Who In The World:
Cat Stevens

HITS OF THE WEEK

SINGLES
ELTON JOHN, "GROW SOME FUNK OF YOUR OWN" (prod. by Gus Dudgeon) (Big Pig/Leeds/Yellow Dog, ASCAP). Guitarist Davey Johnstone has been writing music along with Elton and Bernie, but that aside, nothing's changed. Elton knows why he's on top with his 'English charm' and an enthusiastic no holds barred rock n' roll sound. MCA 40505.

CAPTAIN AND TENNILLE, "LONELY NIGHT (ANGEL FACE)" (prod. by Daryl Dragon & Toni Tennille) (Don Kirshner, BMI). Add the vocal warmth and instrumental dexterity of the Captain and Toni to the savory material of Neil Sedaka and what you'll get is a smash! Here they combine for a swinging uptempo tune bound for the top. A&M 1762.

BACHMAN TURNER OVERDRIVE, "TAKE IT LIKE A MAN!" (prod. by Randy Bachman) (Ranbach/Top Soil, BMI). When it comes to rock and roll, leave it to this quartet to brand the airwaves with their heavy duty sound. For this kind of not fragile song, you'd have to go back several Ips, and this tune stands up to the best they've done. Mercury 72766.

JIGSAW, "LOVE FIRE" (prod. by Chas Peate) (Coral Rock/American Dream/Belson, ASCAP). This Australian quartet that wrapped up the year in hit style with "Sky High" show that they're here to stay with this sonorous pop ballad. There's nothing puzzling about the talent behind this record that should give them two in a row. Chelsea CH 3037.

SLEEPERS
JONI MITCHELL, "IN FRANCE THEY KISS ON MAIN STREET" (prod. by Joni Mitchell & Henry Lewy) (Crazy Crow, BMI). With all the grace and vocal finesse that contributed to the widespread success of "Free Man," Joni's latest single entry is primed to follow suit. An exquisitely textured tune from her recent set puts her back on hit tracks. Asylum 45298.

HERMAN'S HERMITS, "LONELY SITUATION (LOVE IS ALL I NEED)" (prod. by Al Altman & Marty Kugell) (Conmar, BMI). It's been about a decade since the cockney charm of these English invasionists made them chart mainstays. Under the vocal spell of a new front man, they exhibit strong resurgent potential and a great pop sound. Buddah BDA 516.

JOHNNIE TAYLOR, "DISCO LADY" (prod. by Don Davis) (Groovesville, BMI; Conquistador, ASCAP). Another artist making a significant comeback is this soul man, with the kind of infinitely danceable arrangement and expressive vocal performance that should send him on a natural crossover course in no time! Pick up on it. Columbia 1029.

ALBUMS
CAROLE KING, "THOROUGHGOOD." The playability quotient of Ms. King's work is tremendous; one can listen over and over to her deceptively simple melodies and grow along with the ever-maturing lyrics. "High Out of Time," featuring Crosby, Nash and James Taylor; "Ambrosia" and "It's Gonna Work Out Fine" will join her already classic repertoire. Ode SP-77034 (A&M) (6.98).

GRAND FUNK RAILROAD, "BORN TO DIE." Producer Jimmy Lenner is as much the star as the group itself, giving form and distinction to one of America's foremost teen-rock ensembles. Emphasis is increasingly on clarity for both instrumental lines and lyrics, with "Dues," "Sally" and "Take Me" hard rockers, "Talk To The People" almost a ballad. Capitol ST-11482 (6.98).

LOGGINS & MESSINA, "NATIVE SONS." The group that started out as producer Jim Messina joining solo artist (Kenny Loggins) in the studio has done pretty well for itself. Reaching anew for that original "Sittin' In" freshness there's variety and vitality on this latest effort, "Wasting Our Time," "Pretty Princess" and "Peacemaker" make the grade. Columbia PC 33579 (6.98).

BETTE MIDLER, "SONGS FOR THE NEW DEPRESSION." Arif Mardin's AIB/Bee Gees sound is applied to Miss M on "Strangers In The Night" and the result is sure-fire hit. Bob Dylan then joins her on his own "_buckets of Rain," the two making for a most unusual harmonic, comedic duet. Add "Marahauana" and "Old Cape Cod" and the wait's worthwhile. Atlantic SD 18155 (6.98).
LONELY NIGHT
(ANGEL FACE)
(AM 1782)
The brand new single from
CAPTAIN & TENNILLE
ON A&M RECORDS
R.I.A.A. Certifies 173 Gold in '75

Still that Brunswick/Dakar between New York

writers "scheme," employees of radio stations,

Peter Garras, Carl Davis, last June 19,

Records, Federal minimum recording Industry Association

record awards record certifications of albums certified

RIAA Dedicated to the Needs of the Music/Record Industry

Grammy Nominees Announced:
Ian, Eagles Up for Most Honors

■ NEW YORK — A total of 173 recordings — 125 albums and 48 singles — were certified for gold in 1975, the Recording Industry Association of America (RIAA) announced. This compares with 195 certifications for 127 albums and 68 singles that were awarded during 1974. RIAA said that the decline in the number of albums certified may be due in part to the new certification standards for albums and their tape counterparts released after January 1, 1975. Previously, the requirement was a minimum sale of $1 million at the manufacturer's level; the new standard is a minimum sale of 500,000 copies, with multiple record and/or tape sets counted as only one unit. The new standards were adopted by RIAA because of the increases in list prices instituted by many of the companies in the industry during 1974 which would have diluted the certification standards if new minimum had not been adopted. The certification requirement for a single remains at minimum of one million copies.

Gold Singles

Gold record awards in 1975 were given to the following singles:

"Back Home Again," John Denver (RCA); "Angie Baby," Helen Reddy (Capitol); "Sha-La-La Makes Me Happy," Al Green (M); "Fire," The Ohio Players (Mercury); "Lucy in the Sky With Diamonds," Elton John (MCA); "Monday," Barry Manilow (Arista); "Please Mr. Postman," the Carpenters (A&M); "Have You Never Been Mellow," Olivia Newton-John (MCA).

Also, "Pick Up The Pieces," Average White Band (Atlantic); "Lady Marmalade," LaBelle (Epic); "My Eyes Adored You," Frankie Valli (Private Stock); "Invincible Minnie Riperton (Epic); "Black Water," Doobie Bros. (Warner Bros.); "Philadelphia Freedom," The Eton John Band (MCA); "Chevy Van," Sammy Johns (SRC).

(Canied on page 62)

Federal Conspiracy Trial Begins In Newark

By HOWARD NEWMAN

■ NEWARK, N. J. — The first trial in the two year Federal investigation into the record industry has commenced in Federal District Court here (13). On trial are seven executives of Brunswick / Dakar Records, including the president of those companies, Nat Tarnopol.

Indictments

The indictments, handed down last June 19, accuse Tarnopol, Peter Garras, Carl Davis, Irving Wiegian, Lee Shep, Marvin Moore and Carmine De Noia (a/k/a Doc Wassel) of a conspiracy whereby recorded product was sold by various means and the money from these sales were used to make illegal payments to employees of radio stations, and due to the off-the-book nature of this scheme, it "defrauded artists, writers and publishers of royalties due." Tarnopol is also accused of tax fraud, but these charges will be tried in the Southern District of New York at a later date.

Of the original 86 counts in the indictment 36 involved "wire fraud." These charges were dropped before trial because the original indictments referred to these calls as taking place between New York and Newark, while it should have read between New York and Pittman, New Jersey, the site of the Columbia Records' recording plant that Brunswick/Dakar does business with. The conspiracy charges still stand on the 38 counts of (Continued on page 31)

CBS Completes Best Sales Year

■ NEW YORK — CBS Records Division in 1975 completed the most successful year in its history, eclipsing the achievements of 1974, the previous best year, it was announced by Irwin Segelstein, president of CBS Records division.

Walter Yetnikoff

In commenting on the results, Walter Yetnikoff, president of CBS/Records Group, stated: "This enormous accomplishment would not have been possible without the extraordinary efforts of Irwin Segelstein; Bruce Lundvall, vice president and general manager of Columbia Records label; Ron Alexenburg, vice president and general manager of Epic/CBS Custom Labels; Jack Craigio, vice president and marketing, CBS Records; and the entire executive and field staffs. It is a tribute to the fact that CBS has been a banner year for CBS Records." In a related statement, Arthur Taylor, president of CBS, Inc., cited 1975 as "a year in which the record industry as a whole had to do with the unsettled condition of the economy but despite what might have been an unpromising start, the CBS Records division, through excellent planning and management, turned 1975 into the biggest growth year the division has known. Further, this upward trend shows every indication of continuing throughout this year."

32 Gold Records

All music areas on CBS Records labels, encompassing rock, rhythm & blues, jazz, country, popular and classical, increased in sales strength during the year. One measure of CBS Records' accomplishment is the grand total of 32 gold records achieved in 1975. At year's end, "Chicago's Greatest Hits" and Earth, Wind & Fire's "Greatest," both on the Columbia label, held down the No. 1 and No. 2 positions on the RW charts.

(Continued on page 65)

New Orleans Chosen As Musexpo Site

■ NEW YORK—Roddy Shoshoua, president of Musexpo '76, has announced that the Fairmont Hotel in New Orleans has been selected as the official site for International Musexpo '76. The Fairmont will be exclusively devoted to this year's international music market for the one period of Musexpo '76 (Sept. 8-11), housing all exhibitors, functions and participants. (Continued on page 28)
Phonogram Posts Best Year Ever

CHICAGO—December of 1975 was the most successful month in the 28-year history of Phonogram, Inc./Mercury Records and in turn made the year the biggest in the company's history. In the announcement by Irwin Steinberg, president of the Polygram Record Group, which includes Phonogram/Mercury, he cited the continuing stability of acts such as Bachman-Turner Overdrive and the Ohio Players and the ability to break artists such as 10cc as the reasons for the resultant history making figures.

While declining to release specific figures, Steinberg confirmed that both gross and net income for 1975 exceeded 1974, itself a record year. Net sales were 10 percent over 1974, while December was two percent higher than the previous record month of August 1974.

Leading the way in 1975 were BTO and the Ohio Players. The Players garnered two platinum albums ("Fire" and "Honey"), one gold lp and two gold singles during the year. The current album, "Honey," and the single, "Love Rollercoaster," are still high on the charts.

BTO continued along its record pace with two gold albums, including the new "Head On" lp, which was certified gold.

Entertainment Co. Pacts with RCA

NEW YORK—RCA Records and The Entertainment Company have entered into an agreement for the Entertainment Co. to produce records to be released on the RCA label. The announcement was made by Kenneth Glancy, president, RCA Records, and Charles Koppelman, president of The Entertainment Co.

The first single scheduled will be "Step Up to the Mike," by The One and Only Extraordinary Band, to be released January 14. An album will follow shortly.

Arista, Morning Sky Pact

Clive Davis, president of Arista Records, has announced that the company has concluded a deal to distribute Morning Star Records, a new label formed and headed by Irving Azoff. Azoff listed staff appointments for Morning Star, including John Baruck, vice president of business affairs, and Glenn Frey and Don Henley, vice president of sales.

From left to right of the Morning Sky Records deal are: John Baruck, vice president of business affairs for Morning Star; Clive Davis, Michael Klenfner (standing) director, national promotion for Arista; Irving Azoff; Robert Feiden, director to the president for Arista.

NMC Endorses Music "Parade"

NEW YORK—In 1974 the National Music Council has endorsed a nationwide, three part program called the Bicentennial Parade of American Music. Under the auspices of the Council each state is to have (1) a concert featuring its own state composers in the John F. Kennedy Center in Washington, D.C. The concerts which were created by Paul Hume, are to take place in order in which the states joined the Union; (2) A 13-week series of radio programs. (Continued on page 63)

Powerhouse Picks

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

Cedus Mazzaro & The Citizen's Band (Mercury) "The White Knight."

Like "Convoy," this record began in the south, but broke wide open only after its initial major add in Minneapolis, with the addition to several major stations' surveys following. WREC moved it 13 to 1 and the record is top 10 and climbing toward the number one spot on the Country Singles Chart. Generating strong sales across the country, this record is on the move.

Industryites Turn Out For ARBA Luncheon

WASHINGTON, D.C. — The American Revolution Bicentennial Administration gathered nearly 30 record and publishing executives in Washington last week to pitch them on the government's Bicentennial plans and enlist their aid.

Contributions

The ARBA is looking first for contributions from the music industry to help shrink a growing deficit for Bicentennial projects. The American Music Program at Washington's Kennedy Center for the Performing Arts is about $36,000 in the red right now. The American Music Program comprises a series of concerts of both traditional music and compositions specially commissioned for the 200-year anniversary celebration. Other regional and city orchestras around the country which will be showcasing the old and new music over the coming year are also in need of financial support.

(Continued on page 63)
"A soundtrack album for judgement day."
"One of the most powerful pieces of music ever committed to vinyl."

Sounds Magazine

CHRIS SQUIRE
Fish Out Of Water

Chris Squire "Fish Out of Water"
On Atlantic Records and Tapes
BMI, Radio May Renegotiate After ASCAP Radio Rate Drop

WASHINGTON, D.C.—In the wake of a settlement between ASCAP and four major radio networks this month, officials at Broadcast Music Inc. are wondering if their music rates will be the next target for renegotiation.

The ASCAP agreement—approved by a federal judge—allows BMI, NBC, ABC, CBS and Mutual to use licensing fees downward as much as 79 percent. Final court approval of the network deals allowed ASCAP to release $4 million in network fees it had been segregating out of the general fund for almost a decade. But the agreement meant the performing rights organization had no more some rebates to network music users.

Checks to ASCAP writers and publishers were sent out several weeks ago. Payment was made on the basis of airplay between 1954-70.

The networks successfully reduced their rates downward on the argument that they no longer use music as much as in the past. Only commercials and otherwise incidental usage of music can be heard on radio networks these days. NBC no longer runs its Monitor format, for instance, which featured concerts and other music programming. Today, the NBC network is used for a syndicated all-news operation.

Using that same argument, some are wondering if BMI will be forced to renegotiate downward as well. The ASCAP fee revisions ranged from reductions of $180 thousand yearly to $590,000 (in the case of CBS) to $42,000.

CBS Marketing Meetings Scheduled for San Diego

NEW YORK—CBS Records will hold its annual beginning-of-the-year national marketing meetings in San Diego January 27-31. The meetings will bring together CBS Records executives from New York, Los Angeles and Nashville and members of all CBS Records branches.

A full agenda of activities for the week has been planned including sales, promotion and merchandising seminars; new product presentations and performances by various Columbia and Epic and Custom Label artists. The meetings and presentations will take place at San Diego's Town and Country Hotel.

Jack Craig, vice president of marketing for Columbia Records, and Paul Smith, vice president of sales and distribution, Columbia will be the co-chairmen of the week's activities in San Diego.

Speeches will be delivered during the week by Walter Yelnikoff, president of CBS Records Custom Division, Bruce Lundvall, vice president and general manager, Columbia Records; Ron Alexander, vice president Epic/CBS Custom Labels; and Craig. Paul Smith will deliver the meeting's keynote speech.

New Product

Highlighting the meetings will be the new product presentations on CBS Columbia, Epic and CBS Custom Labels. Columbia's single presentations will be headed by Stan Monteiro, vice president, national promotion, Columbia Records, while the Epic/CBS Custom Label singles presentation will be the responsibility of Jim Jeffries, director, national promotion, Columbia/CBS Custom Labels, in conjunction with Deborah Taylor, vice president of special markets.

Both the singles and the album presentation will make full use of multi-media features and will be produced by Arnold Levine, vice president of advertising and promotion; Michael水管, Epic/CBS Custom Labels; Joel Steiger, creative director, advertising and sales promotion material; Epic/CBS Custom Labels; and Angelo Mazzarino, assistant art director, advertising and sales promotion, in conjunction with Bill Lyons, supervisor, audio visual services, Columbia Television, and his staff.

Senior executives will also deliver the meeting's keynote speeches.

Live Performances

Gala dinners and live performances by CBS Records' artists will be given four nights in a row, including one all-country show. New and established artists will perform each night.

The live shows will be staged by Sam Hood, director, artists development, CBS Records, Jock McLean, manager of artist services and Show Co. Business meetings presentations will be produced by Sandy Speiser, senior photographer, CBS Records.

Denver Sales Hot

NEW YORK—John Denver's "Rocky Mountain Christmas" became the first Christmas album in industry history to ship gold and almost immediately go platinum, according to Jack Kiernan, division vice president, marketing, RCA Records. By Christmas the album had sold 1,200,000 units with no returns on the album.

In the six-week period prior to Christmas, the entire Denver catalogue sold three million units. "Windsong," which had already sold 2,000,000 units, and "John Denver's Greatest Hits," which had passed the five million sales mark, recorded the most significant sales pick up. The former sold 900,000 copies during this time and the latter added 500,000 units to its total sales, according to the label.

Kiernan singled out the Jerry Weintraub executive-produced ABC-TV special "Rocky Mountain Christmas," which was seen by 45 percent of the viewing audience for its time slot (and was also the highest rated musical special in ABC's history) as adding significantly to Denver's record sales.

"With the great cooperation of Weintraub, Denver's manage, we had worked out a very integrated national advertising-promotion campaign to take fullest advantage of Denver's heated sales pace for the past two years, the TV special and the normal heavy flow of buyers during this six-week Christmas sales period," Kiernan said. "But another 3,000,000 units was beyond anyone's wildest imagination."
POP-ALBUMS
Top New Instrumental Combination

R & B-ALBUMS
Top New Male Group

R & B-ALBUMS
Top New Male Group

R & B-ALBUMS
Top New Male Group

R & B-SINGLES
Top R & B Record (Group)
GET DOWN TONIGHT (No. 1)
THAT'S THE WAY (No. 7)

R & B-SINGLES
Top New Featured Vocalist (Male)

R & B-SINGLES
Top New Instrumental Combination

POP-SINGLES
Top Singles - Group
GET DOWN TONIGHT

Thank You..!
metropolis of 50 people. Though the bar managers have usually received between 12 and 24 hours' notice about the Cotati stop, only six days prior to his arrival. (Needless to say, the inconvenience was forgiven.) These dates are most likely Neil's way of quietly testing his relationship with the stage before he makes any kind of commitment to a sustained road situation. Following the usual non-conventional excellence of his latest album, a tour of sorts would seem to be an enormously logical step. Its feasibility, however, is, not quite as automatic as it might appear on paper. His last couple of tours, undertaken at a time when he was releasing albums so self-involved that he made it extremely difficult for a dangerously large segment of his audience to get to him, were shaky affairs. On the nights when he was able to put across his personal dose of dourness with an emotional intensity, the quality that made "Tonight's The Night" a fascinating and (don't hold the adjective against me) important album, his performances transcended the sloppiness of their presentation; the others were best not talked about. To reinforce the positive momentum of "TNT" and "Zuma," he'll have to project a stage awareness that's as strongly magnetic and cogent as those records, and with consistency to boot. But based on what he's accomplished during the last year, our money is heavily on Neil . . . Also at a turning point of sorts is Todd Rundgren. Having built a set of expectations with hit singles ("We Got To Get You A Woman," "I Saw The Light" and "Hello It's Me") and championship pop albums ("Something/Anything"), he followed a course of well-intentioned musical adventurousness and lyrical reflection that drew considerable charges of indulgence and pointless sermonizing from many of his confused former followers (though it must be pointed out that he won his fair share of converts as well). He began to rectify that situation with the unexpected success of his band, "Another Side." Rundgren offered a promising mix of straightforward and adventurously successful music. The solo album that's nearing completion now is said to be an even bolder step in that direction. It's an album of 12 separate songs, six of which are his and reportedly the kind of disciplined pop that gained him his initial reputation. The other six, however, the real surprise: they're by his band, "Another Side." He followed up that album with a suite of interpretations of a half dozen of the best rock songs of the last decade; included are the Yardbirds' "Happenings Ten Years Time Ago," Bob Dylan's "Most Likely You Go Your Way And I'll Go Mine," Jimi Hendrix' "If Six Were Nine," the Beach Boys' "Good Vibrations" and The Beatles' "Rain" and "Strawberry Fields Forever." What Todd is hopefully confirming, and what was really at the heart of most of the slings and arrows that were aimed in his direction, is that he's uniquely gifted with an ability to communicate on a mass level in a way that doesn't compromise aesthetic virtue. Then again, being that it is Todd Rundgren we're dealing with, he very well might turn around after this album and do something to surprise us all again . . . Mick Jagger, Keith Richard and Bill Wyman were expected to be in New York last Friday to deliver the new Rolling Stones album to Ahmet Ertegun; Wyman's second solo album is supposedly set to go as well . . . January 29th is the day Columbia execs have pencilled in for Neil Diamond's delivery of his new album (both were produced by Robbie Robertson of The Band) will be delivered before he leaves for New Zealand on February 9th to commence his tour . . . Led Zeppelin has finished off their next, which was recorded in Munich. Considering all of the above, the next few months could develop into a musical goldmine.

**PLATE COLLISION (A PROGRESS REPORT):** The last year has witnessed an unusually large migration of progressive talent from a comfortable FM existence to the more frantic arena of AM high numbers. (A partial list of the conspirators would include Bruce Springsteen, Nazareth, 10cc, Aerosmith, Roxy Music, Melissa Manchester, Kiss, Foghat, Gary Wright, Queen and Marshall Tucker.) This (Continued on page 27)
Jan. 10-11  Houston Music Hall, Houston
Jan. 12  State Fair Music Hall, Dallas
Jan. 15-16  Soldiers & Sailors Memorial Hall, Kansas City
Jan. 17-18  Kiel Auditorium, St. Louis, Missouri
Jan. 21-25  Opera House, Chicago
Jan. 28-31, Feb. 1  Masonic Auditorium, Detroit
Feb. 4  Veterans Memorial, Columbus
Feb. 6-8  Music Hall, Cleveland
Feb. 11-13  Syria Mosque, Pittsburgh
Feb. 14-15  New Century Theatre, Buffalo
Feb. 20-24  Orpheum Theatre, Boston
March 1-7  Valley Forge Music Fair, Devon, Pennsylvania
March 8-14  Shady Grove Music Fair, Gaithersburg, Maryland
March 18-21, 24-28  Westchester Premier Theatre, Tarrytown

Produced by Moogy Klingman
Associate producer Jack Malken
Oscar Music Eligibles Announced

HOLLYWOOD — The Academy of Motion Picture Arts & Sciences has announced the list of film scores and songs eligible for the 1976 Academy Awards. Included are 24 original scores, six adaptations and two songs. These are the musical works from which the actual nominations will be made. This is the first year in which a music score or song must be entered by the creator of the work.


In the category of original song score and adaptation or scoring program the possibilities are:

UA Names DeMarino To A&R Position

LOS ANGELES—Al Teller, president, United Artists Records, has announced the appointment of Al DeMarino to the post of director of a&r, east coast.

DeMarino's responsibilities will include overseeing UA's east coast a&r operation as well as the acquisition and development of new talent for the label.

DeMarino was most recently vice president of Creative Management Associates, where he headed up the music department. He had previously been co-head of the music department at William Morris in New York. Prior to that he was employed at WOR-TV in New York, with responsibilities in programming operations.

DeMarino will be reporting directly to Teller and will be headquartered at UA's New York offices.

Melvin, O'Jays Garner Gold

NEW YORK—Philadelphia International recording group Harold Melvin & the Bluenotes most recent album, entitled "Wake Up Everybody," has been certified gold by the RIAA. The O'Jays on Philadelphia International have had their most recent single, "I Love Music," certified gold by the RIAA.


Eligibles in the original song category are: "How Lucky Can You Get?" from "Fanny Lady," "I'm Easy" from "Nashville," "It's So Hard To Say Goodbye To Yesterday" from "Cooley High," two songs from "Gift Of An Eagle" "Lady Of The Wilderness and Song For Lady," the title number from "Once Is Not Enough," "Only A Dream Away" from "Seven Alone," "Richard's Window" from the "The Other Side Of The Mountain," "Somewhere" from "Mr. Quip," "Time Goes By" from "Mr. Sycamore," and "Who Are You Now?" from "Hurry Up, Or I'll Be 30." "Are You Now?" written by Stephen Lawrence and Bruce Hart is published through Music of the Times Publishing Corp., and is the company's first eligible.

Viewlex Names Picone Vice President, Sales

NEW YORK—Phil Picone has been appointed to the position of vice president, sales for Viewlex Inc. The announcement was made by Richard H. Burkett, executive vice president for Viewlex Inc., and is effective immediately.

Atlantic, Big Tree Renew Distrib, Pact

NEW YORK—Atlantic Records president Jerry Greenberg has announced renewal of an exclusive U.S./Canadian distribution agreement between Atlantic Records and Big Tree Records, headed in New York by Doug Morris, president, and Dick Vanderbilt, vice president.

The announcement coincides with the RIAA's gold certification of Hot Chocolate's single, "You Sexy Thing," Big Tree's first gold record via Atlantic. This caps Big Tree's biggest sales quarter in the history of the label, $1.5 million during the last three months of 1975.

Sales activity was spurred by the singles and albums successes of Hot Chocolate, along with the strong chart single by David Ceddies, "Run Joey Run," his follow-up Big Tree debut lp and that album's second hit single, "The Last Game Of The Season," as well as heavy catalogue sales generated from the November lp release, "The Best Of Lobo."

Big Tree has been distributed in North America by Atlantic since January, 1974. Since then, the label has released 13 albums and more than 50 singles. Already, six albums and 10 singles are on schedule for release during the first quarter of 1976. Big Tree's artist roster includes: Hot Chocolate, David Geddes, Suzi Quatro, Nanette Workman, Paul Evans, Lenny LeBlanc, Peter Carr, Mike Leslie, the Sam Dees/Bettye Swann duo and Jonathan King.

Peer Southern Sets MIDEM Meet

LOS ANGELES — The Peer Southern Organization will hold a European directors conference in Cannes in conjunction with MIDEM. Areas of discussion will cover PSO's "Spark" label operations and coordination of international publishing activities.

In addition to Mrs. Monique I. Peer, those attending will include Mario Conti (N.Y.), Bob Kingston and Marjorie Murray (London), Michael Karnstedt (Hamburg), Fernando Fay (Paris), Manuel Salinger and Pepine Moya (Barcelona), Yolanda Barta (Madrid), Peter Van Epen and Han Dunk (Amsterdam) and Alberto Carisch (Milan).

