90	87	SEARCHIN' FOR A RAINBOW THE MARSHALL TUCKER BAND/Capricorn CP 0161 (WB)	18 F
91	88	YELLOW FEVER HOT TUNA/Grunt BFL1 1238 (RCA)	6 F
92	104	TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)	1 F
93	95	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900	11 H
94	90	INSEPARABLE NATALIE COLE/Capitol ST 11429	20 F
95	89	FEELINGS MORRIS ALBERT/RCA APL1 1018	12 F
96	91	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	32 F
97	101	DESOLATION BOULEVARD SWEET/Capitol ST 11395	1 F
98	98	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA441 G	28 F
99	92	PHILADELPHIA FREEDOM MFSB/Phila. Intl. PZ 33845 (Col)	5 F
100	85	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	15 F

OUT ON ITS OWN.
M.U. - The Best Of Jethro Tull



TEACHER
AQUALUNG
THICK AS A BRICK EDIT #1
BUNGLE IN THE JUNGLE
LOCOMOTIVE BREATH
FAT MAN
LIVING IN THE PAST
A PASSION PLAY EDIT #8
SKATING AWAY (ON THE THIN ICE OF THE NEW DAY)
RAINBOW BLUES
NOTHING IS EASY

Every Tull Fan's favorite ten songs together, on one album with a previously unreleased track and including a souvenir poster.



Available now on **Chrysalis** Records and Tapes. CHR 1078

101 THE ALBUM CHART 150

JANUARY 17, 1976

JAN. 17	JAN. 10	
101	103	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875
102	111	INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)
103	105	CITY OF ANGELS MIRACLES/Tamla T6 33951 (Motown)
104	100	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE/ Columbia PC 33280
105	108	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb BS 2900
106	109	BELLAVIA CHUCK MANGIONE/A&M SP 4557
107	99	HEARTS AMERICA/Warner Bros. BS 2852
108	93	JOURNEY TO LOVE STANLEY CLARKE/Nemperor NE 433 (Atlantic)
109	110	SHAME ON WORLD MAIN INGREDIENT/RCA APL1 1003
110	122	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)
111	114	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
112	133	CRACK THE SKY/Lifesong LS 6000
113	115	TOUCH JOHN KLEMMER/ABC ABCD 922
114	117	MASQUE KANSAS/Kirshner PZ 33806 (Col)
115	125	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407
116	127	YOU GOTTA WASH YOUR ASS REDD FOX/Atlantic SD 18157
117	118	EQUINOX STYX/A&M SP 4559
118	94	MIDNIGHT LIGHTNING JIMI HENDRIX/Reprise MS 2229
119	130	THE SALSOUL ORCHESTRA/Salsoul SZS 5501
120	—	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868
121	112	BEVERLY SILLS SINGS VICTOR HERBERT/Angel S 3716 (Capitol)
122	125	WILL 'O THE WISP LEON RUSSELL/Shelter 2138 (MCA)
123	126	THE CAR OVER THE LAKE ALBUM OZARK MOUNTAIN DAREDEVILS/A&M SP 4549
124	124	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
125	128	PLACES AND SPACES DONALD BYRD/Blue Note BN LA459 G (UA)
126	106	PRESSURE SENSITIVE RONNIE LAWS/Blue Note BN LA452 G (UA)
127	137	TIME FOR ANOTHER ACE/Anchor ANCL 2013 (ABC)
128	107	MAN-CHILD HERBIE HANCOCK/Columbia PC 33812
129	113	ARE YOU READY FOR FREDDY FREDDY FENDER ABC Dot DOSD 2044
130	116	JOHN DENVER CHRISTMAS GIFT/PAK/RCA APL2 1263
131	120	MAKING MUSIC BILL WITHERS/Columbia PC 33704
132	—	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/ TSOP PZ 33844 (Col)
133	—	BOHANNON HAMILTON BOHANNON/Dakar DK 76917 (Brunswick)
134	—	HOT CHOCOLATE/Big Tree BT 89512 (Atlantic)
135	—	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
136	—	HOT JAMES BROWN/Polydor PD 6059
137	—	DISCO CONNECTION ISAAC HAYES MOVEMENT/ Hot Buttered Soul ABCD 923 (ABC)
138	138	BARRY MANILOW I/Arista 4007
139	—	I LOVE THE BLUES/SHE HEARD ME CRY GEORGE DUKE/ BASF MC 25671
140	142	MR. JAWS DICKIE GOODMAN/Cash CR 6000 (Private Stock)
141	135	HIGH ON YOU SLY STONE/Epic PE 33835
142	121	YOU ARETHA FRANKLIN/Atlantic SD 18151
143	147	LED ZEPPELIN IV/Atlantic SD 7208
144	148	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)
145	129	AROUND THE WORLD—LIVE IN CONCERT OSMONDS/ MGM/Kolob M3JB 5012
146	132	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS/ Buddah BDS 5639
147	131	FEELINGS JOHNNY MATHIS/Columbia PC 33887
148	140	PRESSURE DROP ROBERT PALMER/Island ILPS 9372
149	134	PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD/ Fantasy F 9495
150	146	ANOTHER LIVE TODD RUNDGREN'S UTOPIA/Bearsville BR 6961 (WB)

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152	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO RAMPAL/ Columbia M 33233	179	TOMMY ORIGINAL SOUNDTRACK/ Polydor 9502
153	GET YOUR WINGS AEROSMITH/ Columbia FC 32847	180	PLANET END LARRY CORYELL/ Vanguard VSP 79367
154	IT'S ONLY LOVE RITA COOLIDGE/ A&M SP 4531	181	THE BUTTERFLY BALL & THE GRASSHOPPER FEAST ROGER GLOVER & GUESTS/UK UKL 56000 (Phonogram)
155	AEROSMITH/Columbia PC 32005	182	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411
156	THAT NIGGER'S CRAZY RICHARD PRYOR/Reprise MS 2241	183	OMMADAWN MIKE OLDFIELD/ Virgin PZ 33913 (Col)
157	WHEN LOVE IS NEW BILLY PAUL/ Phila. Int'l. PZ 33843 (Col)	184	THE VERY BEST OF RAY STEVENS Barnaby BR 6018 (Janus)
158	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)	185	THE ROCK THE FRANKIE MILLER BAND/Chrysalis CHR 1088 (WB)
159	HAIR OF THE DOG NAZARETH/ A&M SP 4511	186	REVERBERI PA/USA 7003
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162	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2 10003	189	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022
163	WOLFCREEK PASS C.W. McCALL/ MGM M3G 4989	190	DOUBLE GOLD NEIL DIAMOND/ Bang BDS 2 227
164	TRACK OF THE CAT DIONNE WARWICK/Warner Bros. BS 2893	191	FLAT AS A PANCAKE HEAD EAST/ A&M SP 4537
165	ROYAL BED BOUNCER KAYAK/ Janus JXS 7023	192	KICKIN' MIGHTY CLOUDS OF JOY/ ABC ABCD 899
166	X RATED BLACK OAK ARKANSAS/ MCA 2155	193	TOM & TERESA Orygun TTM 97330 2
167	SKYHOOKS/Mercury SRM 1 1066	194	THE BOBBY VINTON SHOW ABC ABCD 924
168	JIGSAW Chelsea CHL 509	195	FINGER LICKIN' GOOD DENNIS COFFEY/Westbound W 212 (20th Century)
169	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG/Soul Train BVL1 1287 (RCA)	196	SAFETY ZONE BOBBY WOMACK/ United Artists LA544 G
170	FRANKIE VALLI GOLD Private Stock PS 2001	197	ALL AROUND MY HAT STEELEYE SPAN/Chrysalis CHR 1091 (WB)
171	AGAINST THE GRAIN RORY GALLAGHER/Chrysalis 1098 (WB)	198	CATCH A FIRE BOB MARLEY/ Island ILPS 9241
172	HISTORY OF BRITISH ROCK VOL. III Sire/SASH 3712 2 (ABC)	199	SATURDAY NIGHT SPECIAL NORMAN CONNORS/Buddah 5643
173	SHOWCASE SYLVERS/ Capitol ST 11465	200	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
174	OUR DAY WILL COME FRANKIE VALLI/Private Stock PS 2006		
175	THE CHIEFTAINS 5/Island ILPS 9334		
176	NIGHTHAWKS AT THE DINER TOM WAITS/Elektra 7E 2008		
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New Celebrity Series Release Announced by Phonogram, Inc.

■ CHICAGO—Phonogram, Inc.'s latest release of Celebrity Series singles includes several 45s which couple two artists on one record, a first for the firm, according to Jules Abramson, senior vice president/marketing.

Out of the 10 singles added to the series (the first addition in 12 months), five feature two artists on one record. This was done because the artists involved had only one recording that could be used, Abramson said. To help research proper couplings, two oldies experts, Wayne Valot of Nehi Records in Los Angeles, and Bill Boster of American Records in Philadelphia, were asked for their suggestions.

As part of a major campaign supporting the 10 singles, Phonogram/Mercury is mailing samples to one-stops with catalogues

E-C/A&M Case

(Continued from page 4)

Turning to the question of punitive damages, the judge flayed the defendants' plea of innocence and good faith. Noting that "the sort of so-called record piracy has been well recognized by practically all appellate decisions in the United States for many years, and certainly long before defendants began their operations in this field in 1971," the Judge then recited repeated violations by the defendants. These included violations of the California Penal Code and the appellate decisions; violations of injunctions issued against them; moving their operation to Illinois after being enjoined by the Supreme Court of Wisconsin; resuming operations after a search warrant and confiscation of their products by the FBI in 1975; still operating at or immediately prior to the time of this trial, and trying to evade a California injunction by requiring California customers to provide out-of-state addresses for transshipment.

AM Action (Continued from page 27)

Added to WSAI, KILT and WMAK. Also on WCOL, KTLK, WZUU, K100, WAKY, KIMN, Z93, WIP, etc.

Larry Groce (Warner Bros.) "Junk Food Junkie." Breaking off a good base of secondary airplay and a strong sales buzz in Detroit, this record made a major breakthrough a couple of weeks ago with the additions of CKLW (where it is reported as jumping HB-10-7) and WSAI. Then following suit came the support last week and this of WIXY, WRKO, KFRC, WHBQ, KTLK and WIBG (HB-30). No harm intended MacDonaldis!

Michael Murphey (Epic) "Renegade." Starting off the new year with style this first single release off the current lp, "Swans Against The Sun," jumps on KLIF (last week), KSTP, KTLK, KILT and a myriad of secondaries.

listing the new additions as well as the other 100-plus singles in the Mercury Celebrity Series, Philips Double Hit Series, Dial—Gold, All-Time Smash Hits and All-Time Fountain Hits series. The catalogues will be unique in that the one-stop can either mail the catalogue to its accounts or to the nearest Phonodisc branch.

Seven of the titles are on the Mercury label and three are on Smash Records. The Mercury couplings are: "98.6" by Keith b/w "The Mighty Quinn" by Manfred Mann; "Sunday Will Never Be The Same" b/w "Sunday Mornin'"; and "Like To Get To Know You" b/w "Give A Damn" by Spanky And Our Gang; "I Will Always Think About You" b/w "Things I'd Like To Say" by the New Colony Six; "Little Honda" b/w "Younger Girl" by the Hondells; "Fire" b/w "Sweet Sticky Thing" by the Ohio Players; and "(We Ain't Got) Nothin' Yet" by the Blues Magoos b/w "Summertime Blues" by Blue Cheer. The Smash couplings are: "Little Green Apples" by Roger Miller b/w "Mohair Sam" by Charlie Rich; "Double Shot (Of My Baby's Love)" by the Swingin' Medallions b/w "Mendocino" by the Sir Douglas Quintet; and "Hey Leroy, Your Mama's Callin' You" by Jimmy Castor b/w "You've Got The Makings Of A Lover" by the Festivals.

ABC Music Publishing Taps Rick Shoemaker

■ LOS ANGELES — Hal Yoergler, director of creative activities for the ABC Music Publishing complex, has announced the appointment of Rick Shoemaker as associate professional manager.

Shoemaker will be based in Los Angeles and will be involved in all aspects of the organization's professional activities. He comes to ABC after three years with Schiffman and Larson.

Pete and Toots



The first phase of The Who's American Tour recently ended, with Toots & the Maytals (Island) bringing their distinctive brand of reggae to a wide audience in major markets throughout the country. Shown above backstage at the Civic Center in Providence on one of the tour's last stops are Toots Hibbert (right) and Peter Townsend of The Who.

Capitol To Release Debut Paris Album

■ LOS ANGELES — Paris' debut album, titled "Paris," is being readid by Capitol Records for re-release January 12, 1976, announced Don Zimmermann, CRI senior vice president, marketing.

The album marks the merger of guitarist Bob Welch, formerly with Fleetwood Mac, and bassist Glenn Cornick, formerly with Jethro Tull and Wild Turkey. Thom Mooney, who laid down the drumming tracks on the album, has since been replaced by Hunt Sales, who has played with Todd Rundgren's Utopia and Ray Manzarek.

"Paris" was produced by Jimmy Robinson, who also acted as the chief engineer. The album's 10 songs were written and sung by Welch.

A comprehensive merchandising campaign for the rock and roll band's debut began with a promotional "teaser" postcard and 10 second radio spots.

The Coast (Continued from page 12)

until this record deal came through . . . **Lenny Bear** . . . The next **John Baldry** album on Casablanca will be produced by **Rod Stewart**, who's done the honors with Long John before (splitting sides with **Elton John**). It'll be interesting to see how his relationship with **Tom Dowd**, which he credits as having rescued his artistry, effects his perspective as a producer . . . Mercury Records suffered a minor heart attack when the Chicago customs office informed them that they couldn't seem to locate the master tapes and artwork to **10cc's** new album, "How Dare You," which had been sent from Europe. Just as they were in the midst of making eleventh-hour arrangements for another package to be created and sent out, the customs officials finally stumbled upon the original shipment. Your government at work . . . Detroit police are currently beating the bushes to find a man named **Edward Kay**, who allegedly sold a goodly number of tickets to a non-existent **Osmond Bros./Julie London** concert, with the proceeds supposedly going to benefit crippled children. The concert, supposed to've taken place at Detroit's Olympia Stadium on December 15th, was never even a vague reality . . . And we hear that the promoter of the recent Crater Festival in Hawaii made a quick exit with the funds, an action which the FBI finds most offensive . . . Look for the new **Led Zeppelin** album, finished off in an 18 day binge in Munich, no sooner than late spring . . . **Dick Williams** . . . The **Buddy Miles/Sons Of Champlin** combination broke all Starwood attendance records during their five night engagement; on hand to watch them do it were **Sly Stone**, **Billy Preston**, **Chaka Khan**, **Bonnie Bramlett**, **Tommy Bolin** and members of **Fleetwood Mac**, **Foghat** and **The 5th Dimension** . . . First in line at the apology counter this week is **Harry Maslin**, whom we slighted last week in reporting that **David Bowie** will produce **Earl Slick's** album. Maslin, who co-produced Bowie's forthcoming "Station To Station," will be the sole producer on Slick's debut effort . . . **Mitchell Senk** . . . The band that appears on the cover of the first album by east coast group **Bux** is apparently not exactly the group that recorded it. Two of the band members during recording, **Punky Meadows** and **Mickey Jones**, are now part of **Angel**; the group in the cover photograph is the one you'll see on the road and on future albums . . . Much-touted Australian band **Skyhooks** will undergo their American trial-by-fire in February, when they tour here with both **Kiss** and **Uriah Heep** . . . "Year Of The Cat," the album that his admirers hope will finally break **Al Stewart** big, will soon be available for mass judgement. It was produced by **Alan Parsons** (**Cockney Rebel**, **Ambrosia**) and features the exceptional **Tim Renwick** on guitar . . . **Cat Stevens** has written and performed in a three-minute film called "Banapple Gas," which is being distributed by Columbia Pictures and is currently being shown in over 200 theatres coast to coast with "The Blackbird." He's shown in the film performing the song of the same name from his album "Numbers" in a number of humorous sequences (which involved a total cast of 50), and we hereby challenge you to guess what song from that album will soon be released as a single.

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Dr. Love Power" — Ann Peebles (Hi). Memphis rhythm is very strong and works well with the vocal capabilities of this female vocalist.

DEDE'S DITTIES TO WATCH: "Track Of The Cat" — Dionne Warwick (Warner Brothers — this is an album extraction); "Nobody But You" — O. V. Wright (ABC); "That Old Black Magic" — Softones (Avco).

Chip Donelson has moved his services in promotion to Polydor Records where he is now handling r&b promotion for the entire country. This is the slot which Joe Medlin had once filled.

From New Orleans comes the recent dismissal of George Vinnett of WYLD-AM. Vinnett had been affiliated with that station for several years.

One of the original 13 disc jockeys who formed NARA, now known at NATRA, Bill Powell, passed away last week. Powell at the time of his death, worked for WAMO-AM in Pittsburgh, Pa. Our deepest sympathy goes out to his loved ones.

On Sunday, Jan. 4th, Philadelphia's own Delfonics performed for Los Angeles.

In lead was William Hart whose writing was executed excellently when such numbers as "Somebody Loves You" and "Didn't I Blow Your Mind" were done. This group has not performed for several months, making all eyes and ears sensitive to their stage presence. They performed cuts from their new lp, entitled "The Delfonics — The Professionals," including "Find The One" and "Everything I've Ever Wanted." Audience participation was handled with much expertise, making the group's welcome a tearful and refreshing sight.

The Delfonics — William Hart, Wilbur Hart and Randy Cain — have regained their following with added appeal and much more sensitivity in the line of lyrics, choreography and mature talent.

Fania All-Stars In Pre-Fight Show

■ NEW YORK — Fania Records president Jerry Masucci announced at a press luncheon given at Mama Leone's (7) that label artists, the Fania All-Stars will perform at the upcoming Muhammad Ali heavyweight championship fight. Ali will be pitted against Belgian challenger

Jean-Pierre Coopman on February 20 at Roberto Clemente Coliseum San Juan, Puerto Rico.

Both Ali and Coopman attended the luncheon as well as Fania All-Stars Ismael Quintana, Bobby Valenin and Louis Ramirez, and many members of the news media.

CONCERT REVIEW

Four Tops, Hues Corp. Ring in New Year

■ LOS ANGELES — What better way to spend the eve of this country's 200th birthday than a concert at America's favorite amusement park, Disneyland. The Four Tops (ABC) and the Hues Corporation (RCA) performed mini-sets of their soul-powered music to the sell-out New Year's Eve crowd.

The Hues Corporation opened the show with one of their high energy tunes, "Rockin' Soul," and never let up. A solid version of the Temptations' "Papa Was A Rolling Stone" and "Rock The Boat" (their own million seller) were the sparkling highlights.

Nostalgia was the keynote to the Four Tops' set. Many of their "golden oldies" were done as part of a medley or alone. The raspy lead vocals of Levi Stubbs shone on such favorites as "Baby I Need Your Lovin'," "Reach Out," "I Can't Help Myself," "Ain't No Woman" and "Are You Man Enough?" As usual,

Duke, Obie and Larry added top-notch background support. In addition, Larry performed a solo spot with "We Gotta Stick Together." All in all, the show was a great way to welcome in the new year.

