

RECORD WIRE

Classical Awards



Who In The World: Roxy Music

HITS OF THE WEEK

SINGLES

K.C. & THE SUNSHINE BAND, "QUEEN OF CLUBS" (prod. by Richard Finch) (Sherlyn, 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 1795.

SUPERTRAMP, "LADY" (prod. by Ken Scott) (Almo/Delicate, 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 1793.

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.

TOMMY BOLIN, "THE GRIND" (prod. not listed) (Common Good/Pocket Full of Tunes, BMI; Bofe, ASCAP). Bolin is one of the premier exponents of the rock guitar as he has proven with Deep Purple and on his own solo set. This single culled from the latter, exhibits a good sense of melody in addition to skill within a rock context. Nemperor NE 004 (Atlantic).

MUSCLE SHOALS HORNS, "BORN TO GET DOWN (BORN TO MESS AROUND)" (prod. by Barry Beckett) (Muscle Shoals Sound, BMI). The session musicians of Muscle Shoals, Alabama are a solid and extremely talented group that can excel at any sound. Here they cook in a Tower of Power-like groove with voices jumping from line to funky line. Bang B 721.

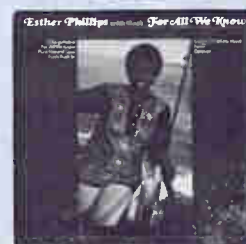
ALBUMS

"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 M6-861S1 (6.98).

SWEET, "GIVE US A WINK!" With "Desolation Boulevard" bulleting 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 (CTI) (6.98).



**"The biggest thing
since
Rock 'n' Roll"**

Country.

WHIN

A STORER STATION

#2
Adults 25-49
all week long!

In America's No. 1 Market, New York.
Arbitron, Oct-Nov '75, TSA, AQH, Adults 25-49, Mon-Sun, 6:00 AM-12:00 Midnight.
All data are estimates and subject to survey limitations.

RECORD WORLD

Lou Sebok Forms Big Red Enterprises

■ NEW YORK—Lou Sebok has announced the opening of Big Red Enterprises at 40 Oser, Hauppauge, New York. Housed 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-packs required by 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, factors an artist should consider in choosing a label and various methods of record distribution.

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

Arista Reports Increased Profits

■ NEW YORK—Elliot 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 per cent increase in the 25 to 44 age group and a four per cent 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 more 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 stronger. Sinatra of course comes to mind. But so 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, Elton John is going to be around a long time, as is

(Continued on page 59)

C'right Debate Opens to Empty Senate

By MICHAEL SHAIN

■ 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, only Senator 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 few 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 Record 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.

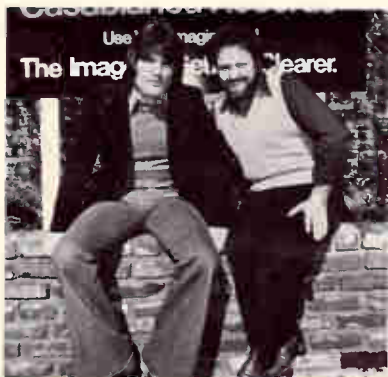
Office Workers

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.



Scott Shannon, Neil Bogart

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.

MAA 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.

Schmitzerle Named Capricorn VP, GM

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

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



Phil Walden, Don Schmitzerle

Birnbaum to Arista

■ NEW YORK — Clive Davis, president of Arista Records, has announced that Roger Birnbaum had been named to the post of director, west coast a&r. In this capacity, he will be responsible for talent acquisition and the evaluation of product, as well as the creative coordination of recording plans and activities for



Roger Birnbaum

artists based on the west coast. In addition, Birnbaum will assist in the selection of songs and producers for roster artists. He will also maintain close liaison with Bob Buziak, director of west coast operations, to coordinate all administrative aspects of a&r departmental functioning.

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 to 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 Horowitz 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.



Sal Licata, Terry Ellis

Licata joins Chrysalis from United Artists Records where, for the past year, he served as vice president and general manager. Previously he worked at Blue Thumb for more than four years, ultimately becoming president of the label. Licata launched his record career in Cleveland in '61.



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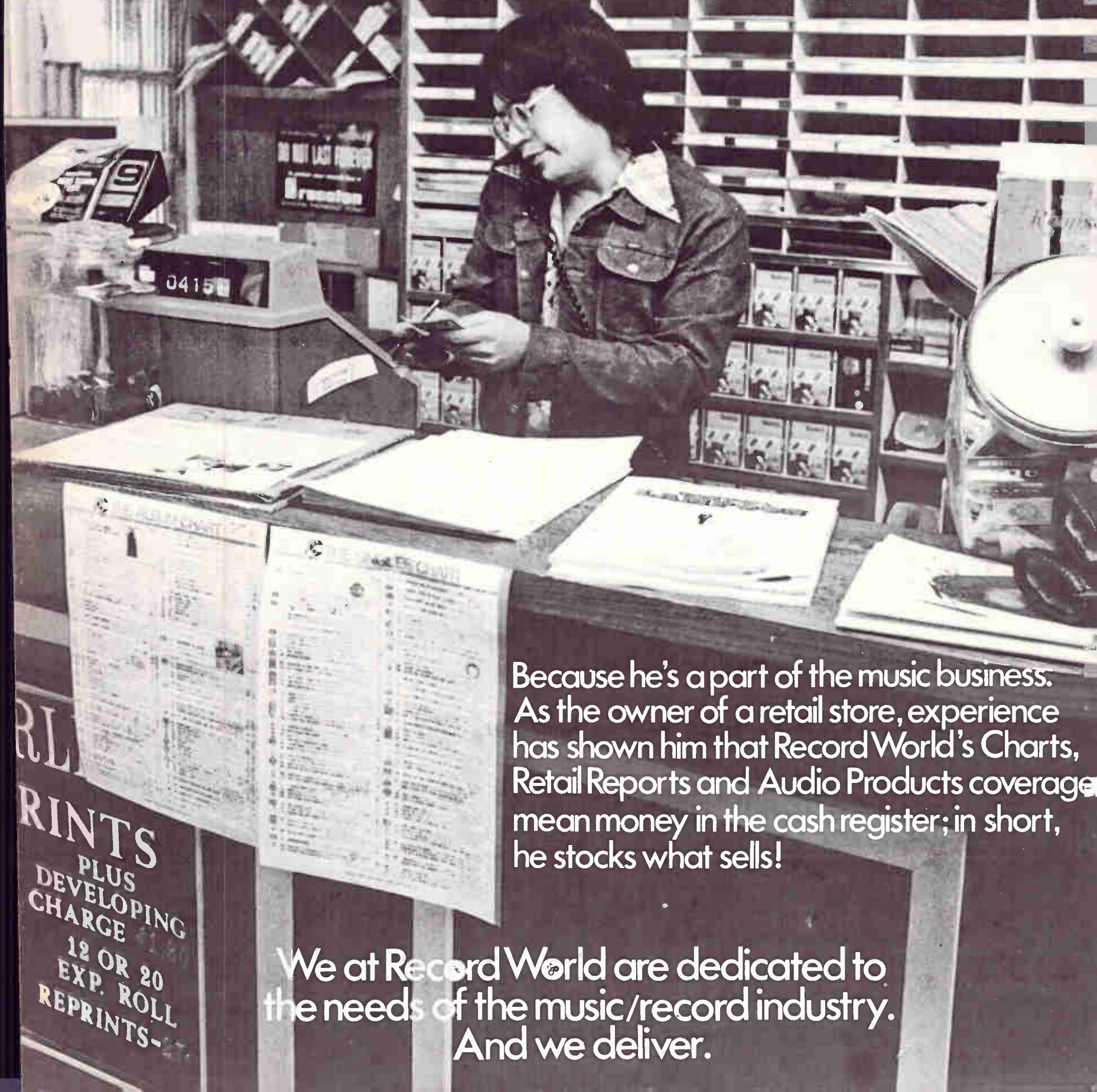
Powerhouse Picks

(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.

RL
PRINTS
PLUS
DEVELOPING
CHARGE
12 OR 20
EXP. ROLL
REPRINTS-

FEBRUARY 21, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	FEB. 21	FEB. 14	WKS. ON CHART
1 3 GOODHEARTED WOMAN WAYLON & WILLIE RCA PB 10529			9
2 1 THE WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751			10
3 2 SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488			13
4 4 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497			11
5 10 REMEMBER ME WILLIE NELSON/Columbia 3 10275			8
6 7 HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265			10
7 8 SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598			12
8 13 STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601			9
9 19 THE ROOTS OF MY RAISING MERLE HAGGARD/ Capitol 4204			6
10 11 SOMEBODY LOVES YOU CRYSTAL GAYLE/ United Artists XW740 Y			13
11 15 MOTELS AND MEMORIES T. G. SHEPPARD/ Melodyland ME 6028			9
12 17 SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182			9
13 16 FASTER HORSES TOM T. HALL/Mercury 73755			7
14 9 THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455			12
15 18 THE SWEETEST GIFT/TRACKS OF MY TEARS LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295			8
16 5 THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492			12
17 20 WILD SIDE OF LIFE FREDDY FENDER/GRT 039			7
18 26 IT'S MORNING JESSI COLTER/Capitol 4200			8
19 21 BROKEN LADY LARRY GATLIN/Monument ZS8 8680			10
20 14 I'M SORRY CHARLIE JONI LEE/MCA 40501			11
21 30 IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605			5
22 22 DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466			9
23 23 LONGHAIRED REDNECK DAVID ALLAN COE/Columbia 3 10254			9
24 36 TILL THE RIVERS ALL RUN DRY DON WILLIAMS/ ABC Dot DOA 17604			4
25 40 YOU ARE THE SONG FREDDIE HART/Capitol 4210			5
26 29 QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425			14
27 6 CONVOY C. W. McCALL/MGM 14839			14
28 12 AMAZING GRACE (USED TO BE HER FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142			13
29 33 PICK ME UP ON YOUR WAY DOWN BOBBY G. RICE/ GRT 036			6
30 32 HOW GREAT THOU ART STATLER BROTHERS/Mercury 73732			8
31 34 ANOTHER MORNING JIM ED BROWN/RCA PB 10531			7
32 24 LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y			13
33 35 PHANTOM 309 RED SOVINE/Starday 101			8
34 46 (TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277			4
35 42 IF I LET HER COME IN RAY GRIFF/Capitol 4208			5
36 37 YOU MAKE LIFE EASY JOE STAMPLEY/ABC Dot DOA 17599			8
37 25 FEEL AGAIN FARON YOUNG/Mercury 73731			10
38 49 THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276			4
39 56 I JUST GOT A FEELING LaCOSTA/Capitol 4209			4
40 64 YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607			3
41 50 SWEET SENSUOUS FEELINGS SUE RICHARDS/ ABC Dot DOA 17600			5
42 47 MY WINDOW FACES THE SOUTH SAMMI SMITH/ Mega MR 1246			7
43 57 THE GOOD NIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510			4
44 44 YOUNG LOVE RAY STEVENS/Barnaby 618			7
45 59 I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760			4
46 60 OH SWEET TEMPTATION GARY STEWART/RCA PB 10550			4
47 55 PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115			5

48 51 TOO BIG A PRICE TO PAY KENNY PRICE/RCA PB 10460			5
49 58 PLAY ME NO SAD SONGS REX ALLEN, JR./ Warner Bros. WBS 8171			5
50 61 ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543			3
51 63 THE BATTLE GEORGE JONES/Epic 8 50187			3
52 54 SHINE ON RONNIE PROPHET/RCA PB 50136			6
53 39 I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423			14
54 66 DRINKIN' MY BABY (OFF MY MIND) EDDIE RABBITT/ Elektra 45301			3
55 31 SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50179			10
56 27 WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484			15
57 70 FIND YOURSELF ANOTHER PUPPET BRENDA LEE/MCA 40511			3
58 77 'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196			2
59 78 THUNDERSTORMS CAL SMITH/MCA 40517			2
60 73 THE CALL ANNE MURRAY/Capitol 4207			4
61 80 YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214			2
62 62 SOMETIMES JOHNNY LEE/ABC Dot DOA 17603			9
63 74 DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) JERRY LEE LEWIS/Mercury 73763			3
64 68 FIRE ON THE BAYOU BILL BLACK'S COMBO/Hi SN2301			4
65 65 LOVE WAS THE WIND MELBA MONTGOMERY/Elektra 45296			7
66 83 TEXAS CHARLIE DANIELS BAND/Kama Sutra 607			2
67 85 QUEEN OF THE STARLIGHT BALLROOM DAVID WILLS/ Epic 8 50188			2
68 81 A SATISFIED MIND BOB LUMAN/Epic 8 50183			3
69 76 JUNK FOOD JUNKIE LARRY GROCE/Warner Bros. WBS 8165			4
70 82 THE DOOR I USED TO CLOSE ROY HEAD/ABC Dot DOA 17608			3

CHARTMAKER OF THE WEEK

71 — **DON'T THE GIRLS ALL GET PRETTIER**
AT CLOSING TIME
MICKY GILLEY
Playboy 6063



72 86 ALL THE KINGS HORSES LYNN ANDERSON/Columbia 3 10280			2
73 28 FLY AWAY JOHN DENVER/RCA PB 10517			11
74 87 THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) MEL STREET/GRT 043			2
75 69 I'M HIGH ON YOU JACK BLANCHARD & MISTY MORGAN/ Epic 8 50181			6
76 — AS LONG AS THERE'S A SUNDAY SAMMI SMITH/Elektra 45300			1
77 90 STRAWBERRY CAKE JOHNNY CASH/Columbia 3 10279			2
78 88 WHAT A NIGHT DAVID HOUSTON/Epic 8 50186			2
79 92 PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299			2
80 — I AIN'T GOT NOBODY DEL REEVES/United Artists XW760 Y			1
81 72 SHADOWS OF MY MIND VERNON OXFORD/RCA PB 10442			13
82 38 THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474			17
83 — PAMELA BROWN JUD STRUNK/Melodyland 6027			1
84 41 FREE TO BE EDDY RAVEN/ABC Dot DOA 17595			10
85 48 LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495			12
86 89 SAN ANTONIO STROLL/MAIDEN'S PRAYER MAURY FINNEY/ Soundwaves SW4525			7
87 43 ANOTHER NEON NIGHT JEAN SHEPARD/UA XW745 Y			10
88 95 I LOVE YOU BECAUSE JIM REEVES/RCA PB 1055			2
89 53 SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592			17
90 — I'M IN LOVE WITH MY PET ROCK AL BOLT/Cin-Kay CK102			1
91 91 I CAN ALMOST SEE HOUSTON FROM HERE KATY MOFFATT/ Columbia 3 10271			5
92 — A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184			1
93 100 SHOW ME WHERE RUBY FALLS /50 States 39			2
94 94 I CAN'T QUIT CHEATIN' ON YOU MUNDO EARWOOD/ Epic 8 50185			3
95 — DOG TIRED OF CATTIN' AROUND SHYLO/Columbia 3 10267			1
96 — LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) EDDY BAILES/ Cin-ay 101			1
97 97 TELL IT LIKE IT IS JOHN WESLEY RYLES/Music Mill 1001			3
98 67 BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/ Capitol 4187			11
99 — NEVER NAUGHTY ROSIE SUE THOMPSON/Hickory 364			1
100 — JOHNNY ORPHAN RANDY BARLOW/Gazelle 135			1

Solid Rock from The Four Seasons?

"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.

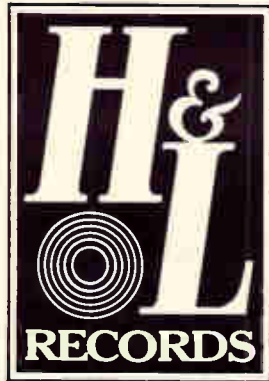


CURB
RECORDS

Produced by
Bob Gaudio
for Mike Curb
Productions

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 product 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.

Pubbery Renamed

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 Avemb 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 week (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, 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 fields, 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.

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 de-

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 Expanded

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," that 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.

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.



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 southeast, 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 Successes

■ 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 Snadowsky 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 Baretto, 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 U.S., avid Jerry Garcia fans camping out

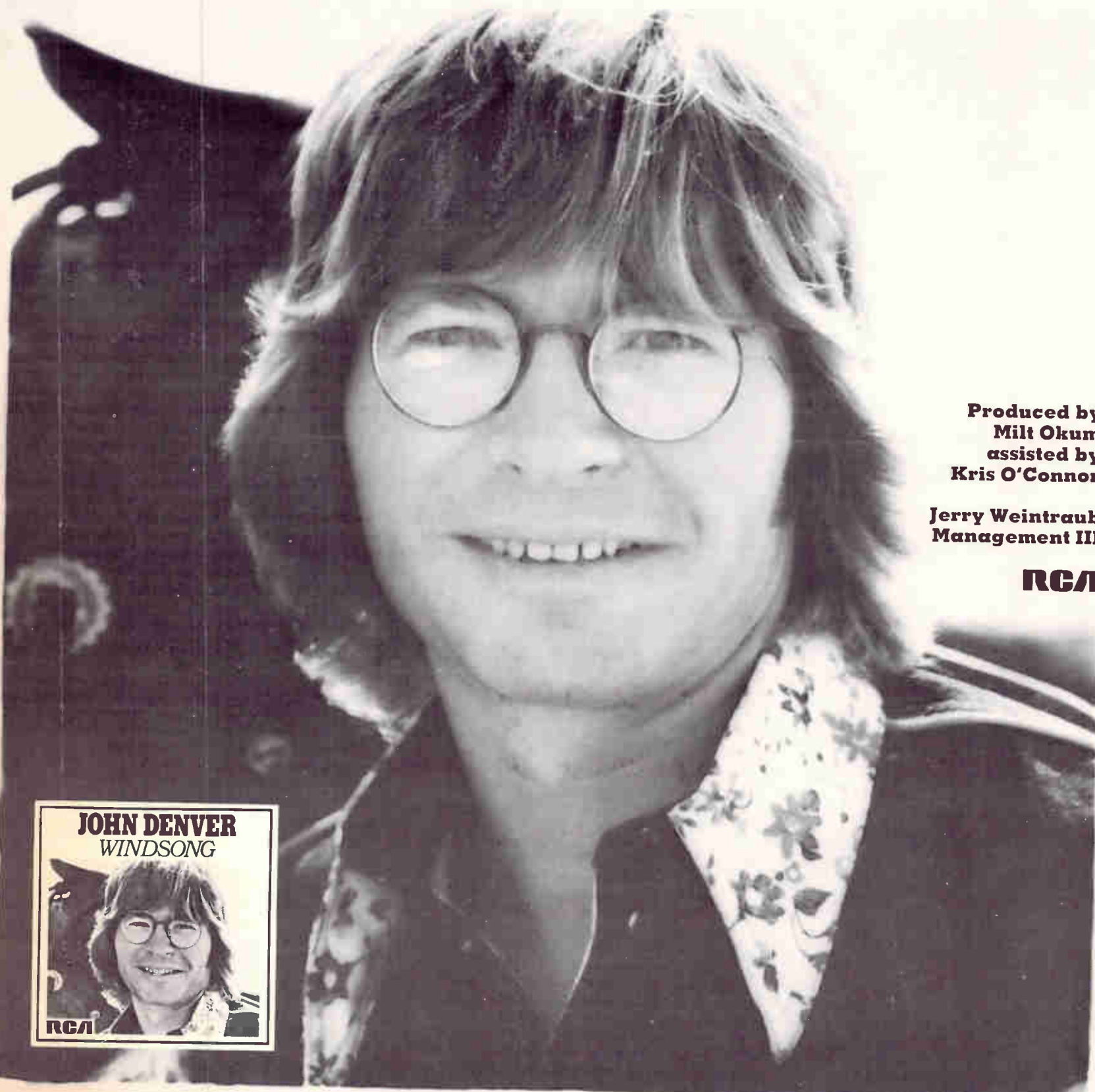
(Continued on page 63)



Shown above are: standing (from left): Carlos Ward (B.T. Express); Jeff Lane, their producer; Mickey Eichner, vice president a&r east coast, Columbia Records; Dennis Rowe (B.T. Express); Richard Mack, 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.

JOHN DENVER'S NEW SINGLE "LOOKING FOR SPACE"

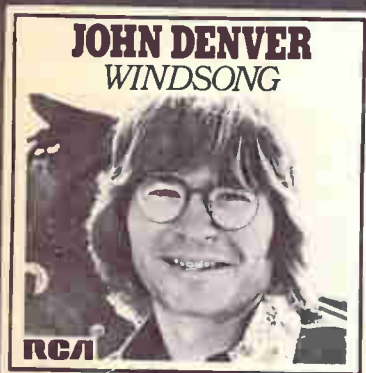
PB-10586



Produced by
Milt Okum
assisted by
Kris O'Connor

Jerry Weintraub
Management III

RCA



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 week-nightly 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.

Besides his regular appearances on The Tonight Show, Severinsen will be supporting the album with several major live dates, opening in Las Vegas with George Burns at the Sands Hotel for two weeks commencing March 17. He then moves into the Sahara Tahoe on April 9-11. On April 14, Severinsen returns to the Sands for a stint with Bob Newhart.

Severinsen has been music director of The Tonight Show since 1967. He joined the program in 1962. Previously he had toured as trumpeter with a band led by such artists as Tommy Dorsey, Benny Goodman and Charlie Barnett.



Shown discussing the finishing touches to his first Epic album, "Night Journey," are Doc Severinsen (center); Ron Alexenburg, vice president and general manager of Epic Records/CBS Custom Labels (left), and Steve Popovich, vice president of Epic a&r.

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 eerie 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.

WEA Meetings Held

■ LOS ANGELES—All of WEA's branch managers, controllers and operations managers headquartered throughout the U.S., gathered here last week as the Warner - Elektra - Atlantic Corp. helmed its round of annual branch management meetings February 4, 5 and 6, at the company's national headquarters in Burbank, California.

Joel Friedman, president of WEA, disclosed that the branch management teams met in a series of sales and operational seminars detailing the steps taken by the firm to increase its capacity to best fulfill the needs of their customers.

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 Regehr. 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."

Just Another Band In Australia



Frank Zappa received his first gold record award from Paul Turner, managing director WEA 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 Lithographing 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.