Audiofidelity Details Gallagher's Duties

NEW YORK—Herman Gimbel, president of Audiofidelity Enterprises, Inc., has announced that music industry veteran Bill Gallagher has joined Audiofidelity in a consulting capacity, as reported previously in Record World.

Gallagher will maintain offices at Audiofidelity in New York and will work directly with Gimbel and his associates in developing marketing and merchandising plans consistent with the company's expanded catalogue lines. In addition, he will work with the BASS organization and Audiofidelity's various other product sources in directing their interests in the U.S. market.

Gallagher formed his own consulting service several years ago and since then has been associated with music publishing and recording companies as well as investment banking firms interested in music acquisitions. During the past few years, he has directed many of his efforts to the motion picture industry as a consultant and director of Bryantson Pictures, Inc.
What A Way To Start The Year!

JANUARY (4202)

a #1 Single

By That Million-Selling “Magic” Group

#1 England
#1 Canada
#1 Australia
(For A Record 10 WEEKS!)
#1 New Zealand
#1 Ireland
#1 Mexico
also...
#3 Belgium
#5 Austria
#7 Denmark
#9 Germany
#10 Holland
#10 South Africa

from the forthcoming album,
January (ST-11488)
to be released in February.
(When else?)!
DARYL HALL & JOHN OATES—RCA
JH 10530
SARA SMILE (prod. by Christopher Bond, Daryl Hall & John Oates) (Unichappell, BMI)
Perhaps the embodiment of what is known as blue-eyed soul, Daryl and John leave no question as to their ability to come up with another "She's Gone."

JOE TEX—Disq D 1156 (Mercury)
HAVE YOU EVER...GET (prod. by Joe Tex, Norman Thrasher & Buddy Killen) (Tree, BMI)
Tex's vocal cords sound as capable as ever and now he's rocking with a vengeance. A full-bodied and totally irresistible sound gets better with each listen.

ANN PEEBLES—Hi SN 2302 (London)
DR. LOVE POWER (prod. by Willie Mitchell) (Jec/Perm, BMI)
Hi's soulful "First Lady" has one of her strongest singles in some time with this gutsy, performance. A Memphis beat is given emphasis by her formidable talent.

MIKE HARRISON—Island IS 052
SOMEBODY OVER THE RAINBOW (prod. by Chris Kimsey) (Leo Feist, ASCAP)
This track from his forthcoming lp spotlights the former Spooky Tooth keyboardist doing an interpretation of the Harburg-Arlen classic. Good MOR potential.

HELLO PEOPLE—ABC 12160
BOOK OF LOVE (prod. by Todd Rundgren & Hello People) (Nem, BMI)
Whether it's mime or rock you can rely on Hello People for a first-rate performance. This time they tackle this oldie with a careaful and studied allegiance to the original.

TERRY WEISS—Platinum PR 7015
KEEP ON PUSING YOUR LOVE (prod. by Bob Arichbald) (Siege Door, BMI)
A softly woven ballad by a singer whose voice is reminiscent of Stevie Wonder. Choppv, echoed guitars cut through an attractive curtain of strings.

INFERNAL BLUES MACHINE—
London 5N 229
ADIOS AMIGOS (prod. by Wm. Mickey Stevenson) (Bruit, ASCAP)
The title track from this forthcoming flick is a spirited singalong with a festive atmosphere. Watch for this cut to pick up both heavy MOR and pop action.

LAUREL AND HARDY—Mark 56
THE TRAIL OF THE LONESOME PINE (prod. by George Garabedian) (Shapiro, Bernstein & Co.)
This company brings back a 56 year old song that was originally part of the soundtrack from this duo's flick, "Way Out West." Yes, it's really them!

SOUTH SHORE COMMISSION—
Wand 11294 (Scepter)
TRAIN CALLED FREEDOM (prod. by Bunny Sigler) (Mighty Three, BMI)
The SSC has emerged as one of the premier disco outfits through their aggressive, tightly knit sound. This track should be taking the express route up the charts.

ANDY FAIRWEATHER LOW—A&M 1793
WIDE EYES AND LEGLESS (prod. by Glyn Johns) (Almo/Fair, ASCAP)
Under a moving vocal performance, this forlorn story is delivered with the kind of compelling urgency that makes Low a unique talent. Could be a big request item.

ROCKIN' HORSE—RCA JH 10426
I CAN GIVE YOU LOVE POWER (prod. by John Ryan) (Brown Eyes/Kenny Mack/Sunbury, ASCAP)
This group has shown a gradual maturation with each successive disc until they've arrived at this point where they are a top notch band with a tender feel for r&b.

TIM CURRY—Ode 66117 (A&M)
BABY LOVE (prod. by Lou Adler) (Stone Agate, BMI)
The label's "Rocky Horror Show" star proves himself a talent outside of the theatrical arena. Taking the Supremes' '64 hit, he gives a convincing, bluesy performance.

PAUL DELICATO—Artists of America 111
CARA MIA (prod. by Harley Hatcher) (Leo Feist, ASCAP)
Delicato comes off two MOR-flavored charters with a disco song and does an admirable job of a testing vocal line. Both long and short versions are excellent.

STUDEBAKER HAWK—Polydor PD 15114
RAINBOWS, POTS OF GOLD AND MOONBEAMS (prod. by Ralph Murphy) (Sweet Cherry, ASCAP)
This Canadian outfit unveils a breezy, soft sound which at once recalls the harmonies of Loggins and Messina. This could be a group to look out for in the near future.

ORANGE SUNSHINE—Prodigal P 0621F
WHO'S CHEATING ON WHO (prod. by Dan Boddie) (Crossette/Show Me Town, BMI)
This buoyant track tells the story of a lady who has the last laugh on her man since she's been spending time at her neighbor's. A sizzling, up-tempo production.

STUFF 'N RAMJET—Chelsea CH 3036
IT'S BEEN A LONG TIME (prod. by Bobby Hartr) (Savona/Sugar Tree, BMI)
Gayle's soulful duo captures an Ashford-Simpson-like sound as their vocals play off each other and in turn the crisp, energetic instrumental accompaniment.

JOE THOMAS—Groove Merchant
GM 1035
MASADA (prod. by Sonny Lester) (Music Of The Times, ASCAP)
The title track from Joe's recent album moves along under a hypnotic string arrangement. Thomas' sax is the cutting edge and gives the tune a unique personality.

LOUIS RAMIREZ—Cotique C 275
(Fania)
SALSA (prod. by Jerry Masucci & Louie Ramirez)
Fania breaks new ground with this sweeping disco theme, yet its cascading strings convey an emotion that could easily send it all the way across the board.

JR. WALKER—Soul S 35116 (Motown)
I'M SO GLAD (prod. by Brian Holland & Lawrence T. Horn) (Gold Forever, BMI)
After a brief absence, Jr. Walker makes his comeback in grand style. Working over a fiery beat, he gets in enough sax to show he still ranks as one of the best.

HEAD EAST—A&M 1794
LOVE ME TONIGHT (prod. by Roger Boyd) (Zuckshank/Irving, BMI)
Coming from out of St. Louis and breaking onto the national scene, this band has a unique story to tell. This "Flat As A Pancake" track is an easy going rocker.

JIMMY JACKSON—Buddah BDA 493
ROLLIN' DICE (prod. by Al Allman & Marty Kugell) (Connecticut, BMI)
This disco offering that features some exquisite Gene Page strings and a highly emotive vocal from Jimmy could take off from there and go across the board.

GARY STEWART—RCA JH10550
OH, SWEET TEMPTATION (prod. by Roy Dea) (Rose Bridge, BMI)
Be it country or rock, Stewart has a sound drawing on common roots. With vocal backing from the Jordranies, he hits the elusive mark many have aimed for.

THE GRAND ARMY BAND FEATURING DAVID CHRISTIE—Polydor PD 15117
FAKE (HAD TO MAKE ME A NAME) (prod. by J. Robinson, G. Stevan & N. Jones) (Devora, ASCAP)
This army gets their message across in no uncertain terms. A surging disco oriented track driven by a gale force of percussion.

JEFF EVANS—Grandstand HK 401 (PIP)
I'LL BE SEEING YOU (prod. by Marty Kupel & Al Allman) (Williamson, ASCAP)
The best disco interpretation of a standard we've heard in some time. A richly textured track, this one makes good use of synthesizers to color the sound.

www.americanradiohistory.com

RECORD WORLD JANUARY 24, 1976
Ann Peebles keeps right on tellin' it...

"DOCTOR LOVE POWER"

The single from the album "Tellin' It"

Hi 2302

Produced by Willie Mitchell
IT'S IN EVERYONE OF US
DAVID POMERANZ—Arista AL 4053 (6.98)
For those who remember Pomeranz as a jazz and blues singer/writer with an unusually flexible voice, this Arista debut will be a surprise. The scat singing is at a minimum, with emphasis on melodies, lyrics and lush production (the latter by Vini Poncia). It works magnificently as is evidenced on virtually each track.

DAVID COURTNEY'S FIRST DAY
United Artists UA-LA522-G (6.98)
An ambitious debut of Courtney's performing talents, his writing having been previously exposed via Three Dog Night and Leo Sayer. "Silverbird" opens to the strains of a full-sized orchestra, giving way to a solid English rock set also highlighted by "Everybody's Needs A Little Loving" and "My Mind."

JEALOUSY
MAJOR HARRIS—Atlantic SD 18160 (6.98)
A soulful set full of the mellifluous vocals for which the Major has become known. A variety of WMOT producers provide different textures and moods, all reaching for the love message of the individual lyrics. "What's The USE In The Truth," "I'll Get To Be Magic" and "Jealousy" are among the most successful.

TEAR GAS
AMERICAN TEARS—Columbia PC 32847 (6.98)
Nothing inert about this album from a maturing trio in a keyboard-dominated tradition. High pressure music is an air tight package that should not be stored near radiators or exposed to direct sunlight. Side two is the strongest, with much that is suitable for FM play, including "Tear Gas" and "Franki and the Midget."

I HEAR A SYMPHONY
HANK CRAWFORD—Rudu 26 (CTI) (6.98)
Crawford is beginning to gain the kind of attention his lyrical alto sax playing has long deserved. And David Matthews is an all-purpose arranger with the ability to maintain an artist's integrity while carrying him to a broader audience. The title cut and "The Stripper" are singles possibilities, the rest full of zip.

PALOMA BLANCA
GEORGE BAKER SELECTION—Warner Bros. BS 2903 (6.98)
Baker is best known for the title track herein, a Dutch middle-of-the-roader whose bouncy rhythms and Continental vocal style should bring him added success in this country. "A Song For You," "African Dream," "Israel" and "Send Me The Pillow You Dream On" are further international efforts.

UNICORN 2
Capitol ST-11453 (6.98)
A gentle effort as with their previous outing. A quartet that mixes the better elements of space-rock with toe-tapping rhythms and pleasing harmonies, best exemplified by such cuts as "He's Got Pride," "Too Many Crooks" and "In the Mood." A rare animal with strong legs that travels full-steam-ahead.

THE BEST OF GLADYS KNIGHT & THE PIPS
Buddah BDS 5653 (6.98)
It is but Gladys and the Pips' third year with Buddah but this "Best of" is composed of an impressive array of hits—"Midnight Train to Georgia," "I Feel A Song (In My Heart)," "On and On," "I've Got To Use My Imagination" and "Try To Remember," among them. Quite a chart record, you might say.

LOVELOCK
GENE PAGE—Atlantic SD 18761 (6.98)
Mr. Page's work as an arranger/conductor adorns more r&b and disco albums than you're likely to play in a nonstop dance orgy. Swirling strings and horns are the natural here, but solo work throughout is equally interesting. With "Wild Cherry," "Fantasy Woman" and "Organ Grinder," Page toots his own talents with flair.

PARIS
Capitol ST-11464 (6.98)
A trio of veterans—Robert Welch from Fleetwood Mac, Glen Cornick from Jethro Tull and Thom Mooney from Nazz—rocks a hard road paved along early Led Zeppelin ("Rock of Ages," "Red Rain") and wins its own route to success. A Pink Floyd-y "Narrow Gate" and the pounding "Religion" are also fine.

PLANET END
LARRY CORYELL—Vanguard VSD 79267 (6.98)
Further jazz-rock explorations from Coryell's Vanguard days. Working with the Eleventh House and assorted friends, Coryell brings together such forces as John McLaughlin, Chick Corea, Danny Trifan, Miroslav Vitous and Alphonse Mouzon. Randy Brecker's "Rocks" and the title cut are especially impressive.

THE OL' BLUES SINGER
LOWELL FUSION—Granite GS 1006 (6.98)
Tulsa-born bluesman who draws from jazz and blues influences is the center of a contemporary production by Butch Parker. There are Chicago blues ("Step At A Time"), disco items ("Do You Love Me") and some nice 'n easy rhythm and blues ("Monday Morning Blues"). Take note of effective female trio vocal backup.

COLLAGE
EDDIE DRENNON & B.B.S. UNLIMITED—
Friends & Co. FS 106 (6.98)
Drennon is already enjoying the success of "Let's Do The Latin Hustle," which opens this eight song set in its full 5:24 glory. Further disco adventures include "Do It Nice and Easy" and "Do What You Gotta Do," both suitably timed for continued hustling, Latin or otherwise.

ROBIN & LINDA WILLIAMS
Fleetwood FL 3003
An acoustic folk-based quintet led by the Williams, sometimes reminiscent of Ian & Sylvia's early work ("Whipoorwill," "Adam Rude") and at other times of the Jim Kweskin Jug Band ("Battle of Sugar Creek Road"). Linda's voice has a Buffy Sainte-Marie-like vibrato which is nicely complemented by Robin's gentle tenor.
Tanya's hit single is from her new album "Lovin' And Learnin'"

*Don't Believe My Heart Can Stand Another You

MCA-2167
Produced by Jerry Crutchfield

TUCKER
Polydor Announces Four Additions In Promo & Publicity Departments

NEW YORK—Polydor Incorporated has completed its internal restructuring program with key positions filled by the start of the new year. Lou Simon, executive vice president and general manager of the label, has announced the following additions that will form the company’s promotion and publicity departments.

In the area of promotion, Fred Ruppert has been named associate national promotion director. Most recently director of a&r for Buddha Records, Ruppert’s industry credits also include director of national promotion for Buddah, director of promotion for Elektra Records and the same position for Famous Music. Chip Donelson has been named national promotion director of r&b. Donelson’s credits include eastern regional r&b promotion for RCA Records, marketing director for Strata-East Records and national promotion for Mainstream Records. All promotion personnel will report to Arnie Geller, national promotion director.

New appointments to Polydor’s publicity staff are Steve Whitton and Steve Bramberg, Whitton, in association with publicity director Harriete Vital, will be involved in all phases of the company’s publicity campaigns including writing, contacting media representatives and devising publicity campaigns on behalf of the Polydor/MGM roster of artists. Whitton comes to Polydor from Morton D. Wax & Associates, a New York based publicity firm, where he directed the company’s music related publicity campaigns.

Steve Bramberg, who has been named artist tour manager, will be related to the publicity department and will work closely with artists and managers.

Chappell Expands Publications Div.; Trencher Joins Firm, O’Brien Upped

NEW YORK—Chappell Music’s publications division in New York has been reorganized and the staff augmented to meet the expanding needs for the 1976 publication schedule. The announcement was made by Chappell president Norman Weiser.

Named to the newly-created post of sales and merchandise manager is Irv Trencher. Working with Charles Ryckman, director of publications who is responsible for supervision of the entire print operation, Trencher will function in all areas of the division including sales and the development of merchandising programs for Chappell’s large catalogue of publications.

Most recently, Trencher was director of marketing for Neighborhood Records in New York, where he coordinated sales and merchandising for all Melanie product for a period of 3 1/2 years. Prior to that he worked for Polydor Records holding the position of national sales manager and also director of marketing. Trencher has also been national sales manager for MGM Records.

In another move, Bob O’Brien was named educational director. In this capacity, he will be working on Chappell’s educational catalogue including responsibility for promotion and merchandising including national music convention presentations and review of all new educational material.

O’Brien joined Chappell in 1972 and will continue to serve as the company’s classical music manager in addition to his new duties as educational director. Before his association with Chappell, O’Brien was associate bandmaster of the United States Military Academy Band, simultaneously serving as musical director of the West Point Glee Club.
FRANKLIN MUSIC/ATLANTA
BEETHOVEN: COMPLETE SYMPHONIES
Solti—London
BEETHOVEN: SYMPHONY NO. 5
Kleiber—DG
BORING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
CHOPIN: COMPLETE PRELUDES
De Larrrocha—London
HANDEL: ARIAS—Baker—Philadelphia
MAHLER: SYMPHONY NO. 2
Stokowski—RCA
PROKOFEV: SONATA FOR FLUTES
Gallway—RCA
SHOSTAKOVICH: COMPLETE PRELUDES
Woolard—RCA
WIEZOREK: WHO SHALL RULE THIS AMERICAN NATION?
Messa, Balcom—Nonesuch
WHEREHOUSE/ CALIFORNIA
BACH: BRANDENBURG CONCERTOS
Piatigorsky—RCA
BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
BACH: BRANDENBURG CONCERTOS
Piatigorsky—RCA
BACH: SYMPHONY NO. 3
Kollo, Leinsdorf—RCA
BOLOGNA PRICE AND PLACIDO
Domingo in OPERA DUETS—RCA
SIBELIUS: SYMPHONIES NO. 3, 7—Davis—Philips
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
RECORD AND TAPE COLLECTORS/BALTIMORE
CHOPIN: PRELUDES—De Larrrocha—London
HANDEL: ORGAN CONCERTOS—Concerto Musicale—Telefunken
MUSIC OF THE MINSTRELS—Early Music Quartet—Telefunken
NIELSEN: CHAMBER MUSIC—Jutland Ensemble—DG
RACHMANINOFF: SYMPHONY NO. 3
Stokowski—Desmo
SCHONBERG, SCHUBERT: BOOK OF MOTETS
Harington Gardens—RCA
De Geer—Nonesuch
SHOSTAKOVICH: PRELUDES AND FUGUES
Woodward—RCA
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
TCHAIKOVSKY: PIGE DAME
Miaskhina, Atalav, Ermler—Columbia/Melodiya
VILLA-LOBOS: HARP CONCERTO
Michel—Philips

A Welter of Pianists
By SPEIGHT JENKINS

NEW YORK—London Records could hardly do better than to reinstate a new record from Alicia de Larrrocha, and the same Spanish pianist will not disappoint her admirers with her new record of the Preludes of Chopin and the Berceuse in D flat major (Opus 57). The Preludes are wonderfully and originally performed, but for this listener the Berceuse is worth the price of the record. The depth of Miss de Larrrocha's formidable sensibility seems to have been reached here, and she draws to the listener to the bottom of a Melisande-like pool. It is passionate, quiet playing, the rarest and the most treasured sort, and she always interprets a composer in the light of her own Latinism.

Warmth
The pianist does not play Chopin as though he were Falla; far from it. But she takes the familiar music, reads it accurately and carefully, and instills into it the warmth and darkness that is part of the Catalan soul. One knows that this is not German or French Chopin, and though it is original—she does not fit into anything so ordinary as a national grouping—Miss de Larrrocha makes the pieces essentially full of her own personality. Needless to say, one rarely hears all of Chopin's Opus 28 played on any one recital. It takes great thought and pianistic brilliance to make so many Preludes consistently interesting. To this listener, Miss de Larrrocha completely succeeds.

Gottschalk
From London also comes an extremely worthwhile contribution to the bicentennial year: Iven Davis playing "Great Galloping Gottschalk." Last year Leonard Pennario was heard in his second Angel record exploring Gottschalk, and this is another interesting approach. Here we not only find the Gottschalk of the Lisztian fireworks, but a reflective composer as well. The disc is

(Continued on page 29)
David Forest: The Promoter As Producer

By ELIOT SEKULER

Formerly a booking agent working largely in the San Francisco Bay area, David Forest, in
augurated Fun Productions in October of 1973 as a concert presentation company whose productions were confined, with few exceptions, to secondary markets in the southwest and secondary packages along the west coast. Since that time, Forest has expanded his turf with a growing number of major concerts in Los Angeles and has added artists management and publishing to his company's activities. In this Dialogue, Forest explains his individualistic attitude towards concert production and describes the growth of Fun Productions on several fronts.

Record World: You object to being called a promoter. Why?

Forest: The old idea of a promoter entails somebody who's hocking something, be it a prize fight or a racing car event, etc. He takes the product or the event, advertises it and sells it. In the entertainment world, someone who's doing his job well is actually a producer, although a lot of people who present concerts are really just promoters; they're just interested in buying talent for as low a price as possible, selling it and making the most profit. I consider myself a producer. We feel a responsibility to give the public a good product because they're paying a good price for it and we also feel a responsibility to the act, to give them a good presentation, a first-class treatment and the advertising and promotion that will help them move along. Acts don't work concerts just for money. If I present an act at the Forum, they're not working just for the money that they'll be paid but they're also working to promote themselves in a specific market. So the promoter who takes out one little ad and sells all of those tickets has accomplished his own goal in terms of making money but he really hasn't fulfilled his role in helping to present the concert.

Forest: Fun Productions has become far more active in the Los Angeles market during the past 12 months. Why did it take so long for the company to begin working in this area?

Forest: We concentrate more than ever in Southern California not because we see a gap in concert promotions, but because we feel that we can break through because of the very specialized kind of production that Fun Productions does. For two years we waited in line, because people would call and say, "If you want to promote a concert, we've got so-and-so available in Reno or Tucson, but we're already committed for L.A." So we waited, but while we were waiting, we also dabbled in presenting acts in L.A. that nobody else would take a chance on. Nobody would take a chance on the New Riders of the Purple Sage and Commander Cody two and a half years ago. We took them and sold out. We took the New York Dolls and Silverhead, and when nobody would take Bachman-Turner Overdrive, we took them to Santa Monica Civic and we barely broke even that night. When they clicked, though, not too long after that, we clicked along with them. The same was true of ZZ Top, who nobody would headline at Long Beach. We sold out 16,000 seats and suddenly we had a relationship with them as well. In markets like these, unless you're willing to take a few shots, break your back and do a really great job, there's no way to break in.

Forest: Why do Los Angeles over-saturate with promoters at this point?

Forest: Well, there are 10 million people in the greater Los Angeles area to draw from, whereas when we go to Tucson, for example, the market has only 400,000. There are also more varied tastes in the L.A. area and music in general is more popular than in most other places. Kids in this town are into being very hip on entertainment and have become aware of what's happening at very young ages. In Bakersfield, they may be more into going to the high school football game and yet, 100 miles down the road in Los Angeles, the high school football games aren't so very well supported. If we could do both, we would go. We would draw; the kids would much rather go to a rock concert. There is a great deal of competition in this market. On one night a little while ago, there was a Dave Mason/Fleetwood Mac/Little Feat concert at the Forum. There was a Blue Oyster Cult/Kansas/Ted Nugent show at Long Beach and an Elvin Bishop/Flo and Eddie/Cold Blood bill at the Swing Auditorium in San Bernardino. There were also various acts playing at the clubs all on the same night, all competing for the same dollars.

Forest: All of these shows are being advertised over the same radio stations and the same newspapers and in order to fill your auditorium, you've got to draw kids from every area of Los Angeles. When we do a show at the Forum for example, we're drawing from everywhere within an 80 mile radius of the auditorium; Ticketron proves that.

Forest: I wholeheartedly believe that it has to be a team that makes these shows work: that act, the concert producer and the record company. Often the record company has to have its arm twisted before it's willing to spend any money. They'll do it for a headline at the Forum, but the problem comes in with an opening act playing at a smaller hall, a group that may not have sold that many records. Even though there's maybe 3000 people in the audience who may be potential buyers, the record company figures that they've already spent money on recording costs and promotion and now they need to sell some records without any additional cost.

... I think that the concert business, more and more, is going to lean towards a few select producers who will do more shows. A lot of acts are finding that there's no reason to have different people in each market.

Forest: I'm sure it is, but I'm not a record company. I just know how much excitement we can generate if we have the proper support. Los Angeles is not a good example, really, because most of the record companies do support the Los Angeles shows. Not only is Los Angeles a huge market for records, but the managers are there to see what you're doing, the agents see and you really can't hide what you're doing here. Management always wants to look better than the next guy; they want 24 spots on KLOS, they want a billboard on Sunset and they want a party afterwards. But in Tucson or Sacramento or Albuquerque, where the manager doesn't know, unless I tell him, what the record company is doing to support the show, some companies often try to slide through with the minimum of what they can do. If they could get away with doing nothing, they'd prefer it that way. They have an excuse for every western city other than Los Angeles or San Francisco. Even in San Diego they'll say that they feel there aren't enough record buyers to justify the expenditure.

Then there are other companies which will go out and do everything possible. We had the Tubes doing one show in Arizona, A&M bought time, generated press coverage and fully supported the concert because they believe in the Tubes and have taken a tenacious attitude towards every date the Tubes have played, everywhere in the country. On the other side of the coin, I had the Outlaws on a show with Marshall Tucker in Tucson, and Arista just didn't think that the group needed any time buys in that market. Tucson yielded 6000 (Continued on page 38)
Cayre Expands

**NEW YORK**—Cayre Industries, Incorporated has expanded its office space by acquiring an additional floor at the site of its general headquarters currently located at 240 Madison Avenue, New York, N.Y. 10016.

The increased area, on the seventh floor, is to house Salsoul, Bethlehem and Differant Drummer division of that company, and the personnel involved with this product. The new telephone number for those three labels is (212) 889-7340, and Chuck Gregory, vice president of marketing for the trio of labels, can be reached at that address and phone number.

All other Cayre Industries' labels and their personnel remain unchanged.

Budd-ing Star

A recent visitor to the Record World New York offices was singer Julie Budd (right), chatting with RW's Howard Newman about the Brooklyn neighborhood where they both grew up. Julia is currently working with producer Herb Bernstein on her first album for Tam Cat Records, following the interest generated by her current single for the RCA-distributed label, "One Fine Day." She's also been playing several extensive nightclub engagements in New York and Chicago.

Construction Happening

**NEW YORK** — United Artists Records has reported that one of its recent releases, "Brass Construction," the debut album by the New York based soul-pop band, has exploded across the board and is currently generating strong airplay, disco and sales activity. UA reports that the album was debuted simultaneously on WBLB, New York and WDAS-FM in Philadelphia and that response was instantaneous.