Fred Goodman

'Latin-Jazz' Show Set for Beacon

■ NEW YORK—The reuniting of three of Latin-jazz' top musical exponents will take place at the Beacon Theater, 74th Street at Broadway on Friday, January 16, 1976. There will be two concerts heading up "A Night In Latin Jazzland" and they will star Mongo Santamaria, Cal Tjader and Willie Bobo. Showtimes are at 8:00 p.m. and 12:00 p.m.

Besides Tjader, Santamaria and Bobo, the concert will introduce Bobby Rodriguez & Co., a new group on Fania Records, whose first album was produced by Ray Barretto. Emcees will be Symphony Sid and Roger Dawson of WRVR-FM. Tickets sell for \$6.50,

Movin' with Melba



Buddah recording artist Melba Moore brightened up the Christmas holiday in Chicago with her performance at the Salaam Restaurant. After a short tour that included dates in Pittsburgh, Dallas and Chicago, Melba returned to New York to tape the title song for "Ah New York," a TV special narrated by Al Pacino for the Committee to Save New York. She also begins work on her second album for Buddah, with Van McCoy as producer. Clowning after the show in Chicago are (from left) Ladonna Title (air personality at WBMX Radio), Melba and Earlean Fisher (midwest r&b promotion director for Buddah).

Cheri/Booman Releases

■ ENGLEWOOD, N. J. Boo Frazier, president of Cheri/Booman Records has announced the signing of two new acts to Cheri/Booman Records, David Lampel, news director of WLIB & WBLS FM New York will be doing spoken word material and will appear on the Booman label. His new album, "No More Mister Nice Guy" will be released January 31. The second act is Joanna Lee of Montclair, N. J. Miss Lee will appear on the Cheri label. Her new single will be released February 23. Being released immediately is a new single on Cheri Records by Brooklyn People, "Boogie Man Part 1 & 2." For 1976 Frazier plans to release 8 singles and 5 albums. Cheri/Booman Records is distributed by Platinum Records, Inc. of Englewood, N. J.

R&B PICKS OF THE WEEK

SINGLE ARETHA FRANKLIN, "YOU" (Jay's Enterprise, Chappell, ASCAP). Writers Chuck Jackson, Marvin Yancy and Jerry Butler have given Ms. Franklin another bombshell for her explosive career. In her 15 years in the recording industry, she has gotten bigger and better with every bit of material, which she handles with more soul and emphasis on the lyrical content. Atlantic 45-3311.



SLEEPER COKE ESCOVEDO, "MAKE IT SWEET" (Perennial Music, BMI). Dazzling rhythm laced with a lingering vocal makes for an unreal quality in this disco ditty. The sound of the electric guitar is excellent for pop airplay. Clap your hands to the funky sound of a group whose last single made the grade with the younger set. A tune destined to be a heavy. Mercury 73758.



ALBUM EDDIE KENDRICKS, "HE'S A FRIEND." Norman Harris, who has been instrumental in making many hits has done an excellent job with Kendricks. Many cuts were written within Harris' company—Felder, Gray and Conway are credited for the title cut and a slow melodic cut, "A Part Of Me." "Never Gonna Leave You" has a true story to tell, and the orchestration is superb in "The Sweeter You Treat Her." Tamla T6-343S1 (Motown).



Introducing

the sensational Soul Children and their debut single,
"Finders Keepers." 8-50178

Epic proudly welcomes a great group and a smash single to the label.

"Finders Keepers," from the forthcoming album of the same name.

On Epic Records, where it's great to be born.



JANUARY 17, 1976

JAN. 17	JAN. 10	
1	2	WALK AWAY FROM LOVE DAVID RUFFIN— Motown M 1376F
2	4	SING A SONG EARTH, WIND & FIRE—Columbia 3 10251
3	3	LOVE MACHINE, PT. 1 THE MIRACLES—Tamla T 54262F (Motown)
4	5	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
5	6	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
6	1	I LOVE MUSIC (PART I) THE O'JAYS—Phila. Intl. ZS8 3577 (Col)
7	8	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
8	7	LOVE ROLLERCOASTER OHIO PLAYERS—Mercury 73734
9	9	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3579 (Col)
10	10	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND—TK 1015
11	11	LET'S DO IT AGAIN THE STAPLE SINGERS—Curtom 0109 (WB)
12	15	ONCE YOU HIT THE ROAD DIONNE WARWICK— Warner Bros. WBS 8154
13	12	FULL OF FIRE AL GREEN—Hi 2300 (London)
14	13	FLY, ROBIN, FLY SILVER CONVENTION— Midland Intl. MB 10339 (RCA)
15	21	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
16	20	MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255
17	18	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
18	24	SWEET LOVE COMMODORES—Motown M 1381F
19	19	FREE RIDE TAVARES—Capitol P 4184
20	14	PART TIME LOVE GLADYS KNIGHT & THE PIPS— Buddah BDA 513
21	16	LOW RIDER WAR—United Artists XW706 Y
22	22	WHERE THERE'S A WILL THERE'S A WAY BOBBY WOMACK— United Artists XW735 Y
23	28	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507
24	29	LOVING POWER IMPRESSIONS—Curtom 0110 (WB)
25	17	FOR THE LOVE OF YOU (PART 1 & 2) THE ISLEY BROTHERS—T-Neck ZS8 2259 (Col)
26	41	LOVE OR LEAVE SPINNERS—Atlantic 3309
27	33	SUNNY YAMBU—Montuna Gringo MG 8003 (PIP)
28	23	EVERY BEAT OF MY HEART CROWN HEIGHTS AFFAIR— Delite DEP 1575 (PIP)
29	35	INSEPARABLE NATALIE COLE—Capitol P 4193
30	36	DISCO SAX/FOR THE LOVE OF YOU HOUSTON PEARSON— Westbound WT 5015 (20th Century)
31	38	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431
32	32	IN LOVE FOREVER WHISPERS—Soul Train PB 10430 (RCA)
33	26	CARIBBEAN FESTIVAL KOOL & THE GANG—Delite DEP 1573 (PIP)
34	39	I DESTROYED YOUR LOVE SPECIAL DELIVERY— Mainstream MRL 5573
35	25	WHAT'S COME OVER ME MARGIE JOSEPH & BLUE MAGIC—Atco 7030
36	42	NEEDING YOU, WANTING YOU CHUCK JACKSON— All Platinum 2360
37	43	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
38	40	BABY FACE WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer HS 103 (Atlantic)
39	45	BOOGIE FEVER SYLVERS—Capitol 4179
40	46	SLIP AND DO IT BETTY WRIGHT—Alston 3718 (TK)
41	47	QUIET STORM SMOKEY ROBINSON—Tamla T 54265F (Motown)

42	50	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
43	55	YOU'RE FOOLING YOU DRAMATICS—ABC 12150
44	44	SCHOOL BOY CRUSH AVERAGE WHITE BAND— Atlantic 3304
45	51	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303
46	52	HOT (I NEED LOVE) JAMES BROWN—Polydor PD 14301
47	54	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
48	58	JUST YOUR FOOL LEON HAYWOOD— 20th Century TC 2264
49	49	LOVE STEALING BOBBY SHEEN—Chelsea CH 3034
50	59	ABYSSINIA JONES EDWIN STARR—Granite G 532
51	30	THE JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY) SPINNERS—Atlantic 3284
52	31	I'M ON FIRE JIM GILSTRAP—Roxbury 2016
53	37	THE BEST OF A MAN WILSON PICKETT—Wicked 8101 (TK)
54	34	I DON'T WANNA LEAVE YOU DEBBIE TAYLOR—Arista 0144
55	66	NURSERY RHYMES (PART I) PEOPLES CHOICE— TSOP ZS8 4773 (Col)
56	60	(I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK CALVIN ARNOLD— Mainstream MCS 7013
57	48	SOUL TRAIN 75 SOUL TRAIN GANG— Soul Train SB 10400 (RCA)
58	27	LET'S DO THE LATIN HUSTLE EDDIE DRENNON & BBS UNLIMITED—Friends & Co. T124
59	53	THIS WILL BE NATALIE COLE—Capitol P 4109
60	70	HONEY I GEORGE McCRAE—TK 1016
61	67	YOU ARETHA FRANKLIN— Atlantic 3311
62	56	I WANT'A DO SOMETHING FREAKY TO YOU LEON HAYWOOD— 20th Century TC 2228
63	57	VALENTINE LOVE NORMAN CONNORS— Buddah BDA 499
64	74	WE GOT LOVE BEN. E. KING—Atlantic 3308
65	75	HEART BE STILL CARL GRAVES—A&M 1757
66	—	THE SOUL CITY WALK ARCHIE BELL & THE DRELLS— TSOP ZS8 4774 (Col)
67	—	BAD LUCK ATLANTA DISCO BAND— Ariola-America 7611 (Capitol)
68	71	DO IT WITH FEELING MICHAEL ZAGER—Bang B720
69	69	ALWAYS THERE RONNIE LAWS AND PRESSURE— Blue Note BN XW738 Y
70	72	GET UP AND MOVE YOUR BODY POISON—Roulette 7181
71	73	THE DEVIL IS DOIN' HIS WORK THE CHI-LITES—Brunswick 55525
72	—	GIMME SOME (OF YOUR LOVE) NORMA JENKINS—Desert Moon DMS 6400
73	—	CLOSE TO YOU B.T. EXPRESS—Roadshow RD 7005 (Scepter)
74	—	LADY LADY LADY BOOGIEMAN ORCHESTRA— Boogieman BM 226
75	—	DO WHAT YOU FEEL RIMSHOTS—Stang 5065 (All Platinum)

Sylvers Campaign Set by Capitol

LOS ANGELES — Capitol Records will launch an extensive merchandising campaign commencing January 12, 1976, on behalf of the Sylvers' newly-released "Showcase" album, announced Don Zimmermann, CRI senior vice president, marketing.

Special Items

Capitol's merchandising campaign will include two special

in-store items — a mobile with silver reflective sparkle and a three-dimensional counter and window display as well as posters, T-shirts, handbills for distribution in four cities, 30 and 60 second radio spots, 10 second television spots, Capitol Star Newspapers as counter giveaways, and extensive trade and consumer advertising.

Disco File (Continued from page 24)

White's instrumentals this time around are essentially more of the same—with "Bring It On Up," "It's Only What I Feel" and "I Wanna Stay" standing out—which makes for an overwhelming sense of déjà vu but is pleasant enough for those odd romantic moments.

The first great album of 1976 is the debut of **Brass Construction** on United Artists, a nine-man New York group produced by **Jeff Lane** with the same energy and fervor that sent **B.T. Express** sky-high. The three longest cuts here—"Dance" (9:36), "Movin'" (8:39) and "Changin'" (8:12)—are all smokers sparked by powerful drumming, stinging horn work, heavy vocals and a sweet counterpoint of violins that only heightens the funk. The New York sound at its best and just the thing to make them scream on darkened dance floors all over.

Atlantic has released an excellent repackage of dance records from their catalogue unfortunately titled "Disco-Trek" but containing a number of hard-to-get songs from the past few years remixed and repolished especially for the collection. The knockout cut: "This World" by the **Sweet Inspirations** which has been expanded from its original 2:45 single length to a fine 5:45 with the addition of a long break; this one should pick up a lot of play from people who never heard it the first time around. Also impressive: the original **Valentinos** version of **Bobby Womack's** "I Can Understand It"—5:01 here and even if you've had your fill of this particular song, worth getting into again. **Jackie Moore's** "Time" (expanded to 4:21), "Got To Get You Back" by **Sons of Robin Stone**, "You Call Me Back" by **Clyde Brown**, "Look Me Up" by **Blue Magic** and **Sister Sledge's** "Mama Never Told Me" (not included on their album) are also in the package.

RATED X: The latest 12-inch record from Buddah is called "More More More" by something named the **Andrea True Connection** which sounds kind of like a second-string **Silver Convention** with cooing, sexy vocals that ask the important question, "How do you like your love?" It's a song with little depth or real character but one that has grown on me (and nearly everyone else I spoke to this week) with every new listening. In fact, it's so terrifically cute and catchy I found myself singing it on the street after hearing it only twice and long before I decided I liked it—this has the making of a big hit or a minor irritant or both. And since it turns out that **Andrea True** is a starlet in pornographic films ("Illusions of a Lady"), this may inaugurate a whole new sub-genre: **Porno Disco**. But **Donna Summer** was there first.

RECOMMENDED SINGLES: **Morningside Drive's** update of the **Shirelles'** "Will You Love Me Tomorrow" (Copperfield) done under the influence of the **DCA** team so it has a **Gloria Gaynor** production sound but fairly undistinguished male vocals—however, the 6:48 "disco mix" is so good it's made the record an instant hit if the reactions at Flamingo and 12 West this past weekend are any indication; **Brown Sugar's** two-sided 45, "The Game Is Over" and "I'm Going Through Changes Now" (Capitol) with delicate spun-sugar production by **Vince Montana** who's fast becoming my favorite disco producer; **Blance Carter's** "Rain" (RCA), produced by **Jacques Morali** (who brought you the **Ritchie Family**) and wonderfully overwrought (it's the B-side of a version of "My Man"); "The Devil Is Doing His Work" by the **Chi-Lites** (Brunswick), an unusual, strong record with all kinds of unexpected touches; "Feel the Spirit (In '76)," Bicentennial disco by **Leroy Hutson and the Free Spirit Symphony** (Curtom) and if the other inevitable Bicentennial entries are this good it may not be such a bad year (long version: 5:54); and "Heaven Only Knows," a great mid-tempo song by the **Love Committee** (Ariola America) that I find irresistible. Finally, what has got to be the strangest disco record of the past year (it arrived just before I left): "Disco Lucy" by the **New York Rubber Rock Band** (Henry Street Records, a small New York label) which is, believe it or not, a disco version of the theme from "I Love Lucy" combined, it says on the label, with "Desi's Samba Medley." It's more amusing than danceable, but this is surely a novelty record for our time. What next?

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JANUARY 17, 1976

1. **GRATITUDE**
EARTH, WIND & FIRE—Columbia PG 33694
2. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (Col)
3. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. PZ 33808 (Col)
4. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451 (Motown)
5. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003 (Casablanca)
6. **KC & THE SUNSHINE BAND**
TK 603
7. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
8. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
9. **WHO I AM**
DAVID RUFFIN—Motown M6 84951
10. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
11. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
12. **MOVIN' ON**
COMMODORES—Motown M6 84851
13. **RATTLESNAKE**
OHIO PLAYERS—Westbound W 211 (20th Century)
14. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
15. **TRACK OF THE CAT**
DIONNE WARWICK—Warner Bros. BS 2893
16. **YOU**
ARETHA FRANKLIN—Atlantic SD 18151
17. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
18. **LET'S DO IT AGAIN**
ORIGINAL SOUNDTRACK—Curton CU 5005 (WB)
19. **CITY OF ANGELS**
MIRACLES—Tamla T6 33951 (Motown)
20. **MAHOGANY (SOUNDTRACK)**
Motown M6 85851
21. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
22. **SHAME ON THE WORLD**
MAIN INGREDIENT—RCA APL1 1003
23. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
24. **THE SALSOUL ORCHESTRA**
Salsoul SZS 5501
25. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP PZ 33844 (Col)
26. **YOU GOTTA WASH YOUR ASS**
REDD FOXX—Atlantic SD 18157
27. **MUSIC MAESTRO PLEASE**
LOVE UNLIMITED ORCHESTRA—20th Century T 480
28. **DRAMA V**
DRAMATICS—ABC ABCD 916
29. **BOHANNON**
HAMILTON BOHANNON—Dakar DK 76917 (Brunswick)
30. **DISCO CONNECTION**
ISAAC HAYES MOVEMENT—Hot Buttered Soul ABCD 923 (ABC)
31. **HOT**
JAMES BROWN—Polydor PD 6059
32. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
33. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
34. **RAISING HELL**
FATBACK BAND—Event EV 6905 (Polydor)
35. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
36. **AL GREEN IS LOVE**
Hi SHL 30292 (London)
37. **HOT CHOCOLATE**
Big Tree BT 89512 (Atlantic)
38. **I LOVE THE BLUES/SHE HEARD MY CRY**
GEORGE DUKE—BASF MC 25671
39. **HOUSE PARTY**
THE TEMPTATIONS—Gordy G6 97351 (Motown)
40. **FREE TO BY MYSELF**
EDWIN STARR—Granite GS 1005

By MICHAEL CUSCUNA



■ Sonny Lester's Groove Merchant Records is coming back into action strongly and is now being distributed by Pickwick International. The label is reissuing many of its earlier releases in a two-fer series. Among the best in that line are albums by Lionel Hampton and Lucky Thompson. But Lester is putting the emphasis on more commercial crossover albums now. After successes with Buddy Rich and Jimmy McGriff, the label has launched "Afro-Desia" by organist Lonnie Smith and "Masada" by saxman Joe Thomas.

In a purer jazz tradition are upcoming projects with the Woody Herman band, with Lee Konitz, and with the Heath Brothers (Jimmy, Percy and Albert). This duality of direction is due to Lester's philosophy that both pure and crossover albums are commercially and artistically necessary to a full-line company. Groove Merchant is now located at 515 Madison Ave., suite 3701, New York City.

It seems that Miroslav Vitous will be going to Warner Brothers instead of Columbia, as had been expected . . . Randy Brecker is in the studio producing the second album for Columbia of Chris Brubeck's Sky King . . . A spectacular orchestra debuted in Philadelphia in December. Under the title Change of The Century Orchestra, the band includes drummers Sunny Murray and Philly Joe Jones, vibist Khan Jamal, saxophonists Archie Shepp, Odeon Pope and David Murray and trombonist Grachan Moncur. Plans are now being made for a New York concert appearance this winter.

Saxophonist Ira Sullivan, who has been represented over the years by only a few fine albums on Delmark and Atlantic, is recording in Miami for A&M's Horizon series . . . Robin Kenyatta is cutting an album for TK with Joel Dorn producing . . . British-based South African trumpeter Mongezi Feza, who has worked with Dollar Brand, Dudu Pukwana and Chris MacGregor's Brotherhood among others, died of double pneumonia in London in mid-December . . . Enja Records, distributed by Audio Fidelity, has come with a strong new release, including a Mal Waldron quintet with Steve Lacy and trumpeter Manfred Schoof, a Dollar Brand duo, saxophonist Bobby Jones, "Hill Country Suite," Booker Ervin material from 1965 and a Frank Tusa album with Dave Liebman and his group.

I recently heard Dexter Gordon at the Lighthouse in Hermosa Beach, California, playing as creatively and strongly as ever, with a rhythm section led by pianist Dolo Coker. Gordon, still an unsung genius of jazz, has a new release on Steeplechase with an orchestra arranged and conducted by Palle Mikkelborg. Also on Steeplechase is "Firm Roots," possibly the most brilliant recording in the career of saxophonist Clifford Jordan. The material and playing on this quartet album are at the highest possible level . . . McCoy Tyner did a spectacular holiday three week stint at the Village Vanguard, debuting

(Continued on page 101)

WB Signs Banks & Hampton



The writing-singing team of Carl Hampton (left) and Homer Banks have signed as recording artists with Warner Bros. Pictured with Warners' Bob Krasnow at a recent session, Hampton and Banks will have their first album released later this year. As writers, the team was responsible for such hits as Johnnie Taylor's "Who's Making Love," the Staple Singers' "If You're Ready (Come Go With Me)" and "Shake A Hand, Touch A Friend," among others.