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 the 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



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MCA Signs New Riders



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 Cage (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 Johnston producing. Pictured at the signing are, from left: Buddy Cage; 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 Gorp, 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 — Irv 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 Feineigle (Cincinnati); Bob Smith (Seattle). For Epic Local Promotion Man of the Year — Ray Free (New York); Gerry Thompson (Washington, D.C.); Sam Harrell (Houston); Julie Godsey (Cincinnati); George Chaltas (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); Ben Caruso (Detroit); and Leroy Sather (Denver).

Carol Williams Signs With Salsoul Label

■ NEW YORK — Joe Cayre, president of Cayre Industries, Incorporated, has announced the signing of Carol Williams to a long-term, exclusive, worldwide contract to the Salsoul label. Her new single, recently completed 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 Jannettes which had the million 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 whatever it is, 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 nobody even remotely 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 alluring 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, Lamont 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 risqué Sally Kirkwood, Ryan O'Neal, Susan Blakely, Johnny Bristol and a heavy concentration of WEA brass. NO STREETDOGS (a Beverly Hills city ordinance prevents it) . . . the Barry Krost & David Forrest party for Cat Stevens following his Forum triumph, which starred Jimmy Page, John Bonham, Lyn Redgrave, Sara Miles, 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 Cynthia Weil) and producer Bill Szymczyk 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)

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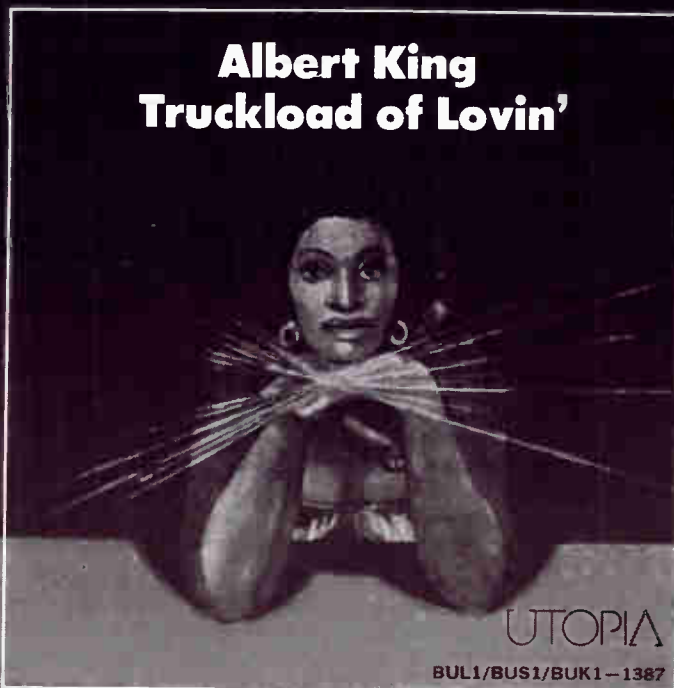
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If you ain't never heard Albert King, you only thought you heard the blues.

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-10544} is a custom-made hit in an all-new shade of blues. Test drive it today.

Albert King Truckload of Lovin'



Manufactured and Distributed by RCA Records

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)
(Medicine 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 overtones 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. Werman)
(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)
(Sherlyn, BMI)

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) (Chesdel, BMI)

The Burritos are true exponents of progressive 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 distinct and palatable flavor. You'll love it.

GALLAGHER AND LYLE—A&M 1778

I WANT TO STAY WITH YOU (prod. by David Kershenbaum) (Irving, BMI)

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. Dickins & M. Green)
(WB, 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 together, coming up with a first class record.

WILLIE HUTCH—Motown M 1371F

PARTY DOWN (prod. by Willie Hutch)
(Getra, 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 XW742 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 GAGNON

—London 5N 230

WOW (prod. by A. Gagnon & P. Tessier)
(Burlington, ASCAP)

A Santana rhythm sound pervades this disco record from Montreal. A lush instrumental 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) (Jobete/Black 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 Bleiweiss & Bill Stahl)
(Peer International, BMI)

This disco version of Rydell's 1960 hit marks the return of one of the chart regulars of the early sixties. Here he updates his sound for today's market.

QUINCY JONES—A&M 1791

MELLOW MADNESS (prod. by Quincy Jones)
(Kidada, BMI)

The title song from Quincy's latest lp ripples with quiet intensity. Paulette McWilliams handles the lead vocal with an assurance that should send it chartward.

THE TREMELOES—DJM 1008 AS

HARD WOMAN (prod. by Alan Blakley & Len Hawkes) (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. Carstarphen) (Mighty Three, BMI)

This group has been making great dance records for years. Here they once again show that strong groove they've established which has kept them on top.

SYL JOHNSON—Hi 5N 2304 (London)

STAR BRIGHT, STAR LITE (prod. by Willie Mitchell)
(Jec, BMI; Fi, 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)
(Solid/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-LETES—

Chelsea CH 3040

HOT LAVA (prod. by Kenny Nolan) (Sounds of Nolan/Chelsea, BMI)

Sir Monti Rock III as he's now billed re-surfaces with his 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.

JERUSALEM IS MINE



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.
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beautiful records of our time.

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

AMI Record Corp., 41 East 42 Street, N.Y. 10017 (212) 682-7020



L.A. EXPRESS

Caribou 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 Flite" and "Down the Middle" should please various programming needs. This Express is non-stop.



KGB

MCA 2166 (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)

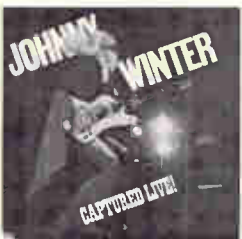
La Streisand has been talking of an all classical lp for quite some time, and true to her words this collection features the work of no less than Claude Debussy, Gabriel Faure, Carl Orff and George Frideric Handel, among others. Her fans will listen—and maybe find themselves exploring some new avenues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



CAPTURED LIVE!

JOHNNY WINTER—Blue Sky PX 33944 (Col.) (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)

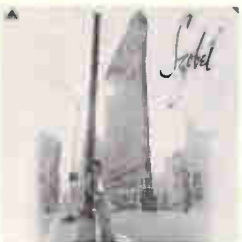
SB&Q's label debut is marked by the harmony-laced songs that have established them in their native England and brought them a budding career in this country. "When the Train Comes," "Something Special" and "Reach For the Sky" showcase their multifarious talents excellently.



SZOBEL

HERMANN SZOBEL—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-3014 (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-blusey "Sky Church Hymn #9."



LYDIA PENSE & COLD BLOOD

ABC ABCD-917 (6.98)

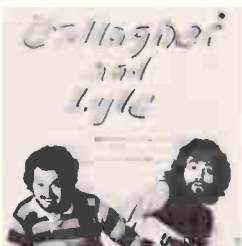
Cold Blood has a solid following but the group's ABC debut puts Ms. Pense in her rightful top-billed position. One of rock's more versatile vocalists, she takes Cold Blood to the discos ("I Get Off On You"), for a hearty romp through the country blues ("I Drink the Wine") and through the paces of a marvelously 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 Stallworth 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 ARL1-1367 (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-eared 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 wispy 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.

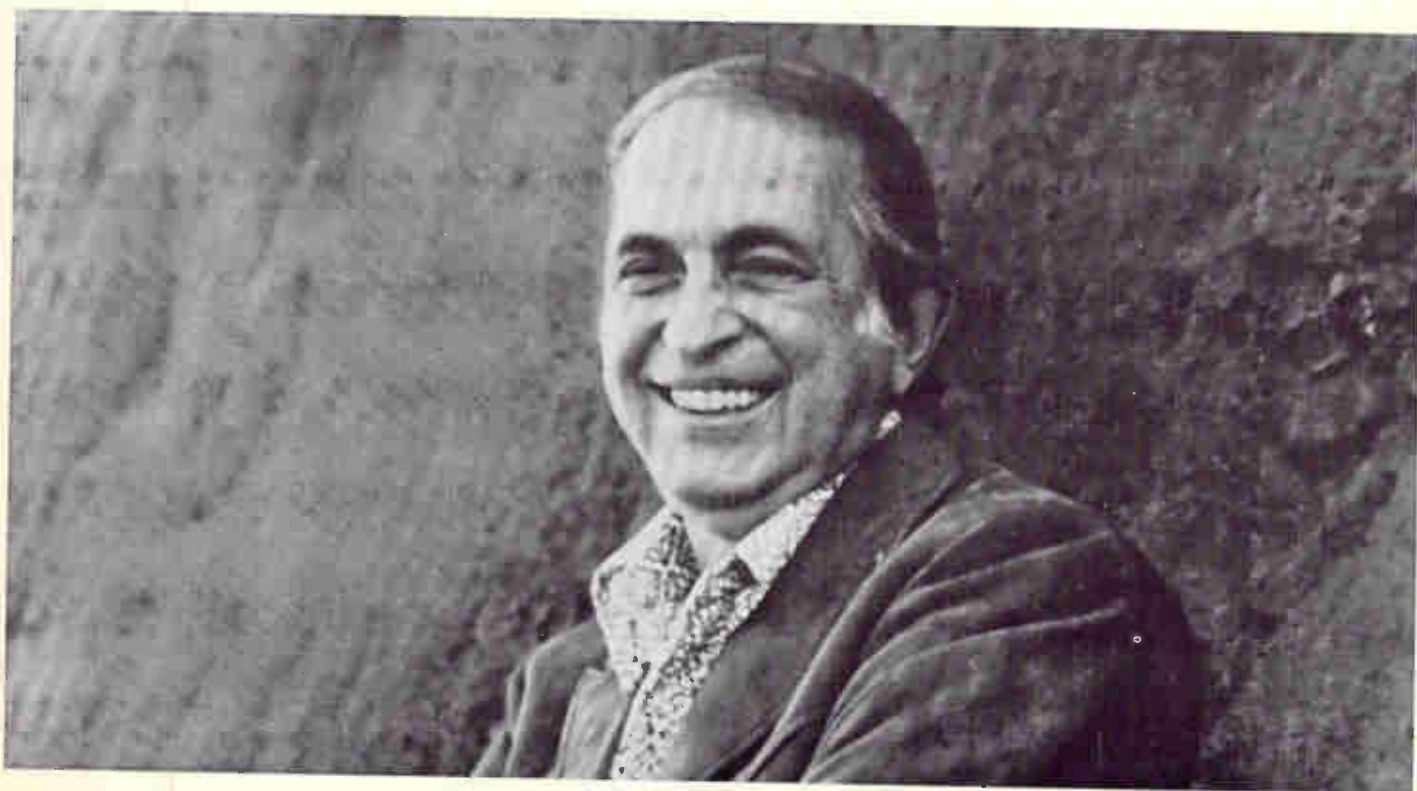


(Continued on page 41)

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 7. Behind Randy is Bruce Allen, 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 lps 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."

U.K. Pub. Agreement Set by Soul Train

■ LOS ANGELES—Don Cornelius and Dick Griffey, owners of Soul Train Records, have concluded a publishing deal giving Carlin copyrights of the Soul Train label and publishing company in the United Kingdom. Johanon Vigoda, lawyer to Stevie Wonder and other music industry figures, arranged the deal which covers Soul Train Publishing and whatever is put into the company.

RCA is to release all the Soul Train label product in the U.K. and throughout the world. A minimum of six albums will be released in the U.K.

Capricorn Ups 2

■ MACON, GA. — Mike Hyland, vice president in charge of public relations for Capricorn Records, has announced the promotions of two members of the firm's in-house public relations operation.



Mark Pucci

Mark Pucci has been promoted to the position of director, national publicity for Capricorn Records. Pucci joined Capricorn as assistant publicity director in July, 1974. In his new position, Pucci will manage all areas of press and publicity for Capricorn Records.

Also promoted is Gail Giddens to the position of assistant publicity director, working with Mark Pucci. Giddens joined Capricorn in 1972 as publicity secretary. Both Pucci and Giddens will report directly to Mike Hyland.

The Coast

(Continued from page 10)

(who was playing in a Shreveport band called Axis with Vinnie when Derringer came down to find the drummer), and the general feeling surrounding the band seems to suggest that we might be in for a substantiation of all the claims made over the years on Mr. Derringer's behalf . . . Another possible route to salvation for American rock & roll, Michael Fennelly, is talking to several labels; his last album, the much underrated "Stranger's Bed," was released on Mercury . . . Warners is said to be in varying stages of serious negotiation with Leon Russell, Rick Nelson and the Kinks, any one of which would be a handsome addition to the roster of any record company . . . Donna Summer is set to make her area debut on the 28th of this month, when she (backed by an exceptional band called Smoke) headlines the Forum with a show that promises to be as provocative as her #1 "Love To Love You" single. Also on the bill are Ike & Tina Turner and Van McCoy, which makes the evening potentially explosive from start to finish . . . Richie Furay is presently recording his first solo album, with production by Michael Omartian and Bill Schnee . . . Ambrosia is working on its second album, with production by Alan Parsons . . . the J. Geils Band is back in the studio, with production assistance from none other than Ahmet Ertegun, and jamming assistant from none other than the Rolling Stones.

RCA Goes 'Outlaw' in Dallas



In a unique promotion and merchandising scheme for its new album, "The Outlaws," RCA's Dallas-based sales and promotion people recently masqueraded as outlaws and raided record stores and radio stations gunning for in-store displays and airplay. The album stars Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser. Action in the following pictures is as follows, from left: (1) at Disc Records in Arlington, surrounding the display are Roger Moore, RCA salesman; Wayne Edwards, RCA regional country promotion; Mike Pack, RCA regional album specialist and Scott Blasl, manager of Disc Records; (2) At KBOX in Dallas are Pack; Tom Allen, program director of KBOX and Edwards; (3) Pack and Edwards corral Mike Davis, assistant manager of Disco Records; and (4) At KFM in Dallas Bob Shannon, music director of KFM; and Chuck Dunaway, program director, KFM, look down the guns on Edwards and Pack.

How do you break a new act?

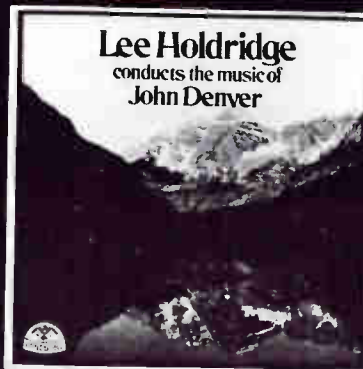
Watch the 90 minute Windsong Records Spectacular on the Merv Griffin Show and find out.



Check the listings for Station & Date.



Starwood
Homebrew
BHL1-1125



Lee Holdridge
Conducts the Music
of John Denver
BHL1-1366



Starland
Vocal Band
BHL1-1351

Syndication Schedule

February 16

Bellingham, Wash. KVOS-TV
Boston, Mass. WNAC-TV
Cleveland, O. WJW-TV
Dallas, Tex. KDFW-TV
Des Moines, Ia. KCCI-TV
Eureka, Cal. KVIQ-TV
Lancaster, Pa. WGAL-TV
Las Vegas, Nev. KSHO-TV
Los Angeles, Cal. KTTV-TV
Miami, Fla. WTVJ-TV
Milwaukee, Wisc. WTMJ-TV
New Haven, Conn. WTNH-TV
New York, N.Y. WNEW-TV
Providence, R.I. WPRI-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. WBEN-TV
Cincinnati, O. WXIX-TV
Columbus, O. WLWC-TV
Dayton, O. WHIO-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, Ill. WFLD-TV
Denver, Colo. KBTU-TV
Jacksonville, Fla. WTLU-TV
Kansas City, Mo. KMBC-TV
Norfolk, Va. WTAR-TV
Oklahoma City, Okla.
KWTU-TV
Philadelphia, Pa. WKBS-TV

March 8

Albany, N.Y. WTEN-TV
Charlotte, N.C. WSOC-TV
Chattanooga, Tenn. WDEF-TV
Davenport, Ia. WOC-TV

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

March 15

Austin, Tex. KTBC-TV
Birmingham, Ala. WBRC-TV
Erie, Pa. WSEE-TV
Madison, Wisc. WISN-TV
Mobile, Ala. WALA-TV
Monterey, Cal. KMST-TV
Plattsburg, N.Y. WPTZ-TV
San Antonio, Tex. KSAT-TV
Temple, Tex. KCN-TV
Tucson, Ariz. KVOA-TV

AM ACTION

(Compiled by the Record World research department)

Mani Joins Buddah

■ NEW YORK—Dave Mani has been appointed national pop promotion manager for The Buddah Group, announced Tom Cossie, 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 companies' 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.

Colter at the Roxy



Singer/songwriter Jessi Colter visited with Capitol executives following her opening night performance at Los Angeles' Roxy. Colter, whose second Capitol lp, "Jessi," was just released, has been nominated for two Grammy awards. Pictured from left are: Dennis White, Capitol VP, sales; Rupert Perry, VP, a&r; Colter; and Don Zimmermann, CRI executive VP and chief operating officer.

IRDA—Distribution for the small independent record label.

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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.

■ The Four Seasons (Warner Bros.). Top 10 in at least five markets already as the remaining gaps are closed this week with WABC, KJR, WFIL, KXOK, WQAM and 99X. The moves continue to be huge and sales achieve similar patterns. Activity includes: 4-2 WLS, 24-13 WIXY, 17-8 WHBQ, 26-20 KTLK, 18-6 WPGC, 6-3 WCFL, 18-15 WRKO, 26-24 KFRC, 30-28 KHJ, HB-27 WQXI, HB-25 KLIF, 6-5 WCOL, HB-29 CKLW, 20-18 WOKY and 18-17 KILT.

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 WHBQ) and moves 4-2 CKLW and 16-7 WIXY, as well as 25-18 KHJ, 36-32 WCOL, 25-22 KFRC, 15-13 KSLQ, HB-24 KJR, 25-21 WPGC and EX-25 WLAC. New supporters include WQXI, KLIF and WCFL.



Johnnie Taylor

Bay City Rollers (Arista). Fills in some areas this week with Y100 and 13Q and continues attaining the now automatic response at most other stations. Among the jumps are: 23-12 KHJ, 24-18 WFIL, 23-19 WPGC, 30-23 KTLK, 18-11 KXOK, 23-19 WOKY, 32-28 WCFL, 39-35 WIXY, 30-24 WCOL, 20-15 WQXI, 28-24 CKLW, 17-15 KSLQ, 24-22 KJR, 37-35 KILT, 18-13 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 WFIL and moves 26-18 WQXI, 7-4 WIXY, 28-16 WLS, 6-4 CKLW, 2-2



Donny & Marie

WPGC, 39-31 KTLK, 10-5 WOKY, 25-14 13Q, 27-20 WCFL, 26-21 KSLQ, 17-15 WCOL and 39-38 KILT. Note: The lp skyrockets from 94 to 73 with a bullet on this week's Album Chart.

Donny & Marie Osmond (MGM). Renewed interest on this one which has done an about-face this week as some powerful call letters give their support (perhaps as a result of the new TV show which the duo shares the bill on). New on KHJ, KILT, WCFL, 99X and WRKO (added last week). Still on, although peaked in some instances, at WCOL (28-21), KTLK and WIXY plus many secondaries.

Maxine Nightingale (United Artists). The focus of much national interest last week becomes this week's national breakout with powerhouse call letters from coast to coast jumping on the record. New at KTLK, KILT, KSTP, KJR, WQAM, WCFL and WCOL. Already on WFIL, WPGC, WIXY, WERC (10-1!), U100, KYA, Z93, KEEL, WAYS, KJRB, 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 WHBQ, KTLK and WLAC. Other info: 10-8 KILT, 10-8 KLIF. Crossover sales coming from Minneapolis and St. Louis, to name a few areas—much of that juke box.

Johnnie 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 Olivior**, **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.

TAX 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**, **CSN&Y**, **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.

ITEMS: **Supertramp'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 Allentown, 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 oft lamented) rag of the same name.

THE GOOD WISHES WERE ALREADY SUNG: 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 a number of 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 Teller**, 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, except for 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 **WDRQ** 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**, **KTLK**, **WIXY**, **WGCL**, **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**, **KYA** 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 Norvelle 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 Frio**, **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**.



Eric Van Lustbader

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.

DISCO FILE TOP 20

FEBRUARY 21, 1976

1. **MOVIN'**
BRASS CONSTRUCTION—UA (lp cut)
2. **MIGHTY HIGH**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
3. **LET'S GROOVE**
ARCHIE BELL & THE DRELLS—TSOP (lp cut)
4. **MORE, MORE, MORE**
ANDREA TRUE CONNECTION—Buddah (disco version)
5. **CHANGIN'**
BRASS CONSTRUCTION—UA (lp cut)
6. **I LOVE MUSIC**
O'JAYS—Phila. Intl.
7. **THAT OLD BLACK MAGIC**
SOFTONES—Avco
8. **SPANISH HUSTLE**
FATBACK BAND—Event (lp cut)
9. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu (lp cut)
10. **WOW**
ANDRE GAGNON—London
11. **BOHANNON'S BEAT**
BOHANNON—Dakar (lp cut)
12. **SING A SONG**
EARTH, WIND & FIRE—Columbia
13. **INSIDE AMERICA**
JUGGY MURRAY JONES—Jupiter
14. **SALSOL RAINBOW/YOU'RE JUST THE RIGHT SIZE/CHICAGO BUS STOP**
SALSOL ORCHESTRA—Salsoul (lp cuts)
15. **DO THE BUS STOP**
FATBACK BAND—Event
16. **DISCO CONNECTION**
ISAAC HAYES MOVEMENT—Hot Buttered Soul (lp cut)
17. **SOME LIKE IT HOT**
DENNIS COFFEY—Westbound (lp cut)
18. **TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. (lp cut)
19. **JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**
BIDDU ORCHESTRA—Epic
20. **I AM SOMEBODY**
JIMMY JAMES & THE VAGABONDS—Pye (lp cut)

L. Russell Brown Forms Company

■ NEW YORK—In an effort to expand his current songwriting and production activities, L. Russell Brown has announced the formation of his own company, El Russel Brown, Inc. He will continue to work with Irwin Levine on some current projects, but will proceed to work on some new projects, which will involve other writing partners. Overseeing and administering the new company will be Stephen Metz of Music America International, Inc.

