

RECORD WORLD

Latin Soul Special

Who In The World: Jackson Browne

HITS OF THE WEEK

SINGLES

BURTON CUMMINGS, "I'M SCARED" (prod. by Richard Petry) (writer: Burton Cummings) (Schillelagh, BMI) (3:37). The Portrait label's successful bow with the solo emergence of Cummings should continue with the singer's second single. Another ballad to showcase his vocal style, it has a breezy and forceful appeal. Portrait 6 70002.

ELECTRIC LIGHT ORCHESTRA, "DO YA" (prod. by Jeff Lynne) (writer: Jeff Lynne) (UA Jet/Intersong, ASCAP) (3:45). The Move (with Jeff Lynne) first recorded the song in 1971 and it became an immediate rock classic. ELO is, of course, an outgrowth of that group and here they get the opportunity to embellish the song with a lavish production. UA XW 939 Y.

JOHNNIE TAYLOR, "LOVE IS BETTER IN THE A.M." (prod. by Don Davis) (writers: Scales - Griffin - Davis) (Groovesville, BMI; Conquistador, ASCAP) (3:00). The suggestive lyric line of "Disco Lady" has given Taylor an identity which is played upon with his latest single. The "Rated Extraordinaire" track should become another hit. Columbia 3 10478.

PARLIAMENT, "DR. FUNKENSTEIN" (prod. by George Clinton) (writers: Clinton-Collins-Worrell) (Rick's/Malbiz, BMI) (3:48). The jive talking sound of the group—Maggot Overlords, et al.—comes directly from the Mothership. The chants, howls and rhymes are delivered with the kind of sarcastic wit that only this group can get away with. Casablanca NB 875.

SLEEPERS

DICKIE GOODMAN, "KONG" (prod. by Bill Ramal & Dickie Goodman) (writers: same as prod.) (Unichappell, BMI) (2:25). The undisputed king of the novelty record, Dickie Goodman is in rare form here as he tackles the King Kong craze in his inimitable comic style. This bit of monkey business is already shaping up as a hit. Shock SH 6 (Janus).

EVITA FEATURING JULIE COVINGTON, "DON'T CRY FOR ME ARGENTINA" (prod. by Andrew Lloyd Webber and Tim Rice) (writers: same as prod.) (Leeds, ASCAP) (5:24). From the new rock opera by the creators of "Jesus Christ Superstar," this track offers an exceptional performance by Ms. Covington backed with a classically influenced theme. MCA 40648.

THE BABYS, "IF YOU'VE GOT THE TIME" (prod. by Brian Christian and Bob Ezrin) (writers: Waite-Stocker-Corby-Brock) (Hudson Bay, BMI) (2:33). One of the brightest new rock groups on the horizon, The Babys' appeal should span both AM and FM tastes with this first unforgettable outing. John Waite's vocal recalls the soulful side of Paul Rodgers. Chrysalis 2132.

RAY STEVENS, "GET CRAZY WITH ME" (prod. by Ray Stevens) (writer: Ray Stevens) (Ray Stevens, BMI) (3:59). A bubbling synthesizer perks through Stevens' latest, a ballad that should make an entry into both the pop and country markets. Stevens' clever lyrics and buoyant production should send it straight up the charts. Warner Brothers 8318.

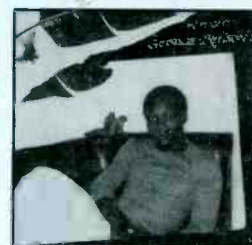
ALBUMS

DIANA ROSS, "AN EVENING WITH DIANA ROSS." The scene was her record-breaking stand at L.A.'s Ahmanson Theatre last fall; the material, songs from every phase of her career. The result: a two record-set that admirably sums up a remarkable music success story. The Motown medley, with Supremes' hits and others, is just one high point. Motown M7-877R2 (7.98).

GEORGE BENSON, "IN FLIGHT." Benson picks up where "Breezin'" left off, singing on four of the six tracks and filling in with the exceptionally fluid guitar style that has made him a leading force in jazz and pop. Tracks include songs by Donny Hathaway and War, ably produced by Tommy LiPuma. This is sure to fly high and long. WB BSK 2983. (7.98).

DONALD BYRD, "CARICATURES." Byrd's recently rekindled career is in part a matter of disco arrangements expertly performed with the assistance of L.A.'s best session people (Alphonse Mouzon, Patrice Rushen, David T. Walker, etc). "Dance Band" and a new look at "Dancing In the Street" explain why most succinctly. Blue Note BN-LA633-G (UA) (6.98).

"LONE STAR." The group hails from England where it has moved up the ranks to headliner in just under a year since this lp was released there. Under the capable direction of producer Roy Thomas Baker, this set demonstrates an approach that is at once reminiscent of Bad Company, Queen and Led Zepelin. "Spaceships" and "She Said" sparkle. Columbia PC 34475 (6.98).



E L T O N



J O H N



BITE YOUR LIP (Get Up And Dance!)

A new single from Elton's latest Platinum Album "BLUE MOVES"
MCA-40677
MCA/ROCKET 2-11004

Produced by Gus Dudgeon
THE ROCKET RECORD COMPANY MCA RECORDS

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RECORD WORLD

New U.S. Probe Targets Labels, Dealers

By SAM SUTHERLAND

■ LOS ANGELES — A major Federal probe of record manufacturers, distributors and retailers was launched here last week via a blanket of subpoenas, originating in the anti-trust section of the U. S. District Court for the Central District of California.

Included in the sweep were California-based labels, distributors and local and statewide retail chains; with no charges disclosed by the court, few industry figures

'Star Is Born' Album Seizes Top Chart Spot

By LENNY BEER

■ The sales momentum on "A Star is Born" (Columbia) that was noted last week has continued in sensational proportions and has propelled that album to the #1

position on this week's chart, nosing out a still strong Eagles (Asylum)

"Hotel California," which fell to #2. Some of the accounts reporting #1 sales on the Barbra Streisand soundtrack were Record Bar (National), One Octave Higher, National Record Mart, Everybody's, Music +, Tape City, 1812 Overture, Radio Doctors, Western Merchandisers, Lieberman in Min-
(Continued on page 6)

were willing to comment on the probe. **Record World** learned that
(Continued on page 81)

Disc Clubs Await Postal Shake-Up

By MICHAEL SHAIN

■ WASHINGTON—Congress may just decide to play Indian-giver someday soon and take back the U.S. Postal Service. The various record clubs, for which the postal system is life blood, won't be bothered at all by such a reclamation, if it happens.

A select committee is presently reviewing the entire Post Office system, which was given a quasi-independent status during the
(Continued on page 74)

Retailers Report Strong 4th Quarter; More Changes on the Pricing Front

By DAVID MCGEE

■ NEW YORK — **Record World** has learned of the following price changes:

● CBS Records, in a prepared statement, announced an adjustment of dealer prices on all \$6.98 list lps, excluding Masterworks
(Continued on page 81)

MIDEM '77: More of Everything

By JIM SAMPSON

■ CANNES — Industry participation at the 11th MIDEM was greater than ever before — with 4671 professionals representing 1054 organizations. It was generally agreed that business transacted at this year's gathering was up about 15-20%. The groundwork for most major deals announced at Cannes had been laid long before the market opened. But a sharp upswing in American involvement, plus a large European contingent and representa-

tive participation from most major markets, made MIDEM '77 a great opportunity to make international industry contacts.

In keeping with the motto of the market, the accent was on record business at Cannes. Most participants said more time was spent doing business than ever before. Lawyers were working out details of numerous deals up to the last day, with a flurry of official announcements expected in the next few weeks.

But this year's meeting was not spared from controversy. Paul Anka, headliner of the charity benefit Variety Club Gala, cancelled the day before the concert. On the front page of the "MIDEM News," the Variety Club called the Anka action "unjustifiable" and "a pure demonstration of scorn." At first the Gala was cancelled, and Artie Mogull of UA Records pledged \$20,000 to the club, adding "we all sincerely regret what has happened." But calls went out to numerous artists, and the Gala was held. Petula Clark and Gilbert Becaud appeared as scheduled,
(Continued on page 76)

■ Beginning this week, **Record World** will feature a bi-weekly "Import Report," listing top selling imports at major outlets around the country. See page 77.

Stones to RSO?

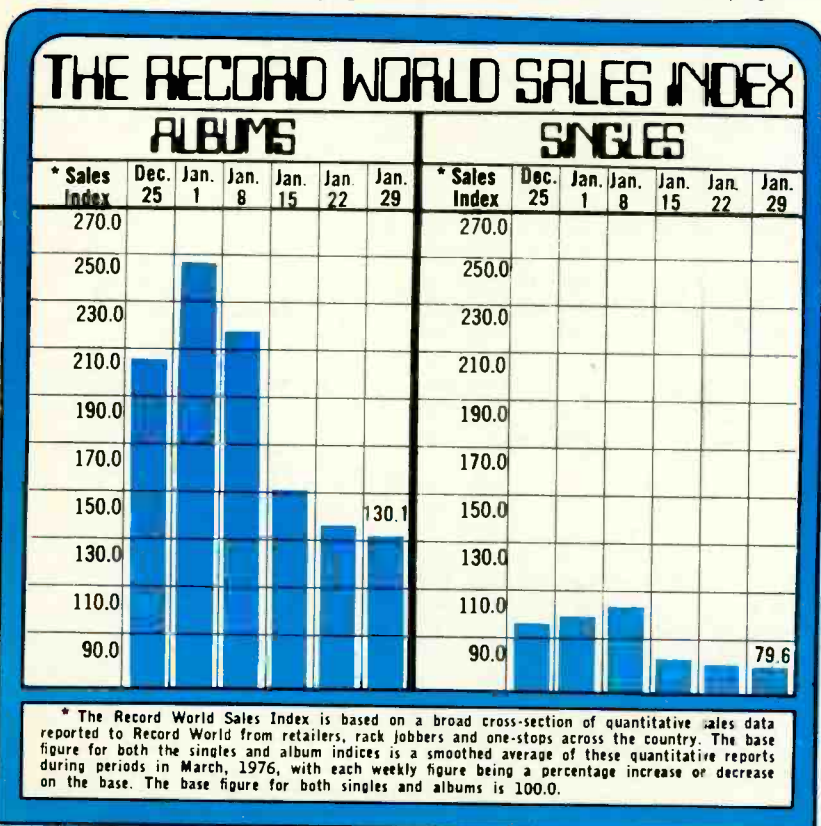
■ CANNES—The biggest story of MIDEM was the on again, off again signing of the Rolling Stones, an agreement apparently neither negotiated nor signed in Cannes. First, Polydor was supposed to have landed worldwide rights. Then, reports claimed that MCA would get the Stones for the States and EMI would have them elsewhere. The dominant rumor was that RSO would get the American deal but Polydor would distribute Rolling Stones Records elsewhere. Complicating negotiations was uncertainty surrounding Keith Richard. If his recent drug conviction holds up, the Stones guitarist might not get a visa to enter the United States again. At press time, several industry sources claimed that the group was still unsigned. Wilfred Jung, EMI's European operations director, told **RW** that the company had made its final offer, but that Mick Jagger's terms were "pretty tough."

■ NEW YORK — Retail record sales for the fourth quarter of 1976 showed a healthy 25 percent increase (approximately) over those of the same period in 1975, according to a **Record World** survey. Individually, accounts contacted reported sales anywhere from zero to 85 percent ahead of last year's. None of the accounts surveyed reported losses for the quarter.

Reports from the nation's four largest rack jobbing concerns—ABC, Lieberman, J. L. Marsh and Handleman—are yet to come and, when combined with retail figures, will significantly affect the final tally. However, David Lieberman of Lieberman Enterprises told **RW** that his company's fourth quarter figures "wouldn't mean anything in relation to last year's because we've taken on new accounts," but added that his exist-
(Continued on page 71)

England To Head ABC Distributors

■ LOS ANGELES — Jerry Rubinstein, chairman of the board, ABC Records, Inc., has announced the formation of ABC Record Distributors, Inc., effective January 1, 1977, and further announced that
(Continued on page 81)



RCA Names Kelli Ross Sunbury/Dunbar Head

■ NEW YORK—Kelli G. Ross has been named director, music publishing, and will head the Sunbury/Dunbar publishing activity at RCA Records, it was announced by Mel Ilberman, division vice president, commercial operations.



Kelli G. Ross

In making the announcement, Ilberman said that Ms. Ross, who was previously manager, international publishing, would continue to seek international copyright acquisitions in addition to fulfilling her new responsibilities at Sunbury/Dunbar.

Ms. Ross' experience in the music industry includes ten years as owner of Alouette Productions where she worked with such writers as Janis Ian and Geld and Udell in all aspects of publishing, from

(Continued on page 71)

ILS '77:

Disco Light & Sound Show Announced

■ NEW YORK—Multimedia International Incorporated has announced that America's largest light and sound show, the ILS '77, will be held at the Hyatt Regency O'Hare in Chicago June 5-8. Robert J. Harter, show producer, said that this will be the first of the annual International Light & Sound Shows to be held to service the rapidly growing \$4 billion disco industry.

The facilities at the show will include 150 booths open exhibit space in the International Level Room at the Hyatt Regency O'Hare Hotel. In addition to the open exhibit space, there are 50 sound rooms that will enable exhibitors to demonstrate their

(Continued on page 71)

Campaign for Martell Dinner Launched



CBS Records pres. Bruce Lundvall will be presented the T. J. Martell Memorial Foundation's humanitarian award at the Foundation's annual dinner March 26. Shown at a luncheon to launch the campaign for the 1977 dinner are (seated, from left) co-chairman Floyd Glinert, chairman Dave Rothfeld, Walter Yetnikoff and Tony Martell; (standing) Morris Levy, Steve Tenenbaum, Paul Shore, Tommy Noonan, Joe Cayre, Arnold Levine, Marty Ostrow, Joe Smith, Jerry Greenberg, Jules Malamud, Al DeMarino, Sam Goody, Paul Smith and George Levy.

CBS Signs Four

■ ATLANTA — Four new artist acquisitions including James Taylor and Bobby Goldsboro were announced this past week at the CBS Records convention held at the Omni Hotel here.

In making the formal announcement about the Taylor pact, Walter Yetnikoff, president, CBS Records Group, said that Columbia has obtained exclusive world wide distribution rights to all of Taylor's future albums. The first

(Continued on page 42)

Blue Jac Sues Springboard Intl.

■ NEW YORK — Blue Jac Production Company, owned by Burt Bacharach and Hal David, has filed suit against Springboard International, Inc., and Springboard International Records, Inc., for the amount of \$19 million. Eastman & Eastman, attorneys, representing Blue Jac, brought suit in United States District Court, Southern District of New York.

Blue Jac charges that Springboard has, without its consent, manufactured and distributed recordings of Dionne Warwick produced by Bacharach and David. Further, they claim, Springboard has intruded upon Bacharach and David's rights to privacy by using their names without consent.

The suit claims that Scepter Records' rights to market records produced by Blue Jac terminated some time ago. Springboard has no right to deal with their Dionne Warwick masters or any Blue Jac recordings, according to the suit.

(Continued on page 16)

Tokyo Music Fest Sets Finals Date

■ CANNES—The finals of the 6th Tokyo Music Festival have been set for June 19, and will again be broadcast live throughout Japan by the Tokyo Broadcasting System, according to Kimio Okamoto, executive director of the Festival Foundation. Applications are now being accepted, with a deadline of March 18.

In the past, the Tokyo Music Festival has attracted major international artists as contestants, guest performers and judges. Last year's grand prize award, worth \$10,000, went to Natalie Cole for "Mr. Melody."

Entries must be original popular songs that have not been available in Japan before March 1, 1977. Songs previously pub-

(Continued on page 76)

RW Special Will Be Official Pub. for ILS

■ Record World, in conjunction with Multimedia International, will present a special section on the International Light & Sound Shows that will coincide with the June convention and serve as the official publicity organ for ILS '77. This coverage is part of RW's efforts to serve the rapidly growing disco industry. It will emphasize both equipment and concepts in the disco field, as well as providing day-to-day calendars of events at the show.

Powerhouse Picks

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

● ABBA (Atlantic) "Dancing Queen."

● Explodes this week with eight more sets of giant call letters to add to the action that has been building for the past few weeks. Excellent sales accompanying airplay. This one will surely make this group a household word.



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ABC-12240 AB-969

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Mary MacGregor, 'Star Is Born,' Top Singles, LP Charts

Mann, Eagles, Sayer Surge

By LENNY BEER

■ Mary MacGregor (Ariola America) exploded in sales this week and catapulted from number eight all the way to the top of the chart, giving the new label their first #1 single. Further, considering the fact that the record is just now exploding in New York and Chicago, the biggest sales markets, the record could be around for quite some time. "Car Wash" (MCA) is still very strong in the #2 position, just ahead of the charging Manfred Mann (WB). Also strong in this week's top 10 are the Eagles (Asylum) at 6 bullet, Leo Sayer (WB), resurging again thanks to strong r&b sales generated by its late reverse crossover, and the Jacksons (Epic), which grabbed the #10 position.

Right behind the top 10 this week are some of the country's hottest hits, just waiting to make their big move. Barry Manilow (Arista), which has taken quite some time to break, is now scoring strongly at #11, Bread (Elektra) is right behind and strong at #12, Steve Miller (Capitol) is about to enter the top 10 shortly with his third hit from his double platinum "Fly Like An Eagle" set, Al Stewart (Janus) is exploding with his first big hit ever moving strongly from 21 to 14 this week, and Barbra Streisand (Col) is moving well with "Evergreen."

In the twenties, the story is ABBA (Atlantic), which is this week's Powerhouse Pick and will be their biggest ever. The song is already generating album sales for these worldwide sensations, and this could very well be the one that could break them wide open in the States. In the thirties, the key is Thelma Houston (Tamla), which is very hot in the south and growing strongly as a crossover item in the middle of

'Evening with Elton' To Air ABC-TV

■ LOS ANGELES — MCA/Rocket artist Elton John will star in his first network television special, "An Evening With Elton John," on Thursday, February 3, at 11:30 p.m. on ABC-TV.

Heart to Portrait?

■ LOS ANGELES—Can-Base Productions, Ltd., the parent operation behind Mushroom Records, issued a statement last week reaffirming its intention of continuing legal action to uphold recording group Heart's contractual obligations to Mushroom and Can-
(Continued on page 75)

the country. Further down the list is the strong new Bee Gees single scoring well pop and r&b, Kansas (Kirshner), which was developing slowly and now is showing significant hit signs across-the-board, Boston (Epic), off and away in most major markets already, and 10cc (Mercury) with strong secondary numbers now carrying over to the majors.

Last week's debuts scored well this week, headed by George Harrison (Dark Horse) with "Crackerbox Palace" and Hall & Oates (RCA) with "Rich Girl," both the second releases from their albums and both the cuts that radio was demanding. Also, David Soul (Private Stock), with the #1 record in England, is doing very well here in its second week of release.

Of this week's new entries, the most exciting is the return of Dickie Goodman (Shock) with "Kong," which exploded in much the same way that his last, "Mr. Jaws," did. It debuts this week at 72 and as Chartmaker, and it is already pulling immediate request action for those playing it. Other debuts were Orleans (Asylum), with the follow-up to "Still the One," Natalie Cole (Capitol), crossing quickly with the first release from her new album, Rufus (ABC), with an immediate addition at WABC in New York, and Parker McGee (Big Tree), happening in Milwaukee and spreading.

ZZ Top, Al Stewart LPs Strong

(Continued from page 3)

neapolis and Chicago, Transcontinental, Peaches In Dallas, Cleveland, Ft. Lauderdale and Atlanta, and the Camelot chain. Most other reporters mentioned the album as one of their top five sellers, and the total sales growth was tremendous. This also marks the first time a soundtrack album has topped the chart since "The Sting" (MCA) in May of 1974.

Other action in this week's top 10 saw essentially the same albums jostling for position with the exception of Queen (Elektra), which is a new entry at 9 with a bullet. Right behind are two hot albums which will shortly be contending for space in the top 10: ZZ Top, which is currently at 11 as the group attempts to have back to back top 10 albums on the London label, with their last effort being the group's first top 10 ever, and Al Stewart (Janus), who also seems a sure shot for the big time with his album a solid top 10 at retail and moving up strongly at racks nationwide.

Other albums moving well on the top half of the chart are Bob Seger (Capitol), with his highest album numbers ever, now at 25 with a bullet; Santana (Columbia), which is super hot at retail; and Bread (Elektra), one of the country's hottest new rack items. Behind this grouping in the twenties are some other key happening items, including Kansas

(Kirshner), which is having a second life due to its hit single; Gary Wright (WB), with a strong follow-up to last year's sensation, "Dreamweaver," now moving from 51 to 34; Aerosmith (Columbia), hot now with "Toys In the Attic" due to a top five single; and Genesis (Atlantic), with what could be their biggest ever.

Of the new albums on the chart, David Bowie (RCA) leads the way at 54 with a bullet and Chartmaker of the Week, followed by Rufus (ABC), which blasted right on this week at 57 with a bullet, Mary MacGregor (Ariola America), with the country's #1 single pulling its album quickly up the chart, ABBA (Atlantic), with what could be their first big chart album, moving to 86 bullet from 106, and Jefferson Airplane (Grunt) up and away with their anthology set selling well and debuting at 89.

Of special interest this week is the continuing crossover growth of Emmylou Harris (WB), who was last week's Chartmaker and this week jumped 20 points to #59. The interest on the pop level for Ms. Harris has now shown her to be a solid, consistent item (her last album surged into the national top 30), with this album possibly being the final breakthrough.

CBS Names Earl Sr. VP, Operations

■ NEW YORK — Albert B. Earl has been appointed to the post of senior vice president, operations, CBS Records Group.



Albert B. Earl

Earl, who comes to his new post after serving since 1962 as vice president, operations, CBS Records Division, will continue to be responsible for the operations functions of that division and will also serve as a consultant coordinating and advancing the operations of the CBS Records International Division as well. He will report directly to Walter Yetnikoff.

REGIONAL BREAKOUTS

Singles

East:
Bee Gees (RSO)
10cc (Mercury)
Thelma Houston (Tamla)
Boston (Epic)

South:
Thelma Houston (Tamla)

Midwest:
Hall & Oates (RCA)
Fleetwood Mac (Warner Bros.)
Kansas (Kirshner)
ABBA (Atlantic)

West:
Thelma Houston (Tamla)
ABBA (Atlantic)

Albums

East:
David Bowie (RCA)
Rufus (ABC)
Mary MacGregor (Ariola-America)
Janis Ian (Columbia)
George Benson (CTI)
Trammps (Atlantic)

South:
David Bowie (RCA)
Starcastle (Epic)
Mary MacGregor (Ariola America)
Harold Melvin and the Blue Notes (ABC)
Bootsy's Rubber Band (Warner Bros.)

Midwest:
David Bowie (RCA)
Rufus (ABC)
Mary MacGregor (Ariola America)
ABBA (Atlantic)
Starcastle (Epic)
Jefferson Airplane (Grunt)

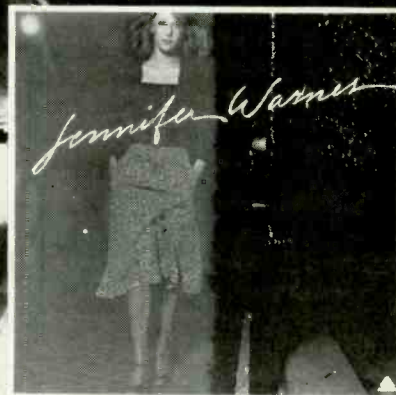
West:
David Bowie (RCA)
Janis Ian (Columbia)
Jefferson Airplane (Grunt)
Rufus (ABC)

This Year—It's

Jennifer Warnes

Recent years have seen a few breathtaking vocalists immediately catapulted to the top by their remarkable talents. In this tradition, Jennifer Warnes is marked for stardom.

Her long-awaited Arista debut is a wonderful album that marries her brilliant vocal performance and a collection of beautifully produced songs.



AL 4062

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On Arista Records.**

The Hit Single:
"Right Time Of The Night"


AS 3223

JODY MILLER
Here's Jody
 including:
 Roll Me On The Water/Try Me Again
 Won't You Stay (Just A Little Bit Longer)
 Montana Cowboy
 When The New Wears Off Our Love




KE 34446

The Earl Scruggs Revue
Live! From Austin City Limits
 including:
 Nashville Skyline Rag/I Shall Be Released
 Earl's Breakdown/I Just Can't Seem To Care
 Black Mountain Blues




PC 34464

Charly McClain
Here's Charly McClain
 including:
 Lay Down/It's Too Late To Love Me Now
 Lay Something On My Bed Besides A Blanket
 Your Eyes/Hasten Down The Wind




KE 34447

JOHNNY DUNCAN
 including:
 Thinkin' Of A Rendezvous
 Ain't You Something Else/Atlanta Georgia Stray
 It Couldn't Have Been Any Better/Denver Woman




KC 34442

BOB LUMAN
Alive And Well!
 including:
 I Still Miss Someone
 Big River/Blond Haired Woman
 He's Got A Way With Women/Sweet Dreams




KE 34445

David Allan Coe
Rides Again
 including:
 Willie, Waylon And Me/Young Dallas Cowboy
 The Punkin Center Barn Dance
 Under Rachel's Wings
 Greener Than The Grass We Laid On



KC 34310

Charlie Rich
Take Me
 including:
 On My Knees/Easy Look/Spanish Eyes
 Wisdom Of A Fool/Road Song




KE 34444

Tom Jones
Say You'll Stay Until Tomorrow
 including:
 Come To Me
 (Theme From "The Pink Panther Strikes Again")
 Anniversary Song
 When It's Just You And Me
 Take Me Tonight
 We Had It All



PE 34468

Johnny Cash
The Last Gunfighter Ballad
 including:
 I Will Dance With You
 Ridin' On The Cotton Belt/Give It Away
 You're So Close To Me/City Jail




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Billy Swan
Four
 including:
 Swept Away/Playing The Game Of Love
 Oliver Swan/Smoky Places/Not Everyone Knows




PZ 34473

Marshall Chapman
Me, I'm Feelin' Free
 including:
 Somewhere South Of Macon
 Five O'Clock In The Morning
 Between Carolina And Texas
 A Woman's Heart (Is A Handy Place To Be)
 Rode Hard And Put Up Wet




Sonny James
You're Free To Go
 including:
 I Ain't Blamin' You
 Down To My Last Goodbye
 I Can't Get You Out Of My Mind
 I Love You Most Of All/The Day's Not Over Yet




KC 34472

Lynn Anderson
Wrap Your Love
All Around Your Man
 including:
 Feelings/A Little Bit More
 This Country Girl Is Woman Wise
 I Couldn't Be Lonely (Even If I Wanted To)
 Sweet Talkin' Man




KC 34439

MARTY ROBBINS
Adios Amigo
 including:
 18 Yellow Roses/I've Never Loved Anyone More
 I Don't Know Why (I Just Do)/My Happiness
 Inspiration For A Song



KC 34448

Moe Bandy
I'm Sorry For You,
My Friend
 including:
 Someone That I Can Forget
 So Much For You, So Much For Me
 All The Beer And All My Friends Are Gone
 A Four Letter Fool/High Inflation Blues



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in country music strikes again!