JANUARY 17, 1976

1. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451 (Motown)
2. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
3. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
4. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
5. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
6. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
7. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
8. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
9. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
10. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
11. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
12. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
13. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
14. **CLAUDE BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**
RAMPAL—Columbia M 33233
15. **I LOVE THE BLUES/SHE HEARD ME CRY**
GEORGE DUKE—BASF MC 25671
16. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065 (Polydor)
17. **FROM SOUTH AFRICA TO SOUTH CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4044
18. **BACKHAND**
KEITH JARRETT—Impulse ASD 9305 (ABC)
19. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
20. **VENUSIAN SUMMER**
LENNY WHITE—Nemperor NE 435 (Atlantic)
21. **ANYTHING GOES**
RON CARTER—Kudu KU 2551 (Motown)
22. **TRIDENT**
MCCOY TYNER—Milestone M 9063
23. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
24. **JIM HALL LIVE**
Horizon SP 705 (A&M)
25. **A FUNKY THIDE OF SINGS**
BILLY COBHAM—Atlantic SD 18149
26. **BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—Columbia PC 33836
27. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
28. **PHILADELPHIA FREEDOM**
MFSB—Phila. Intl. PZ 33845 (Col)
29. **NUCLEUS**
SONNY ROLLINS—Milestone M 9064
30. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
31. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb BTSD 6022
32. **1975: THE DUETS**
BRUBECK/DESMOND—Horizon SP 703
33. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
34. **FIRST CUCKOO**
DEODATO—MCA 491
35. **ENCORE**
THE CHUCK MANGIONE CONCERTS—Mercury SRM 1 1050
36. **GATEWAY**
JOHN ABERCROMBIE—ECM 1061 (Polydor)
37. **PLANET END**
LARRY CORYELL—Vanguard VSD 79367
38. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note BN LA550 G (UA)
39. **BAD BENSON**
GEORGE BENSON—CTI 604551 (Motown)
40. **TROPEA**
Marlin 2200 (TK)

Gold Suit Wins Injunction

(Continued from page 3)

thrown the entire management phase of the industry into chaos," according to Steve Gold, principal in Far Out Productions, Inc.

Gold is plaintiff in the action brought against the state's Department of Consumer Affairs and its subsidiary agency, the Bureau of Employment Agencies, under whose administration enforcement of the act would fall. In addition to the production company, he co-heads, with Jerry Goldstein, Far Out companies that engage in the business of personal management and in music publishing, for artists such as War, Eric Burdon, Jimmy Witherspoon, Redbone and Ronnie Laws, in varying capacities.

"I made this move simply because somebody had to," said Gold. "Whether by accident or intentionally, it could mean disaster for lots of people in the music industry, many of whom weren't even aware of the problem because of the misleading title of the act. "Nobody lost in this action," Gold continued, "because many in the personal management field are sympathetic to what the senator and the consumer affairs people were trying to accomplish. Although this particular law was eminently unacceptable to us, we do feel that some type of legislation could be desirable in some other, far more specific and comprehensive form."

Gold declared in his complaint that the Musician Booking Agency Act was unconstitutional. He contended that it endangered existing and future business relationships, was impossible to comply with and provided no alternative after January 1 than either going out of business or breaking the law. This was assertedly due in part to regulations impossible to activate on January 1, because the Bureau of Employment Agencies lacks the necessary forms and administrative machinery.

Basically, the act would license and regulate agents who book talent. Personal managers, who presently operate without license,

Rhythm Recording LP

■ NEW YORK — Polydor recording group Rhythm's producer/manager team Mike Lewis and Stu Weiner is currently completing the group's initial lp at CBS Recording Studios and remixing at Electric Lady Studios. Rhythm has been appearing at a series of engagements throughout the east coast, most recently at Haines Auditorium with the Chi-Lites. A national tour is being formulated to break with the lp release.

would have been brought into this sphere, because of the all-encompassing broadness of its text. Further, the act prohibits booking agents from other types of gainful participation in an artist's career, such as in a production or publishing company, so long as they practice the basic booking function under license. "While that makes sense so far as concerns an agent, it runs counter to the very nature and character of today's music industry," Gold noted.

The preliminary injunction was granted by Superior Court judge Harry L. Hupp. Plaintiff Gold was represented in the action by attorneys Michael Lorimer and Robin Meadow of Loeb and Loeb.

CONCERT REVIEW

Nugent Nails 'Em In Motor City

■ DETROIT—It was a slushy Monday night in Detroit, and in Cobo Hall the climate was Motor City metal madness, as Ted Nugent (Epic), Rush (Mercury) and Artful Dodger (Col) used the reflective surfaces of the hall to their fullest acoustic advantage.

A huge audience was drawn to the event by weeks of dense air advertising on local station WWWW, rekindling Nugent's local cult interest. Long a proponent of gut-level jams, both as a solo performer and in past incarnations of the Amboy Dukes, Nugent has gained a frenetic following.

The Show Begins

Especially noted for drawing houses filled with a tough breed of hard-core rock and rollers, one recent concert date even saw a member of the audience draw a gun and aim towards Ted. The assailant was grappled to the ground while Nugent undauntedly continued to play. At Cobo, it was obvious that the headliner's

Opening with "Stranglehold" aim is to stir the mob to madness. from the Epic lp "Ted Nugent," the set got off to a mishapped start as half of the sound system blew out and the song choked in a muffled rendition. Finally, after minutes of disappointment, the malfunction was corrected, and the show began to move.

Tight and Rowdy

Spreading jams in heavy-duty quantities and demonstrating some deluxe guitar work, "Motorcity Madhouse," "Just What the Doctor Ordered" and "Storm-troopin'" were met with familiarized acceptance.

Manilow Names Altman



Barry Manilow's publishing wing, Kamakazi Music Corporation, has signed New York music man Al Altman to direct the efforts to expand Kamakazi's musical activities in all directions. Pictured at the signing are (from left): Peter Thall of the law firm Casper and Thall, Miles Lourie, Manilow's personal manager and counsel, Manilow and Altman.

Warner-Pioneer Corp. Celebrates 5th Anniv.

■ NEW YORK — Warner-Pioneer celebrated its 5th Anniversary at the Kowakien Inn at Lake Hakone, Japan recently. The entire staff of the company, some 250 strong, was invited to the festivities, highlighted by the inauguration of the WEA World Award, a Waterford crystal globe set atop a marble block. It will henceforth be awarded each year to a Warner-Pioneer employee, division or section for outstanding performance during the year.

Phil Rose, executive VP of WEA International, made the inaugural presentation to Shin Watanabe, president of Warner-Pioneer, on behalf of its staff. "In its first five years," noted Rose, "Warner-Pioneer's remarkable growth has helped to reshape a traditionally conservative market in a climate where change has normally been resisted. Through the efforts of a conscientious, aware, and energetic staff, coupled with heavy-artist-oriented marketing and promotion, Warner-Pioneer has most successfully taken a major position among the top half-dozen companies in Japan in a relatively short time. Warner-Pioneer's 5th Anniversary celebration commemorates that success."

Campbell Gets Gold

■ LOS ANGELES — Glen Campbell's "Rhinstone Cowboy" album has received RIAA gold record certification, announced Don Zimmermann, senior vice president, marketing, Capitol Records, Inc.

Motown-CTI Suit

(Continued from page 3)

On the nonlegal front, Mike Lushka, v.p. of sales, announced that the label will be releasing several new CTI albums.

Lushka also stated that the label will launch an extensive campaign to promote the CTI catalogue distributed by Motown.

Commenting on the latest developments in the CTI-Motown legal action, CTI's Richie Salvador called Motown's countersuit "a tactical move. Motown is well aware that it has breached its agreement with CTI, and CTI is at liberty to independently distribute its product."

Salvador went on to say: "As to Mr. Lushka's comments about releasing new CTI products, Mr. Lushka knows that there is no new CTI product being released by Motown. Our independent distributors are very happy and optimistic with regards to our product, and anticipate substantial sales."

Whether it was taunting the customers with threats like "I want this guitar to cream your asses tonight!" or flaunting with "Johnny B. Goode," the set was tight and rowdy. Nugent proved that his brand of metal music, which is as "Detroit" as Motorcity Dragway and Stroth's Beer, definitely is meant for and headed towards widespread national attention.

Rush

Preceding Nugent, and priming the people for the final funk, Artful Dodger did their brand of blues/rock on tunes like "Final Deed" and "Wayside." Unfortunately, the group's lead singer was very into doing Mick Jagger—to the point where he alienated himself from personal identity or appeal.

Rush, on the other hand, put their set into a mellower electric ranch gear and melted the on-lookers into their seats. The highlights included "Fly By Night" and "Finding My Way."

Mark Bego

GRT & Pioneer Plan Tape Survey

■ SUNNYVALE, CAL. — GRT and Pioneer Electronics Corp. of America will jointly conduct a tape buyers survey for the third consecutive year, K. White Sonner, president of GRT Music Tapes has announced.

Biruta McShane, GRT's marketing services manager, will supervise the research project. She said the project will start early this year.

CANADA

By LARRY LeBLANC



■ TORONTO—Cathy Lawrence has been named PR coordinator for GRT . . . **Gotto** has broken production ties with **Ritchie Yorke** . . . **Small Wonder** has begun recording their debut lp for Columbia Records in Los Angeles . . . **Gino Vannelli** has apparently been named as "Canadian Ambassador of the 1976 Olympic's" and has released a new single, "Mama Coco." Future tour plans include another national tour and tours in England and possibly Japan. He's also set to tape a special for CBC-TV although that's all "hush-hush" now.

New singles at A&M for **Chiliwack** ("If You Want My Love"), **Bim** ("You Can't Catch Me") and **Valdy** ("Landscapes/Simple Life"). A&M in the U.S. is releasing "Simple Life" by Valdy . . . **April Wine** has completed a new lp in Montreal and is label-shopping . . . **The Stampeders** currently recording here with **Mel Shaw** producing for MWC . . . **Keith Hampshire** returns to the recording scene with a single on Axe Records, a remake of **Herman's Hermits** "Into Something Good" . . . A new **Ken Tobias** on Attic Records is expected by the end of the month.

Attic has just released the debut **Carla Whitney** lp, "Questions," and new singles "Love Oh Love What A Feeling" by **Magic Music** and "Show Me The Love" by **Lloyd Williams** . . . Just completed is a **Sweet Blindness** lp for Quality Records produced by **Bob Morten** at Phase I. Also recording at Phase I these days have been **Ray Materick** (with **Don Potter** producing), **Terry Black & Laurel Ward** (with Terry Black and **Brian Bell** producing) and **George Lagios** and **Pagliari** producing **Walter Rossi** and **Billy Workman** . . . **Sylvia Tyson** presently recording at Thunder Sound with husband **Ian** producing.

Quality Records about to release albums by **Bryan Way** (produced by **John Capek**) and **Bruce Murray** (produced by **Skip Beckwith** and **Anne Murray**) . . . **Stan Lepka** has been named promo coordinator at Quality Records and will handle the firm's PR activities . . . **Matt "I've Been Everywhere"** **Lucas** returns to the recording scene with a new single, "I Need Your Lovin'" . . . ABC-Dunhill Records apparently looking at setting up for private distribution in Canada . . . First releases for the newly-formed Quality Records of America are "Hit The Road Jack" by **The Stampeders**, "Cowboys To Girls" by **Sweet Blindness** and "Loving You Baby" by **Wednesday**.

New Canadian Talent Library recording for **Vic Franklyn** is "Leave Tender," distributed by United Artists . . . **Craig Ruhnke** due to record this month in Nashville with **Larry Butler** producing . . . MCA's **Ociavian** currently recording for their second lp with **John Stewart** producing . . . Concept 376 is now repping World Wide Artists acts in Canada.

McCartneys Visit 10cc



Pictured above is 10cc minus Lol Creme visiting Paul McCartney backstage at London's Hammersmith-Odeon Theater where Wings performed that evening. The two ladies to the right are Sue Gouldman, arm-in-arm with husband Graham of 10cc, and Gloria Stewart, the standing blonde and wife of Eric. Chewing on his fingers is 10cc's Kevin Godley and seated in his Winston Churchill pose is Eric Stewart.

ENGLAND

By RON McCREIGHT

■ LONDON—The **Sensational Alex Harvey Band** back on tour here, sent London audiences wild with a series of concerts at the New Victoria just prior to Christmas. In true seasonal spirit Harvey introduced his band which emerged from a giant gift-wrapped parcel on center stage. Harvey utilized several more props of an elaborate nature, something we do not normally expect, but these enhanced his already colorful performance. Highlight was the staging of their current single, "Gamblin' Bar Room Blues," with the band acting out the lyrics.

Blood, Sweat & Tears is set for a British tour commencing February 10 at Wolverhampton's Civic Hall. The band includes one London show at the New Victoria on February 14. **Emmylou Harris** also returns in February for an extensive tour following the success of her New Vic concert last November. Ms. Harris' busy schedule culminates at the Hammersmith Odeon on February 22.

Rumors previously mentioned in this column of a reunion for the **Small Faces** are heating up since the announcement of the **Faces'** split. **Ian Maclagen** and **Kenny Jones**, members of both groups, together with **Tetsu**, are left out in the cold since **Rod Stewart** went his own way and **Ron Wood** joined **The Stones** on a permanent basis.

Songwriter **Richard Kerr** back from L.A., having completed sessions there, for his first CBS album, due for February release, as is **Allan Clarke**, who has finished work on his first album for Asylum. Also back in town, **Roger Watson**, who is home for New Year, returning to his post as Chrysalis U.S. a&r manager later this month.

A new publishing company has been formed by GTO named Tin-cabell Music which will now administer all Gem-Toby catalogues as well as Rosy Music Ltd. Directors of the new company are **Keith Potger** (managing), **Lawrence Myers**, **Dick Leahy** and **Colin Hadley**, and joining the staff is Ms. **Lesley Turnbull**.

Singles to watch are the **Walker Brothers'** "No Regrets" (GTO), just breaking after eight weeks of heavy airplay, and **Paul Davidson's** "Midnight Rider" (Tropical), another slow mover about to happen. Best new releases are **Slik's** "For Ever And Ever" (Bell) and **Tina Turner's** "Acid Queen," now lifted from the "Tommy" album by UA.

GERMANY

By PAUL SIEGEL



■ BERLIN—It took almost 30 years for a German written original in English to become number one in the United States, but it happened with "Fly, Robin, Fly." This tune by **Silver Convention** was produced and written in Munich by **Michael Kunze**. In 1960, a German song, "Calcutta," recorded by **Lawrence Welk** also hit number one on the U.S. charts, and in 1956-57 **Caterina Valente's** hit recording of "Malaguena" with the **Werner Muller Orchestra** broke wide open stateside. Therefore

1976 should see a new era of native German product in English make the charts world-wide. German or Austrian artists like **Udo Jurgens**, **Peter Alexander**, **Cindy & Bert** and **Adam & Eve** are all capable of performing and recording in English.

"Nights On Broadway" by the **Bee Gees** and published by **Peter Kirsten** of Global Music looks like top 10 singles material. It is released here on RSO (Deutsche Grammophon Records) . . . Ariola Records has a very hot new disc called "Love Is The Drug," by **Roxy Music**. It's a Gerig Music copyright . . . On top of the charts currently is **Jean-Claude Borelly's** Telefunken record called "Dolannes-Melodie," a Prisma/Budde copyright.

Metronome Records, headed by **Gerhard Weber**, in Hamburg has a good album with "The Last Farewell" recorded by **Roger Whittaker** . . . K-TEL should hit number one on the album charts with their "Deutsches Gold" (German Gold), with various top artists.

(Continued on page 95)

Sills, Wuorinen and CAPS

(Continued from page 25)

the listener should be made aware of another important record from Nonesuch: three compositions of the 37-year-old American composer Charles Wuorinen. Wuorinen's work is not immediately accessible; in fact, he is one of those who most audiences shy away from with dispatch. The first selection on this record, his String Trio (1967-68), is the type of twelve-tone, spiky and lean composition that tends to be appreciated for its academic structure more than its communicativeness.

But on the flip side, Wuorinen offers some wonderfully effective pieces. A 1962 composition with the rather difficult name of "Bearbeitungen ueber das Glogauer Liederbuch" turns out to be six transcriptions from a collection of chansons dating from 1475. The sound is melodic and very modern, and the sense of

antique modes converted to our era is extremely appealing. As usual, the Nonesuch liner notes are thorough; they are contributed by the composer, and he explains how much fun he had in taking the three-part works and using four (or really six) instruments. It is somewhat complicated fun, but the results make fresh and solid listening.

The record is concluded with "Grand Bamboula for String Orchestra," written in 1971, and described by the composer as an "anunciatory, extroverted, celebratory and unambiguous" work. Those are strong adjectives, but they work. Wuorinen sees this piece as a merging of the twelve-tone system into tonal music and the evidence of the music backs up his assertion. It may not be instantly accessible piece for everyone, but two or three listen-

(Continued on page 102)

Song & Dance



Shown on the set of Bing Crosby's recent holiday special are Bing Crosby and Fred Astaire, discussing the progress of their recent United Artists albums, Crosby's "That's What Life Is All About," and Astaire and Crosby's "A Couple of Song and Dance Men." The albums were recorded and released in England. UA imported the albums for consumer purchase in the States. Shown looking at the "couple of song and dance men" are Jerry Thomas (left), vice president, UA international operations, and John Ierardi (right), manager, UA international operations.

Germany (Continued from page 94)

EMI-Electrola's director **Wilfried Jung** said. "1975 was one of the most successful sales years for us, but also the toughest." EMI-Electrola hit number one on the singles charts with 76 various titles on German trade magazine charts. In albums EMI is a giant due to the back-breaking work done around the clock in Cologne. A special congratulations to EMI-Electrola a&r man **Gunter Ilgner** . . . **Werner Muller and his Orchestra** have just been picked to have the theme song of an Italian television show with his Decca single "Viva El Festival." This tune is published by Italy's **Franz Leonardi** of Edizioni Leonardi in Milan and Rome . . . The mail is loaded with MIDEM invitations from **Bernard Chevry** and his public relations person **Catherine Domange**, getting prepared for the coming tenth anniversary . . . ASCAP president **Stanley Adams** will be pleased to learn that "What A Difference A Day Makes" by **Esther Phillips** on Metronome is getting extensive airplay all over Germany . . . **Michael Kunze** has written a tune called "Was War Das Alles Ohne Dich" for **Bata Illic** on Polydor. Starting this year, however, Bata Illic will be released on BASF . . . Happy birthday to **Hildegard Knef**, who is recovering with the aid of the good wishes of her many friends and will be able to smile through her 50th.