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 distributorship 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.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Two new records that should cheer everybody up are celebrations of discotheques—according to the Trampps, "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 Trampps single has been around New York since last December when copies were leaked out in anticipation of a year-end release. Everyone who heard it agreed it was one of the great Trampps 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 Buddah's successful release of an earlier Trampps 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 Trampps 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)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LEVITICUS/NEW YORK

DJ: Thomas Pearson

- AMERICA (WE NEED THE LIGHT)**—Billy Paul—Phila. Intl. (lp cut)
- BOHANNON'S BEAT**—Bohannon—Dakar (lp cut)
- HONEY-BUTT**—Mandrill—UA (lp cut)
- I AM SOMEBODY**—Jimmy James & the Vagabonds—Pye (lp cut)
- I LOVE MUSIC**—O'Jays—Phila. Intl. (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**—Quickest Way Out—Warner Bros.

SPEAKEASY/LONG ISLAND, N.Y.

DJ: John Fraumeni

- BOHANNON'S BEAT**—Bohannon—Dakar (lp cut)
- ELUSIVE**—Babe Ruth—Capitol (lp cut)
- FIND MY WAY**—Cameo—Chocolate City
- I AM SOMEBODY**—Jimmy James & the Vagabonds—Pye (lp cut)
- JOYCE**—Papa John Creach—Buddah
- LET'S GROOVE**—Archie Bell & the Drells—TSOP (lp cut)
- MOVIN'/CHANGIN'**—Brass Construction—UA (lp cuts)
- SALSOL RAINBOW**—Salsoul Orchestra—Salsoul (lp cut)
- SPANISH HUSTLE**—Fatback Band—Event (lp cut)
- WOW**—Andre Gagnon—London

YESTERDAY/BOSTON

DJ: Cosmo Wyatt

- CHAINS/ALL OF MY LOVE/IT'S NOT WHAT YOU GOT**—Eddie Kendricks—Tamla (lp cuts)
 - CHANGIN'/MOVIN'/DANCE**—Brass Construction—UA (lp cuts)
 - CHICAGO BUS STOP/TANGERINE/YOU'RE JUST THE RIGHT SIZE**—Salsoul Orchestra—Salsoul (lp cuts)
 - FINGER LICKIN' GOOD/SOME LIKE IT HOT**—Dennis Coffey—Westbound (lp cuts)
 - HAPPY MUSIC/ROCK CREEK PARK**—Blackbyrds—Fantasy (lp cuts)
 - LEMME SEE YA GITCHYER THING OFF, BABY/TAJ MAHAL**—Crystal Grass—Philips (import)
 - LET'S GROOVE/DANCE YOUR TROUBLES AWAY**—Archie Bell & the Drells—TSOP (lp cuts)
 - MIGHTY HIGH/STANDING ON THE REAL SIDE**—Mighty Clouds of Joy—ABC (lp cuts)
 - UNION MAN**—Cate Brothers—Asylum (lp cut)
 - WOW/TA SAMBA**—Andre Gagnon—London
- ### C'EST LA VIE/NEW YORK
- DJ: Jeff Baugh
- AUTUMN LEAVES**—Jon Wite Group—Cenpro
 - DISCO CONNECTION**—Isaac Hayes Movement—Hot Buttered Soul (lp cut)
 - EXTRA, EXTRA (READ ALL ABOUT IT)**—Ralph Carter—Mercury
 - HEAVEN'S HERE ON EARTH**—Hudson County—RCA (disco version)
 - I HEAR A SYMPHONY**—Hank Crawford—Kudu (lp cut)
 - LOS CONQUISTADORES CHOCOLATES**—Johnny Hammond—Milestone (lp cut)
 - MOVIN'/CHANGIN'**—Brass Construction—UA (lp cuts)
 - SALSA**—Louie Ramirez—Cotique (disco version)
 - SMOKE GETS IN YOUR EYES/BIG BAD BOY/DEVIL EYES**—Penny McLean—Columbia (import lp cuts)
 - STRANGERS IN THE NIGHT**—Bette Midler—Atlantic (lp cut)

DISCO-TREK!



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!

Featuring songs by Blue Magic, Sons of Robin Stone, Sister Sledge, Clyde Brown, Jackie Moore, the Sweet Inspirations, the Valentinos and the United 8, "Disco-Trek" will have you dancing all the way to the bank. On Atlantic Records and Tapes

SD 18158
A Tom Moulton Mix

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A Warner Communications Co.

SOUL TRUTH

By DEDE DABNEY



■ **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 DITTIES TO WATCH: "Disco Hop" — 3rd World Band (Abraxas); "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 9th 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 these original forms of Afro-American music and whose conduct 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.

There 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 WWRL-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 publication agreement with Chappell Music. Two worldwide agreements between Play One Publishing Company, a division of Tight Corp., and Unichappell Music, Inc. (BMI) cover representation of the Ohio Players catalogue. Pictured at the signing, from left: Ohio Player Elzy White, corporate attorney for the group Richard Shelton, negotiating attorney for the group Bill Trayt, group member Marshall Jones, Chappell president Norman Weiser, Ohio Players Marvin Pierce and Clarence Satchell, Buddy Robbins of Chappell and group member Leroy "Sugar" Bonner.

R&B PICKS OF THE WEEK

SINGLE



THE STYLISTICS, "YOU ARE BEAUTIFUL" (Avco Embassy Music, ASCAP). Hugo & Luigi handle a group of this caliber well, keeping them in the same vein in which they started out. Arranger Van McCoy has given the track more and more sweet music with strings and horns. Fullness in the quality of sound is encompassed in this album extraction. The Stylistics newy will garner much chart action. Avco AV-4664.

SLEEPER



SUN, "LIVE ON, DREAM ON" (Glenwood Music/Osmosis Music, ASCAP). Instrumental overtones flavored 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.

ALBUM

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

The Super Album of '76

"Blue Max"

Abet 407



Oliver Sain

You asked for it!

The heaviest DISCO played cuts together on one single.
Abet 9463

And now it's TWO HOT!

"Party Hearty"

Playing heavy R&B - Pop - Disco

"She's A Disco Queen"

Playing heavy Pop - R&B - Disco

Ask your Distributor about the Nashboro Winter Allowance Program through March 15, 1976

Excellence Music Company
1011 Woodland Street
Nashville, Tennessee 37206

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 Tarnopol'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 Tarnopol turned them down in this instance, saying that the group was "in the red" with the company, and he asked Irving Wiegman 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, Tarnopol 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 Tarnopol, accompanied by Johnny Roberts, Carl Davis and the Chi-Lites' co-manager went into Irving Wiegman's office with Record. Wiegman was not present at this meeting. Record said that he again asked Tarnopol for an advance and when he protested after being rejected by Tarnopol, he said that he was physically assaulted by Roberts.

In the cross-examination Record stated that he previously pleaded guilty to tax evasion 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.



THE R&B SINGLES CHART

FEBRUARY 21, 1976

FEB. 21	FEB. 14	
1	1	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
2	4	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
3	2	THEME FROM S.W.A.T. RHYTHM HERITAGE—AGC 12135
4	5	SWEET LOVE COMMODORES—Motown M 1381F
5	3	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
6	6	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
7	7	SING A SONG EARTH, WIND & FIRE—Columbia 3 10251
8	10	INSEPARABLE NATALIE COLE—Capitol P 4193
9	9	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
10	8	WALK AWAY FROM LOVE DAVID RUFFIN—Motown M 1376F
11	14	BOOGIE FEVER SYLVERS—Capitol P 4179
12	15	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
13	33	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
14	17	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
15	13	LOVE MACHINE, PT. 1 THE MIRACLES—Tamla T 54262F (Motown)
16	12	YOU'RE FOOLING YOU DRAMATICS—ABC 12150
17	19	A QUIET STORM SMOKEY ROBINSON—Tamla T 54265F (Motown)
18	11	ONCE YOU HIT THE ROAD DIONNE WARWICK—Warner Bros. W85 8154
19	18	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507
20	24	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264
21	23	ABYSSINIA JONES EDWIN STARR—Granite G 532
22	26	NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP Z58 4773
23	31	FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M)
24	30	HONEY I GEORGE McCRAE—TK 1016
25	25	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303
26	16	LOVING POWER IMPRESSIONS—Curtom CMS 0110 (WB)
27	21	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431
28	34	I HAD A LOVE BEN E. KING—Atlantic 3308
29	20	MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255
30	36	BAD LUCK ATLANTA DISCO BAND—Ariola America P 7611 (Capitol)
31	27	LOVE OR LEAVE SPINNERS—Atlantic 3309
32	39	THAT OLD BLACK MAGIC THE SOFTONES—Avco 4663
33	46	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
34	40	HIPIT—PT. 1 HOSANNA—Calla ST 12078
35	37	HEART BE STILL CARL GRAVES—A&M 1757
36	49	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
37	44	PARTY HEARTY/SHE'S A DISCO QUEEN OLIVER SAIN—Abet 9463
38	41	CLOSE TO YOU B.T. EXPRESS—Roadshow RD 7005 (Scepter)
39	45	DO IT WITH FEELING MICHAEL ZAGER—Bang B720
40	22	I LOVE MUSIC (PART I) THE O'JAYS—Phila. Intl. Z58 3577 (Col)
41	47	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite) (PIP)
42	54	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)
43	50	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown)
44	52	TANGERINE SALSOL ORCHESTRA—Salsoul SZ 2004
45	29	HOT (I NEED LOVE) JAMES BROWN—Polydor PD 14301
46	28	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. Z58 3579 (Col)
47	59	MERRY-GO-ROUND PT. 1 MONDAY AFTER—Buddah BDA 512
48	55	NEW ORLEANS THE STAPLE SINGERS—Curtom CMS 0113 (WB)
49	35	DISCO SAX/FOR THE LOVE OF YOU HOUSTON PERSON—Westbound WT 5015 (20th Century)
50	51	OH, NO, NOT MY BABY RALPH DE BLANC—Arista 0161
51	32	SUNNY YAMBU—Montuna Gringo MG 8003 (PIP)
52	61	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
53	56	MAKE IT SWEET COKE ESCOVEDO—Mercury 73758
54	63	THE JAM GRAHAM CENTRAL STATION—Warner Bros. W85 8175
55	66	HAPPY MUSIC BLACKBYRDS—Fantasy F 762
56	71	WHEN I'M WRONG B. B. KING—ABC 12158
57	65	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
58	60	THE DEVIL IS DOIN' HIS WORK THE CHI-LITES—Brunswick 55525
59	68	TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION—Wand 11294 (Scepter)
60	—	DAYLIGHT BOBBY WOMACK—United Artists XW763 Y
61	—	IT'S COOL THE TYMES—RCA PB 10561
62	73	QUALIFIED MAN LATIMORE—Glades 1773
63	—	DON'T GO LOOKING FOR LOVE FAITH, HOPE & CHARITY—RCA PB 10542
64	—	DAY AFTER DAY (NIGHT AFTER NIGHT) REFLECTIONS—Capitol P 4222
65	69	FINDERS KEEPERS SOUL CHILDREN—Epic 8 50178
66	—	FOPP OHIO PLAYERS—Mercury 73775
67	—	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
68	70	MARCHING IN THE STREETS HARVEY MASON—Arista 0167
69	—	P. FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 852
70	75	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164
71	72	FEEL THE SPIRIT (IN '76) LEROY HUTSON AND THE FREE SPIRIT SYMPHONY—Curtom CMS 0112 (WB)
72	74	LET YOUR MIND BE FREE BROTHA TO BROTHA—Turbo TU 045 (All Platinum)
73	—	LET THE MUSIC PLAY J. G. LEWIS—Mainstream NCS 7014
74	—	STORY BOOK CHILDREN SAM DEES & BETTYE SWAN—Big Tree BT 16054 (Atlantic)
75	—	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515

FEBRUARY 21, 1976

1. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
2. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451
3. **PLACES AND SPACES**
DONALD BYRD—Blue Note
BN LA549 G (UA)
4. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
5. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433
(Atlantic)
6. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
7. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
8. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1196
(RCA)
9. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
10. **I LOVE THE BLUES/SHE HEARD
MY CRY**
GEORGE DUKE—BASF M 25671
11. **BRASS CONSTRUCTION**
United Artists LA545 G
12. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN
LA452 G (UA)
13. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor
PD 6057
14. **ANYTHING GOES**
RON CARTER—Kudu KU 2551
15. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
16. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
17. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
18. **BOLLING: SUITE FOR FLUTE &
JAZZ PIANO**
JEAN PIERRE RAMPAL—Columbia
M 33233
19. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
20. **FROM SOUTH AFRICA TO
SOUTH CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4044
21. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
22. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
23. **BACKHAND**
KEITH JARRETT—Impulse ASD 9305 (ABC)
24. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 2051 (Motown)
25. **VENUSIAN SUMMER**
LENNY WHITE—Nemperor NE 435
(Atlantic)
26. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
27. **RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
28. **INNER WORLDS**
MAHAVISHNU ORCHESTRA/JOHN
McLAUGHLIN—Columbia PC 33908
29. **BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—
Columbia PC 33836
30. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
31. **GEARS**
JOHN HAMMOND—Milestone M 9062
32. **JIM HALL LIVE**
HORIZON SP 705 (A&M)
33. **TRIDENT**
McCOY TYNER—Milestone M 9063
34. **BEFORE THE DAWN**
PATRICE RUSHEN—Prestige P 10098
35. **CONFESSIN' THE BLUES**
ESTHER PHILLIPS—Atlantic SD 1680
36. **HUSTLE TO SURVIVE**
LES McCANN—Atlantic SD 1679
37. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
38. **CHAIN REACTION**
CRUSADERS—ABC Blue Thumb
BTS 6022
39. **FANCY DANCER**
BOBBI HUMPHREY—Blue Note BN
LA550 G (UA)
40. **NUCLEUS**
SONNY ROLLINS—Milestone M 9064

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 Dornstein, United Artists legal department; Klugh; Blue Note director of merchandising Charlie Lourie; and Lee 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.

Disco 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 feel with bright 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, there'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** (which should give you an 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 sharpest 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 "Do It Good," back to back **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 group's next album, due out early March); a relentless instrumental by **Jo Bisso** 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 Ecstasy" by **Ecstasy** (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/ABC) cut from 6:14 to 3:38 and still terrific, and "Brasilia Carnival," not by the original group but a fine facsimile by **Peter 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 **Deodato** used to introduce his "Watusi Strut;" "Caravan" is also included in an instrumental version on the new **Rhythm Heritage** album (ABC), along with the successful "Theme from

(Continued on page 63)

FEBRUARY 21, 1976

1. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
2. **GRATITUDE**
EARTH, WIND & FIRE—Columbia
PG 33694
3. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. PZ 33808 (Col)
4. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (Col)
5. **BRASS CONSTRUCTION**
United Artists LA545 G
6. **WHO I AM**
DAVID RUFFIN—Motown M6 849S1
7. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
8. **MOVIN' ON**
COMMODORES—Motown M6 848S1
9. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451
10. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP
PZ 33844 (Col)
11. **THE SALSOUL ORCHESTRA**
Salsoul S2S 5501
12. **HE'S A FRIEND**
EDDIE KENDRICKS—Tamlia T6 343S1
(Motown)
13. **RATTLESNAKE**
OHIO PLAYERS—Westbound W 211
(20th Century)
14. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
15. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003
(Casablanca)
16. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
17. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN
LA549 G (UA)
18. **THE BEST OF GLADYS KNIGHT &
THE PIPS**
Buddah BDS 5653
19. **DISCO CONNECTION**
ISAAC HAYES MOVEMENT—
ABC ABCD 923
20. **GROOVE-A-THON**
ISAAC HAYES—ABC ABCD 925
21. **LET THE MUSIC PLAY**
BARRY WHITE—20th Century T 502
22. **RAISING HELL**
FATBACK BAND—Event EV 6905 (Polydor)
23. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
24. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
25. **TURNING POINT**
TYRONE DAVIS—Dakar DK 76918
(Brunswick)
26. **MAKING MUSIC**
BILL WITHERS—Columbia PC 33704
27. **YOU GOTTA WASH YOUR ASS**
REDD FOX—Atlantic SD 18157
28. **SHOWCASE**
SYLVERS—Capitol ST 11469
29. **JEALOUSY**
MAJOR HARRIS—Atlantic SD 18160
30. **BEAST FROM THE EAST**
MANDRILL—United Artists LA577 G
31. **DRAMA V**
DRAMATICS—ABC ABCD 916
32. **KC & THE SUNSHINE BAND**
TK 603
33. **HONEY**
OHIO PLAYERS—Mercury SRM 1 1038
34. **BAD LUCK**
ATLANTA DISCO BAND—Ariola America
ST 50004 (Capitol)
35. **MUSIC MAESTRO PLEASE**
LOVE UNLIMITED ORCHESTRA—
20th Century T 480
36. **BOHANNON**
HAMILTON BOHANNON—Dakar
DK 76917 (Brunswick)
37. **NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
38. **CONFESSIN' THE BLUES**
ESTHER PHILLIPS—Atlantic SD 1680
39. **HOT CHOCOLATE**
Big Tree BT 89512 (Atlantic)
40. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

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.



Jules Malamud

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 heavies of the 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 readjust 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—moreso 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. Oftentimes, this is the case. Why do we have to suffer a major setback to show us that changes must be made? I'm definitely in favor of the retailing boom and I 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 retailer 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 questions are lethal—and I wonder if you really 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 it 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 in attendance so many industry representatives from varied segments, that the need for smaller meetings of each segment was felt. We

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PC 33499*†

Dan Fogelberg Captured Angel

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

By LARRY LeBLANC



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Downchild Blues Band touring in the west Feb. 9-March 25 . . . Dudes are in New York recording . . . Songstress Robin Moir 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 Jenner 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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(Continued on page 29)

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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 Damiens, 92100 Boulogne; phone: 603-1717 . . . Another indie, Pramaphone, is gaining momentum after five years of operation. Run by Gérard Conte at "Les Gruets," 89116 Sépeaux (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 Duvivier 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 Laffont for publicity; the diskery pacted 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 Rina Ketty 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 Langolff, 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



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RECORD WORLD FEBRUARY 21, 1976

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Albums

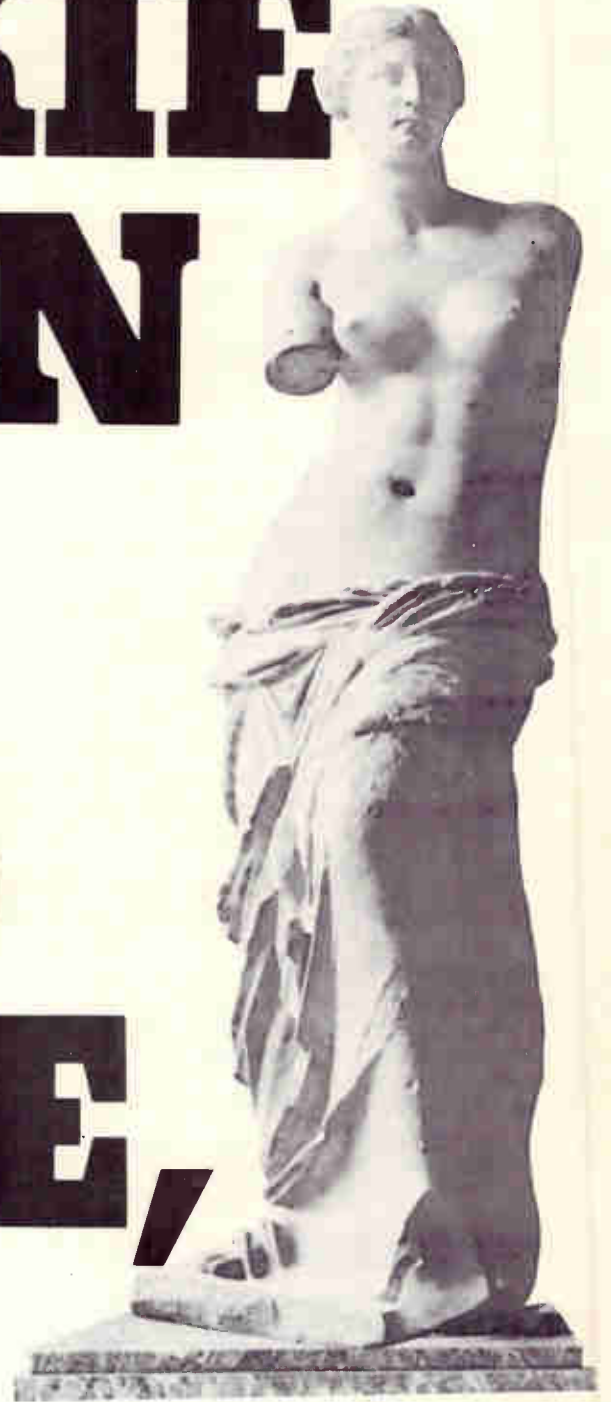
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29

RW correspondent Fernando Moreno; a view of the gathering at the awards presentation; Mr. Casado of Ariola America and Moreno (right) presenting A&M recording artist Rick Wakeman with an RW cultural exchange award (Wakeman was also honored by Ariola—his foreign licensee—for sales on his records in Spain); television, radio

Spain; Peninsular; Mrs. Abradelo; 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).

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

DEP-1578

DEP-2020

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



Delite
RDS

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

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 Damiens, 92100 Boulogne; phone: 603-1717 . . . Another indie, Pramaphone, is gaining momentum after five years of operation. Run by **Gérard Conte** at "Les Gruets," 89116 Sépeaux (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 Duvivier** 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 Laffont** for publicity; the diskery pacted 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 **Rina Ketty** 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 Langolff**, 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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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 qualitative 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 Bonafede, 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 Krebs 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 Aerosmith 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," Allan 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" 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 — Playboy 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 Playboy 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 Playboy Records distributor-sales representative achieving the highest percentage over his assigned program target.

According to Eli Bird, Playboy 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.

PIP Signs Rydell

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

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 Fundora (who acted as interpreter) and RW correspondent Fernando Moreno; a view of the gathering at the awards presentation; Mr. Casado of Ariola America and Moreno (right) presenting A&M recording artist Rick Wakeman with an RW cultural exchange award (Wakeman was also honored by Ariola—his foreign licensee—for 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. Abradelo of Radio Peninsular; Austin; Mrs. Austin; Moreno Torroba, a leading Spanish composer and president of S.G.A.E., the performer's rights society in Spain; Fundora; Moreno; Alex Scott, road manager for Rick Wakeman; director of Radio Peninsular; Mrs. Abradelo; Mrs. Loustau; (bottom row) award winners Donna Hightower (for International Singer, Female); Juan Pardo (Top Producer); Mecedades (Group of the Year); and Cecilia (Female Singer of the Year).