Excitement — and it doesn't end with the music. Special artist mobiles and posters are being made available to retailers and radio stations... and a massive advertising blitz is underway in every major country market.

New excitement from Columbia and Epic Records and Tapes.

NARM Announces Artist Line-Up

■ CHERRYHILL, N.J.—The line-up of recording artists who will appear at the 1977 NARM Convention, which will be held at the Century Plaza Hotel, kicks off on Saturday evening, March 5, as CBS will put on an evening of entertainment with Engelbert Humperdinck, who records for Epic Records, and Janis Ian, whose label is Columbia.

Sunday evening, March 6, the registrants attending the NARM scholarship foundation dinner will be entertained by Shirley Bassey, who records for United Artists. Sunday's installation and awards luncheon will feature RCA's Ronnie Milsap, the Country Music Association's Male Vocalist of the Year.

Awards Banquet

Tony Orlando and Dawn, record artists on Elektra Records, highlight the evening of the NARM awards banquet on Monday, March 7. Joe Smith, chairman of Elektra/Asylum, serves as master of ceremonies for the banquet.

The opening night party on Friday, March 4, will be one of NARM's traditional "fun" nights. A buffet dinner will be served and the Salsoul Orchestra will put on its Salsoul Spectacular Show.



Who is The Stranger In The City?

B'nai B'rith Sponsors Industry Blood Drive

■ NEW YORK—On February 7, The Music and Performing Arts Lodge of B'nai B'rith will be sponsoring an industry-wide blood drive to be held at The Central Synagogue's Kulick Lounge at 128 East 55th Street between the hours of 1:30 and 7:00 p.m.

The day will also feature an evening meeting, "An Evening with Larry Uttal."

The Lodge stresses that anyone can give; the Lodge is sponsoring this day for the entire industry. Eddie Val, c/o Metro - Greater Metropolitan Community Blood Service, Inc., 212-567-1444, will answer any questions.

New Fleetwood Mac LP

■ LOS ANGELES — The new Fleetwood Mac album, "Rumours," will be released by Warner Brothers on February 4, and is shipping gold, according to the label.

The "Rumours" album, containing the current hit single "Go Your Own Way," was produced by Fleetwood Mac with Richard Dashut, Ken Caillat and Cris Morris.

Wise to Soultastic

■ MEMPHIS—Rick Taylor, president of Soultastic Productions, has named Carl Wise as his administrative assistant and as professional manager for Hopewell Publishing, the company's music publishing division.

Carl Wise was with East Memphis Music prior to joining Soultastic.

MCA Announces Major Promo Changes

■ LOS ANGELES—MCA Records' vice president/marketing, Richard Bibby, has announced the following appointments to the label's national staff:

Ray D'Ariano has been named vice president/promotion. He was previously MCA's New York promotion manager. Prior to

Arista Signs Grateful Dead



Arista Records has signed the Grateful Dead and two of its spinoffs, the Jerry Garcia Band and the new Bob Weir band (successor to his Kingfish) to long term worldwide contracts. Clive Davis, Arista's president, announced last week. The Dead's Arista debut, to be recorded in Los Angeles and produced by Keith Olson, is due for spring release, and the group will tour the eastern and southern United States beginning in April to support that lp. Shown at the signing are (from left) Davis, and group members Phil Lesh, Bill Kreutzmann, Weir, Garcia, Mickey Hart and Keith Godchaux.

Harrison Gold



Warner Bros. board chairman Mo Ostin joins with George Harrison to congratulate him on his latest gold album, "33 1/3," on Warner-distributed Dark Horse Records. For the purposes of the picture session George and Mo appropriated a gilt edition of Gary Wright's "Dream Weaver" album in view of the fact that a commemorative version of "33 1/3" was still being fabricated.

Elton Goes Gold

■ LOS ANGELES — Elton John's single, "Sorry Seems To Be The Hardest Word," from the MCA/Rocket lp "Blue Moves," has been certified gold by the RIAA.

Biederman ABC VP

■ LOS ANGELES—Don Biederman has been named vice president, legal affairs, ABC Records, it was announced by Jerry Rubinstein, chairman of the board, ABC Records, and Everett Erlick, St., vice president and counsel, ABC Inc.

Responsibilities

In his new position, Biederman will supervise the daily legal activities of ABC Records on a national and international basis, and will act as liaison with the legal department of the parent company.

Biederman comes to ABC after serving as general attorney for the CBS Records group for the past five years, prior to which he was a partner in a New York City law firm. He attended Cornell University, Harvard Law School, and received his Masters Degree in Taxation from N.Y.U. Law School in 1970.

Current Position

Biederman is currently a trustee of the Copyright Society, chairman of the Practicing Law Institute's Workshop on the Legal and Business Problems of the Record Industry.



From left: Ray D'Ariano, Jeff Lyman, Ed Spacek, John Brown

Last week we said that we believed that finding new artists and developing them was the lifeblood of this industry, and that we were particularly proud to be associated with a new artist with a new album, **Sammy Hagar.**

This week we'd like to thank you for proving to us so quickly and overwhelmingly that we have a right to be proud.

The initial reaction to Sammy's album has convinced us that **Sammy Hagar** is an artist at the beginning of an incredible career.

"MOST ADDED!"

- Record World
January 29, 1977

#1 "NATIONAL BREAKOUT!"

- Billboard
January 29, 1977

"MOST ADDED!"

The Week's Highest Debut!

- Radio & Records
January 21, 1977

"MOST ADDED FM LP!"

- Cash Box
January 22, 1977
and
January 29, 1977

"MOST ADDED!"

Hagar Duplicated Last Week's Impressive Debut Airplay!

- Radio & Records
January 28, 1977

**TOP LISTED
"ALBUM OF THE
WEEK!"**

- Gavin Report
January 14, 1977



Management & Direction: E. L. Management (213) 550-8802

Produced by Carter

Valli/Four Seasons Catalogue: Potent Intl. Seller

By SAM SUTHERLAND

■ LOS ANGELES—By maintaining ownership of original masters and adhering to an unconventional, country-by-country timetable for international licensing deals, Frankie Valli, producer Bob Gaudio and attorney Peter Bennett are parlaying the Valli/Four Seasons catalogue into a potent international sales success via two separate hit anthologies currently reaching the U.S., Canadian and U.K. markets.

Current combined sales projections for "The Greatest Hits of Frankie Valli & The Four Seasons" (K-Tel-Canada, U.K.) and "The Four Seasons Story" (Private Stock-U.S., U.K.; Quality-Canada) anticipate an estimated two million units sold in those markets by the end of 1977. Since both packages are culled from the same basic catalogue of prime Vee Jay and Philips material by Valli & The Seasons (with recent Valli solo hits also utilized), the combined performance for both packages essentially reflects the sales clout for one—even where the two versions of the group's hit catalogue are competing with each other.

That figure, taken by itself, would constitute a respectable

but hardly overwhelming level of sales were the current packages the first Valli/Seasons anthologies to be marketed. Yet the K-Tel and Private Stock titles are actually the latest incarnations of a basic hit anthology that began with the release of the single disk Philips package "Gold Vault of Hits" in 1965 and has since spawned a second single disk package; a double album comprising the first two "Vault" releases; an earlier television sales package, "The Greatest Hits of Frankie Valli & The Fabulous Four Seasons," marketed by Longines Symphonette three years ago; and three other Seasons and Valli hit compilations released since 1963.

More significantly, the two Philips "Gold Vault" packages and the subsequent double album assembled from them—which provides the basic format for the Private Stock package—all went gold following original release. For a group whose emergence as a perennial pop singles contender during the early '60s has not led to commensurate album success prior to last year, the prospect of a fourth gold award for essentially the same album package is indicative of the success thus far of a plan that Bennett characterized as designed to

establish the group at last as a strong album entity.

"For some reason," Gaudio told **RW**, "we've always felt we'd have valuable masters. But it wasn't really planned that we would handle anthologies like this." In fact, Gaudio explained, the original move to acquire the group's masters from their original label, VeeJay, had stemmed from an unrelated legal dispute with that group prior to the Seasons' move to Philips. At that time, Valli, Gaudio and Bob Crewe took over the group's entire catalogue of masters, beginning with their initial single hit, "Sherry."

When Valli & The Seasons left Philips in 1970 to move to Motown, they brought along their later Philips hits as well. Valli and Gaudio began mapping out licensing plans for those early hits in the mid-70s, despite the admonitions of industry observers who suggested sale of those masters outright to other labels, or use of the hit catalogue for leverage in subsequent contractual negotiations.

"We've worked this catalogue in what some people considered a rather unintelligent fashion by keeping it off the market in this country for four years," Bennett recalled, noting that Valli and

(Continued on page 70)

CBS Names Fox VP, Finance and Admin.

■ NEW YORK—William P. Fox has been appointed to the post of vice president, finance and administration, CBS Records. The announcement was made by Bruce Lundvall, president, CBS Records Division.



William P. Fox

Fox will continue to be the division's chief financial officer. He will report directly to Lundvall.

Fox was most recently vice president and controller, CBS Records. He joined CBS in 1968 in the control analysis section of the corporate finance staff, moving in 1970 to the CBS Musical Instruments Division, where he was promoted to vice president and controller. He joined CBS Records in 1975. Prior to joining CBS, Fox had been associated with Popular Merchandise Company, General Foods Corporation and Curtis-Wright Corporation.



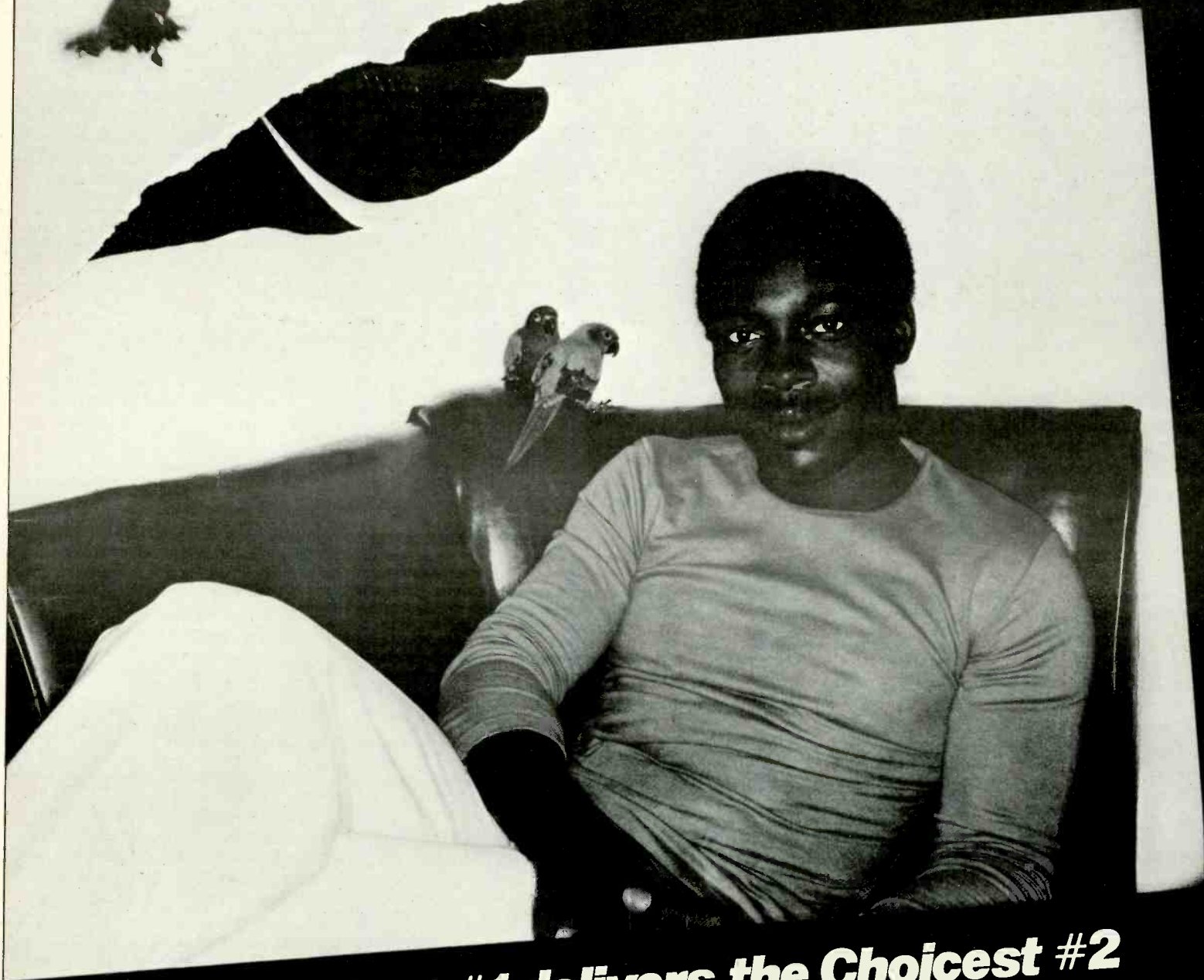
**Who is
The
Stranger
In
The
City?**

Jerry Greenberg Honored



Atlantic Records president Jerry Greenberg was honored recently as the first music industry executive to receive the American Jewish Committee's Human Relations Award. Greenberg was given the award by Atlantic Records' chairman Ahmet Ertegun at a testimonial dinner held recently in New York. Pictured top row at left is Greenberg accepting the award from Ertegun; at center, Prof. Irwin Corey offers Greenberg a few words after finishing his MC duties and, at right, Greenberg accepts the congratulations of Robert Stigwood, chairman of the Robert Stigwood Organization. Pictured bottom row, from left, are: Mel Posner, president of Elektra/Asylum; Bob Greenberg, Atlantic Records vice president/west coast general manager; Ahmet Ertegun; David Horowitz, Warner Communications office of the president; Joe Cstin, Warner Brothers Records chairman; Nesuhi Ertegun, president of WEA International; and producer/consultant Jerry Wexler.

IN FLIGHT
GEORGE BENSON



The Baddest #1 delivers the Choicest #2
Record World's #1 Top New Vocalist and Instrumentalist
of 1976 is back, with his second Warners album...

Hot on the Platinum heels of *Breezin'*
comes the baddest Benson album yet.
Six new performances, including "The World Is A Ghetto,"
plus Benson versions of songs
by Donny Hathaway and Morris Albert.
Produced by Tommy LiPuma.



Ken Fritz
Dennis Turner



On Warner Bros. records & tapes. BSK 2983

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Nesuhi Ertegun, WEA International and the World Market

By PAT BAIRD

■ Nesuhi Ertegun, president of WEA International and chairman of the board of the New York Cosmos, began his career in the music business in 1944 when he was associated with The Jazzman record store in Los Angeles. That same year he started the Crescent jazz label and was the editor of Record Changer magazine. He later taught this country's first accredited jazz course at UCLA. He joined Atlantic Records in 1955 and was responsible for building that company's jazz roster. He has produced albums



Nesuhi Ertegun

by a number of jazz artists including Bobby Short, Mabel Mercer, Carmen McRae, The Modern Jazz Quartet and John Coltrane. He left Atlantic in 1971 to head WEA International, a division of Warner Communications responsible for the distribution, sales and export of all Warner, Elektra/Asylum and Atlantic labels worldwide. As president of the division, Ertegun is directly responsible for the activities of the eleven wholly owned WEA International operations, and its licensees. In the following Dialogue, he discusses the operation of the division and the future of the world market.

Record World: Could you explain the structure of WEA International?

Ertegun: WEA International was formed as a separate division about six years ago. The idea behind it was for our three American companies to remain separate in the United States (I'll come back to that because a lot of people don't understand it), but to be together in the outside world. This is very different from any other international operation. Let's say if you work for RCA International, you just work for RCA. I work for three companies that are totally separate with different philosophies, different images, different approaches: Warner Brothers, Elektra/Asylum and Atlantic. These are truly competitive companies. People think that we just say that, but those who know are aware that there's a great deal of healthy competitive spirit between these companies. I work for all three of them on a totally equal basis and I'm responsible for the foreign distribution, sales and representation of three totally separate companies. So it's really an interesting, fascinating, sensitive, delicate kind of job, which I enjoy very much. Why do I enjoy it? It's because I'm really very fond of the heads of those companies. They've all been friends of mine, they were friends of mine before we started to work together. My background is from Atlantic. I spent 17, 18 years with Atlantic before this. When the group was formed and when it was decided to put the whole thing under one umbrella, the decision was made to keep the companies separate here and together abroad. So we started practically from scratch.

RW: You really had to establish a whole new identity?

Ertegun: A whole new identity for WEA around the world. Before that we all had license agreements. Each company had its own separate license agreements. As they expired we decided to open companies and what we have achieved in the last 5, 6 years is to open 11 WEA companies around the world. Those 11 companies represent, as far as can tell, between 85 and 90 percent of the world market. At least we're in all the major markets: Australia, New Zealand, Canada, Japan, South Africa, England, France, Germany, Holland, Italy, Brazil. I started with a tremendous advantage. The advantage was that we had at our disposal—I mean we had the opportunity to sell tremendous catalogues from these three companies. Every research shows that our group of labels as a whole is the biggest group in the record business in the United States. Now we'll try to be the biggest group in the rest of the world. In other countries, when you start a company and there are other companies who have started 5 years

before, 10 years before, 20 years before—naturally when you start from scratch they are way ahead of you. So then it becomes a question of trying to catch up with them. This goes on two fronts. One is to do as well as you can with the American catalogues, with artists signed to our American companies. We have an incredible roster of artists. I don't have to mention all the names: from Led Zeppelin to Frank Sinatra, from the Eagles to Aretha Franklin, from Rod Stewart to Linda Ronstadt—from that viewpoint it's a pleasure, it's a privilege to work with not just one or two big artists at a time, but with so many great talents. But it's very hard because you're working in much smaller markets, and you have to try to push the whole catalogue, to do justice to every one of these big names and also to break new artists. This year was the year when we broke the Bellamy Brothers' "Let Your Love Flow," for instance. An incredible success. Like we sold 500,000 in Germany. You know, that's also a challenge: to bring the important acts up to where they deserve to be and should be. That's one phase, right? In other words, to do justice to the American and English talent.

The other phase is to find and sign local artists in each country. In France, for instance, we need not just the international stars. It is equally significant to sign important French acts, so that there's the right mix of national talent and international talent. So it goes in each country—in Germany we have German artists, in Japan we have Japanese artists, and so on. That's what we've tried to do and our activities and the scope of our operations has increased every year and this is by far the best year that we've had. I'm talking about '76. Even though things around the world are somewhat shaky. We all know there are problems, there is inflation, some countries are suffering from severe economic depression, but our own business has never been better than this year. In this context, I'm talking about only foreign countries. In other words, my activities are totally outside of the United States. I've nothing to do with what our companies do here. I work totally outside. As part of that work I believe in travel.

“ I work for three companies that are . . . truly competitive companies. ”

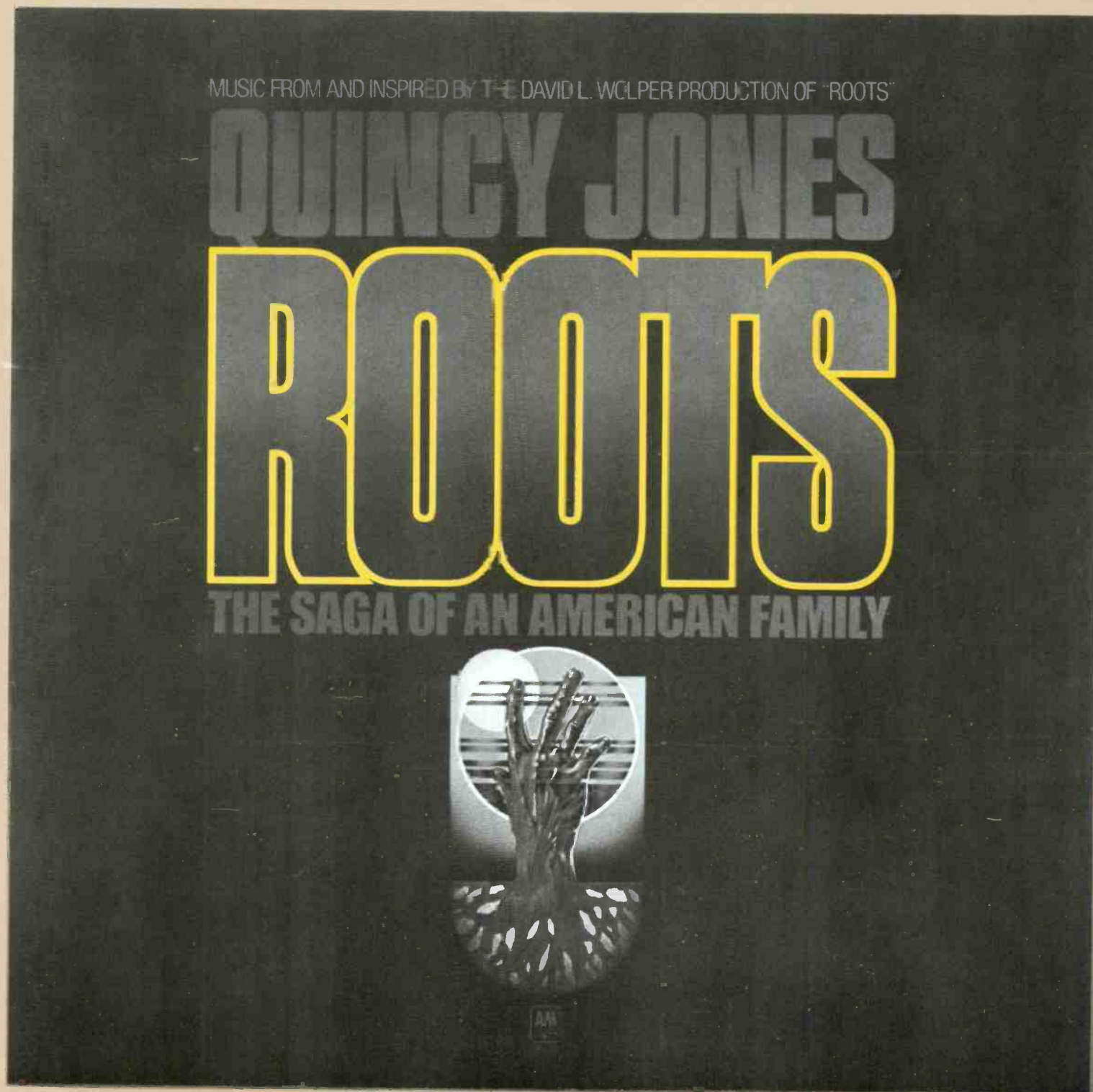
I believe in being there. Not just corresponding or talking on the phone once in awhile, but I'm constantly on the road. I'm like a travelling musician who's constantly on the road. Just to give you an example, let's say in the last six or seven weeks—I've been in the following countries: Japan, Taiwan, Hong Kong, New Zealand, Australia, the U.S.—for a short time because I have to keep my contacts with the companies here—England, France, Greece and Turkey. This was just my last trip. I was really around the world. Normally I spend between 9 and 10 months of the year travelling and about 2 to 3 months in my home which is New York supposedly, where I have my apartment, as well as my main office. I travel because I like to find out what's right and what's wrong and I keep in very close direct personal touch with the heads of the companies and the important people in each company. I believe in personal meetings and personal exchanges of information, of ideas. We also get together much more often than many companies do. For instance, in our European operation—we have 5 companies in Europe—we hold inter-company meetings every six weeks.

RW: How many languages do you speak?

Ertegun: I speak four languages and others as well. And then I can get by in some other languages. Whatever success we've had, I don't want to appear too modest, whatever success we've had comes from the fact that we've been able to find the right executives—I believe in people. It's very important to get the right man to be the head of a company. I did a lot of international work for Atlantic before WEA International was formed as a separate division, I had been doing all the international work for Atlantic for 15 years, so I knew a lot of

(Continued on page 65)

YOU'VE READ THE BOOK...
YOU'VE SEEN THE TV SHOW...
NOW HEAR THE ALBUM.



MUSIC FROM AND INSPIRED BY THE DAVID L. WOLPER PRODUCTION OF "ROOTS"

QUINCY JONES
ROOTS SP 4626

ON A&M RECORDS & TAPES

Featured artists: Quincy Jones Orchestra, Letta Mbulu
Album conceived, produced and conducted by Quincy Jones



Wide Variety of Music at Inauguration



Never before have so many performers from the various branches of popular and classical music appeared at the inauguration of an American President, as these pictures taken by New York photojournalist Chuck Pulin at several of the inaugural events indicate: (top row, from left) President Jimmy Carter and his wife Rosalynn

at the Hilton, Paul Simon and Aretha Franklin; (second row) Beverly Sills, Loretta Lynn, Dan Aykroyd and Chevy Chase of "Saturday Night" and Linda Ronstadt; (third row) Art Garfunkel, vice president and Mrs. Walter Mondale and Chuck Leavell of Sea Level.