The airplay and disco activity has been reflected in a strong sales pattern as UA reports that its initial outlay of the album has been increased to over ten times the initial order.

Summer Gold

**LOS ANGELES** — Neil Bogart, president of Casablanca Records, has announced that Donna Summer's lp, "Love To Love You Baby" has been certified gold by the RIAA.

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**Discotheque Hit Parade**

(Listings are in alphabetical order, by title)

**FRIENDS AGAIN/NEW YORK**
DJ: John Colon
BOHANNON'S BEAT—Bohannon—Dakar (lp cut)
LEMMES SEE YA—GITCHER THING OFF—Baby/Bo Maravilla-Taj Mahal—Crystal Grass—Philips (import)
MIDNIGHT SPIRIT—Beechgrove—BLSW (lp cut)
MIGHTY HIGH—Mighty Clouds of Joy—ABC (lp cut)
MOVIN'—Brass Construction—UA (lp cut)
SOME LIKE IT HOT—Dennis Coffey—Westbound (lp cut)
SPANISH HUSTLE/DO THE BUS STOP—Fatback Band—Event (lp cut)
TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & the Bluesnotes—Philadelphia Intl. (lp cut)
THAT OLD BLACK MAGIC—Sofonnes—Avco
WOA—Andre Gagnon—London (import)

**LEVITICUS/NEW YORK**
DJ: Michael Nies
BAD LUCK/BUCKHEAD/DO WHAT YOU FEEL—Atlanta Disc Band—Ariola (lp cut)
BOHANNON'S BEAT—Bohannon—Dakar (lp cut)
CHICAGO BUS STOP/SALSOUL RAINBOW/YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra—Salsoul (lp cut)
DO THE BUS STOP/SPANISH HUSTLE—Fatback Band—Event (lp cut)
I LOVE MUSIC—O'Jays—Phil. Intl. (lp cut)
INSIDE AMERICA—Juggy Murray Jones—Jupiter
LOT TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
LEVI'S MIGHTY CLOUDS OF JOY—ABC (lp cut)
SING A SONG—Earth, Wind & Fire—Columbia
RUMBOTTOMS/HOLLYWOOD—FLORIDA
DJ: Bob Lombardi
DISCO CONNECTION—Isaac Hayes (import)—Walt Disney
FIND MY WAY—Comeo—Chocolate City
INSIDE AMERICA—Juggy Murray Jones—Jupiter
JUMP FOR JOY—I COULD HAVE DANCED ALL NIGHT—Bobby Orlando—Epic
LET'S GO RAVE—Achille Bel & the Drells—TSOP (lp cut)
MIGHTY HIGH—Mighty Clouds of Joy—ABC (lp cut)
MIGHTY MIGHTY—Mighty Clouds of Joy—ABC (lp cut)
MOVIN'/CHANGIN'/DANCE—Brass Construction—UA (lp cut)
MUSASA/POINCAINA—Joe Thomas—Groove Ventures (lp cut)
MOVIN'/CHANGIN'/DANCE—Brass Construction—UA (lp cut)
SING A SONG—Earth, Wind & Fire—Columbia

**catch one/los angeles**
DJ: Randy Thomas
BABY FACE—Wing & A Prayer & Drum Corps—Wing & A Prayer (disco version)
CASANOVA BROWN/DO IT YOURSELF—Gloria Gaynors—MGM (lp cut)
CHANGE (makes you want to hurry)—Donald Byrd—Blue Note (lp cut)
CHICAGO BUS STOP/YOU'RE JUST THE RIDE—Salsoul Orchestra—Salsoul (lp cut)
HAPPY MUSIC/ROCK CREEK PARK—Al Green—Backs (lp cut)
I LOVE MUSIC—O'Jays—Phil. Intl.
INSIDE AMERICA—Juggy Murray Jones—Jupiter
LOT TO LOVE YOU BABY—Donna Summer—Oasis (lp cut)
LEVI'S MIGHTY CLOUDS OF JOY—ABC (lp cut)
SING A SONG—Earth, Wind & Fire—Columbia
RUMBOTTOMS/HOLLYWOOD—FLORIDA

**Seven LP Release Set by Atlantic**

**NEW YORK**—Atlantic/Atco Records senior vice president of marketing Dave Glew has announced the release of seven albums in January. Included are: Bette Midler's first album in over two years, titled "Songs For The New Depression;" The first English lp by Michel Polnareff; Yes bassist Chris Squire's solo album, "Fish Out of Water;" Major Harris' second album for WMOT productions, called "Jealousy;" the second album by Gene Page, titled "Lovelock;" the first "Disco-Trek" anthology, compiled by Tom Moulton and Anita Wexler; Esther Phillips' "Confessin' The Blues;" and Black Oak Arkansas' first live set in almost three years, "Live Mutha."

The new releases are being backed by the new four-pocket January sales kits circulated to all WEA sales managers, marketing coordinators and promotion staff on national and local levels. Included are posters for in store point-of-purchase marketing aids, at the same time the updated January Atlantic/Atco album catalogue order form will be shipped in quantity to all sales offices.
By DEDE DABNEY

**HOLLYWOOD:** Personal Pick: "It's Been A Long Time" — Stuff 'N' Ramjett (Chelsea). This tender ear teaser is very appealing. Stuff 'N' Ramjett have a bright future if the quality of this disc continues to show in future efforts.

**Hollywood Holiday Live To Watch: "Disco Lady" — Johnny Taylor (Columbia); "I'm So Glad" — Jr. Walker (Soul).

Operation PUSH has gotten involved in the plight of Stax Records. According to Rev. Billy Kyles, executive director of the Memphis chapter, Bell and Matthews (chairmen of the board of Union Planters Bank) met in Chicago, Dec. 15. At this meeting a proposal was presented to Bell and to aid Stax. Kyles said the agreement was that the said plan was not to be acted on until Bell responded to it. PUSH was then to contact the bank. The initial plan was to produce an album on black history and music with monies going toward the memorial for the late Dr. Martin Luther King. Prior to this meeting the bank had foreclosed on East Memphis Music Corp., one of the companies most successful subsidiaries in which UP had loaned about $10.5 million. Quoting a press clipping, Kyles said, "Obviously this was a violation of the agreement and spirit of the meeting and raises some serious questions relating to what Mr. Matthews already had in mind before going to Chicago... the very notion that UP desires to spearhead a movement to establish a national memorial to Dr. King, at the same time making obvious moves to destroy a black giant that is alive, is intolerable."

A movement for a boycott of Union Planters Bank had been called for by PUSH. Kyles made statements with reference to the status of Bell's recent indictment and trial on charges that he had stolen monies, in which he was alleged to have conspired with a former UP officer in fraudulent bank loans. "We shall be seriously considering a campaign to get the Memphis community to withdraw its support from UP bank."

As of January 13 Stax was temporarily closed by the courts upon a suit filed by Union Planter Bank. The deciding factor will be made by judge and jury.


**Gold for the Players**

The Ohio Players were presented with gold and platinum albums for "Honey," the group's latest lp, at various stops during their recent itinerary. This included a taping of Don Kirshner's Rock Concert, to be seen in February, at a stop at Mercury Records' executive offices (shown here), at a recent charity benefit the group held in its hometown of Dayton, Ohio.

**'Soul on Fire' Promo Planned by London**

**NEW YORK**—London Records is about to begin a promotion on its entire roster of black artists, according to Herb Goldfarb, vice president of sales and marketing for the label. The program has been titled "Soul On Fire," and will kick off following London's national distributor meeting January 25-27 at the Warwick Hotel in New York City.

Although the program will cover all of London's soul artists, the ones to receive immediate concentration will be Al Green, Bloodstone, Ann Peebles, Syl Johnson, the Infernal Blues Machine and the Olympic Runners.

The "Soul On Fire" campaign will stress maximum airplay and print exposure. It will also include both radio and print advertising, in-store displays, posters, easels, streamers, new and updated biographies, pictures, artist itineraries, various promotional aids and point-of-purchase materials.

**R&B Picks of the Week**

**The Temptations, "Keep Holding On" (Stone Diamond/Gold Forever Music Inc., BMI). No matter who is in charge of producing this latest old group they are still considered number one. This particular single was extracted from their million selling lp, "House Party," and party they do. They handle musical notes with much expertise; this is destined to be very big within the disco circuit. Gordy G 7146F (Motown).

**After, "Merry Go Round" — PT 1 & 2 (John Davis Music/ Barribrook Music, ASCAP). Influenced by heavy Philly rhythm, this disc is explosive. Lyrically, it's compelling, with the John Davis touch. Davis, who produced and arranged this monster, can add another notch to his belt for this is an excellent Introduction for a new group with a bright future. A sound that should go all the way. Buddah BDA-512 A.

**Mandrell, "Beast From the East." Who is Mandrell and what do they do to entice such a huge following? Pick up a package of unique musical expression and hear total instrumental creativity in 'Peaceful Atmosphere,' "Honey-But," and 'Livin' It Up." Love Is Happiness" one of the finest. Mandrell? A group that demonstrates what music is all about from disco to MOR to down-right funk. UA LA577G.
Columbia Records welcomes Johnnie Taylor and "Disco Lady."

Columbia proudly adds the all-time great R&B vocalist Johnnie Taylor to its roster.

Johnnie's first single is "Disco Lady" from his forthcoming album, "Eargasm."

"Disco Lady," the prelude to "Eargasm." On Columbia Records.
Main’s Fifth on RCA

When the Main Ingredient had its fifth anniversary as an exclusive recording group with RCA Records, it was plaque-time. Shawn (from left) are Ron Mossley, division vice president, rhythm & blues music, RCA; Dan Burkhimer, division vice president, west coast, RCA; Al Ross, attorney for the group, Cuba Gooding, Luther Simmons and Carl Tompkins, all of the Main Ingredient.

Disc File (Continued from page 19)

RECOMMENDED ALBUMS: “Collage,” the debut album from Eddie Drennon & BBS Unlimited (Friends & Co.), marvelously seductive and sweet, although perhaps too relentlessly Latin-hustle oriented—includes “Let’s Do the Latin Hustle” and a reprise called “Let’s Do It Again” plus six other cuts I find hard to choose from: try “Do It Nice and Easy,” “Please Stay—Please Stay,” “Prelude in Fugue” and “A Theme in Search,” the new Eddie Kendricks album (Tamla) has been produced by Norman Harris and contains a number of very good cuts—“He’s a Friend,” the title track, “All of My Love,” “On My Way Home” and “Chains”—but the only one seems truly worthy of this merger of two super talents is “It’s Not What You Got” (“It’s how you use it”) which starts out deceptively simple and turns into something special; Motown has also put out their third DiscoTech collection, containing, most importantly, Willie Hutch’s “Love Power” expanded by one minute (which should lengthen the life of an already long-lasting song) and a new mix of the Jackson 5’s “Forever Love” (also here “Where Do I Go From Here” by the Supremes, “Glasshouse,” “Keep on Truckin’” and “Don’t Knock My Love” by D. Ross & M. Gaye, that ever-attractive duo).

READING ROOM: Pick up on Fran Lebowitz’s latest “I Cover the Waterfront” column in the January issue of Andy Warhol’s Interview where her views on That Dance are collected under the heading, “Dancing in Line: A Crime Against Nature, An Affront to Man.” So there … And check out Andrew Kopkind’s recent cover article in Boston’s Real Paper (January 7) called “The Gay Hustle,” an outsider’s look at that city’s gay disco scene centering on the new 15 Lansdowne Street—not because I agree with it (it’s actually a pretty infuriating piece), but because it raises some interesting questions about exploitation—as does the issue’s cover photo.

ALSO RECOMMENDED: The longer single version of Retta Young’s “You Beat Me to the Punch” which runs to 5:41 (All Platinum); a disco 12-inch by Hudson County called “Heaven’s Here on Earth” (RCA) which is whopping 7:05 and has a number of sharp breaks in a rather familiar but still moving style; and Jeff Evans’ disco remake of “I’ll Be Seeing You” (Grandstand) which has its moments and its non-moments but is bound to delight nostalgia freaks who haven’t already ODed on revivals.

BMI (Continued from page 6)

Trist Court judge ruled against CBS several months ago, but an appeal is in the works.)

Open-Ended Agreement

ABC spokesmen disavow any intention of “going after” BMI. And NBC, which enjoys an open-ended agreement with BMI cancellable by either party on notice, would not comment on the possibility of lowering its BMI fees. It was learned, however, that NBC attorneys met with BMI officials last week on other matters and, if NBC talked of rate reductions there, their intent will likely soon be known. A Mutual spokesman could not be reached for comment.
Maryann Farra
And Satin Souls

"NEVER GONNA LEAVE YOU"

BR 55523

PRODUCED BY TONY VALOR
AND TOM MOULTON
(A Tom Moulton Mix!!)

BRUNSWICK

DAKAR
### January 24, 1976

#### The R&B Singles Chart

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<td>Gladys Knight</td>
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<td>The Isley Brothers</td>
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#### Gladys Knight Album Leads Budahh Leads

**NEW YORK**—Spearheading the January release of the Budahh Group, it will be "The Best of Gladys Knight & The Pips," announced Lewis Merenstein, president and general manager of the company. Merenstein said, "we have been receiving retailer reports of public requests for a compilation album — so, that's why we put this package together.

#### Marketing Campaign

Back up the release will be an extensive marketing campaign, including full-page ads in local newspapers, as well as in national publications. Print ads will be supplemented by a full schedule of radio commercials and a specially-designed mobile easel unit for in-store display purposes. Merenstein predicts this will be one of the biggest selling albums in the company's history.

#### Other Releases

- Also due from the Budahh Group is the month's launch of a new series, "The Best..." featuring two-record sets which will list for $6.98. The four series to be released are: "The Best... Lovin' Spoonful," "The Best... Isley Brothers," "The Worst... Monty Python," and two albums from the Charisma label, "Nursery Cruzzy" and "Fortroit," will be released as "The Best... Graphics.

#### ABC Releases Ten

**LOS ANGELES**—Jerry Rubinstein, chairman of the board of ABC Records, has announced the release of ten pop albums in January to start the New Year.

Heading the list will be Jimmy Buffett's "Havana Dreamin'," the fourth ABC release from this singer/songwriter; Isaac Hayes' latest, "Groove A Thon," which follows the successful "Chocolate Chip;" English bluesman John Mayall's "Notice To Appear;" and guitarist Joe Walsh's "You Can't Argue with a Sick Mind."

With its January schedule the ABC adds two albums from familiar artists to its catalogue: Buffy St. Marie's collection of story and song, "Buffy St. Marie;" and Lydia Pense & Cold Blood's return to center stage, "Lydia Pense & Cold Blood."

ABC also features the albums of three new singer/songwriters in its New Year release: Dirk Hamilton's "You Can Sing On The Left Or Bark On The Right," produced by Gary Katz; Mac Gayden's solo debut "Skyboat," featuring his songs, his band and his guitar playing; and Gene Cotton's ABC debut, "For All The Young Writers."

ABC has also announced the release of Rhythm Heritage's debut LP, "Disco-fied," containing stylish discoama.

#### UA Music Taps Nash

**LOS ANGELES**—Wally Schuster, vice president, United Artists Music Publishing Group, has announced that Margaret Nash has joined the professional staff of United Artists Music. Ms. Nash was most recently public relations officer for the Los Angeles production of "Selma."
*“The first great album of 1976 is the debut of ‘Brass Construction’ on United Artists.

A nine-man, knock-out New York group produced by Jeff Lane with the same energy and fervor that sent B.T. Express sky-high.”

Within 72 hours of it's release, over 35,000 albums were reordered in New York alone, and the end is nowhere in sight. And forget about the phones! Just forget about them. Brass Construction’s got the lines jammed in New York, Newark, Philly, Washington D.C., Buffalo, Chicago, Detroit and St. Louis. Talk about across the board!

“Brass Construction” the New York sound at its best, isn’t starting the year with a bang. It’s an explosion!

On United Artists Records and Tapes.

Hap-py New Year.

* Vince Aletti Record World
Gold Kiss

On New Year’s Eve at Nassau Coliseum following the Kiss concert, Larry Harris, vice president of Casablanca Records made a gold record presentation to the group. At the time of this gold record presentation, the “Kiss Alive” album was already platinum. Pictured from left: Peter Criss; Harris; Ace Frehley; Bill Aucoin, manager; Paul Stanley and Gene Simmons.

The Coast (Continued from page 8)

has prompted speculation that a seeming dissolution of radio boundaries—in which FM is tightening up, and AM becoming flexible in an effort to incorporate the substantial element whose taste has graduated from humble “underground” origins to a position of potent commercial influence—is moving toward definition of a middle ground which will eventually render the two forms indistinguishable from one another. That analysis is probably a little extreme; FM will always be essential as a forum for musical ideas that will ultimately leave an imprint on the mass consciousness but are not immediately applicable by lowest common denominator standards. We’ll be afforded the opportunity to monitor the progress of that theory, however, when Warners releases the next Fleetwood Mac single at the end of this month. The group is now enjoying its first sustained AM success with “Over My Head,” and the follow-up, also drawn from the gold “Fleetwood Mac” album, will be Stevie Nicks’ “Rhiannon.”

On first encounter, the song is decidedly not molded to meet usual FM specifications. Its power is derived not from the overt use of prevalent crowd-pleasing techniques, but from the suggestion of all those elements within a distinctive framework that, with a few listeners, becomes absolutely haunting. “Rhiannon” has been a) the most impressive piece in the band’s superb live show, and b) the song most often played from the album that was RW’s 1975 Flashmaker Of The Year, with enough staying power to rank among the single most played and requested FM tracks in the past months. Characteristics all of that curious beast known as the “FM Classic.” We’ll see now if AM, in this instance, can recognize music that is a mass of its potential listenership obviously responds to, but which is slightly outside its accustomed frame of reference. And the fate of the general FM to AM crossover trend is one of the most interesting questions that this new year will address itself to.

IF YOU THINK RADIO HERE IS WEIRD: Nigel Olsson, calling from London, had a revelatory complaint to register. “The charts over here,” he said, “are dominated by reissues and nostalgia things. It almost seems as if good new music hasn’t got a chance.” In looking at England’s top 25 albums as listed last week in RW, he’s absolutely correct. Out of that 25, a mind-boggling 16 were either greatest hits (from Perry Como to The Stones to Walt Disney) or some kind of compilation album (“Dance Hits ’75,” “Motown Gold” and K-Tel packages). Does that mean that we’re what’s happening by default?

QUESTION OF THE WEEK: Who’ll be the first on your block to cut a cover version of “Ridin’ The Train To Heaven”? Do let us know . . .

Levinson Taps Goddard

LOS ANGELES—The appointment of Jennifer Goddard to the executive staff in the Los Angeles office of Levinson Associates, Inc., has been announced by Bob Levinson, president of the international public relations organization.

Miss Goddard joins the firm from the office of California State Senator Alan Robbins, whom she served as public relations coordinator.

Prior to her association with Sen. Robbins, Miss Goddard was in the press department of NBC-TV, Burbank, and earlier was assistant to the public affairs director of KTTV/Metromedia in Hollywood.

Connoisseur Society Reports Sales Increase

NEW YORK—Connoisseur Society Records has announced an increase of 120 percent in gross domestic sales in the last quarter of 1975, as opposed to the same period in 1974. E. Alan Silver, Connoisseur Society president, attributed the company’s growth to a greater diversity of repertoire and an increase in its monthly release to five records. Connoisseur Society has scheduled 60 lp’s for release in 1976 as opposed to 22 issued in 1975. Of the 60 planned, 20 percent will be in the form of operas, operettas and oratorios.

Connoisseur’s January releases consist of the world premiere recording of Elgar’s “The Apostles,” conducted by Sir Adrian Boult (a 3-record boxed set with a 12-page libretto). This recording is the result of planning by Douglas Pudney, EMI’s international classical division manager in charge of marketing and creative services.

Other releases include Rachmaninoff’s Second Piano Concerto, his prelude Op. 23 No. 5, Bizet-Rachmaninoff Minuet from L’Arlesienne, Mendelssohn-Rachmaninoff Scherzo from “A Midsummer Night’s Dream,” as well as a record entitled “Palm Court Music,” consisting of rarely performed romantic masterpieces played by American pianist Morton Estrin.

Boskerley Taps Middag

LOS ANGELES—Ron Middag has been added to the staff of Beserkley Records as west coast regional promotion director, it has been announced by Steven Levine.

Middag, most recently with Shelter Records, will be based in San Francisco. Prior to his Beserkley association, Middag has also worked in promotion capacities for Stax, Elektra, and has served as an on-air personality with KMET Radio, Los Angeles.

MCA Promotes Lee

LOS ANGELES—George E. Lee has been named vice president/national credit for MCA Distributing Corporation announced Lou Cook, vice president/administration. Lee will supervise the credit and collection policy for all MCA’s domestic accounts.

Lee joined MCA Records, Inc., in 1972 as eastern regional credit manager and was transferred to Los Angeles as national credit manager in 1972.

Art Talmadge Back As Musicoor President

NEW YORK—Art Talmadge has resumed the presidency of Musicoor Records Inc. and Dynamo Records. Richard E. Talmadge, who formerly headed the companies, has entered into law practice with offices at 720 Fifth Avenue, New York, N.Y.

Silver Salute

Quick Silver Messenger Service packed the Roxy Theatre in Hollywood and Winterland in San Francisco for several year-end shows featuring highlights from the group’s last recording as well as songs from the recent Capitol album, “Silver.” The group assembled backstage at the Roxy to receive congratulations from Capitol executives. Shown from left are: Don Gregerson, Capitol’s national merchandising manager; QuickSilver’s Gary Duncan, Greg Elmore, Dino Valenti, John Cipollina, Skip Olson and Michael Lewis (the latter two replacing original bassist David Freiberg for the concerts); Bob Dambrowski, Capitol’s national artist relations manager; and Quicksilver’s manager Ron Umile.

Carly Simon Gold

LOS ANGELES—Carly Simon’s recently released album, “The Best of Carly Simon,” has been certified gold by the RIAA. The award is the artist’s sixth.
BY LARRY LEBLANC

TORONTO—It has been a busy season for the Bobby Vinton show taping at CFTO studios. Recent guest have been Petula Clark, The Spinners, John Byner, Freddy Fender, Gloria Loring, Captain Kangaroo, George Gobel and David Brenner. Danny Finkleman has left the CBC-TV Bob McLean show to concentrate on his radio series and to develop work on several TV projects. The job of guest-booker has been taken over by McLean producer Jack Budgell and researchers Barbara Easto and Alan Mendelsohn, Boss Brass, Ken Harris from Ron Nigrini's band, Ron Harrison and music arranger Kenyaan Hopkins among those recently working at Phase I studio.

Morgan Earl has been named general manager of Thunder Sound studio and will head up the studio's thrust into radio and TV commercials. Thunder Sound owners Will Webster and Ed Kehoe are moving toward setting up an independent record label. Sessions with Gene Macellian, produced by John Capek at Sound City, apparently include a duet with songstress Anne Murray. Macellian, of course, penned "Snowbird." New Skyline singles are "Voodoo Magic" by the Jake Slinger Band (produced by John Driscoll at Manta Sound) and "Gypsy" by Colin Butler, produced in Nashville. Hilly Leopold produced sessions for Michael Martin at Thunder Sound.

New Ben Hewitt single, "Border City Hall Girl," produced by Gary Buck for Broadland, has been picked for U.S. release by SSS International. Angel has re-formed as Space Patrol, headed by Jimmy Bertucci, and has released a debut United Artists single, "Burning Love." New Johnny Cowell is "These Are The Days I Remember," which includes originals and adaptations. Long-time Little Caesar and the Consuls bassist Ken Pernokis has left the band. He's been a member for 15 years. Did you know that Gene Macellian was once with the group?

Concept 376 now repping Brussel Sprouts for booking. Producer Ralph Murphy has been working with GRT act Brutus at Tempo Sound in Montreal. CBC-TV special "Three Women" will rep Canada in the International Television Awards. Starring in the show are Pauline Julien, Maureen Forrester and Sylvia Tyson. Producers are Sharon Kehoe and David Acheson. Sylvia Tyson is at work on a new Capitol LP and planning stages for another CBC-TV special. Concept 376 has added Lifesong act Crack The Sky to its roster. Copperpenny, headed by Rich Warnil, is off the road until the end of February to regroup once again. Valdy has completed sessions for an upcoming LP in Vancouver with Claire Lawrence producing.

GERMANY

By PAUL SIEGEL

BERLIN—Congratulations to MIDEM's 10th anniversary this January 23 to 29, in sunny (we hope) Cannes. Bernard Chevry's event has been fully sold-out. Public relations man J.C. Tinnes informs us that there will be two international galas and numerous company and international groups will hold meetings, among them: EMI, Decca, Polydor, BASF, WEA and Intersong. German participation will be heavier than ever and PR is being handled by Hans Beilerlein. Michael Kunze, producer of "Fly, Robin, Fly" will be present. German Army Alfred Schacht will attend the convention. The German shortwave station, Deutsche Welle will broadcast "the Sound of the '80s" with the Brasini Big Band. Intercord Records from Stuttgart will be represented by Ingo Kleinhammer and United Artists Music's Gaby Krichwill be on hand. RCA will be looking for hits for his company. K-Tel, whose 'Disco' album just sold 200,000 copies in four days will be represented by Garry Kieves and Chris Moisa. Kurt Feltz will also be represented at MIDEM.

A hot new single on RCA is "Black Fire" with the chanting "Come (Continued on page 29)

MUSEXPO (Continued from page 3)

"Although International Musexpo '75 successfully proved the viability of a major international music marketplace in the United States, we have set up International Musexpo '76 to include several changes and improvements to facilitate an even more meaningful interaction between the diverse elements of our industry, whose $5 billion gross is a growing function of international commerce," Shoshua stated.

"To begin with, the entire Fairmont Hotel will be turned over to Musexpo '76, providing both a concentrated center of activity and a pre-structuring capacity not available to us last year.

"Taking other major changes for Musexpo '76, briefly: (a) The high-ceilinged convention hall atmosphere has been changed to a warmer, more intimate, fully furnished and plush carpeted ballroom area as well as (b) fully furnished office booths on several floors, providing the necessary privacy and an improving factor; (c) hotel listings made available at the official opening and (d) only one official headquarters hotel encompassing all the activities instead of several scattered hotels to choose from. "As a result of the above reservations for Musexpo '76 are naturally well ahead of where they were last year at this time."
Germany (Continued from page 28) on and do it". . . Dr. Udo Ungers Intercord Records has a commercial smash with "Rocket Now" by Tropical Tipical on the Cube label. . . Production head of BASF, Ludvig Vonderland is pleased with his international hit "Sky High" by Jigsaw.