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THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

FEB. 21	FEB. 14		WKS. ON CHART
1	4	THEME FROM S.W.A.T. RHYTHM HERITAGE ABC 12135	14
2	2	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270	10
3	1	LOVE TO LOVE YOU BABY DONNA SUMMER/ Oasis OC 401 (Casablanca)	11
4	5	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	15
5	3	CONVOY C.W. McCALL/MGM M 14839	15
6	6	I WRITE THE SONGS BARRY MANILOW/Arista 0157	16
7	7	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	18
8	13	ALL BY MYSELF ERIC CARMEN/Arista 0165	10
9	15	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	9
10	14	LOVE HURTS NAZARETH/A&M 1671	15
11	10	BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)	11
12	12	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)	15
13	16	FANNY (BE TENDER WITH MY LOVE) BEE GEES/ RSO SO 519 (Atlantic)	9
14	18	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	7
15	23	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	8
16	19	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	12
17	22	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	5
18	21	GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505	5
19	8	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	16
20	27	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	7
21	9	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	14
22	11	SQUEEZE BOX THE WHO/MCA 40475	11
23	31	DREAM ON AEROSMITH/Columbia 3 10278	8
24	28	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	7
25	29	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165	8
26	20	WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	16
27	32	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	10
28	17	EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y	14
29	40	MONEY HONEY BAY CITY ROLLERS/Arista 0170	3
30	36	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	8
31	30	SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192	12
32	33	SWEET LOVE COMMODORES/Motown M 1381F	10
33	24	FOX ON THE RUN SWEET/Capitol P 4157	16
34	25	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	17
35	26	FLY AWAY JOHN DENVER/RCA PB 10517	12
36	38	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 103 (Atlantic)	11
37	46	ONLY 16 DR. HOOK/Capitol P 4171	7
38	41	TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295	8
39	47	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	9
40	34	I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)	16
41	45	RENEGADE MICHAEL MURPHEY/Epic 8 50184	6
42	35	ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850	16
43	39	TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	15
44	42	WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/Playboy P 6054	14
45	56	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	10
46	61	CUPID TONY ORLANDO & DAWN/Elektra 45302	3
47	59	GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	5
48	51	LOVE OR LEAVE SPINNERS/Atlantic 3309	6
49	57	INSEPARABLE NATALIE COLE/Capitol P 4193	10
50	53	HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507	5
51	48	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015	19



52	44	SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	19
53	55	TILL IT'S TIME TO SAY GOODBYE JONATHAN CAIN/ October 1001	7
54	43	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol P 4155	16
55	49	LET THE MUSIC PLAY BARRY WHITE/20th Century TC 2265	10
56	37	PALOMA BLANCA THE GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	14
57	60	HOMECOMING HAGOOD HARDY/Capitol P 4156	10
58	67	VENUS FRANKIE AVALON/De-Lite DEP 1578	5
59	62	CAN THE CAN SUZI QUATRO/Big Tree BT 16053 (Atlantic)	5
60	64	BANAPPLE GAS CAT STEVENS/A&M 1785	4
61	52	LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	19
62	65	BREAKAWAY ART GARFUNKEL/Columbia 3 10273	6
63	78	ONLY LOVE IS REAL CAROLE KING/Ode 66119 (A&M)	2
64	50	OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339	15
65	86	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	2
66	68	BACK TO THE ISLAND LEON RUSSELL/Shelter SR 40483 (MCA)	8
67	70	CHAIN GANG MELODY JIM CROCE/Lifesong LS 45001	7
68	54	SKY HIGH JIGSAW/Chelsea 3022	26
69	72	TURNING POINT TYRONE DAVIS/Dakar DK 4550 (Brunswick)	9
70	82	HIT THE ROAD JACK STAMPEDERS/Quality QA 501 (Private Stock)	2
71	81	LOVE FIRE JIGSAW/Chelsea CH 3037	2
72	77	IN FRANCE THEY KISS ON MAIN STREET JONI MITCHELL/ Asylum 45298	3
73	76	TAKE IT LIKE A MAN BACHMAN-TURNER OVERDRIVE/ Mercury 73766	4
74	83	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	2
75	84	BOOGIE FEVER SYLVERS/Capitol P 4179	5

CHARTMAKER OF THE WEEK

76	—	DISCO LADY JOHNNIE TAYLOR Columbia 3 10281	1
77	—	ACTION SWEET /Capitol P 4220	1
78	—	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	1
79	63	ISLAND GIRL ELTON JOHN/MCA 40461	20
80	—	UNION MAN THE CATE BROTHERS/Elektra 45294	1
81	—	HIGHFLY JOHN MILES/London 20084	1
82	—	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056 (Atlantic)	1
83	96	LORELEI STYX/A&M 1786	2
84	87	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca NB 844	4
85	—	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	1
86	88	PARTY HEARTY/SHE'S A DISCO QUEEN OLIVER SAIN/ Abet 9463	3
87	—	JUST YOU AND I MELISSA MANCHESTER/Arista 0168	1
88	98	SARA SMILE HALL & OATES/RCA PB 10530	2
89	91	NURSERY RHYMES PEOPLES CHOICE/TSOP ZS8 4773 (Col)	4
90	95	(CALL ME) THE TRAVELING MAN MASQUERADERS/ ABC 12157	2
91	92	A QUIET STORM SMOKEY ROBINSON/Tamla T 54265F (Motown)	1
92	58	FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)	20
93	100	I HEARD IT THROUGH THE GRAPEVINE CREEDENCE CLEARWATER REVIVAL/Fantasy F 759	2
94	—	LOCOMOTIVE BREATH JETHRO TULL/Chrysalis CRS 2110 (WB)	1
95	75	ONCE YOU HIT THE ROAD DIONNE WARWICK/ Warner Bros. WBS 8154	8
96	99	I NEED YOU, YOU NEED ME JOE SIMON/Spring SPR 163 (Polydor)	2
97	—	SHANNON HENRY GROSS/Lifesong LS 45002	1
98	85	MAKE LOVE TO YOUR MIND BILL WITHERS/Columbia 3 10255	6
99	66	HURRICANE (PART I) BOB DYLAN/Columbia 3 10245	12
100	—	EH CUMPARI GAYLORD & HOLIDAY/Prodigal P 0622F (Motown)	1



THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

FLASHMAKER



GIMME BACK MY BULLETS LYNYRD SKYNYRD MCA

MOST ACTIVE

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
DESIRE—Bob Dylan—Col
RUN WITH THE PACK—Bad Co.—Swan Song
STATION TO STATION—David Bowie—RCA
NATIVE SONS—Loggins & Messina—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum

WNEW-FM/NEW YORK

- BACK TO BACK—Breckler Bros.—Arista
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
DIAMOND IN A JUNKYARD—Nicky Barclay—Ariola America
DOLDINGER JUBILEE '75—Passport—Atlantic
FAREWELL FAIRBANKS—Randy Edelman—20th Century
FOR ALL THE YOUNG WRITERS—Gene Cotton—ABC
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
LEPRECHAUN—Chick Corea—Polydor
STARCASTLE—Epic
HEAVY ACTION (approximate airplay):
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
BORN TO RUN—Bruce Springsteen—Col
ERIC CARMEN—Arista
DESIRE—Bob Dylan—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
RUN WITH THE PACK—Bad Co.—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA
THOROUGHbred—Carole King—Ode
TOO YOUNG TO FEEL THIS OLD—McKendree Spring—Pye

WCOZ-FM/BOSTON

- ELASTIQUE—Stretch—Anchor
FOOTPRINTS—Pat Martino—Muse
REFLECTIONS—Jerry Garcia—Round
SECOND CHILDHOOD—Phoebe Snow—Col
HEAVY ACTION (airplay):
AFTERTONES—Janis Ian—Col
CONEY ISLAND BABY—Lou Reed—RCA
FROM EVERY STAGE—Joan Baez—A&M
HE'S MY FRIEND—Eddie Kendricks—Tamla
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HOW DARE YOU—10cc—Mercury
NIGHT AT THE OPERA—Queen—Elektra
RUN WITH THE PACK—Bad Co.—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA

WYSP-FM/PHILADELPHIA

- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
BRASS CONSTRUCTION—UA
CONEY ISLAND BABY—Lou Reed—RCA
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA

- NEW YORK CONNECTION—Tom Scott—Ode
REFLECTIONS—Jerry Garcia—Round
SECOND CHILDHOOD—Phoebe Snow—Col
WHEN AN OLD CRICKETER LEAVES THE CREAM—Roy Harper—Chrysalis

- HEAVY ACTION (airplay, sales):
AFTERTONES—Janis Ian—Col
DESIRE—Bob Dylan—Col
FACE THE MUSIC—ELO—UA
FISH OUT OF WATER—Chris Squire—Atlantic
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HORSES—Patti Smith—Arista
HOW DARE YOU—10cc—Mercury
NIGHT AT THE OPERA—Queen—Elektra
RUN WITH THE PACK—Bad Co.—Swan Song
STATION TO STATION—David Bowie—RCA

WKTK-FM/BALTIMORE

- ADDs:
BACK TO BACK—Breckler Bros.—Arista
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
FISH OUT OF WATER—Chris Squire—Atlantic
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HOW DARE YOU—10cc—Mercury
RAINBOW RIDER—Mike Harrison—Island
RUN WITH THE PACK—Bad Co.—Swan Song
STATION TO STATION—David Bowie—RCA

- HEAVY ACTION (airplay, sales, phones, in descending order):
FRAMPTON COMES ALIVE—Peter Frampton—A&M
NATIVE SONS—Loggins & Messina—Col
TIME HONOUred GHOSTS—Barclay James Harvest—Polydor
PRESSURE DROP—Robert Palmer—Island
NILS LOFGREN LIVE—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
RUN WITH THE PACK—Bad Co.—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum

- WXRt-FM/CHICAGO
ADDs:
CROSSECTION—Jukka Tolonen—Janus
DOLDINGER JUBILEE '75—Passport—Atlantic
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
MARIAM—UA
REFLECTIONS—Jerry Garcia—Round
RUN WITH THE PACK—Bad Co.—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STARCASTLE—Epic
STATION TO STATION—David Bowie—RCA

WORJ-FM/ORLANDO

- ADDs:
FROM EVERY STAGE—Joan Baez—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
HOW DARE YOU—10cc—Mercury
KGB—MCA
REFLECTIONS—Jerry Garcia—Round
SECOND CHILDHOOD—Phoebe Snow—Col

- HEAVY ACTION (airplay, sales, phones, in descending order):
DESIRE—Bob Dylan—Col
RUN WITH THE PACK—Bad Co.—Swan Song
THOROUGHbred—Carole King—Ode
GRATITUDE—EW&F—Col
NATIVE SONS—Loggins & Messina—Col
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
FRAMPTON COMES ALIVE—Peter Frampton—A&M
STATION TO STATION—David Bowie—RCA
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
ELITE HOTEL—Emmylou Harris—Reprise

WYDD-FM/PITTSBURGH

- ADDs:
DOLDINGER JUBILEE '75—Passport—Atlantic
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
L.A. EXPRESS—Caribou

- NEW RAY OF SUNSHINE—Dobie Gray—Capricorn
PUT IT IN YOUR EAR—Paul Butterfield—Bearsville
RELEASE—Henry Gross—Lifesong
SAVAGE EYE—Pretty Things—Swan Song
20TH ANNIVERSARY OF ROCK 'N ROLL—Bo Diddley—RCA

- HEAVY ACTION (airplay, sales):
AGAINST THE GRAIN—Rory Gallagher—Chrysalis
DESIRE—Bob Dylan—Col
FACE THE MUSIC—ELO—UA
FLEETWOOD MAC—WB
GRATITUDE—EW&F—Col
IF THE SHOE FITS—Pure Prairie League—RCA
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
SIREN—Roxy Music—Atco
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
WIND ON THE WATER—David Crosby & Graham Nash—ABC

WABX-FM/DETROIT

- ADDs:
ELASTIQUE—Stretch—Anchor
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
SPIDERS FROM MARS—Pye
TOO YOUNG TO FEEL THIS OLD—McKendree Spring—Pye
WHEN AN OLD CRICKETER LEAVES THE CREAM—Roy Harper—Chrysalis

- HEAVY ACTION (sales, phones, airplay):
DESIRE—Bob Dylan—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HOW DARE YOU—10cc—Mercury
IF THE SHOE FITS—Pure Prairie League—RCA
LOOK INTO THE FUTURE—Journey—Col
NATIVE SONS—Loggins & Messina—Col
RUN WITH THE PACK—Bad Co.—Swan Song
SAVAGE EYE—Pretty Things—Swan Song
STARCASTLE—Epic
STATION TO STATION—David Bowie—RCA

WXRT-FM/CHICAGO

- ADDs:
CROSSECTION—Jukka Tolonen—Janus
DOLDINGER JUBILEE '75—Passport—Atlantic
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
MARIAM—UA
REFLECTIONS—Jerry Garcia—Round
RUN WITH THE PACK—Bad Co.—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STARCASTLE—Epic
STATION TO STATION—David Bowie—RCA

- HEAVY ACTION (airplay, sales, phones):
DESIRE—Bob Dylan—Col
FACE THE MUSIC—ELO—UA
FIGHTING—Thin Lizzie—Vertigo
FLEETWOOD MAC—WB
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
HORSES—Patti Smith—Arista
MASQUE—Kansas—Kirschner
TED NUGENT—Epic
STILL CRAZY—Paul Simon—Col

WZMF-FM/MILWAUKEE

- ADDs:
DIAMOND IN A JUNKYARD—Nicky Barclay—Ariola America
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
TO THE HILT—Golden Earring—MCA
YOU CAN SING ON THE LEFT OR BARK ON THE RIGHT—Dirk Hamilton—ABC

- HEAVY ACTION (sales, phones, in descending order):
NIGHT AT THE OPERA—Queen—Elektra
FOOL FOR THE CITY—Foghat—Bearsville
STATION TO STATION—David Bowie—RCA
CRISIS? WHAT CRISIS?—Supertramp—A&M
FRAMPTON COMES ALIVE—Peter Frampton—A&M
DESIRE—Bob Dylan—Col
STARCASTLE—Epic
TOYS IN THE ATTIC—Aerosmith—Col
WISH YOU WERE HERE—Pink Floyd—Col
SIREN—Roxy Music—Atco

KZEW-FM/DALLAS

- ADDs:
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
KGB—MCA
LEPRECHAUN—Chick Corea—Polydor
NOTICE TO APPEAR—John Mayall—ABC
REFLECTIONS—Jerry Garcia—Round
TO THE HILT—Golden Earring—MCA

- HEAVY ACTION (sales, airplay, phones, in descending order):
FRAMPTON COMES ALIVE—Peter Frampton—A&M
TED NUGENT—Epic
HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
RUN WITH THE PACK—Bad Co.—Swan Song
NATIVE SONS—Loggins & Messina—Col

KBPI-FM/DENVER

- ADDs:
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
LOOK INTO THE FUTURE—Journey—Col
REFLECTIONS—Jerry Garcia—Round
RELEASE—Henry Gross—Lifesong
RUN WITH THE PACK—Bad Co.—Swan Song
SAVAGE EYE—Pretty Things—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
TOO YOUNG TO FEEL THIS OLD—McKendree Spring—Pye

- HEAVY ACTION (sales, airplay, phones, in descending order):
FRAMPTON COMES ALIVE—Peter Frampton—A&M
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
NATIVE SONS—Loggins & Messina—Col
FLEETWOOD MAC—WB
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
DREAM WEAVER—Gary Wright—WB
DESIRE—Bob Dylan—Col
LOOK INTO THE FUTURE—Journey—Col

SLEEPER



THE LEPRECHAUN CHICK COREA Polydor

KWST-FM/LOS ANGELES

- ADDs:
FROM EVERY STAGE—Joan Baez—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
INNER WORLDS—John McLaughlin—Col
KEEP YER 'AND ON IT—String Driven Thing—Charisma

- KGB—MCA
MARIAM—UA
PLAY LOUD—Hustler—A&M
SPIDERS FROM MARS—Pye
TO THE HILT—Golden Earring—MCA

WE SOLD OUR SOULS FOR ROCK & ROLL—Black Sabbath—WB

- HEAVY ACTION (airplay, in descending order):
RUN WITH THE PACK—Bad Co.—Swan Song
LOOK INTO THE FUTURE—Journey—Col
DESIRE—Bob Dylan—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
SUNBURST FINISH—Be-Bop Deluxe—Harvest
SAVAGE EYE—Pretty Things—Swan Song
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HOW DARE YOU—10cc—Mercury
FACE THE MUSIC—ELO—UA

KSAN-FM/SAN FRANCISCO

- ADDs:
BACK TO BACK—Breckler Brothers—Arista
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
CROSSECTION—Jukka Tolonen—Janus
GIVE US A WINK—Sweet—Capitol
IF THE SHOE FITS—Pure Prairie League—RCA
KING BRILLIANT—Howard Werth & the Moonbeams—Rocket
LEPRECHAUN—Chick Corea—Polydor
LYDIA PENSE & COLD BLOOD—ABC

- STARCASTLE—Epic
TRANSFORMATION—David Sancious—Epic
HEAVY ACTION (airplay, in descending order):
SAVAGE EYE—Pretty Things—Swan Song
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
RUN WITH THE PACK—Bad Co.—Swan Song
NINE ON A TEN SCALE—Sammy Hagar—Capitol
GREG KIHN—Beserkley
SUNBURST FINISH—Be-Bop Deluxe—Harvest

- SHORT CUT DRAW BLOOD—Jim Capaldi—Island
LOOK INTO THE FUTURE—Journey—Col
NILS LOFGREN LIVE—A&M

KZAM-FM/SEATTLE

- ADDs:
ASHES & MATCHSTICKS—Brian Friel—Pye
BETTER DAYS AND HAPPY ENDINGS—Melissa Manchester—Arista
BREAKAWAY—Gallagher & Lyle—A&M
CROSSECTION—Jukka Tolonen—Janus

- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
IN THE LIGHT—Keith Jarrett—ECM
LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
LEPRECHAUN—Chick Corea—Polydor
TRANSFORMATION—David Sancious—Epic
YELLOW FIELDS—Eberhard Weber—ECM
HEAVY ACTION (airplay):
DESIRE—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise

- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
IF THE SHOE FITS—Pure Prairie League—RCA
LAST RECORD ALBUM—Little Feat—WB
G.T. MOORE—Mercury
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
REFLECTIONS—Jerry Garcia—Round
SECOND CHILDHOOD—Phoebe Snow—Col
THOROUGHbred—Carole King—Ode

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,



Dialogue (Continued from page 26)

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—all segments 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, compare notes, exchange ideas, and to speak to and be heard by the manufacturers. The rack jobbers, with their own unique set of 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. There was 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 a few of them thought they were just paying lip 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 proffered 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 operates quite 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 Heilicher/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 racks performed in the field. 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" ties 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, the solutions to some of the problems we have discussed here will be realized.

Golden Gathering



RCA Records and Jefferson Starship manager Bill Thompson recently presented Record World VP Lenny Beer with a gold album for the group's "Red Octopus" Grunt lp (distributed by RCA) which has by now sold over 2,000,000 units, according to the label. Shown, from left, are: Beer, Thompson, Tyrone Q. Thompson (an honorary Starship member) and Larry Hayes, RCA's west coast promotion man.

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 in 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 39 with a bullet on this week's Singles Chart) Roxy is on the verge of the wide-scale success predicted for the group shortly after its emergence in early '72.

Only four years extant and Roxy Music has already established its sovereignty 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 lyrics, songs, ideas and 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 acquaintance, Brian 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 Davey 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 Quiet 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 very visual; crammed with colorful imagery, flowing adventurous 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 Fripp. 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 Rik 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/keyboardman 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 lull in their schedule during the summer of '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 released 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 backup singers. The show also allowed the spotlight to focus on the individual members of the group for the first time, while Ferry, still 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 lp 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 sort of 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."

Slick Band Signs With Capitol



Slick Band has signed a long term exclusive recording contract with Capitol Records, it was announced by Don Zimmermann, CRI executive vp & chief operating officer. Guitarist Earl Slick formed the new band after working as David Bowie's lead-guitarist for three years. Pictured from left are: Rupert Perry, Capitol's a&r vp; Gene Leppik (bass); Billy Bass, group's manager; Earl Slick; Harry Maslin, Slick producer; Jimmy Mack (guitar & lead singer); Zimmermann; Brian Medoy (drums) and Michael Uppman, group's attorney.

Arista Profits Up

(Continued from page 3)

In commenting on the figures, Goldman observed, "The continued high rate of growth is most significant because these figures reflect increases over and beyond Arista's tremendous initial gains in our first six months of operation last year. The extraordinary success of the company is further documented by our most recent studies showing that the return rate on all product released since Arista's inception is a remarkably low 8 percent."

Goldman attributed the success to sales on product by Barry Manilow, whose album "Tryin' To Get The Feeling" and the number one single from it, "I Write The Songs" have both been certified gold; the Bay City Rollers, who have also gone gold with their first album released here in the U.S. and their number one single "Saturday Night;" Eric Carmen's debut album and its single "All By Myself," climbing to the charts; and the reaction to the first album ever by Patti Smith. Also making a major impact during this period were strong continued sales on all albums in Barry Manilow's catalogue (Barry Manilow I and II), "Tony Orlando & Dawn/Greatest Hits" as well as other product in the Tony Orlando & Dawn catalogue.

Looking to the balance of the year, initial sales are already in evidence on the new album by Melissa Manchester, "Better Days and Happy Endings," "Back to Back" by The Brecker Brothers, and "It's in Everyone of Us," by David Pomaranz, as well as the new single by the Bay City Rollers, "Money Honey."

Warners Shipping 'Get off II' LP

■ LOS ANGELES—"Get Off II," the second album of anti-drug abuse messages compiled by the National Association of Progressive Radio Announcers, is now being shipped by Warner Bros. Records to the company's complete disc jockey servicing lists, covering top 40, progressive, MOR, r&b and country formats.

"Get Off II" is the culmination of a 14 month effort which has involved artists, record companies, producers and radio people who are concerned with the rising problem of drug abuse. According to Jerry Longden, who heads NAPRA, response to the first "Get Off" album was quite favorable but the organization had been looking for a way to insure maximum distribution.

Stations who do not receive "Get Off II" in the mail should contact NAPRA at Box 2021, Los Angeles, Ca. 90051 or their local Warner Bros. promotion man.

...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.