Grammy Ballots Due

■ NEW YORK—Voting members of the Recording Academy (NARAS) are reminded that if their ballots are to count they must be received in the offices of Haskins and Sells in Los Angeles by this coming Thursday, February 3. Winners will be announced on Saturday, February 19 over CBS-TV on "The Grammy Awards Show."

Arrest Made In FBI Raid

■ LOS ANGELES — Sylvester J. Thompson, 66, of The Thompson Company at 431 South Wall Street here, was arrested following a raid by FBI agents on the company's premises.

Copyright Infringement

Thompson was charged with copyright infringement after authorities seized more than 140 pirated tape recordings.

Lifesong Ups Russo

■ NEW YORK — Bob Russo has been appointed director, product management for Lifesong Records, it was announced by George Brown, vice president, creative services.

In his new capacity, Russo will be responsible for coordination of all marketing, merchandising and promotion plans.

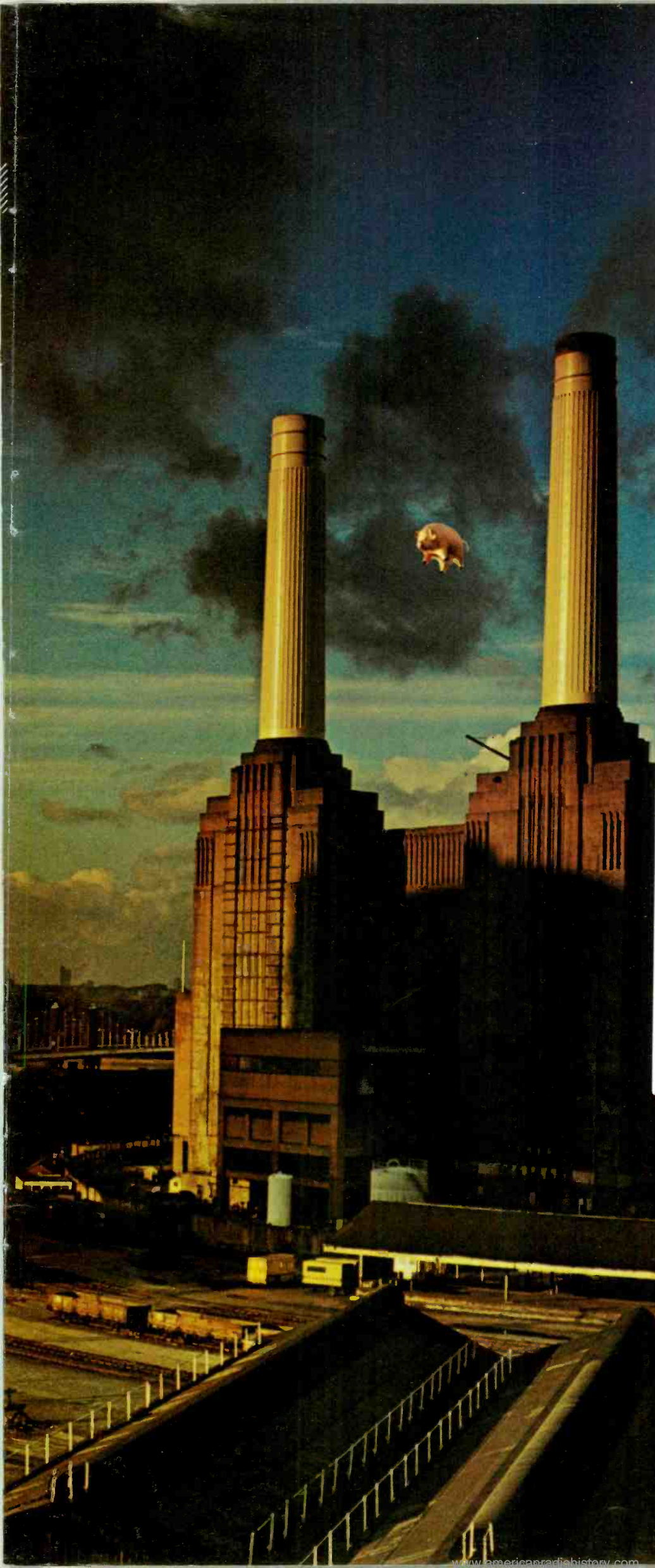
Russo, a radio veteran, was most recently director of promotion, eastern region for Lifesong.

Blue Jac/Springboard

(Continued from page 4)

The suit continues in its statement that, without the consent of Blue Jac, Warwick, Bacharach or David, Springboard has used their names and likenesses for advertising and purposes of trade, contrary to the provisions of the Civil Rights laws of the State of New York.

Springboard executives could not be reached for comment on the suit late last week.



Pink Floyd's "Animals"— JC 34474 new dimensions in pigs, dogs, and sheep.

The long awaited "Animals" album is here.

It's an amazing demonstration of what makes Pink Floyd world leaders.

The sound is unmistakably Pink Floyd.

The music is absolutely new.

And the three tracks, "Pigs," "Dogs," and "Sheep" are each a masterpiece of radio.

Screen Gems Scores Through Self-Contained A&R Dept.

By SAM SUTHERLAND

■ LOS ANGELES—In response to increasing competition between music publishing outlets for new songwriting talent, along with a return to substantial outside sources for new material by producers and a&r men at major labels, Screen Gems-Columbia Music took a page from record company organization last summer to create a new publishing function, talent acquisition.

Ira Jaffe, the eight-year Screen Gems-Columbia veteran who was then named director of talent acquisition and development, recently reviewed his first months in that position and the objectives behind his company's decision to break from the traditional professional manager structure to develop a separate function within the publishing operation charged specifically with turning up new writers.

"What we've done, really, is say, 'Record companies have a&r men to find new talent, so why shouldn't we,'" Jaffe explained. "At publishing companies, everybody is supposed to be looking for new talent. But most publishing people are primarily concerned with getting songs recorded." In that sense, he added, his current title is really "just a long term for talent scout."

Signings

Jaffe's relatively recent shift into his new post, along with an initial concern for developing an effective approach toward talent acquisition at the publishing level, have limited signings thus far to three acts, Boston, the Hollywood Stars and Frank Wilson, a writer and producer. "There are two or three different ways that you can get talent," he asserted. "It can walk right in the door, or someone can bring a tape through. There are acts you can find, just by going out on the road, or catching them in clubs. And, finally, there are contacts that can turn you on to new acts: record company people, managers, and lawyers."

That last category of talent indicators is one that Jaffe agreed has spurred competition. "I get a lot more calls from lawyers than I ever did in the past," he said. "But then, writers are more sophisticated than they were. A lot of new writers that would have just walked in here before have lawyers representing them today."

Such competition, together with a publisher's necessary conservatism in signing new

talent, owing to the much longer period required for a publisher to recoup his investment and turn a profit on a copyright, has been somewhat exacerbated by the nature of the music itself. Jaffe noted that the reduction in annual recording activity for top artists—from an average of three albums per year to one, or, as Jaffe expressed it, from 36 songs to 10 or 12—has been one side effect of the evolution of album artists that has had a broad impact on publishers.

Catalogue Activity

Jaffe conceded that the trend toward fewer albums, coupled with the shift toward more original material by performers, had seriously impaired catalogue activity in recent years. But while the first factor remains an ongoing consideration, there are signs that artists, producers and record companies have recognized a greater need for outside singles material. "People don't really need album cuts anymore, at least in terms of what they once needed," he noted, "so a writer has to write hits if he wants to be covered."

"But I do think it's loosened up a little. Even groups that used to write all their own material are now willing to use an outside song for a single."

Record company executives at both the a&r and overall administrative level have been instrumental in encouraging that return to an active exchange between recording artists and house songwriters, Jaffe asserted, pointing to Arista's Clive Davis and Bhaskar Menon at Capitol as

the most visible advocates of outside material. A return to in-house production at major labels like Columbia and Warner Bros. has also resulted in greater receptivity to publishing catalogues, he added.

Conflict

Still, at present Jaffe sees a continued conflict for the publisher seeking new talent stemming from late '60's pop trends, specifically the emphasis on original material. "It's a question of whether you take an act for the sake of their sales as an act, or take an act solely because they can write." The former choice can yield a faster return on an investment, he noted, but rarely matches the potential long-term earnings of a strong catalogue writer. "More and more, I think publishers are being placed in the position where they have to take an act for the fact that they are a recording unit."

Scouting Itinerary

Two of Jaffe's first three signings, Boston and the Hollywood Stars, clearly fall into that category. But with a scouting itinerary that regularly takes him to Austin, Dallas, Houston, San Francisco, Vancouver and Denver, he is clearly hoping to turn up potential catalogue builders as well. Thus far, he reported, the decision to create a separate a&r function has proven fruitful, much as Screen Gems-Columbia's decision to develop its own promotion staff has influenced recording activity for the firm's catalogues and airplay activity for its copyrights.

Sporting Event



Mayor Tom Bradley officially declared January 19 "Parliament Day" in Los Angeles. Parliament was in town for a concert at the Forum (19) and to participate in a sports equipment giveaway to deserving L.A. high schools in conjunction with Casablanca Record and FilmWorks, radio station KDAY, and Rawlings Sporting Goods. Pictured at the proclamation ceremony are (from left) KDAY PD Jim Maddox; Cecil Holmes, Casablanca executive vice president; Parliament leader George Clinton (in catcher's mask); and Bill Winston of Mayor Bradley's office.

Earl Klugh:

Young But Experienced

■ NEW YORK — "When I first met Chick and George, it was scuffle time for all of us." With two successful Blue Note albums now under his own belt, and a tour carrying him across the country, it is not scuffle time for Earl Klugh anymore — or for Chick (Corea) or George (Benson).

Learning the Ropes

At 23, however, guitarist Klugh has had a surprisingly ample chance to learn the ropes. He's played in Return to Forever in one of its "rockier" incarnations, with Benson as second lead guitarist and with George Shearing's band, among others. Being leader of his own group, he says, gives him the opportunity to play what he wants.

Asked about the difference between live performance and recording, Klugh said, "Live you're missing a lot of the instruments you can add in the studio, but you get to make up for that with yourself. You can play what hits you soloing on stage. That same thing might not sound as good if you were listening to it repeatedly in your living room."

An how did Klugh come to Dave Grusin and Larry Rosen, the producers of his Blue Note albums? "I was aware of Grusin when I was 13 or 14," Klugh told **Record World** a few days prior to his Carnegie Hall appearance with Hubert Laws and Lonnie Liston-Smith. "I'm a big fan of movie music, and I really liked Sergio Mendes. So when I met with George Butler of Blue Note, and he suggested Grusin, I was really excited."

Confidence

Currently managed by Bert Black and Fred Kewley, Klugh is confident about the direction his career is taking. With a third album about to be recorded, and more tour plans in the making, it seems as though this "second stage" of Klugh's professional life is just another beginning.

Ira Mayer

Cosmology To Vanguard

■ NEW YORK — Vanguard Records has announced the signing of Cosmology, a six-member band, to an exclusive recording contract.

First LP

Brought to the label by Collin Walcott, of Vanguard's Oregon, the group is scheduled to begin recording at the company's 23rd Street studio in mid-February. Scheduled for spring release, the album is tentatively titled "Phases of the Moon."

STERLING SILVER

HORACE SILVER · SILVER 'N VOICES



Twenty-five years of historic music. Twenty-five years of successive generations of sales.

This is Horace Silver's 25th Anniversary on Blue Note Records. Unarguably one of our most gifted and innovative composer/pianists, Horace Silver is cele-

brating this year with a brand new album, Silver 'n Voices. And, of course, as the title suggests, there's something new: a mini choir to enhance and punctuate the Silver Sound.

As Horace says, "It is the latest evolution and expansion of the Silver Sound!"

Horace Silver
Twenty-Five Years of Sound Investment On Blue Note Records and Tapes
Produced by George Butler



Blue Note
A Division of United Artists Music and Records Group, Inc.

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New York, N.Y.

By IRA MAYER & BARRY TAYLOR
With guest columnist David McGee

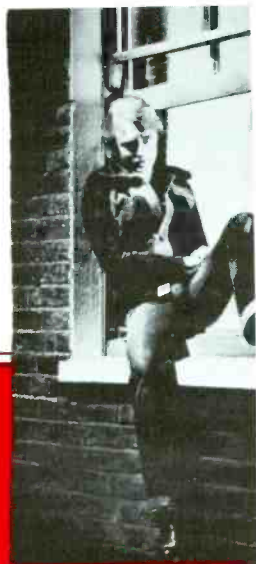
■ IRA'S IN TIJUANA SO WE'VE GOT A GUEST COLUMNIST THIS WEEK: Alright you screwheads, you're reading the words of a guest columnist who would not take it anymore. All this talk about **Bruce Springsteen** being a hype after all gets on my wire. Hey, the man just got himself a platinum record for the magnificent "Born To Run"! And while the cynics get together to talk about the end of Springsteen's career, his third album has been selling at the rate of a cool 2000-2500 copies a week, a decent catalogue figure for an artist whose activity is limited at the moment to short tours, one of which will begin on February 7 in Albany, New York and will move on to Canada and back through the midwestern United States. So this week's tip of the hat goes to all the believers.

AWARDS TIME: **New York, N. Y.** would like to give its own personal album cover of the year awards to "Phil Spector's 20 Greatest Hits" and to Eddie & the Hot Rods' "Teenage Depression." We feel that these two covers best portray the true spirit of rock and roll. See, and judge for yourself. Also,



the guest columnist would like to present **Southside Johnny** with the DON'T YOU HAVE ANYTHING BETTER TO DO WITH YOUR TIME AWARD for being the only person in the world (civilized or uncivilized), besides the guest columnist, who remembers Clyde "Hoy Hoy" Stacey & the Nightcaps and keeps their name holy.

HERE'S SPUD IN YOUR EYE: **New York, N.Y.** would like to bid a fond farewell to **Charlie Shaw**, that funnyman from L.A., who for the last six years has managed Tower Records' Sunset Boulevard store. (Continued on page 80)



**Who is
The
Stranger
In
The
City?**

Ronstadt Platinum

■ **LOS ANGELES** — Linda Ronstadt's "Greatest Hits" album has been certified platinum by the RIAA.

**Subscribe
to
Record World**

Seeger Gets Gold in Detroit



Bob Seger and The Silver Bullet Band are presented with gold album awards for their "Live Bullet" and "Night Moves" albums on Capitol Records along with a key to the city of Detroit, their hometown. The awards were presented by employees of Capitol during a backstage party following a series of concert appearances at Cobo Hall. Pictured in the front row, from left, are Don Zimmermann, CRI executive vice president and chief operating officer; Craig Lambert, Detroit area promotion representative; bandmember Alto Reed; Bruce Ravid, midwest AOR promotion representative; Bruce E. Garfield, director, press & artist relations; and Wally Meyerowitz of ATI (Seeger's booking agency). Standing from left are Ed "Punch" Andrews, Seger's manager; Kathy Kinnison, salesperson; bandmember Drew Abbott; Len Maldeuz, salesman; Seger; Ron Hewlett, salesman; Denise Moncel, salesperson; Larry Kruttsinger, district manager; Kris Gabler, promotion representative; Maureen O'Connor, east coast publicity coordinator; and bandmember Robyn Robbins.

Atlantic Realigns Promo Staff

■ **NEW YORK**—Dick Kline, vice president of promotion for Atlantic Records, has announced the realignment of the promotion department in New York.

Tunc Erim, former FM/special projects coordinator, has been appointed national pop album promotion director. In this capacity, he will be in charge of all promotion for album product on the AOR, college, and MOR radio programming levels.

Steve Leeds, former local WEA promotion rep for the metro New York area, has been appointed assistant to Tunc Erim, covering all FM progressive radio promotion activities in the U.S. undertaken by the department.

Beth Rosengard, former assistant FM/special projects coordinator, has been appointed national FM promotion coordinator.

Gunther Hauer, founder and former director of the college promotion department, has been appointed national MOR promotion manager, responsible for all lp

promotion campaigns on the adult pop level, along with specially designed regional projects.

Judy Libow, former assistant college promotion manager, has been appointed national college promotion manager.

Patricia Neumann joins the staff as secretary to Tunc Erim and liaison with the other members of the department.

These campaigns, in turn, are to be coordinated with and implemented by Larry King, Atlantic's director of field operations, who supervises all promotion and marketing activities involving the local promotion field staff of the WEA Distribution Corporation, as well as Atlantic's teams of regional directors.

In addition to the creation of the album promotion department, national pop promotion director Vince Faraci has announced the appointment of Barbara Kayen, former promotion department secretary, to the post of pop singles promotion coordinator.



Top row, from left: Tunc Erim, Steve Leeds, Beth Rosengard. Bottom row: Gunther Hauer, Patricia Neumann, Judy Libow.

RCA, Midland Plan Keith Herman Promo

■ **NEW YORK** — RCA Records and Midland International Records have launched a nationwide merchandising, promotion and publicity campaign to introduce Midland president Bob Reno's newest discovery, 21-year old Keith Herman.

Focus of the campaign will be on the singer-songwriter's first album, "Good News Day," which will be in stores next week.

The comprehensive support plan for Herman, organized by Mort Weiner, RCA's director of custom labels, marketing, in conjunction with Reno and his aide, Harry Spero, director of creative services and artist relations at Midland, will utilize especially created point of sales pieces, trade and consumer ad-

(Continued on page 81)

SWEET



**"SWEET EVIL."
IT KEEPS YOU COMING
BACK FOR MORE.**

Derringer. They came together around the high-energy nucleus of Rick Derringer. And they honed and polished their electrifying performance before over one million charged-up fans coast to coast. Now all that pent-up force has been captured in the studio by rock and roll producer Jack Douglas.

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THE MOST DEVASTATING
DERRINGER YET.
ON BLUE SKY RECORDS
AND TAPES.**

DERRINGER TOUR—FEBRUARY

- 1 Portland, Oregon
Coliseum
- 2 Spokane, Wash.
Coliseum
- 3 Seattle, Wash.
Coliseum
- 5 San Francisco, Calif.
Winterland
- 6 Sacramento, Calif.
Municipal Audit.
- 10 San Diego, Calif.
Sports Arena
- 11 Long Beach, Calif.
Arena
- 12 San Bernadino, Calif.
Swing Audit.
- 13 Fresno, Calif.
Selland Arena
- 14 Bakersfield, Calif.
Civic Audit.



Blue Sky distributed by CBS Records. © 1977 CBS INC

Beserkley Stresses Singles Sales With 'Six Pack' Disc Campaign

By JACK McDONOUGH

■ BERKELEY — Despite recent trade and industry commentary that the 45 rpm single may soon, because of falling sales, be a thing of the past, Beserkley Records, the strongest independent label to have developed in the Bay Area within the past several years, continues to stress singles and in fact has just offered a special package of six singles (representing all the Beserkley acts) for the price of four.

Beserkley distributor Playboy took full color trade ads heralding the deal as "still cheaper than one lp."

The Beserkley six-pack contains one record each from Greg Kihn, Earth Quake, the Rubinoos and Jonathan Richman's Modern Lovers, plus one single with two songs from the previously released Beserkley "Chartbusters" lp.

The sixth record, a manifestation of the eccentric Kaufman's bizarre sense of humor, is by a personage known as Son of Pete and is titled "Silent Knight" backed with "Disco Party Part Two." There is absolutely no sound in the grooves of either side of the record. This means of course that the consumer actually is getting only five records for the price of four, although the disc has its virtues. A spokesman notes that the record was designed "as a reprieve for short-order cooks, waiters and others who are exposed to juke boxes all day every day," and Kaufman reported after a recent trip to England that "'Disco Party' is now being used by a lot of London discos as their last record for the night. It really stops the action."

The records were pressed at Columbia's Santa Maria plant, and a number of copies of "Silent Knight" came back to the Beserkley office with Kiss's recent hit "Beth" in the grooves, which means conversely that Kiss fans somewhere in the country bought copies of "Beth" that had nothing in the grooves.

Packaging

All six of the Beserkley singles have attractive full color sleeves and come package in a clear vinyl holder that can be mounted on the wall. "I don't even care if they take our records out and put six other records in there to display," says Kaufman. "I just want to put the idea of singles on people's minds. I'm interested in preserving the art of the single."

"It's a matter of commensurate value of the art work placed in proper perspective. A lot of groups can't make lps with more than two or three good songs. So you get bored and have to get up

to change the record. Back when things used to be fun you could stack up a bunch of 45s and reel them off and every tune was good. Now you can't even buy the hardware for singles. When was the last time you saw a 45 rpm stack changer? They used to make boxes to store the records and they're gone. The reason singles don't sell is that no one markets them correctly. Everybody is too busy calculating profit margins on albums."

Kaufman points to the crucial significance of singles in establishing the reputations of The Beatles, the Stones and The Who in the early '60s English pop scene "when groups didn't have to go two years into debt on studio time satisfying the record company's lust for an lp."

Kaufman also offers the opinion that 45 fidelity is better because of the faster spin of the disc and notes that there are ecological virtues inherent in 45s because they use less vinyl and come sleeved in paper rather than cardboard.

In addition to the singles six-pack, Beserkley has three lps ready for imminent release, thus bringing their total to eleven.

Russell Reaps Gold

■ LOS ANGELES — Jerry Rubinstein, chairman of the board, ABC Records, and Denny Cordell, president of Shelter Records, have announced that Leon Russell's "Best of Leon" album has been certified gold by the RIAA.

Lizzy on the Loose



Thin Lizzy recently took time out from a busy schedule to visit their publishers, RSO/Chappell Music. The Mercury group is in the U.S. and Canada for two months as special guest stars on the Queen tour. Shown in Chappell's New York office are (from left, standing): Buddy Robbins of Chappell Music; Frank Military, vice president creative; Eileen Rothschild, production executive, RSO Publishing; Chappell president Norman Weiser; Gene Fischer, vice president, Stigwood Group; and Chappell vice president Eddie Reeves; (seated, from left): members of Thin Lizzy, Brian Downey, Phil Lynott, Scott Gorham and Gary Moore.

At BMI's Music Day



Pictured at BMI's Music Day meeting at Coral Gables, Florida last month are (from left): Gene Heimlich, manager of George McCrae and the New Born Band; Elizabeth Granville, hostess of BMI Music Day and George McCrae, TK artist. The purpose of the event was to discuss changes in copyright law and to acquaint the writers and publishers with the dollar potential available from licensing their compositions through BMI.

Eagles Tour Set

■ NEW YORK — The Eagles (Asylum) will be touring the eastern United States March 14 through April 1. This marks the first tour by the Eagles since the release of the chart-topping "Hotel California" lp.

The tour kicks-off in Springfield, Massachusetts on March 14 and will encompass 15 concerts in 12 cities and concludes on April 1 in Cleveland, Ohio. Highlights of the tour will be the Eagles debut in New York City's Madison Square Garden on March 18.

Backstage Inks Burch

■ LOS ANGELES—Vernon Burch, Columbia Records artist, has signed with Backstage Management for representation in all fields. Burch will have a new album released in early spring.

Gordon Edwards: All That Stuff

■ NEW YORK — "Stuff? I call everybody Stuff whether they be good, bad or foul" explains Gordon Edwards. Edwards is Stuff's bass player who assumes a silent pose on stage, preferring to let his instrument do the talking. Offstage, however, he's animated and gesticulates like a stand up comic.

For New York's premier aggregate of session musicians—Edwards, Cornell Dupree, Richard Tee, Steve Gadd, Eric Gale and Chris Parker—Stuff is a long term investment. "We may lose out in some session money now, but in a couple of years," Edwards envisions, "we'll be able to demand our own price."

The much in demand musicians have been playing together for years behind almost every major artist to record in New York from Aretha Franklin to Carla Bley and from Joe Cocker to Van McCoy, but it was not until last year that the concept of Stuff was conceived by Edwards.

"People were always trying to sign us," he says, "but after all, we were always playing in front of the media. If anybody ever needed a rhythm section for their artist, they would ring up Stuff because we're the best. There's no weak link. Suddenly people realized that the band was just as important or more important than the star himself and the record companies wanted to buy us out like a whore, which was okay by me. I was willing to go with the money and Warner Brothers offered us more than the other companies that were bidding, so we signed with them. Actually, I'm glad that we did because they've been extremely good to us."