The Lettermen are getting tremendous airplay with "Our Winter Love" from their Capitol-EMI album, "Warm". . . Another exciting album is Polydor's "Lars" with several entertaining cuts. President Walter Schell of Germany has become a recording artist for EMI-Electrola. He recorded a double album of his interviews with reporters Thilo Koch and Ludwig Muller. . . Cologne radio station WDR discovered that there is a growing interest in jazz among people between the ages of 35-45. . . We wish Botho Lucas a speedy recovery from a heart attack. . . King Branko of Bellaphon Records is counting the millions of record sales of his artist John Kincade, who hails from Scotland. . . The Olivia Molina album released on Electrolafeatures a dynamic version of Kurt Weill's "Moritat von Mackie Messer II". . . Dr. Joe Bamberger, head of UFA and Discton, is furthering the music of the late Robert Stolz. . . Germany's record business, in spite of financial troubles world wide, is progressing with increased sales as shown by Polydor's marketing chief Wolfgang Arming. . . Israel's symphonic conductor Zubin Mehta cancelled, for "personal reasons," date to conduct the Berlin Philharmonic Orchestra this month. He is being considered for the job as general music director of the German Opera House in Berlin. . . Bernd Gockel (gockel means rooster in English) sent me 10 chickens to celebrate his being named PR chief for international A&R of EMI-Electrola in Cologne.

A Welter of Pianists

(Continued from page 17) divided into on American side, which varies among the salon piece, "The Dying Poet" to the "Tournament Gallop," which speaks for itself, and the very descriptive "Banjo." On the European, Latin or Spanish side—take your pick—one has the sensuality of "Le Mancenillier" contrasted to the toreador romp, "Manchega." John Ardin, the music editor of the Dallas Morning News, supplies extremely interesting notes on Gottschalk, and Davis plays the work with color and a wide variety of style. He has all the fireworks he needs, but one hears an attempt to get inside the pieces and give it a bit more than just showmanship. He particularly, as in "Souvenir de Porto Rico," finds as much controlled heat and nearly exploding sexuality as the music will bear. It is a very different performance from Pennario's straightforward virtuoso reading, which shows again how two virtuos can violently differ and come out with something equally interesting.

Michel Beroff

Michel Beroff was mentioned in this column a few weeks ago for his excellent performances of the Prokofiev Third and Fifth Piano Concertos on Angel. The young French pianist has appeared with several U.S. orchestras, including the Cleveland under Erich Leinsdorf in the intermission, and now comes a new disc of interest from the Connoisseur Society. He and Jean-Philippe Collard, who was discussed last week, unite in Brahms 21 Hungarian Dances. Originally written for four-hands piano duet, the pieces come alive with Beroff and Collard on the same piano. The Dances' familiar contours—known as single piano pieces and their orchestral versions—are there, but the idea of the two pianists playing them makes them lighter and more enjoyable. The Connoisseur Society has spent money to duplicate the first phrase of each of the dances on the back of the album and that plus good notes by Martin Bookspan add to the enjoyment of the record. But the work of the two pianists is a delight: bright and pensive, complementary throughout, full of fake or real gypsy fervor, they give the pieces a vital performance. Anyway the problem with four-hands piano music is that not enough really good pianists are willing to perform this today. Whatever the reason for the form's rarity, this is a good record to own and to hear more than once.

Birgit Nilsson

Though imports are not usually reviewed in this section, the large number of fans of Birgit Nilsson should be made aware of a new recording on a label called "Bis." With the pianist Janos Solyom, Miss Nilsson sings Strauss and Sibelius songs. The soprano's voice has always to this listener needed an orchestra for its full effect; the piano seems somehow to restrain her from her full effect. But it is a record essential for those with a complete Nilsson discography. English texts are provided. Inside the record is a note stating that the record is marketed in the U.S. by HNH Distributors, Ltd., P.O. Box 222, Evanston, Illinois 60204.

ENGLAND'S TOP 25

Singles

1. BOHEMIAN RHAPSODY QUEEN/EMI
2. GLASS OF CHAMPAGNE SAILOR/Epic
3. MAMA MIA ABBA/Epic
4. IN DULCE JUBILEO MIKE OLDFIELD/Virgin
5. ART FOR ART'S SAKE 10cc/Mercury
6. LET'S TWIST AGAIN CHUBBY CHECKER/London
7. WIDE EYED AND LEAGLESS ANDY FAIRWEATHER LOW/L&M
8. KING OF THE COPPS PENNY FARTHING/Billy Howard
9. ITCHYCOO PARK SMALL FACES/Immediate
10. HAPPY TO BE ON AN ISLAND IN THE SUN DEMIS ROUSSOS/Philips
11. TRAIL OF THE LONESOME PINE LAUREL AND HARDY/UA
12. GOLDEN YEARS DAVID BOWIE/RCA
13. IF I COULD DAVID ESSEX/CBS
14. IT'S GONNA BE A COLD COLD CHRISTMAS DANA/GTO
15. LET THE MUSIC PLAY BARRY WHITE/20th Century
16. LOVE MACHINE MIRACLES/Tamla Motown
17. WE DO IT R & J STONE/RCA
18. 1 BELIEVE IN FATHER CHRISTMAS GREG LAKE/Montecore
19. CAN I TAKE YOU HOME LITTLE GIRL DRIFTERS/Bell
20. DO THE BUS STOP FATBACK BAND/Polydor
21. GET IT TOGETHER CRISPY AND CO./Creole
22. MILKY WAY SHEER ELEGANCE/Pye
23. COME OUTSIDE JUDGE DREAD/Cactus
24. YOU SEXY THING HOT CHOCOLATE/Rak
25. MIDNIGHT RIDER PAUL DAVIDSON/Tropical

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. OMMA DAWN 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 STYLISITICS/Arcov
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

www.americanradiohistory.com
By IRA MAYER & BARRY TAYLOR

HE CAN HELP: Considering it was about a year and a half ago that Billy Swan's "I Can Help" topped The Singles Chart, it came as a surprise to us that Billy only put together his own band last November. He'd been playing a few songs in front of Kris Kristofferson's group which he's on the road with Kristofferson, but it wasn't until some two months ago that he hit the road as his own front man. In town for a gig at the Other End, Swan told us he's getting used to smaller places, that he likes doing other people's songs and that he does "enough writing to keep up with the albums." There's a new lp in the readying stages for March and a new single (undecided as yet) that he hopes will once again capture the hearts of both country and pop folk. "If we've only been together since November, and we're good as we are now, I can't wait to hear what we'll be like in a few months time," said Swan. Riding the rails with Kris all this time, he's got a head start.

LATE BUT ON TOP OF THINGS: In need of something of an eye-opener last Tuesday, our own David McGee went to A&R offices down the block to check on the first Kiss Formal Classical Orchestral and Choral Over-dubbing Session which featured the Brooklyn Boys Choir (watch those accents, fellas), Kiss producer Bob Ezrin (on piano) and the unveiling of Kiss' '76 costumes (nothing bicentennial about them). Lead guitarist Ace Frehley calmly observed from the sidelines: "Everybody gets in here and they go crazy. They can't even remember it." Considering that they were putting vocals on a tune called "Great Expectations," to be included on an album titled "Destroyer," and you may understand why.

YOU DON'T HAVE TO BE COLD TO ENJOY . . . : Hot Chocolate's latest single, "You Sexy Thing," has just gone over the million mark according to Big Tree, the group's label. Which is not unusual in itself, considering the British-based group has already had over a dozen international hit singles in the past five years (including "Brother Louie," which was substantially bigger in its cover version by Stories). They came into their own in the U.S. last year with the album "Cicero Park," which in turn gave way to two hit singles, "Emma" and "Disco Queen." What is unusual about Hot Chocolate's continuing chart success is that they've yet to tour here or establish a group identity and their albums have been uneven. There's an explosion brewing.

CONTINUING OUR BICENTENNIAL WATCH: Juggy Murray tells us he hoped "inside America" would be the first bicentennial disco record of '76. Having scored #18 on Vince Aletti's Essential Disco Singles of 1975 list, the record continues to sell, spreading out New York and into other eastern cities. The record's on Jupiter.

NEW LIFE FOR OLD FRIENDS DEPT.: The Stairsteps, once known as the Five Staircases, who had a series of mid-chart r&b singles in the late '60s, coming up with an album for Dark Horse . . . Bonnie Bramlett's "Lady's Choice" will feature two members of Wet Willie and Chuck Leavell, among others, while, also in Capricorn territory, Bobby Vee will re-record "Why Does Love Have to Be So Sad?" from his Derek and the Dominos days . . . Genesis' Steve Hackett's "Voyage of the Acolyte" picked up by Chrysalis for release here . . . Jane Olivor reportedly signing with Columbia . . . Those interested in attending a party honoring Sam Green should contact Mickey Gensler c/o Metropolitan Report, 116 West 32 Street or call LA-4-0370.

FOLK WAYS: Sing Out! magazine will mark its 25th anniversary with a concert February 7 at Town Hall. Pete Seeger and a variety of others who've contributed to the pages of the magazine over the years will participate, and National Public Radio will broadcast the event live, nationally, with Steve Rathe hosting . . . The Philadelphia Folksong Society has set a bluegrass and old time music festival for March 5th and 6th . . . The Central Park Sheiks, New York countrypop swing band, inaugurate a Sunday afternoon music series at Jamie's Restaurant February 1.

ALWAYS ASK: Last week it was mistakenly reported that former Santana drummer Michael Shrieve has left his Automatic Man group to work on another project in London. Shrieve is, in fact, still with the group along with Bayele Todd Cochran, who has albums for fantasy guitarist Pat Thrall, bassist Doni Harvey and a synthesizer player by the name of Michael Boddicker. Lou Casa Bianca, the group's manager, called last week to set the record straight and report that the group is on the verge of signing with a major record label. Automatic Man has been described as both a rock band with heavy English overtones and a theatrical presentation which has been over a year in developing.

In an effort to familiarize Columbia Records' personnel with the first quarter sales programs of future releases in pop, jazz, r&b, country and classical, special meetings were held across the nation on the quality of the new material and the local and regional merchandising schedules of the product. Detailing upcoming efforts at the Los Angeles offices were, from left: LeBaron Taylor, vice president of special markets; Tony Martell, vice president, marketing, CBS Records Nashville; Bruce Lundvall, vice president and general manager of Columbia Records; Frank Mooney, L.A. branch manager; and Dan Ellis, west coast director of A&R.

Columbia Meetings

Lamb joined Capitol in 1968 as mail room supervisor. In 1970 he was promoted to office services manager, a position he held until the present.

Foelsch will be responsible for the coordination of Capitol real estate leases, in addition to the administration of Capitol's auto lease program.

Foelsch joined the company in 1970 as an administrative secretary and in 1973 was promoted to real estate coordinator.

Both Lamb and Foelsch will report directly to Kimmelman.

Robert Franz

Kimmelman also announced that Robert Franz, personnel-industrial relations director, will assume responsibility for corporate security matters. Bill Robertson, management & information systems director, will assume responsibility for the systems and hardware for all telecommunications.

Powerhouse Team

The third album of Neil Diamond (left) for Columbia Records is currently being polished for release in the first week of March by Neil and producer Robbie Robertson (right). The lp will feature all new creations by Diamond and will be in the stores as he is kicking-off his world-wide tour.
mail fraud and the payola accusations.

Several events leading up to the trial are of particular interest. Entering guilty pleas before Judge Frederick B. Lacey in Newark were Edward Portnoy of the Record Shack and Eugenio Record, Marshall Thompson and Robert Lester of the Chi-lites. Portnoy pleaded guilty to not reporting over $300 thousand in record purchases and sales for the period 1971-1973. The Chi-lites pleaded guilty to personal tax evasion. The defense raised questions regarding this development. Record Shack is one of the merchandisers that Tarnopol inquired about dealing with in illegal ways and the Chi-lites are a Brunswick act that could be involved in the royalty defraud. Irving Viegas's attorney moved that Judge Lacey disqualify himself from hearing the case because he will be required to sentence both Portnoy and the Chi-lites and might become aware of evidence that would be detrimental to the defense, from the guilty parties. This motion was denied by Lacey. Also, in the opening statement for the prosecution made by Assistant U.S. Attorney Thomas W. Greelish it was announced that Portnoy and one of the Chi-lites will act as witnesses for the prosecution.

Greelish's opening statement re-iterated the conspiracy, fraud and payola charges made against the Brunswick executives. He called the actions of these men examples of "corporate and individual greed, avarice and corruption." This remark was strongly objected to by Peter Parcher, Tarnopol's defense attorney. Parcher called it "inflammatory" and asked for a mistrial. This motion was denied by Judge Lacey. Parcher again asked for a mistrial when Greelish made mention of Tarnopol's knowledge of Brunswick artists being physically assaulted and threatened when "they dared to bring about the amount of royalties that they were supposed to receive." He objected that this charge was not made in the original indictment and should not be brought up before the jury. Again, Lacey denied the defense motion.

The heart of Parcher's opening statement was that "without criminal intent there is no crime." Parcher continued, "If Nat Tarnopol . . . believed that the money was being spent properly, if Nat Tarnopol believed that the disc jockeys were being entertained and treated as lavishly as possible, given the budget this company had to operate under, and the incredible competition it had to face, but there was no payola, if Nat Tarnopol believed that honestly, believed that the artists and writers were not owed any money and, in fact . . . owed the company money because of advances and other things that they had been given, then I would hope you would come to the conclusion that he didn't intend to commit a crime."

The first witness to be called by the government in front of the mixed jury of eight white and four black persons was Edward Hurley. Hurley, a former salesperson with Brunswick and indisputably co-founder, was present when many of the documents that the government is using in its case passed through Brunswick's New York offices. The lawyers spent most of the day arguing over the admissibility of these documents as evidence in what promises to be a long and technically involved case.

**Background**

Berger's background in the music business began five years ago when he was a recording artist (drummer) with Capitol Records. He became interested in radio and was the music director of WHCN-FM Hartford, and later program director for WPLR-FM New Haven.

**Duties**

His duties entail radio promotion with all east coast stations and the coordination of promotion activities in his market. He will be re-locating in New York City.

**Berger Joins Janus**

L. A. ANGELES—Ed Dejoy, vice president of Janus Records, has announced the appointment of Ron Berger to the post of east coast regional promotion man for albums and singles.

**Gross Renews Lifesong**

Singer-songwriter Henny Gross has signed a long-term renewal of his agreement with Lifesong Records/Cashwest Productions. The first product under the agreement will be Gross' new lp, "Release," which will be distributed by Lifesong Records. Shown at the signing ceremonies are (from left) Phil Komri, executive vice president, Lifesong; Tommy West; Gross; and Terry Cashman. Gross' attorney, Robert Wachs, oversaw the proceedings.

**AM Action (Continued from page 26)**

**NEW ACTION**

Elton John (MCA) "Grow Some Funk of Your Own" b/w "I Feel Like a Bullet (in the Gun of Robert Ford)." He's done it before, so it's no surprise that Elton's latest release is breaking on both its A and B sides. Emphasis from stations reporting so far seems to be leaning slightly to the B side, which has been added by KLIF, WSAI (27), KILG (HB), WFLD and 99X. WIXY, WCOL, KTLK and WIRB are playing the A side; both sides are garnering play at CKLW, KJH, WRKO, KFRC, KJR, WQAM and KXOK. This week's Chartmaker of the Week.

**Captain & Tennille (A&M) "Lonely People.** The combination of Daryl & Toni, and Neil Sedaka seems sure to click again with a large number of key contemporary stations picking up the single in its first week, including WQXR, KLIF, WCOL, WSAI, WIXY, WFLD, KSTP (24), KJH, WHBQ, KFRC, KTLK, KJR, WIRB and more! Three in a row for this duo.

**Queen (Elektra) "Bohemian Rhapsody.** Queen is off to a fine start on a follow-up hit to "Killer Queen" with this single. In its second week, it moves 18-29 WRKO and 25-26 KFRC, and is new on WCOL, WIXY (1p), WSAI (EX), WIRB, WZUJ, KSTP. Strong response to the new lp should aid contemporary growth.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>• DREAM WEAVER •</td>
<td>Daryl Dragon</td>
<td>BMG International</td>
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<td>2</td>
<td>• BOHEMIAN BABY FACE •</td>
<td>Chain Gang</td>
<td>Chinnichap/RAK</td>
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<td>• INSEPARABLE •</td>
<td>Feels</td>
<td>Ashley Enterprise</td>
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<td>4</td>
<td>• FANNY •</td>
<td>Brian Potter</td>
<td>S.W.A.T. Steve Barri</td>
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<td>5</td>
<td>• LOVE OF LEAVE •</td>
<td>Marvin Gay</td>
<td>Enterprise</td>
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<td>6</td>
<td>• YOU MAKE LOVE WITH ME •</td>
<td>Daryl Dragon</td>
<td>BMI</td>
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<td>• LIKE A BULLET •</td>
<td>Honey &amp; the Rockets</td>
<td>MCA</td>
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<td>8</td>
<td>• DON'T MAKE LOVE •</td>
<td>Brian Potter</td>
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<td>9</td>
<td>• BE MY LOVE •</td>
<td>Daryl Dragon</td>
<td>Source Music Enterprises</td>
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<td>• Roots •</td>
<td>Gospel Brothers</td>
<td>Mercury</td>
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<td>11</td>
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<td>Brian Potter</td>
<td>Scepter</td>
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<td>• MAKE LOVE •</td>
<td>Brian Potter</td>
<td>Tetragram</td>
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<tr>
<td>13</td>
<td>• IT'S ONLY LOVE •</td>
<td>Brian Potter</td>
<td>Scepter</td>
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<td>14</td>
<td>• MAKE LOVE •</td>
<td>Brian Potter</td>
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<td>15</td>
<td>• SWEET DREAMS •</td>
<td>Brian Potter</td>
<td>Scepter</td>
<td>15</td>
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<td>16</td>
<td>• JULY •</td>
<td>Brian Potter</td>
<td>Scepter</td>
<td>16</td>
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<td>17</td>
<td>• I'M SORROW •</td>
<td>Brian Potter</td>
<td>Scepter</td>
<td>17</td>
</tr>
</tbody>
</table>

**January 24, 1976**

101 GOODMIDNIGHT AND GOODMORNING CECILIO & KAPONO—Columbia 3 10233 (Chappell/Young Ideas, ASCAP)
102 THIS OLD HEART OF MINE ROD STEWART—Warner Bros. WB 8170
103 EASY AS PIE BILLY CRASH CRADDOCK—ABC-Dot DOA 17584 (Chappell, ASCAP)
104 THAT'S WHAT KEEPS YOU ANDREW GOLD—Asylum 45286 (Lucyway, BMI)
105 TENTH AVENUE FREEZEBITU BRUCE SPRINGSTEEN—Columbia 3 10274 (Laurel Canyon, ASCAP)
106 LADY BUMP PERRY McKEAN—Atlantic 7038 (Al Gallico, BMI)
107 ONE FINE DAY JUlie—Iron Cat 10454 (RCR/Screen Gems, BMI)
108 GROWIN' UP DAN HILL—20th Century TC 2254 (Conel, ASCAP)
109 LONG HAIRDED RED DAVID ALLEN COE—Columbia 3 10254
110 JUST YOUR JOEY LEON HAYWOOD—20th Century TC 2264 (Jim Ed, BMI)
111 GUY DREYER & CO. & COMPANY—Westbound WT 5016 (Warner Bros., ASCAP)
112 YOU ARETHA FRANKLIN—Atlantic 3311 (Jay's Enterprises, ASCAP)
113 TEXAS CHARLIE DANIELS—Kama Sutra KA 607 (Kama Sutra/ Rode Dara, BMI)
114 WALK RIGHT IN VONNE ELLIOTT—RSO SQ 517 (Atlantic, Peer, BMI)
115 KEEP ON PUSHIN' TERRY WES—Platinum PR 701 (PiP/Stage Door, BMI)
116 SHAME ON THE WORLD MAIN INGREDIENT—RCA AB 10431
117 HARD TIMES PETER SKELETON—Private Stock 054 (Warner Bros., ASCAP)
118 SARA SMILE HALL & OATES—RCA PB 10530 (Unichappell), BMI
119 I NEED YOU, I NEED YOU ME BOB SIMON—Spring SP 143 (Polydor, BMI)
120 YOU'RE FOOLING YOU DRAMATICS—ABC 12150 (Groovesville, BMI)
121 THE EYES OF LITTLE CHERRY LARRY JON WILSON—Monument ZSR 1679 (Comb, BMI)
122 I CHEAT THE HANGMAN DOBBIE BROTHERS—Warner Bros. WB 8161
123 IN LOVE FOREVER WHISPERERS—So Train PB 10430 (RCA, Spectrum VII, ASCAP)
124 FANNY (BE TENDER WITH MY LOVE) GINO CUNICO—Arista 0162 (Cassabelli, BMI)
125 NURSERY RHYTHMS PEOPLE'S CHOICE—TSP 258 4777 (Columbia, ASCAP)
126 YOU FIND YOURSELF SOMEBODY TO LOVE RHYTHM—Polydor PD 14288
127 A FOOL IN LOVE THE FRANKIE MILLER BAND—Chrysalis CRS 2108 (BMI)
128 DISCO SAX FOR THE LOVE OF YOU HOUSTON PEARSON—20th Century Westbound WT 5015 (Bridgeport/Jحكم/Ibaro, BMI/Boving, BMI)
129 SOME TIMES JOHNNY LEE—ABC Dot DOA 17603 (Grand Prize, BMI)
130 EVERY BEAT MAKES MY HEART CROWN HEIGHTS ARRAIAL—Dade DEP 175 (Delightful, BMI)
131 YOUNG LOVE STEVIES—Bornaby B 615 (Janwy, BMI)
132 ——BUT MY SITUATION (LOVE IS ALL I NEED) HERMAN'S HERMITS—Buddah 549 (Conn, BMI)
133 SUNNY YAMBII—Munmua Gingo MR 4803 (Peer, BMI)
134 ——STRONG ENOUGH TO BE BLACK GALE ARKANSAS—MCA 40946
135 ——WE CAN'T HELP IT ANYMORE LARRY SANTOS—Casablanca 844 (Groovesville, BMI)
136 LADY WOMAN BAND CAROL CHASE—Janus J 256 (Finger Songs/Heavy, BMI)
137 GOING DOWN SLOWLY POINTE SISTERS—Blue Thumb BTA 268 (ABC, Warner-Tamerlane, Marquis, BMI)
138 I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303 (Winton/Pied Sacred Pen, BMI)
139 CHLOE CY ENVY—RCA PB 10440 (Robbins, ASCAP)
140 BUILDING FIRES FLYING BURRITO BROS.—Columbia 3 10299 (Darten, Easy Nine)
141 BABY IT'S YOU MASCARELLEROS—Hot Buttered Soul 12141 (ABC, Dalil & United Artists, ASCAP)
142 THE BEST OF A MAN WILSON PUCKETT—Wicked 8101 (Shelby, BMI)
143 YOU SEE ME CRYIN' AEROSMITH—Columbia 3 10253 (Darskee, BMI)
144 THERE WHERE'S A THERE WILL A THERE BOBBY WOmach—United Artists WX 7075 (BMI)
145 HOLLYWOOD HOT 11TH HOUR—20th Century TC 2215 (Miran's Charlotte Productions)
146 UNION MAN THE CATE BROTHERS—Elektra 45294 (Flat River, BMI)
147 BREAKFAST FOR TWO COUNTRY JOE MCDONALD—Fantasy 758 (Alkayla) (Columbia, BMI)
148 ABBY SONGS EDWIN STARR—Grante 532 (ATV/Canal, BMI)
149 SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH—Private Stock 055 (Peer Corp, BMI)
150 DRIVE MY CAR GARY TOMES EVER—Plp 6509 (Macien, ASCAP)
### THE SINGLES CHART

**January 24, 1976**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/LABEL</th>
<th>JAN 24</th>
<th>JAN 17</th>
<th>Wks. on Chart</th>
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<td><strong>1 CONVOY</strong></td>
<td>C.W. McCall/MGM M 14839</td>
<td>12</td>
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<td><strong>2 I WRITE THE SONGS</strong></td>
<td>Barry Manilow/Arista 0157</td>
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<td><strong>3 LOVE ROLLERCOASTER</strong></td>
<td>Ohio Players/Mercury 73374</td>
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<td><strong>4 FOX ON THE RUN</strong></td>
<td>Sweet/Capitol P 4157</td>
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<td><strong>5 SING A SONG EARTH</strong></td>
<td>Wind &amp; Fire/Columbia 3 10251</td>
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<td><strong>6 YOU SEXY THING</strong></td>
<td>Hot Chocolate/Big Tree BT 16047</td>
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<tr>
<td>(Atlantic)</td>
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<td><strong>7 LOVE TO LOVE YOU</strong></td>
<td>Donna Summer/Oasis OC 401 (Casablanca)</td>
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<td><strong>8 50 WAYS TO LEAVE YOUR</strong></td>
<td>Paul Simon/Columbia 3 10270</td>
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<td><strong>9 LOVE FROM ANGEL</strong></td>
<td>David Ruffin/Motown M 1376F</td>
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<td><strong>10 EVIL WOMAN</strong></td>
<td>United Artists WV729</td>
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<td><strong>11 THEME FROM MAHOGANY</strong></td>
<td>(Do You Know Where You're Going?)</td>
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<td><strong>12 I LOVE MUSIC</strong></td>
<td>Diana Ross/Motown M 1377F</td>
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<td><strong>13 LOVE MACHINE</strong></td>
<td>Tamla T 54262F (Motown)</td>
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<td><strong>14 BREAKING UP IS HARD TO DO</strong></td>
<td>Neil Sedaka/Rocket PIG 40500 (MCA)</td>
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<td><strong>15 FLY AWAY JOHN</strong></td>
<td>Denver/RCA PB 10517</td>
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<td><strong>16 THEME FROM S.W.A.T. RHYTHM HERITAGE</strong></td>
<td>ABC 12135</td>
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<td><strong>18 ROCK AND ROLL ALL NIGHT</strong></td>
<td>KISS/Casablanca NB 850 (Col)</td>
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<td><strong>19 WINNERS AND LOSERS</strong></td>
<td>Hamilton, Joe Frank &amp; Reynolds/Playboy P 6054</td>
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<td><strong>20 WAKE UP EVERYBODY</strong></td>
<td>Harold Melvin &amp; The Blue Notes/Phil S 3579 (Col)</td>
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<td><strong>21 TIMES OF YOUR LIFE</strong></td>
<td>Paul Anka/United Artists WX737 Y</td>
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<td><strong>22 COUNTRY BOY</strong></td>
<td>You Got Your Feet In LA/Glen Campbell/Capitol P 4155</td>
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<td><strong>23 LOVE HURTS NAZARETH</strong></td>
<td>A&amp;M 1671</td>
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<td><strong>24 PALOMA BLANCA</strong></td>
<td>The George Baker Selection/ Warner Bros. WBS 8115</td>
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<td><strong>25 ALL BY MYSELF</strong></td>
<td>Eric Carmen/Arista 0165</td>
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<td><strong>26 OVER MY HEAD</strong></td>
<td>Fleetwood Mac/Reprise RPS 1339</td>
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<td><strong>27 THAT'S THE WAY IT IS</strong></td>
<td>(I Like It) &amp; The Sunshine Band/ Record TK 1015</td>
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<td><strong>28 LET'S DO IT AGAIN</strong></td>
<td>Staple Singers/Curtom 0100 (WB)</td>
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<td><strong>29 SLOW RIDE</strong></td>
<td>Foghat/Beaverine BSS 0306 (WB)</td>
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<td><strong>30 TAKE IT TO THE LIMIT</strong></td>
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<td>Jigsaw/Chelsea 3022</td>
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<td><strong>32 NIGHTS ON BROADWAY</strong></td>
<td>Bee Gees/SO 515 (Atlantic)</td>
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<td>Silver Convention/Midland Int, M 10339 (RCA)</td>
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<td><strong>34 ISLAND GIRL</strong></td>
<td>Elton John/MCA 40461</td>
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**PRODUCERS AND PUBLISHERS ON PAGE 32**
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**ADDS:** Janis Ian—Col

