HITS OF THE WEEK

SINGLES

K.C. & THE SUNSHINE BAND, "QUEEN OF CLUBS" (prod. by Richard Finch) (Shelrin, BMI). This record topped the English charts nearly two years ago for K.C. and is just now being introduced here. The sound is fuller than on recent K.C. hits with an up-tempo Motown feel and a good chance of going all the way to the top once again. T.K. 1005.

OHIO PLAYERS, "FOPP" (prod. by Ohio Players) (Play One, BMI). Don't ask what it means because they won't tell you, but it seems like the thing to do on the disco dance floor. The Players' quick rhythms and jabbing vocals strike again as this track from their 'Honey' album should give the group another taste of golden chart success. Mercury 447.

PETER FRAMPTON, "SHOW ME THE WAY" (prod. by Peter Frampton) (Almo/Fram-Dee, ASCAP). Frampton is in his natural habitat — the concert stage — and the song, no doubt familiar to most as one of the highlights of his show, Frampton's voice and guitar are crisp and the song is a scintillating treat for the ears. Give it a listen. A&M 1979.

SUPERTRAMP, "LADY" (prod. by Ken Scott) (Almo/Decca, ASCAP). This English group is on the verge of breaking in this country and this could be the song to thrust them to the top. This infectious rocker is ignited by crisp harmonies and several sharp rhythm changes which make for a most tasteful and streamlined execution. A&M 1979.

SLEEPERS

CHARLIE ROSS, "WITHOUT YOUR LOVE (MR. JORDAN)" (prod. by Paul Vance Prod.) (Music of the Times, ASCAP). This Paul Vance tune begins innocently enough, but the story goes on to relate the tale of a couple of extra-marital affairs. The "Run Joey Run" man strikes again with this soap opera scenario which should hit big. Big Tree BT 16056 (Atlantic).

TOGA, "MORE" (A Bob Burrows Production) (Edward B. Marks, BMI). This European master has finally been secured for American release. The song is of course familiar, but here it is given a brisk hustle-type arrangement and sparked by an incessant vocal chorus. A record you'll want to hear a lot more of at any time. Private Stock PS 065.

ALBUMS

"DIANA Ross," "Theme From Mahogany (Do You Know Where You're Going To)" leads off a long-awaited set from this most distinctive of interpreters. "I Thought It Took A Little Time [But Today I Fell In Love]" and Ashford & Simpson's "Ain't Nothin' But A Maybe" fit the Ross mold to a tee — her expressive voice reaching new emotional peaks. Motown M-86151 (6.98).

SWEET, "GIVE US A WINK!" With "Desolation Boulevard" bulging up the Album Chart again, "Give Us A Wink" is sure to solidify this premier English band's hold on the American shores. The latest single, "Action," is but a taste of an album that is 100 percent top-notch. Also try "Yesterday's Rain," "4th of July" and "The Lies In Your Eyes" for starters. Capitol ST-11496 (6.98).

RHYTHM HERITAGE, "DISCO-FIED." Moving ahead from the "Theme From S.W.A.T." this west coast aggregation of studio aces is staking out new disco territory with the title track a possible follow-up single and "Blockbuster," a song that lives up to its title: "My Cherie Amour," "Three Days of The Condor," even non-disco fans will find things to dance to. ABC-ABCD-934 (6.98).

ESTHER PHILLIPS WITH JOE BECK, "FOR ALL WE KNOW." Ms. Phillips follows a sensational "Comeback" with an album that crosses all the traditional boundaries between jazz, soul and pop. The disco beat is in the title track, "Fools Rush In" and "Going Out Of My Head" are infused with vibrant new life. Phillips and Beck, as one track says, are "Unforgettable." Kudu 28-CTL (6.98).
"The biggest thing since Rock 'n' Roll"

Country.

#2 Adults 25-49 all week long!

WINN
Adults 25-49 all week long!

A STORER STATION

Arbitron, Oct'Nov 75, TSA, AQH. Adults 25-49, Mon-Sun, 600 AM-1200 Midnight. All data are estimates and subject to survey limitations.
Dedicated to the Needs of the Music/Record Industry

Lou Sebok Forms Big Red Enterprises

NEW YORK—Lou Sebok has announced the opening of Big Red Enterprises at 40 Oser, Hauppauge, New York. House in a 9000 square foot warehouse, Big Red will be a national distributor of specialty lines such as jazz, classical, spoken word and language.

"Basically we'll handle any lines for which manufacturers have been unable to find satisfactory distribution," explained Sebok, "and we'll have representatives around the country.

"Big Red will also be heavily involved in the surplus business, and we can offer manufacturers disposition of their surplus in a manner they find acceptable. We can move it with the least bit of static. We'll also have accessories and tapes, and we'll specialize in pre-press required in some racks for their accounts."

Sebok is an industry veteran of 37 years. 31 of those years were spent with Decca Records as assistant general manager. He recently exited ABC's records division after serving six years as vice president in charge of branches.

Working with Sebok at Big Red will be two other industry veterans, Stanley Drayson and Charles Trepel. Drayson has been in the industry for 30 years and is a former New York branch manager for ABC, MGM and Warner Brothers Records. Trepel worked for Enoch Light at Command Records and went to ABC as field sales manager when the company acquired Command. He has been in the industry for 20 years.

"We don't have titles around here," said Sebok. "It's just the three of us, each with a lot of experience. We can provide an important service to the industry."

For more details concerning Big Red Enterprises, phone Sebok at 516-231-7300.

RCA Wraps Up Best January in Its History

NEW YORK—Building on the momentum which gave the company its best sales and profits in history in 1975, RCA Records entered 1976 by finishing the best sales January in its history. (Continued on page 59)

Clive Davis Dialogue Begins Next Week

Beginning next week, Clive Davis, president of Arista Records, will be the subject of a two-part exclusive Dialogue with Record World.

Topics

Davis discusses a variety of topics including his post-Columbia years, the founding and development of Arista records, what an artist should consider in choosing a label and various methods of record distribution.

A colorful personality and dynamic executive, Davis will focus on both the personal and business sides of his career.

Arista Reports Increased Profits

NEW YORK—Elliott Goldman, executive vice president of Arista Records, has announced that for the first half of the fiscal year (the six-month period ending December 31) Arista's operating profits were up nearly 700 percent over the same period the previous year, based on a 300 percent increase in net revenue. (Continued on page 37)

Demographic Awareness an Advertising Must in Planning for Adult Record Buyers

As the population of the United States grows older during the next decade (there will be a 30 percent increase in the 25 to 44 age group and a four percent decrease in the 15 to 24 age group in this time), record manufacturers and retailers will have to aim their product at a new target group. They will have to develop new programs and new campaigns that will interest 25 to 44 year olds who have not been, at least for the past ten years, the largest buyers of their merchandise.

Let's think positively. First of all, young adults moving into the 25 and up group are thoroughly saturated with records. They have bought records since they were between 12 to 15 years old. They know about rock and blues and country and folk and even jazz than anyone who wasn't a "record collector" in years past. They are all record collectors. They will not easily lose the record-buying habit because they have turned 25 or 26 or they now have to worry about family and children and mortgage. Music has been a part of their life-style for so long that it will not disappear.

It will not disappear as long as the artists they have enjoyed over the years continue to make records that appeal to them. Artists don't die because their audiences grow older; in some cases they grow even stranger. Sinatra of course comes to mind. But does Elvis, the Rolling Stones, all of the separate Beatles, The Who, Charlie Rich, the Beach Boys, Judy Collins, Joan Baez, Conway Twitty, the Supremes, Bob Dylan, Neil Young, the Spinners—the list goes on and on. As for 1970 acts, Eton John is going to be around a long time, as is (Continued on page 59)

'C'right Debate Opens to Empty Senate

WASHINGTON, D.C.—The great copyright debate moved to the floor of Senate last week (6) and was greeted by no one. Late on a Friday afternoon—just before a Congressional recess—is no time to raise substantive questions before a House of Congress. But that is what happened.

40 Minute Discussion

For most of the 40 minutes the bill was under discussion, Sen. John McClellan (D-Ark.) and the presiding officer, Senate Majority Leader Mike Mansfield (D-Mont.), were present. In fact, there were hardly any lobbyists in the galleries either; only tourists were there, eager to catch a glimpse of what has been billed as the "world's greatest deliberative body."

There was no vote taken on the bill or any of the dozens of amendments that are expected. The actual debate, and subsequent votes, will begin tomorrow (17) when Congress returns from its week-long Lincoln's Birthday recess. It is scheduled as the first order of business.

The opening of debate on the massive copyright reform proposal came as somewhat of a surprise, likely the reason why so many of the lobbyists who have shepherded the bill along all these years were present. Presumably, McClellan brought the bill to the floor just before the recess to insure that it would be taken up promptly when Congress returns. As well, there are many parliamentary formalities that precede consideration of all bills before the full Senate, most of which were dispatched quickly and painlessly during the session before the empty chamber.

Tunney Appears

Despite the inauspicious beginning, there was some news generated at the first day's debate. Sen. John Tunney (D-Cal.) made a short appearance to announce that he would introduce an amendment that will cut the time between review of statutory rates from a proposed 10 years to seven.

The review of statutory fees is left up to a new Copyright Tribunal created by the revision bill. The Tribunal is being established to take some of the pressure off of Congress to periodically revise copyright rates set into law. Since Con (Continued on page 59)

Chi-Lites Members Testify at Trial

By HOWARD NEWMAN

NEWARK—The testimony of Chi-Lites members Marshall Thompson and Eugene Reed took place last week at the federal trial of Nat Tarnopol and six other Brunswick / Dakar executives and associates. The trial began again on Monday (10) after a delay caused by the illness of Irving Wiegman, the Brunswick accountant.

Office Workers

Prior to the Chi-Lite's appearance on the witness stand, two Brunswick office workers were called to testify by U.S. Assistant Attorney Thomas Greelish. The employees, Martha Archie and Anita Campbell, are both supervised by Wiegman at Brunswick. Ms. Archie is responsible for the billing and accounts receivable activities at Brunswick and (Continued on page 24)
Shannon Named VP By Casablanca

LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced the appointment of Scott Shannon as vice president, director of promotion and media.

Shannon was born in St. Louis and began working as a deejay in the south. He was a deejay and music director for WABB in Mobile and then moved on to WMAK in Nashville where he was program director, and eventually became national program director for the entire Mooney Broadcasting Station chain.

In November, 1974, Shannon went to WQXI in Atlanta where he coordinated and directed the full AM/FM staff plus all outside media marketing and promotion campaigns.

MCA Convention Planned for May

NEW YORK—The Music and Amusement Association of New York, Inc., formerly the New York Operators Association, will hold an annual regional convention and trade show May 14-16 at the Stevensville Country Club in Swan Lake, New York. The convention theme will be tied in with the 1976 bicentennial celebration and represents the first regional such event for the northeastern and mid-Atlantic states, according to MAA president Irving Holzman.

MAA executive director Ben Chicofsky indicated that over 500 allied industry members will be in attendance. Materials and information are currently being sent out.

Schmitterle Named Capricorn VP, GM

MACON, GA.—Phil Walden, president of Capricorn Records, has announced the appointment of Don Schmitterle to the newly-created position of vice president and general manager, Capricorn Records. Schmitterle was previously executive director, label management at Warner Brothers Records in Burbank.

Schmitterle's duties will include the coordination of all Capricorn Records' operations in the U.S. His appointment takes effect immediately.

MCA Promo Shifts

LOS ANGELES—Vince Cosgrave, MCA Records' vice president of promotion, has announced the creation of two new promotion positions, the centralization of the national promotion department in the Universal City MCA headquarters, and two field personnel promotions.

John Brown, national country promotion manager, has been transferred from Nashville to Universal City in a move to have all promotional activities originating from MCA's national headquarters in Universal City.

Shelley Hoppers has been promoted to the newly created post of national secondary promotion director. She was formerly promotion coordinator for the MCA label.

Chuck Meyer moves from Los Angeles promotion manager, Los Angeles branch office, to the newly created position of national adult contemporary promotion director. He will be working out of the tower headquarters.

Replacing Meyer at the Los Angeles branch is Fred Humphrey. He moves to Los Angeles from Cleveland where he was MCA’s Cleveland promotion manager.

Joining MCA's promotional staff in Cleveland is Frank Hovoritz as Cleveland promotion manager. He was previously an MCA salesman in Detroit.

Natalie LP Gold

LOS ANGELES—Natalie Cole's "Inseparable" album has been certified gold by the RIAA.

Licata to Chrysalis

LOS ANGELES—Chrysalis Records president Terry Ellis has announced the appointment of Sal Licata as director of sales. The move is effective immediately.

Powerhouse Picks

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

Johnnie Taylor (Columbia) "Disco Lady."

The first crossover activity on this was picked up without the benefit of any pop airplay. An immediate sales spillover from R&B action into pop accounts was the catalyst for major top 40 adds this week. This one will be history!
Why Does This Man Read Record World?

Because he's a part of the music business. As the owner of a retail store, experience has shown him that Record World's Charts, Retail Reports and Audio Products coverage mean money in the cash register; in short, he stocks what sells!

We at Record World are dedicated to the needs of the music/record industry. And we deliver.
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**CHARTMAKER OF THE WEEK**

- **DON'T** THE GIRLS ALL GET PRETTIER AT CLOSING TIME
  - MICKEY Gilley
  - Playboy 6063
“Maybe we should have called them something else,” producer Mike Curb said. “They’re solid rock, and yet that name…”

Mo agreed.

Anxious that The Four Seasons be considered a new group, we at Warner/Curb feel a couple of quick things should be pointed out.

1. Most of the people buying The Four Seasons’ two current singles (both hits) never heard of that other group from years back.

2. Who is the same now? The Four Seasons are 1976’s new rock group.

But…it takes some getting used to.

Fortunately, Warner Bros. Records is used to it already.

The Four Seasons’ new album—WHO LOVES YOU (BS 2900)—is making life extra-enjoyable these days for Mo & Co. Because it’s selling like a new rock dream. So is the second single from that album, known to buyers as DECEMBER 1963 (Oh What A Night) and accountants as WBS 8168.

By rock’s new supergroup.

The Four Seasons are on Warner/Curb.

Where Things Like This Are Happening.
Avco Becomes H&L Records

NEW YORK—As an outgrowth of the purchase of Avco Records by Hugo & Luigi last October, the Avco Records label name has now been officially changed to H&L Records Corporation. Hugo & Luigi, owners and co-presidents, have announced that effective immediately all new single, album and tape releases will bear the new H&L Records label name and new logo. It was also pointed out that all previous catalogue products will continue to appear on the Avco label until pressing and jacket inventories have been depleted. As new inventory quantities are required the catalogue material will then be transferred to the new H&L label and logo. Also, to expedite the transition to H&L Records the company will continue to maintain their current catalogue numbering sequence and systems for all previous and future releases. All other previous procedures and general policies now in effect will continue to be operational at H&L Records Corporation.

In addition to the change in the company's name the music publishing firms Avco Embassy Music Pub. Inc. (ASCAP) has been changed to Boca Music, Inc. and Avemeb Songs Inc. (BMI) is now Raton Songs, Inc.

Percy Faith Dies at 67

LOS ANGELES — Percy Faith, composer, conductor, arranger and veteran Columbia Records recording artist of international fame, died last Friday (February 9) of cancer in Los Angeles at the age of 67.

Bruce Lundvall, vice president and general manager of Columbia Records, said: "For over 25 years, Percy produced music of uncompromising quality, beauty, warmth, and broad public appeal. To all of us who knew him, he was quite simply a friend. The quality of the man and the quality of his music will remain a great inspiration to so many people the world over, especially to all of his family members at Columbia."

Faith, who recorded more than 45 albums for Columbia, was born in Toronto, where at the age of 15 he made his debut as a concert pianist. However, three years later, an accident left him with severely burned hands. It was then that Faith began his intensive study of composition and arranging.

Faith began his Columbia career in 1950 by writing arrangements for Tony Bennett, Frankie Laine, Johnny Mathis, Doris Day and Jerry Vale. His arrangements of "Because Of You," "Cold Cold Heart," and "Rags to Riches" helped Bennett to win three gold records.

It was during this period that Faith recorded his first hit, with his version of The Song From The “Moulin Rouge," eventually leading to the release, at the end of his first decade at Columbia, of his most famous album, The Theme From "A Summer Place." Three of Faith's Columbia lps, "Viva," "Bouquet," and "Themes For Young Lovers,"

have won gold records. He also had success in the area of film scoring and his first effort in that area, for "Love Me or Leave Me," won an Oscar nomination in 1955.

It was Faith's unique use of string arrangements which in fact set him apart from all others in his field and even Duke Ellington was not above dropping by a Faith session because, "I want to learn how to write for strings." His following increased throughout his career.

RCA Bows Sixth Avenue Label

NEW YORK — RCA Records has announced the introduction of a new label, to be called Sixth Avenue Records.

Announcement of the new label was by Mel Ilberman, Division Vice President, Commercial Operations, RCA Records, who said that Sixth Avenue Records will be primarily singles oriented.

Customs Expands

The addition of the new label to the RCA family will be coupled with an expansion of RCA's custom labels' operation, which will assume the marketing responsibility. "While it will definitely mark a broadening of our already heavy commitment of r&b, we plan to keep Sixth Avenue Records, flexible enough to include all kinds of fresh and exciting singles or albums," Ilberman continued.

Joint Effort

The first product scheduled for release bearing the Sixth Avenue Records logo will be a single, "A Time For Celebration," which couples the vocals of both Faith, Hope & Charity and the Choice Four. "A Time For Celebration" will be shipping within a few weeks.

Marketing plans for the introduction of Sixth Avenue Records' first and subsequent product will be forthcoming from Mort Weiner, RCA Records director, custom labels.

Columbia Signs B. T. Express

NEW YORK—Bruce Lundvall, vice president and general manager of Columbia Records has announced the signing of B.T. Express to Columbia in an exclusive recording pact.

B.T. Express, under the aegis of Fred Frank, Sid Maurer, and Jeff Lane as producer, are currently at Ultrasonic Studios on Long Island, recording their debut album. but Columbia album titled "Energy To Burn," which is scheduled for release in April. The set will consist primarily of group-penned material.

Three Gold

B.T. Express, known for such hit singles as "Do It Till You're Satisfied," "Express" and "Peace Pipe," were the recipients of three gold records in 1975.

Shown above are: standing (from left): Carlos Ward (B.T. Express); Jeff Lane, their producer; Mickey Eichner, vice president & east coast, Columbia Records; Dennis Rowe (B.T. Express); Richard Mark, director, r&b promotion, CBS Records special markets; Leslie Ming, Fred Frank, King Davis, Michael Jones and Louis Risbrook (B.T. Express). Sitting, (from left): Richard Thompson, Barbara Joyce of B.T. Express; Bruce Lundvall, vice president and general manager, Columbia Records; Sid Maurer, and Bill Risbrook, B.T. Express.

Reingold Joins Farrell

As Chelsea Partner

LOS ANGELES — Wes Farrell, president of the Chelsea Records Group, has entered into an arrangement with Buck Reingold, formerly executive vice president of Casablanca Records, whereby he will join the company as a partner and assume the position of executive vice president and general manager.

At press time there were no further details available.

ABC Promotes Jackson

LOS ANGELES — Otis Smith, vice president of ABC, Records, has announced that Scott Jackson has been appointed to the post of national album promotion director.

Jackson has been with ABC Records since 1972. He has served in several positions including regional southeast and southwest promotion, special projects south-east, and as Atlanta regional promotion person, southeast.

Jackson will work from ABC's Los Angeles headquarters and will report directly to Otis Smith, vice president of ABC Records.

Bottom Line Marks

Second Year Sucesses

NEW YORK — In its second year, New York's Bottom Line has extended its capacities with imaginative bookings and continued design improvements.

In 1975 The Bottom Line was the site of several major engagements by such new artists as Phoebe Snow, Bruce Springsteen, Patti Smith and The Tubes. Co-owners Allan Pepper and Stanley Shadovsky garnered much interest with the bookings of Tashi, the renowned classical quartet otherwise unknown to popular music audiences; Count Basie and His Orchestra, and Ray Barretto, the salsa percussionist rarely heard or seen outside a non-Latin club or concert.

There have been other memorable moments in the past year at The Bottom Line; the return of The Hollies to the US, avid Jerry Garcia fans camping out (Continued on page 63)
JOHN DENVER'S
NEW SINGLE
"LOOKING FOR SPACE"

Produced by Milt Okum assisted by Kris O'Connor
Jerry Weintraub Management III
Doc Severinsen Signs with Epic

NEW YORK—Ron Alexenburg, vice president and general manager of Epic Records/CBS Custom Labels, has announced the signing of Doc Severinsen to Epic Records in an exclusive, long-term recording deal.

Severinsen, who is seen weekly on The Tonight Show, will have his debut Epic album released in March, titled, “Night Journey.” The set consists of tunes penned by Severinsen that range from disco to jazz to rock ‘n roll. Liner notes for the lp were written by Chicago’s Jim Pankow. “Night Journey” was produced by Severinsen.

Cooper To Head Mardi Gras Parade

NEW YORK—Alice Cooper has been honored as this year’s Grand Marshall at the Mardi Gras. In a drive to add a more contemporary flavor to one of the oldest traditions, he was chosen to preside as Grand Marshall in the Grand Parade of the Krewe Of Endymion on February 28.

As Grand Marshall he will be accompanied by the giant Cyclops monster from his “Welcome To My Nightmare” show along with a tombstone and a variety of erie props on one of the 25 massive floats comprising the Parade, which includes over 600 masked riders. The Parade will make its way through the streets of New Orleans and is scheduled to arrive at the Rivergate auditorium where the “Mardi Gras Extravaganza” will take place.

Alice’s float will then enter the dance floor area where he will be joined by various state and city officials, including Mayor Moon Landrieu, Lt. Governor Jimmy Fitzmorris and Governor Edwin Edwards.

800 tables are being set up for dinner with entertainment to be provided by the Jerry Vale Show and the New Orleans Summer Pops Orchestra.

Just Another Band In Australia

Frank Zappa received his first gold record award from Paul Turner, managing director of Warner Bros. Records Pty Limited, Australia, during a reception held at the Sebel Town House in Sydney. Frank received gold records for his albums “Just Another Band From L.A.” and “Live At Fillmore East.” The presentation was held to coincide with the commencement of the Frank Zappa and the Mothers Of Invention 1976 Australian tour. Pictured above are Paul Turner (left) and Zappa.

Queens Litho Taps Neckar

NEW YORK — Jack L. Hecht, president of Queens Lithograph Corp., Long Island City, N.Y., has announced the appointment of Dave Neckar as west coast sales representative.

Neckar was director of national production for United Artists Records for the last eight years.

Marshall Tucker Gets More Gold

MACON, GA.—Capricorn Records has announced that the latest album by The Marshall Tucker Band, “Searchin’ for a Rainbow,” has been certified gold by the RIAA. “Searchin’ for a Rainbow” marks the third gold certification for The Marshall Tucker Band in the last six months. Other gold records attained were for “The Marshall Tucker Band” and “Where We All Belong” albums.

Cody on WARNERS

Warner Bros. board chairman and president Mo Ostin is seen helping newly signed artist Phil Cody off with his coat to the amusement of Don Kirshner and Warner Bros. vice president, director of artist development Bob Segahr. Best known as Neil Sedaka’s co-writer on such songs as “Laughter In The Rain,” “Bad Blood” and “Solitaire,” Cody has recorded his debut album for Reprise, simply titled “Phil Cody.”

Resnick Joins Arista As Finance Director

NEW YORK—Aaron Levy, vice president of finance for Arista Records, has announced the appointment of Michael Resnick to the position of director of finance. Along with the normal financial duties, Resnick will be directly responsible for the financial analysis, royalty and data processing sections of the accounting department and will be working closely with comptroller Abe Willinger.

Prior to joining Arista, Resnick served as comptroller for the Discount Records chain of retail stores and spent the seven previous years as director of financial analysis for Columbia Records.

Mercury Signs Byron

CHICAGO—David Byron, lead vocalist for Uriah Heep, has signed a recording contract with the Mercury label of Phonogram, Inc., it was announced by Irwin Steinberg, president of Phonogram/Mercury and the PolyGram Record Group.

The signing marks the return of Byron to the label which brought him and his group initial prominence in the early 1970s. While with Mercury, Byron and Uriah Heep were awarded three gold albums: “Demons and Wizards,” “The Magician’s Birthday” and “Uriah Heep Live.” Byron will continue recording and touring with the group.

Byron’s first solo album for Mercury is entitled “Take No Prisoners,” to be released in early February. The lp features Mick Box on guitar and Lee Kerslake on drums, two other members of the group.

Buddah Names Two R&B Regional Men

NEW YORK—Ceaser A. Hancock has been promoted to southwest regional r&b promotion director and Billy Hendricks has been elevated to northeast regional r&b promotion director, announced Alan Lott, director of r&b operations for The Buddah Group.

Hancock joined Buddah as Texas r&b promotion director in September of 1974, coming from his own record company Blackjack Records of Philadelphia. He will now be responsible for Louisiana and Arkansas, as well as Texas. Hancock works out of Beaumont, Texas.

Hendricks has been handling r&b promotion for the Philadelphia area since September, 1973. His new territory will now include Buffalo, Boston, Hartford, Rochester, as well as Philadelphia.
The First Contemporary Version!
The Acknowledged Smash Version For 1976!

"MORE"

The Magnificent Theme From "MONDO CANE"
Powerfully Produced by Bob Burrows
And Beautifully Recorded by

TOGA

Pop!...Rock!...R&B!
It's Everything!
...And It's More
Than Any Other Version!

PS 45,065

PRIVATE STOCK
RECORDS, LTD.
MCA Records, Inc. has signed the New Riders Of The Purple Sage to a long term recording contract, announced J. K. Maitland, president of the label. The New Riders’ first MCA album is scheduled for release in early summer. The group, consisting of Skip Battin (bass, vocals), Buddy Cogas (pedal steel), John Dawson (rhythm guitar, vocals), Spencer Dryden (drums) and David Nelson (lead guitar, vocals), will record the new lp in the San Francisco Bay Area with Bob Johnson, recently completed signing area, from left: Buddy Cogas; Lou Cook, MCA vice president of administration; David Nelson; John Dawson; Bob Davis, MCA vice president of artist acquisition; Dale Franklin, manager of the New Riders Of The Purple Sage; Skip Battin; and Spencer Dryden with J. K. Maitland (seated).

**CBS Honors Promo & Sales Staffs**

- **NEW YORK** — CBS Records held a special ceremony at its recent national marketing meeting in San Diego to honor its promotion and sales staffs. At a gala dinner, CBS Records' regional directors presented regional awards to various promotion and sales representatives who have done an outstanding job over the past year.

Ron Piccolo, regional director, northeast region, CBS Records; Mert Paul, regional director, southeast region, CBS Records; Norm Ziegler, regional director, southwest region, CBS Records; Don Van Corp, regional director, midwest region, CBS Records; and Del Costello, regional director, western region, CBS Records handed out three sales and three promotion awards for their respective regions.

The regional awards winners were: for Columbia Branch Manager of the Year—Irvin Medway (Philadelphia); Joe Mansfield (Atlanta); Dave Swengros (St. Louis); Bob Jamieson (Cleveland); and Frank Mooney (Los Angeles). For Epic Branch Manager of the Year—John Kotecki (New York); George Deacon (Washington, D.C.); Jay Jenson (Dallas); Dennis Hannon (Detroit); Al Bergamo (San Francisco). For Columbia Local Promotion Manager of the Year, the regional winners were: Don Colberg (Philadelphia); Tom Sgro (Miami); Stan Byrd (Dallas); Robert Feiniege (Cincinnati); Bob Smith (Seattle). For Epic Local Promotion Man of the Year—Ray Free (New York); Jerry Thompson (Washington, D.C.); Sam Harrell (Houston); Julie Godsey (Cincinnati); George Chalats (Denver). For Special Markets LPM of the Year: Armand McKissick (Philadelphia); Vernon Slaughter (Washington, D.C.); Paris Eley (Houston) Charles Knox (Chicago); Eddie Sims (Los Angeles). For Regional Salesman of the Year: Ken Kravitz (Philadelphia); Tim Pritchett (Atlanta); Homan Crawford (Dallas); Bel Caruso (Detroit); and Leroy Sather (Denver).

**Carol Williams Signs With Salsoul Label**

- **NEW YORK** — Joe Carye, president of Carye Industries, Incorporated, has announced the signing of Carol Williams to a long-term, exclusive, worldwide contract with the Salsoul label. Her first single, recorded with The Salsoul Orchestra and recorded at the Sigma Sound Studios in Philadelphia, is a disco version of “More.” The sessions were produced and arranged by Vincent Montana, Jr., who performed the same function for The Salsoul Orchestra, and it is the first time a soloist has recorded with The Salsoul Orchestra.

Carol Williams originally began singing in church choirs, but then progressed and joined several female groups, the most noted of which was the Jannette’s which had the million dollar seller, “Sally Go Round The Roses.”

**THE COAST**

By Ben Edmonds

- **CLEAN (BUT CONTAGIOUS):** Los Angeles area lovers of true maniac radio greatness have reason once again to run for their radios and crank it all the way up. The notorious radio criminal Steven Clean, absent from our end of the country as well as our airwaves since his departure from KMET some months ago, is back to the business of distorting LA radio reality. He’s initially doing weekends and fill-ins for K-WEST and, based on personal surveillance and the opinions of countless experts, his shows thus far have been among his best ever. What he does defies description, but wondrously it’s won him an amazingly dedicated following that encompasses presidents of powerful record conglomerates, waitresses in second-rate restaurants, and even a network of outrageously wealthy middle-aged women, who sit in their Bel Air mansions and listen to his show clad only in unmentionable leather outfits which they have to hide from their husbands and children. There’s something genuinely like him operating in FM radio today, and with so much of Los Angeles media seeming to be involved in nothing more than the safest race to the largest middle ground, it’s great to see him bring his lunacy back to the people who need it most.