STARCASTLE

Starcastle. The fastest breaking new group of 1976. Their debut album is on Epic Records and Tapes.

SALESMAKER OF THE WEEK



RUN WITH THE PACK
BAD COMPANY
Swan Song

TOP RETAIL SALES

- RUN WITH THE PACK**—Bad Company—Swan Song
STATION TO STATION—David Bowie—RCA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
SECOND CHILDHOOD—Phoebe Snow—Col
DESIRE—Bob Dylan—Col

ABC/NATIONAL

- A LEGENDARY PERFORMER, VOL. 2**—Elvis Presley—RCA
AFTERTONES—Janis Ian—Col
BORN TO DIE—Grand Funk Railroad—Capitol
DESIRE—Bob Dylan—Col
FROM EVERY STAGE—Joan Baez—A&M
IF THE SHOE FITS—Pure Prairie League—RCA
M.U.—THE BEST OF JETHRO TULL—Chrysalis
NATIVE SONS—Loggins & Messina—Col
OUTLAWS—Various Artists—RCA
THE BEST OF GLADYS KNIGHT & THE PIPS—Buddah

CAMELOT/NATIONAL

- DESIRE**—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise
FIREBIRD—Tomita—RCA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
OUTLAWS—Various Artists—RCA
RUN WITH THE PACK—Bad Company—Swan Song
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
STATION TO STATION—David Bowie—RCA
THOROUGHbred—Carole King—Ode

KORVETTES/NATIONAL

- A NIGHT AT THE OPERA**—Queen—Elektra
BRASS CONSTRUCTION—UA
FISH OUT OF WATER—Chris Squire—Atlantic
FRAMPTON COMES ALIVE—Peter Frampton—A&M
FROM EVERY STAGE—Joan Baez—A&M
IF THE SHOE FITS—Pure Prairie League—RCA
OUTLAWS—Various Artists—RCA
RUN WITH THE PACK—Bad Company—Swan Song
STATION TO STATION—David Bowie—RCA
THOROUGHbred—Carole King—Ode

MUSICLAND/NATIONAL

- CITY OF ANGELS**—Miracles—Tamla
DREAM WEAVER—Gary Wright—WB
ERIC CARMEN—Arista
FRAMPTON COMES ALIVE—Peter Frampton—A&M
IF THE SHOE FITS—Pure Prairie League—RCA
OUTLAWS—RCA
RUN WITH THE PACK—Bad Company—Swan Song
STATION TO STATION—David Bowie—RCA
THE BEST OF GLADYS KNIGHT & THE PIPS—Buddah
THOROUGHbred—Carole King—Ode

RECORD BAR/NATIONAL

- BRASS CONSTRUCTION**—UA
DREAM WEAVER—Gary Wright—WB
ERIC CARMEN—Arista
FRAMPTON COMES ALIVE—Peter Frampton—A&M
FROM EVERY STAGE—Joan Baez—A&M
HAIR OF THE DOG—Nazareth—A&M
LOVE TO LOVE YOU BABY—Donna Summer—Oasis
RUN WITH THE PACK—Bad Company—Swan Song
SAVAGE EYE—Pretty Things—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col

DISC-O-MAT/NEW YORK

- BABYFACE**—Wing & A Prayer Five & Drum Corps—Wing & A Prayer
CONY ISLAND BABY—Lou Reed—RCA
GROOVE-A-THON—Isaac Hayes—ABC
HE'S A FRIEND—Eddie Kendricks—Motown
HELEN REDDY'S GREATEST HITS—Capitol
KICKIN'—Mighty Clouds of Joy—ABC
MOTHERSHIP CONNECTION—Parliament—Cosablanca
SALSOUL ORCHESTRA—Salsoul
STATION TO STATION—David Bowie—RCA
THE BEST OF GLADYS KNIGHT & THE PIPS—Buddah

KING KAROL/NEW YORK

- A NIGHT AT THE OPERA**—Queen—Elektra
BABYFACE—Wing & A Prayer Five & Drum Corps—Wing & A Prayer
CONY ISLAND BABY—Lou Reed—RCA
GOODBYE POP—Epic
GROOVE-A-THON—Isaac Hayes—ABC
HOW DARE YOU—10cc—Mercury
PARIS—Capitol
REFLECTIONS—Jerry Garcia—Round
SECOND CHILDHOOD—Phoebe Snow—Col
TRANSFORMATION—David Sancious & Tone—Epic

SAM GOODY/EAST COAST

- A NIGHT AT THE OPERA**—Queen—Elektra
DESIRE—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise
M.U.—THE BEST OF JETHRO TULL—Chrysalis
OUTLAWS—Various Artists—RCA
REFLECTIONS—Jerry Garcia—Round
RUN WITH THE PACK—Bad Company—Swan Song
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
STATION TO STATION—David Bowie—RCA
THE BEST OF GLADYS KNIGHT & THE PIPS—Buddah

TWO GUYS/EAST COAST

- AFTERTONES**—Janis Ian—Col
BORN TO DIE—Grand Funk Railroad—Capitol
BRASS CONSTRUCTION—UA
DESIRE—Bob Dylan—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
STATION TO STATION—David Bowie—RCA
TIMES OF YOUR LIFE—Paul Anka—UA

RECORD WORLD-TSS STORES/LONG ISLAND

- BORN TO DIE**—Grand Funk Railroad—Capitol
BRASS CONSTRUCTION—UA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
FROM EVERY STAGE—Joan Baez—A&M
LET THE MUSIC PLAY—Barry White—20th Century

RUN WITH THE PACK

- bad Company—Swan Song
SANDMAN—Nilsson—RCA
SECOND CHILDHOOD—Phoebe Snow—Col
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
STATION TO STATION—David Bowie—RCA

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- BRASS CONSTRUCTION**—UA
CITY LIFE—Blackbyrds—Fantasy
DESIRE—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise
FROM EVERY STAGE—Joan Baez—A&M
GRATITUDE—Earth, Wind & Fire—Col
HOW DARE YOU—10cc—Mercury
REFLECTIONS—Jerry Garcia—Round
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col

GARY'S/RICHMOND

- A NIGHT AT THE OPERA**—Queen—Elektra
DESIRE—Bob Dylan—Col
DREAM WEAVER—Gary Wright—WB
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
IF THE SHOE FITS—Pure Prairie League—RCA
RUFUS FEATURING CHAKA KHAN—ABC
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA

FOR THE RECORD/BALT.

- BRASS CONSTRUCTION**—UA
COLLAGE—Eddie Drennon—Friends & Company
DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GROOVE-A-THON—Isaac Hayes—ABC
HE'S A FRIEND—Eddie Kendricks—Motown
RAISING HELL—Fatback Band—Event
MOTHERSHIP CONNECTION—Parliament—Casablanca
MYSTIC VOYAGE—Roy Ayers Ubiquity—Polydor
STATION TO STATION—David Bowie—RCA

WAXIE MAXIE/WASH., D.C.

- BABYFACE**—Wing & A Prayer Five & Drum Corps—Wing & A Prayer
BRASS CONSTRUCTION—UA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GROOVE-A-THON—Isaac Hayes—ABC
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STARLAND VOCAL BAND—Windsong
STATION TO STATION—David Bowie—RCA
SYLVERS—Capitol

NATL. RECORD MART/MIDWEST

- AFTERTONES**—Janis Ian—Col
DESIRE—Bob Dylan—Col
FISH OUT OF WATER—Chris Squire—Atlantic
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GROOVE-A-THON—Isaac Hayes—ABC
M.U.—THE BEST OF JETHRO TULL—Chrysalis
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
STATION TO STATION—David Bowie—RCA

RECORD REVOLUTION/CLEVELAND

- BACK TO BACK**—Brecker Brothers Band—Arista
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
CONY ISLAND BABY—Lou Reed—RCA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HOW DARE YOU—10cc—Mercury
RUN WITH THE PACK—Bad Company—Swan Song
SAVAGE EYE—Pretty Things—Swan Song
STATION TO STATION—David Bowie—RCA
TO THE HILT—Golden Earring—MCA

ONE OCTAVE HIGHER/CHICAGO

- BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista
DESIRE—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise
FISH OUT OF WATER—Chris Squire—Atlantic
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
M.U.—THE BEST OF JETHRO TULL—Chrysalis
NATIVE SON—Loggins & Messina—Col
STATION TO STATION—David Bowie—RCA
THE LEPRECHAUN—Chick Corea—Polydor
THOROUGHbred—Carole King—Ode

LIEBERMAN/MINNEAPOLIS

- DESIRE**—Bob Dylan—Col
DREAM WEAVER—Gary Wright—WB
ELITE HOTEL—Emmylou Harris—Reprise
FISH OUT OF WATER—Chris Squire—Atlantic
FRAMPTON COMES ALIVE—Peter Frampton—A&M
NATIVE SONS—Loggins & Messina—Col
OUTLAWS—Various Artists—RCA
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA

POPLAR TUNES/MEMPHIS

- BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista
FROM EVERY STAGE—Joan Baez—A&M
HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
HOW DARE YOU—10cc—Mercury
RELEASE—Henry Gross—Lifesong
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Chick Corea—Polydor
TOTAL EXPLOSION—Syl Johnson—Hi
CHRONICLE—Creedence Clearwater Revival—Fantasy

SPEC'S MUSIC/FLORIDA

- BACK TO BACK**—Brecker Brothers Band—Arista
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
GROOVE-A-THON—Isaac Hayes—ABC
HAVANA DAYDREAMIN'—Jimmy Buffet—ABC
LET THE MUSIC PLAY—Barry White—20th Century
NEW YORK CONNECTION—Tom Scott—Ode
SECOND CHILDHOOD—Phoebe Snow—Col
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
THOROUGHbred—Carole King—Ode

MUSHROOM/NEW ORLEANS

- CONY ISLAND BABY**—Lou Reed—RCA
DESIRE—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise
FISH OUT OF WATER—Chris Squire—Atlantic

- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
FROM EVERY STAGE—Joan Baez—A&M
HOW DARE YOU—10cc—Mercury
RELEASE—Henry Gross—Lifesong
RUN WITH THE PACK—Bad Company—Swan Song
STATION TO STATION—David Bowie—RCA

CIRCLES/ARIZONA

- AFTERTONES**—Janis Ian—Col
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
DESIRE—Bob Dylan—Col
FIREBIRD—Tomita—RCA
GROOVE-A-THON—Isaac Hayes—ABC
NATIVE SONS—Loggins & Messina—Col
OUTLAWS—Various Artists—RCA
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA

ODYSSEY/SOUTHWEST & WEST

- BACK TO BACK**—Brecker Brothers—Arista
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
HOW DARE YOU—10cc—Mercury
IF THE SHOE FITS—Pure Prairie League—RCA
LYDIA PENSE & COLD BLOOD—ABC
REFLECTIONS—Jerry Garcia—Round
RUN WITH THE PACK—Bad Company—Swan Song
THE LEPRECHAUN—Chick Corea—Polydor

LICORICE PIZZA/LOS ANGELES

- DESIRE**—Bob Dylan—Col
ELITE HOTEL—Emmylou Harris—Reprise
FRAMPTON COMES ALIVE—Peter Frampton—A&M
FROM EVERY STAGE—Joan Baez—A&M
HOW DARE YOU—10cc—Mercury
LOOK INTO THE FUTURE—Journey—Col
M.U.—THE BEST OF JETHRO TULL—Chrysalis
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA

TOWER/LOS ANGELES

- BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista
CONY ISLAND BABY—Lou Reed—RCA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GROOVE-A-THON—Isaac Hayes—ABC
HAVANA DAYDREAMIN'—Jimmy Buffet—ABC
HE'S A FRIEND—Eddie Kendricks—Motown
HOW DARE YOU—10cc—Mercury
NATIVE SONS—Loggins & Messina—Col
OUTLAWS—Various Artists—RCA
SUNBURST FINISH—Be-Bop Deluxe—Harvest

EVERYBODY'S RECORDS/NORTHWEST

- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HAVANA DAYDREAMIN'—Jimmy Buffet—ABC
HEART—Mushroom
LOOK INTO THE FUTURE—Journey—Col
OUTLAWS—Various Artists—RCA
REFLECTIONS—Jerry Garcia—Round
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA



THE ALBUM CHART

PRICE CODE

E — 5.98 H — 9.98
 G — 7.98 J — 12.98
 I — 11.98 F — 6.98

TITLE, ARTIST, Label, Number (Distributing Label)

TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1 1 DESIRE BOB DYLAN Columbia PC 33893 (Third Week)	5	F
2 4 STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	18	F
3 3 GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	12	G
4 2 CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900	13	F
5 5 HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894	14	F
6 28 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	4	G
7 30 STATION TO STATION DAVID BOWIE/RCA APL1 1327	3	F
8 9 FLEETWOOD MAC /Reprise MS 2225	30	F
9 59 RUN WITH THE PACK BAD COMPANY/Swan Song SS 8415 (Atlantic)	2	F
10 8 TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	16	F
11 6 HELEN REDDY'S GREATEST HITS /Capitol ST 11467	12	F
12 7 WINDSONG JOHN DENVER/RCA APL1 1183	21	F
13 14 RUFUS FEATURING CHAKA KHAN /ABC ABCD 909	13	F
14 17 M.U.—THE BEST OF JETHRO TULL /Chrysalis CHR 1078 (WB)	5	F
15 18 ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	35	F
16 16 WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (Col)	12	F
17 10 KISS ALIVE KISS/Casablanca NBLP 7020	20	G
18 19 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	46	F
19 22 MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	27	F
20 23 AFTERTONES JANIS IAN/Columbia PC 33919	5	F
21 12 GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	15	F
22 26 SONGS FOR THE NEW DEPRESSION BETTE MIDLER/ Atlantic SD 18155	4	F
23 24 A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	9	F
24 11 BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	11	F
25 13 FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	13	F
26 27 FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	18	F
27 15 GREATEST HITS ELTON JOHN/MCA 2128	66	F
28 36 THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)	3	F
29 31 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	43	F
30 21 RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	32	F
31 32 TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	9	F
32 33 BREAKAWAY ART GARFUNKEL/Columbia PC 33700	22	F
33 38 ERIC CARMEN /Arista 4057	7	F
34 87 SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952	2	F
35 41 ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2236	5	F
36 86 OUTLAWS VARIOUS ARTISTS/RCA APL1 1321	2	F
37 20 ROCK OF THE WESTIES ELTON JOHN/MCA 2163	16	F
38 25 BAY CITY ROLLERS /Arista 4049	20	F
39 29 HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067	8	F
40 42 PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	21	F
41 48 NATIVE SONS LOGGINS & MESSINA/Columbia PC 33578	4	F
42 62 FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	5	F
43 34 KC AND THE SUNSHINE BAND /TK 603	29	F
44 64 THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	4	F
45 35 SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	31	F
46 53 BORN TO DIE GRAND FUNK RAILROAD/Capitol ST 11482	4	F
47 52 FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159	5	F
48 39 THE BEST OF CARLY SIMON /Elektra 7E 1048	12	F
49 37 THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	20	F
50 40 JOHN DENVER'S GREATEST HITS /RCA APL1 0374	115	F
51 47 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	38	F
52 89 FROM EVERY STAGE JOAN BAEZ/A&M SP 3704	2	G
53 45 WHO I AM DAVID RUFFIN/Motown M6 849S1	13	F
54 82 BRASS CONSTRUCTION /United Artists LA545 G	3	F



55 58 DISCO CONNECTION ISAAC HAYES MOVEMENT/ ABC ABCD 923	5	F
56 49 FOUR SEASONS STORY /Private Stock PS 7000	11	G
57 44 LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	17	F
58 43 NORTHERN LIGHTS-SOUTHERN CROSS THE BAND/ Capitol ST 11440	11	F
59 75 HAIR OF THE DOG NAZARETH/A&M SP 4511	3	F
60 61 TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)	6	F
61 74 IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247	3	F
62 65 STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	4	F
63 72 DESOLATION BOULEVARD SWEET/Capitol ST 11395	6	F
64 71 CONEY ISLAND BABY LOU REED/RCA APL1 0915	24	F
65 67 INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)	5	F
66 69 TED NUGENT /Epic PE 33692	8	F
67 70 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407	4	F
68 97 THE BEST OF GLADYS KNIGHT & THE PIPS /Buddah BDS 5653	2	F
69 55 THE HISSING OF SUMMER LAWN JONI MITCHELL/ Asylum 7E 1051	12	F
70 50 CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560	9	F

CHARTMAKER OF THE WEEK

71 — **GIMME BACK MY BULLETS**
 LYNRYD SKYNYRD
 MCA 2170



72 46 NUMBERS CAT STEVENS/A&M SP 4555	12	F
73 94 AEROSMITH /Columbia PC 32005	2	F
74 83 THE SALSOUL ORCHESTRA /Salsoul SZS 5501	3	F
75 51 SPINNERS LIVE /Atlantic SD2 910	10	I
76 56 STEPHEN STILLS LIVE /Atlantic SD 18156	9	F
77 100 HOW DARE YOU! 10cc/Mercury SRM 1 1061	1	F
78 88 HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	2	F
79 76 CITY LIFE BLACKBYRDS/Fantasy F 9490	11	F
80 81 NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)	7	F
81 63 HONEY OHIO PLAYERS/Mercury SRM 1 1038	10	F
82 139 GROOVE-A-THON ISAAC HAYES/ABC ABCD 925	1	F
83 66 CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	20	F
84 68 GREATEST HITS CAT STEVENS/A&M SP 4519	33	F
85 54 HORSES PATTI SMITH/Arista 4066	10	F
86 — BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/ Arista 4067	1	F
87 60 THE WHO BY NUMBERS THE WHO/MCA 2161	18	F
88 113 LET THE MUSIC PLAY BARRY WHITE/20th Century T 502	1	F
89 77 RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)	7	F
90 100 MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	1	F
91 93 CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)	5	F
92 57 RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	11	F
93 103 SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)	1	F
94 78 SWANS AGAINST THE SUN MICHAEL MURPHEY/ Epic PE 33851	11	F
95 98 EQUINOX STYX/A&M SP 4559	2	F
96 79 WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	22	F
97 131 REFLECTIONS JERRY GARCIA/Round RX LA565 G/RX 107 (UA)	1	F
98 102 BARRY WHITE'S GREATEST HITS /20th Century T 493	1	F
99 108 PARIS /Capitol ST 11464	1	F
100 73 YOU GOTTA WASH YOUR ASS REDD FOX/Atlantic SD 18157	5	F

Album Picks (Continued from page 14)

STARLAND VOCAL BAND

Windsong BHL1-1351 (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" criss-cross 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 5652-2 (6.98)

A specially priced set leading off a new re-issue 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, Brother," "Put A Little Love In Your Heart" and "Get Into Something" are among the 21 songs included.



MANGO SUNRISE

JOHN LEE & GERRY BROWN—Blue Note BN-LA541-G (UA) (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, is not cereal-eating 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)

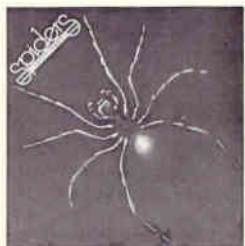
A refreshing folk band that's equally adept at bluegrass, jugband, old-timey and traditional folk musics. There are some original numbers, too, that fit just fine. "Shake Down the Acorns," "Ragtime Annie," "Moonshine Girl" and "Everybody Loves My Baby" sample this wind's directions with high-gusting power.



SPIDERS FROM MARS

Pye 12125 (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 spacey English rock. "Shine A Light" and "White Man Black Man" are representative.



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" executive wastepaper basketball sets to key publications and distributor personnel. Multi-color trade and consumer ads are scheduled to follow, with individualized 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 multisized 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 mini-poster 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 Dombrowski; Sweet's Mick Tucker and Andy Scott; Capitol's director, field promotion and artist relations Bob Edson; and Sweet's Brian Connolly.



Classical



Record World Presents '76 Classical Awards

■ NEW YORK — At the invitation of **Record World**, eight music critics and recordings editors met on January 8 at the Princeton 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 G. 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 Americana." 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 "Footlifters," 19th Century American Ballroom Music, which consists of waltzes, marches, polkas and other dances of the period played by the Smithsonian Social Orchestra and the Quadrille

Band, all conducted by James Weaver on Nonesuch, and Leonard Pennario's virtuosic treatment of the piano music 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 Dokschutzer," a title that four of the panel agreed with. Dokschutzer was called Dockshitzer when his records came out on Angel; all have been, according to this listener, equally extraordinary. 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 "Dokshutzer Plays Heifetz," 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 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 uber das Glogauer 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 *Makrokosmos 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 stand-

ard and non-standard orchestral recordings, with Deutsche Grammophon taking both prizes. On the standard, four of the members voted 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: Beethoven'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 *Pelleas and Melisande* conducted by Herbert von Karajan, with two votes cast for Karajan's complete set of Schoenberg, Berg and Webern, from which the *Pelleas* 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," issued recently by London Records and conducted by Richard Bonyngé, was nominated as were three more familiar works all by Stravinsky: the complete *Firebird* led by Pierre Boulez on Columbia, *Petrushka*, led by Bernard Haitink 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 record companies do not do well at all by the standard repertory—recordings are hastily pre-

pared 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 re-make. 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 *Pique Dame*, issued on Columbia, as an exciting live performance. Though 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 satisfying opera to many was Bellini's *I Puritani* in the London recording starring Joan Sutherland and Luciano Pavarotti, with Richard Bonyngé 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 *Così 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; *Il Corsaro* is coming this year. It is a long project—Verdi was a very 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.