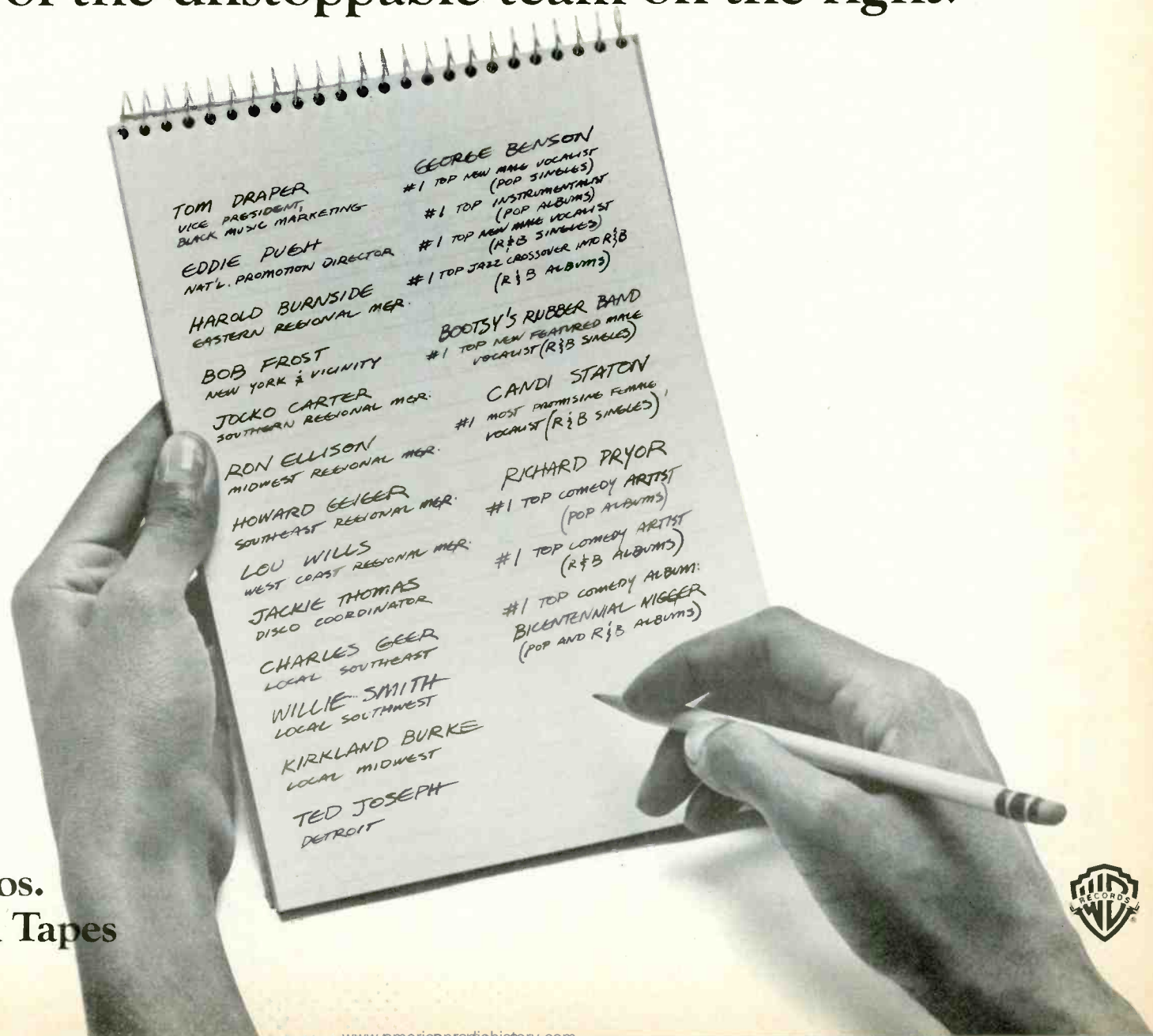
According to Edwards, the goal of the group is as stated—to make money. "If all the money in this business is in top 40 music, we'll play top 40 music." When Edwards is told by the interviewer and the Warners publicist that Stuff's music would probably not conform to a top 40 format, he quickly counters: "Well, then our goal will be to hit the top 41 . . . of every chart . . . in the world."

Stuff goes into the studio to record its second album in February and Edwards claims that the group has already learned from the mistakes it made the first time. "We went in there with the charts in front of us like we do a session. This time, were just going to go in there and PLAY the songs. We've been doing some of the numbers on stage and by the time we'll be ready to record, it's going to be HOT!

Barry Taylor

With Number Ones You Get Number Ones.

Outstanding efforts have a way of generating outstanding results. In 1976, the achievements of Warner Bros.' regional R&B Promotion Managers were nothing short of remarkable. Warners would like to take this opportunity to thank publicly the unbeatable line-up on the left for the continued success of the unstoppable team on the right.



1+1=1

Warner Bros.
Records & Tapes



Bonnie at The Bottom Line



Epic recording artist Bonnie Koloc was in town recently to play a number of shows at the Bottom Line. Her debut Epic album "Close Up," has already been released. Shown with Bonnie backstage at opening night are, from left: Joe Schick; Bruce Harris, director of merchandising and product management, Epic Records & Associated Labels; Arthur Gorsham, Bonnie's producer; Rick Swig, associate director, promotion, Epic Records; Ron Alexenburg, senior vice president, Epic Records and Associated Labels; and Al Gurewitz, director, national sales, Epic Records and Associated Labels.

THE FOLIO CHART

ARTIST	PUBLISHER	LIST PRICE
1 Stevie Wonder/Songs in the Key of Life	Columbia	\$ 7.95
2 Peter Frampton/Frampton Comes Alive	Almo	\$ 5.95
3 Eagles/Greatest Hits	WB	\$ 6.95
4 Barry Manilow/This One's For You	Columbia	\$ 5.95
5 Beatles/Complete	WB	\$12.95
6 John Denver/Songbook	Cherry Lane	\$ 5.95
7 Chicago/Greatest Hits	Columbia	\$ 5.95
8 John Denver/Spirit	Cherry Lane	\$ 5.95
9 Captain & Tennille/Song of Joy	Almo	\$ 6.95
10 Kiss/Destroyer	Almo	\$ 5.95
11 America/History	WB	\$ 5.95
12 Jim Croce/His Greatest Hits	Big Three	\$ 4.95
13 Elton John/Greatest Hits	WB	\$ 5.95
14 Simon & Garfunkel/Greatest Hits	Big Bells	\$ 4.95
15 Cat Stevens/Greatest Hits	WB/Almo	\$ 6.95
16 Beach Boys/Endless Summer	Almo	\$ 4.95
17 Bread/Greatest Hits	Columbia	\$ 5.95
18 Dan Fogelberg/Songbook	WB	\$ 6.95
19 John Denver/Evening With	Cherry Lane	\$ 6.95
20 A Star is Born/Soundtrack	WB	\$ 6.95

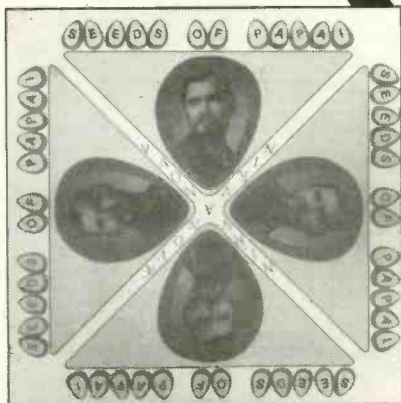
(A survey of the top-selling individual artists folios at retail and rack accounts throughout the U.S.)

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EASY LISTENING, JAZZ, ROCK ALBUM

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

Robert Palmer (Island) says that he thinks of himself as a singer, not a songwriter but during a recent visit to the RW offices he said that four or five of his songs have been covered in the past months.

"My hobby is to sit and play with my tape recorder, sometimes for a week at a time," Palmer said. "I throw away 30 songs for every two I keep." Palmer writes his songs on the bass guitar and a drum machine and says it takes him about a year to write the material for an album.

"I can't write on the road," he said. "I can, really, but I don't like the songs. They're full of transient negatives. I stopped writing on the guitar because I felt I was getting hung up on chord structure. I write to kind of get things off my chest."

While Palmer's songs and singing style has been likened to a half dozen artists in the reggae and r&b areas, he feels that his range is far wider, extending even into country and African folk music. "I hear so many different sorts of music," he said. "I don't even actually listen to reggae but since I live in Nassau, I know I must be hearing it."

He is currently on a two month tour of the U. S., part of it with Gary Wright (WB). He's published by his own Porpoise Music, administered by Island Music. After the tour he'll return to Nassau to prepare the material for a new album.

RENAISSANCE: A dozen or so years ago Paul Revere and the Raiders were not so much a rock and roll band as they were a media event. Under the patronage of Dick Clark they were fixtures on every teen-oriented television show where far more attention was paid to Mark Lindsay's ponytail than to the music they were supposedly playing (where did they have the amplifiers hidden during those beach scenes on "Where The Action Is"?). While the tri-cornered hats and lace shirts may be long forgotten, two songs the Raiders made hits have recently been covered. Sammy Hager (Capitol) has included "Hungry" on his new lp and Earthquake (Beserkley) has released "Kicks" (also recorded by The Nazz a few years back) as a single. Both were written by Barry Mann and Cynthia Weil and published by Screen Gems-EMI. Meanwhile, RW's intrepid radio-ophile Barry Taylor has also noticed a sharp increase in New York airplay on the old Raiders records. What does it all mean?

MIXED BLESSING: Al Cooley, professional manager at Combine Music in Nashville, says he's astonished to find he now has four versions of "Me and the Elephant" set to be released as singles. Seems Gene Cotton (ABC) had a hold on the song for more than a year but, once his album was released, it was picked up by Kenny Starr (MCA), Bobby Goldsboro (Epic) and Vicki Lehning, wife of producer Kyle Lehning, on Big Tree. B. J. Thomas has also cut the song. It was written by Benny Whitehead and inspired by a cartoon by Gahan Wilson. It's published by Youngun Music, administered by Combine.

INTERNATIONAL: Ron Tudor at July Music, a division of Fable Records, in South Melbourne, Australia, is optimistic about the future of Australian music in the U.S. He wrote recently to point out the success here of Vanda and Young, Brian Cadd, Skyhooks, Sherbet, and Taste, to name but a few. Tudor is now looking for American representation of the July catalogue that includes works by Cadd, John Williamson, Idres Jones, Stephen Foster, Terry Dean and John Farrar.

OPENING: Rick Taylor, president of Soutlastic Productions in Memphis, has named Carl Wise as his administrative assistant and professional manager of Hopewell Publishing. Wise was with East/Memphis Music and will now be working with the catalogues of The Bar-Kays, Memphis Horns, Denise LaSalle, Rufus Thomas and Soul Children . . . SIGNING: Ronny Vance at 20th Century Music has signed John Finley, former lead singer of Rhinoceros. Finley wrote the Three Dog Night hit single "Let Me Serenade You" . . . BUSY: John Lombardo, an ATV writer, is co-writing two songs and producing the debut album by L.D. Pearl (London). Lombardo just finished co-producing Ian Thomas' current Chrysalis album "Goodnight Mrs. Calabash" . . . ADDENDUM: Glenn Friedman, new at Ax Schroeder International Ltd., is "actively" seeking to purchase established catalogues and newer producer/writer catalogues. He's in the L. A. office . . . PROMOTION: Jay Warner has been named vice president of The Wes Farrell Organization Music Group. He was formerly the national director and has been with the company four years.



**If you've had it
with mister macho,
superstar punks,
this man has
a very intriguing
proposition for you.**

Meet Bill Quateman. He's not just another one-dimensional, ego-tripping ladies man with hair on his chest and lust in his jeans. Bill Quateman is more interested in what kind of music he's making with his band than what kind of girl he's making backstage. And his writing reflects it. His songs are physical. His voice is aggressive and his guitar is energized, but he's articulate enough to express the frustrated intensity we all feel living life in the 70's. It's exactly that ability that some of the world's greatest rockers have sensed a kinship with. Musicians like ex-Wings drummer Denny Seiwell and Caleb Quaye, lead guitarist for Elton John, who both wanted to play on Bill's RCA album debut. And have.

Now it's your turn to feel what they've already felt. Bill Quateman's just-released album "Night After Night" is available now. And it's one of the most attractive recording propositions of the year.



APL1-2027

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THE BAR-KAYS—Mercury 73888

BANG, BANG (STICK 'EM UP) (prod. by Allen Jones) (writers: Dodson-Alexander-Beard-Stewart-Smith-Allen-Henderson-Thompson) (Barkay, BMI) (3:44)

The group is coming off a successful comeback with "Shake Your Rump To The Funk" and stands poised to keep their momentum going with this frenzied instrumental.

WAR FEATURING ERIC BURDON—ABC 12244

MAGIC MOUNTAIN (prod. by Jerry Goldstein) (writers: Allen-Brown-Dickerson-Scott-Jordan-Miller-Oskar-Goldstein) (Far Out, ASCAP) (3:55)

A previously unreleased track recorded when Burdon fronted War several years ago, it shows the early stages of a sound that has become a mainstay on the radio.

RALPH MacDONALD—Marlin 3308 (TK)

WHERE IS THE LOVE (prod. by MacDonald & Salter) (writers: same as prod.) (Antisia, ASCAP) (3:17)

MacDonald's name has been popping up on other artists' records a lot lately, but here he is the boss on this percussive ballad. Give this one a close listen if you feel you deserve a break today.

ENGLAND DAN & JOHN FORD COLEY—A&M 1871

SIMONE (prod. by Louie Shelton) (writers: England Dan & John Ford Coley) (Dawnbreaker, BMI) (2:56)

One of the duo's earlier tracks (dating back to 1972), the swelling choruses hint at what would later become their trademark. Definitely worth another listen.

MELBA MOORE—Buddah 562

THE WAY YOU MAKE ME FEEL (prod. by Van McCoy & Charles Kipps) (writer: Charles H. Kipps, Jr.) (Charles Kipps, BMI) (3:34)

Cascading strings and a driving undercurrent frame Melba's vocal on her latest effort. Her style and grace should arouse across-the-board attention.

PURE PRAIRIE LEAGUE—RCA 10880

FADE AWAY (prod. by Alan Abrahams) (writers: Reilly & Goshorn) (Rotgut/Fireball, ASCAP) (4:09)

The dulcet harmonies and country tinged sentiment of the song are combined with a flavor that is very special. Watch for them to go all the way.

JANIS IAN—Columbia 3 10484

MIRACLE ROW (prod. by Janis Ian & Ron Frangipane) (writer: Janis Ian) (Mine, ASCAP) (2:14)

The title track from Ms. Ian's latest lp is a wry observation of tenement life delivered as only she can. The brisk rhythms should mark the beginning of yet another comeback for the talented songwriter.

SHIRLEY BROWN—Arista 0231

BLESSED IS THE WOMAN (WITH A MAN LIKE MINE) (Prod. by Bettye Crutcher & Jeff Stewart) (Dejauno, BMI) (3:29)

Ms. Brown's slow and feverishly soulful vocal is the highlight here and should help her to make an emotional connection. Look for it to get r&b action.

THEME OF THE WEEK

NEW WORLD SYMPHONY—Shady Brook 033

WONDER WOMAN (prod. by Charles Fox) (writers: Norman Gimble & Charles Fox) (Warner-Tamerlane, BMI) (2:50)

HENRY MANCINI & HIS ORCHESTRA—RCA 10888

THEME FROM "CHARLIE'S ANGELS" (prod. by Joe Reisman) (writers: Elliott & Ferguson) (Spell/Gold, BMI) (3:01)

Television theme songs continue to be a fertile source for single material, with these two the latest in a very long list. The former is the original energetic theme while the latter is given the Mancini orchestrated touch.

THE WHISPERS—Soul Train 10878 (RCA)

SOUNDS LIKE A LOVE SONG (prod. by Norman Harris) (writers: Gibbs & Johnson) (Chitty-Chitty, ASCAP) (3:59)

And it certainly does. The group's soft vocal harmonies are showcased in a lush production by "The Harris Machine." It should score immediate r&b play.

THE BILLY COBHAM/GEORGE DUKE BAND—Atlantic 3370

DO WHAT CHA WANNA (prod. by Duke & Cobham) (writer: Duke) (Mycenae, ASCAP) (3:46)

This collaboration by two premier jazz musicians shows a branching out of sorts with Duke's song aimed at a pop audience. This ballad should get them there, expanding their lp following.

WISHBONE ASH—Atlantic 3381

LORELEI (prod. by Ron Albert & Howard Albert) (writers: Upton-Powell-Wisefield-Turner) (Pit, BMI) (3:40)

With producers Howard and Ron Albert, this outfit has honed its sound for wider appeal. This ballad should be the start of the band's re-emergence.

LOCUST—Annuet Coeptis 204

HESITATION (prod. by Brown & Adler) (writer: Keith Brown) (Chicken House/Annuet, ASCAP) (3:24)

Group from out of the midwest shows an affinity for English and instrumental approach. Excellent songwriting marks this bow.

TOM PETTY AND THE HEARTBREAKERS—Shelter 62006 (ABC)

BREAKDOWN (prod. by D. Cordell) (writer: T. Petty) (Skyhill, BMI) (2:42)

The rocker from the Florida area makes a convincing debut with a seething rocker. The urgent sounding vocal is delivered with conviction and panache.

VANGELIS—RCA 10882

PULSTAR (prod. by Vangelis) (writer: Vangelis) (JAM, MCPS) (3:42)

The Greek keyboardist extraordinaire has composed a moving instrumental which at once illustrates his skill and dexterity. An excellent cut for AOR play, with pop attention likely.

MASS PRODUCTION—Cotillion 44213 (Atlantic)

WELCOME TO OUR WORLD (OF MERRY MUSIC) (prod. by Ed A. Ellerbe) (writer: Williams) (Pepper, ASCAP) (3:55)

The group is in the B.T. Express/Brass Construction vein and is fully equipped to play the rugged rhythms with a bright brass sound complemented with sweet harmonies.

THE KEANE BROTHERS—

20th Century 2330
AMY (SHOW THE WORLD YOU'RE THERE) (prod. by David Foster) (writer: Tom Keane) (Tomjon/Cotaba, BMI) (3:24)

A timely song written for the daughter of the new President which serves as an anthem to the pre-teen generation. A crafty management helps.

DAVE AND SUGAR—RCA 10876

DON'T THROW IT ALL AWAY (prod. by Bradley & Pride) (writers: Benson & Mindell) (Famous, ASCAP) (3:09)

The trio (really) has been a regular on the country charts for some time, but now show pop potential as well with this ballad penned by talented English tunesmith Gary Benson.

BILLY KIRKLAND—Lifesong 45019

I THINK I'M GROWING UP (prod. by Rob Stevens) (writer: Billy Kirkland) (Blendingwell, ASCAP) (3:20)

Kirkland has a distinct pop sensibility which shines through on this number. Good harmonies and a strong hook should help it pick up pop and easy listening action.

SUN—Capitol 4382

BOOGIE BOPPER (prod. by Beau Ray Fleming & Byron Byrd) (writers: Wagner & Hummons) (Glenwood/Osmosis, ASCAP) (3:20)

The group has honed its sound for potential across-the-board play with this number which is full of hooks—at times reminiscent of the Ohio Players.

KURSAAL FLYERS—Epic 8 50333

LITTLE DOES SHE KNOW (prod. by M. Batt) (writers: Birch-Douglas-Shuttleworth) (Anglo-Rock, BMI) (3:51)

The English group's good-natured stab at the Phil Spector Wall of Sound is delivered with a tongue in cheek lyric. One listen's enough to become a believer.

STEVE HILLAGE—Atlantic 3384

HURDY GURDY MAN (prod. by Todd Rundgren) (writer: Donovan P. Leitch) (Peer Intl., BMI) (3:04)

Long a cult figure in the U.K., Hillage has enlisted the aid of Rundgren as producer and reawakens the Donovan tune with idiosyncratic interpretation and fine guitar work.

JAMES DARREN—Private Stock 136

YOU TAKE MY HEART AWAY (prod. by Joel Diamond) (writers: Conti-Connors-Robbins) (UA, ASCAP; Unart, BMI) (3:34)

We've lost track of the number of "Rocky" records to come into the office, but the latest has a McCoo-Davis type vocal which gives it a definite distinction.

**INTRODUCING THE NEW
LETTA MBULU SOUL ALBUM.**



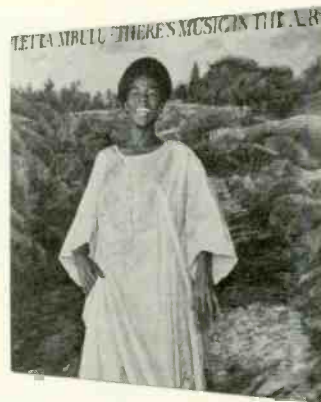
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LETTA MBULU JAZZ ALBUM.**



**INTRODUCING THE NEW
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LETTA MBULU EASY LISTENING
ALBUM.**



INTRODUCING THE NEW LETTA MBULU ALBUM.

"There's Music In The Air" is Letta's first A&M album and it's a simple, beautiful showcase for her instantly obvious vocal gifts. She sings with a powerful yet delicate presence that transcends race, language and musical form with joyous enthusiasm, intelligence and care. Showing by music and song that boundaries and categories which limit mankind must give way to the larger truth that in art, as in life, universal love shall prevail.



"She's a root lady, projecting a sophistication and warmth which stirs hope for attaining pure love, beauty and unity in the world. Letta's music is simply too beautiful to miss."

—QUINCY JONES

Letta Mbulu is a featured artist on the new Quincy Jones album, "...ROOTS"

**LETTA MBULU
"THERE'S MUSIC IN THE AIR"**

Produced by Herb Alpert
Associate Producer: Caiphus Semanya

SP 4609

**ON A&M RECORDS
AND TAPES**



EVITA

MCA 2-11003 (13.98)

The writing team of Andrew Lloyd Webber (music) and Tim Rice (lyrics), who developed "Jesus Christ Superstar," here takes on the life story of Eva Peron in their third "rock opera." Julie Covington and Paul Jones sing the leading roles (Eva and Juan Peron, respectively) in an intense self-produced two-record set.



CHANGES IN LATITUDES, CHANGES IN ATTITUDES

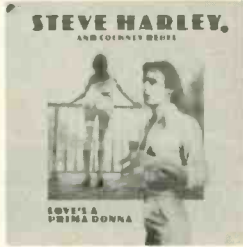
JIMMY BUFFETT—ABC AB 990 (6.98)

Buffett seems on the verge of major success with a sound that cuts across country rock and pop. Here his wit and sensitivity again stand out, particularly on "Margari-taville;" the title track and Jesse Winchester's "Biloxi." Norbert Putnam produced.

LOVE'S A PRIMA DONNA

STEVE HARLEY AND COCKNEY REBEL—EMI
ST 11596 (Capitol) (6.98)

Jaded, acerbic, bemused, Harley applies the touch of a Ray Davies to affairs of the heart, however out of the ordinary. Strong melodies make this the band's most accessible set, with the title cut and a remarkable reading of "Here Comes The Sun" standing out. On the verge of star-dom.



BLACKJACK CHOIR

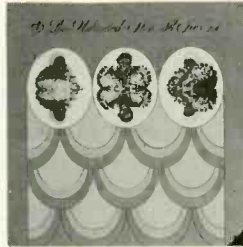
JAMES TALLEY—Capitol ST-11605 (6.98)

With his third album, this multi-faceted artist seems ready to move from cult to broader acceptance. A writer with a conscience and sources that range from Jimmie Rodgers to Muddy Waters, Talley enlists the services of B.B. King on one fine cut, "Bluesman," and strong writing and playing sustain the effort.

HE'S ALL I'VE GOT

LOVE UNLIMITED—Unlimited Gold U-101
(20th Century) (6.98)

The first release on maestro Barry White's own label, this album continues the group's smoothest of smooth styles in both ballads and dance tunes. White produced, arranged and wrote seven of the eight songs, and the exception, "I Did It For Love," sounds like a disco hit, as well.



THE OFFICIAL LIVE GENTLE GIANT

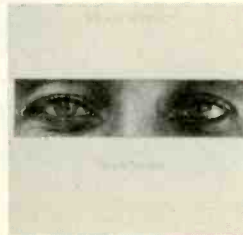
Capitol SKBB 11592 (7.98)

The two lp set was recorded during Gentle Giant's fall tour of Europe and represents the first live recordings made by the group. Contained is a cross section of material that spans their eight year history with tracks like "Octopus," "Peel the Paint" and "On Reflection" showing a formidable musical sophistication.

DEEP IN MY SOUL

SMOKEY ROBINSON—Tamla T6-35051 (Motown)
(6.98)

Robinson's reputation grows with each record, and his latest is a masterly statement of his many talents. The styles range from captivating dance tunes ("Vitamin U") to the beautiful, soulful ballads for which he is perhaps best known. A solid effort.



SWEET EVIL

DERRINGER—Blue Sky PZ 34470 (CBS) (6.98)

Rick Derringer solidified the line-up of his band last year, with guitarist Danny Johnson the most notable addition. Here the compositions catch up. Most rock hard, with the Who-influenced "Don't Stop Lovin'" and Johnson's "One-Eyed Jack" sounding best.

NO STRINGS

ACE—Anchor ANCL 2020 (ABC) (6.98)

"How Long" brought this British quintet instant recognition here in 1975, largely due to a smooth combination of rhythm and blues and rock. If that combination has proved elusive in the interim, they have recaptured it here, as "Gleaming In The Gloom" and "C'est La Vie" show. A horn section adds punch.



BIG WHA-KOO

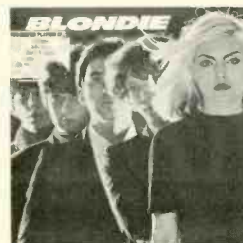
ABC AB 971 (6.98)

Soft California rock that should not be mistaken for a description of an Eagles sound-alike. The Big Wha-Koo is given to strong harmonies but the country elements are minimal and the youngness of the band refreshing. "Oh Philistine," "Whiskey Voices" and the septet's theme song make the case most eloquently.

BLONDIE

Private Stock PS 2023 (6.98)

One of the brightest lights on the New York punk rock scene. Lead singer (and group focal point) Deborah Harry is front and center in the mix, while the instrumentals are duly uncluttered. "X Offender," "A Shark In Jets Clothing" and "In the Flesh" reflect early rock roots and current punk outlook.



LIFE IS MUSIC

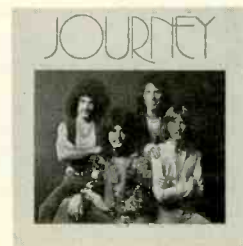
RITCHIE FAMILY—Marlin 2203 (T.K.) (6.98)

Cassandra, Cheryl and Gwendolyn have never sounded better than on this Philadelphia-recorded disco set written and produced for them by Jacques Morali and Ritchie Rome (with additional writers). "Life Is Music" sums up the feeling conveyed throughout with "Liberty" and "Disco Blues" similarly infectious.

NEXT

JOURNEY—Col PC 34311 (6.98)

Journey's sound has grown in refinement with each new release, "Next" representing its third lp in as many years. A spacey hard-rock quartet, there's an underlying good-time feeling that stems from not taking the bizarre too seriously. "Hustler," "Here We Are" and "Next" express that sentiment.