**LIGGERS’ PARADISE:** Among the recent parties that all the Hollywood streetdogs have been in heat to gain entrance to are . . . the David Bowie party following the triumphant opening of his three-concert Forum stand, probably the most prestigious (from a street perspective) since the Paul McCartney spectacle onboard the Queen Mary. Its dazzling cast of characters included Ringo Starr, confirmed Bowie fanatic Steven Ford with five Secret Service agents (at least two of which were Bowie fans as well), Rod Stewart, Alice Cooper, Ray Bradbury, Michael Des Barres and Pamela Miller. Bud Court, Lamon Dozier, Grampa Larkin, Vallerie Perrine, Carly Simon, Linda Ronstadt, Howard Kaylan, Mark Volman, Candy Clark, Tony King, Irv Azoff, Billy Bass and Peter Asher. Bowie spent the majority of his party appearance huddled in a corner with Ford (the encounter was engineered, at least initially, by Rodney Bingenheimer), no doubt discussing the fine points of removing record company stickers from promo albums. NO STREETDOGS . . . Ahmet Ertegun’s 20th Anniversary party for the Spinners at the Beverly Hills Hotel, which featured the same clowns that Alice Cooper had employed for his Bicentennial celebration a few months ago. It was no surprise, then, that Alice showed up, along with with Redd Foxx, Joan Baez, a very quiet Sally Kirkwood, Ryan O’Neal, Susan Blakely, Johnny Bristol and a heavy concentration of WEA brass. NO STREETDOGS (a Beverly Hills city ordinance prevents I . . . the Barry Krost & David Forrest party for Cat Stevens following his Forum triumph, which starred Jimmy Page, John Bonham, Lynne Redgrave, Sate Miller, Lewis Furey, Susan Strasburg, Rod Stewart and Emmanuel Wolf. A FEW STREETDOGS (but they were spiritual streetdogs) . . . Streetdogs who couldn’t cut that trio will have the opportunity to redeem themselves at the impending Kinks and Pretty Things parties; we’ll have all the scores for you next week.

**THE COAST “WHAT TRUTH IN PACKAGING LAW?” AWARD OF THE WEEK:** To Ray Coniff’s new album “I Write The Songs.”

**MORE FUN:** Steve Paul’s Blue Sky Records is gearing up for its most concentrated period of activity since the label was conceived. Johnny Winter’s live album (his second live set; the first went gold) was released last week, and he’ll embark on a 36 city tour to back it up in early March. Dan Hartman, whose fine contributions to the Edgar Winter Band were sometimes overlooked in all the attention devoted to Edgar and Rick Derringer, will have it all to himself on the solo album he’s preparing now. Edgar’s next solo outing will be produced by Gamble & Huff, who seldom produce acts outside their Philadelphia family; the team is expected to contribute some songs to the project as well. Perhaps the most exciting news, however, comes from Rick Derringer, long recognized as having the potential to become one of America’s premier rock figures. He’s assembled a new band called (of course) Derringer, and will head to Miami at the beginning of May with a batch of new songs (some co-written with Cyndi Lauper) and producer Billy Szykowicz to cut an album. Other members of the band are drummer Vinnie Appice (the 18 year old brother of Carmine Appice), bassist Kenny Aaronson (late of Dust, Stories, and the Leslie West band) and guitarist Danny Johnson

Continued on page 16)
If you ain't never heard Albert King, you only thought you heard the blues.

Albert King, one of the best-known and most respected blues masters of our time, is truckin' again after too long off the road. He's back in gear with a funky new album, "Truckload of Lovin'." And the single off it, "Cadillac Assembly Line," UB-10944 is a custom-made hit in an all-new shade of blues. Test drive it today.
SAILOR—Epic 8 50194
GLASS OF CHAMPAGNE (prod. by Jeffrey Lesser)
(Edwin H. Morris And Company, ASCAP)
This song which recently hit the top of the UK charts serves as a great re-introduction
to this quartet and its totally unique sound and delivery. Have a taste.

THE BAND—Capitol P 4230
OPHELIA (prod. by The Band)
(Medina Hat, ASCAP)
This first single from their “Northern Lights/Southern Cross” lp is a festive
sounding tune chock full of Bayou funk. A certain chart contender.

ANGEL—Casablanca NB 853
ROCK & ROLLERS (prod. by Derek Lawrence &
Big Jim Sullivan) (White Angel, BMI)
This is a young group with a bright future. Their sound is raw and gutsy with
tones of Deep Purple and Sweet giving it an explosive dynamic edge.

KID CASHMIR & WINNIE LeCoux—
Phantom JH 10579 (RCA)
HAPPY BIRTHDAY U.S.A. (prod. by Ed Sprigg)
(Phantom, ASCAP)
This red, white and blue birthday salute to the U S of A was recorded live which
gives it a very festive atmosphere. This could be the bicentennial song.

TED NUGENT—Epic 8 50197
HEY BABY (prod. by L. Futterman & T. Warman)
(Magicland, ASCAP)
Nugent has been called the “Davey Crockett of rock” and easy to hear why. Here,
his guitar scorches like a laser beam on this tune taken from his recent lp.

LATIMORE—Glades 1733 (TK)
QUALIFIED MAN (prod. by Steve Alaimo)
(Shelby, BMI, ASCAP)
The steady funk of this record works well
with Latimore’s clever lyrics. He has an
expressive voice and a unique sound that
should capture a big r&b following.

FLYING BURRITO BROTHERS—
Columbia 3 10287
BON SOIR BLUES (prod. by Norbert Putnam & Glen
Spreen) (Cheseld, BMI)
The Burritos are true exponents of pro-
gressive country and here they show what
it’s all about with a mid-tempo song that
should appeal to pop or c&w ears.

DEEP PURPLE—Warner Bros. PRS 8182
GETTIN’ TIGHTER (prod. by Martin Birch & Deep
Purple) (Purple, BMI)
The arrival of guitarist Tommy Bolin has
given Deep Purple a much needed shot
in the arm. This record shows the group
at its best: rockin’ up a storm.

BOBY FRANKLIN—Columbia 3 10285
MUTHA’S LOVE (prod. by S. Caspi & B. Franklin)
(Steve Caspi Ltd /Wood, BMI)
An exotic jungle-like beat punctuates this
disc. The vocal, which is reminiscent
of Curtis Mayfield, gives the song a very dis-
tinct and palatable flavor. You’ll love it.

GALLAGHER AND LYLE—A&M 1778
I WANT TO STAY WITH YOU (prod. by David
Kencherbaum)
The English duo responsible for the title
track from Garfunkel’s “Breakaway” set
exhibits a strong soulful leaning which
breaks new ground for the group.

SHANGHAI—Epic 8 50198
CANDY EYES (prod. by R. Dickens & M. Green)
(White, ASCAP)
One of the best of the upcoming new
English groups, Shanghai is led by guitarist
Mick Green, formerly of Johnny Kidd &
the Pirates. A blockbuster!

KOOl & THE GANG—Delite DEP 1579
(PIP)
LOVE AND UNDERSTANDING (COME TOGETHER)
(prod. by Kool & The Gang) (Delightful/Gang,
BMI)
Kool’s combination of chanting vocals,
horns and electronics forms a patented
style all his own. Here he puts it all to
tgether, coming up with a first class record.

WILLIE HUCH—Motown M 1371F
PARTY DOWN (prod. by Willie Hutch)
(Gerr, BMI)
Hutch has put it all together on one of
those records that won’t let you sit still.
There’ll be plenty of partying going down
once this hits the turntable.

LAMAR THOMAS—UA WX742 Y
DON’T LEAVE ME BEHIND (prod. by L. Thomas & J.
Taylor) (Unart/Markie Boy, BMI)
Lamar makes a memorable label bow with
his warm tenor working hand in glove with
this Bert DeCoteaux arrangement. A
singer you’ll be hearing a lot more from.

THE DISCO SOUND OF ANDRE AGNON
—London SN 230
WOW (prod. by A. Gagnon & P. Tessier)
Burlington, ASCAP)
A Santana rhythm sound pervades this
disco record from Montreal. A lush instru-
mental approach makes this a natural for
either pop, MOR or disco play.

YVONNE FAIR—Motown M 1384F
TELL ME SOMETHING GOOD (prod. by Norman
Whitfield) (Isobete/Block Bull, ASCAP)
The song that Stevie Wonder penned for
Rufus is given a fuller arrangement
and another spicy vocal treatment which
could send it up the charts once again.

BOBBY RYDELL—PIP 6515
SWAY (prod. by Rick Blewets & Bill Stehli)
(Peer International, BMI)
This disco version of Rydell’s 1960 hit
marks the return of one of the chart regu-
lars of the early sixties. Here he updates
his sound for today’s market.

QUINCY JONES—A&M 1791
MELLOW MADNESS (prod. by Quincy Jones)
(Goldado, BMI)
The title song from Quincy’s latest lp
ripples with quiet intensity. Paulette Mc-
Williams handles the lead vocal with an
assurance that should send it chartward.

THE TREMELEOS—DJM 1008 AS
HARD WOMAN (prod. by Alan Brolkey &
Len Howkes) (Dick James, BMI)
The group that scored with ’60s hits like
“Silence Is Golden” and “Suddenly You
Love Me” re-emerges with a song in the
classic mold of “Honky Tonk Woman.”

ARCHIE BELL & THE DRELLS—TSOP ZS8
4775 (Col)
LET’S GROOVE (prod. by J. Whitehead, G. McFadden
& V. Cartierphnese) ( Mighty Three, BMI)
This group has been making great dance
records for years. Here they once again
show that strong groove they’ve estab-
lished which has kept them on top.

SYL JOHNSON—Hi SN 2304 (London)
STAR BRIGHT, STAR LITE (prod. by Willie Mitchell)
(Jac, BMI, FL, ASCAP)
This song from Syl’s “Total Explosion” lp
takes the Memphis Hi sound to higher
ground. A warm, passionate song with
good crossover potential.

SKYHOOKS—Mercury 73776
MERCEDES LADIES (prod. by Duke Wilson)
(Sadik/Bunyip, BMI)
This Australian group has hit the top
Down Under and makes its U.S. bow with a
song that has definite AM appeal in its
lyrics and strong hook line.

DISCO TEX & THE SEX-O-LETTES—
Chicago CH 3040
HOT JAVA (prod. by Kenny Nolan) (Sounds
of Nolan/Chicago, BMI)
Sir Monti Rock III as he’s now billed re-
surfaces with this Sex-O-Lettes and a hot,
mostly instrumental salsa sound. Another
good record aimed for the feet.

DEBBIE HINES—Keck K 1002
GET OFF YOUR BUTT (prod. by F. Sawyer)
(Lenny, BMI)
A song that will surely make you do just
what the title says. This number moves
along at a brisk pace with a full-bodied
arrangement. Great for dancing.
I am the sun, Jerusalem, you are a painted sky;
I am a bird, Jerusalem, you have the wings to fly;
You are the father of my dream, I am a gift of time,
I am your child, Jerusalem. Jerusalem is mine...

—Kenny Karen

We have cultivated a precious stone but a work of art must be seen to be appreciated and heard to be understood.
AMI Record Corp. is privileged to present one of the most beautiful records of our time.

"JERUSALEM IS MINE" (AMI-2024),
a love song by Kenny Karen.

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L.A. EXPRESS
Coralau PZ 33940 (CBS) (6.98)
The James Guercio label debuts with a mellow set of jazz-inflected rock from the group that's been the mainstay of back-up support for such artists as Tom Scott and Joni Mitchell, among others. "Cry of the Eagle," "Midnight Flight" and "Down the Middle" should please various programming needs. This Express is non-stop.

KGB
MCA 21666 (6.98)
The personnel are important here: Mike Bloomfield, Barry Goldberg, Carmine Appice, Rick Grech and Ray Kennedy, with production under the tasteful eye of Jim Price. The emphasis, naturally, is on contemporary white blues. "Workin' For the Children," "Let Me Love You" and "It's Gonna Be A Hard Night" are fittingly professional.

CLASSICAL BARBRA
BARBRA STREISAND—Col M 33452 (6.98)
La Streisand has been talking of an all classical lp for quite some time, and true to her words this collection features the work of no less than Claude Debussy, Gabriel Fauré, Carl Orff and George Frideric Handel, among others. Her fans will listen—and maybe find themselves exploring some new avenues on their own.

CAPTURED LIVE!
JOHNNY WINTER—Blue Sky PX 33944 (Coli) (6.98)
The current lineup includes Randy Jo Hobbs, Richard Hughes and Floyd Radford, with Johnny's fire-breathing guitar wailing his special brand of Texas-born blues as intensely as ever. "Highway 61 Revisited," "Bony Moronie," "It's All Over Now" and "Sweet Papa John" are among the extended pyrotechnics.

REACH FOR THE SKY
SUTHERLAND BROTHERS & QUIVER—Col PC 33982 (6.98)
SB&Q's label debut is marked by the harmony-laced songs that have established them in their native England and brought them a budding career in this country. "When the Train Comes," "Something Special" and "Reach For the Sky" showcase their multifarious talents excellently.

SZOBEI
HERMANN SZOBEI—Arista AL 4058 (6.98)
A most interesting and accessible contemporary jazz album. A keyboardist gifted with a spirited improvisational style, Szobel acts as composer, arranger, producer and central musician. "The Szuite" seems to indicate great admiration for Keith Jarrett. "Between 7 & 11" is probably the most programmable item.

NEEDING YOU, WANTING YOU
CHUCK JACKSON—All Platinum AP 2014 (6.98)
The Chuck Jackson of "Any Day Now" fame has a very direct, uncomplicated rhythm & blues style—his flexible light tenor a highly expressive instrument. The ballads are his strongest—"Cover Up Or Get Ready" and "Love Child" for example. But up-tempo numbers such as "Beautiful Woman" and "Love Lights" ring equally true.

TRANSFORMATION (THE SPEED OF LOVE)
DAVID SANCIOUS & TONE—Epic PE 33939 (6.98)
Sancious' second album following his departure from Bruce Springsteen's band will definitely rank him among such peers as Chick Corea, John McLaughlin and Stanley Clarke. The title track is a mature 18-minute jazz-rock work but the most unique cut is the mod-bluesy "Sky Church Hymn #9."

LYDIA PENSE & COLD BLOOD
ABC ABCD-917 (6.98)
Cold Blood has a solid following but the group's ABC debut puts Ms. Pense in her rightful top-billed position. One of rock's more versatile vocalists, she takes Cold Blood to the discos ("I Get Off On You"), for a hearty romp through the country blues ("I Drink the Wine") and through the paces of a marvelously eclectic set.

BREAKAWAY
GALLAGHER AND LYLE—A&M SP-4566 (6.98)
The title track may make the comparison more obvious than it would ordinarily be, but on this outing, G&L bear strong vocal resemblance to Simon & Garfunkel. "I Wanna Stay With You" and "Storm In My Soul" further the similarities adding touches of California country and Leo Sayer-like English intonations. G&L's best.

JANUARY
PILOT—EMI ST-11488 (6.98)
While Pilot's chief successes have been via the AM airwaves, the current lp is an effort in the direction of mixing that popularity with a more substantial recording formula, thereby expanding the audience. Easily listenable from beginning to end, "January" is indeed the album that will bring Pilot its due recognition.

ATTITUDES
Dark Horse SP-22008 (A&M) (6.98)
Jim Keltner, Danny Kootch, Paul Stahlworth and David Foster—familiar as studio and back-up men—are on their own as Attitudes, reflecting the styles they've assimilated in working with rock, r&b and jazz artists over the last few years. "Ain't Love Enough" is a propulsive fusion of those forces with a superb vocal arrangement.

PACIFIC OVERTURES
ORIGINAL CAST—RCA Red Seal ARLI-1367 (6.98)
Unquestionably the most controversial musical to hit Broadway this year, the Harold Prince/Stephen Sondheim show is transferred to record under the aegis of RCA's able-earred Thomas Z. Shepard. Sondheim's score stands up better than one might imagine and the lp allows for a valuable kind of re-evaluation.

I DON'T KNOW HOW TO LOVE HIM
GLORIA LYNNE—Impulse ASD-9311 (ABC) (6.98)
A slightly wispier Aretha Franklin-type voice characterizes Ms. Lynne's gospel-influenced, jazz style. "We Are the Dreamers" is stunningly arranged to the backing of a full orchestra; "The Shelter of Your Love" is closer to the gospel feel, and "I'll Be Passing By This Way Again" is a strong disco possibility.

(Continued on page 41)
During an association that spanned more than a quarter century, we at Columbia Records came to know Percy Faith as a talented and exacting artist, uncompromising on quality, but always open to new ideas.

Because of the man's gentleness and warmth, we came to know Percy Faith as a friend, too.

Percy was a man who made it a point to talk to and to listen to people in all parts of the Columbia Family. More than anyone else, he showed us that artistic greatness and a feeling for humanity can co-exist in one human being.
BTO Bash

Irwin Steinberg (center), president of The PolyGram Record Group as well as Phonogram, Inc./Mercury Records, recently presented Randy Bachman of Bachman-Turner Overdrive with the guest log for the party the group threw for Mercury employees and guests before BTO's Chicago Stadium show on February 13. According to Steve Fellowes, manager of the group, and to his left are (from left) Blair Thornton, Fred Turner and Robbie Bachman of the group.

'Spanish Hustle' Released by Event

■ NEW YORK — Polydor Incorporated has announced the immediate release of the Fatback Band's single, "The Spanish Hustle," on the Event label, distributed by Polydor.

Concurrent with this single release, a special 12" disco record will be released and contain on one side, the recording as it is heard on the album plus a new remixed version never before heard. The other side contains an extended disco version.

RCA Promotes Stotter

■ NEW YORK — Michael Stotter has been appointed manager, creative advertising, RCA Records. The announcement was made by Jack Chudnoff, director of creative services, to whom Stotter will report.

Stotter joined RCA Records in 1972 as a senior copywriter, a position he has held until this promotion.

A 1969 graduate of the University of Miami with a BA in communications, Stotter has also been an air personality at WQAM in Miami. He was a senior copywriter at Grey Advertising before joining RCA.

ATV Releases Five

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

The five Ips are to be released the week of February 22. The shipment consists of: "Lavada," the debut album by the artist of the same name, produced by Siegel; "Ebb Tide," the premiere lp by Love Sounds, arranged and conducted by Tony Hatch and named after their current disco single; and three new additions to the Pye History of British Pop Music series—"The Kinks, Vol. 2," "The Searchers, Vol. 2" and "Donovan, Vol. 2."
How do you break a new act? Watch the 90 minute Windsong Records Spectacular on the Merv Griffin Show and find out.

Check the listings for Station & Dale.

Syndication Schedule

February 16
Bellingham, Wash. KQOS-TV
Boston, Mass. WNACTV
Cleveland, O. WJW-TV
Dallas, Tex. KDFW-TV
Des Moines, Ia. KCCI-TV
Eureka, Cal. KQO-TV
Lancaster, Pa. WGA-TV
Las Vegas, Nev. KSJO-TV
Los Angeles, Cal. KTTV-TV
Miami, Fla. WTJ-TV
Milwaukee, Wisc. WTMJ-TV
New Haven, Conn. WTNH-TV
New York, N.Y. WNEW-TV
Providence, R.I. WPRO-TV
Redding, Cal. KPCR-TV
St. Louis, Mo. KSD-TV
San Diego, Cal. KGTV-TV
San Francisco, Cal. KRON-TV
Also all channels in Canada

February 23
Atlanta, Ga. WXIA-TV
Buffalo, N.Y. WKB-TV
Cincinnati, O. WXIX-TV
Columbus, O. WLCV-TV
Dayton, O. WHIX-TV
Fresno, Cal. KFSN-TV
Houston, Tex. KPRC-TV
Indianapolis, Ind. WTTV-TV
Louisville, Ky. WDRB-TV
Minneapolis, Minn. WTCN-TV
Phoenix, Ariz. KPHO-TV
Portland, Me. WGAN-TV
Presque Isles, Me. WAGM-TV
Rochester, N.Y. WOKR-TV
Sacramento, Cal. KOUR-TV
Spokane, Wash. KHQ-TV
Tampa, Fla. WFLA-TV

March 1
Bakersfield, Cal. KERO-TV
Baltimore, Md. WBFF-TV
Chicago, III. WFMT-TV
Denver, Colo. KBTI-TV
Jacksonville, Fla. WTLU-TV
Kansas City, Mo. KMBC-TV
Norfolk, Va. KTAR-TV
Oklahoma City, Okla. KWTX-TV
Philadelphia, Pa. WKB-TX

March 8
Albany, N.Y. WTEN-TV
Charlotte, N.C. WSOQ-TV
Chatanooga, Tenn. WDEF-TV
Davenport, Ia. WOC-TV

Fort Wayne, Ind. WPTA-TV
High Point, N.C. WHP-TV
Orlando, Fla. WDBJ-TV
Pittsburgh, Pa. WPGH-TV
Reno, Nev. KTVN-TV
Shreveport, La. KTBS-TV
Wichita, Kan. KAKE-TV
Yakima, Wash. KNDQ-TV

March 15
Austin, Tex. KTBC-TV
Birmingham, Ala. WRC-TV
Erie, Pa. WSEE-TV
Madison, Wisc. WISC-TV
Mobile, Ala. WALA-TV
Monterey, Cal. KION-TV
Plattsburg, N.Y. WPTZ-TV
San Antonio, Tex. KSAT-TV
Temple, Tex. KCTV
Tucson, Ariz. KVOA-TV

Lee Holdridge
Conducts the Music
of John Denver

Starland Vocal Band
Billboard 1331

Starwood Homebrew
Billboard 1123

Windsong Records
Mani Joins Buddah

**NEW YORK—**Dave Mani has been appointed national pop promotion manager for The Buddah Group, announced Tom Coskie, vice president and director of pop promotion. His duties will include coordinating all promotion activities for the company.

**Dave Mani**

Mani, a native Californian, first entered the music business as a musician/songwriter. He has worked in promotion and various other aspects of the business both for 20th Century Fox and Capitol Records. He will be working out of Buddah’s New York offices.

Beechwood Taps Vale

**LOS ANGELES—**Ron Kramer, vice president and general manager of Beechwood and Glenwood Music Corporations, has announced the appointment of Pamela Vale to the position of professional manager, Los Angeles. Ms. Vale’s duties will include exploitation of the company’s publishing catalogues, along with the acquisition and development of new copyrights. She will report directly to Kramer. Ms. Vale comes to Beechwood from Dick James Music, where she served in a similar capacity.

Mercury Releases Six

**CHICAGO—Phonogram, Inc./** Mercury Records is releasing six albums this month, including a “best of” package on Uriah Heep, the solo debut of Heep’s singer, David Byron, the Mercury debut of Charles Earland, and first albums by Cledus Maggard and Sebastian Hardie.

“The Best Of Uriah Heep” includes the finest performances by the band during its three years with Mercury Records. Tracks include “Easy Livin’,” “Sweet Lorraine,” “July Morning” and “Look at Yourself.” The Uriah Heep LP is being released in advance of the group’s U.S. tour in March and April.

“Take No Prisoners” marks the solo debut of David Byron, who will remain with Uriah Heep while a solo artist with Mercury Records.

Charles Earland debuts with “Odyssey.” It is the first recording by the keyboard artist since 1974. On “Odyssey” he is joined by John Abercrombie, Ron Carter, Randy Brecker and Michael Urbaniak.

Cledus Maggard, who reached the number one spot on the RW country singles chart with “The White Knight,” debuts with an album of the same name.

“Four Moments” marks the U.S. debut of Sebastian Hardie. The LP is already gold in the group’s native Australia.

More Fleetwood Gold

**LOS ANGELES—**Less than two months after earning their first gold album for 1975’s “Fleetwood Mac,” Reprise recording artists Fleetwood Mac have qualified their second gold LP. The group’s “Bare Trees” set, originally released in March of 1972, is the latest to be certified for an RIAA gold award.

Colter at the Roxy

Singer/songwriter Jess Colter visited with Capital executives following her opening night performance at Los Angeles’ Roxy. Colter, whose second Capitol LP, “Jes,” was just released, has been nominated for two Grammy awards. Pictured from left are: Dennis White, Capital VP, sales; Rupert Penry, VP, A&R; Colter; and Don Zimmermann, CRI executive VP and chief operating officer.

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AM ACTION

(Compiled by the Record World research department)

**The Four Seasons** (Warner Bros.). Top 10 in at least five markets already as the remaining gaps are closed this week with WABC, KJY, WPII, WOKO, WQAM and 99X. The moves continue to be huge and sales achieve similar patterns. Activity includes: 4-2 WL, 24-13 WX, 17-8 WHRQ, 26-20 KTLL, 18-6 WPSC, 6-5 WCFL, 18-15 WRKO, 26-24 KFRC, 30-28 KJY, HB-27 WXQI, H-26 KLIP, 6-5 WCFL, HB-29 CKLW, 20-18 WOKY and 16-17 KTLL.

**Rufus** (ABC). Still bulleting among the top five R&B records in the nation, and pop action is hot on its heels! Remains the #1 record in Memphis (1-1 WHRQ) and moves 4-2 CKLW and 16-7 WXH, as well as 26-18 KJY, 36-32 WCFL, 25-22 KFRC, 15-13 KSLQ, HB-24 KJY, 25-21 WPSC and EX-25 WLAC. New supporters include WXQI, KLIP and WCFL.

**Bay City Rollers** (Arista). Fills in some areas this week with Y100 and 1SZ and continues attaining the now automatic response at most other stations. Among the jumps are WABC, 19-17 WPFL, 23-13 WPSC, 30-23 KTLL, 18-11 KXO, 23-19 WOKY, 32-28 WCFL, 39-35 WXH, 30-24 WCFL, 20-15 WXQI, 28-24 CKLW, 17-15 KSLQ, 24-22 KJY, 37-35 KTLL, 18-15 KSTP and 4-3 99X.

**Aerosmith** (Columbia). Activity on this group (both the single and sales on the lp from which it was culled) continues to be explosive as the single maintains and surpasses the momentum of the past few weeks. Newly added to KHJ and WPIL and moves 26-18 WXQI, 7-4 WXH, 28-16 WLSC, 6-4 CKLW, 2-2 WPSC, 39-31 KTLL, 10-5 WOKY, 25-14 1SZ, 27-20 WCFL, 26-21 KSLQ, 17-15 WCFL and 39-38 KSTP. Note: The lp skyrackets from 94 to 73 with a bullet on this week’s Album Chart.

**Donny & Marie Osmond** (MGM). Renewed interest on this one which has come on an about-face this week as some powerful all letters give their support (perhaps as a result of the new TV show which the duo shares the bill on). New on KHJ, KJY, WCFI, 99X and WRKO (added last week).

Still on, although peaked in some instances, at WCOL (28-21), KTLL and WXH plus many secondaries.

**Maxine Nightingale** (United Artists). The focus of much national interest last week becomes this week’s national breakthrough with powerhouse call letters from coast to coast jumping on the record. New at KTLL, KJY, KSTF, KJY, WQAM, WCFI and WCFL. Already on WFL, WPSC, WXH, WERC (10-11), UII, KYA, 239, KEEL, WAY, KJBR, etc.

**Waylon & Willie** (RCA). Starting to pick up major pop stations in several markets outside of Texas (where the only primary top 40 radio action has been happening up until now) including WHRQ, KTLL and WLAC. Other gains: 10-9 KTLL, 10-8 KLIP. Crossover sales coming from Minneapolis and St. Louis, to name a few areas—much of that jive box.

**Johnny Taylor** (Columbia). By far the fastest breaking R&B record thus far this year, #13 with the bullet on the R&B Singles Chart after only four weeks, and indications from pop sales accounts forecast a similar future for its life in the pop category. Detroit, in continuing with its leadership

(Continued on page 27)
We have a new phone number: 975-4321.

In fact, we all have new phone numbers. You can now dial anybody at CBS directly. Simply dial the new prefix 975 plus the existing CBS extension number of the person you’re calling. If you don’t know the extension, dial 975-4321 and the operator will connect you.

CBS RECORDS
New York, N.Y.

By IRA MAYER & BARRY TAYLOR

LOOK WHAT THEY'RE DOING WITH THE SONGS: The Ballroom, surely the coziest/best eating cabaret-cum-artist development stage in the city (two month stints for Jane Olivor, Judith Cohen and Chad Mitchell did wonders for helping them hone their stage presentations), begins a monthly songwriters' showcase Wednesday (18). The interesting part is that support for this experiment is coming from some 20 publishers, with the Ballroom basically providing its stage and coziness. The songwriters must be un-published, and will be screened by a five-person committee prior to their appearance. The hope is to help regain attention on the Big Apple's publishing scene and to give publishers a chance to meet each other as well as for writers to make contacts.

FAX DEDUCTIBLE: New York magazine political reporter Richard Reeves examined "Pop Stars: The New Political Kingmakers" in last week's issue (dated February 16th), in which he discussed participation in political campaigns by such popsters as John Denver, CSNY, Judy Collins, Linda Ronstadt, Jackson Browne, Harry Chapin, etc., etc. Not really something new (remember the '50s and '60s, folks) but the extent of performing and contributing is surprising.

This week's Songwriter's picking up some international gold—two gold albums each in Holland and Sweden, not to mention a platinum lp in Canada. The group sets out on a 40-date tour February 20th in Allenstown, Pa. . . while watching Holly Woodlawn on Cable TV at 1:30 Sunday morning, RW's David McGee was phoned by Kiss co-manager Alan Miller and summoned to an exclusive advance playback of the new Kiss album. The usually moderate-worded McGee was heard mumbling "Brilliant, brilliant" for days afterward. Michael Gross is editing a new rock magazine for Country Wide Publications set to debut in April. The name? "Rock," but no relation to the late (and not too often lamented) rag of the same name.