(Continued on page 44)

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

Record World Classical Award Winners

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

BEST STANDARD ORCHESTRAL RECORDING
BEETHOVEN: SYMPHONY NO. 5
 VIENNA PHILHARMONIC, KLEIBER (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
BELLINI: I PURITANI
 SUTHERLAND, PAVAROTTI, CAPPUCILLI, GHIAUROV, BONYGNE (London)
TCHAIKOVSKY: PIQUE DAME
 MILASHKINA, LEVKO, BORISOVA, ATLANTOV, FEDOSEYEV, ERMER (Columbia)

BEST NON-STANDARD OPERA
VERDI: I MASNADIERI
 CABALLE, BERGONZI, CAPPUCILLI, RAIMONDI, GARDELLI (Philips)

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

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, CONTEMPORARY CHAMBER ENSEMBLE, WEISBERG (Nonesuch)
MENDELSSOHN: PIANO CONCERTOS NOS. 1, 2
 PERAHIA, ACADEMY OF ST. MARTIN-IN-THE-FIELDS, MARRINER (Columbia)
RAVEL: PIANO CONCERTO IN G, FOR THE LEFT HAND
 DE LARROCHA, LONDON PHILHARMONIC, FOSTER (London)

BEST RECORDING OF A KEYBOARD ARTIST
CHOPIN: COMPLETE ETUDES
 ASHKENAZY (London)
GRIEG: LYRIC PIECES
 GILELS (Deutsche Grammophon)
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
 (Columbia)

BEST RECORDING OF A STANDARD WORK BY
A CHAMBER ENSEMBLE
SCHUBERT: PIANO TRIOS
 RUBINSTEIN, FOURNIER, SZERYNG (RCA)

BEST RECORDING OF A NON-STANDARD WORK BY
A CHAMBER ENSEMBLE
BACH, J.C., W.F., W.F.E.: PIECES FOR FLUTE AND STRINGS
 RAMPAL, PINCHAS AND EUGENIA ZUKERMAN (Columbia)
SCHOENBERG: PIERROT LUNAIRE
 FIRES OF LONDON, DAVIES (Unicorn)

BEST RECORDING OF A PRE-1700 WORK
DA GAGLIANO: LA DAFNE
 WHITE, VORWERK, MUSICA PACIFICA (ABC)

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

BEST VOCAL REISSUE
PUCCINI: LA BOHEME
 DE LOS ANGELES, BJOERLING, BEECHAM (Seraphim)

BEST IMPORT, FIRST AVAILABLE IN THE U.S. IN 1975
BEETHOVEN: FOUR LATE QUARTETS
 ADOLPH BUSCH QUARTET (Electrola)

BEST RECORD OF AMERICANA
FOOTLIFTERS
 SCHULLER (Columbia)
BATTLE CRY OF FREEDOM: MUSIC OF
LOUIS MOREAU GOTTSCHALK, ALBUM 2
 PENNARIO (Angel)
19TH CENTURY AMERICAN BALLROOM MUSIC
 SMITHSONIAN SOCIAL ORCHESTRA AND QUADRILLE BAND, WEAVER (Nonesuch)

SPECIAL CITATION TO RCA
 FOR THE EXTENSIVE RETROSPECTIVE OF THE CAREER OF JASCHA HEIFETZ

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

RW Classical Awards (Continued from page 43)

Other operas nominated were Dallapiccola's *Il 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 Massenet revival, Vaughan Williams *Sir John in Love* on Angel and Weber's *Euryanthe* on Angel.

Solo Vocal Records

The Best Solo Vocal Records 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 threeway 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 orchestra. 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 inevitable touch of Lehmann 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 Rumanian soprano Yolanda Marcoulescou 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) 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 conducting 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 on page 55)

Deutsche
Grammophon

Deutsche Grammophon

The Record of the Year



Deutsche
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Tschaikowsky: Klavierkonzert Nr. 1 b-moll
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Berliner Philharmoniker

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A piano recital with Lazar Berman

Prokofiev: Sonata No. 8 in B flat major
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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—the Bernstein *Falstaff*. 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. And Marvin Saines, chief of Masterworks, has on his mind the quick recitification 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 lieder evening with Frederica von Stade and Judith Blegen with the Chamber Music Society of Lincoln Center and the first recording of Massenet's *La Navarraise*. Under the Melodiya 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 Violetta] 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 Regine Crespin. The orchestra and chorus of Toulouse, conducted by Plasson, will be involved here, but the other principals are not signed yet. And then next summer, in Europe, Columbia will record the complete *Prophete* 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 recording will serve a double benefit: for Columbia it will be the first *Prophete* ever made in stereo and will capitalize on the interest involved in every Met premiere of a rare work; for the Met the recording session with the same principals and conductor will act as invaluable rehearsal time for which they do not have to pay. Exactly the same situation happened a few years ago with *I Vespri Siciliani* on RCA, except that Montserrat Caballe, who sang the Met premiere, was ill and could not sing on the recording. This time, hopefully, Columbia will be lucky.

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 male stars of the Bolshoi in New York may fill the principal roles: Vladimir Atlantov as Manrico and Yuri Mazurok 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 Mazurok on a tape of Italian opera recently, the prospect of his Di Luna is inviting, and Atlantov was created to sing, among other roles, Manrico. Also in the works is a pressing of the Verdi Requiem with Martina Arroyo, Miss Obratsova, Atlantov and Martti Talvela. Maazel will definitely conduct this one.

Young Artists

Young artists figure in Columbia's vocal plans as well. "We don't try to hold them on exclusive contracts," said Saines. "If we're not interested in something that another company can do, we don't want to stop their development." This winter Frederica von Stade will be heard at Carnegie Hall in a recital of songs with Michael Tilson Thomas at the piano, a good chance for recording by CBS, and Judith Blegen will appear in Poulenc's "Gloria" with Leonard Bernstein

conducting. Miss Scotto will also be heard from in the song area with a mixture of French and Italian selections. What about the German wing? "We're interested in Ursula Schroeder-Feinen, but we don't have anything really definite yet. Bernstein was thinking of recording *Tristan* but that did not work out. The German side will develop, but it may take a little more time."

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 popular charts. The records 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 "Footlifters," which won an RW prize as one of the Best Americana recorded, and the "Memorial" album for Richard Tucker. "That was a wonderful album" said Saines, "because I felt it reflected the whole man—the

(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: "We are going to celebrate 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 focussed 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 everybody connected 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 believes that the results will pleasantly surprise everyone, even those who still have the original album. As for Scott Joplin's *Tree-monisha*, 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 amplified sound on Broadway. Schuller didn't want it there, but everyone said that the Uris 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 Saint-Saens *Carnival 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 confounded expectation again in his bubbling fun. The idea, says Frey, was to show that DG can be 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 using the local symphonies in both cities. Carlos Kleiber, DG's hottest German conductor, will be heard from this year in a new *Fledermaus* 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 biggest selling classical record in the world. Apparently the enthusiasm in the U.S., which is

(Continued on page 55)

We're telling the world...

PORGY and BESS

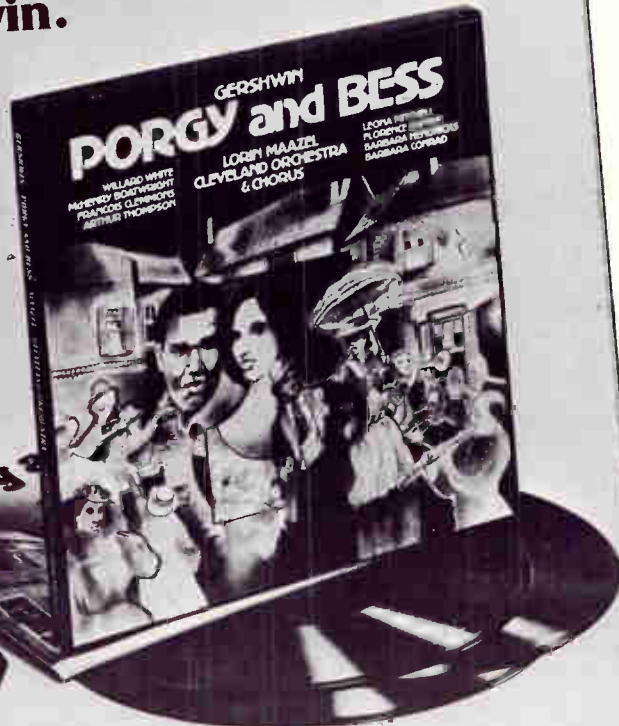
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RCA: 'A Showcase for Great Performers'

■ 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 Berio 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 delirious 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 Giaiotti; 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 Scotta 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 re-

ording 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, Giaiotti as Padre Guardiano and, as the version will be complete, Marilyn Horne in the important role of Presiozilla. This was a role that Giuletta Simonato 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 now, the kind of major singer Verdi intended 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 Second has already come out with the Chicago Symphony, and the
(Continued on page 54)

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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 Mampe'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 supersound. Miss Mampe, though, is anything but elegantly withdrawn: a modishly 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 RW's awards). It was partly the combination of Montserrat Caballe and Carlo Bergonzi with Philips' regular Italian opera conductor, Lamberto Gardelli, but the sales have to 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, *Il 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 most 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-soprano Janet Baker returned again 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 Miss Mampe. "Then came the Haydn which was better. As the review

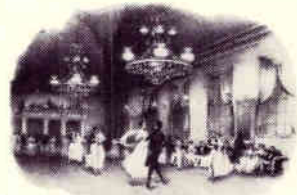
came out on the second, both of them broke loose and went to town. Recently both have come back and have been selling as well as in the beginning. I'm looking forward to her new *Das Lied von der Erde* with James King and Bernard Haitink leading the Concertgebouw. It is a less neurotic version than the other *Lieds* on records, and I love it."

More than just a series of good recordings, the reason for Philips jump in 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. For a pop hit, the retailer will call us. For classical, we have to go in and sell it. Classical 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 that 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 money."

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 ads in the papers before the opera arrives." Philips sales are not by accident.

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



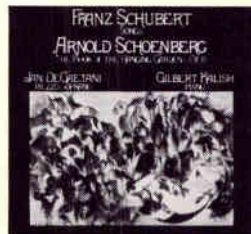
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London:

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. With the popularity of "It Ain't Necessarily 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 Miserere and "Di quella pira" and without investigating, idly wondered what Verdi did with the rest of *Il Trovatore*.

'Porgy and Bess'

London has rectified this, for as these words are read the new complete recording of Gershwin's most important work will be ready to hear. Some time before the records were ready, this reporter sat in Terry McEwen's comfortable office-apartment and surrounded by pictures of Rossini's prima donnas, heard about a half-hour of the new *Porgy*. The ebullient McEwen, a vice president of London Records and the chief of London's classical division in the United States, eagerly told of auditioning some 70 black singers for the cast that he and Maestro Lorin Maazel wanted for *Porgy*. Listening separately and together, other important London men, such as Hans Boon, travelled all about the country to find a cast that met dramatic and vocal requirements. Some of the singers are familiar to New Yorkers: Florence Quivar (Serena), long a member of the now sadly quiet Metropolitan Opera Studio, and Willard White, late of *Treemonisha*. But White was a bass in that show; he is the Porgy of the new recording. McEwen is delighted with the change; the London brass saw in White's voice more interest on top and asked him to raise his vocal sights for *Porgy*. The reported results are full-bodied and sung with a complete command of the tessitura.

Teona Mitchell

Leona Mitchell, the Bess, was hired by Maazel after she had sung two or three measures. He knew what he wanted. A young tenor from Atlanta named Sam Hagan was found for Robbins in the recording. Kurt Herbert Adler, general manager of the San Francisco Opera, heard him and immediately engaged him for Spring Opera 1976 as the tenor lead in Mascagni's *L'Amico Fritz*. Opera South, the nation's most important black opera company which

gives a surprisingly wide repertory in Jackson, Miss., furnished their dramatic soprano, Alpha Floyd for Annie. And so it went.

Francois Clemmons

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 as Sporting Life himself. When he auditioned with the very aria he was to sing, he got the part hands down and ended up, according to McEwen, keeping the whole cast in hysterics throughout the whole recording.

But how 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. Pascal Rogé, 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 truism:

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 cassette 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 incredibly 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 was, 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 situation of having given five first 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 music—if it has panache—frequent listening makes it more and more understandable. Many composers who have the reputation of being hard to listen to disprove their critics. Take this new Wuorinen record [which later won RW's award as Best Record of Contemporary Music for

1975]. It is so accessible. He is gradually writing more and more atonal music that is instantly understandable by the general public."

'Convictions'

Ms. Sterne has no pretensions to being a composer, but she never goes into any session "without convictions. A piece of music must seem to go somewhere before I want to record it. And what we want to catch on our records is an important musical mind at a given stage in its development. The piece speaks for now, not what he will do next year." The recording of contemporary music, with the composer present, offers a whole series of opportunities — and problems — not known by those who live with Mozart, Verdi and Wagner. "Composers hear their music differently at different times. At a recording session often composers hear something new, and they're charmed with the idea that the performer has turned up some subtlety they never expected. In

(Continued on page 54)

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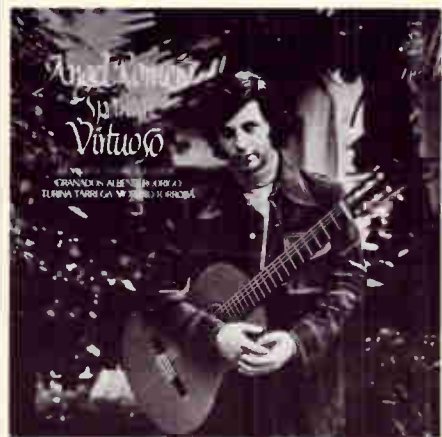
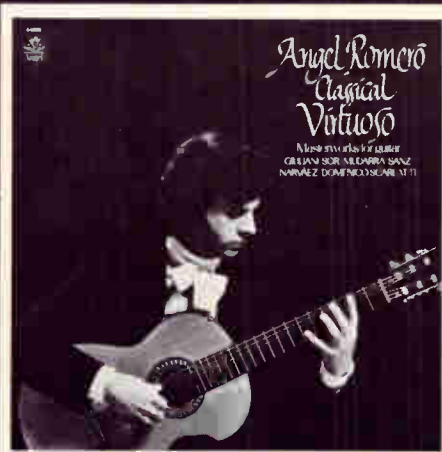


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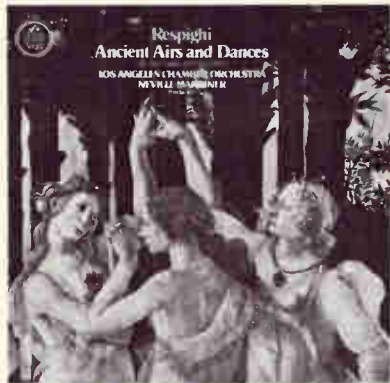
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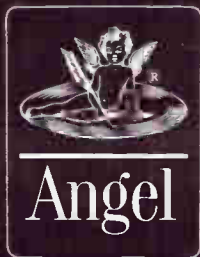


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The Wide Spectrum of Angel

■ 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 *Rhinegold*, 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 Back 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 work of Bellini on records (*Norma* and *I Puritani* have appeared) and her first with Giuseppe Patane as conductor. The opera is not currently available in either stereo or mono.

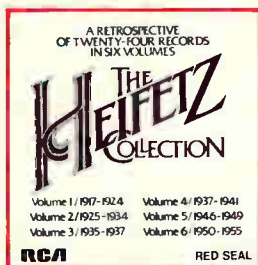
(Continued on page 54)

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



ARL2-0731

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



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RCA

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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 reinstitute 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 *Dafne* 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 her-

self, 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 *Dafne*, 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 ethnomusicological 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 lieder by Birgit Nilsson). Hunt also distributes British CRD records, the product of Transatlantic Records, a cousin of Unicorn in Britain.

Furtwaengler

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 crackling 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 56)

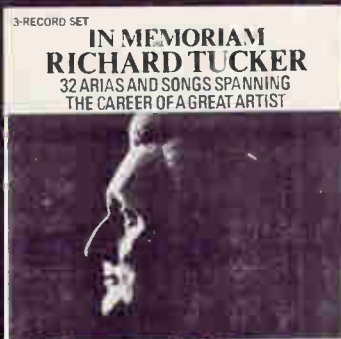
CLASSICAL PICKS FROM COLUMBIA

THE BEST SELLERS ARE ON COLUMBIA MASTERWORKS

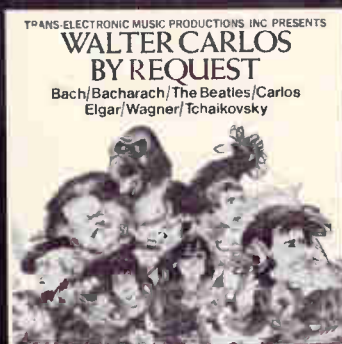
COLUMBIA'S NEW RECORD OF THE MONTH



M 33886



D3M 33448



M 32088



M 33933



M 33233



M2 33928



M 33927



RCA (Continued from page 48)

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.

'Total Support'

Shepard regards his time at RCA as having been quite easy. "I've had total support from Ken Glancy and from Sarnoff since I came to RCA," and here he sat up, more and more intense. "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."

Not only 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 is 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 album releases are listed. Also, all RCA records come in polylined sleeves which keep the record cleaner. "At the moment we are involved in upping the weight of the record. The customer simply likes a record to feel heavier, whether it really improves the quality or not."

Shepard, who has composed and recorded a number of his own works, holds onto his interest in shows. "We have produced *Goodtime Charley*, a good score even though the work did not do too well on Broadway. And *Pacific Overtures*, now one of the most controversial and discussed shows in New York. We picked it up for recording without hearing a note of it. All business judgment goes in dealing with Stronheim. He is the best there is, and we want his music on record. RCA has also taken a small piece or investment in the show, and I hope it will work out."

Victrola

The bicentenary will be served on RCA with Victrola, which will be the American label. Gold Seal, which is all stereo, will be "prestigious" re-releases; Victrola will be monophonic. Victrola will have a wealth of deleted music comedy and a lot of Gershwin, maybe some of the early Koussevitsky recordings of Copland. "It will be an exciting addition to our month in June when Red Seal specifically celebrates the bicentennial."

Nonesuch (Continued from page 50)

the Carter Double Concerto [a winner as one of the Best Concertos in RW's awards for 1975] the whole piece is based on space relationships and the interplay between different elements. Working within such a complicated piece the whole recording session is a total immersion in nuance that can't happen in a performance. I can remember Carter saying when he heard a note come out that he didn't expect, "Keep it, I like it." She also mentioned that the workings of a composer's mind are fascinating to watch. Hearing their music performed and knowing that a permanent record is being made via phonograph, they are intensely interested in having every single element exactly right.

'Respect'

She pointed out that she cannot profess to know and like all the music being written. "There is music whose language I respect if it knows what it wants to say, but I don't like it. Then comes the music that my duty makes me say I think it knows what it wants but it doesn't know how to say it. On the first we may record; on the second, we cannot. Of course the composer can try to perfect his degree of communication. I think it is impossibly arrogant to dismiss flatly any piece that is seriously and professionally written, but it may not be what is understandable."

Joplin

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 songs that have 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 on 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 vernacular music 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 1830s. 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 oratory. Though some have asked Nonesuch to explore the Elizabethan period and others, Tracey feels that the label has quite enough on its hands worrying about Americana.

Audience

"We are not seeking to play just to a committed audience. I reach for the audience that hears music for the first time. Whether it's American music of the past or contemporary music of the present, we want to give the composer who is really contributing something important the right to preservation. Records are a kind of immortality and they must be treated importantly."

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.

Angel (Continued from page 52)

Allen was not ready to say what opera Miss Sills would record next with a view to fall issue. But he would admit that it was French, and it therefore will almost surely be *Thaïs*, an opera that the soprano 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 Romero

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 all three sets of Ancient Airs and Dances by Respighi. Allen looks forward to an Angel tribute to American mu-

sic in the issuance of two currently unavailable 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 pump-priming 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 represented 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 *Parsifal*.

Andre Previn

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 this spring with a concerto record featuring Aldo Ciccolini at the piano, and may 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 Philharmonia, it's difficult to join another. That was the great experience—just getting to watch and work with a genius such as Wilhelm Furtwängler. 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 Lindholm will scale her Bruennhilde 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—and can one imagine how much

ratiocination 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 Milstein 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 Bergonzi.

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 Sviatoslav 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 leapt 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 of 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 sur l'enfant Jesus* on RCA.

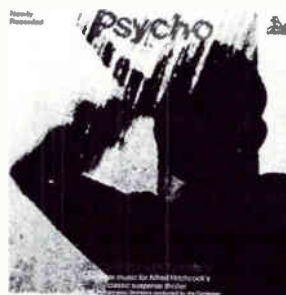
On turning to the best solo performance by a string artist we

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 Szeryng 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

(Continued on page 57)

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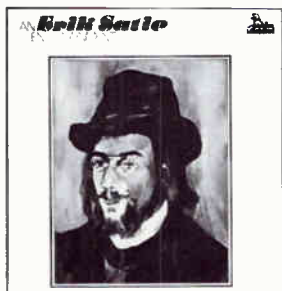


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Opera Arias Hakan Hagegard baritone,
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* Elégie (song)
* Hymne: Salut Drapeau! (song)
* Chanson (song)
* First Recording

Side 2
Tendrement (song)
Pièces Froides:
Airs à faire fuir No. 2 (piano)
* Chanson Médiévale (song)
Poudre d'Or (piano)
Two Songs from Geneviève de Brabant: Air de Geneviève, Petit Air
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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 Penofnid, 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 reason 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 need to very quickly."

Connoisseur Society

For some years anyone interested in adventuresome 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 leitmotiv 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 leitmotiv 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 Korngold. 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

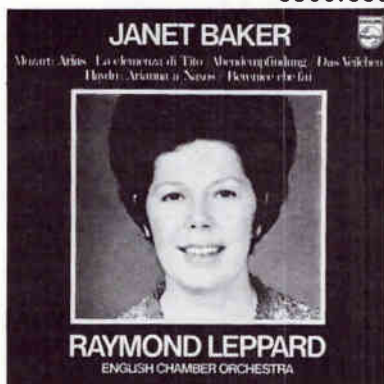
For the first time this year Connoisseur will start exporting their own product to be made in a foreign country. Pathe will license their records — the first will be a record of Gershwin by the two pianists Veri and Jamanis — and sell them in France. Also set for 1976 will be the Society's first excursion 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.

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6747.241 4 LPs

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 (Trio 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 Gagliano'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 Vespers 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 Bjoerling. 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 Lubin* (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 Gagliano

— 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



"La Dafne"

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

abc Command

Music of the Earth

COMS-9001

Music of Guatemala

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Best Ethnic Music

Recording

COMS-9002

Music in Sikkim

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Traditional Music of Chile

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Import Albums

PERFORMING PRICE

ALAN PRICE—Polydor 2683 062 (UK)

Price is a performer with a long and varied musical history and every cornerstone is touched upon on this two record live set. From the early rhythm & boogie of "I Put A Spell On You" to his re-emergence with "O Lucky Man" and the subsequent "Between Yesterday and Today" and "Metropolitan Man" lps, this set is a tribute to a talented and often overlooked artist.