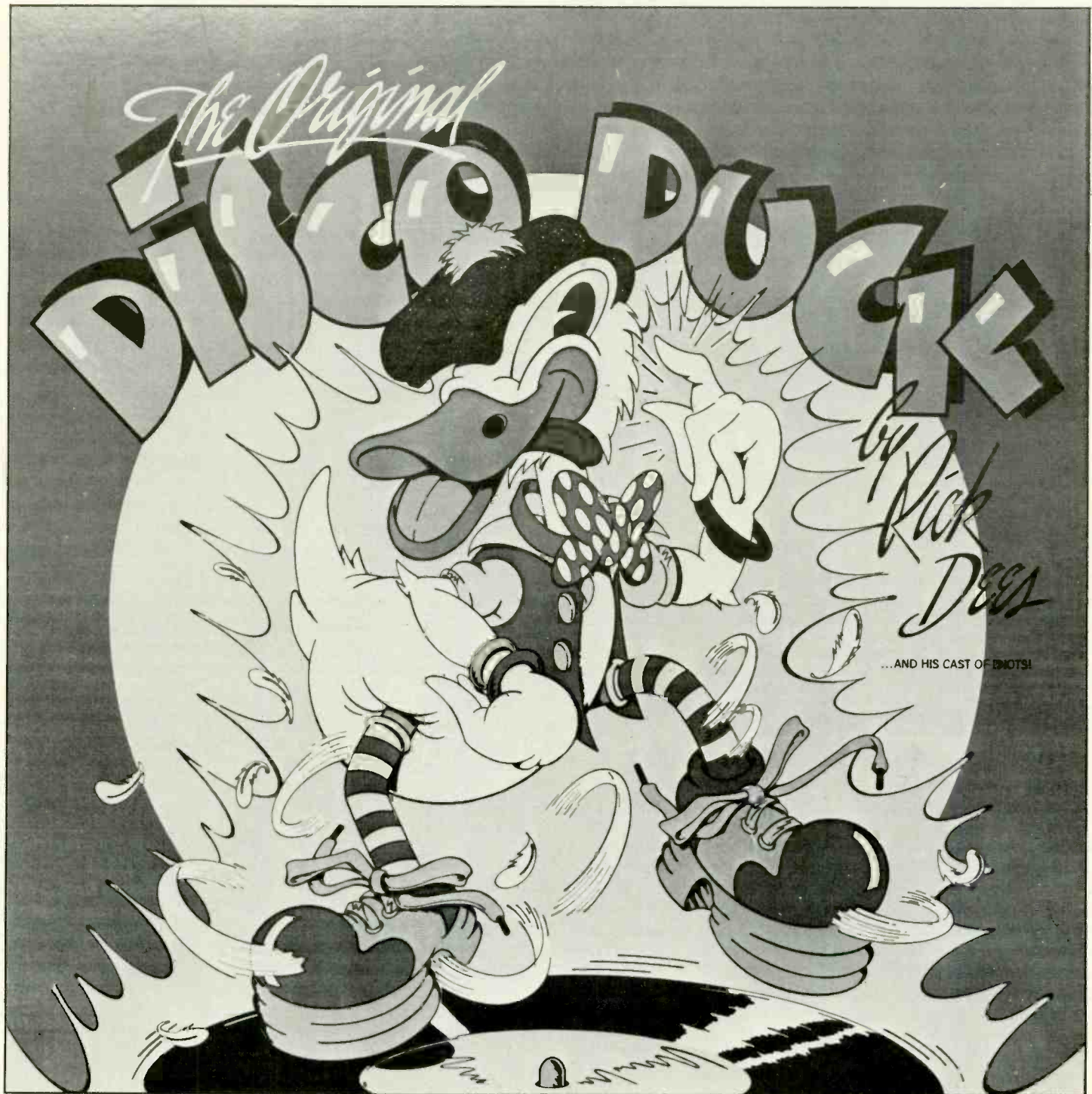


MAKINGS OF A DREAM

CRACKIN'—WB 2989 (6.98)

Sweet soul music through and through, the first side leaning more to the ballad, the second to a stronger rhythm and blues formula born of a gospel sensibility. "I Want To Sing It To You," "Well and Good" and "(There's A) Better Way," which combine elements of both approaches, have the most impact.

THE WORLD'S BIGGEST SINGLE
IS NOW AN ALBUM!



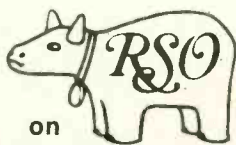
RS-1-3017

Featuring **Disco Duck** and the
Recent Smash Single **Dis-Gorilla**

RS-857

RS-896

Side One
DISCO DUCK
BARELY WHITE
BIONIC FEET
FLICK THE BICK
DISCO DUCK



on
RECORDS AND TAPES

Side Two
DIS-GORILLA
DOCTOR DISCO
BAD SHARK
HE ATE TOO MANY JELLY DONUTS
THE PEANUT PRINCE

The RSO Family

Manufactured and marketed by 

101 THE SINGLES CHART 150

FEBRUARY 5, 1977

FEB. 5	JAN. 29	
101	101	MY PEARL AUTOMATIC MAN—Island IS 063 (Island/Automatic Man, BMI)
102	118	TRYING TO LOVE TOO WILLIAM BELL—Mercury 73839 (Bell-Kat, BMI)
103	111	EASY TO LOVE JOE SIMON—Spring 169 (Polydor) (Combine, BMI)
104	114	LOOK INTO YOUR HEART ARETHA FRANKLIN—Atlantic 3373 (Warner-Tamerlane, BMI)
105	110	FEELINGS WALTER JACKSON—ChiSound CH 17599F (UA) (Fermata, ASCAP)
106	116	SHAKEY GROUND PHOEBE SNOW—Columbia 3 10463 (Jobete, ASCAP)
107	112	BABY, YOU LOOK GOOD TO ME TONIGHT JOHN DENVER—RCA PB 10854 (Cherry Lane, ASCAP)
108	108	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK) (Tree, BMI)
109	115	ISN'T IT A SHAME LABELLE—Epic 8 50315 (Hastings, BMI)
110	—	I LOVE LUCY THEME WILTON PLACE STREET BAND—078 (Desilu, ASCAP)
111	141	TURN LOOSE OF MY LEG JIM STAFFORD—Warner Bros. WBS 8299 (Famous/Jamburger, ASCAP)
112	121	RIGHT TIME OF THE NIGHT JENNIFER WARNES—Arista 0223 (American Broadcasting, BMI)
113	119	YOU KNOW LIKE I KNOW OZARK MOUNTAIN DAREDEVILS—A&M 1888 (Lost Cabin, BMI)
114	—	I'LL ALWAYS CALL YOUR NAME LITTLE RIVER BAND—Capitol P 4380 (Australian Tumbleweed, BMI)
115	129	SWEET DREAMS EMMYLOU HARRIS—Reprise RPS 1371 (WB) (Acuff-Rose, BMI)
116	123	DANCE LITTLE LADY DANCE TINA CHARLES—Columbia 3 10442 (Chappell & Co./Subbiddu, ASCAP)
117	103	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA PB 10842 (Silver Fiddle, BMI)
118	109	HAIL! HAIL! ROCK & ROLL STARLAND VOCAL BAND—Windsong MB 10855 (RCA) (Cherry Lane, ASCAP)
119	—	GET CRAZY WITH ME RAY STEVENS—Warner Bros. WBS 8318 (Ray Stevens, BMI)
120	132	WORN OUT BROKEN HEART LOLEATTA HOLLOWAY—Gold Mind 4000 (Salsoul) (Moonsong, BMI)
121	122	LET IT FLOW TAMIKO JONES—Contempo 7001 (TK) (Fudge Lips/For Better or Worse/Tamilo, BMI)
122	148	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK) (Stallion, BMI)
123	127	FIRESIGN CORY BRAVERMAN—Phantom HB 10856 (RCA) (Phantom/Apple Cider/Music of the Time, ASCAP)
124	—	CARNIVAL ERIC CLAPTON—RSO RS 868 (Polydor) (Stigwood/Unichappell, BMI)
125	125	PARTY NIGHT CURTIS MAYFIELD—Curtom 0122 (WB) (Mayfield, BMI)
126	120	'ROUND THE WORLD WITH THE RUBBER DUCK C.W. McCall—(American Gramophone, SESAC)
127	134	HIGH ROLLER ALEX HARVEY—Buddah BDA 555 (UA/Big Ax, ASCAP)
128	128	SUMMER SNOW BLUE MAGIC—WMOT 4003 (Atlantic) (WIMOT, Friday's Child, BMI)
129	138	I KNOW TOMMY WEST—Lifesong 45017 (ABC/Dunhill, BMI)
130	124	WHITE BIRD DAVID LaFLAMME—Amherst 717 (Halwill, ASCAP)
131	130	GOIN' UP IN SMOKE EDDIE KENDRICKS—Tamla T 54277F (Motown) (Stone Diamond, BMI)
132	—	JUST ANOTHER DAY PEABO BRYSON—Bullet 02 (Bang) (Web IV, BMI)
133	126	DADDY COOL BONEY M.—Arco 7063 (Heath Levy, ASCAP)
134	133	THIS TIME IMPRESSIONS—Cotillion 44210 (Atlantic) (Anadika, BMI)
135	131	LOVE ME, LOVE ME, LOVE ME THE STAPLES—Warner Bros. WBS-8297 (Mayfield, BMI)
136	—	THEME FROM KING KONG (PART 1) LOVE UNLIMITED ORCHESTRA—20th Century TC 2325 (Ensign, BMI)
137	135	BOY FROM BOSTON ROBBIN THOMPSON—Nemperor NE 010 (Atlantic) (Out There, ASCAP)
138	136	BE MY GIRL MICHAEL HENDERSON—Buddah BDA 552 (Electrocord, ASCAP)
139	140	LIFE BETTY WRIGHT—Alston 3725 (TK) (Sherlyn, BMI)
140	144	ASHES AND SAND JOHNNY RIVERS—Soul City 007 (Rivers, ASCAP)
141	142	TRIED, TESTED AND FOUND TRUE ASHFORD & SIMPSON—Warner Bros. 8286 (Nick-O-Val, ASCAP)
142	147	DISCO ROCK-STAR FOXX—Dance-a-thon 310 (IRDA) (Star Foxx, BMI)
143	—	SOUTHERN NIGHTS GLEN CAMPBELL—Capitol P 4376 (Warner-Tamerlane/Marsaint, BMI)
144	150	GET UP AND DANCE MEMPHIS HORNS—RCA PB 10837 (Bridgwood, ASCAP)
145	139	YOU GOTTA BELIEVE POINTER SISTERS—ABC Blue Thumb 271 (Duchess, BMI)
146	143	CALEDONIA ROBIN TROWER—Chrysalis CHS 2122 (Misty Days/Chrysalis, ASCAP)
147	145	SPEND SOME TIME ELVIN BISHOP—Capricorn CPS 0266 (WB) (Crabshaw, ASCAP)
148	146	KING KONG (YOUR SONG) BOBBY PICKETT & PETER FERRARA—Polydor 14361 (Number One Song, ASCAP)
149	137	A LOVE OF YOUR OWN AVERAGE WHITE BAND—Atlantic 3363 (Longdog/W.B., ASCAP Average, BMI)
150	—	FEEL FREE FOUR TOPS—ABC 12236 (ABC-Dunhill/Rall, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T NOTHIN' LIKE THE REAL THING Mike Curb & Michael Lloyd (Jobete, ASCAP) 34	JUST TO BE CLOSE TO YOU James Carmichael & Commodores (Jobete/Commodores Ent., ASCAP) 84
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP) 17	KEEP ME CRYING Willie Mitchell (Jec/Green, BMI) 78
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus (American Broadcasting/Elaine, ASCAP) 86	KONG Dickie Goodman (Unichappell, BMI) 72
BABY DON'T YOU KNOW Robert Parissi (Berna Music, ASCAP) 60	LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chin (Chinnichap, BMI) 50
BE MY GIRL Michael Henderson (Electrocord, ASCAP) 57	LIVIN' THING Jeff Lynne (Unart/Jet, BMI) 29
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP) 3	LONG TIME John Boylan and Tom Scholz (Pure, BMI) 43
BODYHEAT James Brown (Dynatone/Belinda/Unichappell, BMI) 99	LOST WITHOUT YOUR LOVE David Gates (Kipahulu, ASCAP) 12
BOOGIE CHILD Bee Gees (Stigwood/Unichappell, BMI) 41	LOVE BALLAD Larry Mizell & Fonce Mizell (Unichappell, BMI) 85
CAR WASH Norman Whitfield (Duchess, BMI) 2	LOVE ME Freddie Perren (Unichappell, BMI) 36
CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI) 42	LOVE SO RIGHT Bee Gees & Albhy Galuten (Casserole/Unichappell, BMI) 51
C. B. SAVAGE Rod Hart (Shelby Singleton/Little Ritchie Johnson, BMI) 75	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP) 18
CRACKERBOX PALACE George Harrison (Ganga B.V., BMI) 58	LUCKY MAN B. Blackman & M. Clark (Brother /Bill's, ASCAP) 63
CRAZY Peter Asher (Tree, BMI) 66	MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI) 67
DANCING QUEEN Benny Andersson & Bjorn Ulvaeus (Countless, BMI) 28	MORE THAN A FEELING John Boylan & Tom Scholz (Pure, BMI) 39
DARLIN' DARLIN' BABY (SWEET TENDER LOVE) Kenneth Gamble & Leon Huff (Mighty Three Music, BMI) 79	MUSKRAT LOVE Captain & Toni Tennille (Wishbone, ASCAP) 26
DAZZ Jim Healy, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/Trolly, ASCAP) 9	NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzon & Perry Botkin Jr., (Screen-Gems EMI, ASCAP) 37
DISCO DUCK (Part I) Bobby Manuel (Staifree, BMI) 53	NEW KID IN TOWN Bill Szymczyk (publisher not listed) 6
DISGORILLA (Part I) Bobby Manuel (Staifree/Gold Top, BMI) 93	NIGHT MOVES Bob Seger & Punch Andrews (Gear, ASCAP) 16
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI) 35	NIGHTS ARE FOREVER WITHOUT YOU Kyle Lehnig (Dawnbreaker, BMI) 68
DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP) 65	9,999,999 TEARS Roy Dea & Dickey Lee (Lowery, BMI) 92
DO IT TO MY MIND Johnny Bristol (Bushka, ASCAP) 55	OPEN SESAME K. G. Prod. & Mr. Vee Prod. (Delightful/Gang, BMI) 77
DO WHAT YOU WANT, BE WHAT YOU ARE Christopher Bond (Unichappell, BMI) 54	REACH Charles Plotkin (Siren, BMI) 83
DREAMBOAT ANNIE Mike Flicker (Andorrafi, ASCAP) 46	RICH GIRL Christopher Bond (Unichappell, BMI) 59
DRIVIN' WHEEL Dan Hartman (Knee Trembler, ASCAP) 49	ROCK'N' ME Steve Miller (Sailor, ASCAP) 44
ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI) 10	SATURDAY NIGHT Maurice White & Charles Stepany (Saggi-fire, BMI) 32
FANCY DANCER James Carmichael & The Commodores (Jobete/Commodores Ent. ASCAP) 70	SAVE IT FOR A RAINY DAY Henry Lewy & Stephen Bishop (Stephen Bishop, BMI) 33
FLOWERS Maurice White & Charles Stepany (Saggi-fire, BMI/Kalimba, ASCAP) 73	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI) 71
FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP) 13	SHAKE YOUR RUMP TO THE FUNK Allan Jones (Barkay, BMI) 56
FREE Maurice White & Charley Stepany (Kee-Drick, BMI) 47	SHE'S GONE Arif Mardin (Unichappell, BMI) 69
FREE BIRD Tom Dowd (Duchess/Hustlers, BMI) 62	SHE THINKS I STILL CARE Elvis Presley (Jack/Glad, BMI) 67
GLORIA Michael Stokes (Desert Moon/Willow Girl, BMI) 76	SOMEBODY TO LOVE Queen (Queen/Beachwood, ASCAP) 31
GO YOUR OWN WAY Fleetwood Mac with Richard Rashut & Ken Caillat (Gentoo/New Sound, BMI) 25	SOMEONE TO LAY DOWN BESIDE ME Peter Asher (Sky Harbor, BMI) 66
HA CHA CHA (FUNKTION) Jeff Lane (Desert Moon Songs/Jeffmar, BMI) 100	SO INTO YOU Buddy Buie (Low-Sal, BMI) 98
HARD LUCK WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP) 20	SOMETHING 'BOUDY CHA S. Alaimo (Sherlyn, BMI) 91
HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB, ASCAP, Open Window/Warner-Tamerlane, BMI) 89	SORRY SEEMS TO BE THE HARDEST WORD Gus Dudgeon (Big Pig/Leeds, ASCAP) 23
HERE IS WHERE YOUR LOVE BELONGS Keith Olsen (JSH, ASCAP) 74	STAND TALL Richard Perry (Shillelegh, BMI) 24
HEY BABY Arif Mardin (Unart, LaBelle, BMI) 94	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI) 21
HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP) 8	THE WRECK OF THE EDMUND FITZGERALD Lenny Waronker & Gordon Lightfoot (Moose, CACAP) 64
I DON'T WANT TO LOSE YOUR LOVE M. White & C. Stepany (Pamjokeen, BMI) 73	THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI) 48
I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Enterprises/Chappell & Co., ASCAP) 85	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock & Trumpet, ASCAP) 22
I JUST CAN'T SAY NO TO YOU K. Lehnig (Dawnbreaker, BMI) 88	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI/Silver Dawn, ASCAP) 1
I KINDA MISS YOU Manhattan Prod./Bobby Martin (Nattahnam/Blackwood, BMI) 87	UP YOUR NOSE Prestopino-Rhodes-Kaplan (Rotunda, BMI) 90
I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/Chelsea, BMI) 15	WALK THIS WAY Jack Douglas (Daksel, BMI) 5
I LIKE TO DO IT Casey/Finch (Sherlyn/Harrick, BMI) 52	WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI) 11
I NEVER CRY Bob Ezrin (Ezra Early Frost, BMI) 27	WHAT CAN I SAY Joe Wissert (Boz Scraggs/Hudmar, ASCAP) 96
I WISH Steve Wonder (Jobete/Black Bull, ASCAP) 4	WHEN LOVE IS NEW John Davis & Sam Weiss (Mighty Three Music, BMI) 81
IF NOT YOU Ron Haffkine (Horse Hairs, BMI) 82	WHISPERING/CHEZCHEZ LA FEMME/C'EST SE SI BON Sandy Linzer (Miller/Fisher-Pink Pelican, BMI) 40
IN THE MOOD Prod. not listed (Shapiro, Bernstein & Co./Lewis, ASCAP) 45	WINTER MELODY/SPRING AFFAIR Giorgio Moroder & Pete Bellotte (Rick's, BMI) 97
IT KEEPS YOU RUNNIN' Ted Templeman (Tauripin Tunes, BMI) 61	YEAR OF THE CAT Alan Parsons (Dejamus, ASCAP; Chappell, BMI) 14
JEANS ON Air Prod. (Moth/Dick James, BMI) 30	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI) 38
	YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW Don Davis (Groovesville, BMI) 19
	YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainstorm, BMI) 7
	YOU GOT ME RUNNING Steve Gibson (Dawnbreaker Music, BMI) 80

The Spinners '77



Watch for new single and album on Atlantic Records

Bookings

- January 23rd: Pabst Blue Ribbon Radio Commercial
- 29th: Albion College, Michigan
- 30th: Purdue University, Indiana
- Feb. 2nd-6th: Front Row Theater, Cleveland
- 1th & 12th: Fox Theater, Atlanta
- 13th: University of Tennessee
- 19th: Grammy Awards, Los Angeles
- 22-25th: Seattle and Tacoma, Washington
- March 7th: Municipal Auditorium, Austin Texas
- 13th: Auditorium, Minneapolis
- 18-27th: Latin Casino
- April 7th: New Haven, Connecticut
- 9th: Toledo, Ohio
- 12-17th: Westbury Music Fair, New York
- end of April: Tour of England
- May 7th: Charlotte, North Carolina
- 17-25th: Tour of Japan
- 28th: New Orleans Jazz Festival
- June 10th: San Diego Jazz Festival
- 13-18th: Painters Mill Music Fair
- 25 & 26th: Pine Knob, Detroit
- July 13, 14, 15, 16th: Greek Theater, Los Angeles
- 29th: Milwaukee Jazz Festival
- Aug. 4th: Saratoga Performing Arts
- 8-14th: Valley Forge Music Fair
- 15-Sept. 1: State Fairs—Midwest
- Sept. 13-18th: Shady Grove Music Fair
- October: Recording with Thom Bell
- Nov. 23-27th: Circle Star Theater, San Carlos
- Dec. 29th-Jan. 1, '78: Mill Run Theater, Chicago

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Welcome Back John Edwards

By Boris Weintraub
Washington Star Staff Writer
Shady Grove Music Fair

The New Element, and an outstanding one at that was the presence of John Edwards as the lead singer, filling in for a hospitalized Spinner. Edwards set the crowd on edge, bringing shouts and ovens time and time again with his gospel-based, infinitely sincere musical preaching. It is a musical form all in itself, and Edwards is a masterful exponent of it.

NIGHTCLUB REVIEW/Hollywood Reporter
The Spinners
Gabriel Kaplan

Sahara Tahoe through July 6
Opening night, a young man named John Edwards filled in for an ailing Spinner, but one would never know he was a substitute—he did a remarkable job throughout.

ROCHESTER DEMOCRAT AND CHRONICLE

... John Edwards made a lot of friends in a hurry with some remarkable imitations of Sam Cooke and Otis Redding. By the time the Spinners were fifteen minutes into their show, Edwards seemed as much a part of the group as anyone on the stage.

ROCHESTER, N.Y. TIMES UNION

... Fans in the front of the hall screamed for a touch from Edwards' fingers...

BALTIMORE AFRO-AMERICAN

By Vashti McKenzie

... Edwards can sing. He did a number on "Sadie" that had the whole audience testifying.

More, More, More...

of

The ANDREA TRUE CONNECTION

with

"NEW YORK, YOU GOT ME DANCING" BDA 564

(The follow-up New smash hit single to the million seller!)

The Andrea True Connection made disco-history with "More, More, More."

Now! "New York, You Got Me Dancing" promises to re-write the record books. It makes your ears beam, mugs your feet and extends credit to your heart.

"New York, You Got Me Dancing"—it's the disco anthem for 1977.



FEBRUARY 5, 1977



THE SINGLES CHART

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

FEB. 5	JAN. 29		WKS. ON CHART
1	8	TORN BETWEEN TWO LOVERS MARY MacGREGOR Ariola America P 7638 (Capitol)	11
2	1	CAR WASH ROSE ROYCE/MCA 40615	13
3	4	BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252	13
4	2	I WISH STEVIE WONDER/Tamla T 54274F (Motown)	10
5	5	WALK THIS WAY AEROSMITH/Columbia 3 10449	12
6	7	NEW KID IN TOWN EAGLES/Asylum 45373	8
7	9	YOU MAKE ME FEEL LIKE DANCING LEO SAYER/ Warner Bros. WBS 8283	17
8	6	HOT LINE SYLVERS/Capitol P 4336	16
9	3	DAZZ BRICK/Bang 727	21
10	11	ENJOY YOURSELF JACKSONS/Epic 8 50289	13
11	13	WEEKEND IN NEW ENGLAND BARRY MANILOW/Arista 0212	10
12	14	LOST WITHOUT YOUR LOVE BREAD/Elektra 45365	11
13	18	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol P 4372	9
14	21	YEAR OF THE CAT AL STEWART/Janus 266	7
15	17	I LIKE DREAMIN' KENNY NOLAN/20th Century TC 2287	13
16	19	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369	10
17	10	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic 8 50270	15
18	23	LOVE THEME FROM "A STAR IS BORN" (EVERGREEN) BARBRA STREISAND/Columbia 3 10450	7
19	12	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR./ABC 12208	22
20	24	HARD LUCK WOMAN KISS/Casablanca 873	7
21	15	THE RUBBERBAND MAN SPINNERS/Atlantic 3355	21
22	16	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) ROD STEWART/Warner Bros. WBS 8262	19
23	20	SORRY SEEMS TO BE THE HARDEST WORD ELTON JOHN/ MCA/Rocket 40645	13
24	22	STAND TALL BURTON CUMMINGS/Portrait 6 77001	19
25	29	GO YOUR OWN WAY FLEETWOOD MAC/Warner Bros. WBS 8304	6
26	25	MUSKRAT LOVE CAPTAIN & TENNILLE/A&M 1870	20
27	26	I NEVER CRY ALICE COOPER/Warner Bros. WBS 8143	20
28	37	DANCING QUEEN ABBA/Atlantic 3372	8
29	27	LIVIN' THING ELECTRIC LIGHT ORCHESTRA/ United Artists XW888 Y	15
30	28	JEANS ON DAVID DUNDAS/Chrysalis 2094	16
31	30	SOMEBODY TO LOVE QUEEN/Elektra 45362	11
32	32	SATURDAY NIGHT EARTH, WIND & FIRE/Columbia 3 10449	11
33	36	SAVE IT FOR A RAINY DAY STEPHEN BISHOP/ABC 12232	10
34	34	AIN'T NOTHIN' LIKE THE REAL THING DONNY & MARIE/ Polydor PD 14363	12
35	42	DON'T LEAVE ME THIS WAY THELMA HOUSTON/ Tamla T 54278F (Motown)	7
36	31	LOVE ME YVONNE ELLIMAN/RSO 858 (Polydor)	15
37	33	NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DeVORZON & PERRY BOTKIN, JR./A&M 1856	24
38	35	YOU ARE THE WOMAN FIREFALL/Atlantic 3335	24
39	38	MORE THAN A FEELING BOSTON/Epic 8 50266	20
40	41	WHISPERS/CHERCHEZ LA FEMME/C'EST SE SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA PB 10827	11
41	50	BOOGIE CHILD BEE GEES/RSO 867 (Polydor)	15
42	52	CARRY ON WAYWARD SON KANSAS/Kirshner ZS8 4267 (CBS)	7
43	56	LONG TIME BOSTON/Epic 8 50329	3
44	39	ROCK 'N ME STEVE MILLER BAND/Capitol P 4323	25
45	45	IN THE MOOD HEN HOUSE FIVE PLUS TOO/Warner Bros. WBS 8301	7
46	44	DREAMBOAT ANNIE HEART/Mushroom M 7023	8
47	48	FREE DENIECE WILLIAMS/Columbia 3 10429	13
48	57	THE THINGS WE DO FOR LOVE 10cc/Mercury 73875	4
49	40	DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB)	12