The Good Wishes Were Already Slung: The folk song magazine Sing Out! celebrated its 25th anniversary with a concert at Town Hall Saturday (7). Pete Seeger, the New Lost City Ramblers, Utah Phillips and others performed for a more-than-full house in a program that ran longer than four hours. The proceedings were broadcast live via National Public Radio.

CONFIDENTIAL TO MN: There's a desk waiting for you in New York.

February Release Announced by UA

LOS ANGELES—Al Toller, president, United Artists Records, has announced that the United Artists February album release includes the debut album by "Kingfish" on UA-manufactured and distributed Round Records, "Ike & Tina Turner's Greatest Hits," "Cornelius Bros. & Sister Rose Greatest Hits," Horace Silver's latest Blue Note album, "Silver 'n Wood," "Texas Country," a special two-record set featuring the roots of Texas country-pop as exemplified by selections by Freddy Fender, Bob Wills, Willie Nelson and Asleep at the Wheel, plus three albums recorded in England by Bing Crosby and Fred Astaire. The three albums are: one by Astaire ("Attitude Dancing"), one by Crosby ("That's What Life Is All About") and one featuring both performers ("Just a Couple of Song and Dance Men"). All albums shipped February 13, excepting, of course, a special separate mailing of the Kingfish album on February 26.

UA plans selective marketing campaigns in support of the albums.

Fatback Band Extends Tour

NEW YORK—Event recording artists The Fatback Band have extended their two-week tour of England an extra week due to the response the band has generated. The group will now be in England February 6-29.

AM Action (Continued from page 18)

in r&b crossovers, steps out once again and adds the record at both rockers in town. Both CKLW and WDQ report it as a new add this week. Also on early birds—KEEL and KOMA. (Note: This week's Powerhouse Pick.)

NEW ACTION

Sweet (Capitol) "Action." The first single released from the brand new lp, entitled "Give Us A Wink," meets with immediate acceptance as it jumps on oodles of heavy stations out of the box. Picked this week or last at KJR, KZLX, WIXY, WFCF, WGGL, KSTP, K100, U100, WORC, WPIX and WLOF, plus numerous secondaries.

Peter Frampton (A&M) "Show Me The Way." This much demanded cut from the current smash lp (#6 on the Album Chart in only the fourth week since its release), now available as a single, can be heard at the following stations: CKLW, KFRC, K100, WIXY, KHY and WZUU, just to name a few.

Epic Signs the Temprees

The Temprees have signed an exclusive recording deal with Epic Records. Shown at the signing are: (seated) Jim Tyrrell, vice president of marketing, Epic Records/CBS Custom Labels (left) and Johnny Gonzalez, Temprees' producer; standing (from left): Bill Craig, director of independent production, Epic Records a&r; Steve Popovich, vice president a&r, Epic Records; Richard Mack, director of r&b promotion, special markets; Joe Bridges, Temprees' manager; and Temprees' members, William Narville Johnson, Harold Scott and Jasper Phillips. The Temprees' debut single is "I Found Love on the Disco Floor."

MCA Releases KGB LP

LOS ANGELES—Rick Froio, MCA vice president of marketing, has announced the release of KGB's first MCA album, "KGB," set for mid-February. A major promotion and sales campaign has been coordinated to coincide with the album release.

The group, consisting of Mike Bloomfield, Barry Goldberg, Carmine Appice, Rick Grech and Ray Kennedy, was formed last year in San Francisco. The album was produced by Jim Price.

MCA has prepared radio spots for airing in key markets with print ads to appear in all major trade and consumer publications. Special promotional items including camouflage knapsacks, KGB logo armbands and posters have also been readied.

CBS Taps Lustbader

NEW YORK—Eric Van Lustbader has been appointed to the position of chief writer, press & public information, CBS Records Division. The announcement was jointly made by Judy Paynter, director of press & public information, Columbia Records and Dan Beck, director of press & public information, Epic Records/CBS Custom Labels.

In his new position, Lustbader will be responsible for a variety of Columbia, Epic and CBS Custom Labels writing assignments, as well as assisting in the development of publicity for the labels' artists. He will report directly to both Paynter and Beck.

Background

Lustbader has been affiliated with Dick James Music, Inc., Elektra Records, and Cash Box.

RCA To Initiate 'Sound of Music' Promo

NEW YORK—RCA Records will launch a sales-promotion-publicity campaign for its London cast soundtrack of "The Sound of Music" to coincide with the first television showing of the film version of the musical on ABC-TV February 29.
(A weekly report on current and upcoming discotheque breakouts)

By VINCEN ALETI

Two new records that should cheer everybody up are celebrations of discotheques—according to the Trammps, "That's Where the Happy People Go," and the 3rd World Band extends a sweet invitation to the "Disco Hop": "Come with me...I'm gonna set you free/We're going to the disco hop/where we never stop." Propaganda maybe, but highly effective stuff. The Trammps single has been around New York since last December when copies were leaked in anticipation of a year-end release. Everyone who heard it agreed it was one of the great Trammps records; the perfect embodiment of its message: up, driving, happy, and very tightly crafted by the brilliant team of Ronald Baker, Norman Harris and Earl Young. But Atlantic plugged up the leak and held the single back while they waited for Buddy's successful release of an earlier Trammps cut, "Hold Back the Night," to level off in its move up the charts. Meanwhile, "Happy People" became one of the most in demand records in New York and the most frequently asked question in disco circles became, "So when is that Trammps record coming out?" followed by, "Can I tape your copy?" Finally, Atlantic released the record in England two weeks ago and flew a batch of singles back here to help stem the immediate demand, with promises of special 12-inch discs within the next week and a commercial release before the end of the month. The record is worth all the furor and anticipation; it should be one of the year's most successful disco singles.

The 3rd World Band's "Disco Hop" (Abraxas) appeared last week (Continued on page 25)

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**Discotheque Hit Parade**

(*Listings are in alphabetical order, by title*)

**LEVICTIONS/NYORK**
DJ: Thomas Pearson

- AMERICA WE NEED THE LIGHT—Billy Paul—Philco (lp cut)
- BOHANNON'S BEAT—Bohannon—Dakar (lp cut)
- HONEY BUM—Mandrell—UA (lp cut)
- I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (lp cut)
- I LOVE MUSIC—Philco (lp cut)
- IT DIDN'T HAVE TO BE THIS WAY—Hidden Strength—UA (lp cut)
- MIGHTY HIGH—Mighty Clouds of Joy—ABC (lp cut)
- MORE MORE MORE—Andrea True Connection—Buddah (disco version)
- MOVIN'—Brass Construction—UA (lp cut)
- THANK YOU BABY FOR LOVING ME—Quickset Way Out—Warner Bros.

**PEAKEASY/LONG ISLAND, N.Y.**
DJ: John Freunmni

- BOHANNON'S BEAT—Bohannon—Dakar (lp cut)
- EUSIVE—Robie Ruth—Capitol (lp cut)
- FIND MY WAY—Carpe—Chocolate City (lp cut)
- I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (lp cut)
- JOYCE—Papa John Creach—Buddah
- LET'S GROOVE—Archie Bell & the Drells—TSP (lp cut)
- MOVIN'/CHANGIN'—Brass Construction—UA (lp cut)
- SALSOUL RAINBOW—Salsoul Orchestra—Salsoul (lp cut)
- SPANISH HUSTLE—Farback Band—Event (lp cut)
- WOW—Andre Gagnon—London

**YESTERDAY/BOSTON**
DJ: Cesna Wyart

- CHAINS/ALL OF MY LOVE/IT'S NOT WHAT YOU GOT—Eddie Kendricks—Tamla (lp cut)
- CHANGIN'/MOVIN'/DANCE—Brass Construction—UA (lp cut)
- CHICAGO BUS STOP/TANGERINE/YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra—Salsoul (lp cut)
- FINGER LICKIN' GOOD/SOME LIKE IT HOT—Denita Coffey—Westbound (lp cut)
- HAPPY MUSIC/ROCK CREEK PARK—Blackbyrds—Fantasy (lp cut)
- LEMME SEE YA SITTING THERE—Babes in Toyland—Capitol (lp cut)
- LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSP (lp cut)
- MIGHTY HIGH/STANDING ON THE REAL SIDE—Mighty Clouds of Joy—ABC (lp cut)
- UNION MAN—Cate Brothers—Asylum (lp cut)
- WOW/TAMABAH—Andre Gagnon—London

**C'EST LA VIE/NYORK**
DJ: Jeff Baugh

- AUTUMN LEAVES—Jon White Group—Cotone
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul—UA (lp cut)
- EXTRA EXTRA (READ ALL ABOUT IT)—Ralph Carter—Mercury
- HEAVEN'S HERE ON EARTH—Hudson County—RCA (disco vers)
- I HEAR A SYMPHONY—Hank Crawford—Kudu (lp cut)
- LOS CONQUISTADORES CHOCOLATES—Johnny Hammond—Milestone (lp cut)
- MOVIN'/CHANGIN'—Brass Construction—UA (lp cut)
- SALSA—Louie Ramirez—Cotique (disco vers)
- SMOKES GETS IN YOUR EYES/BIG BAD BOY/DEVIL EYES—Penny McLean—Columbus (import LP cut)
- STRANGERS IN THE NIGHT—Rene Midlar—Atlantic (lp cut)

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**CBS To Open Seattle Branch**

- NEW YORK—Paul Smith, vice president of sales distribution, CBS Records, has announced that commencing April 1, 1976 CBS Records will open its own branch distribution office in Seattle, Washington, as part of its sales expansion program.

-Craig Corp.

Previously, Columbia, Epic and CBS Custom Labels product was distributed through an agreement with the Craig Corporation of Seattle.

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**DISCO TREAT**

The album spinners and dancers have been raving about "Disco-Trek"—a collection of almost impossible to get singles, (re-mixed by Tom Moulton and supervised by Anita Wexler) which are going to make you scream!

Featured songs by Blue Magic, Son of Robin Stone, Sister Sledge, Clyde Brown, Jackie Moore, the Sweet Inspirations, the Valentinos and the United 6, "Disco-Trek" will have you dancing all the way to the bank. On Atlantic Records and Tapes
HOLLYWOOD: Personal Pick: "You Make Me Feel So Good" — Harold Melvin & The Bluenotes featuring Sharon Paige (Philadelphia International). The first splendid album extraction from their gold album of "Wake-Up Everybody" should surpass the sales of "Hope That We Can Be Together Soon." This one should be made their next single.

DEDE'S DUTIES TO WATCH: "Disco Hop" — 3rd World Band (Abrasax); "We Must Make It Happen" — Al Hudson (Atco); "Marching In The Street" — Harvey Mason (Arista).

Stage set, cameras clicking, lights shining brightly and the orchestra playing: this sight exemplifies what was witnessed Saturday, February 8th at the Hollywood Palladium. The 19th Annual NAACP Image Awards hosted a dinner and show for many celebrities, executives and others involved in the creative world.

In the recording category it is stated that "The recording awards are presented to individuals or groups whose endeavors, onstage and offstage, best exemplify qualities of humanitarianism, dignity and professionalism. Gospel, blues and jazz awards are presented to those artists whose music has been a sustaining factor in the preservation of those original forms of Afro-American music and whose disc product demonstrate positive images. The 'Executive Of The Year' Award will be given the executive who has made the greatest effort to promote and develop minority talent, whether in creative or administrative ends of the business, using his or her position constructively to help others. 'The Record Company Of the Year' Award will go to the company that has endeavored to secure and sponsor growth for minority staff and executive positions, engaged in worthwhile community affairs, encouraged success for minority talent and personnel, and has assisted the growth of minority independence and enterprise in the music industry."

Obviously the award winners fit the previous descriptions. Gospel Artist: James Cleveland; Blues Artist: Esther Phillips; Jazz Artist: Grover Washington, Jr.; Vocal Group: Gladys Knight and The Pips; Mixed Vocal Group: Earth, Wind and Fire; Female Artist: Natalie Cole; Male Artist: Stevie Wonder; Producer/Recording: Quincy Jones & Maurice White; Executive Of The Year: Effie Smith (Stax); Company Of The Year: Philadelphia International.

To accept the "Presidents Award" was Ella Fitzgerald. Gracious as always, she received the statuette with total thank you to the the Beverly Hills-Hollywood branch of the NAACP.

Entertainment was provided by Jimmy Witherspoon and Ashford & Simpson. For the first time many could see the Bluenotes featuring Teddy Pendergrass.

Teddy Pendergrass and others came on stage clad in white tails complete with a female group called Prime Choice. They started off with what is known today as their "national anthem," "Bad Luck." Of course, this brought a transition within the audience, made up mostly of classic conservatives.

Bernard Wilson then introduced Pendergrass as he asked about their new lp, "Wake-Up Everybody." At that point "Teddybear," as he is affectionately known, sang "Wake-Up Everybody" complete with a monologue. All in all their personal presentation was enjoyed by those in the viewing audience.

In conclusion, this Image Award affair was without a doubt the best ever, with much professionalism and total entertainment included.

Jerry Boulding, formerly with WJW-AM (New York), moved to Detroit to undertake program director duties at WCHB-AM. This past week Boulding was relieved of his duties. According to sources there were several reasons; however, at press time we could not locate Boulding for a statement.

Chappell Signs Ohio Players

Mercury recording artists the Ohio Players have signed an exclusive publishing and production agreement with Chappell Music. Two worldwide agreements between Play One Publishing Company, a division of Tight Corp., and Unichappell Music, Inc. (BMG) cover representation of the Ohio Players catalogue. Pictured at the signing, from left: Ohio Player Ely White, corporate attorney for the group Richard Shelton, negotiating attorney for the group Bill Trout, group member Marshall Jones, Chappell president Norman Weiss, Ohio Players Marvin Pierce and Clarence Satchell, Buddy Robbins of Chappell and group member Leroy "Sugar" Banner.

R&B PICKS OF THE WEEK

SUN, "LIVE ON, DREAM ON" (Glenwood Music/Osmosis Music, ASCAP). Instrumental overtones blended with exciting vocals make for a compelling single. As the "sun" shines brightly so does this new group. This particular single shows much versatility, appealing mostly to the disco set. Heavy instrumental segments play an important part of this ditty, produced by Beau Ray Fleming and Byron Byrd. Capitol P-4224.

STAIRSTEPs, "2ND RESURRECTION." It's been a long time since hearing from this family act. The Stairsteps, who were once known as the Five Stairsteps, are better than ever and much more mature, not only in appearance but in their sound. "2nd Resurrection" is devoted to young and old to prove that their ability to entertain is superb. Most of the cuts are perfect for single material. Dark Horse SP-22004 (A&M).
Ronnie Limar

BRC's New Recording Artist Has a Hit Single!

"YOU MEAN THE WORLD TO ME SWEETHEART"

BRC 116
Newark Trial
(Continued from page 3)
explained these procedures for the Court. In several instances she said that she did not have accounts receivable ledgers for certain clients and this was why the transaction records did not appear on her accounts receivable journal. These clients included Cardinal Export, Record Rack, Sam Goody, Schwartz Bros., Record Shack and Soul City.

The testimony of Chi-Lite Marshall Thompson was disrupted when a female juror asked the recording star for his autograph during the session on Tuesday. Judge Frederick Lacey excused her on his discretion and another juror was selected from the alternates. Thompson, who last month pleaded guilty to failing to file his federal income taxes, made an agreement with the U.S. to have some of the charges against him dropped if he cooperated with the government. He said that he and the other Chi-Lites-Kridell Jones, Robert Nester and Eugene Record—went to Nat Tornopol's New York office in 1971 to discuss an advance on their royalties. Thompson continued, stating that the Chi-Lites had previously received advances from Brunswick, but Brunswick was not under contractual obligation to advance them the money. He said Tornopol turned them down in this instance, saying that the group was "in the red" with the company, and he asked Irving Wieman to bring in the books to support this. Thompson said that he didn't understand the information in the company books.

At a similar meeting in 1972 both Thompson and Record testified that when the Chi-Lites asked for an advance, Tornopol pointed to Record and said, "He's the guy who spends the money, all I do is pay the bills. He's the one you should talk to." Both Thompson and Record testified that Tornopol, accompanied by Johnny Roberts, Carl Davis and the Chi-Lites' co-manager went into Irving Wieman's office with Record. Wieman was not present at this meeting. Record said that he again asked Tornopol for an advance and when he protested after being rejected by Tornopol, he said that he was physically assaulted by Roberts.

In the cross-examination Record stated that he previously pleaded guilty to tax charges on an informational plea and agreed as a condition of the plea, that he would cooperate with the government. In their individual testimonies both Thompson and Record told the Court that the Chi-Lites had received royalty advances from Brunswick after the date of the alleged assault.
Blue Note Signs Klugh

Smiling for the camera just after guitarist Earl Klugh signed an exclusive recording contract with Blue Note Records are (from left) Judith Domestine, United Artists legal department; Klugh; Blue Note director of merchandising Charlie Lourie; and Leo Norris, Klugh's manager. Detroit-based guitarist Klugh has performed with many jazz artists, including Yusef Lateef, George Benson, Chick Corea and George Shearing. He recently completed his first Blue Note album, "Hands of Fire," which will be released in March.

Discos File (Continued from page 21)

with no advance word except Oscar Rodriguez' listing from The Abbey in San Juan and the absence of hype or hysteria made it all the more delightful. The record has a Latin hustle with feel of horn lines and soft-edged vocals from what sounds like a very young male group which may explain some of its particular attraction. A personal favorite in spite of its title.

After last week's tirade about the scarcity of off-beat, unique disco records, two more surfaced this week to bring me up from the depths of pessimism. First, here's "It's You That I Need" by the Duncan Sisters (Hi), a loud, shouting song by two girls who sound like Sisters Love or a hopped-up Sweet Inspirations. They just tear the song apart from beginning to end, aided by a swirling synthesizer and continuing in a more outrageous Part 2 which builds with a frenzy to a chant of "You're the one" quoted from the Little Sister record. The second part runs 4:17 and the two sides mixed together reach a little over seven minutes. The writer-producer is a man named Gerald Floyd from Memphis who bears watching after this one. The second record is considerably more off the wall: a bizarre, heavily orchestrated disco version (how I cringe at that phrase now) of the oldie "Ballin' the Jack" by a group that calls itself Camp Galore (who should give you idea of their approach). In case you had no idea what this song was really about, this version should leave no doubt, girls. The label: D&M, in New York.

Other Recommended Singles: A more than usually robust and solid Kool & the Gang offering, "Love and Understanding (Come Together)" (De-Lite), one of their best commercial records in some time; South Side Coalition's tough, funky "(Don't Cha Wanna) Get Down Get Down" (Brown Dog)—answer: yes yes; "Queen of Clubs" and "It Do Good," back to KC & The Sunshine Band (TK) never released as a single in this country but a big hit in England more than a year ago and just the right double punch to follow up the group's string of successes here.

Left Field: Kokomo's "Rise and Shine" (Columbia), a terrific, building anthem which may take some getting into because of its somewhat off beginning but is worth checking out (from the next group's album, due out early March); a relentless instrumental by Jo Bisco called "Disco Amour" (Editions Makossa) that doesn't really pick up until the end but then gets quite interesting (length: 4:55), and another odd instrumental, "Living in Ectasy" by Ectasy (no, this does not represent a split from Passion & Pain) (on Disco Records) which speeds up almost out of control toward the end.

And some previously recommended album cuts are now available as singles: Johnny Hammond's "Los Conquistadores Chocolates" (Milestone), edited down to a smart 3:20; Bette Midler's "Strangers in the Night" (Atlantic), cut only a few seconds; the Isaac Hayes Movement's "Disco Connection" (Hot Buttered Soul/SABC) cut from 6:14 to 3:38 and still terrific, and "Brasilia Carnival," not by the original group but a fine facsimile by Petter Popper's Soundkapelle (Mainstream).

Recommended Album Cuts: Esther Phillips' "Caravan," which seems to be the cut generating the most excitement from the new album, "For All We Know" (Kudu)—a complex vocal version of the Duke Ellington song Deedato used to introduce his "Watusi Strut." "Caravan" is also included in an instrumental version on the new Rhythm Heritage album (ABC), along with some "Secret Theme (Continued on page 63)
Jules Malamud: NARM Faces Industry Challenges

By DAVID McGEE

Jules Malamud is a music industry veteran who has worked at virtually every level of the industry during his career. He began as a promotion man for Jubilee Records in 1949, and later moved to Essex Records, where he worked in recording and sales. In 1956 he was named national sales manager for Somerset Records, which was the first line of budget merchandise specifically created for mass merchandising. Since 1961, Malamud has functioned as NARM's first and only chief executive.

Record World: Let's start with the pricing question. What are your feelings about what's been happening lately?

Jules Malamud: I believe that the industry is in a very healthy state, but there are a few areas that need improvement and/or correction.

In recent months, most manufacturers—especially the larger ones—have been taking a hard look at the pricing and advertising structures of their companies. I am optimistic that 1976 will find certain changes that will make it easier for the various types of merchandisers in the field to compete profitably.

RW: Are rack jobbers really taking a back seat now to full-line retailers?

Malamud: No. But I must elaborate on that point. When rack jobbing started back in the '50s, there was a strong need for it. The consumer had a more difficult time buying a phonograph record in those days and rack jobbers made it easier for them by making records available in most traffic locations. The early days found the rack jobbers extremely successful in most of the geographic areas in the U.S. Perhaps metropolitan New York City was an exception. The rack jobber grew from supermarket and drug stores to the point where he was able to do a better and more profitable job for discount stores and department stores like Macy's in New York City, or Goldblatt's in Chicago, or Wanamaker's in Philadelphia. Today, many of the heavyweights of retailing revolution are the very same people who were early rack jobbers. Russ Solomon of Tower Records was a pioneering rack jobber—many of today's retailers were and still are rack jobbers. The rack jobbers made it easy for people to buy records—and they still do. The record companies kept coming with better product, the consumers bought more, and, as a result, we have this huge and prosperous industry.

What the key industry leaders must do now is readdress their thinking and re-evaluate the marketing structure. We've witnessed a lot of good things: years ago rack jobbers were called cherry pickers, but not any more. The key marketing people in all our companies understand the rack jobber of today. The rack jobbers generate a tremendous amount of business in what we call Main Street, U.S.A., and they must be able to compete. With the so-called retail revolution today, the super retailer is akin to the "new girl" in the neighborhood, but I know that the record companies want to keep the volume the rack jobber has brought to the industry. I feel certain the manufacturers want the large chain stores and the large department stores who can't service themselves to continue to sell records and tapes. Since the rack jobber must service these outlets, he definitely needs a more realistic discount. In conclusion—neither the rack jobber nor the retailer will take a back seat.

RW: Are the rack jobbers hurting right now?

Malamud: Perhaps the rack jobbers that do not own their own retail stores are, but I'm not quite sure of that. This question cannot be answered with a simple yes or no. You see, the rack jobbers are truly specialists—more so than ever before. They're real professionals—most of them know how to merchandise, how to buy, and how to sell. But there's still room for improvement. Since rack jobbers are middlemen, they need special attention and consideration. They resent having to charge more money for product in their stores than the neighboring full-line retail store charges the consumer. That's the problem and it hurts them. It will be extremely harmful if the mass merchandising outlets decide to get out of the record business. I hope the industry doesn't have to experience something catastrophic before it wakes up. Offsetting this is the fact that we've had a sufficiently strong setback to show us changes must be made. I'm definitely in favor of the retailing boom and believe it will continue. It's healthy for the entire industry. Most important is the entire industry's understanding of the marketplace and the ability to appreciate and utilize both rack jobber and retail services.

RW: The manufacturers seem to be the culprits—they're the ones that are selling to the retailers at sub-distributor prices. Why do they sell, or why did they start selling, to retailers at these prices? Do you think they were aware that it was going to create a problem? Have you had any indication that this practice is going to change?

Malamud: Your question is lethal—and I wonder if really you have the facts to back up your statement. There's no question that many merchandisers wear several hats—and this might very well be the crux of the problem. I feel certain that manufacturers are not really selling to retailers at sub-distributor prices unless some of the retailers are performing sub-distributor functions. All the key manufacturers are aware of this dilemma and at this moment, I believe the various officers of these companies are seeking a more workable discount structure.

RW: Have manufacturers ever had anything against rack jobbers?

Malamud: Yes. I feel the word "rack jobber" has been a dirty word ever since I've been in the record business—and that goes back to the late '40s. Your next question will probably be why do I feel that way. One of the reasons is that rack jobbers, ever since I've known them, have been nonconformists. Many of the early ones didn't come out of the record business. Let me explain this way: there was a time when record companies released product and had fairly good control over what went into the stores. There was a mutual need—the stores needed them and they needed the stores. Major distribution as we knew it then was in the hands of just a few companies. The rack jobber was a different breed of animal. He was intelligent enough to realize that he needed hit product and didn't take everything across the board the way a store did. It wasn't that the rack jobber was uncooperative, he simply didn't understand the manufacturer's needs and the manufacturer didn't comprehend the rack jobber's needs.

The manufacturers want the large chain stores who can't service themselves to continue to sell records. Since the rack jobber must service these outlets, he definitely needs a more realistic discount.

From the very beginning, there was a tremendous communications gap. Through NARM and by the process of natural growth, most of the major rack jobbers have learned the record business, and the manufacturers similarly have learned about rack jobbing. Today, most of the segments of the industry relate to one another. They are cognizant of and understanding of each other's problems. Unfortunately, even today, some manufacturers harbor resentment against the rack jobber because of the nature of the rack jobbing concept, and probably also because of the rack jobbers necessary high return privilege.

RW: Let's talk about the mini-conventions with rack jobbers, retailers and independent distributors. How successful were they, in your opinion, this year?

Malamud: We at NARM are never satisfied and continually search for new ideas, avenues of exposing information to our members, and solutions to ever-present industry problems. Over a year ago, we found that the convention itself—the annual convention, that is—had attended by a number of our members from varied segments, that the need for smaller events. We felt (Continued on page 36)
On tour to SRO crowds all across the country. Dan Fogelberg's album is "Captured Angel"—including the new single "Below the Surface." On Full Moon/Epic Records.
TOKYO—Burton Cummings in town this week taping "Front Page Challenge" and "The Larry Solloway Show" and stating that he is moving from Winnipeg to Los Angeles soon. His first Columbia lp is expected in May and a producer will be named shortly...Montréal band April Wine has an lp in the can and will start touring again in March...The new Copperpenny makes its debut in April. The band has been in the RCA studio here cutting a second lp for Capitol Records.

Downchild Blues Band touring in the west Feb. 9-March 25...Dudes are in New York now...Robin Hanson of The Guess Who has moved here from Ottawa. She starts work on her first lp for Rubber Bullet soon...Octavian back in the studio for MCA with John Stewart producing...Skip Prokop's new band Harmony has just returned from New York where they completed arrangements with Jimmy Nolen who will record the group for Capitol Records...Electric Light Orchestra was presented with a gold lp in Ottawa from United Artists for "Face The Music"...Savoy Brown touring nationally in April...Winnipeg singer Diane Heatherington has moved here...New act for the Rubber Bullet label is Rulus and The Road Machine, to be produced by Greg Hambleton.

London's Tom Jones is to tour in Canada this summer with dates including Places Des Arts, Montréal (May 13-16); O'Keefe Centre, Toronto (June 14-19); Edmonton (July 21); Winnipeg (22) and Vancouver (23)....Also touring in the spring is Engelbert Humperdinck with dates including O'Keefe Centre, Toronto (May 17-22); Edmonton (June 2); Winnipeg (3) and Vancouver (4)...Husband-wife duo Len and Karen Vogan has signed a recording management agreement with Pyramid Records' Kenny Harris...Creative Artists Managerial Limited, headed by John Harris, has joined forces with Champlain Productions. Harris manages the Lisa Hartt Band and Ocean and will be involved in a&r and promotion for Champlain's label, Rising Records, working out of Toronto. The first single from the label was "The Last Blues" by Lisa Hartt Band. New project will be from Kurt and Noel, CTV's "Kidstuff" program and music from Champlain's Broadway production of "Rockabye Hamlet"...Rada Records has released a single by Bill Cole, titled "Pity You, Pity Me (Now I Must Go To Save Me)," from the lp "The Many Sides of Bill Cole."
Produced by Dan Fogelberg. Direction: Irv Azoff, Front Line Management Co. 9126 Sunset Boulevard, Los Angeles, California 90069.

Dan Fogelberg

Captured Angel

including:

Next Time/Below The Surface/Old Tennessee Comes And Goes/These Days/Man In The Mirror

On tour to SRO crowds all across the country. Dan Fogelberg's album is "Captured Angel"-including the new single "Below the Surface."

On Full Moon/Epic Records.

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RECORD WORLD INTERNATIONAL

CANADA

By LARRY LeBLANC

TORONTO—Burton Cummings in town this week taping "Front Page Challenge" and "The Larry Solloway Show" and stating that he is moving from Winnipeg to Los Angeles soon. His first Columbia lp is expected in May and a producer will be named shortly. Montreal band April Buy has an lp in the can and will start touring again in March. The new Copperpenny makes its debut in April. The band has been in the RCA studio here cutting a second lp for Capitol Records.

Downchild Blues Band touring in the west Feb. 9-March 25. Dudes are in New York. The Robins have moved here from Ottawa. She starts work on her first lp for Rubber Bullet soon. Octavian back in the studio with MCA with John Stewart producing. Skip Prokop's new band Harmony has just returned from New York where they completed arrangements with Jimmy Lenner who will record the group for Capitol Records. Electric Light Orchestra was presented with a gold lp in Ottawa from United Artists for "Face The Music." Savoy Brown touring nationally in April. Winnipeg singer Diane Heatherington has moved here. New act for the Rubber Bullet label is Rufus and The Road Machine, to be produced by Greg Hambleton.