CONEY ISLAND BABY—Lou Reed

**LOVIN' & LEARNIN':**

Bruce Cockburn & Graham Nash

**B.E.D:**

Atlantic

**SUNBURST FINISH:**

Be Bop Deluxe

**HEAVY ACTION (approximate playdates):**

A NIGHT AT THE OPERA—Queen

**BORN TO RUN:**

Bruce Springsteen

**ELEKTRA:**

Eric Carmen—Arts

**DESIRE:** Bob Dylan—Col

**ELITE HOTEL:** Emmylou Harris—Reprise

**MUSTARD:** Roy Bishop—Capricorn

**WHEN:** Cold Water—ABC

**FLEETWOOD MAC:**

**WHEN:**

**WOZ-FM/BOSTON ADDS:**

**ADITS:** Janis Ian—Col

**ON WAVE:**

Bob Dylan—Col

**RICKIE MOKES:**

**CATALYSIS:**

Stevie Wonder—ABC

**WXRT-FM/CHICAGO ADDS:**

**ADITS:** Janis Ian—Col

**ELEKTRA:** Emmylou Harris—Reprise

**WORLD-CLASS:**

Elvin Bishop—Capricorn

**HARD TIMES:**

Terry Kath—Arts

**NORTHERN LIGHTS-SOUTHERN CROSS:**

Frank Frampton—A&M

**GOLDEN RECORD:**

Red Octopus—Jefferson Starship

**STILL CRAZY:**

Paul Simon—Col

**WZMF-MF/MILWAUKEE ADDS:**

**FINISHES:** Janis Ian—Col

**WALTERS:**

Chris Squire—Atlantic

**TOM NUGENT:**

Epic

**FRANK FRAMPTON:**

Homegrown

**WE BE SAILIN':** B.W. Stevenson—WB

**HEAVY ACTION (airplay, sales):**

**WHEN:**

**WORL/F-ORLANDO ADDS:**

**ADITS:** Janis Ian—Col

**ELEKTRA:** Bob Dylan—Col

**ELITE HOTEL:** Emmylou Harris—Reprise

**HEAVY ACTION (airplay):**

A NIGHT AT THE OPERA—Queen

**BORN TO RUN:**

Bruce Springsteen

**FACE THE MUSIC:**

ELO—UA

**LITTLE ALBUM:**

**ALBUM:**

**VIRGIN:**

**BE BOP Deluxe**

**Heavt Action (airplay):**

**WHEN:**

**WXRT-FM/CHICAGO ADDS:**

**ADITS:** Janis Ian—Col

**ELEKTRA:** Bob Dylan—Col

**ELITE HOTEL:** Emmylou Harris—Reprise

**HEAVY ACTION (airplay):**

A NIGHT AT THE OPERA—Queen

**BORN TO RUN:**

Bruce Springsteen

**FACE THE MUSIC:**

ELO—UA

**LITTLE ALBUM:**

**ALBUM:**

**VIRGIN:**

**BE BOP Deluxe**
BE-BOP DELUXE

is a fusion of all forms of contemporary music, erupting in an exciting sound that moves from early rock styles to unexplored space, under the leadership of lead guitarist and songwriter Bill Nelson. Their new album is Sunburst Finish (ST-11478)

BE-BOP DELUXE Futurama

One of last year's most talked about debut albums was Be Bop Deluxe's "Futurama" (ST-11432)

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people and Tucson is famous for loving cowboy rock; there's 19 record stores in the city and they sell a load of albums there.

RW: What percentage of the advertising done for your concerts do you pay for?

Forest: To take a recent show as an example, Fun Productions did a show at the Forum with Aerosmith, Montrose and Moti. Our advertising budget for that show amounted to $16,000 and included five big ads in the Los Angeles Times, four radio stations and the necessary artwork. The total buy on these three record companies amounted to $4,000. So let's say the concert promoter is lucky if the record company spends 25 percent of what he's spending. It's seldom more than that although there are exceptions; when we presented Sweet, Capitol spent a good deal more than that 25 percent because they were totally committed to introducing Sweet to America through that Los Angeles Oakham.

RW: How much of that depends on Sweet's manager, ed Leffler?

Forest: Ed definitely has a tremendous relationship with Capitol and he was able to get the label to really move on the band. As you can see, it's paid off for Capitol as well as for Sweet. The band has had two hits singles and they're doing a big tour that started January 15.

I think that Sweet is going to be very, very big and I hope to be very involved with the group. We're the tour directors for Sweet, and in that capacity well help carry the group from city to city and we'll be responsible for the presentation of their performances. It's a new field for us, one that Bill Graham has been involved with for quite some time. We've taken the role of the road manager as the production manager for a tour. He doesn't promote the dates, but he does the sound, the lights and the coordination of the tour.

RW: To what extent is the success of Fun Productions dependent on its relationships with various managers and agencies?

Forest: Well, being an ex-agent, I have empathy for both individual agents and agencies. More and more, though, it's the managers who are really pulling the strings and guiding the acts they handle. So in spite of the fact that we do work very, very tightly with agencies, we find ourselves relating very closely to management, as well. That should actually be a plus to the agents because it relieves them of a lot of the extra rehash questions that arise and little details that only management can approve. So rather than talk to an agent, who will have to call another agent who in turn might call the manager, we sometimes find ourselves talking directly to the manager to work things out, and then having the agent do the contract. Most managers are no longer afraid to discuss details with a promoter, whereas in the old days, they would always refer you to their agent.

RW: Why do you think managers have become more active in the presentation of their acts' concerts?

Forest: Because there are many more details affecting the career of the artist now. There are many more angles that have to be considered. It's not just the income angle. There are questions that arise and little details that only management can approve. So rather than talk to an agent, who will have to call another agent who in turn might call the manager, we sometimes find ourselves talking directly to the manager to work things out, and then having the agent do the contract. Most managers are no longer afraid to discuss details with a promoter, whereas in the old days, they would always refer you to their agent.

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RW: As well as being involved in concert productions, you also handle management for Elvin Bishop. Is there ever any conflict of interest arising from that relationship?

Forest: We very seldom use a management client in our concert productions. I'd like to keep the two activities distinctly separate. I would like to see concert promoters buy Elvin Bishop and present him even in Los Angeles and the cities in which Fun Productions is active. The only exceptions we've made have been in instances where Elvin was able to help one of our shows, as was true in Long Beach with ZZ Top about a year ago.

RW: Do you see a future in adding clients to your management firm?

Forest: We've just taken on the management of this young Los Angeles band, the Stars, which has had a kind of up and down career during the past two years in L.A. due mainly to their management or their lack of management. We really think that they've got a good chance, and we've had several producers express an interest in working with them.

We've also made an arrangement with Elvin whereby we'll administer his music. We'll be able to sign new songwriters now to David Forest Music and we'll be active in placing them. Greg Munday, who's been working on the management end of our organization, is very interested in getting into the publishing business, so in addition to every otherwise he does, he'll be working at placing songs from our catalogue.

RW: To what degree does Fun Productions become involved in the staging of concerts?

Elka Inks Butch Whacks

Elka Inks Butch Whacks

Kessler-Gross Management has announced the signing of Butch Whacks, a San Francisco rock/novelty group, to an exclusive recording contract with Elka Records, new Los Angeles-based recording company headed by Wally Roker. The band has an album scheduled for release next month. Shown from left (back row), are Mike Osier, San Francisco Artists Agency; Bruce Lopes, Butch Whacks; Tony Wright, cm-

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RECORD WORLD JANUARY 24, 1976

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DANCE YOUR TROUBLES AWAY — Arlo & The Drells—TOP
DANCE—Bearsville—Epic
HISsing SUMMER LAMPS — Isaac Hayes Movement—Top
KICKIN’ — Mighty Clouds of Joy—Columbia
M.U.—THE BEST OF JETHRO TULL—Chrysalis
SIREN—Bob Dylan—MGM
SYMPHONIC SOUL — Henry Mano—RCA

RECORD VED TES STORES/LONG ISLAND — A NIGHT AT THE OPERA—Queen

ELITE HOTEL—Emmylou Harris—Reprise
HEAD ON—Bob Dylan—MGM

JANUARY 24, STILL IT’S TED A NIGHT AT THE OPERA—Queen
BEARsville—Epic
Reprise—A&M.
Playboy—Atlantic
REDd—Emmylou Harris—Atlantic
Tom Scott—Ode
NORTHERN LIGHTS—Atlantic
NEW ORLEANS—Atlantic
CHRISTMAS—Johnny Cash—M.U.

ONE OCTAVE HIGHER—CHICAGO

A BLACK NIGHT AT THE OPERA—Queen
BLACK ROCK ROAD—C.W. McCall—MGM
FACE THE MUSIC—Electric Light Orchestra—UA
LOVE TO LOVE YOU BABA—Donna Summer—Columbia
NORTHERN LIGHTS—Atlantic
THE BAND—Capitol
RUFUS FEATURING CHAKA KHAN—ABC

ROSE DISCOUNT/CHICAGO

DIESEL—Bob Dylan—Columbia
DISCO CONNECTION—Isaac Hayes Movement—Motown
DON CORNELIUS—Motown—Motown
KISSEL—Eddie Rabbitt—Atlantic

THE BAND—Capitol

MUSIC MAESTRO PLEASE—Motown—Motown
SPINNER’S LIVE—Atlantic
WASH, D.C.

YOU GOTTA GROW YOUR ASS—Redd Fass—Atlantic

THEY’RE ONLY GOOD AT CHALICE—M.U.

SUMMER SENSE—Bob Dylan—Columbia

THE STUFF—Blondie—Capitol

THEY’RE ONLY GOOD AT CHALICE—M.U.

RUSTY NUNNERY, 20th Century
STRAIGHT MY STUFF—Elvis Bishop—Capricorn
WE BE SAILIN’—WB

MUSICLAND/NATIONAL — A NIGHT AT THE OPERA—Queen

ELITE HOTEL—Emmylou Harris—Reprise
HEAD ON—Bob Dylan—MGM

IT’S ONLY LOVE—Bob Dylan—Columbia

SOUTHERN FLEETWOOD—Atlantic

PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Atlantic

PLACES & SPACES — Donald Byrd—Blue Note

YOU GOTA WASH YOUR ASS—Redd Fass—Atlantic

RECORD BAR/NATIONAL — A NIGHT AT THE OPERA—Queen

ELITE HOTEL—Emmylou Harris—Reprise
HEAD ON—Bob Dylan—MGM

HIS GREATEST HITS—Chic—Epic

HISTORY—America—WB

RYTHYM—Bob Dylan—Columbia

HEAD ON—Bob Dylan—Columbia

IT’S ONLY LOVE—Bob Dylan—Columbia

—A&M

PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Atlantic

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HISTORY—America—WB

RYTHYM—Bob Dylan—Columbia

HEAD ON—Bob Dylan—Columbia

IT’S ONLY LOVE—Bob Dylan—Columbia

—A&M

PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Atlantic

PLACES & SPACES — Donald Byrd—Blue Note

YOU GOTA WASH YOUR ASS—Redd Fass—Atlantic
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<td>1 CHICAGO'S GREATEST HITS</td>
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<td>6 ROCK OF THE WESTIES ELTON JOHN / MCA 2163</td>
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<td>8 BLACK BEAR ROAD C.W. McCall / MGM M 3008</td>
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<td>11 THE HISSING OF SUMMER LAWNS JONI MITCHELL / Asylum 7E 1051</td>
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<td>14 NUMBERS STEVE STEVENS / A&amp;M SP 4555</td>
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<td>15 FLEETWOOD MAC / Reprise MS 2225</td>
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<td>17 RED OCTOPIUS JEFFERSON STARSHIP / Grunt BFL 1099 (RCA)</td>
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<td>18 BAY CITY ROLLERS / Arista 4049</td>
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<td>21 NORTHERN LIGHTS / SOUTHERN CROSS / The Band /</td>
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<td>Capitol ST 11440</td>
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<td>22 ONE OF THESE NIGHTS EAGLES / Asylum 7E 1039</td>
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<td>23 LOVE WILL KEEP US TOGETHER CAPTAIN &amp; TENNILLE /</td>
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<td>A&amp;M SP 4552</td>
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<td>24 SPINNERS LIVE / Atlantic SD] 910</td>
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<td>25 GREATEST HITS ELTON JOHN / MCA 2128</td>
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<td>26 KC AND THE SUNSHINE BAND / TK 603</td>
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<td>27 SEDAKA'S BACK NEIL SEDAKA / Rocket 463 (MCA)</td>
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<td>28 THE WHO BY NUMBERS THE WHO / MCA 2161</td>
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<tr>
<td>29 THE HUNGRY YEARS NEIL SEDAKA / Rocket Pig 2157 (MCA)</td>
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**CHARTMAKER OF THE WEEK**

**DESIREE BOB DYLAN**

Columbia PC 33939

**AMERICAN BARGAIN**

<http://www.americanradiohistory.com>

**PRICE CODE**

E — 5.98 H — 9.98

G — 7.98 J — 12.98

I — 11.98 F — 6.98

**ALBUM CROSS REFERENCE PAGE 42**
BTO Tour Campaign
Planned by Mercury

- CHICAGO — In conjunction with the biggest Bachman-Turner Overdrive tour in over a year, special promotional and publicity activities are being put into effect by Mercury Records. The promotional efforts include guest deeJay stints for the group at major stations in key tour cities. Set already are CKLW in Detroit and WCLF in Chicago, with others to be added shortly. Additional promotion at WISI in Madison, Wisconsin, the promotion includes concert ticket giveaways for the show on January 30 (supplied by promoters, Schon Productions), plus giveaways of BTO albums and the BTO biography recently published by Two Continents/Methuen Publications. The day of the show, activities include acts performed with 300 WISI listeners attending. Publicity activities include interviews with national and local publications, as well as a major media party surrounding BTO’s duration at the Nassau Coliseum on February 15.

Joe Bakcsy Dies

- NEW YORK—Joe Bakcsy, manager of administration for Columbia Record Productions, died of a heart attack on January 5 while on vacation in Europe. Bakcsy worked for CBS Records for 18 years in which time he served in a variety of capacities and locations.

Cleveland Spurs Action
On 'Sara' Single

- NEW YORK—Known for breaking records in the past, the Cleveland market has done it again, this time with "Sara Smile" out of the "Daryl Hall & John Oates" album, according to RCA Records. "Sara Smile" got its initial break as an lp cut on a daytime & station in Cleveland, and response to the record spread to the point where it was on virtually every station in the market.

Keeping track of this response, RCA pressed 20,000 singles strictly for the Cleveland market. According to Hank Zarembski and Dom Violini, RCA's Cleveland promotion and branch managers, "The record proceeded to sell 16,000 in the first few days after delivery," and orders keep coming in.

H, JF & R Ready Tour

- LOS ANGELES—Hamilton, Joe Frank & Reynolds, Playboy Records' first gold status artists, have been signed for their initial major concert booking. It was announced by Joel Cohen of Kudo III Management.

Tomita 'Firebird' LP
Prepared by RCA

- NEW YORK—RCA Records in January will release "Firebird," a third electronically created album by Tomita, whose first two albums have been the two best selling Red Seal albums of the past two years. Stravinsky's "Firebird" ballet has been created electronically by Tomita. Also included are Moussorgsky's "A Night on Bare Mountain" and Debussy's "Prelude to the Afternoon of a Faun." The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

Advertising Support

Joe DiSabato, RCA's product manager for Tomita, said the album will be given heavy advertising and promotion support. It will be prominently displayed in a two-page four color trade ad. Consumer advertising is also scheduled. A four color poster has been prepared; there will be easel back covers, minions, a 300-line and mat and a 50-second radio spot.

A white jacket mailing of the album will be made to press and RCA's sales and promotion force in advance of regular release, and a special quadrographic mailing of the record four channel version of the album will be made to audio stores.

Pure Gold Bows,
Signs Little Anthony

- LOS ANGELES—Pure Gold Records has been formed by producer Bobby Sanders and arranger-producer Ernie Freeman. The label is to be distributed by SIPRA. Little Anthony, formerly of Little Anthony and the Imperials, is the first artist to be signed by Pure Gold.

Anthony has just finished his new lp — "Running With The Wrong Crowd," also a single release of the same title with flip side, "Something From Nothing."

Grand Prize Award Set by ASF

- LOS ANGELES — A $25,000 grand prize will be awarded from the American Song Festival (ASF) to the writer(s) of the "Best Song of the Festival for 1975."

The grand prize will be presented during a gala reception honoring the 12 semi-finalists of the songwriting competition by singer/songwriter Paul Williams, spokesman for the 1975 ASF.

The cocktail reception for the winning entrants, invited members of the music industry and the press will be on Thursday, Jan. 22 at 8 p.m. in the reception rooms of the Continental Hyatt House, 8401 Sunset Blvd., Los Angeles, California.

12 Winners
The 12 winners—who have been awarded $5,500 for their entry reaching the semi-finalist level—will arrive in Los Angeles from all parts of the country.

During their stay, prior to the festivities, the winners will be engaged in four days of rehearsing and taping of the ASF television program. A "rough-cut" of the program will be shown at the reception.

Springboard Pacs JJ


Initial album releases are now being planned and will include such jazz personalities as Mel Waldron and Helen Merrill, along with local Japanese jazz personalities Tenuma Hino and the OkItaru Trio. Meetings are planned for MIDEM between Pugliese and other Springboard executives with Shoo Kaneko and his staff from Victor Musical Industries.

Steve Gets Gold

- LOS ANGELES—As Cat Stevens readied himself to embark on his 1976 "Majikat" tour, it was announced that his latest A&M album, "Numbers," had reached gold record status.

On The Aer

During their recent tour of the west coast, members of Aerosmith took time out to act as grand marshals for the annual KPRI Project 1000, held in conjunction with the San Diego Police Department. The operation is an effort to collect food and toys for the poor of San Diego and distributed by the local police to the needy. KPRI designated their air time as "Aerosmith Day," featuring all of the material from their three Columbia lps, and culminating with a live interview with the group. Columbia supplied a number of Aerosmith lps to the station to be given to those donating during the afternoon. Pictured during the day's activities are, from left: Monk Evans, KPRI disc jockey; Steven Tyler, Tom Hamilton and Joe Perry of Aerosmith.

ATV Taps Langsam

- NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced the appointment of Ida S. Langsam as national public relations director for the label.

Reports to LaRosa

In her capacity as national public relations director, Ms. Langsam will be responsible for all press and public relations involving the company and its artists. She will report directly to Carmen LaRosa, vice president of marketing.

Prior to joining ATV, Ms. Langsam was account executive at Ren Grevatt Associates, New York-based PR firm.

Ido S. Langsam

Rollers Go Gold

- NEW YORK—Gordon Bosson, vice president, marketing, for Arista Records, has announced the RIAA gold certification of the Bay City Rollers' first American lp, "Bay City Rollers."
Cronología De Lo Realizado


Los nombres y títulos señalados manifiestan las cúspides de reali- zaciones para un 1,975 de cons- tantes iniciativas, busquedas y esfuerzos. Y no hay parentesis. ¡Ya llega 1976!

España Discogrifica

Saludos a la Industria Discográfi- ca Española con motivo de nues- tro “Extraordinario Anual” dedi- cado a España. Quiero ante todo, dar las gracias a las Empresas que han contribuido a la realización de este extraordinario. Mi agra- decimiento al señor Enrique M. Garea por las facilidades que de- el he obtenido, como así mismo a los señores Mario Antolín y Juan Wesolsky que gracias a el- los, a sus datos, este extraordi- nario va tomando la fuerza sufi- ciente para que a España se la conozca un poquito más y que se lleva nuestras fronteras. Y finalmente a todos los que directamente o in- directamente me han ayudado y en especial a mi buen amigo Ra- fael Revert quien tanto me ayudó en el pasado año. No quiero ter- minar esta presentación sin acor- darme de un gran profesional D. Carlos Usillos quien al frente de un Departamento de TV esta haciendo una labor verdaderamente extraordinaria, pero a él y a todo su departamento den- tro de muy poco y en número extraordinario dedicado a este Centro le rendiremos homenaje.

Espero y deseo que este año que comienza sea para la Industria Discográfica el año más positivo desde su formación y que la aper-

Acerea:

Enero: Visitó promocional de David Essex, la rutilante estrella in- glesa. Descubrimiento de una gran voz de color: Minnie Riperton, que hace de “Lovin’ you” un número uno americano, y un fuerte éxito en todo el mundo.

Febrero: Presentación de Cecilia en Madrid. Coincide con el máximo auge de uno de sus más recientes éxitos: “Un ramito de violetas.” Visitó promocional de Billy Swan que trae bajo el brazo su grn éxito “I can help.”

Marzo: Dylan vuelve a casa. En este mes se publica una obra de singularidad especial: “Sangre en las estrellas.” El Dylan-heroe ha de- jado paso definitivo a uno más intímista, más preocupado por pre- derse él que a los demás. Actuación espectacular del mejor grupo femenino de color: Labelle. Suyo es uno de los éxitos del año: “Lady Marmelade.”

Abril: Nace un sonido, el “Caño-roto” impone a unos interpretes originales y con un gran futuro por delante: Los Chorros. Suyos son los temas “Vuelvo a casa” y “Tendrás una nueva ilusión,” más recien-
temente.

Donovan vuelve con más fuerza que nunca. En “7-Tease” una extraña fusión de estilos con la siempre penetrante personalidad de Donovan. Presencia en España, para actuar en TVE del grupo estrella del sonido de Filadelicia: The Three Degrees.

Mayo: Llega el primer grupo de “Country-rock”: The Flying Burro- Brothers, lleno total Monumental. Como en años anteriores la fuerza de Las Grecas se ha dejado notar una vez más. Primero “Yo no quiero pensar” y ahora con “Soy la que sabe por tu amor.”