50	55	LIVING NEXT DOOR TO ALICE SMOKIE/RSO 860 (Polydor)	9
51	43	LOVE SO RIGHT BEE GEES/RSO 859 (Polydor)	15
52	46	I LIKE TO DO IT KC & THE SUNSHINE BAND/TK 1020	9
53	47	DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	26
54	49	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808	12
55	51	DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3350	12
56	53	SHAKE YOUR RUMP TO THE FUNK BAR KAYS/Mercury 73833	13
57	58	BE MY GIRL DRAMATICS/ABC 12235	7
58	70	CRACKERBOX PALACE GEORGE HARRISON/Dark Horse DRC 8313 (WB)	2
59	73	RICH GIRL DARYL HALL & JOHN OATES/RCA PB 10860	2
60	61	BABY DON'T YOU KNOW WILD CHERRY/Epic/Sweet City 8 50306	5
61	59	IT KEEPS YOU RUNNIN' DOOBIE BROTHERS/Warner Bros. WBS 8282	8
62	54	FREE BIRD LYNRYD SKYNYRD/MCA 1948	10
63	62	LUCKY MAN STARBUCK/Private Stock 125	9
64	60	THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	24
65	79	DON'T GIVE UP ON US DAVID SOUL/Private Stock 129	2
66	69	SOMEONE TO LAY DOWN BESIDE ME/CRAZY LINDA RONSTADT/Asylum 45361	8
67	71	MOODY BLUE/SHE THINKS I STILL CARE ELVIS PRESLEY/ RCA PB 10857	4
68	63	NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)	18
69	65	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	28
70	75	FANCY DANCER COMMODORES/Motown M 1408	4
71	86	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/ Epic 8 50308	5

CHARTMAKER OF THE WEEK

72	—	KONG DICKIE GOODMAN Shock SH6 (Janus)	1
73	67	FLOWERS/I DON'T WANT TO LOSE YOUR LOVE EMOTIONS/ Columbia 3 10347	20
74	83	HERE IS WHERE YOUR LOVE BELONGS SONS OF CHAMPLIN/ Ariola America P 7653 (Capitol)	2
75	72	C.B. SAVAGE ROD HART/Plantation/Little Richie PL 144	8
76	78	GLORIA ENCHANTMENT/United Artists XW912 Y	3
77	66	OPEN SESAME KOOL & THE GANG/De-Lite 1586	10
78	64	KEEP ME CRYING AL GREEN/Hi 2819 (London)	13
79	80	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS/ Phila. Intl. ZS8 3610 (CBS)	6
80	82	YOU GOT ME RUNNING GENE COTTON/ABC 12217	6
81	84	WHEN LOVE IS NEW ARTHUR PRYSOCK/Old Town 1000	5
82	81	IF NOT YOU DR. HOOK/Capitol 4364	7
83	—	REACH ORLEANS/Asylum 45375	1
84	76	JUST TO BE CLOSE TO YOU COMMODORES/Motown M 1402F	23
85	—	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360	1
86	—	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN/ABC 12239	1
87	87	I KINDA MISS YOU MANHATTANS/Columbia 3 10340	8
88	—	I CAN'T SAY NO TO YOU PARKER McGEE/Big Tree BT 17082	1
89	—	HERE COME THOSE TEARS AGAIN JACKSON BROWNE/ Asylum 45379	1
90	92	UP YOUR NOSE GABRIEL KAPLAN/Elektra 45369	4
91	—	SOMETHING 'BOUT CHA LATIMORE/Glades 1739 (TK)	1
92	77	9,999,999 TEARS DICKEY LEE/RCA PB 10764	13
93	96	DISGORILLA (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO RS 866 (Polydor)	2
94	99	HEY BABY RINGO STARR/Atlantic 3371	2
95	68	LOVE BALLAD LTD/A&M 1867	18
96	89	WHAT CAN I SAY BOZ SCAGGS/Columbia 3 10440	8
97	—	WINTER MELODY/SPRING AFFAIR DONNA SUMMER/ Casablanca NB 874	1
98	—	SO INTO YOU ATLANTA RHYTHM SECTION/Polydor PD 14373	1
99	—	BODYHEAT JAMES BROWN/Polydor 14360	23
100	—	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION/ United Artists XW921 Y	1

FLASHMAKER



MIRACLE ROW
JANIS IAN
Col

MOST ADDED

- MIRACLE ROW—Janis Ian—Col
- NO STRINGS—Ace—Anchor
- NOVELLA—Renaissance—Sire
- ASK RUFUS—Rufus—ABC
- HARD AGAIN—Muddy Waters—Blue Sky
- BABYS—Chrysalis
- DINNER AT THE RITZ—City Boy—Mercury
- DOUBLE TIME—Leon Redbone—WB
- I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
- IN FLIGHT—George Benson—WB
- LIVING IN THE SEVENTIES—Skyhooks—Mercury
- LOW—David Bowie—RCA
- OCTOBERON—Barclay James Harvest—MCA
- PLAYING THE FOOL—Gentle Giant—Capitol

WNEW-FM/NEW YORK

- ADDS:**
- BIG WHA-KOO—ABC
 - BREAKING THROUGH—Isis—UA
 - EVITA—MCA
 - HARD AGAIN—Muddy Waters—Blue Sky
 - LIVING IN THE SEVENTIES—Skyhooks—Mercury
 - NO STRINGS—Ace—Anchor
 - TOM PETTY & THE HEARTBREAKERS—Shelter
 - PLAYING THE FOOL—Gentle Giant—Capitol
- HEAVY ACTION (airplay, in descending order):**
- NOVELLA—Renaissance—Sire
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - 33 1/3—George Harrison—Dark Horse
 - IF THE LIGHTS DON'T GET YOU, THE HELOTS WILL—Stanky Brown Group—Sire
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - HEAT TREATMENT—Graham Parker—Mercury
 - NEW WORLD RECORD—ELO—UA
 - SAILIN'—Kim Carnes—A&M
 - WIND & WUTHERING—Genesis—Atco

WBCN-FM/BOSTON

- ADDS:**
- ASK RUFUS—Rufus—ABC
 - DINNER AT THE RITZ—City Boy—Mercury
 - DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - I'M IN LOVE—Rory Block—Blue Goose
 - LIVING IN THE SEVENTIES—Skyhooks—Mercury
 - MIRACLE ROW—Janis Ian—Col

- PHOTOGRAPHIC SMILE—Mr. Big—Arista
- WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
- WIND & WUTHERING—Genesis—Atco

- HEAVY ACTION (airplay):**
- JOAN ARMATRADING—A&M
 - BOSTON—Epic
 - DAY AT THE RACES—Queen—Elektra
 - GO YOUR OWN WAY (single)—Fleetwood Mac—WB
 - HOTEL CALIFORNIA—Eagles—Asylum
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - PRETENDER—Jackson Browne—Asylum
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - WINGS OVER AMERICA—Capitol

WLIR-FM/LONG ISLAND

- ADDS:**
- ALIAS I—Dirk Hamilton—ABC
 - BABYS—Chrysalis
 - HAPPINESS—Brian Auger's Oblivion Express—WB
 - HARD AGAIN—Muddy Waters—Blue Sky
 - IF THE LIGHTS DON'T GET YOU, THE HELOTS WILL—Stanky Brown Group—Sire
 - IN FLIGHT—George Benson—WB
 - NO STRINGS—Ace—Anchor
 - NOVELLA—Renaissance—Sire
 - SLEEPING GYPSY—Michael Franks—WB
 - PLAYING THE FOOL—Gentle Giant—Capitol

- HEAVY ACTION (airplay, in descending order):**
- NIGHT MOVES—Bob Seger—Capitol
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - WINGS OVER AMERICA—Capitol
 - HEAT TREATMENT—Graham Parker—Mercury
 - TEJAS—ZZ Top—London
 - NOVELLA—Renaissance—Sire
 - AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - NEW ENGLAND—Wishbone Ash—Atlantic
 - WHO ARE THOSE GUYS—New Riders—MCA
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

WHCN-FM/HARTFORD

- ADDS:**
- DOUBLE TIME—Leon Redbone—WB
 - FOUNTAINS OF LIGHT—Starcastle—Epic
 - LOW—David Bowie—RCA
 - MIRACLE ROW—Janis Ian—Col
 - NO STRINGS—Ace—Anchor
 - WHO ARE THOSE GUYS—New Riders—MCA

- HEAVY ACTION (airplay, phones):**
- DAY AT THE RACES—Queen—Elektra
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LIGHT OF SMILES—Gary Wright—WB
 - MIRACLE ROW—Janis Ian—Col
 - JAMES MONTGOMERY BAND—Island
 - MUSIC FUH YA—Taj Mahal—WB
 - NIGHT MOVES—Bob Seger—Capitol
 - TEJAS—ZZ Top—London
 - 33 1/3—George Harrison—Dark Horse

- WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum

WBLM-FM/MAINE

- ADDS:**
- DINNER AT THE RITZ—City Boy—Mercury
 - DOUBLE TIME—Leon Redbone—WB
 - HARD AGAIN—Muddy Waters—Blue Sky
 - LION & THE RAM—Larry Coryell—Arista
 - LOVE'S A PRIMA DONNA—Steve Harley & Cockney Rebel—EMI
 - LOW—David Bowie—RCA
 - MIDNIGHT CAFE—Smokie—RSO
 - PLAYING THE FOOL—Gentle Giant—Capitol

- HEAVY ACTION (airplay, in descending order):**
- WIND & WUTHERING—Genesis—Atco
 - LEO KOTTKE—Chrysalis
 - FESTIVAL—Santana—Col
 - JOAN ARMATRADING—A&M
 - LUXURY LINER—Emmylou Harris—Reprise
 - TWO'S COMPANY—Aztec Two-Step—RCA
 - MUSIC FUH YA—Taj Mahal—WB
 - HOTEL CALIFORNIA—Eagles—Asylum
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - 33 1/3—George Harrison—Dark Horse

WBAB-FM/LONG ISLAND

- ADDS:**
- ASK RUFUS—Rufus—A&C
 - BIG WHA-KOO—ABC
 - EYES—Tony Joe White—20th Century
 - LUCKY—Steve March—UA
 - NO STRINGS—Ace—Anchor
 - OCTOBERON—Barclay James Harvest—MCA
 - PLAYING THE FOOL—Gentle Giant—Capitol
 - RAY SAWYER—Capitol
 - TRY IT ON (single)—Exile—Atco
 - VOLUNTEERS—Arista

- HEAVY ACTION (airplay, in descending order):**
- LIGHT OF SMILES—Gary Wright—WB
 - IF THE LIGHTS DON'T GET YOU, THE HELOTS WILL—Stanky Brown Group—Sire
 - HOTEL CALIFORNIA—Eagles—Asylum
 - RUSSIAN ROULETTE—Hollies—Polydor (Import)
 - PRETENDER—Jackson Browne—Asylum
 - SOMEWHERE I'VE NEVER TRAVELLED—Ambrosia—20th Century
 - DAY AT THE RACES—Queen—Elektra
 - LOW—David Bowie—RCA
 - BOSTON—Epic
 - TEJAS—ZZ Top—London

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BABYS—Chrysalis
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - SAMMY HAGAR—Capitol
 - HARD AGAIN—Muddy Waters—Blue Sky
 - LEAVE HOME—Ramoness—Sire
 - MAX WEBSTER—Mercury
 - PHOTOGRAPHIC SMILE—Mr. Big—Arista
 - PLAYING THE FOOL—Gentle Giant—Capitol
 - VIMANA—Nova—Arista

HEAVY ACTION (airplay):

- BABYS—Chrysalis
- DOWNTOWN TONIGHT—Racing Cars—Chrysalis
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- LOW—David Bowie—RCA
- OCTOBERON—Barclay James Harvest—MCA
- PLAYING THE FOOL—Gentle Giant—Capitol
- TEJAS—ZZ Top—London
- TROUBADOUR—J.J. Cale—Shelter
- WIND & WUTHERING—Genesis—Atco

WHFS-FM/WASHINGTON

- ADDS:**
- BLACKJACK CHOIR—James Talley—Capitol
 - CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - LONG JOURNEY—Michael Hurley—Rounder
 - NEW SELDOM SCENE ALBUM—Rebel
 - SAILIN'—Kim Carnes—A&M
 - SHADES—Keith Jarrett—Impulse
 - VIRTUOUS NO. 2—Joe Pass—Pablo
 - JENNIFER WARNES—Arista

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

- FESTIVAL—Santana—Col
- LUXURY LINER—Emmylou Harris—Reprise
- WHO ARE THOSE GUYS—New Riders—MCA
- ROSSLYN MTN. BOYS—Adelphi

WQDR-FM/RALEIGH

- ADDS:**
- LUXURY LINER—Emmylou Harris—Reprise
 - MIRACLE ROW—Janis Ian—Col
 - TEJAS—ZZ Top—London
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
 - WIND & WUTHERING—Genesis—Atco

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

- 33 1/3—George Harrison—Dark Horse
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
- HOTEL CALIFORNIA—Eagles—Asylum
- PRETENDER—Jackson Browne—Asylum
- WINGS OVER AMERICA—Capitol
- DAY AT THE RACES—Queen—Elektra

WAIV-FM/JACKSONVILLE

- ADDS:**
- BABYS—Chrysalis
 - BEAVERTEETH—RCA
 - CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
 - PRETENDER—Jackson Browne—Asylum
 - HEJIRA—Joni Mitchell—Asylum
 - WIND & WUTHERING—Genesis—Atco
 - LIGHT OF SMILES—Gary Wright—WB

HEAVY ACTION (airplay, sales, phones):

- HIGH VOLTAGE—AC/DC—Atco
- HOTEL CALIFORNIA—Eagles—Asylum
- LETOVERTURE—Kansas—Kirshner
- LOST WITHOUT YOUR LOVE—Bread—Elektra
- NIGHT MOVES—Bob Seger—Capitol
- ROCK AND ROLL OVER—Kiss—Casablanca
- STAR IS BORN (soundtrack)—Col
- TEJAS—ZZ Top—London
- WINGS OVER AMERICA—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

WINZ-FM/MIAMI

- ADDS:**
- ASK RUFUS—Rufus—ABC
 - DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - LOW—David Bowie—RCA
 - MIRACLE ROW—Janis Ian—Col
 - NOVELLA—Renaissance—Sire
 - BILL QUATEMAN—RCA
 - RENAISSANCE—Lonnie Liston Smith—RCA
 - WHO ARE THOSE GUYS—New Riders—MCA

HEAVY ACTION (airplay):

- CERTIFIED LIVE—Dave Mason—Col
- DAY AT THE RACES—Queen—Elektra
- HOTEL CALIFORNIA—Eagles—Asylum
- LIGHT OF SMILES—Gary Wright—WB
- NIGHT MOVES—Bob Seger—Capitol
- PRETENDER—Jackson Browne—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- TEJAS—ZZ Top—London
- 33 1/3—George Harrison—Dark Horse
- WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum

WQSR-FM/TAMPA

- ADDS:**
- ASK RUFUS—Rufus—ABC
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - IN CONCERT—CARNEGIE HALL—George Benson—CTI
 - KING SIZE—B.B. King—ABC
 - LIVING IN THE SEVENTIES—Skyhooks—Mercury
 - NO STRINGS—Ace—Anchor
 - NOVELLA—Renaissance—Sire
 - RED HOT—Don Harrison Band—Atlantic
 - SAILIN'—Kim Carnes—A&M
 - VIMANA—Nova—Arista

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

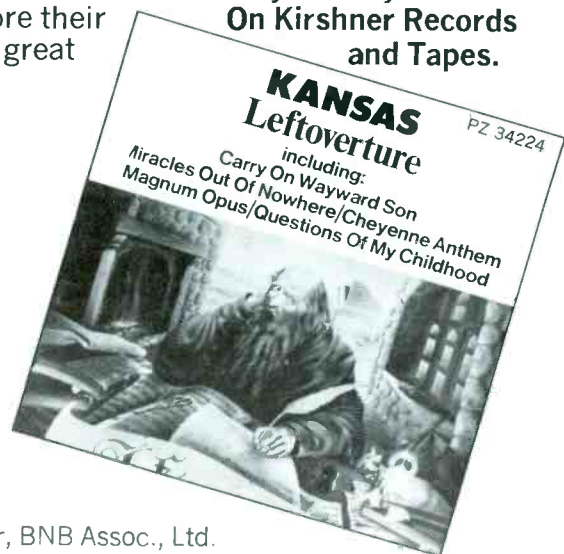
- HOTEL CALIFORNIA—Eagles—Asylum
- NIGHT MOVES—Bob Seger—Capitol
- GO YOUR OWN WAY (single)—Fleetwood Mac—WB
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- FESTIVAL—Santana—Col
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC
- PRETENDER—Jackson Browne—Asylum
- HEJIRA—Joni Mitchell—Asylum
- WIND & WUTHERING—Genesis—Atco
- LIGHT OF SMILES—Gary Wright—WB

A NEW HIGH. KANSAS GOLD.

"Leftoverture," the newest Kansas album, is gold. It follows on the heels of the non-stop, cross-country touring that brought their heavy rock and roll energy to every major city in the country. "Leftoverture" is the first

gold album for Steve Walsh, Robby Steinhardt, Dave Hope, Rich Williams, Kerry Livgren and Phil Ehart. But it's only a matter of time before their new fans discover all the great music from Kansas.

"Leftoverture," Kansas Gold. Featuring the hit single, "Carry On Wayward Son." On Kirshner Records and Tapes.





THE FM AIRPLAY REPORT

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

TOP AIRPLAY



HOTEL CALIFORNIA
EAGLES
Asylum

MOST AIRPLAY

- HOTEL CALIFORNIA—Eagles—Asylum
- NIGHT MOVES—Bob Seger—Capitol
- TEJAS—ZZ Top—London
- LIGHT OF SMILES—Gary Wright—WB
- DAY AT THE RACES—Queen—Elektra
- PRETENDER—Jackson Browne—Asylum
- SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
- WIND & WUTHERING—Genesis—Atco
- WINGS OVER AMERICA—Capitol
- FESTIVAL—Santana—Col
- ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor

WYDD-FM/PITTSBURGH

- ADDS:**
- DINNER AT THE RITZ—City Boy—Mercury
 - DOWNTOWN TONIGHT—Racing Cars—Chrysalis
 - ELI—Jan Akkerman & Kaz Lux—Atlantic
 - HARD AGAIN—Muddy Waters—Blue Sky
 - LEO KOTTKE—Chrysalis
 - NO STRINGS—Ace—Anchor
 - NOVELLA—Renaissance—Sire
 - OCTOBERON—Barclay James Harvest—MCA
 - OJAH AWAKE—Osibisa—Island
- HEAVY ACTION (airplay, sales):**
- AUTOMATIC MAN—Island
 - BOSTON—Epic
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LEFTOVERTURE—Kansas—Kirshner
 - NIGHT MOVES—Bob Seger—Capitol
 - NIGHT SHIFT—Foghat—Bearsville
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco

WMMS-FM/CLEVELAND

- ADDS:**
- BABYS—Chrysalis
 - IN FLIGHT—George Benson—WB
 - QUEENS OF NOISE—Runaways—Mercury
- HEAVY ACTION (sales, airplay):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - LIGHT OF SMILES—Gary Wright—WB
 - LOST WITHOUT YOUR LOVE—Bread—Elektra

- LOW—David Bowie—RCA
- NIGHT MOVES—Bob Seger—Capitol
- PERSON TO PERSON—AWB—Atlantic
- ROARING SILENCE—Manfred Mann's Earth Band—WB
- WIND & WUTHERING—Genesis—Atco
- WINGS OVER AMERICA—Capitol
- YEAR OF THE CAT—Al Stewart—Janus

WWW-FM/DETROIT

- ADDS:**
- FOUNTAINS OF LIGHT—Starcastle—Epic
 - SAMMY HAGAR—Capitol
 - RED HOT—Don Harrison Band—Atlantic
- HEAVY ACTION (airplay, in descending order):**
- NIGHT MOVES—Bob Seger—Capitol
 - NEW WORLD RECORD—ELO—UA
 - HOTEL CALIFORNIA—Eagles—Asylum
 - DAY AT THE RACES—Queen—Elektra
 - FESTIVAL—Santana—Col
 - LIGHT OF SMILES—Gary Wright—WB
 - 3 1/3—George Harrison—Dark Horse
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - LOW—David Bowie—RCA

WXRT-FM/CHICAGO

- ADDS:**
- FLIGHT LOG—Jefferson Airplane—Grunt
 - FOUNTAINS OF LIGHT—Starcastle—Epic
 - SAMMY HAGAR—Capitol
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - NO STRINGS—Ace—Anchor
 - NOVELLA—Renaissance—Sire
 - GRAHAM PARKER AT MARBLE ARCH—Mercury
 - THIS IS REGGAE MUSIC VOL. III—Island
 - WINTERS BROS. BAND—Atlantic
- HEAVY ACTION (sales, phones, airplay):**
- DINNER AT THE RITZ—City Boy—Mercury
 - HEAT TREATMENT—Graham Parker—Mercury
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LIGHT OF SMILES—Gary Wright—WB
 - NIGHT MOVES—Bob Seger—Capitol
 - PRETENDER—Jackson Browne—Asylum
 - ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco

WZMF-FM/MILWAUKEE

- ADDS:**
- FOUNTAINS OF LIGHT—Starcastle—Epic
 - SAMMY HAGAR—Capitol
 - MIRACLE ROW—Janis Ian—Col
 - BILL QUATEMAN—RCA
 - SAILIN'—Kim Carnes—A&M
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- DAY AT THE RACES—Queen—Elektra

- LEFTOVERTURE—Kansas—Kirshner
- WIND & WUTHERING—Genesis—Atco
- NIGHT MOVES—Bob Seger—Capitol

KQRS-FM/MINNEAPOLIS

- ADDS:**
- ASK RUFUS—Rufus—ABC
 - DOUBLE TIME—Leon Redbone—WB
 - HARD AGAIN—Muddy Waters—Blue Sky
 - LION & THE RAM—Larry Coryell—Arista
 - MIDNIGHT SON—Son Seals—Alligator
 - MIRACLE ROW—Janis Ian—Col
 - SAILIN'—Kim Carnes—A&M
 - WHAT'S WRONG WITH THIS PICTURE—Andrew Gold—Asylum
 - WHO ARE THOSE GUYS—New Riders—MCA
 - WINTERS BROS. BAND—Atlantic
- HEAVY ACTION (airplay):**
- ELI—Jan Akkerman & Kaz Lux—Atlantic
 - KING SIZE—B.B. King—ABC
 - LEO KOTTKE—Chrysalis
 - LOW—David Bowie—RCA
 - LUXURY LINER—Emmylou Harris—Reprise
 - PERSON TO PERSON—AWB—Atlantic
 - TEJAS—ZZ Top—London

KSHE-FM/ST. LOUIS

- ADDS:**
- MIRACLE ROW—Janis Ian—Col
 - NEXT—Journey—Col
 - NO STRINGS—Ace—Anchor
 - STALLION—Casablanca
- HEAVY ACTION (airplay, sales, phones):**
- DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - FESTIVAL—Santana—Col
 - NOVELLA—Renaissance—Sire
 - SAMMY HAGAR—Capitol
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LIGHT OF SMILES—Gary Wright—WB
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - TEJAS—ZZ Top—London
 - WIND & WUTHERING—Genesis—Atco
 - WINGS OVER AMERICA—Capitol

KZEW-FM/DALLAS

- ADDS:**
- DOUBLE TIME—Leon Redbone—WB
 - IN FLIGHT—George Benson—WB
 - MAIN REFRAIN—Wendy Waldman—WB
 - OCTOBERON—Barclay James Harvest—MCA
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- HOTEL CALIFORNIA—Eagles—Asylum
 - TEJAS—ZZ Top—London
 - SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla
 - HEJIRA—Joni Mitchell—Asylum
 - DAY AT THE RACES—Queen—Elektra
 - LEFTOVERTURE—Kansas—Kirshner
 - PRETENDER—Jackson Browne—Asylum
 - NIGHT MOVES—Bob Seger—Capitol
 - WINGS OVER AMERICA—Capitol
 - NIGHT SHIFT—Foghat—Bearsville

KPFT-FM/HOUSTON

- ADDS:**
- DINNER AT THE RITZ—City Boy—Mercury
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - ESSRA—Essra Mohawk—Private Stock
 - FLIGHT LOG—Jefferson Airplane—Grunt
 - LOVE'S A PRIMA DONNA—Steve Harley & Cockney Rebel—EMI
 - LOW—David Bowie—RCA
 - MIRACLE ROW—Janis Ian—Col
 - SEAWIND—CTI
 - SENSITIVE CAT—Rupert Cobbett—Chiodo
 - VIMANA—Nova—Arista
- HEAVY ACTION (airplay):**
- DAY AT THE RACES—Queen—Elektra
 - ESSRA—Essra Mohawk—Private Stock
 - FESTIVAL—Santana—Col
 - IMAGINARY VOYAGE—Jean Luc Ponty—Atlantic
 - LUXURY LINER—Emmylou Harris—Reprise
 - MY SPANISH HEART—Chick Corea—Polydor
 - SATURDAY NIGHT—Arista
 - SECRET PLACE—Grover Washington Jr.—Kudu
 - TEJAS—ZZ Top—London
 - ZOOT ALLURES—Frank Zappa—WB

KWST-FM/LOS ANGELES

- ADDS:**
- BABYS—Chrysalis
 - MIRACLE ROW—Janis Ian—Col
 - NEXT—Journey—Col
 - NO STRINGS—Ace—Anchor
 - STALLION—Casablanca
- HEAVY ACTION (airplay, sales, phones):**
- DAY AT THE RACES—Queen—Elektra
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - FESTIVAL—Santana—Col
 - HOTEL CALIFORNIA—Eagles—Asylum
 - LIGHT OF SMILES—Gary Wright—WB
 - NEW WORLD RECORD—ELO—UA
 - NIGHT MOVES—Bob Seger—Capitol
 - PRETENDER—Jackson Browne—Asylum
 - TEJAS—ZZ Top—London
 - WINGS OVER AMERICA—Capitol