ENGLAND'S TOP 25

Singles

- 1 **BOHEMIAN RHAPSODY** QUEEN/EMI
- 2 **TRAIL OF THE LONESOME PINE** LAUREL AND HARDY/UA
- 3 **I BELIEVE IN FATHER CHRISTMAS** GREG LAKE/Manticore
- 4 **GLASS OF CHAMPAGNE** SAILOR/Epic
- 5 **LET'S TWIST AGAIN** CHUBBY CHECKER/London
- 6 **WIDE-EYED AND LEGLESS** ANDY FAIRWEATHER LOW/A&M
- 7 **ART FOR ART'S SAKE** 10cc/Mercury
- 8 **GOLDEN YEARS** DAVID BOWIE/RCA
- 9 **IT'S GONNA BE A COLD COLD CHRISTMAS** DANA/GTO
- 10 **CAN I TAKE YOU HOME LITTLE GIRL** DRIFTERS/Bell
- 11 **HAPPY TO BE ON AN ISLAND IN THE SUN** DEMIS ROUSSOS/Philips
- 12 **MAMA MIA** ABBA/Epic
- 13 **IF I COULD** DAVID ESSEX/CBS
- 14 **YOU SEXY THING** HOT CHOCOLATE/RAK
- 15 **MONEY HONEY** BAY CITY ROLLERS/Bell
- 16 **COME OUTSIDE/CHRISTMAS IN DREADLAND** JUDGE DREAD/Cactus
- 17 **NA NA IS THE SADDEST WORD** STYLISTICS/Avco
- 18 **KING OF THE COPS** BILLY HOWARD/Penny Farthing
- 19 **FIRST IMPRESSIONS** IMPRESSIONS/Curtom
- 20 **SHOW ME YOU'RE A WOMAN** MUD/Private Stock
- 21 **IN DULCE JUBILO** MIKE OLDFIELD/Virgin
- 22 **RENTA SANTA** CHRIS HILL/Philips
- 23 **ITCHYCOO PARK** SMALL FACES/Immediate
- 24 **DO THE BUS STOP** FATBACK BAND/Polydor
- 25 **GET IT TOGETHER** CRISPY AND COMPANY/Creole

Albums

- 1 **A NIGHT AT THE OPERA** QUEEN/EMI
- 2 **40 GREATEST HITS** PERRY COMO/K-Tel
- 3 **MAKE THE PARTY LAST** JAMES LAST/Polydor
- 4 **24 ORIGINAL HITS** DRIFTERS/Atlantic
- 5 **40 GOLDEN GREATS** JIM REEVES/Arcade
- 6 **WOULDN'T YOU LIKE IT** BAY CITY ROLLERS/Bell
- 7 **20 SONGS OF JOY** NIGEL BROOKS SINGERS/K-Tel
- 8 **FAVOURITES** PETERS AND LEE/Philips
- 9 **OMMADAWN** MIKE OLDFIELD/Virgin
- 10 **ATLANTIC CROSSING** ROD STEWART/Warner Bros.
- 11 **ALL AROUND MY HAT** STEELEYE SPAN/Chrysalis
- 12 **GREATEST HITS OF WALT DISNEY** VARIOUS ARTISTS/Ronco
- 13 **SHAVED FISH** JOHN LENNON/Apple
- 14 **ALL THE FUN OF THE FAIR** DAVID ESSEX/CBS
- 15 **ROLLED GOLD** ROLLING STONES/Decca
- 16 **GET RIGHT INTO HIM** BILLY CONNOLLY/Polydor
- 17 **DISCO HITS 75** VARIOUS ARTISTS/Arcade
- 18 **BEST OF THE STYLISTICS**/Avco
- 19 **GREATEST HITS** BARRY WHITE/20th Century
- 20 **ELVIS PRESLEY'S GREATEST HITS**/Arcade
- 21 **THE TOP 25 FROM YOUR 100 BEST TUNES** VARIOUS ARTISTS/Decca
- 22 **MOTOWN GOLD** VARIOUS ARTISTS/Tamla Motown
- 23 **40 SUPER GREATS** VARIOUS ARTISTS/K-Tel
- 24 **VERY BEST OF ROGER WHITTAKER**/Columbia
- 25 **FISH OUT OF WATER** CHRIS SQUIRE/Atlantic

Col Pictures Pub. Taps James Pierce

■ NEW YORK—James Pierce has been named educational director for Columbia Pictures Publications, the music print division of Columbia Pictures Industries, Inc., it was announced by Frank Hackinson, vice president of the division.

In this capacity, Pierce will direct the promotion and production of all books on method instruction used in schools, colleges and other educational institutes for stage bands, choral groups and concert bands and orchestras. He will report directly to Hackinson.

Pierce joins Columbia from Kendor Music, Inc. where he had served for 12 years, most recently as editorial assistant.

Nazareth Sets Tour

■ LOS ANGELES—A&M recording group Nazareth will embark on a six week tour of the United States beginning January 14.

The Scottish foursome are currently bulleted at 28 on the Singles Chart with "Love Hurts" from their A&M album "Hair of the Dog" and their new album "Telegram" is scheduled for February release to coincide with the tour. All dates are with Deep Purple.

Five Plead Guilty In Newark Court

(Continued from page 3)
cials, including president Nat Tarnopol, were among those indicted last June.

Paul Burke Johnson, the former program chief of WAOK (AM) Atlanta, pleaded guilty to receiving payola of various sorts for playing certain records, and failing to report those payments to the station. He had been indicted last June for perjury after denying he had received such payments from Gamble-Huff Productions of Philadelphia.

Edward Portnoy, owner and president of Record Shack Second Avenue Corporation, pleaded guilty to personal and corporate income tax charges. United States Attorney Jonathan L. Goldstein said Mr. Portnoy had failed to report \$300,000 in cash record transactions from 1971 to 1974.

Johnson, who will be sentenced February 20, faces one year in prison and a \$10,000 fine. The three Chi-Lites face similar sentences. Portnoy faces up to three years in prison and a \$5,000 fine; his corporation also faces a \$5,000 fine.

Some of those pleading guilty were reportedly cooperating in continuing record industry investigations.

Lofgren 'Bootleg' Serviced by A&M

■ LOS ANGELES—A&M Records is mailing out what it describes as a limited-edition "authorized bootleg" drawn from a radio concert given by Nils Lofgren and his group during their fall tour. The album, titled "Back It Up! !," is taken from a master tape, recorded at Sausalito's Record Plant by San Francisco's KSAN-FM, that was originally aired live by the station in October.

Sessions for the second Lofgren solo album are underway, and an official follow-up is scheduled for March release.

Harris Tours England

■ LONDON — Emmylou Harris (Reprise) will play 10 concerts in Great Britain during February, according to promoter Mervyn Conn. This follows her sellout London concert at the New Victoria in November.

The Hotband

Emmylou will be featured with the Hotband, whose personnel includes James Burton and Glen D. Hardin, sidemen for Elvis Presley, and Rodney Crowell, Hank de Vito, Emory Gordy and John Ware.

The tour opens at Brighton Dome on February 12 and concludes in London on February 22.

Pirate Pleads Guilty

■ LOUISVILLE, KY. — Lowell B. Greenwood, of Prospect, Ky., pleaded guilty in Federal District Court here to 22 counts of copyright infringement and to one count of conspiracy. He was fined \$2,500 and placed on probation for two years.

Greenwood was one of four defendants against whom criminal informations charging copyright infringement and conspiracy were filed by the U.S. Attorney's office in Chicago.

Truckin' Time



WWVA radio deejay Buddy Ray was seen on NBC-TV's "Today" show Friday, January 9, broadcasting his midnight-to-dawn country trucking program from an overnight truck stop outside Wheeling. Ray's "Country Roads" show and the station's "Jamboree USA" broadcast was featured in "Today's" Bicentennial salute to West Virginia, recognizing the aspects of each state which have the most significant local, national and international impact.

They're All Wet



As part of the promotion for the recent benefit concert in Macon by the Allman Brothers Band and Wet Willie, members of the Wet Willie band were interviewed by several Macon radio stations. Jimmy Hall, lead vocalist for the band, and Mike Duke, keyboardist and vocalist, visited Macon radio stations WMAZ, WNEX and WBML on the afternoon of the concert and were interviewed at each station. Pictured from left are: Jimmy Hall and Mike Duke of Wet Willie, and Jerry Jackson, WMAZ radio personality.

Jessi Colter LP Set by Capitol

■ LOS ANGELES—Jessi Colter's second Capitol album, titled "Jessi," is scheduled for release on January 12, 1976, announced Don Zimmermann, CRI senior vice president, marketing.

According to Zimmermann, Capitol is planning a comprehensive merchandising campaign in support of the album. It will include 30 and 60 second radio and television spots, posters, in-store displays, and advertising.

More Mogull Moves

■ NEW YORK — Several weeks ago, Ivan Mogull Latina acquired the sub-publishing rights to Don Kirshner Music, Inc. and Kirshner Songs, Inc. for the territories of South and Central America and Mexico.

The following additional territories have now been granted to Ivan Mogull Latina and Ivan Mogull Caribbean Ltd.: Czechoslovakia, Poland, Hungary, Rumania, U.S.S.R. and Yugoslavia, and the Caribbean.

THEATER REVIEW

'Home Sweet Homer' Fails To Connect

■ NEW YORK — When Yul Brynner delivered his brief opening monologue as Odysseus following the overture to "Home Sweet Homer," it seemed as though a major theater event was about to take place at the Palace. Brynner's physical grace, his facial expressions and his infallible timing are the substance of classic musical comedy performing. Once Joan Diener made her entrance as Odysseus' wife Penelope, however, the show lost its hold and went steadily downhill.

Faults

Despite more than a year of touring around the country, there were more faults than Broadway could sustain beyond an official one performance (4). The Mitch Leigh score was a pale echo of his "Man of La Mancha" triumph, and the Charles Burr/Forman Brown lyrics were competent at best and inane most of the time. There were occasional moments of genuine wit and cleverness, but they seemed more a matter of Brynner's delivery (and Diana Davila's apparently deliberate over-acting) than of the lines themselves. Also, Russ Thacker proved an especially strong performer whom one would like to see under more demanding circumstances.

One Night Stand

If "Home Sweet Homer" was not deserving of a one-night stand (and I don't believe it was), it was also not ready for a Broadway run. Whether there were too many doctors, or too few, though, is no longer of consequence. It is only a pity that such a rare visitor as Mr. Brynner was lost so quickly to an ill-conceived production.

Ira Mayer

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Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—**Dave McLean**, creador del hitazo internacional "We Said Goodbye" ("Por qué nos dijimos adiós," versión en castellano de **Tomás Fundora**), estuvo de visita promocional; y en una nutrida concurrencia de periodistas, programadores radiales y ejecutivos de plata, por otorgado un disco de plata, por las altas ventas que alcanza el tema y un sombrero de charro, también de plata, entregado por la editora que representa sus composiciones. El artista brasileño, trajo nuevo material; que será escuchado, seleccionado y lanzado en breve.

Dave McLean, fué objeto de múltiples atenciones y agasajos, que estuvieron encabezados por **Louis Couffolenc** Presidente y **Guillermo Infante** Director de Mercadotecnia y Ventas de RCA. El compositor-intérprete, manifestó su enorme deseo de actuar en México, y su retorno se ha previsto para Marzo próximo . . . ¡Que manera de haber reventado **El Conjunto Africa** (Peerless) con

"Las piernas de Malena"! Hasta el mes pasado, las ediciones agotadas alcanzaban las 150 mil copias y como la difusión continúa extendiéndose en toda la República, se vislumbra que será uno de los números que mayores ventas alcanzará en la temporada . . . Otro tema de gran impacto y ventas, es el de **Raúl Vale** (Mélody) con "Los borrachitos," el cual comenzó lento, pero va agarrando fuerza de hit nacional.

Discos Musart, abrió oficinas en Colombia. **Alvaro Aragón**, tiene la responsabilidad, con el cargo de supervisor del mercado Sudamericano y promotor del catálogo Musart . . . Peerless, lanzó dos buenos temas entre sus novedades. Se trata de "Buscando novia" con **Los Potros** y "La cumbia de Rosa" con **Los Sonors** . . . Bajo el título de Serie Gaviota, nació una nueva línea económica en el sello Cisne RAFF; y de inmediato, se lanzó el primer élepe con **Los Relámpagos del Norte**, el cual integraba **Cornelio Reyna**.

(Continued on page 99)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Ray Barretto** desbandará su orquesta después de su última actuación como tal en las festividades de Año Nuevo en Nueva York. Ray ha decidido eliminar su orquesta y concentrarse personalmente en conciertos y actividades en centros universitarios. El hecho de mantener su orquesta activa le obliga a concentrarse en el territorio neoyorkino y ello conlleva no atender profesionalmente otros territorios que reclaman su presencia. Su última grabación larga duración en Fania titulada "Barretto" ha sido un éxito absoluto con la presentación de la actual banda que desaparece como tal . . . Brillantes las presentaciones de **Nydia Caro** en el "Fiesta Palace" de Ciudad México. Nydia cumplió contrato que comenzó en Diciembre 16 hasta el 31 de Diciembre . . . En presentación de **Ralph Mercado** y **Ray Aviles**, se presentarán **Bobby Rodriguez y la Compañía** en Enero 16 en un Concierto en el Beacon Theater conjuntamente con **Mongo Santamaría, Cal Tjader y Willie Bobo**. El espectáculo se titulará "A Night in Latin Jazzland" . . . Va recibiendo gran promoción en México el compositor e intérprete **José Manuel Figueroa** en el sello Musart, a través de su tema "Mentira Nupcial." Este número también está recibiendo promoción en ciertas áreas de Estados Unidos, motivo por lo cual se presentará en jira que le llevará desde Los Angeles hasta Chicago.



Bobby Rodriguez

acaba de lanzar un sencillo con **Ralph Santi** y su Orquesta interpretando "Canto a Borinquen" . . . Lanzará Cotique una grabación del nuevo grupo musical **Los Kimbos** . . . Triunfa en Venezuela la cantante brasileña **Martinha**. Muy comentadas sus actuaciones en el Canal 2, así como sus presentaciones inaugurando el nuevo night club "Palacio Imperial," de Caracas, donde ha actuado desde el 11 de Diciembre hasta fin de año. **Martinha** fué respaldada con deslumbrantes coreografías del afamado coreógrafo venezolano **Raphael Lopez**, productor del espectáculo en el cual **Martinha** se presenta como la estrella invitada de Brasil.



Martinha

Celia Cruz de nuevo es impacto en México a través de "Quimbara" recientemente grabada en el sello Vaya. Ya figura en la mayoría de los rankings mexicanos.



Celia Cruz

Aldo Legui serán los organizadores.

Agradezco y recíproco saludos navideños de **Deborah Frenkiel**,
(Continued on page 100)



Bobby Rodriguez y la Compañía

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LATIN AMERICAN HIT PARADE

Albums

Mexico

By VILO ARIAS SILVA

1. **TE TENDRE QUE OLVIDAR**
RIGO TOVAR—Melody
2. **LAGRIMAS DE COCODRILO (Vol 24)**
JUAN TORRES—Musart
3. **LAS PIERNAS DE MALENA**
EL CONJUNTO AFRICA—Peerless
4. **MENTIRA MENTIRA**
ROSALBA—Melody
5. **SIEMPRE ESTOY PENSANDO EN TI**
LUCIA MENDEZ—RCA
6. **COMO UN DUENDE**
LOS BABY'S—Peerless
7. **LAGRIMAS Y LLUVIA**
JUAN GABRIEL—RCA
ESTELA NUNEZ—RCA
8. **POR QUE NOS DIJIMOS ADIOS**
GRUPO YNDIO—Polydor
DAVE MCLEAN—RCA
9. **QUE MAS DA**
RICARDO CERATTO—EMI Capitol
10. **REFLEXION**
LOS FREDDY'S—Peerless

Spain

By FERNANDO MORENO

1. **VIAJE A ITACA**
LUIS LLACH—Movieplay
2. **JESUCRISTO SUPERSTAR**
BANDA ORIGINAL—Movieplay
3. **BASEMENTS TAPES**
BOB DYLAN—CBS
4. **TOMMY**
BANDA ORIGINAL—Polydor
5. **MAIN COURSE**
BEE GEES—Polydor
6. **DESDE QUE NOS HEMOS SEPARADO**
MORRIS ALBERT—Columbia
7. **NEVER CAN SAY GOODBYE**
GLORIA GAYNOR—Polydor
8. **AQUALUNG**
JETHRO TULL—Ariola
9. **TRANSPARENCIAS**
MARI TRINI—Hispavox
10. **A MEXICO**
JULIO IGLESIAS—Columbia

Record World en Chile

By RICARDO GARCIA

Terminó el año 75 y, especialmente para Record World, enviamos este resumen con lo mejor de este período en el mundo disquero.

Aun cuando el ambiente artístico nacional se vió afectado por la crisis económica más dura de los últimos años, hubo suficiente actividad como para señalar algunos hechos destacados. En el plano teatral, por ejemplo, puede destacarse el espectáculo argentino "Irquesta de Señoritas," como el mejor del 75, mientras que "Los Siete Espejos," con música de Francisco Flores del Campo fué el mayor éxito de taquilla en los escenarios de Santiago. El programa de TV más popular siguió siendo "Sabados Gigantes," animado por Don Francisco en Canal 13 de TV. La película de mayor éxito fué "Jesucristo Super Estrella" que cumple ya más de setenta semanas en cartelera. Esto se refleja también en la extraordinaria venta obtenida por el álbum con la banda de sonido de la cinta, editada por Alba-IRT, con etiqueta MCA.

En una encuesta basada en ventas y popularidad obtuvimos el siguiente resultado: Artista internacional más popular del año: Julio Iglesias. En los lugares siguientes, Manolo Galván, Camilo Sesto y Sandro. Artistas anglo-norteamericanos: Neil Diamond, Cat Stevens y Led Zeppelin.

Y entre los artistas nacionales del disco, el resultado fué este: Artista más popular: Tito Fernandez, "el Temucano." Mejor cantante masculino: Antonio Prieto, Ocaldo Díaz y Patricio Renán. Mejor conjunto vocal: Malibú. Mejor orquesta de baile: Sonora Palacios y Giolito y su combo.

Mejor grupo rock: Congreso. Mejor canción: Los Carasucias, de Luis Poncho Venegas. Mejor compositor: Luis Poncho Venegas y el dúo Reinaldo Martínez, Luis Miguel Silva. Mejor disco nacional: Los Carasucias. Mejor LP: "Barroco Andino." Mejor single internacional: "Dime," de Morris Albert (Albert-Fundora) y "I'm not in love," de 10 CC. Mejor LP internacional: "Noche cálida de Agosto," de Neil Diamond.

En Mexico

(Continued from page 98)

En este élepe, que recibe fuerte apoyo promocional, destacan los números "Con mi llanto," "Mi tesoro" y "Por el amor de mi madre" . . . El cáos, es cada vez mas grave en Orfeón. Es urgente, que el amigo Rogério Azcárraga realice una purga de seudos ejecutivos, que son dañinos interna y externamente. El arma de estos fantoches, es la intriga y la mentira, lo que redundo en perjuicio directo del elenco artístico.

Hasta que por fin en Argentina se le hizo justicia a King Clave. Según las listas de éxitos, el tema "Los hombres no deben llorar" pasó firmemente a ocupar el primer lugar . . . Vayan mis felicitaciones para el amigo Carlos Cabero, Director General de la revista especializada "Dimes y Diretes" que se edita en Argentina. La publicación, está periódicamente bien lograda y en cada número se observa un esfuerzo de superación . . . En pleno proceso de lanzamiento, la nueva producción del grupo Mocedades (Musart) en el que sobresale el tema "La Secretaria."