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GERMANY

By PAUL SIEGEL

BERLIN—The next big international music event in Europe will take place on April 3 in The Haag, Holland. It will be the Grand Prix Eurovision De De Vierkant. The German entry will be picked from one of the 12 songs that a neutral jury picks from all the songs submitted. My money is on Tony Marshall with "Der Star" (The Star) to represent Germany. Other contenders are Les Humphries, Pina Mihaly, and Maggie Mae.

The hottest single in Germany now is EMI-Electrola's Heinz with "Komm Im Meinen Wigman" which went to number one on the national charts the first week out. To be congratulated are Hans Beckerlein of Montana Music Publishers and Gerd Hubler. Udo Jürgens seems enroute to another hit with "Ein Lied Fur Alle, Die Einsam Sind," on Ariola.

BASF's Berry Lipman Orchestra has two hot 45 albums, "From Germany With Love" and "The World Is Full Of Love." Classically, Melodiya Records has a new Schostakowitsch 15 Symphony album with Kyrill Kondrachin conducting the Moscow Philharmonic in an inspired interpretation. (Continued on page 29)

ENGLAND

By RON McCREIGHT

LONDON—EMI's answer to George Harrison's departure is a new single, "This Guitar," taken from "Extra Texture." Vera Lynn returns with a Lynsey De Paul song and production, "Don't You Remember When"—with Ringo on tambourine—as do The Pennies (formerly The Four Pennies), who have updated their eight year old hit "Juliet" (UA). More obvious hits come from Status Quo ("Rain"—Vertigo), Steeleye Span ("The Hard Times Of Old England"—Chrysalis), Biddu Orch. ("Groovy Kind Of Love"—GTO) and Theクリームs for "Never Gonna Fall In Love" by Dana (GTO) and Magic (Bus Stop). Big albums are by Man ("Man 1970"—Sunset), The Four Seasons ("Story"—Private Stock) and Steve Harley's Cockney Rebel ("Timless Flight"—EMI).

Among the fastest moving singles this week we find "Rodrigu's Guitar Concerto" by Manuel & The Music of The Mountains alias top musical director Geoff Love. The track was taken from his four year old album, "Carnival," one of his several consistent sellers in the EMI catalogue, which has also entered the top 50 album list. Also rising rapidly is more instrumental magic by the Glenn Miller Orchesra, a single featuring three of his classics, Including "In The Mood," covered by Sound 9418 on UK whose version has also hit the chart. The vastly contrasting Slik are already being acclaimed as the group of the year having hit top 5 after only three weeks. Now Slik are set to make their concert debut at the Glasgow Apollo on February 27th followed by an appearance at London's New Victoria on the 28th.

Polydor has formed an a&r committee headed by managing director Freddie Haazen and a re-shuffled team consisting of general manager Jim Cook, George McManus (licensed labels), Terry Condon (UK artists), Chris Parry and Alan Black. Other changes take place at Island where Paul Johnson is promoted to international director, and Fred Cantrell switches from sales to general manager, being replaced by John Knowles. GTO upgrades Paul Kinder, who will now assist managing director Dick Leahy in a&r as well as continuing in promotion but assisted by newcomer Edward Christie. Two new appointments at NEMS, where promotion man Oliver Smallman rejoins his former Private Stock boss Peter Knight Jr. and Dave Watson becomes a&r manager of the Opal label, which is celebrating its first hit with "DAT" by Pluto Sherington.

April Music managing director Brian Hutch has signed top country singer/composer Wayne Nutt, who has just commenced an extensive British tour with Slim Whitman. Nutt's first album, "Oil Field Man," has been issued by Epic to coincide with the tour which climaxes at the Palladium on March 21st. The legendary Fat Domino makes a lightening visit to the U.K. to appear at a forthcoming concert on March 24th with his own band, but returns to the U.S. the next day. Another long-awaited appearance, this time at the Hammersmith Odeon on March 6th, is by Bobby Womack. Womack, who also brings his own band, plans a longer stay, taking in shows all over Europe. Other forthcoming visitors to these shores include Focus, who will tour from February 21st through March 29th; Neil Sedaka, who plays a week's cabaret from April 18th as well as several concerts including the Festival Hall in May 1st and the H. Odeon on May 2nd, and Chick Corea's Return To Forever who play two British dates on March 4th and 5th. Gary Glitter is to retire after completing a farewell tour in March, his last ever concert (he claims) being at the New Vic on March 14th. A single, "You Belong To Me," and his "Greatest Hits" album will be issued by Bell to coincide.

The latest import from a small town in rural Ontario is to handle sales and distribution for two new reggae labels, Klik and Rockers. The first was formed by reggae specialist Joe Sinclair and the catalogue includes a "Best of Judge Dread" album due for release on March 5th. Rockers has been set up by Mike Dorane and their first three singles include Dorane's own production of "Can't Take My Eyes On You" by Fizroy Henry, which will be issued later this month.
FRANCE

By GILLES PETARD

Fassbee International is a new record and publishing company aimed at the international market and emphasizing the promotion of sound music in France. General manager is Jean-Pierre Martin and the offices are located at 7 rue Damiers, 92100 Boulogne; phone: 603-1717... Another indie, Pramaphone, is gaining momentum after five years of operation. Run by Gérard Conte at "Les Gruets," 89116 Sèvres (phone: 588-4515), this company is devoted to re-creating the sounds of the twenties with contemporary artists and has released 15 albums to date.

Barclay Records is celebrating its 25th anniversary this year... Claude Devivier left Pathé-Marconi to join Phonogram as label manager, catering for Mercury, All Platinum, Avco, etc. Michel Larmand is now managing RCA Publishing... Vogue has appointed Christine Lafont for publicity; the diskery paced the Desert Moon label and is releasing the new record by Norma Jenkins... Songstress Alice Donna is working with Serge Lama; her new lp, a joint venture by Bagatelle and Plein Soleil, is being released by Pathé.

Currently high on the charts is Dalida's new version of "J'attendrai," which was a smash hit by Rima Ketti in the late thirties... Promoter Wah Wah is booking concerts by Tangerine Dream, Commander Cody and the Rubettes... Lynne Renaud will be heading the Revue du Casino de Paris in March... Decca is heavily promoting a new singer, Frank Langolfi, with the release of his first album. Decca also takes up the distribution of Jean-Marie Monestier's Black & Blue catalogue, specializing in mainstream jazz and blues.

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Winwood Gets the Salsa Beat

At their recent concert-dance at London's Lyceum Ballroom the Fangio All-Stars were joined on stage by Traffic's Stevie Winwood. This was Winwood's return to the British concert stage after a 20 month layoff. In the foreground are (from left) Nicky Marrero on timbales and Biodes.

Germany (Continued from page 28)

Successful composer Jack White used to be a professional soccer player in Germany... RIAS, Berlin just celebrated its 30 birthday on the air. Celebrating with RIAS is program director Herbert Kundler, Ludwig von Hammerstein, Dr. Wolfgang Geisler, conductors Willy Matteés and Horst Jankowski, producer Rudiger Plecker, pop record department chief Eduard Potter and record librarian Erwin Palm... Andreas Budde is carrying on in the publishing tradition of his late father Reit Budde... Peter Majewski of Selected Sound Musikverlag is elated over the success of Friedel Berlipp's "The Girls From Paradise" and "La Paranza." These tunes will soon appear on Coco Records in the US... Sorry to report that I lost my wallet and mem- morabilia and I would appreciate if anyone had any information, so I could recover it.
FRANKIE AVALON MADE VENUS HUSTLE,

& she's a hit single & L.P.

FRANKIE AVALON PUTS A STAR IN THE LITTLE GIRL'S EYE WITH HIS NEW HUSTLE HIT SINGLE DEP-1578 & LP DEP-2020 ON DELITE RECORDS.

Produced by Billy Terrell For Mr. "V" Productions

Goodbye to those rock 'n rollin' beach movies, and make way for Frankie's new way with today's discosound. From the title track of "Venus" on, it's a new Avalon that's made a whole new wave of fans for Frankie.

Don't get beached on this hit. Call our West Coast beachboy Phil Wilen at 213-764-5050, and in the Big Apple it's Ted Eddy at 516-364-2900.

Hustle up the charts with Venus. She's an armful!

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FRANCE

By GILLES PETARD

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GERMANY (Continued from page 28)

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ENGLAND’S TOP 25

Singles

1. FOREVER AND EVER SLIK/Bell
2. MAMA MIA ABBA/Epic
3. DECEMBER ’63 FOUR SEASONS/Warner Bros.
4. LOVE MACHINE MIRACLES/Tamla Motown
5. LOVE TO LOVE YOU BABY DONNA SUMMER/GTO
6. WE DO IT R & J STONE/RC
7. NO REGRETS WALKER BROTHERS/GTO
8. RODRIGO’S GUITAR CONCERTO MANUEL AND THE MUSIC OF THE MOUNTAINS/EMI
9. ANSWER ME BARBARA DICKSON/SCO
10. WALK AWAY FROM LOVE DAVID RUFFIN/Tamla Motown
11. EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/Jet
12. BABY FACE WING AND A PRAYER FIFE AND DRUM CORPS/Atlantic
13. MIDNIGHT RIDER PAUL DAVIDSON/Tropical
14. ITCHYCOO PARK SMALL FACES/Immediate
15. LOW RIDER WAR/Island
16. BOHEMIAN RHAPSODY QUEEN/EMI
17. MOONLIGHT SERENADE GLENN MILLER/RCA
18. SUNSHINE DAY OSIBISA/Bronze
19. SQUEEZE BOX THE WHO/Polydor
20. KING OF THE COPS BILLY HOWARD/Penny Forthing
21. IT SHOULD HAVE BEEN ME YVONNE FAIR/Tamla Motown
22. GLASS OF CHAMPAGNE SAILOR/Epic
23. I LOVE TO LOVE TINA CHARLES/CBS
24. IN DULCE JUBILE MIKE OLDIEFIELD/Virgin
25. LET’S CALL IT QUITS SLADE/Polydor

Albums

1. VERY BEST OF SLIM WHITMAN/UA
2. BEST OF ROY ORBISON/Arcade
3. DESIRE BOB DYLAN/CBS
4. A NIGHT AT THE OPERA QUEEN/EMI
5. HOW DARE YOU 10cc/Mercury
6. 24 ORIGINAL HITS DRIFTERS/Atlantic
7. MUSIC EXPRESS VARIOUS ARTISTS/K-Tel
8. MOTOWN GOLD VARIOUS ARTISTS/Tamla Motown
9. 40 GREATEST HITS PERRY COMO/K-Tel
10. OMMADAWN MIKE OLDIEFIELD/Virgin
11. STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/CBS
12. STAR TRACKING ’76 VARIOUS ARTISTS/Ronco
13. STATION TO STATION DAVID BOWIE/RCA
14. HISSING OF SUMMER LAWS JONI MITCHELL/Asylum
15. SHEER HEART ATTACK QUEEN/EMI
16. MAKE THE PARTY LAST JAMES LAST/Polydor
17. TUBULAR BELLS MIKE OLDIEFIELD/Virgin
18. ATLANTIC CROSSING ROD STEWART/Warner Bros.
19. SIMON AND GARFUNKEL’S GREATEST HITS/CBS
20. BREAKAWAY ART GARFUNKEL/CBS
21. SING LOFTY DON ESTELLE AND WINDSOR DAVIES/EMI
22. GREATEST HITS BARRY WHITE/20th Century
23. ABBA/Epic
24. QUEEN/EMI
25. ROLLED GOLD ROLLING STONES/Decca

RECORD WORLD FEBRUARY 21, 1976
John Denver on Griffin Show

NEW YORK — RCA artist John Denver will be the only guest on a special edition of The Merv Griffin Show to be aired February 16.

Denver will be interviewed at length by Griffin on the 90-minute telecast. The show marks the first such in-depth national television interview for Denver.

Denver made his network television debut on the Griffin Show four years ago. While the artist has appeared as a guest and host on Johnny Carson's Tonight Show several times, the Feb. 16 Special marks Denver's first return visit to Griffin since his rise to international stardom.

The in-depth interview will cover Denver's career. One of the highlights of the 90-minute special show will be a discussion of Windsong Records, the new label of which Denver is a principal, and which is distributed by RCA Records.

Denver will explain the purpose and direction of the label from the creative standpoint. To illustrate the philosophy and concept of producing quality music that is both meaningful and not confined to any one format or taste, Denver will have with him three of the label's new acts, the Starland Vocal Band, Starwood and conductor-arranger Lee Holdridge.

The Starland Vocal Band is comprised of Bill and Taffy Danoff, Margo Chapman and Jon Carroll, Bill and Taffy, longtime friends of Denver, are also the composers of Denver's first international hit, 'Take Me Home, Country Roads.' Starwood, a folk-rock band that Denver heard in Aspen, and Lee Holdridge, longtime Denver associate and arranger on all of his record albums, will also perform selections from their new Windsong albums.

The 90-minute Denver-Windsong Records showcase was conceived by Denver's personal manager Jerry Weintraub. Weintraub, whose Management III company promotes Denver's concerts, also is the executive producer of all of the performer's network television specials.

Weintraub is chairman of the board, Harold Thau is president and Sal Bonafe, vice-president, of the newly formed label with John Denver and record producer Milt Okun as permanent board members.

The Merv Griffin Show is aired via syndication on more than 80 stations throughout the United States and Canada.

Pilot Names Kostick Vice Pres., Promotion

NEW YORK—John Kostick has been appointed vice president-national promotion for Pilot Records, it was announced by David Knebs and Steve Leber, co-presidents of Contemporary Communications Corp.

Kostick will supervise promotion of Pilot acts including Artful Dodger and Stu Daye, and will coordinate promotion of Aero-smith and Ted Nugent record product. Kostick has been local promotion manager at Columbia Records in Cleveland since 1974.

E/A Releases Four

LOS ANGELES — Elektra/Asylum Records has set "Eagles: Their Greatest Hits 1971-1975," an Asylum anthology of the best-known songs by the group, "Home Cooking," Sergio Mendes' second Elektra album, "To Be With You," the second Elektra album from Tony Orlando & Dawn, and "I've Got Time," Alan Clarke's Asylum debut album for national release during the third week of February. Extensive merchandising, promotion and advertising programs are being prepared in support of the albums.

"Eagles: Their Greatest Hits 1971-1975" includes 10 of the band's most popular recordings. Titles range from the band's debut hit, "Take It Easy," to their most recent chart success, "Home Cooking." "Eagles: Their Greatest Hits 1971-1975" will be released on March 5.

"Home Cooking" continues Sergio Mendes' current fusion of contemporary Latin, pop and soul styles. The artist produced the Elektra album and arranged its 10 titles.

Like its predecessors, "To Be With You" was produced by Hank Medress and Dave Appell. Tony Orlando & Dawn's national tour will provide the focal point for all marketing strategies.

Clarke, widely-known as lead vocalist with the Hollies, makes his Asylum debut on "I've Got Time," which was produced by Spencer Proffer.

At the recent Record World Awards Presentation in Madrid, Spain, RW was given a plaque by Ariola citing the magazine's contributions to Spanish music and artist development.

White Rabbit' Promo Begun by Playboy

LOS ANGELES —Record Records has undertaken a nationwide incentive promotion program themed "The Great White Rabbit Chase," it was announced by Tom Takayoshi, executive vice president of the label.

The participants in the national contest will be Record Records' distributors and distribution employees. The contest will begin immediately and run through March 5 with a grand prize of two full-equipped, specially-painted white Volkswagen Rabbits awarded to the Record Records distributor-sales representative achieving the highest percentage over his assigned program target.

According to Eli Bird, Record Records' national sales director, each authorized distributor is to assign, in advance, from among his management or supervisory group (i.e., branch manager, sales manager, or buyer) a recipient eligible for one of the two White Rabbits. The other is to be awarded the winning distributor's top sales representative.

PIL Signs Rydell

NEW YORK — PIP Records has signed singer Bobby Rydell to an exclusive recording contract, according to VP Bugs Bowers.

Rydell's first release for PIP is a new recording of his hit "Sway," produced for Ultra-Sonic Productions by Rick Bleiweiss and Bill Stahl and was released last week.

RW Spanish Awards Highlights

Shown above at Record World's Gala Dinner in Madrid, at which the RW Annual Awards were presented, are, from left (top row) RW publisher Bob Austin addressing the gathering, with RW vice president Tomas Fundera (who acted as interpreter) and RW correspondent Fernando Morena; a view of the gathering at the awards presentation; Mr. Casado of Ariola America and Morena (right) presenting A&M recording artist Rick Wakeman with an RW cultural exchange award (Wakeman was also honored by Ariola—his foreign licensee—for his sales on his records in Spain); television, radio and music industry figures at the head table (clockwise from left)—Mr. Loustau of T.V.E.; Mr. Martin de Roide Peninsula; Austin; Mrs. Austin; Moreno Torrebo, a leading Spanish composer and president of S.G.A.E., the performer's rights society in Spain; Fundera; Moreno; Alex Scott, road manager for Rick Wakeman; director of Radio Peninsula; Mrs. Abradea; Mrs. Loustau; bottom row award winners Donna Hightower (for International Singer, Female); Juan Pardo (Top Producer), Mocedades (Group of the Year); and Cecilia (Female Singer of the Year).
FRANKIE AVALON MADE VENUS HUSTLE,

& she's a hit single & L.P.

FRANKIE AVALON PUTS A STAR IN THE LITTLE GIRL'S EYE WITH HIS NEW HUSTLE HIT SINGLE DEP-1578 & LP DEP-2020 ON DELITE RECORDS.

Produced by Billy Terrell
For Mr. "V" Productions

Goodbye to those rock 'n rollin' beach movies, and make way for Frankie's new way with today's discosound. From the title track of "Venus" on, it's a new Avalon that's made a whole new wave of fans for Frankie.

Don't get beached on this hit. Call our West Coast beachboy Phil Willen at 213-764-5050, and in the Big Apple it's Ted Eddy at 516-364-2900.

Hustle up the charts with Venus. She's an armful!

DISTRIBUTED BY PIP RECORDS, A DIV. OF PICKWICK INTERNATIONAL, INC.
THE SINGLES CHART

FEBRUARY 21, 1976

PRODUCERS AND PUBLISHERS ON PAGE 30

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2 50 WAYS TO LEAVE YOUR LOVE 10

3 LOVE TO LOVE YOU BABY 11

4 LOVE MACHINE--PART I 12

5 CONVOY 15

6 I WRITE THE SONGS 15

7 YOU SEXY THING 15

8 ALL BY MYSELF 17

9 TAKE IT TO THE LIMIT 17

10 LOVE HURTS 17

11 BREAKING UP IS HARD TO DO 17

12 WAKE UP EVERYBODY (PART I) 18

13 FANNY 18

14 DREAM WEAVER 18

15 SLOW RIDE FOGHAT/BEARsville BSS 18

16 LONELY NIGHT 18

17 GLOW SOME FUNK OF YOUR OWN/I FEEL LIKE A BUTTERFLY 18

18 LOVE ROLLERCOASTER 18

19 SWEET THING 18

20 SING A SONG 18

21 SQUEEZE BOX THE WHO/MCA 18

22 DREAM ON AEROSMITH/Columbia 18

23 THE WHITE KNIGHT CEDUS MAGGARD & THE CITIZENS BAND/Mercury 18

24 JUNK FOOD JUNKIE LARRY GROVE/Warner Bros. 18

25 WALK AWAY FROM LOVE 18

26 GOLDEN YEARS 18

27 EVIL WOMAN 18

28 MONEY HONEY BAY CITY ROLLERS/Arca 18

29 BOHEMIAN RHAPSODY QUEEN/Elektra 18

30 SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 18

31 SWEET LOVE COMMODORES/Motown M 18

32 FOX ON THE RUN 18

33 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 18

34 FLY AWAY JOHNPENNY/RCA PB 18

35 BABY FACE 18

36 ONLY 16 DR. HOOK/Capitol P 18

37 TRACKS OF MY TEARS LINDA RONSTADT/Asylum 18

39 LOVE IS THE DRUG ROXY MUSIC/Arco 18

40 I LOVE MUSIC (PART II) THE O'JAYS/Phila. Intl. 18

41 RENEGADE MICHAEL MURPHY/Epic E 18

42 ROCK AND ROLL ALL NIGHT Kiss/Casablanca B 18

43 TIMES OF YOUR LIFE PAUL ANKA/United Artists W 18

44 WINNERS AND LOSERS HAMILTON, JOE FRANK & ROY & REYNOLDS/Playboy P 18

45 DEEP PURPLE DONNY & MARIE OSMOND/MGM M 18

46 CUPID TONY ORLANDO & DAWN/Elektra 18

47 GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 18

48 LOVE OR LEAVE SPINNERS/Atlantic 18

49 INSEPARABLE NATALIE COLE/Capitol P 18

50 HOLD BACK THE NIGHT TRAMPS/Buddha BDA 18

51 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/TK 18


52 SATURDAY NIGHT BAY CITY ROLLERS/Arista 18

53 TILL IT'S TIME TO SAY GOODBYE JONATHAN CAIN/Atlantic 18

54 COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol P 18

55 LET THE MUSIC PLAY BARRY WHITE/20th Century TC 18

56 PALOMA BLANCA THE BEATLES/Epic 18

57 HOMECOMING HAGOOD HARDY/Capitol P 18

58 VENUS FRANKIE AVALON/De-Lite DEP 18

59 CAN THE CAN SUZI QUATRO/Big Tree BT 18

60 BANANAS GILLIAN SINGER/Custom 18

61 LET'S DO IT AGAIN STAPLE SINGERS/Custom 18

62 BREAKAWAY ART GARFUNKEL/Columbia 18

63 ONLY LOVE IS REAL CAROLE KING/Uni. 18

64 OVER MY HEAD FLEETWOOD MAC/Reprise RPS 18

65 RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XTW752 18

66 BACK TO THE ISLAND LEON ROUSSEL/Shelter SR 18

67 CHAIN GANG MELODY JIM CROCE/LifeSong LS 18

68 SKY HIGH JESSICA/Chelsea 18

69 TAKE DON'T BREAKAWAY ART GARFUNKEL/Columbia 18

70 LOVE FIRE JESSICA/Chelsea 18

71 IN FRANCE THEY KISS ON MAIN STREET JONI MITCHELL/Asylum 18

72 TAKE IT LIKE A MAN BACHMAN/TURNER OVERDRIVE/Atlantic 18

73 LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. 18

74 BOOGIE FEVER SYLVERS/Capitol P 18

CHARTMAKER OF THE WEEK

76 DISCO LADY JOHNNIE TAYLOR Columbia 3 18

77 ACTION SWEET/Capitol P 18

78 SHOW ME THE WAY PETER RAMPTON/A&M 18

79 ISLAND GIRL ELTON JOHN/MCA 18

80 UNION MAN THE CATE BROTHERS/Elektra 18

81 HIGHLY JOHN MILES/London 18

82 WITHOUT YOUR LOVE (M.R. JORDAN) CHARLIE ROSS/Big Tree BT 18

83 LORELI STYK/A&M 18

84 WE CAN'T HIDE IT ANYMORE LARRY SANTOS/Casablanca NB 18

85 PARTY HEARTY/She's a Disco Queen OLIVER SAIN & Abort 18

86 JUST YOU AND I MELISSA MANCHESTER/Arclie, MCA 18

89 SARA SMILE HALL & OATES/RCA PB 18

89 NURSERY RHYMES PEOPLE'S CHOICE/TOSPB 18

90 CALL ME THE TRAVELING MAN MARQUEETERS/ABC 18

91 QUIET STORM SMOKY ROBINSON/Tamla T 18

92 FLY, ROBIN, FLY SILVER CONVENTION/Midland, Int'l. MB 18

93 I HEARD IT THROUGH THE GRAPEVINE CREEDENCE CLEARWATER REVAL/Christmas CR 18

94 LOCOMOTION BETH JETHRO TULL/Chrysalis CRS 2110/18

95 ONCE YOU HIT THE ROAD DIONNE WARWICK/Warner Bros. WBS 18

96 I NEED YOU, YOU NEED ME JOE SIMON/Spring SPR 18

97 SHANNON HENRY GROSS/LifeSong LS 18

98 MAKE LOVE TO YOUR MIND BILL WITHERS/Columbia MB 18

99 HURRICANE (PART I) BOB DYLAN/Columbia T 18

100 EH CUMMINS GAYLORD & HOLIDAY/Prodigy P 18

"..."
FEBRUARY 21, 1976

THE FM AIRPLAY REPORT

FLASHMAKER

GIMME BACK MY BULLETS
LYNRYD SKYNDYR

MCA

NEW YORK CONNECTION—Tom Scott—Elm
REFLECTIONS—Rusty García—Round
SECOND CHILDHOOD—Phoebe Snow—Col
WHERE THE CRICKET LEAVES THE TREE—Harpo—Chrysalis

HEAVY ACTION (airplay, sales):
APPRISIONS—Janis Ian—Col
DESIREE—Bob Dylan—Col
FACE THE GRACE—ABC
FISH OUT OF WATER—Chris Squire—Atlantic
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HORSES—Bob Dylan—Capitol
HOW DO YOU WANT IT—See Mercury
NIGHT AT THE OPERA—Queen
RUN WITH THE PACK—Bad Co.
STATION TO STATION—David Bowie—RCA

WXTK/FM—BOSTON ADDS:
HEAVY ACTION (airplay, sales, phones, in descending order):
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HORSES—Bob Dylan—Capitol
IF THE SHOE FITS—Pure Prairie League—Ko
NIGHTS AND LIGHTS—Queen
RUN WITH THE PACK—Bad Co.
STATION TO STATION—David Bowie—RCA

HEAVY ACTION (sales, phones, airplay, in descending order):
DESIREE—Bob Dylan—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HORSES—Bob Dylan—Capitol
IF THE SHOE FITS—Pure Prairie League—Ko
NIGHTS AND LIGHTS—Queen
RUN WITH THE PACK—Bad Co.
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STATION TO STATION—David Bowie—RCA

**ALL Listings from key progressive stations and the industry were in alphabetical order by title, except where otherwise noted.**
UN-SOCIALIZED MEDICINE FROM ENGLAND

"Dr. Feelgood plays rock and roll like they invented it." — RECORD WORLD. "One of the best records of the year." — SOUNDS. "Dr. Feelgood stands out like a Hell's Angel at a Buckingham Palace garden party." — NEW MUSICAL EXPRESS.

The hottest group in England,

DR. FEELGOOD’S DEBUT AMERICAN ALBUM IS MALPRACTICE ON COLUMBIA RECORDS AND TAPES.
decided to hold three individual meetings, which allowed each group to discuss its particular problems and establish its own format. We have a very cooperative group of manufacturers in NARM's manufacturers advisory committee, who joined us in these meetings. They, too, aired their problems and advised us of their stand on specific issues.

According to feedback received about these meetings, both the retailers and the jobbers were very pleased with the results. A meeting's success cannot be defined in a simple sentence or paragraph—it's a "spirit," a "feeling." It's been too long since the retailers in our industry had a forum and I feel they are pleased with the opportunity to meet other retailers, companies, and jobbers, to exchange ideas, and to speak to one another. All of the problems, were especially pleased because they felt they had arrived at a complete communication with the manufacturers. I know the independent distributors were extremely pleased with their meetings. They were a reaffirmation of faith in independent distribution. By getting together and counting heads, they realized there were still many dedicated record companies and still a huge dollar volume. With results like these, I feel the meetings were totally successful. I don't know if we will have them every year—primarily because we like to remain flexible. Perhaps 1976 will present another approach to formats of communication.

RW: What did the manufacturers think about these mini-conventions? Did they find them beneficial?

Malamud: The ones I spoke to seemed to be very pleased with them.

RW: I didn't speak to anyone who said outright that they weren't beneficial, but from the tone of their conversation, I got the impression that many of them thought they were just paying doorknock service to the problems and that nothing was really going to be solved.

Malamud: Meetings are very difficult to evaluate. However, I must depend on the honesty of the people who participate in order to determine the value of these meetings. I would like to believe that the manufacturers level with me. I would like to believe that any employee of a record company would level with me. I truly believe that the manufacturers feel these NARM meetings are worthwhile. I believe the great majority are pleased with the meetings and I believe they know the NARM members do not want to create unnecessary meetings. Time is too valued a commodity in our industry.

RW: At the independent distributors meeting, the idea was professed of having 12, 15 or 20 key distribution centers around the country rather than hundreds of small ones all spread out. That idea seemed to provoke a lot of conversation.

Malamud: It did because some of the people there envisioned themselves out of business if they weren't in a certain geographic area.

RW: Do you think the independent distributors could benefit by having centralized operations?

Malamud: From an economic standpoint, I think they're going to have to centralize operations. In the not too distant future, there will probably be fewer distributors handling larger territories. Naturally, the best ones will be the ones that represent the important labels. An independent distributor should be able to operate differently from a branch distributor and if there are good distributors in certain areas, the independent manufacturers won't want to lose them and will most likely do something to keep them in our industry.

RW: Do you agree with Bob Fead that one of the independent distributors' major problems is image? That they simply don't realize how good they are?

Malamud: The fact is, not only did Bob Fead mention this image problem at the independent distributors meeting, but also at the rack jobbers meeting. We've made great strides, but there is still room for improvement. We must rely on the individuals within the industry to enhance the image of their companies. Perhaps by starting there, we can eliminate the stereotype "get-rich-quick" stigma attached to the entertainment industry. A lesson can be learned from the Hellricher/J. L. Marsh organization, which was patient and wise enough to realize the great potential this industry had and holds for the future.

RW: On to the retailers convention. One of the topics they're really hot about is the give-away pricing situation. How do you feel about the retailers who are low-balling their hit product just to be competitive with the guy down the street who is doing the same thing? Do you think that's a healthy trend?