SUNNY SIDE OF THE STREET

BRYN HAWORTH—Island ILPS 9332 (UK)

On his second lp, Haworth reiterates his deft skills on a variety of stringed instruments, yet his real strength is in his construction of melody and composition. Accompanied by such proven session musicians as Pete Wingfield, Chris Stainton, and Kokomo his songs can take on rock, gospel or traditional folk flavors.



RAINDANCE

GRYPHON—Transatlantic TRA 302 (UK)

From their folk background, Gryphon have matured in the classically-influenced tradition of groups like Yes and Caravan with the final fruition coming with 16 minutes of "(Ein Klein) Heidenleben." The group maintains a certain distinct charm with instruments such as krumhorn and penny-whistle used in a progressive context.



FOREVER BLOWING BUBBLES

CLEARLIGHT—Virgin V2039 (UK)

The second album from the group led by French keyboardman Cyrille Verdeaux follows his unique musical visions one step further. Playing over what is essentially a rock rhythm section, he builds textures of intensifying sound with his battery of keyboard instruments. Listen to "Without Words" and "Et Pendant Ce Temps La."



PLASTIC PEOPLE

BIRTH CONTROL—CBS 80921 (UK)

A German quartet with a considerable track record for making fine lps, Birth Control are still experimenting and broadening their musical horizons. Here they incorporate special taped effects and strings with their surging sound, yet they remain one of the most American sounding German bands working today.



MIKE GIBBS DIRECTS THE ONLY CHROME WATERFALL ORCHESTRA

Bronze ILPS 9353 (UK)

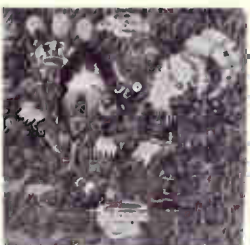
Gibbs is a composer/orchestrator known primarily for his work with Gary Burton. In one of his rare solo releases, he constructs a series of elegant and sophisticated compositions around a nucleus of Steve Swallow (bass), Bob Moses (drums), Charlie Mariano (sax), Philip Catherine (guitars) and Jumma Santos (percussion).



WELCOME HOME

OSIBISA—Bronze ILPS 9355 (UK)

With a number of releases in this country, Osibisa has exhibited the ability to create infectious rhythms stemming from a fusion of Latin and African percussion, driving rock rhythms and some occasional jazz soloing. Here they engage in more direct African derived rock textures in building a varied but very characteristic soundscape.



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/MGM 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 Honeyes and American Spring, and Francis Knott, who has been a&r 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 Coke 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 round of Rubinstein-Beethoven 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 set was 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 8 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 Missin'," "Paranoid," the title tune, "Beautiful Black Girl," "Listen (What It Is)," "Just a Little Taste of Me," "Tryin' to Find 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 Hediger on string bass.

Amherst Distr. Changes

■ NEW YORK — A number of changes have been made in Amherst Records' network of independent distributors, Amherst marketing director Barry 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



Elektra/Asylum executives got together backstage at the Roxy to congratulate the Cate Bros. on their performance and kick-off their new single "Union Man." Pictured (from left) are: E/A executive VP Steve Wax, producer of the Cates album Steve Cropper, Ernie Cate, E/A president Mel Posner, Terry Cagle, Earl Cate, E/A VP Jerry Sharell, Ron Stone of Lookout Management, Albert Singleton and E/A west coast marketing rep. Paul Culberg.

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.

Copyright Debate Opens

(Continued from page 3)

gress does not like to deal with the technical and highly specialized issues of revising rates, it has shunted that task off onto the Tribunal in hopes that it will prevent the state of affairs that surrounds the mechanical fee.

Mechanicals have remained at 2¢ per cut per record pressed since 1909, though the reform bill proposes to hike that fee to 2 1/2¢. Tunney's amendment would allow the Tribunal to revise the mechanical rate three years after the bill is passed and every seven years thereafter, instead of every 10 years as the bill

presently provides.

The revision bill, as it emerged from McClellan's Copyright Subcommittee, would have provided for review almost immediately upon passage and every five years after that. It was revised to three years and 10 thereafter in the parent Judiciary Committee markup last fall. Tunney was not above breaking decorum a slight bit by criticizing McClellan on the floor for some tricky maneuvering that got the so-called stretch-out provision in the bill during the markup.

"Initially, when a vote was taken in the Committee on the Judiciary," Tunney said, "if my memory is correct, a majority of the committee was in favor of five years. Then at the last moment—actually, after some of us thought that the bill had been reported out of the committee another vote was taken. And by one vote, as I recall, the five-year figure was scrapped and a 10-year figure was substituted."

McClellan has long been the champion of cable TV interests and the stretch out in the review is considered to benefit that special interest to the greatest degree. (The magnitude of copyright fees the young cable TV industry will be paying in the years to come is seen as having a great impact on how quickly cable will be able to grow and become profitable.) Tunney apparently feels that McClellan slipped the amendment through when no one was looking. There is no speculation on the chances of Tunney's compromise amendment.

And the debate also gave the public its first look at the portion of the Senate report which deals with the Aiken case. (A report accompanies each bill through the legislative process, explaining in nonlegal terms the intent of each provision in a bill.) The copyright report, released just before the New Year, did not include the section that would have made it clear whether small restaurants, like the one operated by Pittsburgh chicken entrepreneur George Aiken that became the focus of a Supreme Court case last year, would be liable for performance fees under the new revision bill. The Supreme Court decision exempted small businesses from performance fees for retransmitting radio broadcasts to its patrons over speaker systems.

The section of the report—entitled "Mere Reception in Public"—makes clear that Aiken and businesses like his are indeed liable for the payment of performance fees to ASCAP, BMI and SESAC.

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 lps 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. There were some inventive and creative ad 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-to 24-year old consumer and that was all they had to do. Of course this 15- to 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 U.S. 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 use 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 programs they watch, how much they listen 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 will enter their local 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.



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 Angeles, Cal., la cual está integrada por José García Jr. (Latin International) Presidente; Joe Ramírez (Arcano/Caytronics) Primer Vice Presidente; Erasmo Dominguez (Musimex) Segundo Vice Presidente; Valentin Velasco (Musart/Peerless) Tesorero y Enrique Armenteros Secretario.

Esta unión de fabricantes de cintas y discos fonográficos, está consciente del gravísimo problema que constituyen para la 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 ó quizás por que los involucrados son señores de día y delincuentes de noche. Pero, esperamos que esta nueva agrupación, que anuncia su intención de crear una afiliación con Amprofón (Asociación Mexicana de Productores Fonográficos) y que periódicamente tendrá reuniones con el FBI, aplasten a estos espurios y los desenmascaren para que el mundo los conozca . . . Se suspendió el veto para los artistas españoles y anuncian su visita Camilo Sesto, Mocedades, Patxi Andión y los niños de La Pandilla. El acuerdo fué dado a conocer oficialmente por la Anda (Asociación Nacional de Actores).

Luis Bastón Talamantes, es el nuevo Presidente de Amprofón. Lo acompañan en este nuevo periodo, 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)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El evento organizado por Bernard Chevy y que se viene celebrando desde hace años en Cannes, Francia, bajo las muy conocidas siglas MIDEM, rompió este año record de asistencia. Un hormigueo constante de la gente del disco internacional paseaba en amplia búsqueda por todas las instalaciones de la Convención, visitando "booths" de los que presentaban sus últimas producciones o la oportunidad de hablar de negocios. Dentro de nuestra mundillo latino, la presencia de enérgicos

ejecutivos tanto latinos como españoles, se hizo patente este año más fuertemente que nunca. El interés por la música brasileña cada vez es mayor. Jerry Masucci presentó a sus "Estrellas de Fania" con Celia Cruz en la Primera Gala Internacional, dejando muy alto el concepto de la música producida por Fania entre los asistentes . . . Morris Albert brindó sus actuaciones en esta Gala, comenzando con su éxito internacional "Feelings" y siguiendo con nuevos temas que serán incluidos en su próximo "elepé." Su muy pobre presentación será largamente recordada por todos los que directa e indirectamente cooperaron a su repentino éxito. A veces me da la impresión que está aceptando como inmejorables los consejos brindados, en la cima de su carrera, tal vez por su peor enemigo. El tiempo dirá la última palabra. De momento,

su representante personal (Personal Manager) en Estados Unidos, Emilio García III, le presentó en Cannes los documentos que establecen un procedimiento de demanda contra él, a través de su muy bien documentado y enérgico abogado neoyorkino Lewis Harris, de Harris, Fredericks & Korobkin. Según tengo entendido, Morris está a punto de recibir un racimo de demandas que le harán su triunfo un tanto incomodo y el meteorico rumbo de su carrera un tanto inestable. No he entrevistado a uno solo de los involucrados en su promoción original que no se encuentre en la misma disposición antagónica ante las actuaciones del cantante brasileño. Indiscutiblemente, Morris Albert ha sido genial con sus "Feelings" y "Bad Feelings," que le aconsejo también grabe. De mi parte, la mayor comprensión hacia este talento brasileño, que un día llegó a mis oficinas pidiendo ayuda y que otro día tuve que negarle la oportunidad de una charla en Cannes, por problemas de apreciación de conceptos morales, espirituales y profesionales. ¡Y punto . . . !

Raúl Matas de Hispavox de España, pasará próximamente a radicarse en Nueva York como "liason" entre el sello español y su representante en Estados Unidos, Caytronics Corp. ¡Éxitos Raúl! . . . Copacabana abrirá sus oficinas y almacenes en Nueva York y Francia. La firma brasileña muestra más fuerza que nunca a través de su Director Internacional Olavo A. Bianco . . . Ricardo Kleinman firmó excelentes catalogos para su sello Disfal de Argentina.

Después de triunfar rotundamente en Europa y América Latina, Julio Iglesias grabará próximamente un long playing dirigido a Estados Unidos e Inglaterra . . . Esther Philips es genial en escena . . . Mi más cordial saludo a José M. Vias de RCA de Nueva York . . . Nuestra entrega de Trofeos Anuales, efectuada en el "Florida Park" de Madrid, España, fué coronada por el más rotundo éxito. Gracias a los sellos, artistas, promotores, prensa, televisión y radio de España. Como dato que corona hermosamente esta gran celebración nuestra, presento las palabras expresadas por nuestro Publisher, Bob Austin, a la amplia concurrencia en el acto: "Queridos amigos de España: Me siento feliz de estar entre Uds. Como artistas, compositores, editores y compañías grabadoras, Uds. les han brindado gran felicidad al pueblo de España y del mundo. Nosotros en Record World, nos sentimos

(Continued on page 61)



Raul Matas



Jose M. Vias

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LATIN AMERICAN HIT PARADE

Albums

Mexico

By VILO ARIAS SILVA

1. LAGRIMAS Y LLUVIA
JUAN GABRIEL—RCA
2. CUATRO LAGRIMAS
LOS POLIFACETICOS—EMI Capitol
3. COMO UN DUENDE
LOS BABY'S—Peerless
4. MENTIRA MENTIRA
ROSALBA—Melody
5. LAGRIMAS DE COCRODRILLO (VOL. 24)
JUAN TORRES—Musart
6. LAS PIERNAS DE MALENA
EL CONJUNTO AFRICA—Peerless
7. POR QUE NOS DIJIMOS ADIOS
GRUPO YNDIO—Polydor
DAVE McLEAN—RCA
8. YA ME VOY
CARMELA Y RAFAEL—Musart
9. QUIMBARA
CELIA CRUZ—Vaya
10. TANTO TIEMPO SIN TU AMOR
LOS JOAO—Musart

New York

By EMILIO GARCIA

1. EL AMOR
JULIO IGLESIAS—Alhambra
2. TREMENDO CACHE
CELIA CRUZ & JOHNNY PACHECO—
Vaya
3. SE CHAVO EL VECINDARIO
WILLIE COLON—Fania
4. EL SABOR TENTADOR
LOS MELODICOS—Discolor
5. NO ME EMPUJE
LOS VICTUROSOS—Discolor
6. NUMERO 7
EL GRAN COMBO—EGC
7. LLEVAME CONTIGO
VICTOR IRIZARRI—Teca
8. EL JUDIO MARAVILLOSO
ORQ. HARLOW—Fania
9. LA MUERTE DE MI HERMANO
ELADEO ROMERO SANTOS—Almendra
10. UNA CARTA
LOS TERRICULAS—Discolor

Mexico

By VILO ARIAS SILVA

1. VESTIDO MOJADO
OCTAVIO—Musart
2. COMO UN DUENDE
LOS BABY'S—Peerless
3. LAS PIERNAS DE MALENA
EL CONJUNTO AFRICA—Peerless
4. MENTIRA MENTIRA
ROSALBA—Melody
5. PALOMA BLANCA
LOS 12 MAS—Cisne RAFF
6. KUNG FU CHINO
LA BANDA APACHE—Polydor
7. COMO TE EXTRANO
REVOLUCION EMILIANO ZAPATA—
Melody
8. VUELVE CONMIGO AMOR
LOS SOBRINOS DEL JUEZ—RCA
9. SONANDO CONTIGO
TIRZO PAIZ—Musart
10. QUIMBARA
CELIA CRUZ—Vaya

San Antonio

By KCOR (S. GARZA)

1. HOY TE CONFIESO
LOS TERRICOLAS—Lamar
2. NO TOQUEN YA
FREDDY FENDER—C.C.
3. SABE AMOR
BEATRIZ ADRIANA—Peerless
4. CON NADIE ME COMPARES
LEO DAN—Caytronics
5. SI TE VAS
ALEJANDRA—Musart
6. RAMITA DE MATIMBA
RENACIMIENTO 74—Ramex
7. LA LEY DEL MONTE
VICENTE FERNANDEZ—Caytronics
8. VESTIDO MOJADO
OCTAVIO—Musart
9. QUE SACRIFICIO
CHELO—Musart
10. TE PROPONGO MATRIMONIO
JUAN GABRIEL—Arcano

Nuestro Rincon (Continued from page 60)

satisfechos de la oportunidad que nos brindan de poder reconocer esta noche grandes talentos en la presentación de estos Trofeos. A todos y cada 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 primicias de una gran explosión dentro del mercado musical y de grabación. Uds. están creando y aceptando nuevo sonidos y categorías de música. Ello duplicará y triplicará todas las cifras previas de Ventas brutas. Estaremos muy contentos de poder decirselo al mundo a través de las columnas de **Record World**. ¡Habiendo invertido una buena parte de mi vida en la industria de la música y de la grabación de ella, me siento como en mi casa con Uds. . . mis amigos!" . . . Ariola de España presentó a **Record World** una placa derado 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 Disfal, 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: "Queridos amigos de España: 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)

Singles

Los Angeles

By KALI (JUAN R. MEONO)

1. PORQUE NOS DIJIMOS ADIOS
GRUPO YNDIO—Miami
2. QUIERO VERTE A MI LADO
ROBERTO CARLOS—Caytronics
3. LA COSA NO ES COMO ANTES
ISMAEL MIRANDA—Fania
4. SIEMPRE ESTOY PENSANDO EN TI
LUCIA MENDEZ—RCA
5. DIA TRAS DIA
CHAYITO VELDEZ—Cronos
6. QUISIERA Y NO QUISIERA
SONORA MATANCERA—Orfeon
7. EL MUNDO ES ASI
JOE FLORES—Musimex
8. QUE BUENA ESTA ELENA
HNOS. BANDA—Miami
9. NO ME QUIERAS TANTO
VICENTE FERNANDEZ—Caytronics
10. LA CALACA
LUPE MEJIA—Sonido Int.

New York

By EMILIO GARCIA

1. AMOR LIBRE
CAMILO SESTO—Pronto
2. EN SILENCIO
TANIA—Pop Hits
3. DIME/FEELINGS
MORRIS ALBERT—Audio Latino
4. ABRASAME
JULIO IGLESIAS—Alhambra
5. LA PICAZON
LOS MELODICOS—Discoland
6. LLEVAME CONTIGO
VICTOR IRIZARRI—Teca
7. SE ME OLVIDO OTRA VEZ
YOLANDA DEL RIO—Arcano
8. NO PUEDO VIVIR
CAUNEDO—Gema
9. LA MUERTE DE MI HERMANO
ELADEO ROMERO SANTOS—Almendra
10. NO ME EMPUJEN
LOS VICTUROSOS—Discolor

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 57th St., New York, N.Y. 10019.

Elizabeth Granville estará presente durante la celebración del "Día de la Musica 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 podre 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 ser dirigida a Michele Friedman, a la dirección de la BMI en Nueva York o al teléfono (212) 586-2000.

Vaya nuestra más cordial felicitación a la BMI por mostrar este tipo de interés en poder servir más ampliamente a los compositores de Puerto Rico.



POR AMOR VIVIREMOS
CAPITAN Y TENNILLE—A&M SP 4561

Grabación de los impactantes Captain y Tennille totalmente realizada en Español. Resaltan "Lo Sabe Dios" (B. Wilson-T. Asher), "El Rebóte de Boddy" (D. Dragon), "Es la Canción" (B. Johnston) y "Vivir Así" (D. Wilson-D. Dragon).

■ Superb repertoire rendered by Captain & Tennille in Spanish. Great arrangements and mixing. "Como yo quiero Sentirte" (T. Tennille), "Mis Canciones" (T. Tennille-D. Dragon) and "Por amor Viviremos" (N. Sedaka-H, Greenfield).



LINDOMAR CASTILHO
Arcano DKLI 3318

El muy popular interprete brasileño en un repertorio comercial y que está vendiendo fuerte. "El Patrón" (L. Castillo-R. Adriano-Fundora), "Hechicera" (L. Castilho-R. Adriano-Fundora), "Mañosa" (R. Adriano-D. Band-L. Castilho) y "Nuestra Verdad" (L. Castilho-R. Adriano-G. Correa).

■ The very popular Brazilian singer in a very commercial repertoire. "Simplemente tu Sonrisa" (L. Castilho-R. Adriano-D. Band), "Nuestro Amor Renacera" (C. Mendez-Pardal-D. Band) and "Hechicera."



A BAILAR CON LA SAPORRITA!
LA SUPERBANDA—Zeida ZLP 254

El exitoso tema salsoso "La Saporrita" (J. Viloría) encabeza esta grabación cargada de ritmo y sabor tropical. "La Cumbancha" (L. Felipe), "Triste" (L. Felipe), "Mi Luna" (L. Felipe) y "Amor Torero" (L. Felipe).

■ "La Saporrita," a smash tropical music winner, is included in this package full of Latin stamina and tropical flavor. Also "Amor Torero," "El Amor," "Mi Luna," "La Cumbancha" and "Para dos Seres." All tunes by L. Felipe.



EL MAESTRO
PACHECO—Fania JM00485

Con Hector Casanova en las partes vocales, Johnny Pacheco ofrece en esta producción una gran realización salsera. "Las Muchachas" (D.R.), "El Chivo" (V. Gonzalez), "Prestame los Guantes" (J. Pacheco), "El Faisan" (Pacheco) y "Mango Mangue" (P. Felolve). Album dedicado a Felipe Yanes.

■ With Hector Casanova taking care of the vocals, Johnny Pacheco offers a superb salsa production. "Yo no Parlevu France" (J. Pacheco), "Yo quiero una Mujer" (R. Calixto) and "Guaguancó Pa'l que Sabe" (F. Yanez). Album dedicated to Felipe Yanes.

Nuestro Rincon (Continued from page 61)

World are glad of the opportunity given us to recognize this great talent in the presentation of these no. 1 awards. To each and everyone in this room and to the many behind the scenes who have contributed in the making of a hit, the radio and television, press, the promotion man, the sales and marketing people . . . without you it could not have happened! . . . One important though: I feel Spain is at the beginning of a major explosive record and musical market. You are creating and accepting many more new sounds and categories of music. It will double and triple all previous gross sales. We will be happy to tell the world about it in the columns of **Record World**. Having spent a good part of my life in the music record industry, I feel at home with you . . . Mis amigos! . . . Who could say it better? . . . Ariola Eurodisc S.A. from Spain honored **Record World** that night with a plaque which reads: "To Record World, in recognition of the great help in the promotion of Latin music in the world" . . . That said it all! . . . Thanks!

En Mexico

(Continued from page 60)

¡Congratulaciones! . . . ¡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 aplastante difusión.

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 hit 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 élepe de **Juan Gabriel** (RCA) en el que destaca el tema de su inspiración "Tu abandono" . . . **Los Doce Más** (Cisne RAFF) favoritos en México por sus grandes éxitos con "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 noche en que murió Chicago;" lo que constituye otro buen producto del sello Movie-Play de España . . . Los triunfadores **Terrícolas** (Gamma), dejaron grabado en su reciente visita el élepe "Los Terrícolas en México," que se lanzará en breve . . . **Los Baby's** ("Como un deunde") y **El Conjunto Africa** ("Las piernas de Malena"), ambos de Peerless, se disputan el primer lugar rebasando las 300 mil copias vendidas.

Que buena calidad derrocha el grupo **Los 4 Soles** (EMI Cápitól), con su versión "Nunca mas podré olvidarte." 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** (Musart)! Acaba de salir al mercado, su más reciente LP Volumen 25 con temas mexicanos 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 31.

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 choral verses and a permeatingly nice personality that comes from within the lady.

As a live performer, the aforesaid strengths are magnified by the factor of a pleasing "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 mediocre.

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 throw-away. Natalie did a good rendition of the song, but we've already heard so many interpretations that nothing new could have been added.

Even at points where the strength of the material slackened, the way that Natalie approached her songs lent a personal touch that made the large, old Beacon seem a close congregation. Natalie Cole definitely has 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.