(Continued on page 100)

Singles

Los Angeles

By KALI (JUAN R. MEONO)

Grandes Exitos del 1975

1. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
2. **BEFORE THE NEXT TEARDROP FALLS**
FREDDY FENDER—Crazy Cajun
3. **LA NOCHE QUE MURIO CHICAGO**
BANDA MACHO—Caytronics
4. **SOY LO PROHIBIDO**
GERMAIN—International
5. **LOS HOMBRES NO DEBEN LLORAR**
KING CLAVE—Orfeon
6. **QUIERES SER MI AMANTE**
CAMILO SESTO—Pronto
7. **CUCALA**
CELIA & JOHNNY—Vaya
8. **YO SE QUE TE ACORDARAS**
LOS BRIOS—Odeon
9. **VIVA MATAMOROS**
TROPICAL CARIBE—Rovi
10. **UNA CARTA**
LOS TERRICOLAS—Lamar

Guatemala

By RADIO INTERNACIONAL

1. **Y TE VAS**
JOSE LUIS PERALES—Dideca
2. **BUSCA EL AMOR EN UN CAFE**
DANIEL—Dila
3. **LA PALOMA BLANCA**
COMPANIA X—Discesa
4. **AMOR BILINGUE**
ELIO ROCA—Dideca
5. **SUFRO TU AUSENCIA**
CESAR—Sisa
6. **UNA CARTA**
LOS TERRICOLAS—Dideca
7. **QUIERES ERES TU**
NELSON NED—Dideca
8. **A VECES TU A VECES YO**
JULIO IGLESIAS—Dila
9. **NO HAGAS DANO A NADIE**
ANTOLIN—Fonica
10. **PORQUE YA NO ME QUIERES**
PAOLA—Fonica

Phoenix

By KIFN (HUMBERTO R. PRECIADO)

1. **PREFIERO QUE TE VAYAS**
LOS LOBOS DEL NORTE—Peerless
2. **ESA PARED**
LEO DAN—Caytronics
3. **ESPERANDO QUE VUELVAS**
LOS ZORROS DEL NORTE—Musimex
4. **EL TIGRE RASURADO**
PERLA NEGRA—Gas
5. **SALVAME**
HERMANAS NUNEZ—Orfeon
6. **ESCLAVO Y AMO**
LOS PASTELES VERDES—Gema
7. **ME GUSTARIA SABER**
ESTRELLITA—Raff
8. **LIBRO AZUL**
CARLOS GUZMAN—Falcon
9. **CUANDO TE DUELA EL CORAZON**
LUCHA VILLA—Musart
10. **SI POR CUALQUIER MOTIVO**
ANGELICA MARIA—Sonido Int.

New York (Salsa)

By JOE GAINES

1. **LAS TUMBAS**
ISMAEL RIVERA—Vaya
2. **BAN BAN QUERE**
RAY BARRETTO—Fania
3. **LET'S DO THE LATIN HUSTLE**
EDDIE DRENNAN & THE B.B.S.
UNLIMITED—Friends & Co.
4. **EL BOCHINCHE**
CORTIJO Y SU COMBO—Coco
5. **UN PUESTO VACANTE**
EDDIE PALMIERI—Coco
6. **AMOR PA QUE**
CONJUNTO CANDELA—Combo
7. **NINEZ**
RAPHY LEAVITT—Borinquen
8. **YA LLEGO**
WILLIE COLON/MON RIVERA—Vaya
9. **LEJOS DETI**
SABOR—Alegre
10. **NUMERO SIX**
BOBBY RODRIGUEZ—Vaya

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Nuestro Rincon (Continued from page 98)

Fermata International Melodies, Los Angeles, Calif., **Phil de Carlo**, T.R. Records, N.Y., **Eddie Palmieri**, Mother's Latino, **Rafael e Hilda Díaz Gutierrez** de Audiorama, N.Y., **Luciana** de EMI, Odeon, Argentina, **Roberto Ruiz** de EMI Odeon, Argentina, **Lupe Quintana** de KCKN, L C, Kansas, **Osmar Zan** de RCA Brasileña, **Ignacio Mena** de Kelvinator Sales de Puerto Rico, **José "Pijuan" Piñeiro**, Discos Melón, Puerto Rico, **Antonio D'Almeida Santos** del Grupo Editorial Alvorada, Brasil, **Rosa Ma. Esquivel** de EMI-Capitol, Mexico, **Gedaliao Tarasow y Ricardo Horvarth** de Microfón, Argentina, **Valentina Leyva** de México, **Ricardo García** de Chile, **Luis Carlos Endara** de Corporación Panameña de Radiodifusión S.A., **G. Diez R.** de Codiscos, Colombia, **Nestor Norberto Selazco** de Sicamericana, Argentina, **The Lettermen, Bea & Dave Last** de Met Richmond-Seeco, N.Y., **Antonio J. Segura G.** de Suramericana del Disco S.R.L., Venezuela, **Vicentico Valdes y G. Gonzalez** de Discos Continental, Brasil . . . ¡Y hasta la próxima!

Ray Barretto played his last date in New York with his current band on New Year's Eve. Barretto has decided to disband his orchestra in order to concentrate on concerts and college dates. At the present time he is pretty much confined to New York City, where he has a devoted audience. He now believes that being overexposed in one market can be detrimental to his type of orchestra, and keeping the musicians together would mean that he would have to continue playing the New York club circuit non-stop. His decision will enable him to be more selective when it comes to accepting dates. Barretto's current album on Fania, "Barretto," is his most successful to date. The musicians featured on the album make up his present orchestra . . . **Bobby Rodriguez y La Compañía** will appear in concert with **Mongo Santamaría, Cal Tjader** and **Willie Bobo** when **Ralph Mercado** and **Ray Aviles** present "A Night in Latin Jazzland" at the Beacon Theater in New York on January 16. Bobby and his orchestra recently appeared at the Record Pool and introduced material from their new Vaya album, "Lead Me To That Beautiful Band" . . . Singer composer **Jose Manuel Figueroa** from Mexico is enjoying heavy promotion in Mexico and the west coast of the States via "Mentira Nupcial." His label, Mustart, stated that he will tour the States in several weeks, starting in Los Angeles.

TR Records will be releasing an lp of **Tito Rodriguez Jr.**, who is currently auditioning musicians for a new band he is forming. **Tito Rodriguez Jr.** is the son of the late **Tito Rodriguez**, of whom TR is also releasing a new album containing cuts that have never been previously released. They are from the private collection of Tito and TR felt it would be a very appropriate time to release the lp in memory of his birthday in January.

New label, Almendra, formed by **Rafael Diaz Gutierrez** and **Juan Mestre**, just released a single by **Ralph Santi** and his **Orchestra** performing "Canto a Borinquen" . . . Cotique will shortly release a single by their new musical group **Los Kimbos** . . . **Martinha** from Brazil is a success in Venezuela through her performances on Channel 2 and as a special guest performer at the "Palacio Imperial" a new and luxurious night club inaugurated several weeks ago in Caracas. **Martinha** was backed by a superb choreography presented by famous Venezuelan choreographer **Rafael Lopez** . . . **Celia Cruz** is smashing again in Mexico. This time is with "Quimbara," recently released by Vaya . . . KIPC-FM Radio (Albuquerque) will start their programming in Spanish from this month on. Albuquerque's total population is 350,000, of which 39.2% are Spanish speaking inhabitants.

En Mexico (Continued from page 99)

Fuerte difusión obtiene **Juan Gabriel** (RCA), con el número de su inspiración "Por creer en tí," que fué estrenado hace algún tiempo por **Estrellita** (Cisne RAFF) . . . **Patrizio** (Polydor), constituido en un talentoso intérprete romántico, se luce con los temas "Volverás" y "Nunca te olvidaré" . . . Temporada de éxito de la revelación juvenil **Rosalba** (Melody), en el teatro Blanquita. Sus hits nacionales "Amandote,"

"Como agua clara que camina" y "Mentira mentira" son los más ovacionados. Y ya prepara la pequeña intérprete, su nueva producción que será grabada en febrero próximo en California.

Apareció nuevo L.D. de **Tony Ronald** (Cisne RAFF) conteniendo "Ayudame," "Lady banana" y "Te quiero nena" . . . Nuevamente comenzó a escucharse **Julio Iglesias** (Polydor), esta vez con el tema "Quiero" . . . ¡Y será hasta la próxima desde México!

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(POP)



ROSENDA BERNAL
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(DANCE)



APOCALIPSIS
DLIS 2035

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DLIS 6015

(MOOD)



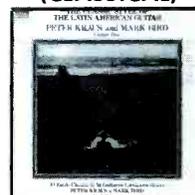
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SALSA BRAVA '76

DIMENSION LATINA—Top Hits THS 1147

Con Oscar D'Leon y Wladimir en los vocales, Dimensión Latina le imparte a esta grabación una vigorosa demandaailable. Buena mezcla. "Dolor Cobarde" (M. Valdés), "Moruño Latino" (C. Monje), "El Frutero" (N. Saquito) y "Dormir Contigo" (Bobby Capö). Producida en Venezuela por Victor Mendoza.

■ With Oscar D'Leon and Wladimir in the vocals, Dimension Latina projects a very energetic and rhythmical salsa sound. "Josefa Matia" (C. Parra), "Sigue tu Camino" (O. D'Leon) and "Arroz con Manteca" (D.R.). Good mixing! Produced in Venezuela by Victor Mendoza.



ORQUESTA CIMARRON

TR Records TR 115X

Con arreglos de Pupi Legarreta, Marty Sheller, Harry Shields, Sonny Bravo, Ron Davis, Wilfredo Mullings y en producción de Marty Sheller con Rafael de Jesús en los vocales, esta grabación de salsa neoyorkina o salsoul está a la altura de la mejor. Muy buena mezcla y sonido de Bob Blank como ingeniero. "Mentira" (J. Gómez Torres), "Mi Montuno" (Ron Davis) y "Cariño Nuevo" (J. Ortiz).

■ With arrangements by Pupi Legarreta, Marty Sheller, Harry Shields, Sonny Bravo, Ron Davis and Wilfredo Mullings and produced by Marty Sheller with Rafael de Jesus as vocalist, this New York Salsa sound or salsoul recording is an outstanding achievement. Good mix by engineer Bob Blank. "Maria Matimbe" (J. Ortiz), "Speak Softly Love" (Nino Rota-Larry Kusik) and "Mambo en Bone" (H. Shields).

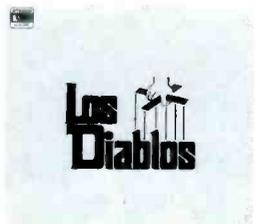


AMOR LIBRE

CAMILO SESTO—Pronto PTS 1013

Con "Amor Libre" como éxito impactante éxito, esta grabación de Camilo está moviéndose fuerte. La temática de la composición de Sesto se inclina ahora al sexo. "Piel de Angel," "Jamás," "Melina" y "Qué difícil es ser feliz."

■ With "Amor Libre" as a hit, this package by Camilo is moving nicely. "Olvidalo," "Amor Libre," "Carnaval" and "Adios."



LOS DIABLOS

Latin International DLIS 2037

Los Diablos de California van aumentando su popularidad a través de superación. Muy buenos en "México es" (T. Soto), "Nadie Nadie" (L. Rey), "Tal vez" (Valenzuela-Arenas) y "Gozala" (R. Carlos). Una producción Averno.

■ Los Diablos from California are moving forward. Good package and sound! "México es" (T. Soto), "Un Mundo Diferente" (A. H. Monrroy), "Solo una semana" (P. Martínez) and "Celebrando" (H. Arenas).

Jazz (Continued from page 92)

a new sextet that is fronted by saxophonists **Joe Ford** and **George Adams**.

Jackie McLean's sextet and **Mal Waldron** comprised a rarely heard double bill at the Five Spot in New York for the holidays . . . Biograph Records has purchased Center Records and its catalogue of **Billie and Dede Pierce**, **Jim Robinson**, **Capt. John Handy** and other New Orleans heavies that consists of 16 albums and several unissued sessions, soon to be released on Biograph . . . Japanese trumpeter **Terimasa Hino**, who is represented by a number of albums in Japan and Germany, has been living in New York lately and working with Jackie McLean. At the urging of bassist **John Lee**, **Hino** may be joining **Larry Coryell's Eleventh House**.

Getting Sentimental



With the current nostalgia trend bringing back hits of the 1960s it's time to take a look back at what those days were really like. Pictured in their crewcut days are four of the top international music men, whose careers have spanned the sixties and seventies. From left are Sweden's Stig Anderson, France's Roger Maruani, Japan's Shoo Kusano and Ivan Mogull of the USA.

Dialogue (Continued from page 18)

(performed by Ralph Towner) and a piano concerto-type work. In March, there will be one of the first ECM recordings—Marion Brown's "Afternoon of a Georgia Faun," we're fairly certain that Ralph Towner's two early ECM lps will soon be coming. There are also some excellent early Jan Garbarek and Terje Rypdal that are planned for release.

To get back to what you were saying about having exclusive artists, right now we are thinking in terms of having a distinct artist roster. There have been a lot of people who have made one or two records for us—musicians like Benny Maulpin, Stanley Cowell, Anthony Braxton, Julian Priester; but there are others with whom we are working much more closely, such as Keith, who just made a very beautiful record with Jan Garbarek, Charlie Haden and strings; among others are Gary Burton, Ralph Towner, John Abercrombie, Garbarek, Eberhard Weber, the fantastic Norwegian guitarist Terje Rypdal. The strength of the ECM roster is quite impressive, I think; for example, we have four of the most innovative guitarists today recording for ECM. Certainly, one is John Abercrombie, who a lot of people are beginning to know. In the last two ECM records on which he has performed, "Gateway" (where he is a co-leader with Jack DeJohnette and David Holland) and Enrico Rava's "The Pilgrim and the Stars" (which is coming out soon) his playing is incredible. Ralph Towner has really revolutionized the playing of the 12-string improvisational guitar; Bill Connors, who played with Chick Corea and Return to Forever, is very young, but has a very original and well-defined way of thinking. Terje Rypdal, who also has a record coming out, has tremendous potential, but again is someone who is pretty much unknown in this country. The thing about all four of these guitarists is that after we've heard so many guitarists up to this point in time, these four still stand out as original players. We're not in the business to copy what other people are doing. What we're doing now is pointing the directions that others are going to follow in the next few years. I read a Dialogue in **Record World** a few months back by an executive at another jazz record company who said that if disco music is in, they'll follow that trend; if it's salsa music, that's the direction they'll go; if it's Indian or Chinese music, that's what they're after, or something to that general effect. Whatever will sell the most records, that's the way they're going. I think that people who clump us in with the so-called great "jazz revival" should look again, because we are not followers, and because most of the jazz that they are talking about is commercial jazz.

I think that it is fantastic that so many talented jazz artists have found great success in the pop marketplace. But we're in a different ball game. Musicians are creating their own music—as they are for a number of other companies—and in ECM's case, it seems fantastic that people are responding to it in such large numbers. There is very little contrived about Keith's solo concerts. He's not copying anyone; he's the original. ECM can survive and breathe very freely with recording the music that it and the musicians feel is important. And we are finding an audience. ☺

Sills, Wuorinen & CAPS

(Continued from page 95)

ing will show it to be fascinating melodically and harmonically. Another plus for Tracy Sterne, director of Nonesuch, who works constantly to turn up the most interesting and worthwhile in American composition.

The other major record companies on occasion do their part, too, but there is a new organization working to sell the New York State artist. Since so many American artists live or maintain residences in this city, the so-called "New York State artist" can come from anywhere—and does. The program is called Creative Artists Public Service, and it is based on the idea that "Artists need the people and the people need artists." Its fellowships extend in 12 creative fields, with an emphasis on the graphic arts, but music is represented and CAPS has just brought out four records with short pieces by some of our best known contemporary composers. Volume 1 deals with Jazz; Volumes 2-4 with the full-play of serious musicians. Philip Glass, that master of the repeated phrase, is represented by "Two Pages," a piece that in its constant repetition drives this listener as crazy as does most of Glass' music. It is important to have him recorded though, and at present he is not represented in the Schwann catalogue.

Carman Moore, a black composer who has had work performed by major orchestras all over the country and who is often influenced by ethnic themes, contributes "Youth in a Merciful House," an interesting if not particular personal composition. Stanley Silverman, the composer

of "Elephant Steps," can be heard in a "Planh," a characteristic piece. In Volume 3, William Bolcom's "Whisper Moon" affords practically the best listening on the whole four records: it is contemporary but quite melodic in its orientation. All of the music, however, should be heard, and funding sources for the records—state and federal arts agencies and a wealth of private corporations—should be proud to have issued the set. All libraries will have copies, but the records, issued on a Folkways label, will be available for retail sale.

Contemporary music, as Tracy Sterne has often said, can only become popular if it is heard—again and again. We can not appreciate it or even understand it until we really get familiar with the language, and CAPS is to be applauded for letting many new voices sing.

Bolin 'Em Over



Guitarist Tommy Bolin stopped by Record World recently to talk about his new solo album on Nemperor Records, "Teaser," with Record World VP Spence Berland. Bolin was in Los Angeles vacationing before his upcoming tour with Deep Purple, for whom he plays lead guitar. Before joining Deep Purple and embarking on a solo career, he was a member of the James Gang and Zephyr. Pictured from left are: Tony Mandich, west coast director of pop artist relations; Bolin's manager Barry Fey; Bolin; and Berland.

Andrew Gold—A Positive Direction

By ROBERTA SKOPP

■ NEW YORK — "Some people write when they're depressed. I can't write unless I'm feeling great, and then my songs usually come immediately," writer/guitarist/vocalist/bassist/drummer/keyboardsist Andrew Gold said recently during a **Record World** interview. Upon looking over the Asylum recording artist's background, it seems only natural that he should be making music.

Musical Evolution

Gold was born of musical parents, his father having been involved with film scoring (most

notable "Exodus") and his mother having sung for many non-singing actresses in movie musicals (lest we forget Natalie Wood's fine soprano in "West Side Story"). His musical evolution began with childhood piano lessons, progressed to self-taught guitar and later drums and bass. "I grew up with a classical and movie music background," Gold continued, "and then started playing guitar with some high school bands." Later on he formed Bryndle and, though the band was ill-fated, it was through that association that he began making music with Wendy Waldman and former Stone Poney Kenny Edwards. "The group disbanded," Gold explained, "but it helped me get lots of studio knowledge and I later became an assistant engineer. We (with Kenny Edwards) then formed The Rangers and did lots of recording but nothing happened. Later, I met Maria Muldaur through Wendy and Linda Ronstadt through Kenny. I started playing bass with Maria and also did some guitar work on her first album."

Playing In The Band

Well, seems that Ms. Muldaur told Ms. Ronstadt of Gold's prowess and Gold joined the Ronstadt band when they were in need of a pianist for a Roxy gig. He continued gigging with her and his efforts on "Heart Like A Wheel" and her hit single "You're No Good" hardly went unnoticed. "I played lots of instruments with much more frequency than even I had anticipated," Gold added.

Solo Album

"Chuck Plotkin produced my album for Asylum," Gold said, "and I did the arrangements." Right now Gold is continuing to tour with Linda Ronstadt, while he opens the show for her. "I would like to just keep to the guitar onstage because it allows me greater freedom there," Gold explained. He'll probably start recording a second album, to follow "Andrew Gold," in April or May, since he plans to be in the studio with Ronstadt in mid-January. "I'd like to keep working with her as much as possible — both live and on albums, and will do so until a time comes that would make that situation a conflict with my own career. We both like the kind of albums we've made and we'd like to keep in the same general direction."