Malamud: Personally, I despise it. It's been going on in our industry ever since I can remember. The key to this problem is knowing the difference between intelligent and healthy promotion and giving product away needlessly. Too many lack the appreciation of the quality product they handle. Too many retailers, unfortunately, treat magnificently created product shabbily. Since I believe this to be an exposed nerve in our industry, let me elaborate. Many years ago, the retailer felt record clubs were detrimental to their business. As it turned out, these record clubs proved to be the stimulus for purchasing more records in retail stores. Today, many retailers feel television packages unavailable in stores are hurting their business. In the long run, perhaps the TV advertising will stimulate over-the-counter sales. No business can exist on give-aways. Too many in the industry are volume crazy. Eventually, unrealistic volume winds up hurting the entire industry, since any bankruptcy affects all of us. Legally, there is not much one can do without a state sales below cost statute. Although many states have such a law, it isn't often enforced. The federal government has just rescinded the Fair Trade Law so that's certainly not an area that can be helpful.

RW: If give-away pricing has been going on as long as you say, why are the retailers just now beginning to complain so vociferously about it?

Malamud: Perhaps because it's reaching epidemic proportions.

RW: Do you feel that variable pricing is a good alternative to give-away pricing?

Malamud: I don't know if variable pricing is an alternative, but I definitely believe it's ludicrous for all records to have the same price.

RW: How would you size up the record industry in 1975?

Malamud: The fact that the manufacturers trimmed their organization while building stronger artist rosters and didn't indiscriminately release an overabundance of product is a tremendous plus and the key to our success in 1975. There's been a tremendous sell-through, especially the latter part of the year; the returns problem has been greatly improved mainly because of the intelligent way the record companies handled their releases and the manner in which stores and business is performed on give-aways. In general, the product released in 1975 was sensational. Many new artists were broken and many established artists continued to sell well. Ending on that note is a great way to begin 1976.

RW: NARM '76—what's going to happen this year, how is it going to be different from last year?

Malamud: At this point it would be impossible for me to highlight all the business and social events which will take place at the NARM Convention. All I can say is I'm sure all those who attend will find it to be the most rewarding convention they've ever attended. I might also add that it's SRO once again. We are quite proud of that record.

RW: What do you feel 1976 holds for the record industry?

Malamud: I'm very bullish. I think our industry has a great future. We've made great strides working together in the industry and there is an improving maturity. What the joint efforts of NARM, RIAA and CMA have accomplished as far as anti-piracy legislation and enforcement is concerned, is a perfect example of the kind of result industry cooperation can bring. We've got the pirates on the run and they know it—I'm very pleased about that. The word "cooperation" fits in well with the word "image" once again. With cooperation, the image of our industry will see even greater improvement in 1976 and even greater growth at all levels. Hopefully, all the solutions to some of the problems we have discussed here will be realized.
Who In The World:
Roxy Music: Keeping The Energy Flowing

By BARRY TAYLOR

Currently in its second chart life, Roxy Music's (Atco) "Love Is The Drug" has begun to generate enough momentum to deem it the group's first U.S. hit single. This is itself a significant achievement for Roxy Music, a group whose U.S. sales have never reflected their international stature as one of Europe's top ranking groups.

Having recently established themselves as a major U.S. concert attraction and now triumphant on the AM airwaves ("Love Is The Drug") is with a bullet on this week's Singles Chart. Roxy is on the verge of the widest scale success predicted for the group shortly after its emergence in early '72.

Only four years extant and Roxy Music has already established its sound throughout the U.K. From their earliest days, they have been the vision of Bryan Ferry, an art student turned Jagger-Dylan-Spector-Cole Porter figure all in one. Roxy Music is his life, his art, his dreams, yet Ferry never paid serious attention to music as a university student. It was not until he studied art under Richard Hamilton that he began to justify pop music as an art form. Eventually it became a needed outlet.

A chance meeting with Graham Simpson, who played bass with Ferry in a group called Gas Board, led to the formation of a band where each musician would share this need. An invitation was extended to saxophonist Andy Mackay, a former member of the National Youth Orchestra, and another opportunity was given by Eno, who was working within the avant-garde. All four members shared a background in art and dabbled in music purely for fun. Drummer Paul Thompson was the next to join. His professional experience included a stint as a member of Billy Fury's backing band. The group was rounded out by guitarist Dave O'List who had been mysteriously absent from the rock scene for five years since his departure from The Nice in 1967. Phil Manzanera, who played guitar in a university band called Iron Sun, was recruited to assist Eno with the sound mix.

This early incarnation of the group had a repertoire of original Ferry compositions and gigged almost exclusively at private functions. Their songs were always vividly continued with colorfull imagery, flowing adventuous melodies, and delivered in a manner that was not quite camp, but rather a startling contrast of '50s kitsch funneled through a '70s space age sensibility.

In February, 1972, the group signed to E.G. Management on the recommendation of Robert Fipp. Two weeks later they had a recording contract, but by the time they were ready to enter the studio with Peter Sinfield producing, O'List disappeared again and was replaced by Manzanera. Simpson was unable to continue and Rick Kenton was brought in, the first of the group's many "guest" bassists. The album was released in England later that year and Roxy's popularity began to snowball. The LP went straight into the top 10 while a single, "Virginia Plain," hit the top five. Roxy Music had arrived.

The album was subsequently released here by Warners and coincided with a tour in December which did the group little good. Booked with groups like Edgar Winter's White Trash and Humble Pie, audiences were for the most part in no condition to understand or appreciate the group's stylistic nuances. As a result, Roxy withdrew and pulled itself together. Eno was replaced after the recording of the "For Your Pleasure" album by Edwin Jobson, a violinist/keybordman from the group Curved Air. All the while, the group remained very prominent in the English papers and on the charts. Bryan Ferry began to discuss the possibilities of solo albums and concerts, and the group released the "Stranded" album, their first for the Atco label in the U.S.

A full in their schedule during the summer '74 afforded Ferry with the opportunity to record a second solo album which went gold in England. Andy Mackay had also begun to think of projects outside of the group and started work on his own album. The year was rounded out by the "Country Life" album, whose cover necessitated the "Great Atlantic Cover-Up."

Last year, the group branched out still further with Phil Manzanera's "Diamond Head" album and singles from Ferry ("You Go To My Head") and Mackay ("Wild Weekend"). Manzanera also took the opportunity to re-join his comrades from Quiet Sun to complete an album which was later to appear here on Antilles.

Roxy's "Siren" album was released just prior to their fourth U.S. tour last November which saw a more realized stage presentation with the addition of a light show and two female back-up singers. The show also allowed the spotlight to focus on the individual members of the group for the first time, while Ferry, the creative catalyst, instilled greater meaning into his compositions and performed a rousing "A Hard Rain's Gonna Fall."

The "Siren" album, which is the group's most successful to date, has been explained by Manzanera as an attempt to recapture the spirit of the first album on a much higher level. "You're trying to be more polished, more assured," Ferry said, "but at the same time you're trying to keep a lot of the basic energy flowing. 'Country Life' was in the top 40 and I feel that 'Siren' will do better. I can imagine this one doing a lot better because I can hear all of the tracks being played on the radio. Not that it was specifically designed for that, but it has a real force behind it."
...amazing airplay—sales pouring in.

"Totally unique sound. Instant airplay at ABX."
BOB BURCH, WABX, DETROIT, MICHIGAN

"One listen tells the story. It was added immediately. An outstanding new group..."
PAUL CHRISTY, WWW-FM, DETROIT, MICHIGAN

"Best reaction of new releases, including Bad Company, Golden Earring and Lynyrd Skynyrd. More requests than the new David Bowie."
JIM ROBERTS, WZMF, MILWAUKEE, WISCONSIN

"Sold out twice in one day. Easily one of the biggest albums in the next six months."
MORGAN USADELL, DISCOUNT RECORDS, CHAMPAIGN, ILLINOIS

"Unprecedented sales on a new album from a little-known group. Starcastle destined to be a giant."
HARLAN GOODMAN, SOUND UNLIMITED, CHICAGO, ILLINOIS

"Sold off our stock the very first day we received it."
PATRICK SUMMERS, 1812 OVERTURE, MILWAUKEE, WISCONSIN

"Put sixties in each Venture Store. The store in Alton, Ill., was out the first day. Reorders from all stores."
NORM HAUSFATER, V.P., MUSICAL ISLE

"Received sixty on Monday. Out of it Tuesday. Can't keep it in stock."
GARY CHARRLEY, MGR., PEACHES RECORDS, ST. LOUIS, MO.

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**Starcastle. The fastest breaking new group of 1976. Their debut album is on Epic Records and Tapes.**
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### CHARTMAKER OF THE WEEK

**71** Gimme Back My Bullets
LYNYRD SKYNYRD
MCA 2170

**72** 46 NUMBERS CAT STEVENS/AM SP 4555
**73** 94 AEROSMITH/Columbia PC 32005
**74** 83 THE SALSOUL ORCHESTRA/Salsoul SZS 5501
**75** 51 SPINNERS Live/Atlantic SD 910
**76** 56 STEPHEN STILL Live/Atlantic SD 18156
**77** 100 HOW DARE YOU 10cc/Mercury SRM 1 1061
**78** 88 HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 34351
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**79** 76 CITY LIFE BLACKBIRDS/Fantasy F 9490
**80** 81 NEW YORK CONNECTION TOM SCOTT/Ode
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**82** 39 GROOVE-A-THON ISAAC HAYES ABC 925
**83** 66 CLEARLY LOVIE OLIVIA NEWTON-JOHN/MCA 2148
**84** 68 GREATEST HITS CAT STEVENS/AM SP 4519
**85** 54 HORSES PATTI SMITH/Arista 4066
**86** BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/
Arista 4067
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**88** 113 LET THE MUSIC PLAY BARRY WHITE/20th Century T 502
**89** 77 RATTLESNAKE OHIO PLAYERS/Westbound W 211
(20th Century)
**90** MOTHERSHIP CONNECTION PARLIAMENT/Casablanca
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**91** 93 CITY OF ANGELS MIRACLES/Tamla T6 33951
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**92** 57 RHINOSTONE COWBOY GLEN CAMPBELL/Capitol SW 11430
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SD 18157
Motown 'Fast Break' Campaign
Biggest in Label's History

LOS ANGELES—Motown Records' "1976 Fast Break," a comprehensive marketing and merchandising program, has evolved into the label's biggest album support campaign in its history, according to the company.

The program is keyed to 10 albums released in February and January, including: "Diana Ross'" by Diana Ross; "Smokey's Family Robinson" by Smokey Robinson; "He's A Friend" by Eddie Kendricks; "Concert In Blues" by Willie Hutch; "Night Life" by Luther Allison; "Hot Spot" by Junior Walker; "Real Pretty" by The Pretty Things; "Speedy Return" by Steve Ashley; "Motown Discotech #3" and "Motown Original Versions" by various artists.

Jointly assembled by executive vice president Barney Ales, vice president of sales Mike Lushka, vice president of promotion Paul Johnson and national advertising & merchandising director Pete Senoff, the "Fast Break" program encompasses many vehicles of television and radio advertising, outdoor billboard campaigns, extensive trade and consumer print advertising, numerous point - of - purchase display vehicles and a variety of specialized regional programs for certain artists.

Motown's "Fast Break" initially got under way just before the February album release, with the distribution of customized "Fast Break" exclusive wastepaper basket sets to key publications and distributor personnel. Multi-color trade and consumer ads are scheduled to follow, with individually designed direct - product-related consumer ads set as the next step. Simultaneously, a variety of specialized radio campaigns will begin in key markets. The Diana Ross campaign, for instance, includes a series of six rotating 60 and 10-second spots.

Regional print and radio advertising campaigns will likewise be instituted for artists like Luther Allison and Steve Ashley, who have their audience bases in the midwest and the northeast, respectively.

Displays for Dealers
To more effectively focus on local, dealer-directed advertising, all Motown distributors have been shipped a full complement of multilized ad mats and slicks, advertising the total "Fast Break," plus special catalogue-oriented mats on both Diana Ross (including the soundtrack to "Mahogany") and Smokey Robinson.

As a pre-release teaser, the albums by both Diana Ross and Smokey Robinson were heralded by over-size die-cut Sunset Strip billboards. The Diana Ross board also served as the first public display of the album's cover photo.

Three album-oriented acts, Thee Image, Steve Ashley and The Pretty Things, were linked on a poster entitled "Music That Grabs." In addition, a miniposter displaying both Diana Ross and the Smokey Robinson albums was distributed nationally and given a special two-month display in over 500 Southern California non-record, retail stores and shopping malls.

Phase Two of the Motown "Fast Break" will continue with the pending releases of new albums by both Marvin Gaye and Stevie Wonder.

Sweet Fete

Sweet joined Capitol executives, press and radio personalities at a festive party tossed in the group's honor in New York recently. The event celebrated the half-way point on the group's extensive first tour of the U.S. and the subsequent release of their new Capitol album, "Give Us A Wink." Pictured (from left): New York district sales manager Joe Petrone; Sweet's Steve Priest; national artist relations manager Bob Dembrowski; Sweet's Mick Tucker and Andy Scott; Capitol's director, field promotion and artist relations Bob Edson; and Sweet's Brian Connally.

Album Picks (Continued from page 14)

STARLAND VOCAL BAND
"Windmills"
BHL-1251 (RCA) (6.98)
Half of this band will be familiar to John Denver aficionados—Bill Danoff and Taffy Danoff have written for him and provided back up vocals on record and in live performance. Together with Margot Chapman and Jon Carroll they comprise a nicely rounded vocal ensemble. Fine material, too, mostly from Bill.

THE ARGENT ANTHOLOGY:
A COLLECTION OF GREATEST HITS
Epic PE 33955 (6.98)
Culled from seven albums by the Rod Argent-headed group, the eight cuts constituting the "Anthology" cross-cut the group's career showing just where the strength came from. "Pleasure," "Liar" and "Hold Your Head Up," along with the classic "Time of the Season," are all here.

THE BEST . . . ISLEY BROTHERS
Buddah BDS 5653-2 (6.98)
A specially priced set leading off a new reissue series from Buddah. Said Isley material is from the early '70s when the brothers' T-Neck label was distributed by Buddah. "It's Your Thing," "Brother," "Put A Little Love In Your Heart" and "Get Into Something" are among the 21 songs included.

MANGO SUNRISE
"A "
John Lee & Berry Brown—Blue Note BN-1441-1 (uai) (6.98)
An electrified jazz-rock band with the emphasis on the first half of the phrase. Kurt Vonnegut would probably be proud of this "Breakfast of Champions" which, with its driving guitar solo, isn't crescendoeating music at all. "The Stop And Go" and "Magnum Opus" are funky and progressive, respectively.

ODYSSEY
""
TERJE RYPDAL—ECM 1067/68 (Polydor) (9.98)
Few labels in recent years have established as positive an image as ECM. Terje Rypdal, a jazz guitarist, is rapidly developing his own reputation (in Europe and here) paralleling that of his label. This two-record set presents both the composer and the technician in broad settings that bear oft-repeated listening.

FRESH PRODUCE
HICKORY WIND—Flying Fish FF018 (6.98)
A refreshing folky band that's equally adept at bluegrass, jugband, old-timey and traditional folk music. There are some original numbers, too, that fit just fine. "Shake Down the Acorns," "Ragtime Annie," "Moonshine Girl" and "Everybody Loves My Baby" sample this wind's directions with high-gusting power.

SPIDERS FROM MARS
"Pye 19125 (6.98)
Familiarity with the name comes from a David Bowie association. Two of the current band members remain from those days—Woody Woodmansey and Trevor Bolder. Joined by Dave Black and Pete McDonald, the sound is latter day slightly spacy English rock. "Shine A Light" and "White Man Black Man" are representative.
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<tr>
<th>Track</th>
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<tr>
<td>151</td>
<td>Barry Manilow II/Arista 4015</td>
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<td>Rolling Stone For Flute &amp; Jazz/Piano</td>
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<td>153</td>
<td>Barry Benton/Playboy PB 406</td>
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<td>154</td>
<td>Ego Is Not A Dirty Word</td>
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<td>Dark Side of the Moon</td>
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<td>Days of Hope/RCA 4321</td>
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<td>The Butterfly Ball and the Grasshopper Feast of Roget Glover/Guests/UK 56006 (Photogram)</td>
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<td>Barry Lyndon (Soundtrack)</td>
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<td>Marching in the Streets</td>
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<td>Twitty Conways Twitty/MCA 2 737</td>
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NEW YORK — At the invitation of Record World, eight music critics and recordings editors met on Jan. 15 at the Friars Club to select the best classical records of 1975. Everyone suggested whatever record in each category he thought a possible winner; only those records that received at least one vote were considered nominated. The group this year heatedly divided on a number of the prizes; consequently six of the awards are "split," that is, more than one record was called "best." If this creates a semantic problem, so be it. It reflects honest division on the part of men who listen to the majority of the recordings issued in the United States and shows very clearly the diversity of opinion among critics. None of us can express anything but his considered opinion, and a personal one at that. Choices are backed by the expertise accumulated over years of listening and studying, but critics' opinions are always just that. This panel particularly enjoyed the disagreement and the split votes; to us, it indicated that 1975 was an unusually strong year for classical music.

The eight who selected the winning records for RW this year are Peter C. Davis, recordings editor of the New York Times; John W. Freeman, recordings editor of Opera News; Kenneth Furie, music editor of High Fidelity; David Hamilton, music critic of the Nation; Dale Harris, contributing editor of High Fidelity and New York correspondent for The Guardian; George Jellinek, music editor of radio station WQXR; William Livingstone, managing editor of Stereo Review; and this writer.

For obvious reasons, in the bicentennial year the panel decided to add a new category, "Best Record of American." In this area as on some others not all the panel voted. The six that cast ballots split evenly among three records that represent different facets of American life. Gunther Schuller's delightful treatment of marches on Columbia, called "Footlovers," 19th Century American Ballroom Music, which consists of waltzes, marches, polkas and other dances of the period, was performed and recorded by the Smithsonian Social Orchestra and the Quadrille Band, all conducted by James Weaver on Nonesuch, and Leonard Pennario's virtuosic treatment of two major works of Gottschalk on Angel were the three selected.

Another new category was added because of several important records: "Best Recording by a Brass or Woodwind Artist." The easy winner was the record called "The Incredible Trumpet Virtuosity of Timofey Dokshitzer," a title that four of the panel agreed with. Dokshitzer was called Dokshitzer when his records were released; Angel had him listed, according to this listener, equally extraneous. He was present in the United States last July as principal trumpet with the Bolshoi Opera Orchestra and was as remarkable in person as on disc. David Hamilton commented that we ought to call the winning record "Dokshitzer Plays Helzter," because of the salon and purely virtuosic character of the record. Two of the panel voted for the two record set called "Twentieth Century Flute Music" played by Harvey Sollberger, issued by Nonesuch.

In the regular order of business, the panel again voted for a Best Record of Contemporary Music, with the plumb going to a Nonesuch disc of three pieces of Charles Wuorinen. The panel felt that the record, which contains his String Trio, his transcriptions from a 1485 group of songs called "Bearbeitungen über das Glo- gauer Liederbuch" and a selection called by Wuorinen—because he liked the name—"Grand Bamboula for String Orchestra," not only showed three interesting sides of a major American composer but was extremely good listening. The record is played by the Speculum Musicae and the Light Fantastic Players, the latter conducted by Daniel Shulman. Several other pieces were discussed. George Crumb's Mekrokosmos III, "Music for a Summer Evening" on Nonesuch received several votes, as did Steve Reich's Drumming on Deutsche Grammophon. The Elliot Carter Double Concerto was mentioned here, but votes were withheld; it was felt that it should compete in the Best Concerto class.

With so many selections to choose among, the panel was very clear in its choice of both standards and non-standard orchestral recordings, with Deutsche Grammophon taking both prizes. On the standard, four of the members for the Carlos Kleiber recording of Beethoven's Symphony No. 5, a critical success and a resounding popular hit all over the country. Four other works received nominations: Schui- thoven's Seventh Symphony conducted by Pablo Casals on Columbia; Mahler's Symphony No. 4, led by James Levine with Judith Blegen as soprano soloist on RCA; Mahler's Symphony No. 6, conducted by Jascha Horenstein on Nonesuch; and Wagner Preludes led by Bernard Haitink on Philips.

In the non-standard orchestral field, the unanimity was almost funny: the majority of the panel voted for Schoenberg's tone poem Pierleas and Melisande conducted by Herbert von Karajan, with two votes cast for Karajan's complete set of Schoenberg, Berg and Webern, from which the Pierleas was extracted. Only one other recording raised its head: Delius' North Country Sketches, led by Meredith Davies on Angel.

Several of the panel are ballet experts, notably Dale Harris, and there was heated discussion on the Best Ballet category with a large majority voting for the Pierre Boulez version of Ravel's complete ballet score for Daphnis et Chloe. The unusual and rare work of Auber, "Marco Spada," was issued recently by London. Records and conducted by Richard Bonynge, was nominated as were three more familiar works all by Stravinsky: the complete Firebird led by Pierre Boulez on Columbia, Petrushka, led by Benjamin Britten on Philips, a selection of short pieces, with specific reference to "Jeux de Cartes," led by Claudio Abbado on Deutsche Grammophon.

The arguments over Best Standard Opera ranged long and loud. A strong feeling on the panel was that we should not give any award in this area at all. Many felt that the recent companies do not do as well at all by the standard repertoire—recordings are hastily prepared with little rehearsal and less ensemble. Though almost every major recording of a standard opera has some good performance in it, many have performers who have never sung their roles onstage and are obviously reading the parts. Intonation and phrasing errors are left in with no time taken for a remake. With this area the biggest seller in the classical business, the panel could not understand, collectively, why more care is not put into recording these works.

Still, some of us felt that several recordings were well worth praise. This listener particularly advocated the Bolshoi's Rigoletto issued on Columbia, as an exciting performance. Among others there were some who felt that earlier versions of the Tchaikovsky opera were better, the majority liked the new version and its star tenor, Vladimir Atlantov. Another favorite was Bernstein's new recording of Bellini's Puritani in the London recording starring Joan Sutherland and Luciano Pavarotti, with Richard Bonynge conducting. Interestingly, while both are "standard," neither are regularly in repertory in the U.S. They tied in the voting. Two other works were nominated: Mozart's Cosi fan tutte with Karl Boehm conducting on Deutsche Grammophon and Verdi's Un Ballo in Maschera with Riccardo Muti conducting on Angel.

In the Best Non-Standard Opera category, feelings immediately moved the other way. For reasons that are somewhat hard to understand, in rare works where they often are new to the roles, the singers sound more involved than in the golden dozen of regular operas. The companies have all done well by the various schools and several interesting works were discussed. Verdi's I Masnadieri conducted by Lamberto Gardelli barely won the choice. This is the latest link in the highly praised Philips Verdi cycle. In past years Attila, I Lombardi and Un Giorno di Regno among others have been recorded, if Corsaro is coming this year. It is a long project—Verdi was a prolific composer—but it is paying off at the cash register. I Masnadieri has often been a Classic of the Week on RW's charts.

All the material in this special section was prepared and written by Record World classical editor Speight Jenkins.

(Continued on page 44)
Record World Classical Award Winners

BEST RECORD OF CONTEMPORARY MUSIC
THREE WORKS OF CHARLES WUORINEN
MEMBERS OF THE SPECULUM MUSICA,
THE LIGHT FANTASTIC PLAYERS, SHULMAN (Nonesuch)

BEST STANDARD ORCHESTRAL RECORDING
BEETHOVEN: SYMPHONY NO. 3
VIENNA PHILHARMONIC, LEKIEBER (Deutsche Grammophon)

BEST NON-STANDARD ORCHESTRAL RECORDING
SCHOENBERG: PELLEAS AND MELISANDE
BERLIN PHILHARMONIC, KARAJAN (Deutsche Grammophon)

BEST BALLET RECORDING
RAVEL: DAPHNIS ET CHLOE
NEW YORK PHILHARMONIC, BOULEZ (Columbia)

BEST STANDARD OPERA
BELINI: I PURITANI
SUTHERLAND, PAVAROTTI, CAPPUCCILLI, GHIAUBOV, BONYONE (London)

DALLAPICOLA: HARD TIMES
MILASHKINA, LEVKO, BORISOVA, ATLANTIC, FEDOSEYEV, EBMAUL (Columbia)

BEST NON-STANDARD OPERA
VERDI: MASNADIERI
CABALLE, BERGONZI, CAPPUCCILLI, RAIMONDI, GARELILI (Philips)

BEST SOLO VOCAL RECORD
JANET BAKER SINGS HAYDN CANTATAS, MOZART ARIAS
(Wilson)

RENATA SCOTTO SINGS VERISMO ARIAS
(Columbia)

JAN DEGAETANI SINGS SCHUBERT
(Nonesuch)

BEST CHORAL RECORDING
CHERUBINI: REQUIEM IN D
AMBROSIAN SINGERS, MUTI (Angel)

BEST RECORDING OF A CONCERTO
CARTER: DOUBLE CONCERTO FOR HARPSICHORD AND PIANO
JACOBS, KALISH, CONTIN ORATORY CHAMBER ENSEMBLE, WEISBERG (Nonesuch)

MENDELSSOHN: PIANO CONCERTOS NOS. 1, 2
PERAHIA, ACADEMY OF ST. MARTIN-IN-THE-FIELDS, MARTINERI (Columbia)

RAVEL: PIANO CONCERTO IN G, FOR THE LEFT HAND
DE LARROCHA, LONDON PHILHARMONIC, FOSTER (London)

BEST RECORDING OF A KEYBOARD ARTIST
CHOPIN: COMPLETE STUDIES
ASHKENAZY (London)

GRIEG: LYRIC PIECES
GIELS, DEGAETANI, DAVIES (Philips)

SCHOENBERG: COMPLETE PIANO MUSIC

BEST RECORDING BY A STRING ARTIST
FRENCH VIOLIN MUSIC
PERLMAN (Angel)

BEST RECORDING FOR A BRASS OR WOODWIND ARTIST
THE INCREDIBLE TRUMPET VIRTUOSITY OF TIMOTHY DOKSCHUTZER
(RCA)

BEST RECORDING OF A STANDARD WORK BY A CHAMBER ENSEMBLE
BACH, J.C., W.F., W.F.E.: PIECES FOR FLUTE AND STRINGS
RAHMAN, PINCHAS AND EUGENIA ZUKERMAN (Columbia)

SCHOENBERG: PIERROT LUNAIRE
PIERRE BOULEZ, MUSICA PACIFICA (ABC)

BEST RECORDING OF A NON-STANDARD WORK BY A CHAMBER ENSEMBLE
BACH, J.C., W.F., W.F.E.: PIECES FOR FLUTE AND STRINGS
RAHMAN, PINCHAS AND EUGENIA ZUKERMAN (Columbia)

SCHOENBERG: PIERROT LUNAIRE
PIERRE BOULEZ, MUSICA PACIFICA (ABC)

BEST INSTRUMENTAL REISSUE
FIVE ALBUMS OF THE CONDUCTING ART OF SIR THOMAS BEECHAM
(Paris)

SIR ADOLPH BUSCH QUARTET (Electroca)

BEST VOCAL REISSUE
PUCCHINI: LA BOHEME
DE LOS ANGELES, BUCERLING, BEECHAM (Philips)

BEST IMPORT, FIRST AVAILABLE IN THE U.S. IN 1975
BEETHOVEN: FOUR LATE QUARTETS
ADOLPH BUCH Quartet (Columbia)

BEST RECORD OF AMERICANA FOOTLIFTERS
SCHLLER (Columbia)

BATTLE CRY OF FREEDOM: MUSIC OF LOUIS MOREAU GOTTSDALK, ALBUM 2
PENNARD (Angel)

19TH CENTURY AMERICAN BALLROOM MUSIC
SMITHSONIAN SOCIAL ORCHESTRA AND QUADRILLE BAND, WEAVER (Nonesuch)

SPECIAL CITATION TO RCA
FOR THE ENTRUSTED RETROSPECTIVE OF JASCHA HEIFETZ

SPECIAL CITATION TO LONDON RECORDS AND UNICORN RECORDS
FOR RECOGNIZING THE DISTINCTIVE CONTRIBUTION OF BERNARD HERRMANN
AS COMPOSER AND CONDUCTOR

RW Classical Awards

Other operas nominated were Dallapiccola's II Prigionero on London Records, a commendable and highly praised first recording of an important modern work, Massenet's La Navarraise led by Antonio de Almeida on Columbia, a big step in the upcoming Massenets revival, Vaughan Williams Sir John in Love on Angel and Weber's Euryanthe on Angel.

Solo Vocal Awards

The Best Solo Vocal Record is a hard category because it encompasses the opera excerpt, the lieder recital and the numerous pieces for voice and orchestra. Nonetheless, the panel decided not to fragment the area further and settled on a three-way tie, in which oddly enough each component was represented. Renata Scotto's recording of verismo arias on Columbia received the same number of votes as did Janet Baker's latest contribution: the recording of Haydn cantatas and Mozart arias on Philips. The last is an interesting blend of types: part of it is with piano accompaniment and the rest with string trio. Also chosen was the performance of the important American mezzo-soprano Jan DeGaetani in Schubert songs. Miss DeGaetani is one of the priestesses of contemporary song, and she was specifically chosen by the panel not only because she sang well, but in the words of Ken Furie "because she looked at the familiar songs without a trace of tradition. No one can find in her work the inevitability of Lehnmann or Schwarzkopf or anyone. This is a really fresh look at Schubert." Also nominated in this area was the recital record taken from the Chamber Music Society of Lincoln Center concert with Judith Blegen and Frederica von Stade on Columbia and the Songs of Enesco and Roussel by the important Romanian soprano Yolanda Marzoulescu on Orion Records.