KOME-FM/SAN JOSE

- ADDS:**
- ASK RUFUS—Rufus—ABC
 - DINNER AT THE RITZ—City Boy—Mercury
 - DOUBLE TIME—Leon Redbone—WB
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - NOVELLA—Renaissance—Sire
 - OCTOBERON—Barclay James Harvest—MCA
 - RED HOT—Don Harrison Band—Atlantic
 - SYMPHONIC SLAM—A&M
 - WHO ARE THOSE GUYS—New Riders—MCA
 - WINTERS BROS. BAND—Atlantic

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

- PRETENDER—Jackson Browne—Asylum
- HOTEL CALIFORNIA—Eagles—Asylum
- NEW WORLD RECORD—ELO—UA
- WIND & WUTHERING—Genesis—Atco
- NEXT—Journey—Col
- HEJIRA—Joni Mitchell—Asylum
- IMAGINARY VOYAGE—Jean Luc Ponty—Atlantic
- FESTIVAL—Santana—Col
- NIGHT MOVES—Bob Seger—Capitol
- LIGHT OF SMILES—Gary Wright—WB

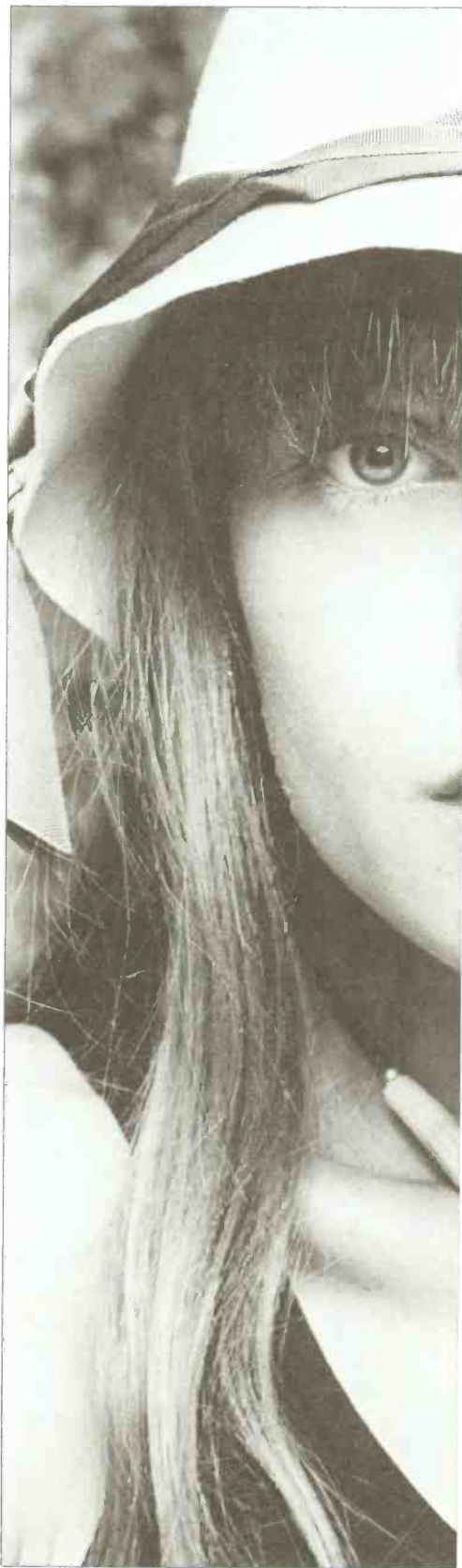
KSAN-FM/SAN FRANCISCO

- ADDS:**
- ETTA'S BETTAH THAN EVVAH—Etta James—Chess
 - EYES—Tony Joe White—20th Century
 - I'M EVERYONE I'VE EVER LOVED—Martin Mull—ABC
 - IN FLIGHT—George Benson—WB
 - SLIK—Arista
 - SLEEPING GYPSY—Michael Franks—WB
- HEAVY ACTION (airplay):**
- BABYS—Chrysalis
 - DAY AT THE RACES—Queen—Elektra
 - SAMMY HAGAR—Capitol
 - LOW—David Bowie—RCA
 - LUXURY LINER—Emmylou Harris—Reprise
 - NEXT—Journey—Col
 - NIGHT MOVES—Bob Seger—Capitol
 - OCTOBERON—Barclay James Harvest—MCA
 - TOM PETTY & THE HEARTBREAKERS—Shelter
 - RED HOT—Don Harrison Band—Atlantic

KZEL-FM/EUGENE

- ADDS:**
- ALIAS I—Dirk Hamilton—ABC
 - BIG WHA-KOO—ABC
 - BLACKJACK CHOIR—James Talley—Capitol
 - BREAKING THROUGH—Isis—UA
 - DENIM—Epic
 - TOMPALL GLASER & HIS OUTLAW BAND—ABC
 - LIVING IN THE SEVENTIES—Skyhooks—Mercury
 - NEXT—Journey—Col
 - OCTOBERON—Barclay James Harvest—MCA
 - GRAHAM PARKER AT MARBLE ARCH—Mercury
- HEAVY ACTION (airplay, phones):**
- DINNER AT THE RITZ—City Boy—Mercury
 - DREAMS, DREAMS, DREAMS—Chilliwack—Mushroom
 - LIGHT OF SMILES—Gary Wright—WB
 - LUXURY LINER—Emmylou Harris—Reprise
 - MIRACLE ROW—Janis Ian—Col
 - SECRET PLACE—Grover Washington Jr.—Kudu
 - TEJAS—ZZ Top—London
 - WINTERS BROS. BAND—Atlantic

V a l e r i e C a r t e r • J u



Attend Valerie Carter's debut.

It seemed like everybody who was anybody in L.A. turned out for the sessions that led to this, Valerie Carter's debut album.

Valerie has friends in the business, and no wonder. She's sung backup for Jackson Browne, James Taylor and Little Feat... written tunes like "Cook With Honey" for Judy Collins. Her music is fresh, but she's no newcomer.

Now Valerie is about to make as many friends outside the music business as she's made inside.

And no wonder.

"Just a Stone's Throw Away."

PC 34155
The voice and songs
of Valerie Carter,
on Columbia Records
and Tapes.

THE RECORD WORLD ENVIRONMENT

DIALOGUE
THE VIEWPOINTS OF THE INDUSTRY
Retailers Survey The Fall Merchandising Outlook
By DAVID MCGEE

THE FM AIRPLAY REPORT

THE SINGLES CHART

THE COUNTRY SINGLES CHART

THE ALBUM CHART

CMA Announces Board Nominees

Halsey Party: A Premier Attraction

DISCO FILE

The MOR Report

Regional Breakouts
Albums
Singles

Powerhouse Picks

The Record World Sales Index

Isn't this the environment you want for your advertising message?
RECORD WORLD INVOLVES YOU

Joan at the Civic



Backstage after her performance at L.A.'s Santa Monica Civic, Joan Armatrading is pictured with A&M's senior vice president Gil Friesen.

WB Promotes Kelley

■ LOS ANGELES—Dan Kelley has been appointed national secondary promotion director at Warner Bros. Records, it was announced by Russ Thyret, vice president and director of national promotion.



Dan Kelley

Kelley moves his base of operations to the company's Burbank home office from Pittsburgh where for the past five years he served as local promotion manager. Prior to his joining Warner Bros., Kelley worked in radio at KQV where he was assistant music director and at WDVE where he served as operations director.

Arista Taps Greenberg

■ NEW YORK — Clive Davis, president of Arista Records, has announced that Stephen Greenberg had been appointed to the position of New York promotion manager. He will report to Michael Klenfner, vice president, promotion and artist management, and to Stan Bly, vice president, national promotion.

Prior to joining Arista, Greenberg was affiliated with RCA Records from 1971 to the present except for a two-year period during which time he served with the Army in Vietnam. At RCA he was New York promotion manager and was also involved in custom label marketing.

NARAS Hall of Fame Nominates 27 Albums

■ NEW YORK — A three-record set of documentary recordings by Edward R. Murrow, two classical collections by Wanda Landowska and Arturo Toscanini, and an original cast album starring Rex Harrison and Julie Andrews join 23 other recordings by big bands, singers and jazz instrumentalists — all released more than two decades ago—as this year's nominations to the Hall of Fame for Recordings.

Admission Standards

Nominations were made by the 90-member Hall of Fame elections committee, comprised of music historians, musicologists and recording industry veterans appointed by the National Academy of Recording Arts and Sciences (NARAS), which established the Hall of Fame over four years ago to honor the recordings of lasting, qualitative or historical significance, released prior to the advent of the Academy's Grammy Awards in 1958.

Other Nominees

The documentary set, "I Can Hear It Now," consists of materials from Murrow's famed broadcasts. The classical collections are Landowska's "The Well-Tempered Clavier" by Bach and Toscanini's "Nine Beethoven Symphonies," while the original cast album presents the score from "My Fair Lady." All four were released more than a generation ago. The four earliest nominated recordings are two that feature Bix Beiderbecke, "In a Mist" and "Singin' the Blues," both released exactly half a century ago, and two released a year later, Gene Austin's "My Blue Heaven" and Bessie Smith's "Empty Bed Blues."

Who In The World:

Jackson Browne Hits Top

■ LOS ANGELES — 1976 was a gilded year for Jackson Browne. His latest album, "The Pretender," was certified gold in November—the month it was released. At the same time his first album, "Jackson Browne," was boosted to gold status, giving his entire catalogue gold award certification.

With "The Pretender," produced by Jon Landau, still selling briskly, "Here Come Those Tears Again," has now been released as a single and should push the lp to new sales heights. Having built his reputation as a songwriter and FM radio hero, "Doctor, My Eyes," the hit single from his debut album, was the only widespread AM exposure he'd received until now.

In 1967 Jackson left his native Los Angeles, bound for New York, where he performed in clubs through 1968. He began to gain attention for his songs and, after returning to Los Angeles, concentrated on his writing. His work was soon recorded by other artists, including Tom Rush, The Byrds, Johnny Rivers and Linda Ronstadt. More recently his songs have been recorded by Bonnie Raitt, Ian Matthews, Gregg Allman, Kiki Dee, Joe Cocker and Eagles.

Browne was one of the first artists to be signed by Asylum Records. His debut album, "Jackson Browne," was released in October, 1971; his second album, "For Everyman," in October, 1973. Browne headlined a 40-city national tour with Linda Ronstadt in the winter of 1973-74 and a 40-city with Bonnie Raitt in the fall of 1974.

His third album, "Late For The Sky," was certified gold shortly after its release in September, 1974. "For Everyman" received its

gold award in 1975.

Browne has just finished a string of benefit concerts for the Pacific Alliance, an anti-nuclear power group, and the Farm Workers. The opening act was Warren Zevon whose debut album Jackson produced last year.

With "The Pretender" certified for a silver award the second week of sales in the United Kingdom, Jackson demonstrated his drawing power on the international scene. Following a 45-city tour of the U.S., he embarked on his first major European tour December 1st. He played dates in Scotland, England, Holland, Germany, Norway and Sweden.

Jackson will tour Australia in February and Japan in March, with some concerts already sold out in both countries. A second American tour is scheduled for summer.

Barnett and Sandlin Bow Swordfish Prod.

■ LOS ANGELES—Personal manager Mike Barnett and producer Johnny Sandlin have formed a new independent record production company called Swordfish Productions. The third partner in the new company is Carolyn Harriss, Sandlin's long-time production assistant and engineer.

Johnny Sandlin was associated with Capricorn Records in Macon, Georgia for over seven years, designing and building their recording studios and serving as production overseer and engineer on Capricorn releases for such artists as Greg Allman, The Allman Brothers, Elvin Bishop, Bonnie Bramlett and Dicky Betts, among others, as well as being vice president of a&r for the label.

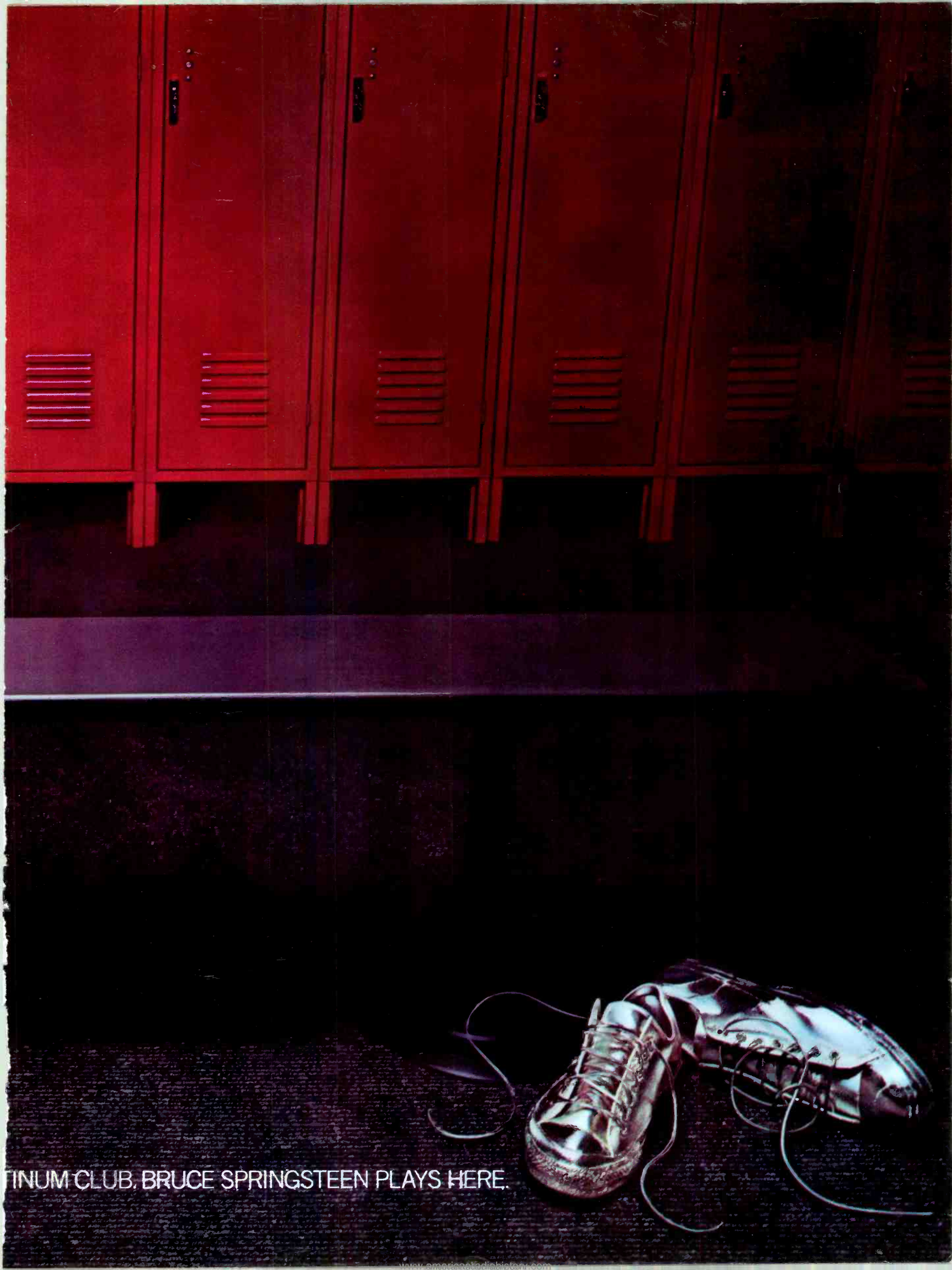
Kansas Gold



Kirshner Records' Kansas hit gold recently with their latest release, "Leftoverture." "Leftoverture" is Kansas' fourth lp for Kirshner and contains the single "Carry On Wayward Son." Label head Don Kirshner flew in for the presentation which took place at a dinner reception held in Los Angeles. Pictured from left are Steve Walsh, Kansas; Phil Ehart, Kansas; Rich Williams, Kansas; Budd Carr, BNB Management; Robbie Steinhardt, Kansas; Don Kirshner; Jeff Glixman, producer/road manager; Steve Slutzah, Epic associate director of product management; Bud O'Shea, associate director of Epic Records promotion; Dave Hope, Kansas; Kerry Livgren, Kansas.



THE PLA



TINUM CLUB. BRUCE SPRINGSTEEN PLAYS HERE.

DISCO FILE TOP 20

FEBRUARY 5, 1977

- DISCO INFERNO/BODY CONTACT CONTRACT**
TRAMMPS—Atlantic (lp cuts)
- DON'T LEAVE ME THIS WAY**
THELMA HOUSTON—Tamla (lp cut)
- DREAMIN'/HIT AND RUN**
LOLEATTA HOLLOWAY—Gold Mind (lp cuts)
- LOVE IN MOTION/GIVIN' BACK THE FEELING**
GEORGE McCRAE—TK (lp cuts)
- I FEEL LIKE I'VE BEEN LIVING/DON'T BURN NO BRIDGES**
TRAMMPS—Atlantic (lp cuts)
- OVERTURE**
D.C. LaRUE—Pyramid (lp cut)
- FREE LOVE/IF YOU WANNA GO BACK**
JEAN CARN—Phila. Intl. (lp cuts)
- SPRING RAIN**
SILVETTI—Salsoul (disco disc)
- OPEN SESAME**
KOOL & THE GANG—Delite (disco disc)
- EVERYBODY HAVE A GOOD TIME**
ARCHIE BELL & THE DRELLS—Phila. Intl. (lp cut)
- I WANTCHA BABY/ALL MY LIFE**
ARTHUR PRY SOCK—Old Town (lp cuts)
- STARVIN'**
TRAMMPS—Atlantic (lp cut)
- SPRING AFFAIR/SUMMER FEVER**
DONNA SUMMER—Casablanca (lp cuts)
- LOVE IN C MINOR**
CERRONE—Alligator (import lp cut)
- LET YOURSELF GO**
SUPREMES—Motown (lp cut)
- WELCOME TO OUR WORLD**
MASS PRODUCTION—Cotillion (lp cut)
- GOOD LOVE MAKES EVERYTHING ALRIGHT**
MELBA MOORE—Buddah (lp cut)
- MAGIC'S IN THE AIR/BOY, I REALLY TIED ONE ON**
ESTHER PHILLIPS—Kudu (disco disc)
- THAT'S THE TROUBLE/SORRY**
GRACE JONES—Beam Junction (disco disc)
- CAR WASH**
ROSE ROYCE—MCA (lp cut)

Binder Taps Fearnley

■ LOS ANGELES—Steve Binder and Barbara Gosa of Steve Binder Productions/The Management Company have announced the promotion of Nick Fearnley to the newly-created post of director of special projects for the dual companies. Fearnley will have special responsibilities covering television personalities Shields & Yarnell, and will also be involved with the careers of recording artists Roderick Falconer and Tim Weisberg.

Casablanca To Release Two 12" Singles

■ LOS ANGELES—Neil Bogart, president, has announced the release of Casablanca Record and FilmWorks' first two 12-inch singles. "Winter Melody" and "Spring Affair," two edited tracks from Donna Summer's current album, and "Love In C Minor" by The Heart and Soul Orchestra, will be released this month.

Both records will feature "art-work more elaborate than the general run of 12-inch singles on the market," according to Bogart, and will list for \$2.98.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The two most irresistible and interesting new cuts this week are George Benson's nearly ten-minute version of War's "This World Is a Ghetto" and Smokey Robinson's charming, clever "Vitamin U." Benson's "Ghetto," from "In Flight" (Warner Brothers), his just-out follow-up to the tremendously successful "Breezin'," is structured in two parts, the first an airy, energetic instrumental featuring Benson's fluid, lightly stinging guitar, the second a vocal that is, again, a Stevie Wonder sound-alike. This one may not have been pre-cut for disco play—its complex construction, with several sharp, full-stop breaks, is not designed for a breezy dance-through because the pace is constantly being cut and then quickened again until the very upbeat final section—but that makes it all the more exciting and fresh. David Todd, who reports this week from Jouissance (the old Le Jardin) in New York, called to rave about the Benson cut, which he was playing from an advance sampler of new Warners jazz product. On the basis of the initial reaction at his club, he's listed it in his otherwise conservative top 10 this week and I suspect it'll be cropping up on a lot more lists once the album gets around. "Nature Boy" (5:58), also on Todd's list, is an equally gorgeous cut, a vocal version of an almost mystical, very beautiful Nat "King" Cole song which is done here as a laid-back hustle. Featured on the album as Benson's sidemen: Ralph MacDonald, Phil Upchurch, Ronnie Foster, Harvey Mason; Tommy LiPuma produced.

The Smokey Robinson track, "Vitamin U," opens up his latest solo album, "Deep in My Soul" (Tamla), on a delightful note. It starts out slow, then picks up to a gently chugging pace which seems a little unsure at times until it falls into a nice groove somewhere between "Tears of a Clown" and "Love Hangover." Though the song wasn't

(Continued on page 68)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

CASBAH/ATLANTA

DJ: Jim Burgess

- BODY CONTACT CONTRACT/DISCO INFERNO/STARVIN'/I FEEL LIKE I'VE BEEN LIVIN'**—Trammms—Atlantic (lp cuts)
- COME BACK/LOVE IS YOU/RATTLESNAKE**—Carol Williams—Salsoul (lp cuts)
- DON'T LEAVE ME THIS WAY/I DON'T KNOW WHY I LOVE YOU**—Thelma Houston—Tamla (lp cuts)
- FREE LOVE/IF YOU WANNA GO BACK**—Jean Carn—Phila. Intl. (lp cuts)
- HIT AND RUN/DREAMIN'/RIPPED OFF**—Loleatta Holloway—Gold Mind (lp cuts)
- LIFE IS MUSIC/LADY LUCK/SUPERLOVER**—Ritchie Family—Marlin (lp cuts)
- LOVE IN MOTION/GIVIN' BACK THE FEELING**—George McCrae—TK (lp cuts)
- SPRING RAIN**—Silvetti—Salsoul—(disco disc)
- THEME FROM KING KONG**—Love Unlimited Orchestra—20th Century (disco disc)

BOOMBAMAKAOO/NEW YORK

DJ: Jorge Wheeler

- DISCO INFERNO/BODY CONTACT CONTRACT**—Trammms—Atlantic (lp cuts)
- ESTOY EN ALGO/PORQUE NO ME DICE**—Linda Lidia—TR (lp cuts)
- FOLEY PARK**—Con-Funk-Shun—Mercury (disco disc)
- FREE LOVE**—Jean Carn—Phila. Intl. (lp cut)
- JUGETE DE TU CARINO**—Ray Hernandez—TR (lp cut)
- O BA BA**—D.C. LaRue—Pyramid (lp cut)
- OPEN SESAME**—Kool & the Gang—De-Lite (disco disc)
- NO, NO, NO, MY FRIEND**—Devoshun—SMI (disco disc)
- SPRING RAIN**—Silvetti—Salsoul (disco disc)
- WHAT HAPPENED/SUNDAY KIND OF LOVE**—Bobby Rodriguez & La Compania—Vaya (lp cuts)

JOUISSANCE/NEW YORK

DJ: David Todd

- CALYPSO BREAKDOWN**—Ralph MacDonald—Marlin (lp cut)
- DANCIN'**—Crown Heights Affair—De-Lite (lp cut)
- DARLIN', DARLIN' BABY**—O'Jays—Phila. Intl. (lp cut)
- DISCO INFERNO/BODY CONTACT CONTRACT**—Trammms—Atlantic (lp cuts)
- DON'T LEAVE ME THIS WAY**—Thelma Houston—Tamla (lp cut)
- MY LOVE IS FREE**—Double Exposure—Salsoul (disco disc)
- RITZY MAMBO/IT'S GOOD FOR THE SOUL**—Salsoul Orchestra—Salsoul (lp cuts)
- THIS SONG WILL LAST FOREVER**—Lou Rawls—Phila. Intl. (lp cut)
- THE WORLD IS A GHETTO/NATURE BOY**—George Benson—Warner Bros. (lp cuts)
- YOU + ME = LOVE**—Undisputed Truth—Whitfield (disco disc)

CHERCHEZ LA FEMME/ NEW YORK

DJ: Doug Riddick

- ANOTHER STAR**—Laso—MCA (lp cut, not yet available)
- BENIHANA**—Marilyn Chambers—Roulette (disco disc)
- DANCE IF YOU WANT TO**—Randy Pie—Polydor (import disco disc)
- EVERYBODY HAVE A GOOD TIME**—Archie Bell & the Drells—Phila. Intl. (lp cut)
- GIVE IT UP**—Isis—UA (lp cut)
- LOVE IN C MINOR**—Cerrone—Alligator (import lp cut)
- REACHING FOR THE WORLD**—Harold Melvin & the Bluenotes—ABC (lp cut)
- SIX MILLION DOLLAR MAN**—Originals—Soul (lp cut)
- SPACED OUT/CHARLESTON HOPSCOTCH**—Cloud 9—P&P (lp cuts)
- TATTOO MAN**—Denise McCann—Polydor (import disco disc)

Janus Names Two To Promo Posts

■ LOS ANGELES — Louis Newman, national promotion director of Janus Records, has announced the appointment of Michael Plummer to national album promotion director and Chuck Reichenbach to the west coast regional promotion post.

Plummer, who previously held the west coast regional promotion position for three years, will coordinate and direct album promotion and special projects on a national basis. Reichenbach has been with Janus for two years and previously was California local promotion man.

Boyers Joins MCA

■ LOS ANGELES — Sara Jane Boyers has been appointed to the legal staff of MCA Records, Inc., as an attorney, according to Lou Cook, vice president/administration.

Background

Ms. Boyers was previously with United Artists Records and the law firm of Loeb & Loeb.

'Nite City' LP Due

■ LOS ANGELES—20th Century Records will ship Nite City's "Nite City," February 15. The album was co-produced by Jay Senter and Ray Manzarek.

Harvey Cooper, senior vice president, marketing, stated the company will be mounting a multi-faceted merchandising and advertising campaign to break the group on a national level.

CBS Signs Four

(Continued from page 4)

lp for the label will reunite Taylor with producer Peter Asher, who is responsible for the "Sweet Baby James" album. It will be ready for release by "the middle of the year."

The Bobby Goldsboro announcement was made by Ron Alexenburg, senior vice president, Epic and Associated Labels, who said that Goldsboro's first single for Epic, "The Elephant And Me," will be released next week.