American Music Awards Announces '76 Plans

(Continued from page 4)

country and Ms. Newton-John, who last year won four American Music Awards, has received a like number of nominations in this year's competition.

Nominations

Nominations for "The American Music Awards" are compiled from the year end charts of **Record World**, **Billboard** and **Cashbox** magazines. Dick Clark is the executive producer of this special telecast. Bill Lee is the producer and John Moffitt will direct the Dick Clark Teleshows, Inc. Presentation.

All Keyed Up



In conjunction with their December 29 concert at the Savannah, Georgia Civic Center, The Allman Brothers Band was presented the key to the city of Savannah by Alderman Leo Center. The show, which was co-sponsored by radio station WSGA, also featured Grinderswitch. Shown at the backstage presentation are from left: Allman band members Chuck Leavell, Butch Trucks, Bill Stewart (who is providing additional percussion on the current Allman Brothers Band tour), Jaimoe and Gregg Allman; Savannah Alderman Leo Center; and WSGA station manager Jerry Rogers.

A Potent Pen Keeps Anderson on Top

■ NASHVILLE — Ever since "City Lights," Bill Anderson (MCA) has been writing and recording hits at a pace that makes him the top BMI Award winning songwriter in Nashville with 49 awards to his credit. It has also paved the way for his election in 1975 to the Nashville Songwriters Hall of Fame.

Anderson has a large following in Ohio, Pennsylvania and the northeast—areas that have traditionally not been as pro-country as the south. He has accomplished this by "working this region regularly" and by his television show, which was syndicated for past nine years.

When the show ended, Anderson began concentrating more on songwriting, with the result being songs such as "Slipping Away" by Jean Shepard, "The Lord Knows I'm Drinking" by Cal Smith and "At The Time," also by Jean Shepard. "I had been spreading myself too thin," said Anderson, "and as a result, I hadn't been writing as much. Finally, I just cleared my schedule and chose my priorities—and started writing again."

Now, after a time away from television, Anderson is venturing back again, appearing on shows, hosting some specials and creating a pilot for his own show which centers around the Grand Ole Opry and has him backstage, interviewing performers before or after they go on as well as live music.

Bill Anderson approaches the music business as a business; he knows that hard work is the key to being successful. For example, his schedule includes not only road shows and extensive touring, but also many long hours in his office, keeping in contact with radio stations on the telephone

and overseeing his publishing companies.

The Bill Anderson Show is a complete package with Mary Lou Turner, Jimmy Gateley and the Po' Boys each having their share of the show. The Po' Boys have proven themselves to be such a superb back-up group that they have been nominated for the Country Music Association's Instrumental Group of the Year for the past nine years.

Bill Anderson has proven himself as a writer, singer, publisher, entertainer and businessman. And he has excelled in all of them. In an area of specialization, it is heartening to see such an all-around superstar who knows both the artistic and business ends of his career. It is this broad base which keeps Bill Anderson on top in the fast changing world of music.

Don Cusic

Sanders to Appear At Sheraton Meet

■ NASHVILLE—The international chain of ITT Sheraton Hotels has selected contemporary country performer Bob Sanders to represent the entertainment industry at a seminar being held in conjunction with Sheraton's biannual World Managerial Conference in Boston, Massachusetts in January.

Panels

The seminar will consist of a series of panel discussions on various aspects of the hotel industry, including problems encountered by performers and management in the presentation of quality entertainment.

In addition to participating as a panelist, Sanders will also be the featured entertainer at the conference banquet on January 10.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Some months ago this column asked the musical question: "Are there any country discos?" One has popped up in Evansville, Ind., operated by **Troy Shondell**. He's planning one for Nashville, too. They'll operate with all the lighting effects, good dance floor and will, they say, book some top 40 acts too . . . Effective January 1, 1977 FM duplication of AM programming will drop to an allowable 25 percent if either station is licensed to a market of more than 100,000, duplication drops to 50 percent in cities of between 25 and 100 thousand population . . . We enter '76 with a bunch of country to pop crossover material, including **C.W. McCall**, **Charlie Pride**, **Amazing Rhythm Aces**, **Glen Campbell**, **Crash Craddock**, **Conway Twitty**, **Cledus Maggard**, **Red Sovine** and three or four others getting "pop" play. It works the other way, too. Many "country" charts reflect **Newton-John**, **Denver**, **Loggins & Messina**, and it's getting harder to tell the players without a program.

WWVA (Wheeling) is the latest to jump on the "no suggestive lyrics" bandwagon. The station issued a rather lengthy explanation of their attitude and reasoning. If you'd like a copy of the open letter, they'd probably be happy to send you one.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A DAMN GOOD COUNTRY SONG Jerry Kennedy (Combine, BMI)	90	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Chuck Heines & Patsy Bruce (Tree/Sugarplum, BMI)	14
AMAZING GRACE USED TO BE HER FAVORITE SONG Barry Norton (Fourth Floor, ASCAP)	13	ME AND OLD C.B. E. Jimmy Key & Jack J. Key (Newkeys, BMI)	11
ANOTHER MORNING Bob Ferguson (Show Biz, BMI)	76	MEET ME LATER Jim Vinneau (Jibodi, BMI)	70
ANOTHER NEON NIGHT Larry Butler (Birchfield, BMI)	56	MOTEL AND MEMORIES Bill Browder & Jack Gilmer (Offjack, BMI)	36
A ROSE BY ANY OTHER NAME Chips Moman (Pocketful of Tunes, BMI)	71	MY BABY'S GONE Walter Haynes (Central, BMI)	87
BLACKBIRD Chip Taylor (Blackwood, Back Road, BMI)	35	MY WINDOW FACES THE SOUTH Jim Malloy (Hallmark, Morley, ASCAP)	80
BROKEN LADY Fred Foster (First Generation, BMI)	54	NOW EVERYBODY KNOWS Chet Atkins (Central Songs, BMI)	55
BUMP BOUNCE BOOGIE Tommy Allsup (Asleep at the Wheel/Black Coffee, BMI)	46	OH LONESOME ME Jim Messina (Acuff-Rose, BMI)	89
CIRCLE OF TEARS Chip Taylor (Blackwood/Back Road, BMI)	100	OVERNIGHT SENSATION Eddie Kilroy (Hall-Clement, BMI)	7
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	1	PARADISE Glenn Sutton (Cotillion/ Sour Grapes, BMI)	25
COUNTRY BOY Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	29	PHANTOM 309 Prod. not available (Fort Knox, BMI)	63
DANCE HER BY ME (ONE MORE TIME) Jerry Kennedy (LeBill, BMI)	38	PICK ME UP ON YOUR WAY DOWN Dick Heard (Tree, BMI)	83
DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Jerry Crutchfield (Onhisown, BMI)	17	QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI)	24
DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Ray Pennington (Showbiz, BMI)	43	REMEMBER ME Willie Nelson (4-Star, BMI)	48
EASY AS PIE Ron Chancey (Chappell & Co., ASCAP)	28	SAN ANTONIO STROLL/MAIDEN'S PRAYER Joe Gibson & Lloyd Green (Unichappell, BMI) (Hit Kit, BMI)	97
ERES TU (TOUCH THE WIND) George Richey (Radmus, ASCAP)	73	SAY I DO Larry Gordon (Dayspring, BMI)	94
FASTER HORSES Jerry Kennedy (Hallnote, BMI)	59	SECRET LOVE Huey B. Meaux (Warner Bros., ASCAP)	41
FEEL AGAIN Jerry Kennedy (Cherry Tree, SESAC)	26	SHADOWS OF MY MIND Bob Ferguson (Hermitage, BMI)	53
FEELINGS Jack D. Johnson (Fermata Intl. Melodies, ASCAP)	92	SHE'S HELPING ME TO GET OVER YOU Norro Wilson (Al Gallico/Algee, BMI)	33
FIRE AND RAIN Felton Jarvis (Blackwood/ Country Road, BMI)	37	SHE'S JUST AN OLD LOVE TURNED MEMORY Glen Keener (Chess, ASCAP)	84
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	19	SHINE ON Harry Hinde (Chappell, CAPAC)	86
FREE TO BE Don Gant (Milene, ASCAP)	39	SINCE I FELL FOR YOU Billy Sherrill (Warner Bros., ASCAP)	27
GENTLE FIRE Billy Sherrill (Algee, BMI)	91	SILVER WINGS AND GOLDEN RINGS Larry Butler (Almo/Peso, ASCAP)	15
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Garon, Willie Nelson, BMI)	23	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) Johnny Morris (Al Cartee/ Ensign, BMI)	20
HANK WILLIAMS, YOU WROTE MY LIFE Ray Baker (Acuff-Rose, BMI)	22	SOMEBODY LOVES YOU Allen Reynolds (Jack, BMI)	16
HONEY, TOAST AND SUNSHINE Jim Shaw (Chess, ASCAP)	88	SOMETIMES I TALK IN MY SLEEP A. V. Mittelstadt (Milene, ASCAP)	8
HOW GREAT THOU ART Jerry Kennedy (Manna, BMI)	74	SOMETIMES Mickey Gilley & Johnny Lee (Grand Prize, BMI)	82
HUCKLEBERRY PIE Jim Malloy (Dev-Dave, BMI)	58	SOMETIMES Owen Bradley (Stallion, BMI)	5
IF I CAN MAKE IT (THROUGH THE MORNIN' Tony Douglas (Cachise, BMI)	69	STANDING ROOM ONLY Tom Collins (Sunbury, ASCAP)	30
I JUST LOVE BEING A WOMAN Billy Sherrill (Pixenbar, BMI)	68	STONED AT THE JUKEBOX Dick Glasser (Bocephus, BMI)	47
IT'S MORNING Ken Mansfield & Waylon Jennings (Baron, BMI)	62	TEXAS 1974 Charlie Bragg (Sunbury, ASCAP)	57
I'LL BE YOUR SAN ANTOÑO ROSE Roy Dea (Sunbury, ASCAP)	18	THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI)	3
I'LL TAKE IT Mary Reeves & Bud Logan (Screen Gems-Columbia, BMI)	78	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY Shelby S. Singleton, Jr. (Brandywine, ASCAP)	72
I'M A WHITE BOY Don Gant (Blue Book, BMI)	99	THE HAPPINESS OF HAVING YOU Jerry Bradley (Contention, SESAC)	12
I'M HIGH ON YOU Jack & Misty (Hall-Clement, BMI)	96	THE MAN ON PAGE 602 D. Corey & B. Fischer (Georgene, BMI)	40
I'M SORRY CHARLIE Twitty Bird Prod. (Twitty Bird, BMI)	21	THE ROOTS OF MY RAISING Ken Nelson (Blue Book, BMI)	77
IT DON'T BOTHER ME Jim Vinneau (Wimberly, BMI)	95	THE SWEETEST GIFT/TRACKS OF MY TEARS Peter Asher (Stamps Baxter, BMI/Jobete, ASCAP)	50
JADED LOVER Michael Brovsky (Toad Hall, BMI)	60	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	10
JASON'S FARM (Toad Hall, BMI)	42	THE WOMAN ON MY MIND Norro Wilson (Algee & Al Gallico, BMI)	81
JUST IN CASE Tom Collins & Jack D. Johnson (Pi-Gem, BMI)	6	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Owen Bradley (Blue Moon, ASCAP)	4
LAST OF THE OUTLAWS Eddie Kilroy (Tree, BMI)	67	UNCLE HIRAM AND THE HOMEMADE BEER Larry Butler (Tree, BMI)	66
LET IT SHINE John Farrar (Window, BMI)	9	WARM SIDE OF YOU Steve Stone (Hartline, BMI)	44
LIGHT IN THE STABLE Brian Ahern (Jolly Cheeks, BMI)	98	WHAT WILL THE NEW YEAR BRING Stan Silver (Prima Donna, BMI)	49
LONGHAIRD REDNECK Ron Bledsoe (Window/Lotsa Music, BMI)	51	WHEN THE TINGLE BECOMES A CHILL Owen Bradley (Wilderness, BMI)	2
LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) Jim Vinneau (Sawgrass, BMI)	31	WHERE LOVE BEGINS Russ Reeder & Bob Webster (Blue Echo, ASCAP)	34
LOVE LIFTED ME Larry Butler (John T. Benson, ASCAP)	32	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE Ricci Mareno (Bandhill, BMI)	79
LOVE PUT A SONG IN MY HEART Jerry Kennedy (Pi-Gem, BMI)	61	WHO WANTS A SLIGHTLY USED WOMAN Audie Ashworth (Boyce & Powers/ Adventure, ASCAP)	52
LOVE WAS Pete Drake (Beechwood/ Window, BMI)	45	WILD SIDE OF LIFE Wayne Duncan & Dick Heard (Travis, BMI)	65
LOVE WAS THE WIND Pete Drake (Window, BMI)	85	YOU MAKE LIFE EASY Norro Wilson (Al Gallico & Algee, BMI)	64
LYIN' EYES Szymczyk (Benchmark/ Kicking Bear, ASCAP)	93	YOUNG LOVE Ray Stevens (Lowery, BMI)	75

MCA Singles Hot

■ NASHVILLE — This week, MCA has four of the top five songs on **Record World's** country singles chart, and half the songs in the top 10. Loretta Lynn is at number two with a bullet, Kenny Starr, formerly a number one, is now at three, Conway Twitty is four bullet, the Bill Anderson/Mary Lou Turner duet is five bullet and Olivia Newton-John is nine bullet.

Flood Joins ABC/Dot

■ NASHVILLE — Jim Foglesong, president of ABC/Dot Records, has announced the addition of Chuck Flood to the Nashville staff as progressive country promotion manager.



Chuck Flood

In his new position, Flood will be reporting directly to Larry Baunach, vice president in charge of promotion and creative services. Baunach said that Flood's responsibilities, in addition to station promotion, would include special projects designed to merchandise and develop the entire Dot roster. Flood will also lend his talents to improving artist relations with progressive country acts.

Flood, 31, formerly was head of promotions for Warner Bros. country division. Prior to that, he managed several progressive country bands.

Strong and Thomasson Buy Monument Studio

■ NASHVILLE — Monument Recording Studio, Inc., an affiliate of Monument Record Corporation, has been sold to Tommy Strong and Mort Thomasson, vice president of the studio operation for a number of years. In announcing the sale to Strong and Thomasson, Fred Foster, president of Monument Record Corporation, said some of his reasons for selling the studio were the re-activation of Sound Stage Seven Records (Monument's r&b affiliate), a new thrust and re-organization of the Monument label with emphasis on a flow of contemporary product and new relationships with independent producers.

Under the new alignment, Strong will become president and Thomasson secretary/treasurer. The balance of the staff, which includes Paul Richmond, Brian Burr and Gail Pollock, will remain intact and their duties basically the same. The studio name will be changed effective immediately to Studio One Recording, Inc.

Monument will continue to record various artists at Studio One.

Seminar Session



Plans for the 1976 Country Radio Seminar, slated for March 19-20 in Nashville, are well underway. Pictured above, from left, making preparations for the upcoming agenda committee meetings, are seminar executive directors Tom McEntee of GRT, Frank Mull of Mull-Ti-Hit, and Biff Collie of Con Brio. Twenty-one key radio personnel, representing both large and small markets, will be on hand for the two-day meetings.

NASHVILLE REPORT

By RED O'DONNELL



■ Bobby Goldsboro in L.A. for a UA recording session produced by Snuff Garrett. What are Goldsboro's future plans? "A lot of things," he says. "I'm going to be playing the college circuit. I'm also working on an animated Christmas special (musical) which will be offered to the networks" . . . Clay and Sally Hart, formerly of the Lawrence Welk Show, now performing as duo. They are booked by Nashville's Buddy Lee.

Danny Davis, who transports the Nashville Brass to all its concerts via a Martin 404, closed out 1975 by logging 85,000 air miles on his privately-owned plane and immediately headed to Rome (Italy) for visit to his brother Edward. "My schedule of bookings for 1976 looks golden," says the affable Brass leader . . . Boots Randolph and his Yakety Sax act set for weekends of Jan. 21-24 and Jan. 28-31 at Evansville's Executive Inn.

Akron, Ohio has new country music spot called "The Nashville North Club." Capitol artist Ray Griff was headliner there on grand opening night . . . KSON (San Diego) operations manager Ed Chandler has produced a special titled "Bob Wills Is Still The King." The four-hour program consists of music by and interviews with some of the Texas Playboys, Betty Wills (Bob's widow), Dewey Groom, and even Bob himself.

Advise Chandler: "It's available on a first-come, first-serve basis to other radio stations. And there is no cost, except for tape and mailing." (Chandler & KSON may be addressed at College Grove Center, Highway 94 at College Ave., San Diego, Cal. 92115; or via phone at (714) 286-1240.)

Didja know that Jeannie Seely was christened Marilyn Jeanne Seely? . . . If you want an icy glare from Hank Snow address him as Clarence Eugene Snow . . . The monicker on Cal Smith's Social Security card reads: "Grant Calvin Sanford." I suppose Cal figured there is always room for another Smith? . . . Jones is a common name, but in the realm of country music only George and Louis Jones (Grandpa) are so tagged.

Friday marks the 28th anniversary of Jack Guthrie's death . . . "Just listened to Freddy Weller's 'Stone Crazy,'" memos c&w publisher Jim Pelton. "Do you think he had his pet rocks in mind when he recorded it?"

A Peltonic riddle:

Q. What's Connie Eaton?

A. She's not. Connie is on a diet. (Memo to Connie: Don't lose any of those voluptuous lines!)

Elvis Presley was in Nashville for 45 minutes Christmas Day. Seems he wanted to show some of his Memphis friends his new Convair 880 (a four-engine jet that resembles a 707). So they all got in and winged it here, landing at a private airstrip. Then they all got out, stretched their legs, got back in and jetted back to Memphis. Elvis' first recording sessions in more than a year are scheduled later this month with Felton Jarvis producing.

Birthdays: Ray Price, LaWanda Lindsey, Liz Anderson (Lynn's)
(Continued on page 106)

COUNTRY PICKS OF THE WEEK

SINGLE RAY GRIFF, "IF I LET HER COME IN" (Blue Echo, ASCAP). Ray comes with an enticing ballad that'll keep you hanging on till the grooves of the record run out. It seems that he has a problem with a lady who shows up at his door — and he wraps the lyrics around a lilting melody guaranteed to please anyone's ears. Let him come in! Capitol P-4208.

SLEEPER WYNN STEWART, "I'M GONNA KILL YOU" (Sound Barrier/After Dark, BMI). One listen to this record and you're guaranteed not to forget it. Wynn doesn't hold back his feelings here — he just don't care much for his little darlin' any more and he's planning on settling the dispute on his terms. This is a record that'll catch on quickly and leave its mark. Playboy P 6060.

ALBUM EMMYLOU HARRIS, "ELITE HOTEL." The queen of the silver voice, Emmylou has her second album out — and she lives up to the expectations of quality of material and performance she presented in the first. "Feelin' Single-Seein' Double" is the best with "Together Again," "One of These Days," "Here There and Everywhere," "Wheels" and "Sweet Dreams." But, as usual, there ain't a bad cut. Super! Reprise MS 2236.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** "The Wild Side of Life" will enjoy a re-birth of hit status! Freddy Fender is moving rapidly with his knocked-out version on the GRT label; Tompall has a new release on it also! WJQS is picking up Tompall's rendering of the song, while KKYX and WBAM are opting for his flip side, "The Hunger." Whatever your preference, you'll be hearing a lot of these two.