Choral Recordings

The Best Choral Recording found the panel in more general agreement on the Cherubini Requiem in D (for male voices) which was sung by the Ambrosian Singers under the leadership of Riccardo Muti on Angel. Beethoven's "Late" Choral Works (they have a high opus number but are in no case late works) was conducted by Michael Tilson Thomas on Columbia received a nomination as did both Schoenberg's Gurrelieder conducted by Pierre Boulez, and Tippett's Child of Our Time led by Colin Davis on Philips.

Ten recordings were mentioned in the discussion over the Best Concerto of the year, and again the panel split, this time into three divisions. For the third straight year Murray Perahia emerged as a winner on RW's panel. This year it was his record of Mendelssohn's First and Second Piano Concertos, with Neville Marriner's intriguing conducting of the orchestra of St. Martin's-in-the-Fields. Elliott Carter's Double Concerto for Piano and Harpsichord, employing the services of the Contemporary Chamber Ensemble on Nonesuch was also declared a winner, and Alicia de Larrocha's fiery reading of the two Ravel concertos under the leadership of Lawrence Foster with the London Philharmonic on London also won.

(Continued from page 43)
Deutsche Grammophon

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Operas and More Operas from Columbia

A random sampling of the complete opera entries in stereo under the composers Giuseppe Verdi and Giacomo Puccini in a recent Schwann catalogue reveals only one entry from Columbia Records. If as often been said, opera sells better than any other area of the classical market, such a situation demands inspection from a business as well as aesthetic point of view. Daniel Barenboim, chief of Masterworks, has on his mind the quick rectification of the situation. Since he took over Masterworks over a year ago, Columbia has made vocal news with several records, among which have been the two arias, records of Renata Scotto (the verismo album won RW's prize for best solo record of 1975), the Ileder evening with Francesco von Suppé and Judith Blegen with the Chamber Music Society of Lincoln Center and the first recording of Massenet's La Navarraise. Under the Melodyla licensing arrangement, Columbia also issued one of the albums RW's critics chose as one of the best standard operas of the year, the Bolshoi recording of Pique Dame.

Stable Of Artists

Encountered in his crowded office at CBS, Saines was his usual loquacious self. "We have to create our own stable of artists. Not necessarily established stars but those in whom we have confidence who will be around five years from now. Ileana Cotrubas [the Rumanian soprano who made a success in Chicago this fall as Violeta] is just exactly that kind of singer. Next month we will issue a recording of Charpentier's Louise with Miss Cotrubas in the title role. Georges Pretre, whom I think is one of the best French opera conductors, will lead, and Placido Domingo will sing Julien, with Gabriel Bacquier as the Father. It is unbelievable that there is not a single copy of this beautiful opera listed in either the stereo or monaural listings in Schwann. Of course, it has been out of repertory for a while, but we think it will sell and people will then demand to have it performed."

From France

On the French side Saines looks forward to one of Offenbach's most delightful operettas, La Grande Duchesse de Gérolstein, starring Regina Crespi, the orchestra and chorus of Toulouse, conducted by Plisson, will be involved here, but the other principals are not signed yet. And the French Spring in Europe, Columbia will record the complete Prophète by Meyerbeer with very close to the cast that will give the opera its first U.S. performance in many years, next January at the Metropolitan. Henry Lewis will conduct and the artists include Renata Scotto, Marilyn Horne and James McCracken. The opera virtually serves two purposes for Columbia. It will be the first Prophète ever made in stereo and will capitalize on the interest involved in every Met premiere. Of a rare Met recording, Lewis will conduct. Because this listener has had the opportunity to hear Mazurow on a tape of Italian opera recently, the prospect of his Di Luna is inviting, and Atlantow was created, among other roles, Manrico. Also in the works is a pressing of the Verdi Requiem with Martina Arroyo, Miss Obratsova, Atlantow and Martti Talvela. Maazel will definitely conduct this one.

An Exciting Prospect

Miss Scotto, who is rather obviously moving to the forefront of vocal stars for the company, will be involved in what is one of the most exciting prospects in recording for any company this year. For the first time the Russians have agreed, or nearly agreed, to a recording made in Russia with American technicians on our equipment. Columbia is ready to press a complete Trovatore with Miss Scotto as Leonora, and a wonderful group of Russians around her. Galina Obratsova, who made one of the biggest hits of the Bolshoi season at the Met last July and who sang Azucena last fall in San Francisco, will sing the gypsy again and the two principals of the New York Met will ship the principal roles: Vladimir Atlantow as Manrico and Yuri Mazurow as Di Luna. Bolshoi music director Yuri Simonov or Cleveland Orchestra music director Lorin Maazel will conduct. Because this listener has had the opportunity to hear Mazurow on a tape of Italian opera recently, the prospect of his Di Luna is inviting, and Atlantow was created, among other roles, Manrico.

Successful Year

Saines looks back over 1975 as being the most successful year in Masterworks history and, just as did his publicity director, Barbara King, a few weeks ago, cited the large number of "cross-over" records, those classical records that have a great popular sales value and find their way onto the pop lists. Other that pleased Saines the most in the year aside from the vocal records already mentioned, were Pierre Boulez' Daphnis et Chloe, which won RW's award at the Best Ballet Recording of the Year. "Heifetz in Concert," the recording of American marches with Gunther Schuller conducting called "Footstuffers," which won an RW prize as one of the Best American records, and the "Memorial" album for Richard Tucker. "That was a wonderful album," said Saines, "because it reflected the whole man—" (Continued on page 54)

Some Surprises from Deutsche Grammophon

A few weeks ago when this interview took place, Jim Frey, DG's label chief in America, said something that made no sense at all. He said, "One of the most pleasant surprises this year will be the bicentennial in several ways, but the most notable one will be the Tchaikovsky First Piano Concerto with Lazar Berman." As detailed in this space a few weeks ago, Frey was directly responsible in getting Karajan's attention focused on the Russian. Now that Berman has come to the United States there is more than enough reason to understand the statement. The surface reason for celebrating our bicentennial with a Tchaikovsky Piano Concerto is that this most familiar of all concertos received its premiere a century ago in Boston. But the nature of Berman now makes the recording a celebration: the discovery of a full-blown artist about whom virtually no one knew anything; and how better to celebrate a revolution than to make so many artistic waves! Rationalization aside, it is a great record, and an obvious connection with it has reason to be proud.

Celebration

A more obvious celebration is the newly mixed and Dolbyized version of The Ballad of Baby Doe, which stars Beverly Sills. Frey mixed the record himself and believed that the new mix would "pleasantly surprise everyone, even those who still have the original album. As for Scott Joplin's Treemonisha, Frey admits that DG put a lot of investment into it on a gamble. "We think the recording will show many of the values that did not become obvious in the Broadway run. Everybody jumped on the bandwagon sound on Broadway. Schuller didn't want it there, but everyone said that the Urís was a dead house acoustically. So they had it. On the record with the raucous effects removed—and the amplification of a voice the size of Betty Allen's was raucous—one can really hear the Joplin music."

Valentine's Day Surprise

This week Deutsche Grammophon has scheduled a record that sounds delightful. For a Valentine's Day surprise they are issuing a recording of Karl Boehm conducting Wagner's album of Animals, with Hermione Gingold. The orchestra is the Vienna Philharmonic, and from the part of one side this listener heard, the old man seems to have condescending expectation again in his bubbling fun. The idea, says Frey, was to do something "other than serious." Another lighter side will be the first pop record of Placido Domingo: the tenor has recorded such classical popular favorites as "Be My Love," and "Granada," all with the London Symphony Orchestra.

Bruckner Cycle

At the other end of the spectrum, 1976 will be the year that Daniel Barenboim launches a complete Bruckner cycle for the label, to be recorded in both San Francisco and Boston, naturally reflecting local symphonies in both cities. Carlos Kleiber, DG's hottest German conductor, will be heard from this year in a new Fledersmaus and also Beethoven's Symphony No. 7. The company, of course, hopes that the conductor can have the success he had with the composer's Fifth Symphony, which they claim is now the best-selling among all recordings in the world. Apparently the enthusiasm in the U.S., which is (Continued on page 55)
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RCA: ‘A Showcase for Great Performers’

NEW YORK—"We are not a museum; we’re a showcase for great performers." With those words Thomas Z. Shepard, chief of Red Seal, leaned back in his chair, put his feet on his massive desk and began to talk about his first full year in RCA.

Building, Making Stars

"We are after building and making stars. If the classical repertory is involved in a majority of repeats, then there is all the more reason to cultivate those artists who give what they do a real individuality. I think that RCA is in a very strong position; for instance, in the last five months, five record companies have asked to borrow artists from us whom they considered indispensable. We have had to do little of the reverse—Pierre Boulez for a Berlioz record and Henryk Szeryng to work with Rubinstein on the Schubert Trios [for which RCA won a RW prize as the Best Standard Chamber Music recording of 1975]."

An Exception

In the record business Shepard sees only one company as an exception: Nonesuch which, he believes, builds its name around repertory and gets the performers who can play or sing it. "Part of valuing the artist," the curly-headed boyish executive said, "is that every artist knows his own value. Artistically and financially they know how to market themselves." Much discussion followed in which this reporter argued some cases where the artist has been led like a lamb to the slaughter, but Shepard believes that such is an exception and not the rule. "Artists know their own direction; they are for the most part savvy human beings, and they want to be in show business, too. They are interested in hitting the public where the public wants to buy."

Discovery Important

On the other hand, Shepard reveals his own background as a producer in his delight over finding new repertory. "A great deal of fun can come from discovery. There's something delicious about making something on records for the first time—the unpublished Cabaret Songs of Schoenberg with Marni Nixon, the Puccini Mass, some important flute sonatas—all these in the last year have given me much satisfaction."

Major Opera Recording Due

This year Shepard looks forward to a major opera recording which fits into this category. Though Montemezzi’s once popular “Love of Three Kings” can still be found on Everest/Cetra, and also on a small label, Desto, it has not had a major company recording since the post-war period. RCA’s venture into the height of verismo stars Anna Moffo as Fiora. The three kings are Placido Domingo, Sherrill Milnes and Bonaldo Giolitti; Nello Santi will conduct. The opera was a great hit when Pinza sang at the Met, and its last resurrection, in 1949, displayed the talents of Dorothy Kirsten. It might well be an important sleeper of 1976.

Levine Recording

James Levine, RCA’s most important new conducting star, will do his next complete opera recording for the company with a veristic treasure: Giordano’s Andrea Chenier, an opera Levine conducted in his early twenties in Cleveland but never yet at the Met. Renata Scotto will sing Maddalena to the Chenier of Domingo and the Gerard of Milnes. That is a cast and an opera that would be wonderful to have back in New York. Since it hasn’t been around since the move into the new Met in 1966, one forgets its quality. A glance at the score or a quick listen to an available recording shows that Giordano crafted a fine score full of exciting moments. Perhaps the recording, made with people now very much in evidence at the Met, augurs something for the future. Levine will also conduct Verdi’s La Forza del Destino. Leontyne Price will sing Leonora (this listener’s own personal favorite of all Miss Price’s roles), with Domingo as Don Alvaro, Milnes as her brother Carlo, Gialiotti as Padre Guardiano and, as the version will be complete, Marilyn Horne in the important role of Presizolla. This was a role that Giuletta Simionato once sang at the Met; the part was then cut to shreds and filled by comprimarios. Last season it was reinstated, but a major mezzo was not found for the role. On records Verdi now will take over the camp-follower.

All-Star Verdi

Shepard mysteriously suggested also that there would be an all-star version of the Verdi Requiem but gave no conductor or stars. Levine, however, will be heard from orchestrally. His Brahms Sec-ond has already come out with the Chicago Symphony, and the (Continued on page 54)
More Cycles from Philips

NEW YORK—The offices of the various record executives in charge of classical product vary within the spectrum of the typical New York business office; Scott Mamp'me's at Philips is the only one of the lot that can be called elegant. Not in a splashy, nouveau-riche way. Elegant in an almost directoire sense and full of the sense of the plushness of Philips super Kurd. Miss Mampe, though, is anything but elegantly withdrawn. A strikingly dressed intense woman she is lively and dedicated to the proposition that even though 1975 was Philips' best year for record sales, 1976 will be better.

Last year Verdi's I Masnadieri, an opera not performed in this country in this century, proved a Philips best seller (and the winner of the non-standard opera prize in the Grammies). It was partly the combination of Montserrat Caballe and Carlo Bergonzi with Philips' regular Italian opera conductor, Lamberto Gardelli, but the sales have come from public knowledge that the other rare Verdi operas, such as Attila and I Lombardi that Philips has issued have been good. In 1976, the Verdi cycle will continue with an equally rare work, II Corsaro, again with Miss Caballe and Gardelli. Instead of a mezzo the opera demands a second soprano, and Jessye Norman will sing the second role of Medora with Jose Carreras as Corrado, the pirate chieftain. It will be a long time before all the Verdi works are put on disc, but they will add enormously to the field of knowledge of this least popular of all Italian composers.

The other really big sellers for Philips have been Sibelius' Symphonies Nos. 5 and 7. "Though they only came out in September," said Miss Mampe, "they've been really spectacular. Quite as sensational as Arrau's record of the Chopin Preludes which I can never order enough of. Every time I think I have the right amount, someone wants a vast amount more. It's driving me crazy—in a pleasant way." The lady pointed out that a record on the Mercury label called "Spirit of 76: Music for Fife and Drums in the Revolutionary War" with Fred Fennel and the Eastman Wind Ensemble has been a great success, too.

When the English mezzo-so-prima Baker returned to Carnegie Hall in mid-January she found a sold-out, wildly enthusiastic house; her public her steadily grows, and it is reflected in the sales of her recording: "When the Handel album came out in late '74, OK," said Mr. Mampe. "Then came the Haydn which was better. As the review came out on the second, both of them broke loose and went to town. Recently both have come back and have been selling as well as in the beginning. I'm looking forward to her new Das Lied von der Erde with James King and Bernard Haitink leading the Concertgebouw. It is a less neurotic version than the other Lieder on records, and I love it."

More than just a series of good recordings, the reason for Philips jump in disc sales has come from Phonodisc. "Until June 1 Philips had independent distributors. Both Philips and DG are distributed now by Phonodisc. We have three regional classical salesmen, which means a viable sales organization to direct the field. I can't be all over the country all the time, and these men work directly to educate the salesmen. Our 70 salesmen call on the Phonodisc record retail accounts. Occasionally a regional man goes with the salesman and checks out the store as to clientele, displays, what they really need, a pop hit, the retailer will call us. For classical, we have to go in and sell it. Classically will sell," she concluded, "but it must be handled properly."

Miss Mampe also feels that most Philips artists are better known in the country, and that this boosts sales. "We don't ever sponsor a concert, but we tell them that the reason they don't sell in the States is because they don't appear. If they're singing or playing in America, we can make a lot of news on the radio and TV. If they're here performing, it's worth the extra."

For this year opera will loom ever larger in Philips preparation. Haydn's rarely performed but often talked of La fidelta premiata will bow under the baton of Antal Dorati, starring Ileana Cotrubas, Frederica von Stade and Alan Titus. The orchestra is the Lausanne Chamber, and it is thought, and here Miss Mampe sighed, to be the start of a whole new Haydn opera series. The sigh was not one of distaste for Haydn, but rather at all the work that will ensue. "We first go through the major opera reference books to find the story, then locate a libretto and finally struggle to find a score, any kind of score in any shape. We then get a radio premiere scheduled.Sales are directly related to getting an unusual work played on the radio. Along with this radio premiere we would like to have our own little Texaco features: an interview with artists and/or conductor to be played at one or both intermissions. Then get the discs in the papers before the opera rives. Philips sales are not by accident."

NONESUCH RECORDS thanks RECORD WORLD for its distinguished awards for the year 1975

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Paul Jacobs, piano
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Songs
Arnold Schoenberg
The Book of the Hanging Gardens, Op. 15
Jan DeGaetani, mezzo-soprano; Gilbert Kalish, piano
H-7320
Best Solo Vocal Record

Charles Wuorinen
String Trio/Bearbeitungen über das Glogauer Liederbuch/Grand Bamboula
Members of Speculum Musıcæ;
The Light Fantastic Players, Daniel Shulman cond.
H-7319
Best Recording of Contemporary Music
London:
An American Opera & New Inventions

It seems the ultimate irony that what has often been considered the greatest American opera yet composed has had to have its first complete recording made by our British cousins. Actually Porgy and Bess is one of those works highly praised in the abstract but almost never seen or heard, except in its familiar arias. Yet, it is the population of "I Ain't Necessary So?" or "Summertime" or any of a dozen others in the score, our treatment of Porgy is just as if we only knew the Anvil Chorus, the Misereere and "Di quella pira" and without investigating, Idly wondered what Verdi did with the rest of Il Trovatore.

Porgy and Bess

London: An American Opera & New Inventions

The best story of all involved Sporting Life. Tenor after tenor auditioned with Handel, Mozart, Rossini or Donizetti. Into the auditions one day came a man who incidentally is one of the best-known tenors in America, Francois Clemmons, long of "Mister Rogers Neighborhood," one of the most popular preschool shows on television. Clemmons, however, was not as we see him on TV. Dressed in a flashy suit, with an earring in one ear and a ranging shuffle, he walked is as Sporting Life himself. When he auditioned, not putting it on, he got the part hands down and ended up, according to McEwen, keeping the whole cast in hystericsthroughout the whole recording.

Now was an English company convinced to do Porgy? "Our sales have gone up in this country over the last five years," said McEwen. "And we have four orchestras recording for us here. In England they want innovative ideas if we can sell them. Maazel did that Gershwin record of Rhapsody in Blue and An American in Paris which did spectacularly well. After that the home folks were only too willing to get into Porgy." McEwen is personally very pleased that Maazel within the last year has moved up to Mehta in terms of sales with both just behind Sir Georg Solti. He gives a lot of credit to his national sales and promotion team of John Harper and Dick Bungay.

But despite the sales and the exception that is Porgy, McEwen feels it is impossible for London to launch unknown talents in this country. "We can only interest the home office in those artists who have big careers here. The conductor, Walter Weller, has a big career in Europe but is unknown here; there are some Decca records with him, but we have to be careful about bringing his recordings in here with no one knowing about him. But on the other hand, has begun to concertize here, and his Ravel records are starting to pick up. Two artists who became stars here first were Alicia de Larrocha and Marilyn Horne." Luciano Pavarotti

Then there is Luciano Pavarotti. As even the most casual reader of the charts has determined, no classical record with the famous tenor's name on it can appear and not have sales with it. He is, in terms of record buyers, probably the biggest male seller since Caruso. An arguable assumption and maybe Gigli or Bjoerling had the same, but he defeats the truisms: women are the big sellers in classical and men in pop. Pavarotti is soon to make a record with Maestro Adler mentioned above. For a good many years Adler never picked up a baton except for one summer concert; then a few seasons ago he suddenly went back to conducting in the opera house. He led one of these outdoor concerts last summer for the tenor and Pavarotti was charmed. Now the two will unite on a aria record which should be of great interest to the many who have been influenced by Adler.

Instrumentals

Even though London will issue an unprecedented number of operas in 1976 other than Porgy, all of which were discussed in the Year End issue, it is still true to its instrumental performers. Alicia de Larrocha will be heard in a disc and Vladimir Ashkenazy has recorded the complete Prokofiev concertos, with Andre Previn conducting.

McEwen had two specific business points to make. Arthur Haddy of British Decca has come up with a new amazingly successful casette that was discussed last week in this column. The other exciting discovery is a way of getting 32 or 33 minutes on a side without reducing volume or quality. The secret lies in the dubbing, according to McEwen, and he was very excited about the results.

A Communication from Nonesuch

Tying down Tracey Sterne for an interview is rather like getting James Levine on the telephone. Both work 22½ hour days with maybe an hour-and-a-half for sleep, and they literally don't have the time to talk about what they're doing. Levine, of course, is getting set to take over the music directorship at the Metropolitan Opera; Tracey is in her 11th successful year of running Nonesuch Records, the division of Elektra/Asylum that has an influence on the music business inversibly disproportionate to its size.

Awards

Try on these facts: in RW's Critics Panel this year each critic was given a list of all the records issued in 1975 by major companies. Nonesuch's work, of course, the smallest, the smallest in fact ever and only consisted of 17 records. When the voting was over, we were in the amazing position of the critics giving the prizes to the label and having nominated six other records. This means that 2/3 of Nonesuch's total output for 1975 received mention, a proportion that no other record company can even approach, much less match. It should be pointed out that these winners and records nominated were not all in esoteric fields. They spanned all areas, including vocal (Jan De Gaetani's Schubert songs) and standard symphonic (Jascha Horenstein's Mahler Sixth).

Contemporary Music

Much of Nonesuch's image has been based on finding the best in contemporary music. What's the point? Is this just music enjoyed by specialists or will it ever have popular appeal? "Accessibility is a strange word," said Ms. Sterne at her office the other day. "I think music is either cerebral or emotional. But in the most cerebral of all, music composers hear their music differently at different times. At a recording session often composers hear something new, and they're changed by it. It is this quality that the tenor performer has turned up some subtly they never expected. In (Continued on page 54)
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BELLINI
I CAPULETTI I MONTECCHI

S-3824
FIRST RECORDING(1) of Bellini's sixth opera, Baker's Romeo to Sills' Giulietta is pure casting genius. In two acts, a work aglow with grand arias, ensembles, choruses—and drama. An expert recording of a 'bel canto' masterpiece. (Compatible 5/1/Stereo)

BELLINI
I CAPULETTI I MONTECCHI

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CARMINA BURANA

André Previn

S-37117 (LP, Cartridge & Cassette) Previn heaves thunderbolts into Orff's sonically stunning favorite, and the hair-raising energy is harnessed on LP in brilliant, compatible SQ/Stereo sound.

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Kondrashin takes you beyond Holst's Planets. Said Scriabin of his planned megawork, "You will live in this music. With all sensations of harmony, of colors, of fragrances." Here is a mesmerizing suggestion of what would have been, had he lived to complete it.

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Thomson's own Suite arrangements of his first cinematic efforts (1936 and 1937). Distinctively American in sound, each is a fusion of folksong themes and the indigenous sounds of banjo, guitar and sax. (Compatible SQ/Stereo)

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The Wide Spectrum of Angel

Having a personal interview with Michael Allen, president of Angel Records, offers more problems than seeing the chief of any of the other major U. S. classical companies. The reason? Angel alone has its head offices in Los Angeles. Finally apprehended via telephone, the British executive discussed the different logistics of Angel. "There's a great deal of advantage from a personal point of view being in Los Angeles, and I don't just mean for swimming. With Capitol here, we must be close, and though we miss the intensity of New York musical life, we are able to keep clear the perspective that New York is not the whole USA. "Naturally we are in constant touch with New York, via John Coveney, with whom I talk every day, and I do get back as often as I can. But our remoteness offers us the perspective to give, for instance, San Francisco the proper significance as a major opera center in the fall. And Seattle. That's a particular place for me because they do love our beloved Mady Mesple up there. [Miss Mesple] has recorded exclusively for Angel for years, and last fall made a record of duets with another Angel artist, Nicolai Gedda].

Explanation

Turning to different logistic problems, Allen explained why as of the end of January many reviewers had not yet received the new Rheingold, the second link in the EMI English version of Wagner's Ring from the English National Opera. "We tried the experiment," he said, "of having the records pressed in England, of course with our logo and numbers. What we had not expected was how fast they would sell. When the first shipment was sent over, it was snapped up by a few stores, and this was done even before all the press distribution. Very soon England will get a massive shipment over and we can satisfy the market. In a sense it is very nice to sell so many records even before people have had the opportunity to read about the album." Further steps of The Ring? "I understand that the Valkyrie is nearing completion now in London with Rita Hunter in the title role. It should be ready for distribution sometime next winter."

Bullish About Industry

Generally Allen was bullish about the record industry. He said first that he felt that this year will be better than the first few months of last year, then said that the fiscal year that ended in June of 1975 was the biggest in Angel's history. Why the discrepancy? "The price raise took place in July of 1974 when all major companies went up on the price of the lp. The whole industry desperately needed the raise and it naturally pushed up our revenues. In total sales of records, however, last year was not what it should have been. From every indication now this year things are even better than our predictions."

Beverly Sills

When Allen talks about successful records, his thoughts turn quickly to Angel's newest superstar, Beverly Sills. "We're terrifically pleased with the public acceptance of her records. The Siege of Corinth, of course, sold marvelously, and The Barber did much better than one would imagine. Then came the Victor Herbert record and that is fantastic." Allen believes that the Herbert record has sold faster than any record ever put out by Angel. Asked about his feelings as to Kostelanetz' arrangements, Allen paused and said, "I've heard it said that the original Victor Herbert arrangements were thin and only for pit orchestra. What Kostelanetz did was to use the kind of arrangements that work best with a symphony orchestra. I would just as soon not get into a musicological discussion because I really don't know." Allen went on to say that public comment on the record has been amazing, going to telephone calls, letters, cables, even communication from Great Britain. "If the record had sold half as well as it did in the first month, we would call it a grand success. As it is, it is unlike anything since the Red Book Book."

Sills in Bellini Opera

Miss Sills will be heard next in a more familiar guise, as a mistress of bel canto. The opera is Bellini's Capuletti ed i Montecchi, and her Romeo will be Janet Baker. This opera was performed recently with Miss Sills (and Tatiana Troyanos) in Boston and is peculiar in that the libretto stems only loosely from Shakespeare. This will mark Miss Sills' third venture into the world of Bellini on records (Norma and I Puritani have appeared) and her first with Gluck, Patane at conductor. The opera is not currently available in either stereo or mono.

(Continued on page 54)

Two notes of recognition to warm the hearts of two of our finest performers.

Artur Rubinstein:
Best recording of a standard work by a chamber ensemble. Record World.

Jascha Heifetz:
Special Citation to RCA for its retrospective of the career of Jascha Heifetz. Record World.
Variety from Smaller Companies

Among the smaller companies some of the news comes from several who were hardly represented at this time last year. Two in this category are ABC and Unicorn Records. Taking them alphabetically, ABC of course strikes no one as either small or new. The company is a monolith and has had a classical line for years. But there has been an off and on quality to ABC's classical enterprise. For a few years they were the company that presented Beverly Sills in the United States, but they did little else. This and related product can still be found on Westminster Gold. About a year ago, the ABC brass decided on a new venture with an ethnomusicologist named Kathryn King. She would reinitialize the "Command" series, a name popular at ABC in the fifties, and there would be a whole new approach. Of the resulting six records, the performance of Marco da Gagliano's Dalne won RW's prize for the Best Recording of a pre-1700 work.

New Releases
Waked out of a sound sleep a few days ago in her Los Angeles apartment, Miss King asked only for three minutes to drink a cup of coffee, then completely herself, began to talk about her recording projects. "We're going to be doing a maximum of 12 new domestic releases annually, on Command, but we're hoping for some new licensing ventures for some European product." She could not say what, but certain companies in Germany and France are definitely in the running. Of the projected records for this year, Miss King hopes to make a lot of money off a completely synthesized version of Tchaikovsky's "Nutcracker Suite." The operator is a man versed in classical and pop music, and he has his own polyphonic synthesizers. This record should be issued in September. She looks forward to a follow-up on "Jeffrey Solow and the Romantic Cello," but sees a new pianist as a real comer, Irma Vallecillo. She will make a disc of the music of Latin composers in the romantic and impressionistic repertory. A Japanese violinist, Yoko Matsuda will turn out two solo violin pieces, the Bartok sonata and one by a contemporary Japanese, Mamiya. Other performers not so well known on the East Coast will be represented; the people who performed the Dalne, headed by James Moore who realized that recording, will present a record of music composed in and for the Venetian Cathedral of St. Mark's.

Earth Series
Miss King reports that the ABC executives are pleased with what happened with the first few Command records as well as with the basically ethnomusicalogical music of the Earth series (which will also continue with selections from American Indians and Appalachia). "After a year more our whole project and division will be easier to work with and everyone will be used to it. When we get our hands on additional catalogues, we will be in a better psychological advantage."

Unicorn Records
Between Miss King's Los Angeles and this city can be found Harvey Neil Hunt and his new concern, Unicorn Records. Located in Evanston, Illinois, close to Chicago, Hunt has been working as the American distributor of the British record company Unicorn for about 15 months. John Goldsmith, head of Unicorn in England, managed to disengage the British-born Hunt from a doctorate program at Northwestern U.; since then Hunt has become U.S. agent not only for Unicorn but for two Swedish firms, Caprice and Bis (the latter was mentioned in these pages a few weeks ago as the producer of recent record of Sibelius and Strauss liedet by Birgit Nilsson). Hunt also distributes British CRD records, the product of Transatlantic Records, a cousin of Unicorn in Britain.

Furthwaengler
It sounds very complicated, but Hunt and his wife, who compose the whole company, find it remarkably simple. "Unicorn, you see," he said, his Lincolnshire accent cracking over the phone, "was founded to distribute the unavailable recordings of Wilhelm Furtwaengler and the modern orchestral music of major, overlooked contemporary composers. It got its first financial boon from owning the Mahler of Jascha Horenstein (licensed in large part by Nonesuch in the U.S.). We plan now to issue the Nielsen Fifth with Horenstein as well as the Bruckner Seventh, recorded with the Berlin Philharmonic in 1928."

Distributes Himself
Hunt said that at the moment he had about 50 items which he distributes himself to record stores coast to coast. His upcoming (Continued on page 36)
Third and Fourth Symphonies or Mendelssohn will follow as will Schubert's great final work, the Ninth. The indefatigable Arthur Rubinstein will again record, this time the 20th and 24th piano concertos of Mozart with Alexander Schneider and the English Chamber Orchestra.