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

Mark Bego

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AMAZING GRACE USED TO BE HER FAVORITE SONG Barry Norton (Fourth Floor, ASCAP)	28	OVERNIGHT SENSATION Eddie Kilroy (Hall-Clement, BMI)	46
A MANSION ON THE HILL Bob Johnston (Milene, ASCAP)	92	PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP)	47
ALL THE KING'S HORSES Glenn Sutton (Starship, ASCAP)	72	PAMELA BROWN Mike Curb & Jim Vinnneau (Hallnote, BMI)	83
ANGELS, ROSES AND RAIN Roy Dee & Dickey Lee (Combine, BMI/Music City, ASCAP)	50	PHANTOM 309 Prod. not available (Fort Knox, BMI)	33
ANOTHER MORNING Bob Ferguson (Show Biz, BMI)	31	PICK ME UP ON YOUR WAY DOWN Dick Heard (Tree, BMI)	29
ANOTHER NEON LIGHT Larry Butler (Birchfield, BMI)	87	PLAY NO SAD SONGS Larry Butler (Unart/Brougham Hall, BMI)	49
A SATISFIED MIND Norro Wilson (Fort Knox, BMI)	68	PLAY THE SADDEST SONG ON THE JUKEBOX Norro Wilson (Algee/ Al Gallico, BMI)	79
AS LONG AS THERE'S A SUNDAY Jim Malloy (Tree, BMI)	76	QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI)	26
BROKEN LADY Fred Foster (First Generation, BMI)	19	QUEEN OF THE STARLIGHT BALLROOM Sy Rosenberg & Charlie Rick (Shelmer Poe/Unichappell, BMI)	67
BUMP BOUNCE BOOGIE Tommy Alsop (Asleep at the Wheel/Black Coffee, BMI)	98	REMEMBER ME Willie Nelson (4-Star, BMI)	5
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	27	SAN ANTONIO STROLL/MAIDEN'S PRAYER Joe Gibson & Lloyd Green (Unichappell, BMI) (Hit Kit, BMI)	86
DOG TIRED OF CATTIN' AROUND Larry Rogers (Loyd of Nashville/ Partner, BMI)	95	SHADOWS OF MY MIND Bob Ferguson (Hermitage, BMI)	81
DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Jerry Crutchfield (Onihisown, BMI)	4	SHE'S HELPING ME TO GET OVER YOU Norro Wilson (Al Gallico/Algee, BMI)	55
DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) Jerry Kennedy (Ahab, BMI)	63	SHINE ON Harry Hinde (Chappell, CAPAC)	52
DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Ray Pennington (Showbiz, BMI)	22	SHOW ME WHERE Johnny Howard & Charlie Fields (Blue Echo, ASCAP)	93
DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME Eddie Kilroy (Singletree, BMI)	71	SINCE I FELL FOR YOU Billy Sherrill (Warner Bros., ASCAP)	12
DRINKIN' MY BABY (OFF MY MIND) David Malloy (Unichappell, BMI)	54	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) Johnny Morris (Al Cartee/ Ensign, BMI)	7
FASTER HORSES Jerry Kennedy (Hallnote, BMI)	13	SOMEBODY LOVES YOU Allen Reynolds (Jack, BMI)	10
FEEL AGAIN Jerry Kennedy (Cherry Tree, SESAC)	37	SOMETIMES I TALK IN MY SLEEP A. V. Mittlestadt (Milene, ASCAP)	89
FIND YOURSELF ANOTHER PUPPET Owen Bradley (Goldline, ASCAP)	57	SOMETIMES Mickey Gilley & Johnny Lee (Grand Prize, BMI)	62
FIRE ON THE BAYOU Bob Tucker & Larry Rogers (Fi/Bill Black, ASCAP)	64	SOMETIMES Owen Bradley (Stallion, BMI)	3
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	73	STANDING ROOM ONLY Tom Collins (Sunbury, ASCAP)	8
FREE TO BE Don Gent (Milene, ASCAP)	84	STRAWBERRY CAKE Charlie Bragg (House of Cash, BMI)	77
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Garon, Willie Nelson, BMI)	1	SWEET SENSUOUS FEELING Milton Blackford (Cartee, BMI)	41
HANK WILLIAMS, YOU WROTE MY LIFE Ray Baker (Acuff-Rose, BMI)	6	TELL IT LIKE IT IS Johnny Morris (Music Mill, BMI)	97
HOW GREAT THOU ART Jerry Kennedy (Manna, BMI)	30	TEXAS Paul Hornsby (Kama Sutra/ Rada Dara, BMI)	66
I AIN'T GOT NOBODY Larry Butler (Unart/Brougham Hall, BMI)	80	THE BATTLE Billy Sherrill (Al Gallico & Algee, BMI)	51
I CAN ALMOST SEE HOUSTON FROM HERE Billy Sherrill (Central Songs, BMI)	91	THE BLIND MAN IN THE BLEACHERS Snuffy Miller (Tree, BMI)	82
I CAN'T QUIT CHEATIN' ON YOU Natalie Rosenberg & Harry Strazlecki (Double R, ASCAP)	94	THE CALL Tom Catalano (Beechwood, BMI)	60
IF I HAD TO DO IT ALL OVER AGAIN Jim Fogelson (House of Gold, BMI)	21	THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) Jim Prater (Ahab, BMI)	74
IF I LET HER COME IN Ray Griff (Blue Echo, ASCAP)	35	THE DOOR I USED TO CLOSE Clarence Selman (Acuff-Rose & Altam, BMI)	70
I JUST GOT A FEELING Norro Wilson (Al Gallico/Algee, BMI)	39	THE GOOD NIGHT SPECIAL Owen Bradley (Forest Hills, BMI)	43
I LOVE YOU BECAUSE Jerry Bradley (Acuff-Rose, BMI)	88	THE HAPPINESS OF HAVING YOU Jerry Bradley (Contention, SESAC)	14
IT'S MORNING Ken Mansfield & Waylon Jennings (Baron, BMI)	18	THE ROOTS OF MY RAISING Ken Nelson (Blue Book, BMI)	9
I'LL BE YOUR SAN ANTONIO ROSE Roy Dea (Sunbury, ASCAP)	53	THE SWEETEST GIFT/TRACKS OF MY TEARS Peter Asher (Stamps Baxter, BMI/Jobete, ASCAP)	15
I'M HIGH ON YOU Jack & Misty (Hall-Clement, BMI)	75	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN George Richey (Shapiro, Bernstein & Co., ASCAP)	38
I'M IN LOVE WITH MY PET ROCK Hal Freeman (Barrett Hill, ASCAP)	90	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	2
I'M SO LONESOME (I COULD CRY) Jerry Kennedy (Fred Rose, BMI)	45	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Owen Bradley (Blue Moon, ASCAP)	16
I'M SORRY CHARLIE Twitty Bird Prod. (Twitty Bird, BMI)	20	THUNDERSTORMS Walter Hynes (Tree, BMI)	59
JOHNNY ORPHAN Prod. not listed (Frebar, BMI)	100	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Altam, BMI)	58
JUNK FOOD JUNKIE C. Randolph Navert (Peaceable Kingdom, ASCAP)	69	('TIL I KISSED YOU Ray Baker (Acuff-Rose, BMI)	34
LET IT SHINE John Farrar (Window, BMI)	85	TILL THE RIVERS ALL RUN DRY Don Williams (Horse Creek, BMI)	24
LONGHAIRD REDNECK Ron Bledsoe (Window/Lotsa Music, BMI)	23	TOO BIG A PRICE TO PAY Ray Pennington (Kenny Price, BMI)	48
LOVE LIFTED ME Larry Butler (John T. Benson, ASCAP)	32	WHAT A NIGHT Norro Wilson (Algee/ Al Gallico, BMI)	78
LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) Scotty Turner (Terrace & Barlow, ASCAP)	96	WHEN THE TINGLE BECOMES A CHILL Owen Bradley (Wilderness, BMI)	56
LOVE WAS THE WIND Pete Drake (Window, BMI)	65	WILD SIDE OF LIFE Wayne Duncan & Dick Heard (Travis, BMI)	17
MOTEL AND MEMORIES Bill Browder & Jack Gilmer (Offjack, BMI)	11	YOU ARE THE SONG George Richey (Proud Bird/Ben Peters, BMI)	25
MY WINDOW FACES THE SOUTH Jim Malloy (Hallmark, Morley, ASCAP)	42	YOU COULD KNOW AS MUCH ABOUT A STRANGER Russ Reeder & Bob Webster (Horel, ASCAP)	61
NEVER NAUGHTY ROSIE Wesley Rose (Acuff-Rose, BMI)	99	YOU MAKE LIFE EASY Norro Wilson (Al Gallico & Algee, BMI)	36
		YOUNG LOVE Ray Stevens (Lowery, BMI)	44
		YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI)	40

Disco 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 "Disco-fied" which opens and closes the album; and "Can You Get Down" (5:45), a chant and instrumental (nice drums, strings) cut 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).

Bottom Line

(Continued from page 6)

overnight on the street 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—from Rory Gallagher and David Essex to Mose Allison and The Chieftains—Snadowsky and Pepper have invested additional capital in extensive improvements in the oft-complimented house sound system.

In keeping with Snadowsky 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 329.

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 winners announced.

In conjunction with all the record store displays, the Tony Lama Company will be cross promoting Pure Prairie League. Their outlets in the same cities will have Pure Prairie League 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, Alison Steel, Bill Wyman, Scott Muni, and Atlantic director of press/artist development Earl McGrath.

Mushroom Distribbs

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 Shelly 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, Minneapolis, St. Louis, Memphis, Dallas, Houston and Miami; Record Merchandisers, Los Angeles; Pacific Records and Tapes, San Francisco; ABC Records and Tapes, Seattle; Record Sales, Denver; and Ani 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 Floyd Cramer 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 fad, licorice-laced, all-candy underwear called "Candy Pants," which currently is 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, "Coney Island Baby." Reed is seen here with Hank Zarembski, RCA's Cleveland promotion manager (left) and Eric Stevens, operations manager of M105-FM in Cleveland.

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 Dorris, 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

■ NASHVILLE — Epic recording artist Charlie Rich will be the headline performer when The Second Annual Truck Drivers Country Music Awards Show is presented in McCormick Place, Chicago, on June 26. This will be Rich's second appearance at the truckers' country music event. Rich was the 1975 recipient of The Truck Drivers' Best Country Male Vocalist of the Year Award.

The truck drivers' 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.

The 10 categories of competition to be voted on by professional truck drivers only, are:

Best Country Male Vocalist, Best Country Female Vocalist, Best Country Vocal Duet, Best Country Instrumental Recording Artist, Best Country Vocal Group, Best Country Song Writer, Best Country Song of the Year, Best Truckin' Disc Jockey, Best Country Truckin' Radio Station and Best All-Time Favorite Country Song.

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 a&r capacity with Mike Suttle remaining to head up sales and promotion.

The office manager will continue to be Susan Burns.

The announcement is expected to be made by E/A chairman Joe Smith at a later date.

Lucus 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.

Lucus 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.

Lucus 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.



Bob Breault

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.

NASHVILLE REPORT

BY RED O'DONNELL



■ Bobby Goldsboro guests on NBC-TV's Tonight Show Friday, Feb. 27 . . . Danny Davis and Nashville Brass cutting an album that'll salute the Lone Star State. Its logical title: "Texas" . . . Ronnie Milsap joined Grand Ole Opry as a regular. Rated standing ovations at his debut . . . Freddy Fender will do a benefit show for underprivileged children in Acapulco during his upcoming promotional tour of Mexico . . . While doing concert in Columbia, S.C., ABC/Dot artist Narvel Felts heard a group performing "music just like on my recordings." So he hired the band and tagged them the Driftaways. I've said it before and I'll say it again: Felts should change his first name to "Marvel." And if he buys and pilots a boat he could call himself "Captain Marvel." (Continued on page 67)

COUNTRY PICKS OF THE WEEK

SINGLE NAT STUCKEY, "SUN COMIN' UP" (N. Stuckey, BMI); "HONKY TONK DREAMS" (T. Seals/M. D. Barnes; Danor, BMI). It's a brand new Nat Stuckey—one that'll pleasantly surprise everyone. He's got a super monster on side one and another great song on side two. The sun's comin' up on Nat! Super record! MCA MCA-40519.

SLEEPER BOBBY BORCHERS, "SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER" (R. Burke/J. Wilson; Chappell, ASCAP). A song that'll give you cold chills and have you putting the needle back at the beginning to play it again. Superwriter Bobby didn't write this tune—but he sure sings the heck out of it. Watch for this one! Playboy P 6065-A.

ALBUM "THE GREAT TOMPALL." Tompall Glaser has an interesting, diverse album that'll appeal to a broad spectrum of listeners. A mixture of the old and new with a classical-like instrumental, it features his Outlaw band with some carefully selected studio musicians. Best cuts are "If I'd Only Come and Gone," "West Canterbury Subdivision Blues," "The Hunger" and "Wild Side of Life." MGM M3G 5014.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** It started in the pop field, but it's spreading like wildfire through country markets! "Without Your Love Mr. Jordan" by Charlie Ross on Big Tree could well be the novelty record of 1976. Instant phone action predicts a smash at KBOX, WHN, WKDA, WUBE and WWOK.

Dave Dudley gets into a heavy ballad, and "Sentimental Journey" may be the one to break him big in this bag. Action at WMC, WCMS, WENO and KGFY.

Joel Sonnier is picking up speed with the classic "Always Late" at KKYX, WBAM, WCMS and WSDS. Opting for the flip, "Knock, Knock," is KDJW.

Starting strongly in Texas and the midwest is Mike Lunsford's "Too Hurt to Fight." Bobby Borchers is moving in Nashville and Norfolk with "Someone's With Your Wife Tonight, Mister."



Dave Dudley

Newcomer Larry Robards' "Sweet Georgia Waltz" is happening in Houston markets; Patsy Sledd's "Cowboy And The Lady" is starting in the midwest.



Warner Mack

After a prolonged absence from the recording scene, Warner Mack is back and moving at KCKN (heavy requests), KSOP and WSLR with "I've Got A Friend."

Juice Newton and Silverspur looking good on "Love Is A Word" at KTOW, KKYX, KCKN and WMTS.

Taking advantage of the current popularity of Spanish lyrics, Carmen Marenco's first Capitol release, "Have I Told You Lately That I Love You," is getting attention in Kansas City, Norfolk, Montgomery and Salt Lake City.

LP Leanings: The new Sonny James lp, "200 Years of Country Music," is getting extended airtime in many markets.

SURE SHOTS

Mickey Gilley—"Don't The Girls All Get Prettier at Closing Time"

Johnny Russell—"I'm A Trucker"

Billie Jo Spears—"What I've Got In Mind"

LEFT FIELDERS

Nat Stuckey—"Sun Comin' Up"

Leona Williams—"If Anyone Ought to Know"

AREA ACTION

Neil Sedaka—"Breaking Up Is Hard to Do" (KIKK)

Bellamy Bros.—"Let Your Love Flow" (KCKC)

Shad O'Shea—"Colorado Call" (WUBE)

Bobby Helms—"Every Man Must Have A Dream" (KKYX, KCKN)

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KDJW, Amarillo
KENR, Houston
KFBI, Wichita
KGFY, Pierre
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAK, Denver
KOYN, Billings
KRAK, Sacramento

KMRD, Shreveport
KSOP, Salt Lake City
KTOW, Tulsa
KTTS, Springfield
WAME, Charlotte
WBAM, Montgomery
WBAP, Ft. Worth
WCMS, Norfolk
WENO, Nashville
WHK, Cleveland
WHN, New York
WHOO, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis

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

CLUB REVIEW

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 ingenue-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 familiars 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 Tanya 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 Nichts

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 lps 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.



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

IT'S A SMASH DUET

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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; Joe Bonsall; Don 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.

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Clark a Success On Soviet Tour

■ LOS ANGELES—The Roy Clark Show, recently returned from an 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 Sugah) 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 Neuberger, 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 Rabbitt and his manager, Peter Rachtman, have announced the formation of Pellett Music, which will publish Rabbitt's material as well as that of other artists.

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

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BILLY JO SPEARS—United Artists UA-XW764-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; Owepar, 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.

MARSHALL 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;

Rodeo Cowboy & Otter Creek, BMI)

Western flavored number that'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 HURTING 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 McCLINTON—ABC ABC-12167

VICTIM OF LIFE'S CIRCUMSTANCES (D. McClinton; 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 his whereabouts. Breaker, breaker!

JOHNNY CARVER—ABC/Dot DOA-17614

SNAP, CRACKLE AND POP (D. Morrison/R. Vanhoy; 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.

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 c&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 Shanandoah 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 firmed 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 hammers 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, tagged "The Pittsburgh Stealarm" by **Jack O'Brian**, 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, in 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."

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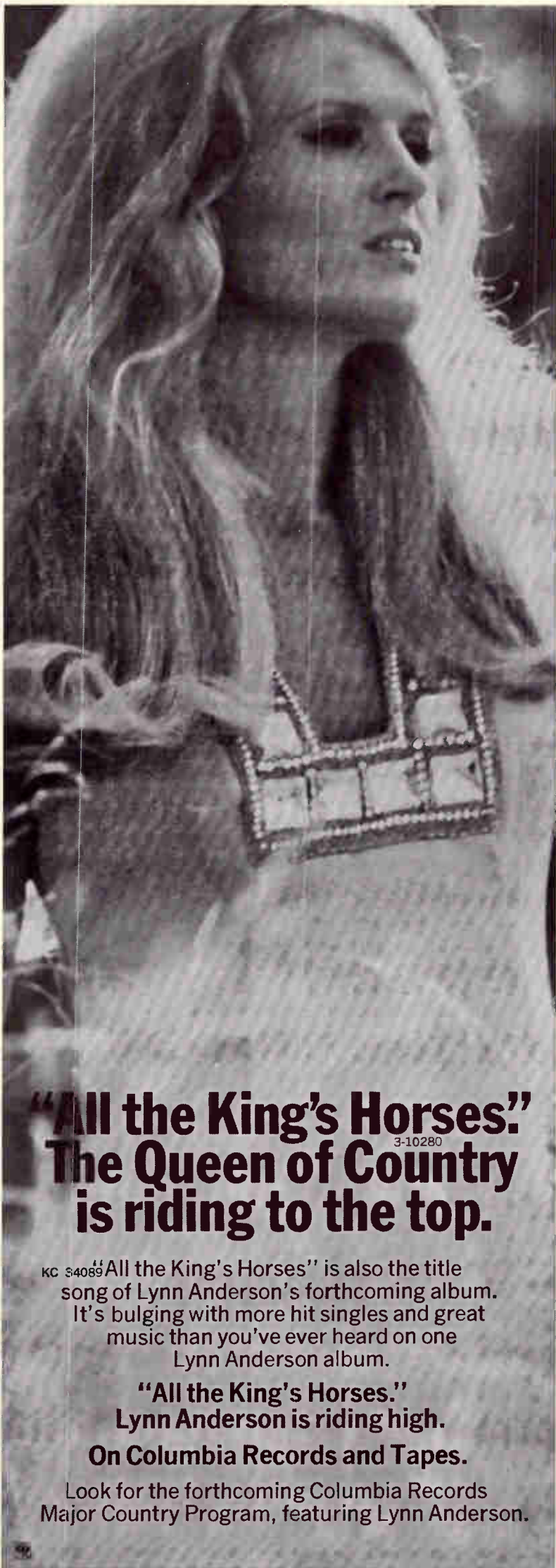




THE COUNTRY ALBUM CHART

FEBRUARY 21, 1976

FEB. 21	FEB. 14		WKS. ON CHART
1	2	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	11
2	3	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	11
3	1	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	17
4	5	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	6
5	7	TWITTY CONWAY TWITTY—MCA 2176	5
6	4	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	15
7	6	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	17
8	8	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	29
9	15	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	4
10	10	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	12
11	19	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	4
12	16	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	5
13	9	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	14
14	25	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPAÏL—RCA APL1 1321	3
15	11	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	35
16	13	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	30
17	12	ROCKY DICKEY LEE—RCA APL1 1243	18
18	18	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	30
19	35	JESSI—Capitol ST 11477	3
20	21	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	6
21	24	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	18
22	24	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	14
23	27	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	7
24	17	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	27
25	22	COWBOYS AND DADDYS BOBBY BARE—RCA APL1 1222	10
26	23	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	16
27	20	WINDSONG JOHN DENVER—RCA APL1 1183	27
28	26	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	17
29	28	BARBI BENTON—Playboy PB 406	9
30	33	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	20
31	42	200 YEARS OF COUNTRY MUSIC SONNY JAMES—Columbia KC 34035	3
32	29	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLFS 612	13
33	40	STEPPIN' OUT GARY STEWART—RCA APL1 1225	9
34	34	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS—RCA APL1 1240	3
35	30	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	24
36	32	TOMMY OVERSTREET SHOW ABC Dot DOSD 2038	13
37	59	WORLD OF CHARLIE RICH—RCA APL1 1242	2
38	41	SWANS AGAINST THE SUN MICHAEL MURPHEY—Epic PE 33B51	5
39	44	RAY GRIFF—Capitol ST 11486	3
40	31	THE FIRST TIME FREDDIE HART—Capitol 11449	18
41	36	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	13
42	37	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	19
43	43	HOLY BIBLE—OLD TESTAMENT—STATLER BROTHERS—Mercury SRM 1 1051	13
44	39	SAY I DO RAY PRICE—ABC Dot DOSD 2037	10
45	45	TOGETHER ANNE MURRAY—Capitol ST 11433	11
46	—	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 21B2	1
47	38	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	9
48	46	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	7
49	—	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	1
50	48	BEST OF DOLLY PARTON—RCA APL1 1117	29
51	63	BEST OF BUCK OWENS, VOL. 6—Capitol ST 11471	2
52	47	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	23
53	49	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	25
54	—	I LOVE YOU BECAUSE JIM REEVES—RCA APL1 1224	1
55	57	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	45
56	58	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	33
57	50	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33B46	16
58	51	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	19
59	54	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY—RCA APL1 1233	14
60	56	WORLD'S GREATEST HONKY TONK BAND BILL BLACK'S COMBO—Hi SHL 32093	16
61	52	DOLLY DOLLY PARTON—RCA APL1 1221	29
62	55	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	15
63	60	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	20
64	53	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS—ABC ABCD 912	10
65	64	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	29
66	61	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	20
67	66	RED HOT PICKER JERRY REED—RCA APL1 1226	14
68	65	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	35
69	62	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—Columbia KC 33882	12
70	67	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	10
71	70	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 335B2	19
72	68	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Warner Bros. BS 2870	30
73	71	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	14
74	69	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN—Columbia KC 33894	12
75	72	HERE COMES JOHNNY RUSSELL—RCA APL1 1211	16



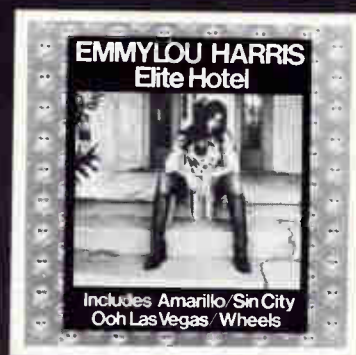
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