Ray Griff will move back to the top of the charts with his outstanding ballad, "If I Let Her Come In." Bob Mitchell at KCKC was one of the first to go on it and action is spreading rapidly: add WGBG, WKDA and KTOW.

Looking very much like a single, Johnny Rodriguez' new album cut of "It Took Me All Night Long" is getting the spin treatment at WMC and KCKC.

Lynch & Lawson's "Pride and Dignity" is moving smartly at KKYX and WINN.

Jim Ed Brown's "Another Morning" is blossoming into a national charter with top 10 possibilities.

LP Leanings: Jim Brady at WHK is leaning toward Ronnie Milsap's cut of "After Sweet Memories;" Con Schader at KLAJ likes Hank Williams, Jr.'s "I Really Did."



Sue Richards

Sue Richards is racking up a lot of play on "Sweet Sensuous Feelings" at WINN, WMC, KFDI and WPNX.

Blockbusters: Tom T. Hall, Merle Haggard, Statler Brothers.

Patsy Sledd is seeing action on "The Cowboy and the Lady" in Austin and Kansas City.

"Willie Sing Your Song" is drawing airplay for Darrell Statler at KSMN and KKYX.

The most requested record at WMC is the flip side of the new Shylo release, "Dog Tired of Cattin' Around."

SURE SHOTS

Roy Clark — "If I Had It To Do Over Again"

Ray Griff — "If I Let Her Come In"

LEFT FIELDERS

Rex Allen, Jr. — "Play Me No Sad Songs"

Wink Martindale — "Deck of Cards"

AREA ACTION

Charlie Albertson — "Face The Music" (KVET)

R. W. Crouch — "Cotton Eyed Joe" (KKYX)

Andrew Gold — "That's Why I Love You" (WINN)

Randy Barlow — "Johnny Orphan" (WJQS)

HOTLINE CHECKLIST

KAYO, Seattle
KBUL, Wichita
KCKC, San Bernardino
CKKN, Kansas City
KFDI, Wichita
KGFJ, Pierre
KJXX, Phoenix
KKYX, San Antonio
KLAJ, Denver
KSMN, Mason City

KSOP, Salt Lake City
KTOW, Tulsa
KVET, Austin
WAXU, Lexington
WBAM, Montgomery
WENO, Nashville
WGBG, Greensboro
WHK, Cleveland
WIL, St. Louis
WINN, Louisville

WIRE, Indianapolis
WJQS, Jackson
WMC, Memphis
WPLO, Atlanta
WPNX, Columbus
WSDS, Detroit
WUBE, Cincinnati
WWOK, Miami
WXCL, Peoria

Anderson To Host PBS Special

■ NEW YORK — Country music artist Bill Anderson will be the host of "Hill Country Sounds," an hour-long entertainment-history of country music, which will be aired on Monday, February 2, 1976 at 8 p.m. over the Public Broadcasting System Network. The program features performances by a cross-section of country music favorites: Roy Acuff, Chet Atkins, Minnie Pearl, Maybelle Carter and Family, Chubby Wise, Dr. Nat Winston, Mac Wiseman, Roger Miller, Earl Scruggs, Dottie West and Bill Anderson.

Country Music Academy Sets Awards Telecast

■ LOS ANGELES—The 11th annual Academy of Country Music Awards will be held on February 19 at the Hollywood Palladium and air on ABC's "Wide World of Entertainment" on March 1, announced Gene and Ron Weed, the co-producers of the show, and David Skepner, chairman of the board of the Academy of Country Music. Gene Weed will also direct the show.

Marty Robbins has been set as this year's host and as of this date, Loretta Lynn, Conway Twitty, Tom T. Hall, Jerry Clower, Crystal Gayle, Billy "Crash" Craddock and Country Current have been set to entertain on the telecast. Other guest entertainers and presenters will be announced in the near future.

The first set of ballots is presently in the mail and will be returned by January 15. The second set will go out January 20 and be returned by January 29 and the final ballot will be mailed on February 4 and returned by February 13.

On February 19 at the Hollywood Palladium, cocktails will be served at 6:00 p.m., dinner at 6:30 and the live show that will be video taped for television will begin at 8:00 p.m. During the dinner portion of the show the local awards will be presented.

Tammy on the Tube



Epic recording artist Tammy Wynette bursts into laughter as Burt Reynolds and host Jerry Reed provide light-hearted entertainment during the kick-off taping of "The Jerry Reed Show" at the Grand Ole Opry House. During her performance, Tammy introduced her soon-to-be-released single, "Til I Can Make It On My Own."

Filmed in and around Nashville, Renfro Valley, Kentucky, and New York City, the program will be carried as the "Special of the Week."

Footage of one of the last performances of the Grand Ole Opry at Ryman Auditorium is included in the special, as well as footage of the new home of the Opry at Opryland.

Jimmie Rodgers

Historically, the program contains period still photographs, footage of the first film by Jimmie Rodgers ever made, and remembrances by Minnie Pearl, Maybelle Carter, Bill Anderson and Buddy Killen, president of Tree Publishing.

The program was produced by WDCN-TV, Nashville, in cooperation with R. F. S. Productions, and made possible by grants from the Corporation for Public Broadcasting, the Junior League of Nashville, Inc., the South Carolina ETV Network and the Singer Company. Richard F. Siemanowski is the writer-director and Robert B. Cosner is the producer.

Roy Clark Show To Tour USSR

■ LOS ANGELES—Roy Clark, ABC Dot recording artist, will headline his own show in the Soviet Union when he departs next week on an 18 day concert tour there. He will also be leading a group of State Department-sponsored entertainers.

Invitation

Clark's invitation came from the Bureau of Education and Cultural Affairs of the U.S. Department of State, with ready Soviet acceptance.

Also featured in the Roy Clark Show in the Soviet Union will be the Oak Ridge Boys; Buck Trent; and Sugah. They will depart Las Vegas January 15 for Tulsa after Clark concludes his current 16 day headlining engagement in the main showroom of the Frontier Hotel there. On January 17 the show cast will fly to Washington D.C. for a connection out of Dulles International Airport.

Latvia

The first series of 14 concert appearances will debut in Riga, in the Republic of Latvia January 20. From there the party moves on to Leningrad January 24 and on January 28 to Moscow where the tour will end after concert dates in the capital city. Additionally, it is anticipated that Clark will make speaking engagements before several groups of Soviet university students on the subject of country music as an original American art form. The Roy Clark Show is expected to return to the United States February 3.

Nashville Report (Continued from page 104)

mom), Billy Walker, Robbie Harden, Grady Martin and Bobby Goldsboro.

Tanya Tucker has an auction sale set Jan. 28 at her "Tuckahoe Farm," about 36 miles from downtown Nashville, near Ashland City.

"We're going to sell some equipment—trucks, tractors, etc.—and some excess cattle. The sale begins at 10 a.m.," she explained. "If the bidding lags," Tanya added, "I may try to pull it out of the slump by singing LeRoy Van Dyke's 'Auctioneer' theme."

Numerous country writers contend their songs reflect personal experiences. Willie Nelson fits into that category.

Willie remembers an instance: "When Hank Cochran and I sat down in my basement to write 'What Can You Do to Me Now?', I had just gone through a divorce and totaled four automobiles in less than a year. The snakes had me.

"The afternoon after we finished the song," he continued, "I arrived home and found my house burning to the ground.

"And the tale of woe doesn't whoa there: RCA released an album by me with 'What Can You Do to Me Now?' as the title. When I received my sample copy I opened it and found inside a Charley Pride lp."

Billy Strange insists that Frank Sinatra is coming here to cut an album of country songs. Strange manages Sinatra's Frank and Nancy Music Co. here (Nancy is daughter Nancy Sinatra) . . . Veteran songwriter Harlan Howard suffered seven broken ribs and facial injuries when a car in which he was riding was involved in an accident . . .

Rock music is a nay-nay at Grand Ole Opry House but Captain Hook's Medicine Show appeared there on a benefit show last week with Waylon Jennings, Jessi Colter, Ronnie Milsap and Johnny Rodriguez.

Nashville Sound and/or country music qualifies for seven categories at the 18th annual Grammy Awards Show Saturday, Feb. 28 in Los Angeles, Cal. Categories include: best country female performance, best country male performance, best country duo or group, best country instrumental performance, best gospel performance, best inspirational performance and best country song (for writers). Winners are determined by vote of National Academy of Recording Arts & Sciences (NARAS) members. Nominees (five in each class) will be announced Tuesday (13).

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WHN (Continued from page 3)

When Salamon arrived, WHN was playing 45 singles and 45 extras. He cut the list to 35 records, still large by the standards of major market pop radio, but radically tight in country terms. Months after this move, an average WHN listener still tunes in the station for about eight hours a week, indicating that there is no audience resentment of the shorter list; and there are over 40 percent more people listening than there were a year ago.

WHN still emphasizes personality in its air talent, which consists of a weekly line-up of Larry Kenny, Lee Arnold, Bob "Wizard" Wayne, Del DeMontreux, Jessie, and Ed Baer. Salamon has, however, cut down on the amount of time his personalities are talking between records. "I consider us a personality radio station," he said, "but I don't believe you have to be long-winded to be a personality."

Jessie

Jessie, who handles the 8-12 p.m. shift, lays claim to being the only female disc jockey on AM radio in New York. Rockoff and Salamon put her on the air only two days before the station entered a sweep period; her results have more than justified the gamble.

Rockoff and Salamon are aware of the comparisons that must be made between them and 1975's other major country radio success story, that of WMAQ (Chicago), and its general manager and program director, Charles Warner and Bob Pittman. Relations between the two stations are cordial. "They've done an incredible job of path-clearing for us," Rockoff said, referring to the greater ease which WHN has been able to convince the advertising community of the selling power of country in New York.

Nonetheless, WHN's achievement is distinct from that of WMAQ in that the New York station pulled in its new audience without the huge promotion investment made by WMAQ. (WMAQ had, of course, to contend with an established country competitor in Chicago in WJJD.

Rockoff and creative services director Dale Pon put together a promotion campaign that appealed to New Yorkers without overpowering them. "We used contests related to people, not to prizes," Rockoff said. Station give-aways featured circus tickets, blue jeans and groceries, in contrast to big-dollar contests at other stations. A large poster campaign in New York subways used the slogan, "There's a whole lot of good in this country."

That slogan, and the campaign that surrounded it, were designed to "bypass the country label," in

Rockoff's words. "We knew that once we got people 'into the store,' the music would keep them." WHN's sound is very much an "uptown" country, but, as Salamon put it, "If the station is doing well, it exposes all artists."

The potential impact of WHN's success on country music and country artists is enormous. The persistent problem of country in New York, getting country records into record stores, is still a very real one, with Salamon relying on a heavy volume of requests to do his research in the absence of substantial sales, but that situation may be changing.

Largely because of WHN, country artists are also finding warmer receptions from New York audiences. "Great Adventure," a New Jersey recreation area, booked one country act for its summer season in 1975, bought spots on WHN, and had 35,000 customers in the park that night. The management was so impressed, according to Rockoff, that they cancelled the balance of their artist schedule, and booked country artists. A country festival at Waterloo Village, also in New Jersey, had great success with WHN spots in the summer of last year.

Rockoff's success in such a short time with WHN certainly bodes well for the station's future, but more important may be what that success says about the future of country radio. Rockoff, Salamon and company seem to typify a new style in country radio: they are young, with backgrounds in other formats in major markets. They have applied to country the techniques that have proved successful in pop and other formats over the last decade.

In capturing so much of New York's adult radio audience, WHN also appears to be saying crucial things about the appeal of country. "Adults in America finally have some music of their own," Rockoff said, alluding to the increasing similarity between top 40 and MOR formats, and to the alternative that country may be providing. In reaching its present rank, WHN has passed, among others, two adult contemporary stations, two all-news stations and two pop stations, all of which have done well in the 25-49 age bracket in the past. If WHN maintains its audience appeal, country should find the other large markets of the northeast to be much more friendly places.

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THE COUNTRY ALBUM CHART

JANUARY 17, 1976

JAN. 17	JAN. 10		WKS. ON CHART
1	1	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	12
2	3	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	10
3	3	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	12
4	8	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	6
5	7	ROCKY DICKEY LEE—RCA APL1 1243	13
6	6	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	25
7	4	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	30
8	5	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	11
9	9	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	24
10	10	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	19
11	13	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	9
12	11	WINDSONG JOHN DENVER—RCA AFL1 1183	22
13	12	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	22
14	19	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	6
15	18	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY— United Artists LA512 G	9
16	16	HOLY BIBLE-OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	8
17	14	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	12
18	15	THE FIRST TIME FREDDIE HART—Capitol 11449	13
19	17	HOLY BIBLE-NEW TESTAMENT STATLER BROTHERS— Mercury SRM 1 1052	8
20	21	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH— Mega MLPS 612	40
21	24	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	7
22	22	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	14
23	20	TOGETHER ANNE MURRAY—Capitol ST 11433	6
24	25	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	25
25	23	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES— Columbia KC 33846	11
26	27	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	8
27	35	BARBI BENTON—Playboy PB 406	4
28	26	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY— RCA APL1 1233	9
29	29	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS— ABC ABDP 912	5
30	33	SAY I DO RAY PRICE—ABC Dot DODS 2037	5
31	36	COWBOYS AND DADDYS BOBBY BARE—RCA APL1 1222	5
32	28	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	18

33	31	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	20
34	34	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL— Columbia KC 33882	7
35	39	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	3
36	38	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	4
37	30	DOLLY DOLLY PARTON—RCA APL1 1221	24
38	32	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	10
39	—	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ— Mercury SRM 1 1057	1
40	53	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	2
41	37	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	15
42	48	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS— RCA APL1 1240	4
43	42	BEST OF DOLLY PARTON—RCA APL1 1117	24
44	41	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	14
45	56	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	2
46	44	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	15
47	—	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	1
48	46	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN— Columbia KC 33894	7
49	49	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	5
50	50	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO— Hi SHL 32093	11
51	43	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	15
52	47	RED HOT PICKER JERRY REED—RCA APL1 1226	9
53	45	FREDDY WELLER'S GREATEST HITS—Columbia KC 33883	8
54	51	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	28
55	40	I'M A BELIEVER JEAN SHEPPARD—United Artists LA525 G	7
56	52	A ROSE BY ANY OTHER NAME RONNIE MILSAP— Warner Bros. BS 2870	25
57	59	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER— ABC Dot DOSD 2020	—
58	55	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	11
59	60	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	24
60	54	HERE COMES JOHNNY RUSSELL—RCA APL1 1211	11
61	57	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND— Capricorn CP 0601	9
62	63	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH— Epic KE 33455	30
63	61	I STILL BELIEVE IN FAIRY TALES TAMMY WYNETTE—Epic KE 33582	14
64	58	M-M-MEL MEL TILLIS—MGM M3G 5002	18
65	65	MARGO SMITH—20th Century T. 490	13
66	64	DON'T STOP LOVIN' ME DON GIBSON—Hickory H3G 4524	9
67	62	RIDIN' HIGH JERRY JEFF WALKER—MCA 2156	10
68	67	CHARLEY CHARLEY PRIDE—RCA AFL1 1058	28
69	69	PIECES OF THE SKY EMMYLOU HARRIS—Reprise MS 2213	42
70	68	HOME LORETTA LYNN—MCA 2146	21
71	66	BILLY GET ME A WOMAN JOE STAMPLEY—Epic KE 33546	15
72	72	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	62
73	71	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	36
74	74	ROY CLARK'S GREATEST HITS, VOL. 1—ABC Dot DOSD 2030	10
75	70	WHATEVER I SAY MEANS I LOVE YOU DONNA FARGO— ABC Dot DOSD 2029	19

Look out
for the Sheriff!
He's shooting up
the charts
again!



It's a Bullet on
"FEEL AGAIN"
Mercury 73731
by
FARON YOUNG



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BILLY DEATON TALENT
1302 Division St. / Nashville, Tenn. 37203
(615) 244-4259

Ronnie Green Joins Roger Miller's Music

■ NASHVILLE — Ronnie Green has been appointed to the position of creative director of Roger Miller's Music, effective immediately. The announcement was made jointly by Miller and Carole Dove, general manager of the music group, headquartered in Nashville.

Green's chief duties will be concentrated on developing the full potential of writers already signed with Alrhond, Royal Oak and Roger Miller's Music. He will also be working with artists signed to the group's Engine Productions.

Prior to joining the Nashville firm Green was director of the west coast office of Pamper Music. He formerly worked with Amos Productions, headed by Jimmy Bowen. At Amos, Green assisted Bowen in all facets of the company as well as handling promotion for the Amos artists.

Glen Campbell Music Pacts with Singletree

■ NASHVILLE—Singletree Music has announced an agreement with Glen Campbell and Glen Campbell Music Publishing Company whereby Singletree will administer all of that company's copyrights as well as seek new writers for the catalogue. The office will also be listening for material for Campbell's recording sessions.

Singletree, headed by Dave Burgess, moved to Nashville less than two years ago. Previously, they obtained exclusive administration and management of Gene Autry Music Enterprises.

Singletree has also agreed to represent Fullness Music with Jerry Fuller, who has produced O.C. Smith, The Union Gap, Andy Williams, Johnny Mathis, and Al Wilson. They have purchased the Sage and Sand catalogue with copyrights such as "Burning Bridges" and "Hillbilly Heaven."

Spear Inks Little

■ WYCKOFF, N.J. — Clancy Morales, president of Maranta Music Ents., in N.J., has announced the signing of country-rock singer/composer Jim Little to the company's newly-formed Spear Records division. The company has basically been a jazz and Latin record and music publishing firm. Little will be the first country oriented artist they will release on the new label.

Morales said that Little's new single, out next month, will be promoted and distributed basically in the south and west area of the country.

On the Air



Melodyland recording artist T. G. Shepard closed out 1975 with a promotional trip to the Dallas-Ft. Worth area. He is shown above with Tom Allen of KBOX Radio in Dallas. T. G. had plenty to talk about; he had four hit records in 1975, the current one being "Motels and Memories."

Special Waylon LP Released by RCA

■ NEW YORK—RCA Records is rushing the release of an album which features Waylon Jennings, his wife Jessi Colter, Willie Nelson and Tompall Glaser. The announcement was made by Jerry Bradley, division vice president, Nashville operations, RCA Records.

On the album, Waylon sings "Honky Tonk Heroes" and "My Heroes Have Always Been Cowboys," then he joins Jessi on "Suspicious Minds." Jessi then goes solo and does her latest Capitol hit, "I'm Looking for Blue Eyes" and "Why You Been Gone So Long."

Willie Nelson does "Yesterday's Wine" and the autobiographical "Me and Paul." Tompall performs his latest top 10 single, "Throw Another Log on the Fire," and his vocal interpretation of "T for Texas." Waylon and Willie join forces for "Good Hearted Woman," which has also been released as a single.

Dolly Plays DJ



Dolly Parton recently dropped by WHN to be a guest deejay and to promote her newest release, "We Used To," on RCA Records. Pictured from left are: David Morrell, RCA promotion representative; Dolly Parton; and Ed Salamon, WHN PD.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

REX ALLEN, JR.—Warner Bros. WBS 8171

PLAY ME NO SAD SONGS (Unart/Brougham Hall, BMI)

Rex never sounded finer than with this easy-paced song, begging the other folks in the bar to not play any sad ones. Play it!