Shepard wagers his time at RCA as having been quite easy, "I've had total support from Ken Glancy and from Samoff since I came to RCA," and here he sat up straightly, "It's been Glancy and I really don't disagree on music or goals very much. I'm allowed to bring up any ideas and we fight if we have to. Glancy is totally responsible for bringing back Horowitz to this label. Horowitz is thrilled to be working again with Jack Pfeiffer, but Glancy really worked the whole thing out." Shepard is supported on the top but on the bottom as well, Shepard has great praise for the Red Seal staff, "I inherited a staff of full-fledged executives who are totally responsible and competent to handle every aspect of the album. Whether in artists' relations or production of records, I have people who know and have worked with our artists for years. I wouldn't want to lose any of them."

In the sales area Shepard is delighted to have instituted the RCA Sampler, which goes out to dealers. The complete title of album listed, and the dealer gets a chance to hear an excerpt and hopefully to play it in his store. RCA also uses the inner sleeve as an additional sales tool: on all sleeves of RCA records all the al-

RCA (Continued from page 48)

Nonesuch (Continued from page 50)

cations worked tentard. Carting when he heard a note come out that he didn't ex-

Nonesuch, of course, is not just concerned with the contemporary. It has made a lot of money in recent years on the Joplin craze—which it began with Joshua Rifkin's album of Joplin rags—and on a brilliant treatment of early popular American music that has lasted. Some charge that "After the Ball," a best seller for many weeks, is a lovely record, but it should not be called classical. Tracey disagrees. "Any simple, historical grounds, if it has lasted long enough to become part of the culture, it can be recorded on a classical label. I have also fought cubbyholes for music, and I believe venuimusic has a place on our label and in classical departments of record stores." The recent songs of the Civil War period by Henry Clay Work include 'Grandfather's Clock.' It was literally on the top of the charts in about 1850. Ms. Sterne has located the facts that music publishers kept a hit parade then and 'Grandfather's Clock' was a long lasting favorite. Another composer of the period in whom Nonesuch is now interested is Henry Russell, who studied with Rossini and wrote mainly in the 1850s. He was bowled over by the Great Compromiser, Henry Clay, and he wrote a song called 'Woodman Spare That Tree,' supposedly and successfully utilizing some ideas from Clay's oration. Though some have asked Nonesuch to record the Elizabethan period and others, Tracey feels that the label has quite enough on its hands worrying about Americanica. 

Columbia (Continued from page 46)

opera singer, the Jewish cantor and all in between.

Instrumentalists Young instrumental artists who bring much satisfaction to Columbia include Murray Perahia, Andrew Davis, Pinchas Zukerman and, of course, Tilson Thomas. As the guitar repertory is so extensive now and guitar recitals sell wonderfully well, Columbia is fortunate to have John Williams, who will this year be heard in several works, including one by Paganini.

**Angie (Continued from page 52) **

Allen was not ready to say what opera Alvis says will record next with a view to fall issue. But he would admit that it was French, and it therefore will almost surely be Thais, an opera that the sopranos plans to perform in the near future with the New York City Opera. There also will be a follow-up to the Victor Herbert record, though the composer and the songs are not decided.

**Angel (Continued from page 52) **

Allen is excited about another record in March. Angel Romero, the youngest of the great guitar family, is developing an important solo career, and Angel will issue two of his records, one a collection of Spanish pieces and the other more classical selections for the guitar. The same month will see Neville Marriner, one of the most important conductors in England for the first time with an American orchestra, the Los Angeles Chamber Orchestra. They will put out three sets of Ancient Airs and Dances by Byens-

Angel, looking forward to an Angel tribute to American mu-

lic in the issuance of two currently available pieces of Virgil Thomson, "The Plow that Breaks the Plain" and "The River." Both pieces were created as background music to films made in the prairie, promising days of the early New Deal.

Conductors

Angel has a wide roster of conductors: Karajan, Andre Previn, Jean Martinon, Mstislav Rostropovich and all will be ready this year. Karajan, of course, will have several orchestral records. But his big album will be the new Lohengrin, issued with the cast of his Salzburg Easter Festival. Rene Kollo, who is scheduled to make his debut in the same role next season at the Met, will sing the title role, with Ursula Schroeder-Feinen as Ortrud. This is the seventh of ten steps in Karajan's recording of a complete Wagner cycle. Left to do will be Tannhaeuser, Der Fliegende Hollaender and Parsial.

Previn will have a score of records, including a new Carmina Burana, a disc of Berlioz overtures and possibly a new version of Rachmaninoff's 'Bells.' Martinon will complete the cycle of Ravel's works with a concert record featuring Aldo Ciccolini at the piano, and he'll turn out a Symphonie Fantastique. "We think his interpretation of Berlioz or the French impressionists, or indeed any French composer, is the most authoritative that can be found today." 

Singing

As for Allen, work in Los Angeles and travelling from there to New York and London has kept him from his pastime of singing. "I really should find a chorus here to be a part of, but when you were once a member of an excellent choir such as the one in Chicago, it's difficult to join another. That was the great experience—just getting to watch and work with a genius such as Wilhelm Pitz. I'm afraid when I'm not working with records now, you may find me searching for swimming pools. That's the California way."
not inconsiderable, has been the least among the great record buying countries. The recording is a gold one. A popular conductor in the U.S., Seiji Ozawa, will join with the young American pianist Andre Watts for a Gershwin record—"An American in Paris" and "Rhapsody in Blue." It's curious because Watts will then do two Rhapsodies in one year; this one a standard version with orchestra and another piano version for Columbia which the pianist has been playing in his series of recitals this winter.

'Die Meistersinger'

In the vocal area the label will come out with a complete Die Meistersinger conducted by Eugen Jochum. The cast is an important and interesting one. Berit Lindholt will scale her Brunnhilde down to Eva; Dietrich Fischer-Dieskau will take up Sachs, another in the enormous series of opera heroes he has recorded but never sung onstage and Placido Domingo will sing Walther. Domingo has sung Wagner before, Lohengrin in Hamburg, but this is his first recording of the composer's art.

Ives Songs

Not content with just a Sachs—can one imagine how much rationation will go into the baritone's formulation of the "Wahn" and "Flieder" monologues?—Fischer-Dieskau is moving off into other uncharted seas. With Michael Ponti on the piano, he will sing a record of Ives songs.

1975's Success

Frey looks back at last year as a time of growth and development for the label. Aside from the financial and critical success of the Fifth Symphony under Kleiber, the big events for 1975 for Frey and DG were the Milstien recording of Bach's complete sonatas and partitas, the Golden Dance Hits of 1600, which "were aesthetic and fun to do," the Zukerman-Barenboim "Lark Ascending" by Vaughan-Williams and the Bartok Concerto for Orchestra under Kubelik with the Boston Symphony. "I think Kubelik is the most underrated maestro around."

Archive

Frey turns with excitement to the releases of the Archive catalogue, now issued with regular DG recordings. This year will see the first recordings of the complete Cherubini string quartets. The Scarlatti Stabat Mater will also be heard, conducted by Charles Mackerras and starring Mirella Freni and Carlo Bergonzoli.

Classical Awards (Continued from page 44)

an equal number of votes. Two other concertos were nominated: Lynn Harrell playing the Dvorak Cello Concerto with James Levine conducting the London Symphony Orchestra on RCA and Sviatolin Richter playing the Schumann and Grieg Concertos with Lovro von Matacic conducting the Opera National de Monte Carlo on Angel.

From the fire of the concerto selection we leap into the frying pan of solo keyboard records. There some 15 records were mentioned, and the panel again chose three winners. Though we could begin to resemble the Supreme Court, it seemed that this best demonstrated the enormous amount of good piano playing and to show how experienced critics could see different performances as "the best." The winners were Vladimir Ashkenazy playing the Etudes de Chopin on London, Emil Gilels playing the Grieg Lyric Pieces on Deutsche Grammophon and Paul Jacobs playing the complete works for piano of Arnold Schoenberg. Two other recordings were nominated: William Bolcom playing Milhaud on Nonesuch and Peter Serkin playing the complete Vingt regards pour l'enfant Jesus on RCA.

On turning to the best solo performance by a string artist we were back to one winner again: this time Itzhak Perlman easily took the field with his record of "French Violin Music," consisting of a familiar grouping: Saint-Saens' Introduction and Rondo Capriccioso, Ravel's Tzigane and Chausson's Poeme. In each he was supported by Jean Martinon and the Orchestre de Paris. Two other excellent recordings, both on Deutsche Grammophon, were nominated: Nathan Milstein's latest version of Bach's complete Sonatas and Partitas and the complete Brahms Violin and Viola sonatas with Pinchas Zukerman and Daniel Barenboim at the piano.

The combination of Arthur Rubinstein, Pierre Fournier and Henryk Szerying playing the complete Piano Trios of Schubert won a prize for RCA as the Best Performance of a Standard Work by a Chamber Ensemble. The old master still has the magic in his fingers. The only other piece nominated was Haydn's Quartets Opus 76, No. 3 and Opus 74, No. 3, played by the Alban Berg Quartet. For the Non-Standard Chamber work, the panel turned to Bach, but not J. S. Bach. This time it was four interesting works played by the combination of Pinchas Zukerman (violin and viola), Eugene Zukerman (flute) and...
Smaller Companies (Continued from page 53)

ing recordings of interest include the complete Delius Violin Sonatas and the 10th and 31st Symphonies of Havergal Brian as well as the Copland Clarinet Quintet Concerto. A composer of great interest to Unicorn is Penofnld, and this year will appear his "Universal Prayer," which involves chorus, soloists and harp. Of course there will be more of the work of Bernard Herrmann, the team for Unicorn's receiving an RW citation along with London. With a Bachelor's degree from SUNY in Purchase and a Masters and most of his doctorate from Northwestern, Hunt is very well settled in the United States. He looks forward to Unicorn's further expansion, and is trying to license as many foreign record companies as he can to increase his volume. And he revels in his location. "Whatever others may think, I like being midway between New York and California. Then I can deliver whatever I want to very quickly."

Connoisseur Society

For some years anyone interested in adventurous records, superbly produced, has paid attention to the Connoisseur Society, the company managed by Alan and Rosanna Silver. In the past year several of their 22 records were discussed in these pages as was their licensing operation with Pathe Marconi in France and several German companies. Just back from Europe, the Silvers are bursting with news, much of which they say cannot be revealed for two months or so. But at the moment they are willing to say that in 1976, Connoisseur will issue 60 records, and that on their label will come "a great many world premieres, performed by major artists and major ensembles." Obviously details on the new operation will come when they are ready, but at the moment they will talk about a few upcoming events. The big event of 1975 for Connoisseur was the issuing of their first major vocal work, Sir Edward Elgar's Kingdom. Coming in a few weeks is The Apostles, an even larger work that will take three records. The last side will be a discussion of both pieces by the conductor, Sir Adrian Boult. It will be, according to Alan Silver, "an explanation of the leitmotivs on which Elgar based his composition. Going into one of these works is like hearing the Ring for the first time without knowing what any leitmotivs mean."

Oratorio is not the whole vocal scene for Connoisseur. Rosanna takes up the story: "We're going into operas and operettas; in fact 20 to 25 percent of our releases this year will be in those categories. Two that we can mention come from Pathe Marconi: Mady Mesple starred in Planquette's Chimes of Normandy and an operetta called Valses de Vienne, arranged by three composers including Korgold. It is built out of Strauss waltzes and details the relationship between Johann Sr. and Jr. All these will be the first time available in this country, and the two Elgar recordings are world recording premieres for both pieces.

Instrumental Line

In the instrumental line will come some important artist additions to Connoisseur's catalogue. This spring will come a record of Alexis Weissenberg playing on two records Schumann's complete Album for the Young. Other Weissenberg records, made for EMI or Pathe and not released here by Angel, will soon appear. Cziffir, one of Connoisseurs' familiar artists, will be heard in a three record set of the complete Hungarian Rhapsodies of Liszt, and Jean-Phillippe Collard, who made his debut with them in 1975, will be heard on up to ten records this next year. In the piano line also will be a record of the work of Darius Milhaud, played by one, two, three and four pianos. Two of the pianists will be Michael Beroff and Collard.

Will Begin Exporting

For the first time this year Connoisseur will start exporting their own product to be made in a foreign country. Pathe will license their records — the first will be a record of Gershwin by the two pianists Veri and Janamas — and sell them in France. Also set for 1976 will be the Society's first excursion into pre-1600 music. The Silvers' method seems to be working out. Their figures for the final quarter of 1975 stand 120 percent better than the same quarter in 1974, and overseas they are growing fast. In Japan where their work is licensed by Philips, the big news is Wanda Wilkomirska. The Japanese have become fascinated with this violinist and she has been in four-color life on the cover of two Japanese magazines.
Classical Awards (Continued from page 55)

Jean-Pierre Rampal (flute), and the composers were Johann Christian Bach (two quartets, with Charles Tunnell on cello), Wilhelm Friedmann Bach (Duet for two flutes) and Wilhelm Friederich Ernst Bach (Trios for flutes and viola). A co-winner was Schoenberg's Pierrot Lunaire as played by the Fires of London under the leadership of Peter Maxwell Davies on Unicorn Records. Others nominated were the complete chamber works of Arnold Schoenberg on London Records as played by the London Sinfonietta, and the First and Second String Quartets of Charles Ives, played by the Concord String Quartet on Nonesuch.

"La Dafne" Honored

For the Best Recording of a Pre-1700 Work the panel easily turned to Marco da Gaglione's "La Dafne," one of the first recordings in ABC's new Command Series. Played by the Musica Pacifica with lyric tenor Robert White in a starring role, the recording was praised extensively in this space when it was first issued. It marks a big step forward for ABC. Other selections nominated were both on Archive the Motets of Dufay and Dunstable, played by the Pro Cantiqua Cantione Antiqua and Monteverdi's Marien Vesper of 1610 conducted by Juergen Juergens.

Reissue Awards

Reissues are always a source of much dispute, and this year the panel decided to divide them up into Best Vocal and Best Instrumental categories. There were seven records of each group mentioned and discussed with several nominated. Still, we were able to settle on one winner for each. In the instrumental category there was a multiple winner, Sir Thomas Beecham often recorded his favorite pieces over his 82 years. Last year Columbia, via its budget label, Odyssey, issued five records of his outstanding output. The five albums consist of Beecham conducting Berlioz overtures, two records of Delius, short pieces by Massenet, Berlioz, Sibelius and Rimsky-Korsakov, the conductor's arrangement of Handel's Faithful Shepherd Suite and Haydn's Symphony No. 93, and Berlioz' Harold in Italy. Records nominated in this category were Music for Flute and Harp with Rampal and Lily Laskine on Odyssey, Bruno Walter conducting Dvorak's Symphony No. 8 on Odyssey, the Mozart Symphonies conducted by Beecham on Turnabout and the recording by Alfred Cortot of the Chopin B minor Sonata on Seraphim.

In the Vocal Reissue category, the winner was again, oddly enough, Beecham. This time it was his familiar La Boheme with Victoria de los Angeles and Jussi Bjorling. This album was never out of the catalogue, but Angel completely remastered the record and the new issue on Seraphim is a new version and a reissue. In its old or new form most panel members thought of it as a treasure. Other records were the memorial album of Richard Tucker on Columbia, the Wozzeck with Eileen Farrell and Mack Harrell, conducted by Dmitri Mitropoulos on Odyssey and the RCA Gold Seal recording of arias by Leonie Rysanek.

Best Import

The Best Import, first available in the United States in 1975, is a tricky category. Some of us, including this writer, hardly get to hear any imports; others hear a great many. The panel tried to choose for a winner (and nominations) only those recordings that were easily available to any record store who went in for imports. Any special albums, unavailable except to members of clubs, were excluded. The winner was the Late Quartets of Beethoven played by the Busch Quartet on Electrola. Others nominated were Songs and Arias of Hans Hotter on Da Capo (Electrola), Homage to Germaine Ludbin (the great French soprano of the World War II period who sang repeatedly in Germany and France during that era) on EMI, the celebration of the 50th anniversary of the death of Faure, also on EMI and a recital of the baritone Giuseppe De Luca on Preiser Records.

Special Citations

The two special citations this year again complimented companies for a job finished and well done. RCA was praised for its retrospective of the work of Jascha Heifetz, all six volumes worth, prepared chronologically so as to give the scope and development of the great violinist's career and brilliantly produced by Max Wilcox.

Bernard Herrmann

And London and Unicorn Records were both cited for having recognized the unique contribution of Bernard Herrmann as both a composer and conductor. Unsaid in the award is that both companies honored Herrmann before he died, last Christmas Eve, and not as a memorial to him, thus making their contribution even more worthy.

ABC RECORDS

Proudly Presents COMMAND & COMMAND/Music of the Earth

First Released, September 1975

COMMAND

COMS-9004/2
"La Dafne" (1608)
By Marco Da Gaglione—Musica Pacifica
Conducted by Paul Vorwerk
Featuring Robert White, tenor
Grammy Nomination, Best Annotation

COMS-9005
Spell—The Montagnana Trio

COMS-9006
The Romantic Cello—Jeffrey Solow

Music of the Earth

COMS-9001
Music of Guatemala

Grammy Nomination, Best Ethnic Music Recording

COMS-9002
Music in Sikkim

COMS-9003
Traditional Music of Chile

"La Dafne"

Record World Critics' Award
Best Recording of a Pre-1700 Work

A Fine Beginning With More To Come...
Marley and Wailers To Appear at NARM

- NEW YORK—Island recording artists Bob Marley & The Wailers will be making a special appearance at the annual convention of the National Association of Record Merchandisers. The 18th annual NARM convention will take place at the Diplomat Hotel in Hollywood, Florida, March 19-23 with three nights of shows before the gathered crowd of record merchandisers.

Marley and The Wailers are currently in Jamaica putting the finishing touches on their fourth Island lp, due for release in April. In conjunction with the release of that album, The Wailers will embark on a major national tour which will bring them to major venues all across the country.

McCall Goes Gold

- NEW YORK —Polydor/EMI recording artist C.W. McCall has received RIAA gold certification for his "Black Bear Road" album, from which the gold "Convoy" single was culled.

'My Friend Music' Launched in L. A.

- LOS ANGELES — Dianne Rovell, former assistant to Brian Wilson and singer in The Honeys and American Spring, and Francis Knott, who has been a&r and administrative assistant to Steve Barri and Skip Taylor, have launched My Friend Music, a publishing service. The newly established organization will handle "dormant" catalogues belonging to artists who have retained their publishing but who have never staffed an effective publishing operation. The company will also represent new songwriters and expand into production.

Knott and Rovell can be reached at the My Friend Music offices: (213) 463-5506 and 656-1714.

Mercury Back in Jazz

- CHICAGO — Mercury Records has begun its re-entry into the jazz field with the recent signing of Charles Earland to a long-term contract. Earland, an established artist on saxophone and organ, will have his first Mercury album, "Odyssey," released shortly.

Mercury is currently represented on the jazz charts by former Santana member Coké Escovedo, and in the last decade has released five albums by Chuck Mangione.

Earland's album features such guest artists as John Abercrombie, Ron Carter, Randy Brecker, and Michal Urbaniak.

RCA To Release Rubinstein Discs

- NEW YORK—RCA Records this month is releasing a new set of recordings of Arthur Rubinstein performing the five piano concertos of Beethoven. Collaborating conductor for this newest release of the twenty Rubinstein discs is Daniel Barenboim, who directs the London Philharmonic Orchestra.

This is the third time Rubinstein has recorded all five of the concertos, the first with Josef Krips conducting and the second was with Erich Leinsdorf conducting the Boston Symphony Orchestra.

The project was begun late in 1974 when the pianist was in London to perform two of the concertos with Barenboim conducting.

The recordings were produced for RCA by Max Wilcox, and each concerto will be available on individual stereo tapes and cassettes as well as a quadraphonic box of all five.

Two Jazz Folios Set by Hansen

- NEW YORK — Charles Hansen Music is publishing two jazz folios, Quincy Jones' "Mellow Madness" and "Part 2/Sentimentale" (From Suite for Flute and Jazz Piano)," performed by Flutes and Concert Band/Kam. Both folios correspond to the albums of the same titles, on A&M and Columbia Records, respectively.

Included in "Mellow Madness" are the complete selections from the lp: "Is It Love That We're Missing?," "Paranoid," the title tune, "Beautiful Black Girl," "Listen (What It Is)," "Just a Little Taste of Me," "Free and Out About You" and "Cry Baby." The folio also contains a poster of composer/pianist Jones.

"Sentimentale" introduces flutist Jean-Pierre Rampal in his first jazz recording. The work was composed by Claude Bolling, who is the pianist on the album. Marcel Sabiani is on drums, Max Hedi- guer on string bass.

Amherst Distr. Changes

- NEW YORK — A number of changes have been made in Amherst Distributors' network of independent distributors, Amherst marketing director Brian Lyons announced last week. Effective immediately, Associated Distributing will handle all Amherst, DJM and Gold Plate product in Arizona and New Mexico; and Heilicher Bros. will cover the Texas market through their Dallas and Houston branches.
Cates Rate

Copyright Debate Opens
(Continued from page 3)

Brubeck Quartet Begins Silver Anniversary Tour

NEW YORK—Dave Brubeck, Paul Desmond, Joe Morello, and Eugene Wright, who made the Dave Brubeck Quartet a major force on the jazz scene in the fifties and sixties, will be reunited for the first time in over eight years in a Silver Anniversary tour beginning this week (14). The group will be joined on the tour by Brubeck's more recent band, Two Generations of Brubeck, featuring his three sons.

Brubeck and Desmond are currently represented on jazz charts by "1975: The Duets" on A&M, and Brubeck is negotiating with several labels for a live album to be recorded during the tour. The tour has been booked and coordinated by Sutton Artists Corp. in New York, under the direction of Brubeck's agent, Larry Bennett, and Frank Modica, Jr.

RCA's Best Jan.
(Continued from page 3)

The announcement was made by Jack Kiernan, division vice president, marketing, who said "in addition to the on-going impact we have achieved on the record market, most enheartening are two facts from the first month of 1976—the much larger number of artists contributing strongly to our sales showing and a greatly improved showing on returns."

Kiernan pointed to the large number of artists who had enjoyed strong sales in January. These included John Denver, Daryl Hall & John Oates, Albert King, David Bowie, Pure Prairie League, Elvis Presley, The Tymes, Waylon Jennings, Tomita, Cleo Laine, Bo Diddley, Lou Reed, Gary Stewart and Harry Nilsson.

"In any month, you can expect the product of two or three artists to lead in sales, but in January it was most gratifying to find so much strength in the albums of so varied and large a group of artists," Kiernan said.

New Target Group for Records

(Continued from page 3)

Chicago, Led Zeppelin, Bette Midler, Helen Reddy, the Eagles, John Denver, Janis Ian, Diana Ross, Joni Mitchell, Yes, Linda Ronstadt, Carly Simon, Paul Simon, and many, many other fine performers. Elvis still sells lots of Ips and breaks box-office records in concert, yet his audience is primarily in the 25 to 44 year old age group.

New Advertising Campaigns

One of the major areas where new programs must be developed is advertising. Unlike their younger brothers and sisters, the 25 to 44 year olds are much harder to reach, and if you can't do that you're going to have a hard time getting them into record stores.

Let's face it, handling consumer advertising programs (buying space or time) for record companies during the past ten years was not a very difficult task. You purchased space in the teen-oriented consumer magazines and bought time on the hot radio stations as suggested by your promotion staff. Like almost everyone else you usually avoided TV and in any event, if you did run programs (we're not talking about layout or design or copy), like Capitol's great TV campaign for the Beach Boys' "Endless Summer," but on the whole they were not very inspired.

Still, these campaigns worked. They reached the 15-24-year old consumer and that was all they had to do. Of course this 15-24 year old consumer really knew all about the record he wanted before the ad appeared. He listened to disc jockeys continually, he read one or more of the trades, and he had a cousin, or a friend of a friend at a record company, or part of a group, or a roadie, who told him everything about every new record, every recording session and when the Stones would be making their next tour.

Harder to Target

The older guys and girls will not be as easy to pinpoint. You will have to reach them where they are, and using only Rolling Stone (as good as it is) and a few powerful FM stations will not suffice. Because most of these 25 to 44s will not be reading Rolling Stone or listening to FM. You will have to reach them where they are, maybe reading Psychology Today, or Time, or Sports Illustrated, and probably watching TV at night.

There are signs that this is already happening. Columbia Records has been advertising its black product in Sepia Magazine and Ebony; A&M is in New Times, Atlantic used After Dark. As time goes on it is probable that we will see more and more of these consumer magazines and others that are read by the 25s to 44s.

It means that the advertising director of a record company, like advertising directors of other consumer products firms, will have to learn his demographics. He will have to know what magazine his target audience reads, what TV program they watch, how much time they spend listening to radio, how often they visit a record shop, what they buy, how much their purchases amount to, etc. Then the ad director will have to come up with intelligent campaigns to reach these older record buyers, because these buyers must be informed as to what is available before they can visit the record store. They may have to be reached by TV too, and the ad director will have to learn about TV commercials, how much they cost, and how much time buys cost for these commercials on network stations, in prime time as well as early or late broadcast time.

In other words, the record industry will have to really go after these adult consumers and convince them to buy its merchandise through sophisticated ad campaigns. It's a real challenge but one that the record industry can do once it puts its mind to it.

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**Record World en Mexico**

**BY VILO ARIAS SILVA**

- **MEXICO**—Con el propósito, de combatir y aplastar definitivamente la piratería fonográfica en los mercados más afectados de Norteamérica y la zona fronteriza con México; se acaba de constituir la “Association of Latin American Records Manufacturers” (Alarm) en Los Ángeles, Cal., la cual está integrada por José García Jr. (Latin International) Presidente; Joe Ramirez (Arcano/Caytronics) Primer Vice Presidente; Erasmo Dominguez (Musirnex) Segundo Vice Presidente; Valentín Velasco (Musart/Peerless) Tesorero y Enrique Armenteros Secretario.

Esta unión de fabricantes de cintas y discos fonográficos, está consciente del gravísimo problema que constituye para nuestra industria, los delincuentes que agazapados en el anonimato, estafan a compositores, intérpretes y productores. La venta de cartuchos ilegales, el año pasado estuvo en el mercado de Los Angeles en su mejor época y no hubo quien les pusiera el alto.

Quizás por temor, quizás por complicidad, quizás por que los involucrados son señores de día y delincuentes de noche. Pero, parafraseamos que esta nueva agrupación, que anuncia con intención de crear una afiliación con Amprofón (Asociación Mexicana de Productores Fonográficos) y que periódicamente tendrá reuniones con el FBI, aplasten a estos espíritus y los desembarazcaren para que el mundo los conozca...

Se suspendió el veto para los artistas españoles y anunciaron su visita Camilo Sexto, Mocedades, Patxi Andión y los niños de La Paulda. El acuerdo fue dado a conocer oficialmente por la And (Asociación Nacional de Actores).

Luis Bastón Talamantes, es el nuevo presidente de Amprofón. Lo acompañan en este nuevo período, Carlos Camacho como Primer Vice-Presidente Peter Ulrich Segundo Vice-Presidente; José Martín del Campo Secretario; Fernando Hernández Tesorero y como vocal Guillermo Acosta.

(Continued on page 62)

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**RAY BARRETO**

*Winner of L.N.Y. MUSIC AWARD 1974 for Congo Drummer*

**THE FIRST SALSA ACT TO BE BOOKED INTO THE WORLD FAMOUS BOTTOM LINE**

Received RAVE Reviews
The Hottest Latin Recording of 1975
Now Nominated for a Grammy for Best Latin Recording of the Year

RAY BARRETO

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Executive Producer Jerry Masucci

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Available on Stereo 8 Track Cartridges & Cassettes

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All West, 2950 West Pico Blvd., Los Angeles, Calif., (213) 724-4106
Eric Mainland, 1460 Park Ave., Emeryville, Calif., (415) 658-9287
Villeneuva Astorios Corp., 401 W. Girard Av., Phila., Pa., (215) 236-4544

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**DESPUES DE NUESTRO RINCÓN INTERNACIONAL**

**By TOMAS FUNDORA**

- El evento organizado por Bernard Chevy que y se viene celebrando desde hace años en Cannes, Francia, bajo las muy conocidas siglas MIDEM, rompió este año record de asistencia. Un homb-}

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**FANIA**

*RAY BARRETO*—1974

*THE FIRST SALSA ACT TO BE BOOKED INTO THE WORLD FAMOUS BOTTOM LINE*

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**Raul Matos**

*Jose M. Vias*

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**York y Francia. La firma brasileña muestra más fuerza que nunca a través de su Director Internacional Olavo A. Blanco... Ricardo Klein-}

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**.Record World**, nos sentimos

(Continued on page 61)
Nuestro Rincon (Continued from page 60)
satisfechos de la oportunidad que nos brindan de poder conocer esta noche grandes talentos en la presentación de estos Trofeos. A todos y cada uno de los que nos encontramos en este salón y a aquellos situados detrás de la escena y que han contribuido tanto en crear el éxito; la radio y televisión, la prensa, los hombres de promoción, el personal de ventas y mercadotecnia. Sin Uds. nada hubiera sido posible. Y ahora un pensamiento muy importante: . . . Siento que España está en las olimpiadas de una gran explosión dentro del mercado musical y de grabación, Uds. están creando y aceptando nuevos sonidos y categorías de música. Ello duplicará y triplicará todas las cifras previas de Ventas brutas. Estaremos muy contentos de poder decírse al mundo a través de las columnas de Record World. ¡Habiendo inventado una buena parte de mi vida en la Industria de la música y de la grabación, me siento como en mi casa con Uds. . . . mis amigos!" Arriola de España presentó a Record World una plaza derro en la cual hermosamente se lee: "A Record World, en reconocimiento por la gran ayuda prestada a la difusión de la música latina" . . . ¡Y eso lo dice todo!