Junio: Actuación de gala de la incomparable Liza Minnelli. La noticia del año la protagoniza Simon y Garfunkel, el dúo más im- portante de la música, que vuelven a cantar juntos en la Convención mundial de CBS que se celebra este mes en Toronto, Canadá.
Thank you

for the following awards:

1. Most international male singer:
   **JULIO IGLESIAS**

2. Most international female singer:
   **DONNA HIGHTOWER**

3. Best female singer (Spanish folk):
   **MARIFE DE TRIANA**

4. Best folklore group:
   **LOS SABANDEÑOS**

5. Best classical male singer:
   **PLACIDO DOMINGO**

6. Best classical female singer:
   **MONTserrat CABALLE**

and the following awards to the Company:

7. MOST INTERNATIONAL COMPANY

8. BEST INTERNATIONAL ACTIVITY

9. BEST INTERNATIONAL PROMOTION MANAGER

10. BEST SLEEVE DESIGN

11. BEST MUSICAL DIRECTOR

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Nuestro agradecimiento a

por los siguientes premios:

1. Cantante más internacional (masculino):
   JULIO IGLESIAS

2. Cantante más internacional (femenina):
   DONNA HIGHTOWER

3. Mejor intérprete canción española (femenina):
   MARIFE DE TRIANA

4. Mejor grupo folklórico:
   LOS SABANDEÑOS

5. Mejor intérprete de música lirica (masculino):
   PLACIDO DOMINGO

6. Mejor intérprete de música lirica (femenina):
   MONTSERRAT CABALLE

así como las siguientes menciones a la Compañía:

7. COMPAÑIA MAS INTERNACIONAL
8. MEJOR LABOR INTERNACIONAL
9. MEJOR JEFE PROMOCION INTERNACIONAL
10. MEJOR DISEÑO DE PORTADAS
11. MEJOR DIRECTOR MUSICAL

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Selección de Valores de España 1974-1975
Spain Annual Awards 1974-1975

MEJOR CANTANTE (Masculino) ................................... Camilo Sesto (Ariola)
MEJOR CANTANTE (Femenino) ................................... Cecilia (CBS)
MEJOR GRUPO ......................................................... Mocedades (Zafiro)
CANTANTE REVELACION (Masculino) ...................... Alberto Bourbon (RCA)
GRUPO REVELACION ................................................ Canarios (Ariola)
CANTANTE INTERNACIONAL (Masculino) .............. Julio Iglesias (Col)
CANTANTE INTERNACIONAL (Femenino) .............. Donna Hightower (Col)
GRUPO INTERNACIONAL ......................................... Las Grecas (CBS)
CANCION ESPAÑOLA (Masculino) ......................... Manolo Escobar (Belter)
CANCION ESPAÑOLA (Femenino) ......................... Marife de Triana (Col)
DUO MUSICA ESPAÑOLA ............................................. Sergio y Estivaliz (Zafiro)
GRUPO REGIONAL .................................................. Los Sabandeños (Col)
DUO MAS INTERNACIONAL ...................................... Els Sabaneus (Col)
MEJOR INSTRUMENTISTA .......................................... Paco de Lucia (Fonogram)
IMAGEN MAS POPULAR ............................................ Rafael (Zzelesta-Hispovox)
INTERPRETE MUSICA LIRICA (Masculino) ............ Plácido Domingo (Col)
INTERPRETE MUSICA LIRICA (Femenino) .............. Montserrat Caballé (Col)
MEJOR ORQUESTA .................................................... Orquesta Sinfónica de RTVE

LABOR INTERNACIONAL ............................................. Enrique M. Garea (Col)
LABOR EMPRESARIAL ................................................ Tomás Muñoz (CBS)
COMPANIA MAS INTERNACIONAL ............................ Discos Columbia S.A.
MEJOR EJECUTIVO PROMOCION INT'L ................ Gerardo Haltermann (Col)
MEJOR EJECUTIVO PROMOCION NACIONAL ........... Francisco Inigo (Zafiro)
MEJOR EJECUTIVO ARTISTICO .................................. Jose Maria Escayola (Ariola)
LABOR MUSICA CLASICA ............................................. Discos RCA
LABOR MUSICA REGIONAL ......................................... Discos Beiler
MEJOR EDITORIAL ................................................... RCA
MEJOR PRODUCER ................................................... Juan Pardo (Ariola)
MEJOR AUTOR .......................................................... Juan Carlos Calderon (CBS)
MEJOR ORQUESTADOR .............................................. Rafael Ferro
MEJOR LABOR EN PORTADAS .................................... Vicente de Juan (Col)
MEJOR LABOR MUSICAL ............................................ S.G.A.E
COMPANIA EN EXPANSION ........................................... Discos Moviefy
MEJOR DIRECTOR MUSICAL ...................................... Jose Luís Navarro (Col)
LABOR PROMOCION LOCAL ....................................... Aniano Alcalde (Belter)

SINGLE DEL AÑO .................................................. "Tómame o déjame" (Zafiro)
L.P. DEL AÑO ....................................................... "Fuente y Caudal" (Fonogram)
MEJOR LABOR CULTURAL .......................................... Festivales de España
MEJOR MANAGER ................................................... Emilio Santamaría
MEJOR AGENCIA ARTISTICA ....................................... Producciones Artísticas AIRA
MEJOR EMPRESARIO ................................................ Matías Colsada
PROGRAMA MUSICAL (Radio) ................................. "Los 40 Principales" (Radio Madrid-SER)
PROGRAMA MUSICAL TV ........................................... "Señoras y Señores" (la Cadena)
GUION MUSICAL (Radio) ........................................... Luis del Olmo (Radio Nacional-Barcelona)
MEJOR DISCJOCEY ..................................................... Angel Abreado (Radio Peninsular)
MEJOR PERIODISTA MUSICAL ................................... Jose Domingo Castaños (Radio Madrid-SER)
MEJOR EJECUTIVO RADIO ......................................... Tomás Martín Blanco (Radio Madrid-SER)
MEJOR EJECUTIVO TV ................................................... Carlos Usillos
PUBLICACION MUSICAL ........................................... "El Gran Musical" (Press Agency of the Year)
MEJOR FOTOGRAFO .................................................. EFE
MEJOR COORDINADOR MUSICAL TV ...................... Javier Iturralde (Aqui, ahora) (la Cadena)
PREMIO AL 25 ANIVERSARIO ..................................... Francisco Bermúdez

MEJOR ESTUDIO DE GRABACION ............................... Eurosonic
ESTUDIO REVELACION ............................................. Musigram
MEJOR TECNICO DE GRABACION ............................ Joaquín Cabos (Musigram)
MEJOR PIANISTA ..................................................... Manuel Gas (CBS)
MEJOR BATERIA ...................................................... Jose Sánchez
MEJOR GUITARRA BAJA ........................................... Eduardo Gracia
MEJOR GUITARRA ..................................................... Pedro Iturralde
MEJOR SAXO ........................................................... Jesús Fernández
MEJOR PERCUSSION .................................................. Jose Gasna
MEJOR CUERDA ...................................................... Javier Iturralde
MEJOR DIRECTOR .................................................... Juan Cano

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JULIO IGLESIAS
EMI-Odeon

El mayor éxito discográfico del año, llegó de la mano de un cantante practicamente desconocido. En realidad se trataba de un actor que había intentado antes, en alguna ocasión, seguir la carrera de cantante. Manolo Otero aportaba un personalísimo estilo de cantar y un dominio, hasta entonces insolito, de expresar el sentido de su canción. Manolo Otero conquistó el número uno gracias a su calidad de intérprete. EMI-Odeon, la misma compañía situaría, asimismo, en el primer lugar las canciones "Bella sin alma" y "Femmes". "El bimbo", un ritmo divertido, fue lanzado al país desde todas las discotecas. "Bella sin alma" supuso la carta de presentación de uno de los nuevos talentos de los cantantes españoles: Richard Cocciante, a esta canción, seguiría el lanzamiento de un LP que definía mejor que nadie su estilo de creador: una música que hablaba después de tanto tiempo de una clase de amor mucho más importante que los manidos tópicos al uso. Cocciante, como Brel, como Bécaud, se encuentra, entre los realmente importantes de la música sentimental.

"Femmes," de Nathalie y Crístine es punto y aparte. Esta canción descorre un insolito telón de nuestras aperturas, indiscutiblemente tendrá su lugar a la hora de una semana de la sociedad y del bimbo en nuestro país. Aparte un inextricable, simplemente estético éste curioso disco fue lanzado por la casa editora bajo la rubricada etiqueta de "Perigpinn sound." Y si es cierto eso de que "quien lo entienda que lo compre," resulta que al redactar estas líneas, el curioso experimento, el rock-folk-pop-ca-va-camino de las 100.000 copias. EMI-Odeon consiguió también en el 1967 situar entre los discos más populares y de mayor venta: "Oudeate" de Miguel Gallardo, "Candelas" de José Augusto, "Te quiero a ti" de Lorenzo Santamaria, "Te he de hacer para olvidarte" de Manolo Otero, "La balanga" de Bimbo Jet. Y en el mercado de discos LP, junto con el ya tradicional impacto de Pink Floyd, esta vez con su obra "Wish (Continued on page page 55)

Discos Zafiro

El mes de Enero se abrió con Juan Bau en el número uno de las listas de éxitos con su canción "Penas" seguido muy de cerca con Juan Manuel Serrat con "Edurne" y "Campesina." Tuvimos asimismo conocimiento de la grabación de Sergio y Estévilaz para representar a España en el Festival de Eurovisión, la banda elegida fue "Tu volveras" de Juan Carlos Calderón, canción que en la primera semana de su salida al mercado ya era Superventas. En el Festival de Eurovisión, Sergio y Estévilaz, seguirían siendo protagonistas importantes con la canción "Piel," también en este mes se pondrá a la venta una composición que había sido la sensación de Italia, esta composición era "Aria" de Dario Balban Bembo. Marzo fue totalmente Eurovisivo pero Sergio y Estévilaz solo lograron un puesto aceptable en el certamen. Mucho adentrado el mes se lanzó "El teléfono lloro" por el veterano Domenico Modungo, canción que estaba llamando a ser en nuestro país uno de los más vendidos y más radiados. Abril vería el lanzamiento de un largo disco de Mecano. "La otra España" título de este disco significó una nueva confirmación de las posibilidades de esta banda. Otra larga duración de Nino Rota, "La otra España" éste título de disco significó una nueva confirmación de las posibilidades de esta banda. Otra larga duración de Mecano fue "Vida Masellis," que volvió a triunfar en su línea. También en este mes hubo lugar la grabación en versión española de la canción que ya llegó a Italia en Eurovisión. El tema se titulaba "Era" cantado por el dúo Wess y Dori Ghezzi. En mayo comienzan a verse los resultados en ventas de "La otra España," y sale el LP de Jarcha, "Andaluza vive," y fue inmejorables.

(Continued on page 57)
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Hispavox

¡Feliz Año! Hispavox ha vivido un año intenso. La Compañía española acostumbrada a los éxitos internacionales de Waldo De Los Rios, Mari Trini, Raphael, Alberto Cortez, Karina, Tony Landal, Miguel Ramos, Ernesto Bitetti, María Ostiz, Los Angeles, Lucero Tena, Modulos, Yerbabuena o Los Mitos, se anota nuevas victorias con la consagración de Jose Luis Perales y los nuevos nombres de Carlos Luengo, Paloma San Basilio, Cholo Aguirre, Maya, Lolita Torres, Jose Alfredo Fuentes o los de Los Marismenios, Los Romeros De La Puebla, Amina, Los Amigos De Gines, Los Hermanos Reyes, Enrique Morente, Serranito y el regreso de Gabriel Moreno a las filas de su elenco flamenco.

Raphael

Raphael Exclusivo: Otra de las buenas noticias que la Compañía de Torrelaguna 102 de Madrid ha regalado a sus licenciados en todo el mundo, es que han desa parecido las restricciones para la distribución de Raphael en determinados países, con lo cual “El niño” volverá a participar en su elenco exclusivo, sin limitaciones, a partir del 10 de febrero de 1976. Además toda su producción será grabada y distribuida—sin territorios restringidos—por Hispavox, y ya podemos adelantar que se trabaja intensamente en el primer LP que marca la mejor época de Raphael, apoyada por una serie de 13 “espectaculares” de TV hechos en Madrid bajo la dirección de Fernando García de la Vega, con la participación de famosos artistas. La Cadena de TV del mundo latino en Estados Unidos ha adquirido los derechos para su transmisión en las 14 estaciones de su red a través de una feliz gestión de Joaquín Blaya, que viajó a Madrid con ese propósito.

En USA

Hispavox En USA.
La inminente reaparición del Catalago Hispano en el mercado de los Estados Unidos y Puerto Rico distribuido por Caytronics y bajo el sello Pronto, potenciará nuevamente los nombres que solo podrían ser escuchados hasta el Rio Grande.

Hispavox En Venezuela.
También, hace solo unas semanas Hispavox ha firmado contrato con Discocoda de Caracas (Venezuela) para la distribución de su Sello en la tierra del “Oro negro,” con lo que todas las naciones de Centro y Suramericanas tiene ya representantes de esta compañía española.

Empezaremos con el boom de Desmadre 75. Por su novedad, Chencche, Julio Alberto y Seju son, sin lugar a dudas, el grupo más original de nuestro panorama discográfico, su canción “Saca el guisqui, Che!” ha sido la canción que ha personalizado este verano de 1975.

Luis Llach

El cantautor catalán Luis Llach ha puesto en el mercado uno de los mejores álbumes que recuerda nuestra música: “Viatge a Itaca.” Basado en unos poemas de Kavafis, Llach desarrolla el sugestivo tema de Itaca para construir toda una sinfonía encerrada en la primera cara del LP. Siguiendo en Cataluna, Joan Baptista Humet se redescubre y recupera para nuestra música con un esperado disco: “Dialogos.”

Jose Antonio Laborde, Luis Pastor, Hilario Camacho, Adolfo Celdran, Pablo Guerrero, Benito Moreno, Amancio Prada, Luis E. Batallan, son, entre otros, nombres importantes en el momento Movieplay. En otro terreno y siempre a la vanguardia, Granada, Gualberto, Eduardo Bort, Triana o Tilburi, han puesto un gramo de arena en cualificar y puntualizar una música de clase y calidad hecha en España.

Movieplay

La nueva canción Chilena también ha sido protagonista de este año 1975. Nombres como Victor Jara, Quilapayum, Curacas, Inti-illimani, Isabel y Angel Parra, Tito Fernandez etc., han estado en boca de los aficionados. Si queremos personificar un disco en-tre toda la producción, valga el ejemplo de la “Cantata de Santa María de Iquique” que interpreta Quila-payum.


“Cantar de la tierra mía de Nuestro Pequeño Mundo,” “Soy” y “En un autobús” de Sherpa, “Nuevo día” de Lole y Manuel y “Escucharme” de Tony Ronald son nombres que redondean la labor de ese año.

(Continued on page 52)
GRACIAS A
RECORD WORLD
Por reconocer nuestra labor en España

Cantante Revelación
ALBERTO BOURBON

Mejor Labor en Música Clásica
Discos RCA

Mejor Editorial del Año
Ediciones Musicales RCA Española, S.A.

Este último premio ha sido posible gracias, entre otros
a sus autores exclusivos:

Manuel Alejandro
Fernando Arbex
José Luis Armenteros
Alberto Bourbón
Juan Erasmo Pamíes (Mochi)
Pablo Herrero
Francisco Valenzuela (Valen)

RCA
Discos y Cintas
CBS
(Continued from page 43)
Julio: Juan Camacho se alza como vencedor del Festival de Beni-
dom con un tema que meses después se haría con el número uno en
todas las listas; “A ti, mujer.” La confirmación de que ILAN es la
gran voz del país. Georgie Dann da en la diana grabando su versión
de “El Bimbo.”
Agosto: Un millón de discos vende en Francia Joe Dassin con
“Verano indio.” Manolo Sanlúcar confirma ser la mejor guitarra his-
pánica del momento. “Caballo negro” le da una dignidad descono-
cida a las “canciones de verano,” entre las que se clasifica holgada-
mente.
Octubre: Lolita se revela como la gran estrella de la música espa-
ñola. En solo mes y medio, su primer disco “Amor, amor,” alcanza
el número uno de la popularidad y ventas. A finales de año se edita
un álbum con el que demuestra no ser una casualidad. Con su tercer
álbum, “Born to run,” Bruce Springsteen arma la bronca total. Número
uno en USA en tres semanas y adjudicado como “el salvador del rock,”
“el futuro del rock.” 1976 será definitivamente suyo.
Noviembre: Cecilia es llamada a representar a España en el Festival
de la OTI, donde consigue un brillante segundo puesto con el tema
de Juan Carlos Calderón “Amor de medianoche.” A finales de año,
Bob Dylan vuelve a sorprendernos con un tema dedicado al boxeador
de color Rubín Carter. El tema se llama “Hurricane.”
Diciembre: La canción vasca da a conocer una de sus voces más
personales: Nati De Felipe, que hace su primera aparición discográ-
Afro de nuevo en llegar: El Lui. Presentación de todos los artistas
de la casa en el Palacio de Exposiciones y Congresos.

Movieplay
(Continued from page 50)
No podemos olvidarnos del exitoso arrollador de Barry White, ni
tampoco de Paper Lace, Syc-
retha, Stevie Wonder, Charles
Aznavour o Telly Savalas que han
aparecido en las listas de exitos
en España.

For the desk of... IVAN MOGULL
New York, N.Y.

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mejor cantante
CAMILO SESTO
best male singer

grupo revelacion
CANARIOS
brightest hope group

mejor productor
JUAN PARDO
best producer

grupo mas internacional
BARRABAS
most international group
Festivales De España

De siempre he querido escribir de esta obra que a mi entender es la más mundamente y culturalmente se hace en España. De la mano del Ministerio de Información y Turismo, la Comisión General de Festivales de la República ha tenido el importante deber de llegar a todos los rincones y a todas las clases sociales de nuestro país, espectáculos que de otra manera serían prohibitivos para la gran mayoría. A continuación y gracias a J.J. Ramírez y D. V. Lezana, Pradella, Raphael, Paco las tizaciones y Internacionales de España, podemos indicar que los mismos se han efectuado desde Huelva a Pontevedra y desde Merida a Las Palmas de Gran Canaria. Estos últimos están dirigidos directamente desde la Comisión General de Festivales de España.

Magnífica labor de estos Festivales que llevan la cultura a todas las regiones de nuestra Geografía y que si es posible le dedicaremos más adelante un número extraordinario en esta Revista, por que cosas como éstas no deben de estar calladas ni menos aún la labor de un equipo que años tras años hacen posible este milagro.

Discos RCA

I A primeros de año, Apaíri lanzó "Shikin Dawn" (Por tu camino), y en estos momentos acaba de terminar su primer LP. El compositor Luis Luís Jaramillo, se ha unido con el tema "Mi barquita se balancea" y un LP con los títulos "El Cascabel," "Pídena cariño," "Mis calles," "Que triste etc."

I En marzo, Joze Meneses y su cuidado álbum "Jose Meneses en el Olympia," y además un single con "Soñolch de lo nunca fué a Granada."" en abril, Valen aparece disco-gráficamente con el LP que tiene como título principal su gran éxito discográfico de esta temporada "Cuando se mueve un amor." en mayo, nuevo disco de Junior grabado en Londres con el tema "El Incurable." en junio, Doctor Pop se lanza en la conquista de la canción del verano con "Lucía," logrando colocarse en los primeros puestos de la popularidad. También ese mes aparece el cuarto LP de Pepe Daza, con temas como "Rumba Morabita," "Protesto," "Sevillanas A La Inglesa," etc. También Jacobo vuelve en ese mismo mes con "Solo quien tuvo la flor." en julio, Luis Luís Jaramillo también en junio su primer LP con RCA, con temas escritos especialmente para ella por Alberto Bourbon.

I en julio, María Dolores y Jesus graban "Los versos hablan," canción con la que participan en el Festival de Bendorm, quedando finalistas consiguiendo el "Trofeo a la Mejor Interpretación." Y dejamos para el final a Juan Erasmo Mochi, quien había lanzado en Mayo "Juan Salvador Gaviota," y reaparece en Noviembre con su nuevo álbum "La Palabra," que ha grabado también en Italian. Y Alberto Bourbon con su segundo álbum de esta nueva etapa, ya que el primero de su aparición disco-gráfica después de tres años de alejamiento; nos referimos a "Es toy aquí," LP que incluye además "CUando seamos viejos," "Juan y Manuela," "Brillo de lagrima," "Pobre Juan," etc.

Actividad Editorial En España En 1.975

Fundamentalmente hay que destacar el fuerte incremento que ha experimentado el producto propio original del país pasando a los de hecho la nueva música ligera española. Los compositores españo-xiños ya consagrados como son: Juan Carlos Calderon, Camilo Sesma, Manuel Iglesias, Jose Luis Herreros, Pablo Armenteros, etc. y confirmaciones como Cecilia, Rafael Ferro, Moncada, Ramon Arcusa, Manuel de la Calva y los Intrigantes "Rumba Iglesias," han producido un definitivo empuje a la producción nacional y original del país, llevando fuera de las fronteras españolas su música y sus éxitos.

La producción importada ha bajado en volumen y se ha limitado a aquellos éxitos internacionales, que por su propio valor han obtenido plaza en las listas de éxitos en España. En los próximos referirse a recaudación por derechos de autor, los títulos catorce generales han sido los siguientes:

Volumen General

Volumen General. Han sufrido un incremento de un cincuenta por ciento atribuyéndose un setenta por ciento de este cincuenta a la produción propia del país y un treinta por ciento a la internacional.

Especificando derechos por derechos tenemos: Que la ejecución humana se ha mantenido en los mismos porcentajes del año anterior. Que la ejecución mecánica ha aumentado aproximadamente en un veinte por ciento referente al ejercicio del año 1.974.

Los derechos producidos por las ventas de discos han experimentado un aumento de quince por ciento. Curiosamente, la producción flotatoria del país ha disminuido en diez por ciento (exceptuando el aumento del género de música, que ha sufrido un incremento de un cuarenta por ciento).

La evolución del mercado ha dirigido el mismo, hacia una venta masiva de LPs, ofreciéndose por el contrario un descenso de la venta de discos LPs. Los cassettes han aumentado en más de un veinte por ciento su venta. En resumen y a pesar de un año que no ha destacado por sus alegrias en el campo económico, precisamente, el mercado musical no se ha detenido en su desarrollo.

"Rankings"

Se han creado nuevas Editoriales y nuevas Compañías Discográficas, pero el punto fundamental en el que se basa el progreso, es el importante aumento de productores, que movidos por una competencia, han agudizado su trabajo para conseguir éxitos en los "Rankings" de venta.

"La Sociedad General de Autores de la Comisión de los Productores" sigue siendo el ejemplo de cómo se debe llevar una corporación de esa índole y próximamente en un número extraordinario dedicado a la misma se explicará en esta Revista como es su funcionamiento en general y con los detalles particulares de ella. Deseo que para el próximo extraordinario dedicado a España, tengamos la colaboración masiva de todas las Editoriales para de esa forma poner al día a la opinión internacional.

Fonogram S.A.

La figura más importante del sello para la temporada 74-75 ha sido Paco De Lucia, que empezó en el Teatro Real donde ha sido la primera vez que un guitarrista de flamenco ha dado un recital en flamenco en Madrid. Paco De Lucia ha actuado en Francia, Alemania y Holanda, y en estos momentos está en EE.UU. realizando su última gira del presente año.

El título "Entre dos aguas" ha ocupado durante muchos semanas el número uno del hit parade de música pop.

En esta temporada ha sido el debut cinematográfico de Patxi Anicia, que ha unido a sus cualidades de cantante y autor de un consumado actor. El título de la película: "El Libro Del Buen Amor." (Continued on page 55)
Ariola  (Continued from page 43)

Desde Ariola, cultura popular es la intencionalidad poética y la originalidad popular musical de Joan Manuel Serrat, la expresión teatral y comprometida de María del Mar Bonet, las formas de Luis Eduardo Aute, la sinfonía country de Cat Stevens. Ellos, y muchos otros artistas del Catálogo General de Ariola en 1.975.

(Continued on page 57)

Discos Columbia  (Continued from page 48)

Septiembre: Julio Iglesias logra sobrepasar la ansiada cifra de 500.000 copias vendidas en Francia de su disco "Manuela" y recibe un disco de oro (el primero entregado en este país a un artista español), al mismo tiempo anuncia nuevo viaje a Hispanoamérica que lo tendrá alejado de España hasta últimos del mes de Enero de 1.976. Morris Albert consigue el número 1 en el Hit Parade español con su canción "Feelings—Dime." Sara Montiel actúa con éxito en las áreas latinas de EEUU.


(Continued on page 57)

EMI-Odeon  (Continued from page 48)

you were here," la nueva comedia de Paul McCartney y Wings con el álbum "Venus and Mars." Por su parte Lennon con su "Rock and roll" consiguió de nuevo una excelente situación. También dos discos de Elton John alcanzarían los primeros puestos "The Captain Fantastic" y "Greates Hits." Visitas: Llegaron a España a lo largo de este último año los siguientes artistas de EMI-Odeon: Salvatore Adamo, consolidando el éxito "Es mi vida." Richard Cocciante que estuvo en directo por toda España y TV al igual que Jose Augusto. Asimismo actuaron en TVE, Natalie Cole, Cliff Richard y Soft Machine. Cara al 76, el Dpto. Nacional de EMI-Odeon se enfrenta con varias realidades como Miguel Gallardo, ya muy fuerte con su "Hoy Tengo ganas de ti," Lorenzo Santamaría con "Para que no me olvides," Santaharbara con "Cariño mío," Paco Revuelta con "La primera vez," Mario Balaguer proseguirá su carrera después de su éxito "Patio Andaluz" y posiblemente será el año que un hombre como Dyango después de su "Alma, Corazón y vida" consiga al fin lo que tanto tiempo mereció: ser proleta en su tierra.

Fonogram S.A.  (Continued from page 54)

El matrimonio Victor Manuel y Ana Belen han estado durante la presente temporada preparando su reaparición en el mundo discográfico y en estos momentos acaban de terminar sendos LPs con los que van a despedir a 1.975.

El cantante Tony Cruz que fue premiado por TVE por conside-rarlo la mejor voz en un programa concurso, ha grabado nuevos títulos que han sido editados en varios países de Hispanoamérica, al mismo tiempo ha sido solicita-

(Continued from page 54)

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Ariola
(Continued from page 55)
Junto a las formas expresivas apuntadas la representatividad de masivos sectores del público encarnada en Camilo Sesto, Peret y Juan Paro. Unos y otros, finalmente, cubriendo un gran espectro de apetencias musicales. Las explicaciones, motivaciones e interpretación de gustos corren por cuenta de la crítica. El interés—la realidad de Ariola—es poner al alcance de esa cultura popular, de sus fuentes, a buen numero de sus máximos representantes.

Discos Columbia
(Continued from page 55)
Diciembre: Emision de los 4 programas especiales de TV grabados por Julio Iglesias que causaron gran impacto. Artistas como Lola Falana, The Osmonds, Rafael Carras, Johnny Hallyday, y Patty Pravo fueron presentados por Julio que precisamente en este mes de Diciembre alcanza otro gran éxito con su tema “Abrazame.”

Nati Mistral se presenta en España, después de una larga jira por América, y para cerrar el año, se consigue otro fichaje para el próximo Serranito entra a formar parte de Discos Columbia S.A.

Estudios
(Continued from page 52)
Como se puede apreciar con un solo botón de nuestra basta, la industria técnica en España se pone al día, y hoy por hoy, nuestras grabaciones son cotizadas en cualquier mercado internacional, lese Mocedades en USA y los diferentes artistas que del extranjero vienen a grabar a los Estudios de nuestra patria.

Discos Zafiro
(Continued from page 48)
El disco es uno de los medios más aptos para sostener el vínculo entre el artista y el conjunto de ideas, orientaciones, esperanzas y realizaciones cotidianas que conforman una circunstancia social. Estamos convencidos de haber hecho buen uso de ese medio. Sin prejuicios, sin exclusiones apriorísticas, liberando de toda imposición o influencia a quienes tienen la necesidad de crear y expresarse.

ablemente acogido por la crítica. En Junio, Mocedades emprenden una jira por Sudamérica acompañadas como siempre por el éxito que arrastra este grupo. Claudina y Alberto Gambino lanzan su segundo LP titulado “Canción del amor armado.” Fernando Brosset concurre al Festival de Benidorm donde obtiene el tercer puesto con la canción “Enseñame a besar.”

En Julio, Juan Torres realiza una jira por nuestro país. Nos visita también la mexicana Lucha Villa que viene para presentar personalmente “El Rey” y “María de los Guardias.”