WINK MARTINDALE—ABC/Dot DOA-17606

DECK OF CARDS (American, BMI)

BLACK LAND FARMER (Peer, BMI)

Two old classics brought back by Wink with side one the T. Texas Tyler number about a deck of cards in church. It's an ace.

GEORGE BAKER SELECTION—Warner Bros. WBS 8115

PALOMA BLANCA (WB, ASCAP)

Infectious number that'll have you tapping your feet along. It's hard not to enjoy this light-hearted number. Perfect for drive-time.

JUD STRUNK—Melodyland ME 6027

PAMELA BROWN (Hallnote, BMI)

One of Tom T. Hall's finest songs is given special treatment by Jud. The song is about the one that got away—from the one who's thankful she did.

KATHY KEARNS—Paragon IRDA 171

UNSPOKEN WORDS (Cherry Tree, SESAC)

A super ballad from Kathy that delivers the message that you don't have to say it to get the message across. This could easily explode—give it a spin!

OSBORNE BROTHERS—MCA MCA-40509

DON'T LET SMOKEY MOUNTAIN SMOKE GET IN YOUR EYES

(Double Tree, SESAC)

One of the most progressive bluegrass groups around has a number that's a joy to hear. Crank it up and listen to the ring of the banjo!

ERNIE PAYNE—Melodyland ME 6026

TAKE ME (THE WAY I AM) (Eyes Havit/Unichappell & Caseyem, BMI)

Singer delivers the message to his lady in ballad form to take him as he is or let him go. Take it!

RAY SMITH—Corona CR 222-2

IT WASN'T EASY (Jack & Bill, ASCAP)

There's a nice beat behind this Foster and Rice song that gives it a lift that's perfect for programmers. Ray has a super voice and delivers in hit fashion.

RANDY BARLOW—Gazelle IRDA 153

JOHNNY ORPHAN (Frebar, BMI)

A moving number about an orphan boy who was just looking for a home. Nice, soft melody and sensitive lyrics will make this a popular request item.

ALBERT YOUNG EAGLE—Little Richie LR 1002

IT'S OVER NOW (Little Ritchie Johnson, BMI)

Easy-flowing song about a love that's over. Smooth voice and production blend to make this easy on the ears.

DONNA HARDY—Onyx IRDA 150

TAKE YOUR TIME (AND LOVE THIS WOMAN) (ATV, BMI)

There's nothing like a little cheatin' to liven up your life—and she's got a light burning bright for tonight. Don't waste time—you'll love it.

CAROLYN HORTON AND ALBERT YOUNG EAGLE—Little Richie

LR 1003

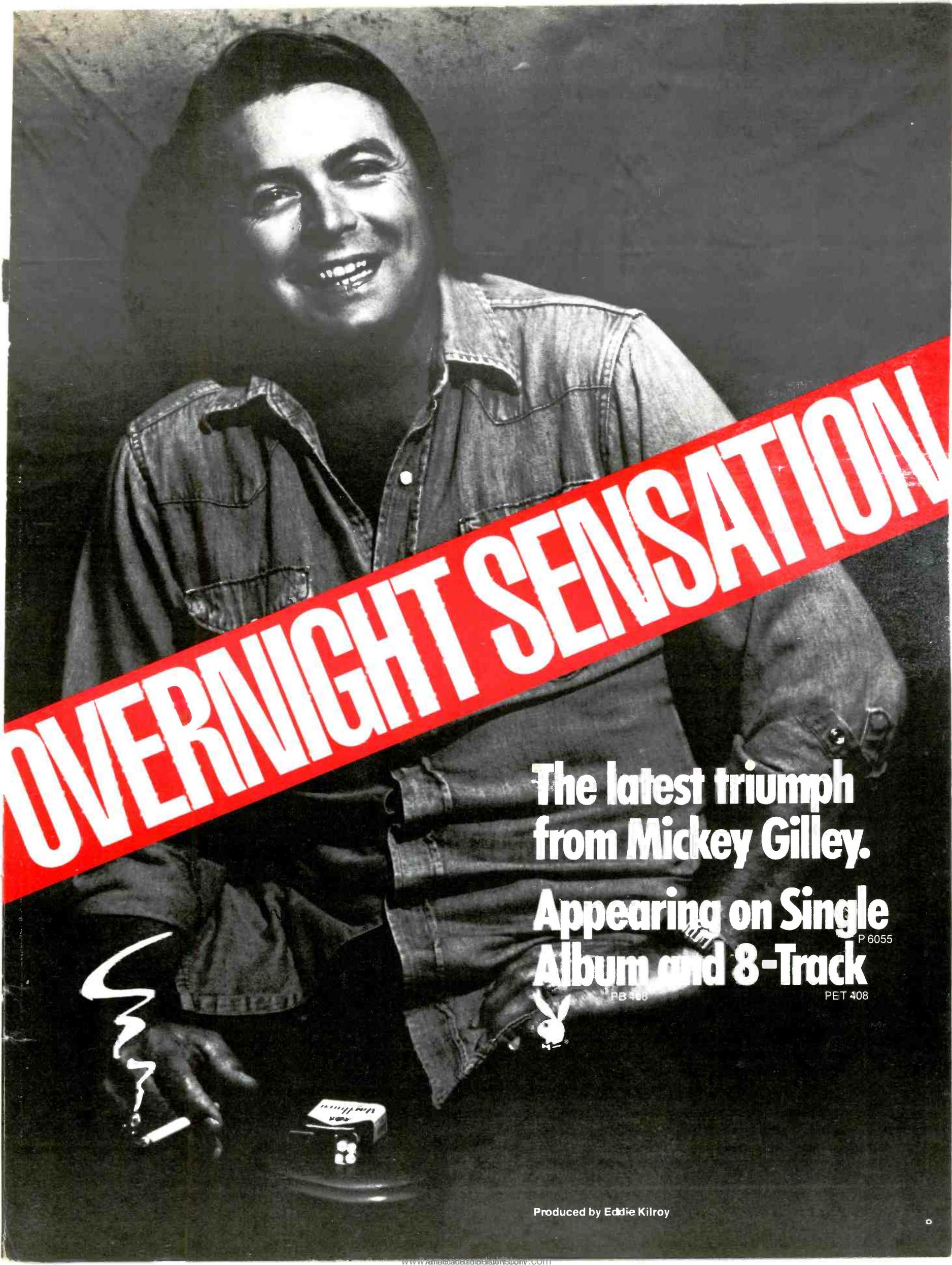
HOLDING YOU WAS JUST TOO HARD (Little Cowboy, ASCAP)

A duet that'll do it to you—give it a spin and watch the requests pour in.

SANDY SHORE—Soundwaves SW-4527

ONE OF A KIND (HitKit/Pixenbar, BMI)

Sandy Shore will be making a lot of waves with this number to her man that she's pushing overboard. It's one of a kind.



OVERNIGHT SENSATION

The latest triumph
from Mickey Gilley.

Appearing on Single
Album and 8-Track

P 6055

PB 408

PET 408

Produced by Eddie Kilroy



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JAN. 17	JAN. 10		WKS. ON CHART
1	1	CONVOY C.W. McCALL MGM 14839	9
2	4	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484	10
3	2	THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474	12
4	6	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492	7
5	9	SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488	8
6	3	JUST IN CASE RONNIE MILSAP/RCA PB 10420	13
7	8	OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055	9
8	10	SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592	12
9	12	LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495	7
10	23	THE WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751	5
11	11	ME AND OLE C. B. DAVE DUDLEY/United Artists XW722 Y	13
12	16	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455	7
13	14	AMAZING GRACE (USE TO BE OUR FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142	8
14	17	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y	11
15	15	SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y	12
16	20	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y	8
17	18	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497	6
18	19	I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423	9
19	21	FLY AWAY JOHN DENVER/RCA PB 10517	6
20	22	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598	7
21	28	I'M SORRY CHARLIE JONI LEE/MCA 40501	6
22	27	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265	5
23	32	GOOD HEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529	4
24	29	QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425	9
25	26	PARADISE LYNN ANDERSON/Columbia 3 10240	9
26	31	FEEL AGAIN FARON YOUNG/Mercury 73731	5
27	35	SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182	4
28	7	FAST AS PIE BILLY CRASH CRADDOCK/ABC Dot DOA 17584	14
29	5	COUNTRY BOY GLEN CAMPBELL/Capitol 4155	12
30	42	STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601	4
31	13	LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	12
32	37	LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y	8
33	41	SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50179	5
34	24	WHERE LOVE BEGINS GENE WATSON/Capitol 4143	15
35	40	BLACKBIRD STONEY EDWARDS/Capitol 4188	7
36	50	MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028	4
37	25	FIRE AND RAIN WILLIE NELSON/RCA PB 10429	10
38	30	DANCE HER BY ME (ONE MORE TIME) JACKY WARD/ Mercury 73716	13
39	45	FREE TO BE EDDY RAVEN/ABC Dot DOA 17595	5
40	34	THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRDA 106	11
41	39	SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	14
42	33	JASON'S FARM CAL SMITH/MCA 40467	14
43	54	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466	4
44	38	WARM SIDE OF YOU FREDDIE HART/Capitol 4152	14
45	44	LOVE WAS LINDA HARGROVE/Capitol 4153	9
46	53	BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/Capitol 4187	6
47	36	STONED AT THE JUKEBOX HANK WILLIAMS, JR./MGM 14833	11
48	69	REMEMBER ME WILLIE NELSON/Columbia 3 10275	3



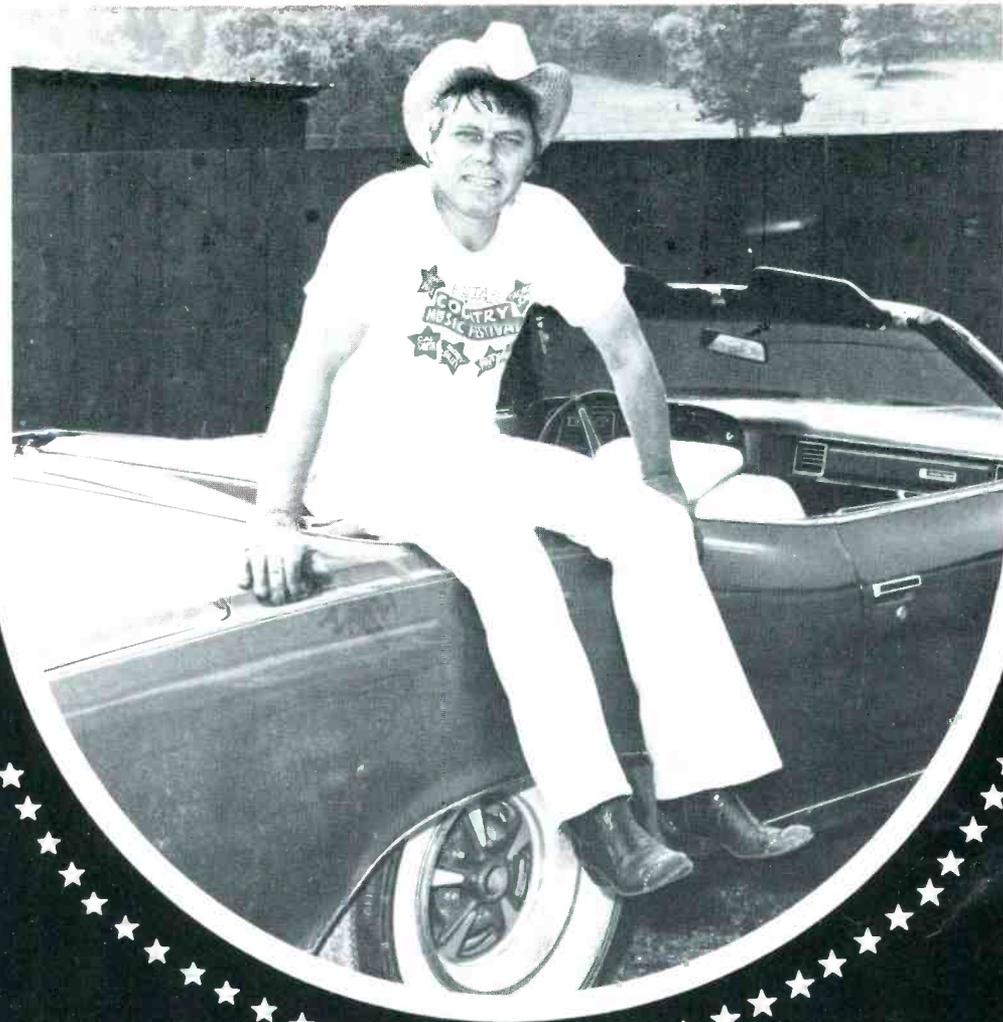
49	56	WHAT WILL THE NEW YEAR BRING DONNA FARGO/ ABC Dot DOA 17586	4
50	61	THE SWEETEST GIFT/TRACKS OF MY TEARS EMMYLOU HARRIS & LINDA RONSTADT/Asylum 45295	3
51	67	LONGHAIRED REDNECK DAVID ALLAN COE/Columbia 3 10254	4
52	58	WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/ Capitol 4169	9
53	55	SHADOWS OF MY MIND VERNON OXFORD/RCA PB 10442	8
54	63	BROKEN LADY LARRY GATLIN/Monument ZS8 8680	5
55	59	NOW EVERYBODY KNOWS CHARLIE RICH/RCA PB 10458	5
56	64	ANOTHER NEON NIGHT JEAN SHEPARD/United Artists XW745 Y	5
57	51	TEXAS 1947 JOHNNY CASH/Columbia 3 10237	10
58	65	HUCKLEBERRY PIE EVEN STEVENS & SAMMI SMITH/ Elektra 45292	6
59	79	FASTER HORSES TOM T. HALL/Mercury 73755	2
60	62	JADED LOVER JERRY JEFF WALKER/MCA 40487	8
61	47	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ/ Mercury 73715	16
62	77	IT'S MORNING JESSI COLTER/Capitol 4200	3
63	75	PHANTOM 309 RED SOVINE/Starday 101	3
64	72	YOU MAKE LIFE EASY JOE STAMPLEY/ABC Dot DOA 17599	3
65	81	WILD SIDE OF LIFE FREDDY FENDER/GRT 039	2
66	71	UNCLE HIRAM AND THE HOMEMADE BEER DICK FELLER/ Asylum 45290	7
67	43	LAST OF THE OUTLAWS CHUCK PRICE/Playboy 6052	9
68	80	I JUST LOVE BEING A WOMAN BARBARA FAIRCHILD/ Columbia 3 10261	3
69	73	IF I CAN MAKE IT (THROUGH THE MORNIN') TONY DOUGLAS/20th Century TC 2257	6
70	76	MEET ME LATER MARGO SMITH/20th Century TC 2255	5
71	74	A ROSE BY ANY OTHER NAME RONNIE MILSAP/ Warner Bros. WBS 8160	5
72	48	THE GOOD LORD GIVETH AND UNCLE SAM TAKETH AWAY WEBB PIERCE/Plantation 131	10
73	78	ERES TU (TOUCH THE WIND) SONNY JAMES/Columbia 3 10249	3
74	84	HOW GREAT THOU ART STATLER BROTHERS/Mercury 73732	3
75	89	YOUNG LOVE RAY STEVENS/Barnaby 618	2
76	87	ANOTHER MORNING JIM ED BROWN/RCA PB 10531	2

CHARTMAKER OF THE WEEK

77	—	THE ROOTS OF MY RAISING MERLE HAGGARD Capitol 4204	1
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78	52	I'LL TAKE IT ROY HEAD/Shannon 838	10
79	86	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE LeROY VAN DYKE/ABC Dot DOA 17597	5
80	92	MY WINDOW FACES THE SOUTH SAMMI SMITH/ Mega MR 1246	2
81	49	THE WOMAN ON MY MIND DAVID HOUSTON/Epic 8 50156	12
82	85	SOMETIMES JOHNNY LEE/ABC Dot DOA 17603	4
83	—	PICK ME UP ON YOUR WAY DOWN BOBBY G. RICE/GRT 036	1
84	60	SHE'S JUST AN OLD LOVE TURNED MEMORY NICK NIXON/ Mercury 73726	8
85	91	LOVE WAS THE WIND MELBA MONTGOMERY/Elektra 45296	2
86	—	SHINE ON RONNIE PROPHET/RCA PB 50136	1
87	70	MY BABY'S GONE JEANNE PRUETT/MCA 40490	7
88	93	HONEY, TOAST AND SUNSHINE SUSAN RAYE/Capitol 4197	3
89	88	OH, LONESOME ME LOGGINS & MESSINA/ Columbia 3 10222	6
90	66	A DAMN GOOD COUNTRY SONG JERRY LEE LEWIS/ Mercury 73729	7
91	98	GENTLE FIRE JOHNNY DUNCAN/Columbia 3 10262	2
92	95	FEELINGS SARAH JOHNS/RCA PB 10465	4
93	57	LYIN' EYES EAGLES/Asylum 45279	15
94	46	SAY I DO RAY PRICE/ABC Dot DOA 17588	10
95	99	IT DON'T BOTHER ME BEN REECE/20th Century TC 2262	2
96	—	I'M HIGH ON YOU JACK BLANCHARD & MISTY MORGAN/ Epic 8 50181	1
97	100	SAN ANTONIO STROLL/MAIDEN'S PRAYER MAURY FINNEY/ Soundwaves SW4525	2
98	96	LIGHT IN THE STABLE EMMYLOU HARRIS/Reprise 1341	3
99	—	I'M A WHITE BOY JIM MUNDY/ABC Dot DOA 17602	1
100	—	CIRCLE OF TEARS CHIP TAYLOR/Warner Bros. WBS 8159	1



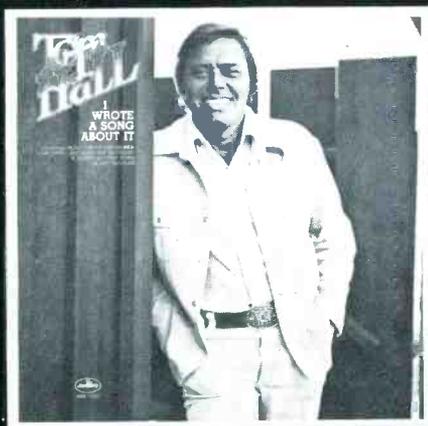
1976

IS TOM T. HALL YEAR!!!

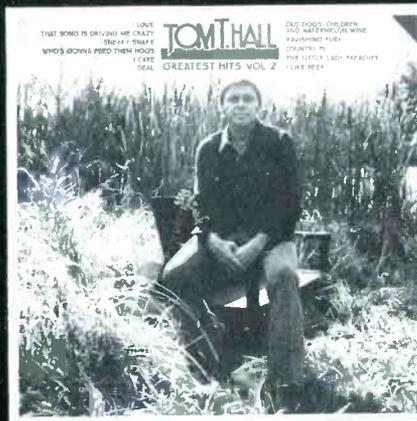
and to prove it, here's a brand new
hit that will get'cha faster
than a boot full of bobwire!

'FASTER HORSES' MERCURY 73755
(The Cowboy and The Poet)

TomT's Latest Albums



SRM 1-1033



SRM 1-1044



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