The event organized by Bernard Chevry several years ago, known under the name MIDEM with base in Cannes, France, broke previous records of attendance this year. Thousands of people involved directly in the record and music industry were present, visiting the hundreds of booths in which were displayed most of the new productions, offering a great opportunity for chatting, planning and conducting business affairs. This year, Spanish and Latin attendance was noticeable and promised to increase substantially for next year . . . Jerry Masucci presented his Fania All Stars and Celia Cruz at the “First International Gala Night.” They accomplished their goals, presenting to the enormous congregation their product, salsa, performed at its best. Good luck Jerry! . . . Morris Albert performed in that same Gala, opening with his international hit “Feelings,” followed by other tunes which will be included in his new album, just recorded in Brazil by Beverly. His performances were weak and tedious. It seems like if he had been suddenly following advice by his worst enemy. Time will let us know.

Raul Matas from Hispavox, Spain, will move his quarters to New York City in order to act as liaison between his label and their representative in the States, Caytronics Corp . . . Copacabana from Brazil will open offices in New York and Paris. The Brazilian recording company is showing aggressiveness and stamina. Ricardo Kleinman signed excellent catalogue and productions for his label Disfay, Argentina, while at MIDEM . . . After a complete success in Europe and Latin America, Julio Iglesias will now approach the American and English markets in English. Good! . . . Best regards to J. M. Vias from RCA, New York.

Our “Annual Awards Gala Dinner” took place at the famous Florida Park in Madrid. It was an enormous success for which we want to thank the whole music & recording industry in Spain. But nobody could tell the story better than our publisher, Bob Austin, who did so through his speech offered to those in attendance the night of the event. Bob said that he had been given to the assets of Spain: I am happy to be among you as artists, composers and record companies. You have given much happiness to the people of Spain and to the world. We at Record (Continued on page 62)

Personalidad de la Semana

Ocupa esta sección esta semana Elizabeth Granville, Directora General de los Derechos de Ejecución de la BMI (Broadcast Music, Inc.), ejecutiva de amplia experiencia y ejecución dentro de la empresa radicada en el 40 W St, New York, N.Y. 10019.

Elizabeth Granville estará presente durante la celebración del "Día de la Música Latina" que habrá de realizarse durante el Seminario que dicha empresa ofrecerá en Puerto Rico el día 1ro de Marzo, en el Hotel Caribe Hilton de San Juan.

Todos los compositores y editores profesionales han sido invitados a visitar la Suite de la Hospitalidad de la BMI en el Caribe Hilton, Tropical Gardens, Suite C, desde el mediodía hasta las siete de la tarde, donde tendrán a oportunidad de relacionarse con los representantes de BMI y podrá conocer a fondo los detalles del potencial en dólares a su alcance al licenciar sus composiciones musicales. Al licenciar una composición musical por medio de la BMI, les permitirá al compositor y al editor recibir pago de regalías cuando sus composiciones se ejecuten en forma pública con fin lucrativo en radio, televisión y en hoteles y “night clubs.”

Elizabeth Granville se encontrará a disposición de todos los relacionados con la composición musical desde el día 24 de Febrero en el Caribe Hilton, para poder realizar charlas y brindar informaciones relacionadas con este tan importante asunto para los compositores de Puerto Rico. Las reuniones abarcarán los temas de la historia de la BMI, los servicios que la empresa ofrece a sus afiliados y una reseña de los pagos actuales y planillas de bonificación de la BMI.

Para información adicional, así como para recibir las invitaciones para dichos eventos, cualquier correspondencia debe dirigirse a Michele Friedman, a la dirección de la BMI en Nueva York, al teléfono (212) 586-2000.

Vaya este mes más cordial felicitación a la BMI por mostrarse este tipo de interés en poder servir más ampliamente a los compositores de Puerto Rico.
En Mexico
(Continued from page 60)
¡Congratulations! ... ¡Que buen prospecto es Laura Alegría (Peerless)!. Dentro de la renovación de baladistas juveniles que están surgiendo, Laura ingresa con muchas posibilidades con su reciente grabación "Un adiós sin lágrimas" ... Paulatinamente y con gran sentido profesional, el elenco del sello Music Hall de Argentina, que es distribuido en México por Discos Mélody, está agarrando cada vez mayor imagen. Primero, comenzó a darse a conocer fuertemente a Diego Verdaguer ("Volveré") y en estos momentos La Trocha Angosta con "Amada mía, ánima mía" invade la República. Aunque los reportes de ventas son decepcionantes, comparados con la aplanada situación.

Con categoría de hit Nacional, La Banda Apache (Polydor) consolida el "kung fu chino" ... Como en sus mejores épocas, Celia Cruz se escucha en todas las emisoras de tropical con su "Quimbara," que ya lleva varios meses como hito del género alegre ... Felicitaciones para el buen amigo Alfonso "ponchito" García, Gerente General de la casa editora Intersong, por el flamante cargo de Vice-Presidente de los Editores mexicanos.

Nuevo éxodo de Juan Gabriel (RCA) en el que destaca el tema de su inspiración "Tu abandono" ... Los Doce Más (Cisne RAE) favoritos en México por sus grandes éxitos como "Sellado con un beso" y en la actualidad "Paloma blanca," aparecen con su primer LP que contiene además de sus hits "Melina," "Un millón de amigos," "El bimbo," "Carolina" y "La de México en Chicago," lo que constituye otro buen producto del sello Movie-Play de España ... Los triun- dores Terrícolas (Gamma), dejaron grabado en su reciente visita el éxodo "Los Terrícolas en México," que se lanzará en breve ... Los Baby's ("Como un deunde") y El Conjunto África ("Las piernas de Málaga"), ambos de Pequeños, se disputan el primer lugar rebasando las 300 mil copias vendidas.

Que buena calidad derrocha el grupo Los 4 Soles (EMI Cápitol), con su versión "Nunca más podré" en el tema, propiedad de King Clave, es otro de los más escuchados en todo el País ... ¡Tremendo, el arrastre popular que rodea cada lanzamiento de Juan Torres (Mussati)! Acaba de salir al mercado, su más reciente LP Volumen 25 con temas mexi- canos y las ventas son asombrosas ... ¡Y será hasta la próxima desde México!

CONCERT REVIEW
Natalie Cole: Something Special

NEW YORK — Natalie Cole's second New York City appearance since the release of her Capitol album, "Inseparable," marks a phenomenal leap in drawing power from intimate Buddy's Place last August to headlining at the Beacon Theater on January 26.

Facilitated by the material chemistry of producers Chuck Jackson and Marvin Yancy, and a catchy first single, "This Will Be," Ms. Cole has been catapulted in six months from "performer" to "star." A nominee in two Grammy categories (Best New Artist and Best R&B Female Vocal for "This Will Be"), Natalie's power thus far has been based on quick choir verses and a permeatingly nice personality that comes from within the lady.

As a live performer, the aforementioned strengths are magnified by the fact of Sophie Bruno's "stage presence" that Natalie attributes to psychology, but in fact is no book-learned commodity. All eyes are on the fox in the fluffy fro and the red floor-length dress dotted with rhinestones, simulating sparks of electricity from this high voltage singer.

At the Beacon, the band was tight, the soulful backup duo created a beautiful harmony, and Natalie led the musical parade. Never once did she lose control of her fine voice, yet there were unfortunate gaps in which top- rate material waned from effective to meaningless.

Opening with "Needing You," from the debut album, was a good choice to create a recall from the disc, but the Lennon/McCartney tune "Come Together" was a throwaway. Natalie added a good rendition of the song, but we've already heard so many interpreta- tions that nothing new could have been added.

Even at points where the strength of the material slack- ened, the way that Natalie approached her songs lent a per- sonal touch that made the large, old Beacon seem a close congre- gation. Natalie Cole delivers a unique flavor, and something special to offer, and with more high calibre material, there is no doubt that there will be no stopping her in her quest for the top.

Crowd Heights Affair (De-Lite), who opened the set, provided adequate funk on "I Am Me" and "Feelin' Tall," but based their success on the disco cut "Every Beat of My Heart." Some fine instrumental work and a clever choreography helped carry the band, whose key is danceable rhythms.

Mark Bego
Bottom Line
(Continued on page 6)

on Thursday night to buy tickets for the Legion of Mary one month in advance of the actual engagement; the night Bob Dylan jammed with Muddy Waters and Chris Brubeck.

To keep up with the diversity of artists appearing at the club—Rory Gallagher and David Essex to Mose Allison and The Chieftains—Snadoway and Pepper have invested additional capital in extensive improvements in the off-complemented house sound system.

In looking at Snadoway and Pepper's general policies, they have commissioned interior designer Bill Tapley to create a new environmental painting for the main room. And the entire club will be re-carpeted to match Tapley's design.

Pure Prairie LP Gets Promo Push

■ NEW YORK—RCA Records has launched an extensive promotion campaign to kick off the release of Pure Prairie League’s new “If the Shoe Fits” album.

Throughout the country, record stores will be participating in a consumer contest in which the winners in 82 markets will win a pair of Tony Lama boots. In those markets participating stores total 325.

The contest is set up so that the consumer can walk into any participating record store and fill in a ballot (no purchase necessary). At the end of February, the drawing will be held in each store and winner announced.

In conjunction with all the record store displays, the Tony Lama Company will be cross promoting Pure Prairie League. Their outlets in 15 cities will have Pure Prairie displays, and the stores will be giving away 2000 albums with the purchase of Tony Lama boots.

Wyman at 'NEW-FM'

Bill Wyman previewed his second solo album, "Stone Alone," for WNEW-FM program director Scott Muni and air personality Alison Steele in New York last week. Muni will debut the album, set for March 2 release, on the station. Shown from left are Atlantic Records special album projects coordinator Tunc Erim, Alston Steel, Bill Wyman, Scott Muni, and Atlantic director of press/artist development Earl McGreath.

Mushroom Distribrs

■ VANCOUVER—Mushroom Records of Canada has opened offices in Los Angeles to begin operations in the United States as Mushroom Records, Inc., with 15 independent distributors set so far, according to label head Sheilie Siegel. Siegel will run the U.S. office.

First U.S. distributors set to handle Mushroom product include Apex - Martin, Newark; Aquarius, Hartford, Conn.; Schwartz Brothers, Washington, D.C.; Heilicher Brother, Atlanta, Minneap- lolis, Chicago, Dallas, Houston and Miami; Record Merchandisers, Los Angeles; Pacific Records and Tapes, San Francisco; ABC Records and Tapes, Seattle; Record Sales, Denver; and Arhi Distributors, Detroit. More are being lined up toward full-scale U.S. distribution, Siegel noted.

RCA Rush-Releasing 'Candy Pants' Disc

■ NEW YORK—RCA Records has rushed release of a new Lloyd Cranmer single, "Candy Pants," to capitalize on a growing national craze for the yummy new product.

The song, written by Jerry Reed and Randy Goodrum, celebrates the newest fast, licorice-faced, all-candy underwear called "Candy Pants," which is currently sweeping the country.

Reed in Cleveland

RCA recording artist Lou Reed (center) was in Cleveland recently and helped RCA's local branch launch his new album, "Canyon Island Baby." Reed is seen here with Hank Zornembiski, RCA's Cleveland special album projects coordinator Tunc Erim, Alston Steel, Bill Wyman, Scott Muni, and Atlantic director of press/artist development Earl McGreath.

Discos File

(Continued from page 25)

S.W.A.T.," a long treatment of "Baretta's Theme" ("Keep Your Eye on the Sparrow") and a tasty dance number called "Diego-Fed" which opens and closes the album; and "Can You Get Down" (5:45), a change from Wyman's disco drum act as it comes from "Universe City" by the group of the same name (Midland International). Note: Sire Records has reissued Martha Velez' "Matinee Weepers" from some time back and including the complete "Aggravation" (5:17).
Singer Roy Orbison recently signed a long-term recording contract with Monument Records. The signing marks Orbison's return to Monument where from 1959 through 1965 he had a string of 18 top 10 hits. Pictured helping Orbison celebrate his return to Monument are, from left: John Presley, vice president and director of finance for Monument; Orbison; Mrs. Fred Foster; Fred Foster, president of Monument Records; and Wesley Rose, Acuff-Rose Publishing.

Rich To Headline Truckers' Awards

ROYAL ALBERT HALL, London, England—The first ever Truckers' Awards were held recently at Royal Albert Hall. The ceremony was sponsored by the National Independent Truckers Unity Committee.

The truckers' annual selection of favorite country music stars in 10 categories is sponsored by Fram Corporation, Radio Shack and Open Road Magazine.

The 1976 show will be the culminating event of Truck Week '76, a broadly-based, industry-wide exposition, and also the mid-point event of a two-day convention of owner-truckers, to be held June 26-27 under sponsorship of The National Independent Truckers Unity Committee.

Orbison Returns To Monument

Singer Roy Orbison recently signed a long-term recording contract with Monument Records. The signing marks Orbison's return to Monument where from 1959 through 1965 he had a string of 18 top 10 hits. Pictured helping Orbison celebrate his return to Monument are, from left: John Presley, vice president and director of finance for Monument; Orbison; Mrs. Fred Foster; Fred Foster, president of Monument Records; and Wesley Rose, Acuff-Rose Publishing.

Malloy to Elektra

Jim Malloy will reportedly be joining the staff at the Elektra office in Nashville, according to informed sources. The sources indicate that Malloy will join Elektra in an all-capacity position with Mike Suttle remaining to head up sales and promotion.

Lucas Bows CDC

NASHVILLE—Commercial Distributing Corporation has been formed here for the purpose of distributing independent labels as well as individual masters according to Joe Lucas. Lucas brings 27 years of experience as sales and promotion manager of Acuff-Rose Publications, Inc., Hickory Records and Mercury Records. Their first record, "Let Me Be Your Friend," is by Mack White.

Lucas may be contacted at (615) 254-1028 or by writing to Commercial Distributing Corporation, P.O. Box 17006, Nashville, Tennessee 37217.

4 Star Names Breault Production Vice Pres.

NASHVILLE—Joe Johnson, president of 4 Star Publishing and Recording Companies, has announced the appointment of Bob Breault to vice president of production.

Breault has performed various engineering duties for the past 25 years, primarily for Capitol and Columbia Records. The new 4 Star Multi-Media Recording Facilities, based in Nashville, will be under Breault's direction. The new plant, as conceived by Johnson and Breault, will be an all-inclusive Audio-Video installation, totally client oriented.

Dunlap Named Pres.

By Show Biz, Inc.

NASHVILLE—Reg Dunlap has been named president of Show Biz, Inc. It was announced by Bill Graham, chairman of the board of the television production firm.

Dunlap joined Show Biz in 1970 as a vice president and one year later was named executive vice president. Prior to coming to Nashville he was sales and operations manager at Jefferson Productions, a producer of videotape film programs and commercials.

Dunlap attended Clemson College and the University of North Carolina.
Tanya Tucker: Polished Professionalism

LOS ANGELES — Despite the growing popularity of such city-spawned groups as the Eagles among progressive country circles, the ultimate erosion of "hard core" purist country standards and sounds will probably come from Nashville-inspired artists like Tanya Tucker (MCA), whose repertoire has broadened in content to the same extent as has her audience. During her long overdue Palomino Club debut, the former child-star combined a high degree of polished professionalism with an ingenuous-like charm to create a mystique that was frequently devastating. Her approach, which allowed for a careful balance between rock and country, did justice to both genres and was received with equal enthusiasm by both the country and the long-hair patrons of the venerable North Hollywood club.

Pop-Oriented

From her opening tune, a rousing treatment of Dennis Linde's "Burnin' Love," Ms. Tucker's material was for the most part pop in origin and included such familiar tunes as the Eagles' "Peaceful Easy Feeling," Phil Everly's "When Will I Be Loved" and Fats Domino's "Ain't That A Shame," the latter being a cut from her new album. An effective medley had Tucker segueing cleverly from "Desperado" to "Desperadoes Waiting for a Train," her characteristic warbling adding a new dimension to well-covered songs. With a bow to the more down-home segment of her audience, she threw in more countrified pieces such as "Jambalaya" and one of her most successful recordings, "Will You Lay With Me in a Field of Stone," capping her set with her current single, "I Don't Believe My Heart Can Stand Another You." There was a marked preference for long song titles.

Tanya's outfit was country enough, consisting of a spangled rhinestoned Levi leisure suit. But for the major portion of her set, if you closed your eyes for an instant, it was only rock & roll, and the audience loved it.

Max Nichols

Nashville Expansion

Completed by GRT

NASHVILLE — GRT Custom Products Division has completed expansion of its Nashville facility, 4800 Tennessee Ave., to meet growing demand for custom pressing, according to Dave Travis, division manager.

According to Travis the new production capability will mean smaller labels will be assured priority pressing time in order to meet customer schedules. "In addition to the new pressing capacity," he said, "the entire Nashville paper flow and production control is completely computerized."

This blend of computerization with personal service is directed to provide top-notch service for the smaller labels — those producing anywhere from 50,000 to 100,000 lp annually.

In addition, the firm has opened a New York City office to provide custom lp pressing and 8-track or cassette tape duplication services for old and new customers.

Vic Chirumbolo has been appointed regional sales manager for the office which is located at 1633 Broadway. In his new position, Chirumbolo will report directly to Travis. As regional sales manager, he will supply services for custom products users in the areas of music, education and industrial accounts, according to Travis.

IT'S A SMASH DUET

CAROLYN HORTON &
ALBERT YOUNG EAGLE

"HOLDING YOU WAS JUST TOO HARD"

B/w

"A BRAND NEW WAY TO CRY"

Little Ritchie Records

Waylen Jennings and other country music fans turned out for Tonyo Tucker's first appearance at the Palomino February 6-7. Tanya was joined on stage by Waylen during her second show on Saturday night. Pictured backstage opening night concert at the Palomino is MCA Records president J. K. Maitland.
Drake To Produce Oaks

Country guitarist/producer Pete Drake will be producing the Oak Ridge Boys' next Columbia recording session in February. Recording for both album and single releases will be done at Superior Studios in Hendersonville, Tenn., pictured from left (front row) Skip Mitchell, Oaks' sound engineer; Duane Allen; Pete Drake; B. Lowry; Mark Ellerbee; (back row) Bill Golden; Jee Bansall; Dan Breland; Garland Craft; Richard Sterban.

European Visit Begun by Myers

■ NEW YORK — Following his attendance at the MIDEM conference in Cannes, France, W. F. "Jim" Myers, SESAC vice president and director of international relations, has scheduled visits to Paris, Helsinki, Stockholm, Oslo and Copenhagen, where he will meet with various licensing organizations, sub-publishers and broadcast facilities.

He will return to the United States in late February to attend the annual National Religious Broadcasters convention, scheduled this year in conjunction with the National Association of Evangelicals at the Shoreham Americana Hotel, Washington, D.C., February 22-25. Also attending this conference from SESAC will be its vice president and director of copyright administration Norman Odlum and Jim Black, SESAC's director of gospel music.

From March 1-3, Myers, Odlum and Black will attend the Gospel Music Association board meeting in Nashville.

Clark a Success On Soviet Tour

■ LOS ANGELES—The Roy Clark Show, recently returned from a 18 day concert tour of three Soviet cities, was successful enough that Gosconcert, the Russian cultural exchange organization, initiated an immediate meeting in Moscow with Clark's manager to discuss a return engagement.

Clark and company (Buck Trent, The Oak Ridge Boys and Sugarah) also taped an hour long television special in the Moscow network facility, which services the entire country. The show is scheduled to air twice within the next several months to a potential audience of 400 million. It was the first time ever that a group of non-Russian entertainers had been invited inside the giant studio complex.

Throughout the tour in Riga, Leningrad and Moscow, The Roy Clark Show cast was treated to special courtesies by U.S. Ambassador Walter J. Stoessel, who hosted a press and VIP luncheon; and by the Leningrad Consul General, Joseph Neuberg, who gave a similar reception for the troupe. The directors of two Houses of Friendship in Riga and Moscow also sponsored receptions and mini-concerts for their membership.

Pellett Music Bows

■ LOS ANGELES—Jimmy Rabtitt and his manager, Peter Rachmat, have announced the formation of Pellett Music, which will publish Rabtitt's material as well as that of other artists.

Rabbit has just completed his first album for Capitol Records, produced by Waylon Jennings. The album, "Jimmy Rabbit & Renegade," is due for an April release and features several Rabbit compositions.

Country Single Picks

COUNTRY SONG OF THE WEEK

BILLY JO SPEARS—United Artists UA-XV764-Y

WHAT I'VE GOT IN MIND (K. O'Dell; House of Gold, BMI)

Penned by the man responsible for "Behind Closed Doors," this record has "smash" written all over it. Billie Jo will strike big with this!

BRIAN COLLINS—ABC/Dot DOA-17613

TO SHOW YOU THAT I LOVE YOU (J. Rushing & M. Chapman; Tree, BMI)

Funky guitar intro leads into a dynamite song that'll catch ears everywhere. Nice flow here; you can bet this will be a drive-time favorite.

DONNA FARGO—ABC/Dot DOA-17609

YOU'RE NOT CHARLIE BROWN (AND I'M NOT RAGGEDY ANN) (D. Fargo; Prima-Donna, BMI)

Donna does it all here—writes and sings another song that'll be popular on the request lines. Cute and cuddly, it's definitely headed for hitdom.

DOLLY PARTON—RCA PB-10564

HEY, LUCKY LADY (D. Parton, Owepor, BMI)

An up-tempo number by one of the finest singer/songwriters in Music City. Pretty Dolly sings about being a lucky lady who loses her luck and her man.

MARBEL TUCKER BAND—Capricorn CPS 0251

SEARCHIN' FOR A RAINBOW (T. Caldwell; No Exit, BMI)

Solid southern country-rock, the Marshall Tucker bunch has a number that'll be a country monster. They've got a pot of gold here!

JOHN BATEMAN & THE ROCKY MOUNTAIN STRINGS—GRT GRT-042

TAKE TO THE HIGHWAY (Bateman; Red Ribbon, BMI)

Super sound here—flowing like a western highway out towards the wide open spaces. Put this on the car radio and take it to the highway.

RED STEAGALL—ABC/Dot DOA-17610

LONE STAR BEER AND BOB WILLS MUSIC (G. Sutton/R. Steagall; Rider Cowboy & Otte Creek, BMI)

Western flavored number. "I'll get the cowboy boots out on the dance floor. Look for this to be bigger than the Lone Star State!"

DON GIBSON—Hickory H 365

YOU'VE GOT TO STOP HURTIN' ME DARLING (D. Gibson; Acuff-Rose, BMI)

The classic Don Gibson touches reaches out to make this a record to watch. He's a legend in his time!

DELBERT MCLINTON—ABC ABC-12167

VICTIM OF LIFE'S CIRCUMSTANCES (D. McLinton; ABC/Dunhill, BMI)

Delbert is a victim of life's circumstances and the circumstances of life point to this being a hit. Solid, up-tempo.

HANK LOCKLIN—Plantation PL-135

THESE ARMS YOU PUSH AWAY (B. Bluefield; Shelby Singleton & Chu-Fin, BMI)

Hank sings out a super ballad under the production guidance of Shelby Singleton. The arms of every juke box turntable will be dropping on these grooves.

SHERRI POND—Music City Workshop WRS-7415

CALLING RUBBER DUCK (S. Pond; Fig-Tree, SESAC)

The female answer to "Convoy," Rubber Duck's wife is on the CB calling for her man to find whereabouts. Breaker, breaker!

JOHNNY CARVER—ABC/Dot DOA-17614

SNAP, CRACKLE AND POP (D. Morrison/R. Vonhoy, Tree, BMI)

Bright and bouncy, Johnny is tying a bright yellow ribbon around another hit. Snap, crackle, pop and country—easy on the ears!

ESTEL MACK—Savage SR 004

THIS HAS GOT TO LAST (Ben Peters; Ben Peters, BMI)

Very strong song here that'll surprise a lot of folks. Look for lots of airplay here.

COUNTRY MUSIC PROMOTION AT ITS HIGHEST LEVEL.
REPRESENTING PUBLISHERS, ARTISTS AND RECORD COMPANIES.

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RECORD WORLD FEBRUARY 21, 1976
Nashville Report (Continued from page 64)

Birthdaying: Jimmie Wakely, Johnny Bush, Billy Byrd, Pee Wee King, Don Reno and Del Wood.

Johnny Rodriguez and Linda Diann Patterson wed here Tuesday (17). Johnny's friend, Tom T. Hall, who'll be best man at the ceremony and host reception for him, says: "I'm more nervous than he is" ... Mickey Gilley purchased a bus formerly owned by Conway Twitty. Mickey has decorated the side panels with red roses where "Twitty Birds" formerly perched. (The Audobon Society ain't gonna like it, Mickey!)

Sympathy of the deepest to affable ASCAP niceguy Charlie Monk, whose sister, Mrs. Jeannette Tindell (42), died unexpectedly at her home in Geneva, Ala., of a heart attack.

T.G. Sheppard's current "Motels and Memories" was co-written by Don Berman and Don Miller. Berman is a traveling salesman; Miller is a high school principal. I suppose Berman provided the "Motels" and Miller the "Memories" ... Didja know that Curly Putnam's "Green, Green Grass of Home" has been a no. 1 hit in eight different languages—German, French, Japanese, Spanish, Italian, Dutch, Russian and of course English.

Quips & w music publisher Jim Pelton: "I just heard Wynn Stewart's 'I'm Going to Kill You.' If he ever feels that way about me, I'll never wear his 'Wynn' button." Adds Jim funnily: "I told my not-always-with-it wife, Irene, that Jerry Clower played football for Mississippi State U., and until he was injured was a two-way starter. She asked, 'What did he injure—his ignition?'"

I got a laugh out of Henny Youngman's line: "The most difficult problem in writing a drinking song is to get beyond the first bar" ... Sammy Cahn's observation: "Songs used to have rhymes without reason. Now they have reason without rhymes" ... Tanya Tucker will be marshal of the 49th annual Shindig Apple Blossom Festival April 30 at Winchester, Va. Tanya's older sister LaCosta was the grand marshal in 1975.

Tanya Tucker is for a tour of Great Britain next month ... Tasmania, New Zealand, Australia and Hawaii bookings next September firmly for Conway Twitty ... Dig them hits? Charles McManee, president of a coal company in Dayton, Ohio, is one of co-owners of Clancy Music and Big C Music, two song-publishing companies recently established here. Bill Holmes and Jimmy Payne are other owners.

Jerry Lee Lewis, who hammer the keyboard, says: "I would never hurt a piano. I do not try to smash it to pieces. A piano is like a lady. I treat it as such." You can't tell if Jerry Lee is serious or not. He holds up his hands during a show and tells the audience: "See these fingers? They got brains in them."

Terry Bradshaw, tagga "The Pittsburgh Steelegant" by Jack O'Brien, scheduled to be in Nashville next week for work on a Mercury album. Meanwhile, his personal appearance debut has been postponed. "I need more rehearsing before I sing in public," he says. Meanwhile, he's being paged for guests shots on network TV variety and talk shows.

Hal David, who wrote words for such hits as "Alfie," "Raindrops Keep Falling on My Head," "Do You Know the Way to San Jose?" "What the World Needs Now Is Love," and hundreds of others, is to collaborate with local writers—the first of a series of visits.

"I am here, you might put it, 'learning' about Nashville songwriting," he said.

David said he had long been an admirer of the songs written and records produced here. He recalled that two of his songs had been country hits—"Sea of Heartbreak" by Don Gibson and "Story of My Life" by Marty Robbins.

"I do not label my songs," he explained. "A song to me is a good song or a bad song. When I write a song I don't say this is a pop song, a country song or a soul song. It's for whoever is going to sing it or record it."

David's main collaborator has been Burt Bacharach. He recently, after two years, resumed working with Bacharach.

"We co-wrote songs for a new Motown album by singer Stephanie Mills," he said.

"At one time," he added, "I tried to come up with a song a week. Then I slacked off.

"I am now on a regular writing schedule. I did the lyrics of 'The Gift of Love' for the latest 'Pink Panther' movie. Johnny Mathis has recorded it as a single."

David is headquartered here at Tree International Music, meeting and swapping ideas with writers Buddy Killen, Harlan Howard, Red Lane, Bobby Braddock, Curly Putnam, Ed Bruce, Rafe Van Hoy and others.

"I'm here to work," he emphasized. "These visits are not for fun."

A SUPER TALENT CONSISTENTLY COMES UP WITH GREAT HITS.
NOW, DAVID HAS THE MOST EXCITING RECORD OF HIS DYNAMIC CAREER!

"WHAT A NIGHT"

DAVID HUSTON

Published By: ALCEE/AL GALLICO, BMI
Exclusive On: EPIC RECORDS

Exclusive Management: TILLMAN FRANKS ENTERPRISES

100 United Mercantile Bldg.
Shreveport, La. 71101
(318) 231-5885
### The Country Album Chart

**February 21, 1976**

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<th>Album</th>
<th>Label</th>
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<td>BLACK BEAR</td>
<td>COUNTRY BAND</td>
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<td>COUNTRY BAND</td>
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<td>3</td>
<td>THE HAPPINESS OF HAVING YOU CHARLEY PRIDE</td>
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<td>4</td>
<td>OVERNIGHT SENSATION MICKEY Gilley</td>
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<td>5</td>
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<td>LOVIN' AND LEARNING TANYA TUCKER</td>
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**“All the King’s Horses.”**

The Queen of Country is riding to the top.

On Columbia Records and Tapes.


---

**“All the King’s Horses.”**

Lynn Anderson is riding high.

On Columbia Records and Tapes.

“Together Again”  
b/w  
“Here, There and Everywhere”  
(RPS 1346)  
Emmylou Harris’ new single  
On Reprise  

Produced by Brian Ahern  
for Happy Sack Productions  

Monterey Peninsula Artists  
P.O. Box 7308  
Carmel, California 93921
SWEET

“Give us a wink!”

The album includes their incredible new single, “Action”!

(now on national tour!)

(ST-11496)