En Agosto “El teléfono llora” alcanza su cenit de popularidad, como también “Dama del amanecer” de Juan Bau. En Septiembre se última el nuevo catálogo de Zafiro. Este catálogo compuesto por por voces e instrumentistas flamencos, llevaba por nombre el de Raices y forma parte del proyecto de Zafiro de extender el conocimiento del flamenco a través de voces tan famosas como El Chocolate, Juan Mesa, Jesus Heredia, Pepe Montaraz o Curro Mairena. De otro catálogo, recien estrenado, el de la Brunswick, se lanza “Insides Out” de Hamilton Bohanno. En Octubre Mocedades lanzan un nuevo sencillo llamado “Secretaría” con el cual quiere emular exitos anteriores. En este mes visitan España, Dalida, Herve Vilard, Art Sullivan, Domingo Modugno, y Dario Baldan Bembo. Noviembre nos dice que Juan Bau se marcha a diversos países de Centroamérica y en este mismo mes sale su nuevo single titulado “Natacha y yo.” Phil Trim, continuando su carrera en solitario, lanza “Ceremonia” una hermosa composición de Dario Baldan Bembo. “Canta, Canta” es el título genérico del LP de Ornella Vanoni. Finalmente Sergio y Esti Valiz vuelven a la carga con un nuevo single titulado “La Llamma.”

Las presentaciones de Rick Wakeman en Brasil fueron altamente apreciadas ya que se presentaron con el artista la Orquesta Sinfónica del Estado de Río de Janeiro y la Coral de la Universidad Gama Filho.

Antonio Marcos (RCA) es candidato a la vicepresidencia de la SICAN (Sociedad Independiente de Compositores y Autores Musicales). Después de ser un gran éxito durante MIDEM 75, la canción “Charlie Brown” de Benito de Paula (Copacabana) volverá a ser exito en Francia (en Inglés) y se escucha de nuevo el original en Alemania y en Italia. El sencillo sale por estos días en Canada (RCA). El nuevo álbum de Benito de Paula comienza a moverse en Río de Janeiro y Sao Paulo.

Jorginho Do Imperio (Phonogram) sigue con mucha fuerza con su álbum. Recibe mucha difusión en la radio y tiene posibilidades de vender mucho. La atracción para estos primeros días del año es Domenico Modugno.

El álbum de Ornela Vanoni tiene tres composiciones brasileñas: “Canta, Canta Minha Gente (Martinho da Vila) (RCA) “Construction” (Chico Buarque) (Phonogram)” y “Feelings” (Morris Albert) (Charger) que en italiano se titula “Fili.”

Entre las nuevas presencias en el MIDEM este año se cuentan Discos Japoti y Discos Marcos Pereira. Gracias por la invitación al “party” que señaló la presencia de las nuevas oficinas de K-TEL do Brasil Comercial Ltda., en Sao Paulo. Mucho suerte a los amigos Allan y David y a K-TEL. Otras asistencias importantes al próximo MIDEM lo son Dick Dannello y su Central Park Discos, el productor de Dave McLean (Porque nos dijimos Adios) que por estos días tendrá novedades muy interesantes en el mercado. Danello está muy contento por la noticia de que la RCA americana sacará en este mes “Why we Said Goodbye” con Dave McLean en Inglés.

(Continued on page 61)
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**San Jose, Cal.**

By KEGE (ALFREDO RODRIGUEZ)

1. HECHICERA
   *Formosa Castilho—Argentina*
2. MEXICO ES
   *LOS DIABLOS—Latin Int.
3. NUNCA MAS PODRE OLVIDARTE
   *CUATRO SOLES—De Latino*
4. QUIERO
   *JULIO IGLESIAS—Alhambra*
5. MI GUSTARIA SABER
   *ESTRELLITA—Ruf
6. ESE SOY YO
   *VALENTIN—Melody*
7. QUE HE DE HACER PARA OLVIDARTE
   *MANOLO OTERO—Latin Int.
8. EL ALACRAN
   *LA PANDILL—Alhambra*
9. POETA DONDE ESTAS?
   *MANDELLA TORRES—Caytronics*
10. BESAME MORENITA
    *LOS SONIDOS—Peless*

**San Francisco, Calif.**

By KBBG (E. FLORES)

1. HOY TE CONFIESO
   *JUAN DE LA CRUZ—Lamar*
2. CANCION DE AMORES QUE SE HAN IDO
   *RENE—ARV*
3. VESTIDO MOJADO
   *LA TROPA CHICAGA*
4. MELINA
   *CAMILLO SESTO—Phonogram*
5. DE MI PARA PUERTO RICO
   *JOSU BETANCOURT—Fania*
6. DIME (FEELINGS)
   *MORRIS ALBERT—Audio Latino*
7. ESCLAVO Y AMOR
   *PASTELSE VERDES—Gema*
8. TE DIGO ADIOS
   *GENERACION 2000—Miami*
9. FALTAN 3 PARA LAS 12
   *KING CLAVE—Orfeón*
10. LA CHICANITA
    *LOS CHICANOS—Arco

**New York**

By EMILIO GARCIA

1. DIME (FEELINGS)
   *MORRIS ALBERT—Audio Latino*
2. LA PICAZON
   *LOS HERMANOS—Disolando*
3. ABRASAME
   *JULIO IGLESIAS—Alhambra*
4. LA MUERTE DE MI HERMANO
   *ELADIO ROMERO SANTOS—Almendra*
5. LLEVAME CONTIGO
   *YOLANDITA MONGE—Audiorama*
6. POR CULPA DE LA MELENA
   *DANIEL SANTOS—West Side Latino*
7. NO PUEDO VIVIR
   *松音—Gema*
8. SE ME OLVIDO OTRA VEZ
   *YOLANDA DEL RIO—Arco*
9. UNA GARA
   *LOS TERRELLAS—Disolando*
10. NO ME EMPUJEN
    *LOS VICTUOSOS—Disolando*

**Argentina**

By JORGE MONTES

1. CORAZON CORAZON
   *NORMA IGLESIAS—CBS*
2. PATO “C” ESPECIAL
   *FREDY FERNANDEZ & REX*
3. CONTATA CRIOQUILA
   *LUIS LANDERSCIA—Phonogram*
4. ESTO ES EL CHAMELEON VOL. 2
   *VARIOS—Music Hall*
5. RELATOS
   *YES—Music Hall*
6. UN SOLO CORAZON
   *LOS VISCOUNT—Phonogram*
7. LOS CABALLEROS DEL REY ARTURO
   *RICK WAXMAN—Odion*
8. EN TU PIEL LOS H. POSITIVOS
   *VARIOS—Music Hall*
9. PLATO FUERTE
   *LOS GEES—Phonogram*
10. LOS ESTADOS DE ANIMOS
    *MARIÑO ROSS—RCA*

**Los Angeles**

By SERGIO ALONSO

1. DIME (FEELINGS)
   *MORRIS ALBERT—Audio Latino*
2. LIBRO AZUL
   *CARLOS GUSMAN—Falcon*
3. MEXICO ES
   *LOS DIABLOS—Latin Int.
4. MI VIDA COMO UN CARRUSEL
   *ANGEL NEGROS—International*
5. LAS MAS MAS HAY
   *LOS HUMILDES—Fania*
6. POR TU CULPA
   *KING CLAVE—Orfeón*
7. TU CANCION
   *CANDY—EG*
8. TRENENDO CACHE
   *CELIA Y EL ANNY—Vaya*
9. VENGANZA
   *ALBERTO VAZQUEZ—Gas*
10. NO ME QUIERAS TANTO
    *VICENTE FERNANDEZ—Caytronics*

**Record World en Nueva York**

By EMILIO GARCIA

- **Muy buena acogida ha tenido el tema romántico “Abrazame,” en la interpretación de Julio Iglesias. Uno de los números de impacto en su álbum, titulado “El Amor,” son varios de los gerentes de firmas discográficas latinas de Nueva York, que viajan este año a Cannes, Francia, por asistir al Festival de MIDEM... Circulan rumores bien fundados, que se celebrará en este año, Nueva York, un “Festival de Música,” muy bien organizado, y de enorme repercusión internacional... El sello Fania, acaba de lanzar un nuevo sencillo de Santos Colón, con los temas: “Niña” (D.R.) y “Dominante” (C. Curel Alonso). Dos números muy atractivos... De Yolandita Monge, la popular intérprete puertorriqueña, el sello Colombia acaba de lanzar un nuevo álbum con temas muy bien logrados. Su título: “Floreciendo!”

Muy buena la versión de “Ciera Los Ojos” y “Juntos Recordanemos” de E. Franco... Mientras Hector Lavoe, voca- lista de la Orquesta de Willie Colon, está logrando nuevos triunfos como solista. Willie Colón acaba de grabar para el sello Vaya, un nuevo álbum titulado “There Goes The Neighborhood,” con un repertorio que incluye bombas, plenas y música de salsa, y la participación de Mon Rivera en la parte vocal. Para impulsar las ventas de este L.P., fue lanzado un sencillo con el tema “Y Llegó,” en el cual el popularísimo Mon Rivera se luce como formidable intérprete.

Grandes ventas está logrando Victor Frizzar y su Orquesta, con un tema de su propia autoria, titulado “Llevame Contigo,” lanzado por el sello Teca... Sophy, una de las favoritas del público latino de Nueva York, ha logrado una bonita versión de “Feeling” (Dime), el exitoso tema de Morris Albert y Fundora que cuenta ya, con más de 180 versiones a nivel internacional... Otro lanzamiento fue el cumbia de Hector Lavoe, con varios de los mejores de él, con los temas “Voy A Olvidar Te” y “Hermanos”... Los temas en inglés: “You’ve made me so very happy” y “Let go,” interpretados por el inevitable Tito Rodriguez.

Con algunos temas de su propia autoria, el sello Orfeón, acaba de lanzar al mercado un nuevo álbum de King Clave, titulado “Por Cumpa Tuys.” En este LP se luce el popular cantante argentino interpretando entre otros números: “Por Cumpa Tuys,” “Carta Para Mama,” “Casamiento De Pobre” y “Río Manso”... Nos visita la estimada amiga Betty Misiego, exquisita cantante peruana, radicada en España desde hace varios años. Así como también recibimos la visita del afectuoso compañero Fernando Moreno, activo corresponsal de Record World en la Madre Patria. Coincido con estos distinguidos visitantes, se encuentran en la Babel de Hierro, nuestro director latinoamericano Tomás Fundora, y el compositor argentino Aido Legui, quien acaba de regresar de Tokio, después de permanecer durante varios días en la capital japonesa.

Nos informa nuestra amiga Mercy Lopez, la activa secretaria de Rinel Sousa, VP de Caytronics Corp., que Sandro, el idolo de America y artista del sello Merci- cana, se presentará el próximo 29 de debrero, en el Felt Forum del Madison Square Garden. Además nos informa que están programadas las dos siguientes actuaciones de Camilo Sesto, artista exclusivo del sello Pronto, en el mismo local, para el mes de marzo.
Nuestro Rincon (Continued from page 58)

MIDEM, a donde asistiremos, efectuaran la entrega de Trofeos 1975 en la Selección de Valores de Record World. La lista de esta Selección, impresa en esta Edición destaca y rinde honor a estos valores españoles. ¡Nuestra más cordial felicitacion! ... Y eso es todo por el momento ... ¡Hasta la próxima desde MIDEM y España!

Camilo Sesto will perform in New York and Puerto Rico after his successful appearances in Madrid in the musical play "Jesus Christ Superstar." His new album, titled "Amor Libre," was recently released by Caytronics in the States ... Betty Missiego, recently signed by Discos Columbia in Spain, will perform from March 19 to the 22 at the Olympia Theater in Paris, France, as a special guest star in the Julio Iglesias Show ... Sandro will perform at the Felt Forum (Madison Square Garden) in New York on February 29. His new album, titled "Tú me enloqueces," will be shortly released by Caytronics in the States and Puerto Rico ... Following the very successful appearances in Los Angeles and San Francisco over the New Year's holiday of Willie Colon and Larry Harlow, Típica 73 will perform at the Biltmore Hotel in L.A. on January 16 and the Oakland Auditorium in San Francisco on January 17 ... Rico's Conjunto Candelita and Fania's Pupi Leguizamo did a prison gig at Woodburn Prison, near Monticello, New York on Saturday, January 3.

Roberto Carlos recorded a new album in which he performs "Involucre" by composer Julio Gutierrez in Portuguese. The very popular "Carnavalito" will be also included in this package ... Association of Record Critics of Mexico extended their annual awards as follows: "Composer of the Year"—Juan Gabriel, with the song "Se Me Olvido Otra Vez;" "Ballad Singers of the Year"—Guillermo Castro and Maricla Torres; Los Diamantes were chosen as "Trio of the Year;" and Costa Azul as "Modern Tropical Music Group." "Modern Music Group" award extended to Los Baby's from Mexico and Los Terricolas from Venezuela; "Orchestra of the Year" was Pablo Beltrán Ruiz and "Organ Player of the Year" was Juan Torres. Among the "bOLERos singers" awarded were Victor Yturbe "Pirú," and Estrellita. Winners as "Sonoras Orquestas" were Matancera in the international markets and Santanera in the national classification. The "Tropical Band of the Year" was "El Alcaraz" performed by the Spanish group La Pandilla. "Newcomers of the Year" were Gitanito and Marta Caramelo. "International Group of the Year" award went to Disco Tex and The Sex-O-Lettes (Monty Rock III). The album awarded was "A Mexico" by Julio Iglesias and the "1975 Stars" were The Osmonds.

Miguel Gallardo from Spain (EMI) is going very strong internationally with "Hoy Tengo Ganas de Ti." The Judge's Nephews (Los Sobrinos del Duende) are enjoying an instant hit with "Without Your Tender Love" in English. The Spanish version, "Vuelve Conmigo Amor" (Santiago), is also moving very energetically ... Hispanovox will shortly release in Spain an album by Paulo Sergio from Brazil. Paulo is recording his second album in his country after his successful previous one, in which "Hice" became a strong winner.

In this special issue dedicated to Spain we wish to congratulate Spain for a brilliant year of great accomplishments in the international market. The Spanish record industry is now stronger than ever. We also wish to extend our congratulations to our correspondent in Spain, Don Fernando Moreno, for our great goals accomplished in Spain. After our attendance at MIDEM, in France, we will fly to Madrid, in order to attend our Record World Gala Dinner, in which our Annual Awards will be extended ... And that’s it for the time being!

En Brasil (Continued from page 58)

Toquinho-Vinicius están disfrutando muy buenas ventas con su nuevo álbum en la Argentina. Los dos están presentándose con éxito en Italia.

Bete Carvalho (Tapear) continúa con mucho con "So queria ser feliz" en su actual sello. En el próximo año Bete estará en su nuevo sello grabar para RCA ... Paulo Sergio (Beverly) de vuelta de una larga temporada por el norte del país y se prepara para la grabación de su segundo álbum en castellano, dirigido a los mercados latinoamericanos ... En el día 15 de Diciembre, en una simple ceremonia con la presencia de los artistas, de la directiva de la Asociación Brasileña de Productores de Discos, periodistas y ejecutivos de la industria, fueron entregados los premios del año en el 1974. Alberto J. Byington Netto, presidente de la asociación, explicó que el premio, el cual recibió el nombre de "Villa Lobos," se estaba entregando sin la ceremonia que él quisiera para que no se perdiera el esfuerzo de crear, pero que en el año próximo se otorgarán los premios con todos los incentivos efectivos necesarios. Los artistas premiados en cuanto a ventas de sencillos fueron: Carmen Silva (RCA) y Raúl Seixas (Phonogram), Clara Nunes (EMI) y Roberto Carlos (CBS) por las ventas de álbumes, el mejor Autor fue Martinho da Vila (RCA) y las revelaciones fueron Luiz Alcino (CBS) y María Creuza (RCA). Otros premios fueron concedidos por el jurado, tales como "Raizes," al grupo que defendió los orígenes de la música folklórica, extendido al Trij Nordestino (Copacabana), Roberto Menescal (Phonogram) fue premiado como el Mejor Productor. En la misma noche de los premios, Angela Maria (Copacabana) ofreció una comida a los discjockeys, prensa y amigos por el motivo de la celebración de sus 23 años de vida artística.
Who In The World

Far-Reaching Appeal Keeps Cat on Top

In the more than five years since “Monk Bone Jakon” (the start of Cat Stevens’ “second period”), the English singer-songwriter, who began in the late sixties as a pop idol (“Matthew and Son”), has sold millions of albums and singles, performed to packed houses in England and America, and appeared on more of pop and progressive radio.

Reaching the American singles charts first in 1971 with “Wild World,” and returning there repeatedly with his own compositions and with a remake of Sam Cooke’s “Another Saturday Night,” the A&M artist’s music has demonstrated an appeal that extends to both teens and adults. He has become not a particularly skilled lyricist, succeeding best when he attempts the most, as in “Father and Son” from “Teen For The Tillerman,” still perhaps his greatest achievement.

His more recent projects have evinced an interest in things oriental, and in animation. His first film was an animated dramatization of “Tesseract and The Firecat,” and was shown during his concerts on his last tour; he has just finished a three-minute film called “Banapple Gas,” which shows him performing that song from his best-selling “Numbers” album, currently at 14 on The Album Chart in various sequences with a cast of 50.

With “Banapple Gas” to be released as a single, and a major American tour beginning in several weeks, Cat Stevens’ career might be termed at its pinnacle, noting that his single has been there for some time.

ATV Releases Five

NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced that the company will ship five new albums for January.

The five LPs are to be released the week of January 25. The shipment consists of second albums for the labels by: McLendre Sprige, titled “Too Young To Feel This Old,” “Recorded Live at Queen Elizabeth Hall” by jazz violinist Stefano Grappelli; “Ashes and Matchsticks,” by British singer-songwriter Brian Hynds; and “Grand Show Classics Volume II,” comedy sketches by the Goon Show, featuring Peter Sellers. In addition, ATV/Pye will release the premiere solo album by the Spiders from Mars, formerly back-up band for David Bowie, now out on their own with this first group effort, called “Spiders From Mars.”

Royal Occasion

At the Atlanta’s Grand Ole Opry, Atlanta’s Billy Joe Lee recently signed an exclusive worldwide recording contract with Scepter Records. His first single to be released on Scepter will be “All Night Rain.”

Figured at the signing (seated, from left) are: Royal president of Scepter, Florence Greenberg and Scepter promo man Tom Regan. Standing are Karl Engemann of Hilley-Karl Engemann Production Company, Mickey Bickus, the producer of “All Night Rain,” and Scepter’s Bob Scher.

Atlanta’s Billy Joe Lee

(Coords from page 3)

James Johnson Dies

- LOS ANGELES—James A. Johnson, age 58, former president of the Walt Disney Music Company, died January 9 following a brief illness.

Johnson, who retired in March, 1975, after a 37-year association with the Disney organization, had previously handled the Disney Publications Division worldwide before becoming general manager of the Walt Disney Music Company in 1958.

Johnson is survived by his widow, Ann, and three children, Glenys, Jennifer and Stewart. General services will be private and in lieu of flowers, the family has requested consideration of donations to Parents and Friends of Mentally II Children, Inc., 16130 Ventura Blvd., Suite 616, Encino, California 91436.

Foghat on Tour

- NEW YORK—Beeville recording artists Foghat began their 1976 tour of the U.S. in San Diego at the Sports Arena on January 14. The group is currently on the charts with its single, "Slow Ride," taken from the album, " Fool For The City."

Phonogram Year

- (Continued from page 4) You" single and "Best Of" LP, which is the biggest LP of their career and one of the biggest country LPs in Mercury's history. The group's two newest LPs, "Old Testament" and "New Testament," are also doing well.

Both Tom T. Hall and Johnny Rodriguez had fine years. Hall had three top 5 singles and his "Greatest Hits, Volume II" is moving briskly. Rodriguez enjoyed three number one singles and his latest LP, "Love Put A Song In My Heart," has just been released.

Contributing to December was the Cledus Maggard single, "The White Knight." An LP will be released in February.

Universe About to Debut

Universe City, whose debut album, "Universe City," will be released in February by Midland Records, is flanked by (left) Midland president Bob Reno and (right) the group's attorney Larry Phillips.

THEATER REVIEW

'Pacific Overtures' Expands Broadway Musical Horizons

- NEW YORK—It is, artistically, an infallible team — producer/director Harold Prince, composer/lyricist Stephen Sondheim, writer John Weidman and scenic designer Boris Aronson. And in the creation of a highly stylized theater piece they have been most successful with the recently opened (11) "Pacific Overtures." This is not, however, a song-and-dance show.

The story is simply the opening of Japan to the west by America's Commodore Matthew Calbraith Perry, and in terms of continuity "Pacific Overtures" is fine until the last scene, a supposedly contemporary view of Japan that has a sad attempt at a production number, "Next."

Unity of Concept

Where "Pacific Overtures" succeeds, though, is in the unity of scenic concept, music and (for lack of a better term) stage flow. Mako, who serves as narrator, Shogun and a variety of small roles, provides the frame within which everything takes place. And much of the dialogue is sung/recited in operetta style, the lyrics frequently witty and only occasionally contrived in order give the effect of dramatic movement.

The score itself (original cast to be released by RCA) is laden with Japanese overtones though the individual songs are clearly in the American theater tradition. Sondheim has, in recent years, drifted from writing Cole Porter-like numbers and relied instead on the interplay and effect of musical passage and lyric line. The transfer to record, sans the visual element, will be a delicate process.

It is, at the end of the evening, the visual impact that remains. Perry's arrival off the shores of Japan is marvelously designed and executed and there is an inner rhythm to the show that comes almost exclusively from the changes in the screens that drift across the stage.

The sophistication of "Pacific Overtures" does not overextend to pretentiousness but many may find the lack of standard Broadway practices both disturbing and boring. Just let it be said that the Broadway musical doesn't try to expand its horizons. "Pacific Overtures" comes a long way on that front.

Ira Mayer

Moss Sentenced In McIntosh Case

- LOS ANGELES—On December 8, 1975, the State of California withdrew its indictment against Ken Moss for the murder of Robbie McIntosh, the Average White Band's drummer, and for furnishing McIntosh with the heroin that killed him, and allowed McIntosh to plead guilty to involuntary manslaughter with the qualification that his plea was predicated only on the acknowledgment by him that he, similarly to everyone else in the party, was guilty of knowingly being in the house while drugs were being used which event ultimately resulted in McIntosh's death. Moss specifically denied furnishing the drug to McIntosh although he had been accused of doing so by Cher Bono, Mrs. McIntosh and Harmish Sturt, a band member.

Sentence

At a two day sentencing hearing conducted before Judge Vernon Foster on January 6 and 7, Moss introduced several items of evidence that mitigated his responsibility in McIntosh's death. Judge Foster sentenced Moss to four years probation, but to serve only four months in an honor work farm with time off for good conduct, with credit for good behavior, rather than be working in prison. Moss was also instructed to devote 200 hours to community service after his prison term.
Gene Puerling, and Paul Simon.

Ballots for the final round of voting are being mailed to all those Academy members who have been actively engaged in the creative aspects of the arts and sciences of recording. Their votes will determine this year’s winners, who will be announced at a special Academy luncheon Tuesday, February 28, during the Academy's CBS-TV hour-and-a-half special, “The Grammy Awards Show,” emanating live from the Hollywood Palladium.

The complete list of the 18th annual Awards nominees follows:

Record of the Year: “At Seventeen” - Janis Ian (Columbia); “Love Will Keep Us Together” - Captain and Tennille (Capitol); “Physical” - Olivia Newton-John (MCA); “The Last Time I Saw Him” - John Fogerty (Capitol).

Performance::

The Brown Dirt Coyote (Capitol); “Love” - John Lennon & Yoko Ono (Phil Spector); “The telegram” - The Who (London). The Year’s Best Country Vocal Performance: Best Country Male Vocal Performance: “Behind the Wall” - Michael McDonald (A&M); “Feel Like Making Love” - David Soul (Phil Spector); “My Father’s House” - George Jones and Melba Montgomery (United Artists). The Year’s Best Country Vocal Performance: Best Country Male Vocal Performance: “Behind the Wall” - Michael McDonald (A&M); “Feel Like Making Love” - David Soul (Phil Spector); “My Father’s House” - George Jones and Melba Montgomery (United Artists).

The Year’s Best Country Vocal Performance: Best Country Male Vocal Performance: “Behind the Wall” - Michael McDonald (A&M); “Feel Like Making Love” - David Soul (Phil Spector); “My Father’s House” - George Jones and Melba Montgomery (United Artists).
Earlier in 1975 these two groups occupied the No. 1 spots, with their previous releases, Earth, Wind & Fire’s “That’s The Way Of The World” and “Chicago VIII.” ’Gladiator’ and “Chicago’s Greatest Hits” continue to hold down the top two spots and have been joined by three other CBS Records’ labels, Paul Simon’s “Still Crazy After All These Years,” the O’Jays’ “Survival” on Philadelphia International Records and Art Garfunkel’s “Breakaway.”

For the Columbia label, 1975 began with the success of Bob Dylan’s “Blood On The Tracks.” The LP marked the artist’s return to the label, and it was the first album to be declared gold under the new, tougher RIAA standards. During the year, Dylan followed with Basement Tapes, originally recorded 1967 in sessions with The Band. A widening sales base at Epic was bolstered by the successes of Michael Murphey, whose first solo hit albums has broadened to include a contemporary rock audience, garnering a gold album along the way; and of English guitarist Jeff Beck, whose first solo LP, “Blow By Blow,” produced by George Martin, also went gold. Sly Stone displayed his innovative sound once again with his “High On You album. The burgeoning careers of Minnie Riperton, Dan Fogelberg and Labelle accentuated the dedication of Epic in developing artists’ careers. Those artists had their best year, significantly increasing their sales levels.

1975 saw the launching of an important new record label to be distributed by CBS custom labels. James William Guerico, one of the most successful producers in the music field announced the formation of Caribou Records and began developing its roster with the signing of the L.A. Express and Girard’s A Full Moon production label agreement was initiated under the direction of Irv Azoff who has created a major management and production deal that has included the successful development of such artists as Dan Fogelberg, Minnie Riperton, the Michael Stanley Band and REO Speedwagon.

Paul Simon’s “Still Crazy After All These Years” and Art Garfunkel’s “Breakaway” albums on the Columbia label, both went Gold, and “Bridge Over Troubled Water” upon their release. Barbra Streisand earned a gold record for her “Butterfly” LP. Loggins & Messina’s “So Fine” continued the duo’s streak of hit albums. Chicago received their eighth and ninth platinum albums for “VIII” and “Greatest Hits,” making the fact that all of their albums are now platinum. Three groups on the CBS Records labels have created a platinum streak of their own. Columbia’s Earth Wind & Fire has achieved platinum status with its first four albums. Isley Brothers’ “The Heat Is On” on T-Neck, distributed by CBS Custom Labels, is well over 1/2 million units. Pink Floyd’s “Wish You Were Here” was released in 1975 and has passed the 1 1/2 million mark. In 1975, through the attention of the media, “Living For The City” (thad album on radio and throughout the press media, Bruce Springsteen achieved superstar standing. “Born To Run” has reached gold. The success of “Born To Run” has carried over into Columbia’s previous albums as well. Columbia’s Aerosmith became a top group in the past year with the release of the “Toys In The Attic” LP. All three of their albums have achieved gold, with “Toys” in well over the platinum level.

Bill Joel achieved his first gold record with “Piano Man” on the Columbia label, and Stephen Stills’ “Stills” LP also scored. William Nelson’s “Mary High” LP established him as a successful artist in the country field with a strong crossover into contemporary rock.

1975 witnessed the reaffirmation of a number of past artists, as many as major recording artist; as her “Between The Lines” album went gold and her “At Seventeen” single attracted attention. Janis Ian is the recipient of three gold albums, the largest number of nominations voted for any artist in 1975.

Philadelphia International Records, distributed by CBS Custom Labels, scored heavily throughout the year. Herbie McNeil & The Blue Notes’ “To Be True” was a gold winner and the O’Jays achieved no less than three gold records with “Survival.” Live in London and "Family Reunion." People’s Choice earned their first gold single with “Do It Any Way You Wanna,” and MFSL albums continued to enjoy strong acceptance.

During the year Columbia announced a number of important signings. Bill Withers’ first LP has already attracted considerable attention from radio and record buyers. Phoebe Snow, John Hammond, Jr. and Return To Forever will be rerepresented with Columbia releases early in 1976. During 1975 Epic announced that the Jackson Family had joined the label. Detroit guitarist Ted Nugent made his Epic debut late in 1975 with his first album for the label.

In the area of country music, the continuing sales success of Charlie Rich on Epic led the way in 1975. The signing of Moe Bandy to Columbia proved fruitful with his “Hank Williams, You Wrote My Life” disc providing excellent impetus towards the artist’s growth in 1976. Columbia’s David Allen Coe had a successful single with “Would You Be My Lady.” Veteran country singer Marty Robbins rejoined the Columbia label.

1975 was also a major growth in the area of progressive jazz. Ramsey Lewis received his first gold record for “Sun Goddess.” Herbie Hancock’s albums set the progressive music sales pace with “Thrash” and “Mandil.” Miles Davis, Freddie Hubbard, Weather Report and Tony Williams give Columbia a strong position on the greatly increased interest in this area of music.

Columbia’s leadership in the area of MOR music was apparent through new releases and catalogue albums of Johnny Mathis, Andy Williams, Ray Conniff and Percy Faith.

The importance of classical music on Columbia was dramatized in 1975 by the successes of “Carmina Burana,” with Michael Tilson Thomas leading the Cleveland Orchestra, Walter Carlos’ “Walter Carlos By Request” and Jean Pierre Rampal’s “Suite For Flute Piano.” These albums all achieved pop album sales figures.

Dylan Gold

NEW YORK—The latest album by Columbia recording artist Bob Dylan has achieved gold on the basis of advance orders. The LP, “Desire,” which contains the single “Hurricane,” had advance orders alone to guarantee that the album would be certified gold by the RIAA, according to the label.
Gospel Music Hall of Fame Unveils Construction Plans

NASHVILLE — Building plans have been unveiled for the construction of a Gospel Music Hall of Fame on Music Row in Nashville.

"The announcement that the land has been purchased and that the Hall of Fame will become a reality is the result of the dedicated efforts of many leaders in the gospel music field," said Meurice LeFevre, chairman of the Gospel Music Hall of Fame, Inc. board of trustees. "It fulfills the dream of not only those of us in the industry, but also thousands of fans of gospel music."

The three-level building, containing some 19,000 square feet, will be located on Music Row near the intersection of Music Square, East and Demonbreun Street, across the street from the Country Music Hall of Fame. The building, situated on 77,000 square feet of land, will house both the Gospel Music Hall of Fame and Museum and the offices of the Gospel Music Association. The building was designed by the architectural firm of Jova, Daniel and Busby, AIA, of Atlanta, Ga.

Don Butler, chairman of the Gospel Music Hall of Fame fund raising committee, said:

Churchmen Sports Hall To Honor Cloverb

NASHVILLE — Jerry Cloverb, former Mississippi State football star, will be inducted into the Churchmen’s Sports Hall of Fame at its formal banquet Feb. 16 in Tullahoma, Tenn.

Cloverb, now a television personality and award-winning comic, played college football for Miss. State Bulldogs in 1948-49 and was a two-way starter both years after his transfer from a junior college.

Nelson LPs Hot

This week on Record World’s country lp chart, Willie Nelson has three albums—all on different labels—in the top 10. "Redheaded Stranger," on Columbia, formerly at number 1, is now six, "What Can You Do To Me Now" on RCA is at seven and "Country Willie" on United Artists is at nine bullet. In addition, RCA has just released an album, "The Outlaws," which features cuts by Nelson, Waylon Jennings, Jessi Colter and Tompall Glaser. On the singles chart, Nelson has "Remember Me" on Columbia at 33 bullet, "Goodhearted Woman" with Waylon on RCA at 20 bullet, and "Fire and Rain" on RCA at 47 for a total of six places on Record World’s country charts this week.

Melodyland Closing Called ‘Temporary’

NASHVILLE — The closing of Melodyland’s Nashville office, as announced by the label recently, is strictly a temporary measure with emphasis on full-time, full-staff promotion.

According to Herb Belkin, vice president of creative operations for Motown, which distributes Melodyland, "With the present size of our artist roster, we feel we don’t currently need a full-time business office in Nashville. Our major commitment now, as evidenced by our recent staff changes, is to break the artists we currently have before thinking about signing additional new artists.

"We think our artists will appreciate our staff working the product on the road . . . full-time at the station level as opposed to having a business office to hang their hats on."

"We realize the importance of having a business office in Nashville and we’ll have that again in the near future, but with John Fisher’s presence in that city, we will be well represented."

Staff

The Melodyland staff currently consists of three regional promotional men: Fisher, based in Nashville and covering the south and southeast; Peter Swensden, based in Texas and covering the south and midwest; and John Curb, based in Motown’s Los Angeles office, covering the west coast.

K-Ark Signs Day

NASHVILLE — John Capps, owner of K-Ark Records, has announced the signing of steel guitarist Jimmy Day to the label. Day, a well-known sideman through the years, has played for such artists as Willie Nelson, Ray Price and Lefty Frizzell.

COU NTRY PICKS OF THE WEEK

CONNIE SMITH, "TILL I KISSED YOU" (Acuff-Rose, BMI). Connie brings back this old Everly Brothers classic in hit fashion. Accompanied by a big sound on this record, Connie captures the Everly's magic and adds her own special brand to it to come up with one whale of a record. You can safely bet on this to come to rest at the top. Columbia 3-10277.

SLEEPER SHYLO, "D O G TIRED OF CAT T I N G AROUND" (Pardner / Julep, BMI). A nice, clean sound that's perfect for any time on the radio. Great harmonies and super hook line make this a sure winner right out of the chute. It's not hard to like this—in fact it's almost impossible not to. A winner, hands down! Shylo! Columbia 3-10267.

"THE OUTLAWS." This is an album that features cuts by Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser. "outlaws" to the traditional country establishment in Nashville. The popularity of each of these artists individually makes this album a sure winner. Best cuts are "My Heroes Have Always Been Cowboys," "Sac- rious Minds," "Good Hearted Woman" and "Yesterday's Wine." RCA APL-1321.

RECORD WORLD JANUARY 24, 1976
KFDI, Reaction

by Marie Ratliff

Fearless Forecast: Using music instead of muscles, Pittsburgh Steeler quarterback Terry Bradshaw proves there's more than one way to win a game! His Mercury debut, "I'm So Lonesome I Could Cry," is scoring early at WMC, KFDI, WWOK, WCMS and WBAM; the flip, "Making Plans," is already most-requested at KRMD.

RCA has bleeped the offending words and sent out a market test on "Up Against The Wall Redneck Mother" from Bobby Bare's latest lp. Reaction has been generally favorable and it's likely to be prepped for general release this week.

Sonny James salutes the Bicentennial with a new beard, an album and a single! Both sides of the single, "Prisoner's Song" and "Back In The Saddle Again," are airing at WCMS; WWOK and WBAM have chosen "Back In The Saddle" exclusively.

Instrumental Interest: Missourians like Chubby Wise's "John Henry." It's going well at KCKN and KTTS.

Little David Wilkins is starting to cook with "The Good Night Special" in Memphis, Miami and Norfolk.

Album Action: From Emmylou Harris' "Elite Hotel," the choice is "Together Again" at KLAK and WMC and "Sweet Dreams" at WSLR. From Kenny Starr's latest, it's "Tonight I Face The Man Who Made It Happen" at KFDI and "Calico Cat" at WWOK.

Ruby Falls is showing up with "Show Me Where" at KFDI, WCMS and WNGO.

Monster Movers: Ray Griff, Roy Clark, LaCosta is starting to make good moves in the southeast with "I Just Got A Feeling." Pulled from the "Night Rider" lp, "Texas" is starting to spread over the country for the Charlie Daniels Band.

SURE SHOTS

Dicker Lee — "Angels, Roses and Rain"
Freddie Hart — "You Are The Song"

LEFT FIELDERS

David Wills — "Queen of the Starlight Ballroom"
Bill Black's Combo — "Fire On The Bayou"
Eddie Rabbitt — "Drinkin' My Baby Off My Mind"
Sunday Sharpe — "Find Another One"

AREA ACTION

Daniel — "Have You Ever Had An Angel" (KCKN)
Larry Roberts — "Sweet Georgia Waltz" (KENR)
Gary Smith — "Unhappy Ending" (KKXY, KIKK)

HOTLINE CHECKLIST

KAYO, Seattle
KBOK, Dallas
KBUY, Wichita
KCCG, San Bernardino
KCKC, Kansas City
KDWA, Amarillo
KENV, Houston
KFDM, Wichita
KIKK, Houston
KJJJ, Phenix
KKYX, San Antonio
KLAK, Denver
KMM, Colorado Springs
KRAK, Sacramento
KRMQ, Shreveport

KLOP, Salt Lake City
KMTS, Springfield
KWJJ, Portland
WMXJ, St. Joseph
WAME, Charlotte
WBAM, Montgomery
WBAP, Ft. Worth
WBGR, Lynchburg
WCMS, Norfolk
WFF, Richmond
WENO, Nashville
WHK, Cleveland
WHK, New York
WHOQ, Orlando
WIL, St. Louis

WINN, Louisville
WIRE, Indianapolis
WWIT, Lansing
WJLD, Chicago
WJOS, Jackson
WMAG, Chicago
WMC, Memphis
WMNI, Columbus
WMOP, Oalo
WPAG, Atlanta
WSLR, Akron
WSUN, St. Petersburg
WUNI, Mobile
WWOK, Miami

America's Heritage' Makes TV Debut

NASHVILLE — The program "America's Heritage" came to life January 4 when the Country Showcase America Bicentennial TV Hour opened to a full house of country music enthusiasts at The Dinner in Beltsville, Maryland.

Frank Gosman

Frank Gosman, host of the TV special, kicked off the first of 52 shows which will carry the "Spirit of '76" theme portraying the important role country music has played in the history of our nation.

Gosman, who is also chairman of the Board of Directors for the Country Music Association, shared congratulatory messages from Phil Irwin, host of Country Music USA on the Voice of America, Governor Ray Blanton of Tennessee, Maryland's Governor Margin Mandel and Jim Fuglesong, representing the Country Music Association.

Sonny James Records Bicentennial Album

NASHVILLE—In the Bicentennial year, Columbia recording artist Sonny James has recorded an album, entitled "200 Years of Country Music," reflecting on the various and far-reaching influences and styles that have made American country music what it is today.

"200 Years of Country Music" includes songs recognized as classic country tunes and reproduced as similar to their initial recordings as possible, recapturing the phrasing utilized in the original versions. James used as many of the original band members as possible. On some cuts James employed entire bands, while others as many as he could locate. Each cut is a salute to the artist who performed the original version of the song.

Wilson Joins Tree

A Brand New Star is Born . . .
And he has a New Smash Single . . .

ALBERT YOUNG EAGLE

"Congratulations" to "It's Over Now" on Little Richie Records

Bradley to Assume Indie Prod. Role

NASHVILLE — J.K. Maitland, president of MCA Records, Inc., and Owen Bradley, vice president of A&R for the company in Nashville, have jointly announced the change in Bradley's position with the label, as reported in Record World recently. Effective immediately, he will devote full time to independent production and no longer be involved with administrative responsibility.

Bradley, who is considered one of the Nashville producers whose work helped establish the city's reputation as a major music center, has discovered and recorded such acts as Brenda Lee, Loretta Lynn, Conway Twitty, Patsy Cline, Jack Greene and Little David Wilkins. In addition, he has produced some of the industry's biggest hits through his active involvement in the recording careers of Red Foley, Burl Ives, Rex Allen, Kitty Wells, Ernest Tubb, Webb Pierce, Bobby Helms and Bill Anderson.

Having been associated with the Decca-MCA family for over 20 years, Bradley will continue to record artists for MCA as an independent producer, in addition to acts outside the MCA label.

Owen Bradley Productions will operate from offices at 1609 Hawkins Street on Music Row, as well as from his recording studio offices located in Bradley's Barn in Mt. Juliet near Nashville.
COUNTRY SONG OF THE WEEK

DINCEY LEE—RCA PB-10543

ANGELS, ROSES, AND RAIN (Combine, BMI/Music City, ASCAP)

With a perfect follow-up to his hit "Rocky," Dickey serves up a song with a touching story and a super strong chorus. A smooth road for this!

SONNY JAMES—Colombo 3-10276

THE PRISONERS SONG (Shapiro, Bernstein & Co., ASCAP)

BACK IN THE SADDLE AGAIN (Western, ASCAP)

Sonny has a twin sided hit that'll bring back a lot of old memories and a lot of new requests. Two classics—and Sonny sings them in his classic southern gentleman style—with a beard!

DON WILLIAMS—ABC Dot DOA-17604

TILL THE RIVERS ALL RUN DRY (Horse Creek, BMI)

Don has a style all his own—and the folks in radio land love it. This offering will continue his hit streak. He's riding another winner.

GARY PAXTON—RSA PB-10449

TOO FAR GONE (TO CARE WHAT YOU DO TO ME) (Brushape, BMI)

The resident freak of Music City comes down to earth with this ballad. Gary is definitely here to stay with "Too Far Gone!"

TOMPAH AND HIS OUTLAW BAND—MGM M 14843

WILD SIDE OF LIFE (Trevis, BMI)

THE HUNGER (Baron, BMI)

TompaH serves up two winners here—a classic cut on the classic "Wild Side of Life" and a song about a woman's desire that's sure to light up request lines.

FREDDIE HART—Capitol P-4210

YOU ARE THE SONG (INSIDE OF ME) (Proud Bird/Ben Peters, BMI)

FREDDIE Hart comes forth with a beautiful ballad guaranteed to warm your heart. Written by Ben Peters and George Richey, it's a winner for sure.

TERRY BRADSHAW—Mercury 73760

MAKING PLANS (Sure Fire, BMI)

I'M SO LONESOME I COULD CRY (Fred Rose, BMI)

Terry throws a touchdown on this first in his record career. Make no mistake here—this guy sings well—and the material is excellent. Super!

LITTLE DAVID WILKINS—MCA MCA-40510

THE GOOD NIGHT SPECIAL (Forrest Hills, BMI)

Funky feel on these tracks as Little David tells his lady to give it all she's got when she's socking it to him. Oh yeah!

LA COSTA—Capitol P-4209

I JUST GOT A FEELING (Al Gallico/Algee, BMI)

La Costa belts out a sure winner—up-tempo and a solid beat behind the message that she's got the feeling of love in her bones.

SUNDAY SHARPE—United Artists UA-XW75B-Y

FIND A NEW LOVE, GIRL (Unart, BMI/United Artists, ASCAP)

Sunday sprinkles a peppy melody over the lesson to get another when yours goes away. Good message, good song—great combination.

VERN GOSDIN—Prodigy PDY-4501

THE CHAINS OF YESTERDAY (Pax House, BMI)

A very powerful song packed with loads of emotion about the tears and fears that's yesterday's chains. Turn this one loose!

CHARLIE DANIELS BAND—Buddah KA 607

TEXAS (Kama Sutra/Room, BMI)

CDB shows why the south is gonna do it again. This will get a lot of progressive country airplay—and get a lot of feet stomping.

RUBY FALLS—50 States FS-39

SHOW ME WHERE (Blue Echo, BMI)

Western swing number will grab attention and requests. Just show her the turntable and the answers when they ring.
By CHARLIE DOUGLAS

Chuck Sullivan will be the permanent host of the KLAC all-night show, replacing the departed Larry Scott. Scott, in Wichita as PD of KFDI, notes that 1800 danced until the wee small hours on New Year’s Eve with Leon McAliffe and the Cimarron Boys. In February the station hosts the annual listener “appreciation” free show with Tommy Overstreet, The Statlers and Barbara Fairchild. The station line-up is Mike Oatman, Don Walton, Larry Scott, Terry Burford, Willie Wheelchair and Buddy Nichol.

WVOK (Miami) will host a CB rally on the 11th of January, with a group from the FCC in attendance to answer whatever questions might come up—and probably to suffer some abuse. There was a “break” a couple of weeks ago in the Midwest where a field man really got smoked in the schnozz for giving answers some dude didn’t want to hear.

Got a note from Dave Turner at WTHI (Terre Haute) with information about his visit with Santa. The station gave away 14 calls to anywhere in the country on Christmas Day and ole St. Nick visited on the 23rd to help announce the winners. Turner works mornings . . . After three months, WPWR completed their move and change from a three gallon class A to a 100,000 watt class C and with a target date of February 1, the station will go to its new format of “top country-country rock.” Formerly programming r&b (days) and top 40 (nights), the station will serve Charleston, S.C. from St. George, the city of its license, and will be equipped with Dolby and quadraphonic set-up. Line-up will be Steve Judy, Clarence Jones and Ike Heyward. Six a.m. to midnight Tuesday—Saturday.

Tiny Hughes says the WROZ (Evansville) Christmas Parade drew upwards of 90,000 folk . . . KPUB-FM (Pueblo, Colo.) goes country at 99.9 . . . While WBBM-FM (Chicago) isn’t a country station, the folk there have made some installations which do or don’t (depending on your programming point of view) bode well for DJs of the future, should the system spread. The station uses a computerized programming system which the management likes to call “an electronic switching device” which translates to automation. The fabrication is so complete that even the opening and closing of the mike is handled by the computer. The “personalities” are allowed a preset amount of time to spiel between tracks—run over and you get shut down by the computer.

Nashville Report (Continued from page 66)

"Country Crossroads" network on its informative and well produced 1976 Country Music Calendar.

The Grand Ole Opry during 1975 attracted a record high of 776,427 people. The figure was 24,981 more than previous total of 751,446 registered in 1974.

Over all during the 12 months of last year, ending Saturday, Dec. 27, Opryland Enterprises presented 208 shows for an average of 3885 plus spectators per performance. (The new Opry House at Opryland seats approximately 4424.)

The heaviest weekend was Aug. 8-10 when 24,967 saw the 50-year-old WSM-owned and operated country music phenomenon (six shows).

Manager Hal Durham said the outlook for 1976 was bright: “We already are sold out on some weekends for next summer. I am cautiously predicting we’ll play to 800,000 before the bicentennial year is ended.”

Donna Fargo and Tammy Wynette rated fashion designer “Mr. Blackwell’s” annual “worst dressed list,” and they both got laughs out of it.

"Princess Anne of England and Caroline Kennedy made it; so did Bette Midler and Elton John (Elton John!),” chucked Donna, “so we’re in pretty good company.”

Tammy’s reaction: “How can I have to kidding. When did Mr. Blackwell see me? I sure hope he has a higher opinion of my singing.”

Clay Hart and wife Sally, regulars on the Lawrence Welk Show until the past August, are now performing as a duo. Buddy Lee’s local agency is booking the pair. . . C. W. McCall sings his hit big, “Convoy,” on the NBC-TV “Midnight Special” show Friday (23).

Birthday: Doc Pomus, Steve Phillips, Slim Whitman, Pam Dickinson, Phil Everly, Mac Davis, Doug Kershaw, Claude Gray and Rusty Draper.

Friday (23) marks the fourth anniversary of T. Texas Tyler’s death. T. Texas is writer of the quasi-religious-romantic recitation, “Deck of Cards,” a single with a special on the ABC Dot label for Wink Martindale.
THE COUNTRY SINGLES CHART

JANUARY 24, 1976

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<td>WHEN THE TINGLE BECOMES A CHILL</td>
<td>LORETTA LYNN</td>
<td>MCA 40484</td>
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<td>ANOTHER NEON NIGHT</td>
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<td>WHO WANTS A SLIGHTLY USED WOMAN</td>
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<td>SHADOWS OF MY MIND</td>
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<td>IT'S MORNING</td>
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<td>SECRET LOVE</td>
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<td>74</td>
<td>HOW GREAT THOU ART</td>
<td>STATLER BROTHERS/Mercury</td>
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<td>JADED LOVER</td>
<td>JEFF WALKER/HED/DOA 10342</td>
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<td>I JUST LOVE BEING A WOMAN</td>
<td>BARBARA FAIRCHILD/Columbia</td>
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<td>ANOTHER MORNING</td>
<td>JIM ED BROWN/RCA PB 10531</td>
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<td>THE MAN ON PAGE 602 ZOOT FENSTER/Antique IRA 106</td>
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<td>MEET ME LATER</td>
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<td>YOUNG LOVE</td>
<td>RAY STEVENS/Carolyn 168</td>
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<td>UNCLE HIRAM AND THE HOMEMADE BEER</td>
<td>DICK FELLER/Asylum</td>
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<td>LOVE WAS</td>
<td>LINDA HARGROVE/Capitol</td>
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<td>JASON'S FARM CAL SMITH</td>
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<td>IF I CAN MAKE IT (THROUGH THE MORNING)</td>
<td>TONY DOUGLAS/20th Century</td>
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<td>ERES TU (TOUCH THE WIND)</td>
<td>SONNY JAMES/Columbia</td>
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<td>A ROSE BY ANY OTHER NAME</td>
<td>RONNIE MILSAP/Warner Bros.</td>
<td>BWS 8160</td>
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<td>MY WINDOW FACES THE SOUTH</td>
<td>SAMMI SMITH/Mega RR</td>
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<td>86</td>
<td>PICK ME UP ON YOUR WAY DOWN</td>
<td>BOBBY G. RICE/GRT</td>
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<td>85</td>
<td>SHINE ON RONNIE PROPHET</td>
<td>RCA PB 50136</td>
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<td>WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY</td>
<td>ABC Dot DOA 17597</td>
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<td>57</td>
<td>TEXAS 1947</td>
<td>JOHNNY CASH/Columbia</td>
<td>3 10237</td>
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<td>82</td>
<td>SOMETIMES</td>
<td>JOHNNY LEE/ABC Dot DOA 17603</td>
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<td>84</td>
<td>WARM SIDE OF YOU</td>
<td>FREDDIE HART/Capitol</td>
<td>4152</td>
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CHARTMAKER OF THE WEEK

79 — IF I HAD TO DO IT ALL OVER AGAIN | ROY CLARK/ABC Dot DOA 17605 |

80 — LOVE WAS THE WIND | MELBA MONTGOMERY/Elektra 45296 |
81 — IF I LET HER COME IN RAY GRIFF/Capitol | 4208 |
82 — TOO BIG A PRICE TO PAY | KENNY PRICE/RCA PB 10460 |
83 — THE GOOD LORD GIVETH AND UNCLE SAM TAKEH ANAWAY | WEBB PIERCE/Plantation | 131 |
84 — SWEET SENSUOUS FEELINGS | SUE RICHARD/HAS/HAS |
85 — I'M HIGH ON YOU | JACK BLANCHARD & MISTY MORGAN/Epic | 8 50181 |
86 — HONEY, TOAST AND SUNSHINE | SUSAN RAYE/Capitol | 4197 |
87 — GENTLE FIRE | JOHNNY DUNCAN/Columbia | 3 10262 |
88 — STONE AT THE JUKEBOX | HANK WILLIAMS, JR./MG 14833 |
89 — FEELINGS | SARAH JOHNS/RCA PB 10465 |
90 — YOU ARE THE SONG | FREDDIE HART/Capitol | 4210 |
91 — LAST OF THE OUTLAWS | CHUCK PRICE/Playboy | 6052 |
92 — CIRCLE OF TEARS | CHIP TAYLOR/Warner Bros. | BWS 8159 |
93 — IT DON'T BOTHER ME | BEN REECE/20th Century | TC 2262 |
94 — I'M A WHITE BOY | JIM MUNDY/ABC Dot DOA 17602 |
95 — PLAY ME NO SAD SONGS | REX ALLEN, JR./Warner Bros. | BWS 8171 |
96 — SAN ANTONIO STROLL | MAIDEN'S PRAYER | MAURY FINNEY/Soundwaves SW4525 |
97 — SHE'S JUST AN OLD LADY TURNED MEMORY | NICK NIXON/Mercury | 73726 |
98 — PALOMA BLANCA | GEORGE BAKER SELECTION/Warner Bros. | BWS 8115 |
99 — LOVE A SONG IN MY HEART | JOHNNY RODRIGUEZ/Mercury | 73715 |
100 — I CAN ALMOST SEE Houston FROM HERE | KATY MOFFATT/Columbia | 3 10271 |
There's no stoppin' us now.

"Love Lifted Me" by Kenny Rogers, "Somebody Loves You" by Crystal Gayle and "Mammas, Don't Let Your Babies Grow Up To Be Cowboys" by Ed Bruce. Already country hits, now aiming to cross over the bridge.

It's full speed ahead for three great tunes by three great artists from one great place: United Artists Records. Nashville.

(Step aside, please.)
SHORT CUT DRAW BLOOD

JIM CAPALDI'S

new album

featuring

"Love Hurts"

and

"It's All Up To You"

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