Mick Taylor, Bob James

It was also disclosed that Mick Taylor and Bob James have been signed to the Columbia label. Taylor was formerly the lead guitarist for the Rolling Stones, having also played with Jack Bruce and John Mayall's Bluesbreakers. Bob James, a staff producer for Columbia who previously worked with Blood, Sweat & Tears, Hubert Laws and Maynard Ferguson, will now additionally be free to record under his own name for the label.

Record World Presents a
Latin N.Y. Special

Entrevista a Johnny Pacheco



Johnny Pacheco

Record World: ¿Cuándo alcanzaste años atrás, aquellos resonantes éxitos con los temas, en ritmo de pachanga "El Guiro de Macorina" y "Oyeme Mulata", que fueron los que te proporcionaron tu primer contacto en grande con el público hispano, pensaste que aquellos éxitos marcarían el comienzo de tu brillante carrera musical?

Johnny Pacheco: Bueno, francamente sin darme como dicen en mi país, "una patada en la espalda", creo que sí, por la sencilla razón que esos dos números,

y si me lo permite, quiero hacer la historia que es muy corta. Fueron dos composiciones mías, aunque una de ellas con la ayuda de **Luis Ramírez**. Y como yo siempre tenía la idea de formar una charanga, porque me gustaba ese tipo de grupo musical, y era una cosa nueva aquí en los Estados Unidos, por mi parte grabé esos números, e hice lo que se llama un disco de demostración, y lo llevé a todas las casas disqueras, y ninguna me aceptó el género del mismo, porque no iba a gustar. Sin embargo se lo llevé a un amigo, el locutor **Rafael Font**, de la WADO, y a otros locutores amigos, y les pedí, que me hicieran el favor de tocarme el disco por la radio, para ver la reacción del público. Empezaron a tocarlo un viernes, y desde el sábado estaba todo el mundo buscando el disco en las tiendas disqueras, e interesados en saber de quién era, y qué compañía lo tenía grabado, entonces los que nunca me dieron la oportunidad, después me andaban buscando. Por eso es que nosotros, algunas veces nos arriesgamos en hacer ciertas cosas, porque hay que hacerlas. Para mí, creo que eso fué lo que me dió el énfasis para seguir siempre hacia adelante.

RW: ¿Y ahora, como figura consagrada en nuestro medio discográfico, qué opinas de las grabaciones de músicaailable que se están realizando?

Pacheco: Como músico es un placer escuchar el producto que está saliendo ahora. No sólo de la compañía a la cual pertenezco, sino de las otras compañías. Creo que hemos llegado a un punto donde las orquestas, en sí, se están preocupando no sólo por el material que graban sino por el sonido que sacan. Por fin creo que se están haciendo unas grabaciones que se le pueden presentar al público, y el público sentirse satisfecho de lo que se está haciendo.

RW: ¿A qué atribuyes, que hayan mejorado la calidad de las grabaciones?

Pacheco: Bueno, se ha creado una cosa muy bonita, y es la competencia entre todos. Los arreglistas y músicos están estudiando más música, porque quieren superarse uno del otro, lo que hace que cada día las orquestas suenen mejor en las grabaciones. Además están surgiendo compositores jóvenes, como **Johnny Ortiz**, **Rubén Blades**, **Ramón Rodríguez** y la compositora **Anam Munar** entre otros, que tienen creaciones nuevas, con ideas frescas, las cuales cuando se las entregan a los arreglistas, musicalmente sin exagerar lo que se está logrando es maravilloso. Es algo completamente distinto.

RW: ¿Crees que existe creatividad entre los arreglistas?

Pacheco: Seguro que sí, 100 x 100. Yo que siempre me he inclinado a lo bien típico. Con los arreglistas que hay ahora, se pueden hacer cosas modernas para darle un aire distinto a nuestra música latina.

RW: ¿Consideras que los productores han contribuido al mejoramiento de las grabaciones?

Pacheco: Sí, porque ahora se está exigiendo más cuando grabamos. Los mejores ingenieros, los mejores estudios y los mejores equipos. Para ofrecerle al público latino, la misma calidad que está logrando la industria del disco americano.

RW: ¿Cuál es el sistema que se sigue para grabar buenos temas?

(Continued on page 11)

Conceptos de Rafael Díaz Gutiérrez



Rafael Díaz Gutiérrez

Record World: ¿En qué consiste la piratería?

Rafael Díaz Gutiérrez: La piratería consiste en lo siguiente. Hay un determinado número de personas, que en una u otra ocasión fueron dueños de pequeños sellos locales, algunos triunfaron y otros fracasaron, inclusive se dice de alguien que estuvo establecido aquí, en la Décima Avenida, y después de haber eliminado su marca, quedó en libertad de poder piratear discos o cartuchos de 8 canales, a cualquier sello. Estas personas van con un elepé, a una

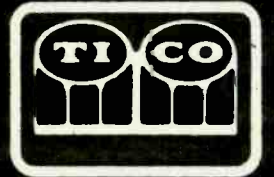
fábrica de cartuchos de 8 canales; la fábrica se ocupa de hacer el proceso de la etiqueta, la cual sacan del frente de la carátula, la hacen en los mismos colores que aparecen en el elepé, ordenan equis cantidad de cartuchos. Ellos duplican los números que más estén vendiendo, porque tienen mayor promoción dentro del poco campo de promoción que se logra aquí en la ciudad de Nueva York. El fabricante que se dedica a hacer esto, no creo que sea de una fábrica responsable, si no, les pedirían, supongo yo, un contrato o una prueba de propiedad para ordenar el trabajo, y más que estas personas no están entregando negativos o separaciones de colores, sino solamente un elepé. O sea la fábrica que se dedica a esto, tiene que ser de dos o tres personas, que tienen en sus casas equipos que hoy se pueden conseguir muy fácilmente, y que no ocupan mucho lugar. Los pueden tener en el propio sótano de su casa. Con el artículo pirateado, se lanzan a ciertas tiendas que se dedican a comprar estos cartuchos. No están haciendo copias del disco de 45 rpm, porque deja centavos y tiene un proceso más costoso, no hacen las copias del elepé, porque tiene un costo mayor y un proceso más largo, y lo de ellos es lograr el impacto del disco que esté vendiendo en el momento. Ellos llevan el cartucho a las tiendas y se lo venden a \$1.50, las tiendas en la mayoría de los casos se lo cobran al público al precio como si fuera un cartucho legítimo y la utilidad que tiene el comerciante de la tienda es mayor, y por ese motivo no compran la mercancía legítima, puesto que consiguen este material duplicado mucho más barato. También se da el caso últimamente, que ellos no piratean los cartuchos sin antes ir a equis establecimientos y preguntar qué cantidad quieren de tal número. Ya con las órdenes de equis cantidades, van a la fábrica pirata y hacen la orden, así que ni se arriesgan a tener que hacer más de lo que van a vender. Sobre ésto, podemos decir aquí en la ciudad de Nueva York, todos los que estamos en el giro del disco latino, que nos está afectando grandemente.

RW: ¿Crees que pueda haber alguna solución, para frenar este negocio ilícito?

Díaz Gutiérrez: A mí me luce que hay dos formas de solucionarlo. En primer lugar, si todos los que estamos aquí en el giro, nos uniéramos, no a los efectos de determinar precios de nuestros productos, o lugares a donde los venderíamos, o sea determinar territorios, sino unírnos a los efectos de poder hacer presión. Nosotros, creo, políticamente podríamos lograr que se hiciera una legislación sobre este particular, y sería muy fácil, muy simple, y no tomaría mucho tiempo, puesto que si nosotros nos aparecemos en un grupo, con un abogado que hable por nosotros, quejándose de tal procedimiento ilícito, yo sé que nos atenderían. Lamentablemente estamos separados, todos desunidos y no hay manera de crear un frente, una fuerza, de lograr una representación ante un senador, un representante, ante nada, entonces no se nos atiende. En cuanto a la segunda solución, en el oeste de los Estados Unidos, lo están combatiendo de la siguiente forma, si no lo erradican por completo, al

(Continued on page 17)

La Primera Fa "FA Les Desea Un



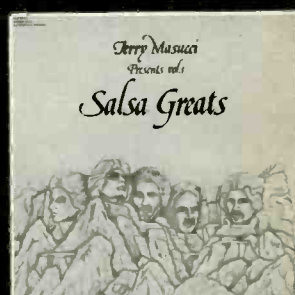
Ray Barretto
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 Seguida
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Joe Cayre and the Latin New York Scene



Joe Cayre

Joe Cayre is the president of Cayre Industries, which owns the following Latin labels: Caytronics, Caliente, Arcano, Carino, Otra, Pronto, Charro, Normex, Mericana and Salsoul-Salsa, in addition to Bethlehem, Salsoul, Gold Mind and Free Spirit.

Record World: Is your company involved in the New York Latin music scene with local artists, or do you specialize only in international product?

Joe Cayre: We reached a decision approximately 18 months ago to go full force into production of

local artists to vigorously compete in the lucrative New York Latin music market. Besides having the largest and best selling international Latin catalogue, via representing exclusively in the U.S., including Puerto Rico, the Latin catalogues of Columbia Records, RCA Records, Ariola Eurodisc S. A., Hispavox, and as of now, portions of the Melody Mexico catalogue and various other international Latin labels and artists.

RW: What steps has your company taken, as you call it, "to vigorously compete" in the New York Latin music market?

Cayre: Up to the time we reached our decision, which as I mentioned was approximately 18 months ago, we had a label, Mericana

Records, which we used when we recorded local artists. We had about 40 albums released on this label and we were going fairly well but never really gave this label the support I felt was needed. It was decided at that time we needed a new label name which would fit into the musical concept which we wanted to be a part of. After spending a few sleepless nights trying to conceive of a label name which would put us in just the right bag musically, the name Salsoul-Salsa was conceived—the name Salsoul coming from combining Salsa, which as you know is the term used to describe this particular type of music, and soul. The reason I used Salsoul-Salsa is that I didn't want the public to think the music would be in the disco, r&b or pop bag as our Salsoul label, but instead I wanted them to know it was Salsoul-Salsa which to me meant the real nitty gritty heart and soul of salsa.

RW: Well, it is obvious the name was one of the elements which turned out to be very successful for you, but what about the artists and sound of the label?

Cayre: Obviously, that's the most important element to any record company, its artists and their sound. To achieve the best of both, I first brought into our company Joe Cain, whose talents as a producer and arranger are legendary in the world of Latin music. Joe Cain and I went over the artist roster and we decided it would be best for both the artists and our company if we dropped about 60 percent of our artists as they didn't fit into our new bag, so we released these artists from our roster. We decided to keep two labels for local recordings: One, Mericana, would remain for all of our product except the real pure salsa sound, which we would put on the Salsoul-Salsa label.

RW: After you dropped all of these artists who you felt didn't fit into your new ideas or for your two labels, Mericana and Salsoul-Salsa, what did you do for artists?

Cayre: I was in contact with Rene Lopez, who is in my opinion, without a doubt one of the most talented and knowledgeable individuals in the U.S. and possibly the world on salsa music. Rene convinced me that the salsa sound in New York at that time was basically the same old thing being done over and over again and if I really wanted a great new sound, he had a concept of putting the best musicians available all together in one group and making a "salsa roots" record. The cost of the project scared me, to be perfectly honest, but I agreed to do it. After about four months of recording and going alarmingly over budget, Rene had concluded a two-record set which he entitled "Concepts in Unity" by the Grupo Folklorico Experimental Nuevayorquino.

RW: I guess all those on the New York music scene know what happened after that two record set was released.

Cayre: I believe history was in the making. From the moment the album was released just by word of mouth and later naturally by radio and press promotion the album became an instant smash. As you know, it remained over 20 weeks on the top 10 of all the Latin charts.

RW: What did you do after having your first project being so successful?

Cayre: We surveyed the New York Latin market and found that there was a market for Latin ballads as well as salsa. Based on our survey, we signed and recorded for the Mericana label Raul Marrero, whose first recording for us was a smash with "Que lo Sepa, Quien lo Sepa." Then we signed Bobby Capo, who also had a hit with "Fui Mas Leal." Then Gilberto Monroig, who has a current hit album, and then Javier Vazquez who is without a doubt one of the leading Latin songwriters, arranger and artists. We currently are negotiating with two other artists and I really believe the Mericana label will surpass all of its local competitors by the quality of its artists and the management and creativity of Joe Cain, the label manager.

RW: That really is quite a success story for your Mericana label. But what about your Salsoul-Salsa label? What other artists do you have besides Grupo Folklorico y Experimental?

Cayre: Because of the impact of Grupo Folklorico's album, I asked producers Rene Lopez and Andy Kaufman if they would like a steady gig running the Salsoul-Salsa division. I was sure if these two great talents could spend their full time, which I couldn't, communi-

(Continued on page 13)



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Victor Gallo de Fania Records



Victor Gallo

■ **Record World:** ¿Cuánto tiempo llevas trabajando para Fania Records de Nueva York?

Victor Gallo: Un poco más de cinco años.

RW: ¿En ese tiempo has podido compenetrarte con el desarrollo de Fania, y de sus sellos afiliados, o sea Vaya, Internacional, Cotique, Inca, Alegre y Tico, dentro del mercado latino de Nueva York?

Gallo: No solamente de Nueva York, de los estados de California, la Florida, Illinois, Missouri, Michigan, Texas y New

England.

RW: ¿Entonces quieres decir que Fania Records, se ha sido extendiendo durante los últimos años, hacia las áreas donde la población latina es cada día más numerosa?

Gallo: Efectivamente, o sea, nos hemos ido extendiendo con el desplazamiento de la población latina hacia otras regiones, fuera de la concentración de Nueva York. Porque las personas que se han movido, se han llevado su música, como parte de su cultura, hacia las áreas donde se han instalado.

RW: ¿Cómo se proyectan las ventas, como en Nueva York, o hay otros cantantes y orquestas del elenco de Fania, y sus sellos afiliados?
 (Continued on page 17)

Opinion de Rinel Sousa De Caytronics Corp.

■ **Record World:** ¿Cuáles son los sellos que Caytronics distribuye en los Estados Unidos y Puerto Rico?

Rinel Sousa: Nosotros distribuimos los sellos Caytronics, Arcano, Pronto, Caliente, Cariño, Salsoul y Salsoul-Salsa Así como también la CBS y RCA de Italia, Brasil y España, y de estas empresas todas las producciones de Hispavox y Ariola de España. Y en los sellos Mericana, Salsoul y Salsoul-Salsa, se lanzan las producciones nuestras.



Rinel Sousa

RW: ¿Además de Nueva York, en qué otras áreas tiene Caytronics, distribución propia?

Sousa: Tenemos distribución propia en Los Angeles, San Antonio, Texas, Chicago, Miami y Puerto Rico. Con departamentos de promoción, de ventas y almacén. Con excepción de California, que tenemos almacén por parte de CBS y por parte de RCA.

RW: ¿Cuáles son las áreas más importantes, en cuanto a ventas?

Sousa: Yo diría, California, Nueva York, Texas, Puerto Rico, Chicago y Miami. Dividiendo los mercados en cuatro o cinco regiones.

RW: ¿En cuáles áreas tiene Caytronics, más facilidades para promover sus artistas?

Sousa: Nosotros realmente tenemos una gran facilidad para promover a nuestros artistas, porque lanzamos lo mejor de la música de todos los países. Pues teniendo la distribución de compañías como CBS, RCA, Ariola, Hispavox, además de nuestras propias producciones, o sea de grandes compañías, que son las número uno, de cada país respectivamente, cualquier producción que salga bajo los sellos que distribuimos, tenemos una gran facilidad para promover, porque de por sí, los directores musicales y "discojockeys", cuando ven nuestros sellos, saben que están recibiendo material de primera calidad, y gracias a eso hemos establecido nuestros nombres, o sea el nombre de nuestros sellos. De todo el producto que recibimos hacemos un estudio, y lanzamos solamente lo mejor de cada país, en este sentido. Porque nosotros estamos lanzando mensualmente, nunca menos de unos 30 o 35 elepés, y recibimos en muestras desde Argentina hasta México, incluyendo a España, alrededor de unos 40 o 50 elepés semanales, sin contar que suman cientos los discos sencillos, y de todo ese material escogemos el mejor repertorio.

RW: ¿Le ha afectado a la compañía Caytronics, la piratería que impera en el mercado?

Sousa: Bueno, creo que a todas las compañías nos ha afectado de una manera directa o indirecta, y los sellos que tienen muchos "hits", como en el caso nuestro, eso nos afecta de una manera extraordinaria, no hay duda.

RW: ¿Están logrando los discos de música latina un alto volumen de ventas en las tiendas por departamentos?

Sousa: Sí, se están logrando en las tiendas por departamentos, un gran volumen de ventas, por eso cada día nos están facilitando más espacios, podemos hacer campañas publicitarias, poner exhibiciones en las vidrieras, estamos haciendo ventas especiales, en todas las principales tiendas de Nueva York, de Miami, en Los Angeles, en San Juan, de Puerto Rico, o sea en todas las áreas, y además están teniendo en existencia todo el repertorio nuestro. Y esto lo han podido comprobar inclusive ejecutivos que han viajado, de compañías que nosotros representamos, que conocían el mercado, y hace años pasaban por acá y no veían sus productos en exhibición, y hoy en día lo mismo lo encuentran en el corazón de Times Square, como lo pueden encontrar en cualquier tienda por departamentos, en Dallas, Texas, o Los Angeles, o en el shopping center de Las Américas en San Juan de Puerto Rico.

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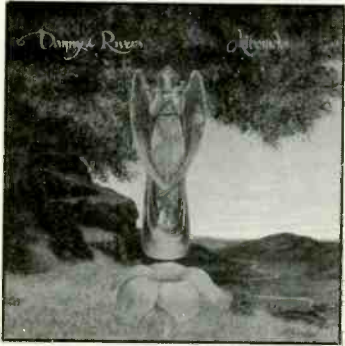
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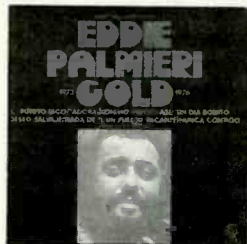
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Charla con Ramon Diego de Musical Records

■ **Record World:** ¿Cómo tú ves el panorama del disco latino en la ciudad de Nueva York?

Ramón Diego: Día por día yo estoy viendo que las ventas están aumentando, esto quiere decir que el disco está evolucionando. De cómo yo lo encontré al principio, más bien en una balsa de aceite, sin movimiento, ahora se nota un cambio, por el hecho que la radio está dando más "hit's", que es lo que nos hace vender. Y esto lo estoy notando, no solamente en la compañía que represento, sino en las otras compañías, ya que en los últimos meses las ventas han aumentado bastante, porque la música que se está escuchando en la radio, es más variada, y esto repercute en favor de las ventas.

RW: ¿Cuáles son los artistas en los sellos Musart y Peerless, que más venden en este mercado?

Diego: Como buenos vendedores se destacan Antonio Aguilar, Lu-chá Villa, Flor Silvestre, Juan Torres, Roberto Ledesma, Carmela y

Rafael, Mike Laure, y recientemente han reforzado nuestras ventas Los Graduados, con su primera grabación para el sello Musart. Pero también tenemos un grupo de nuevos valores, como Octavio, Alejandra, Beatriz Adriana y Tirso Paiz, que para ser artistas nuevos en este mercado están comenzando a darse a conocer con fuerza, por ejemplo Octavio, ha despuntado con el tema "A Dónde Vas Amor", que está vendiendo bien. Después están Lo Baby's que son conocidos en este mercado, y cada día están vendiendo más, lo mismo que está ocurriendo con el Conjunto Africa. En el género de la llamada música chicana, se destacan Los Felinos, La Invasión Chicana, y la Tropa Chicana, quienes mueven muy bien sus grabaciones.

RW: ¿Qué es lo que te gusta más, hacer "hit's", o crear figuras que vendan durante todo el año?

Diego: Las dos cosas, de momento tengo necesidad de hacer "hit's", y a la vez estoy trabajando en dar a conocer nuevos intérpretes. Pues como decía antes, dentro de nuestros catálogos hay un grupo de nuevos valores, de quienes espero mucho. Y como se dice aquí, en el negocio del disco, hay que crear nuevas figuras para estar en algo. Por lo que creo, que podemos triunfar en este mercado, con talentos de la calidad de Octavio, Alejandra, Tirso Paiz, Laura Alegría, Betriz Adriana. Y colocar a Los Joao, en el augar que les corresponde.

Record World en Nueva York

By EMILIO GARCIA

■ Un caluroso saludo a la industria del disco latino en Nueva York, con motivo de esta Edición Especial de Record World.

Así como también, el más sincero reconocimiento a las firmas discográficas que tan decididamente nos ofrecieron su apoyo, para que este empeño nuestro se convirtiera en una realidad.

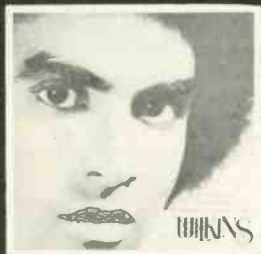
Es un hecho palpable el crecimiento que a lo largo de los últimos años ha venido experimentando la industria del disco latino en Nueva York, a pesar que nuestro medio discográfico se desenvuelve a través de un mercado bastante reducido. Y este crecimiento se refleja más, en el continuo lanzamiento de nuevas producciones, realizadas tanto por los sellos locales, como por la edición de catálogos extranjeros.

En el panorama de las grabaciones de carácter local, aunque se realizan producciones de diferentes géneros, las grabaciones de músicaailable, tienen la preferencia entre las compañías grabadoras. Y de este renglón, marcan la pauta, los ritmos que se agrupan dentro de la explosiva "salsa" neoyorquina. Por otra parte, la nueva modalidad rítmica conocida como "latin hustle", ha logrado un gran impacto en el gusto popular norteamericano. Lo que hace pensar que nuestra músicaailable en un futuro no lejano, ocupará un lugar de marcada preferencia en el gusto musical de otros grupos étnicos, no latinos, a nivel nacional.

En lo referente a catálogos extranjeros, la industria del disco latino en la Babel de Hierro, está al día en cuanto a repertorio internacional, por lo que es posible adquirir en las tiendas de discos, y a un precio económico, los álbumes de las figuras más consagradas de toda Latinoamérica y España.

El punto más débil que confronta para su desarrollo la industria del disco latino en la ciudad de Nueva York, es el poder promocional a través del medio radial el material que lanza al mercado. Por el inconveniente de contar solamente con el respaldo de tres radio-emisoras que transmiten programas en español. De estas radio-emisoras, Radio WJIT, mantiene en la actualidad una posición envidiable, por su ágil formato de buena música, en base de una programación disquera variada y de impacto popular, que además de beneficiar a la industria del disco, ha logrado acaparar una enorme audiencia en su amplio horario diario. Después sigue Radio WBNX, con una programación variada y accesible para la industria, pero con un reducido horario. Y finalmente Radio WADO, con una programación estricta, ya que las grabaciones de música moderna, y la mayoría de la músicaailable de "salsa", no son aceptadas en su formato, pues el repertorio musical de esta radio-emisora se basa mayormente en la música "del ayer" y temas folklóricos.

Que manera de comenzar el '77



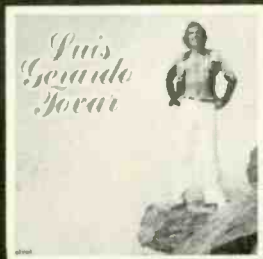
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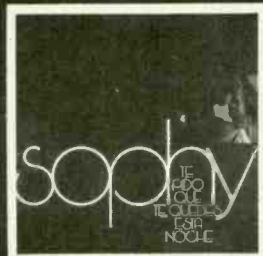
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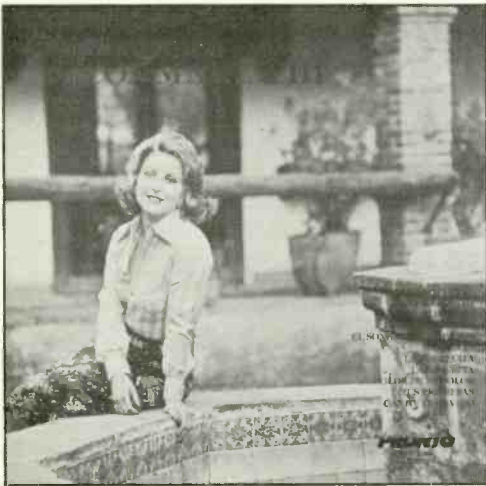
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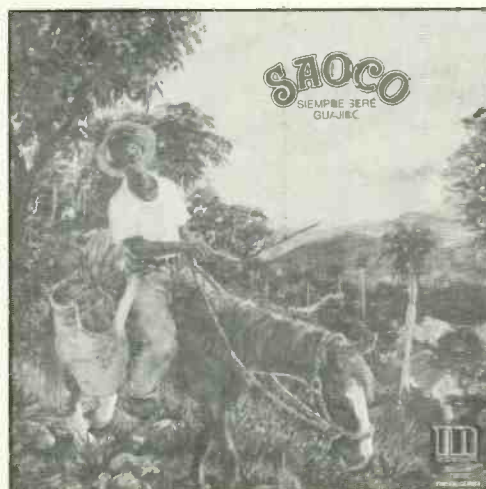
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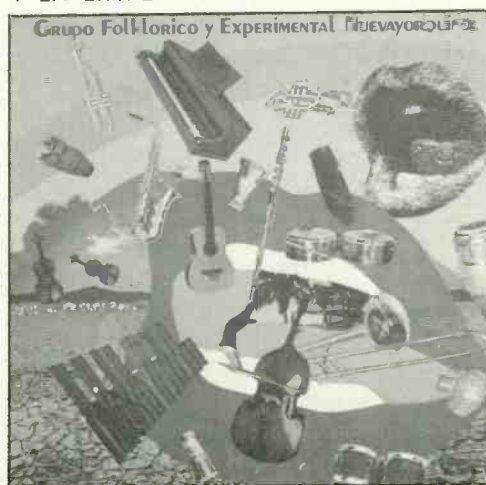
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Entrevista a Orlando Bru



Orlando Bru

■ **Record World:** ¿Cómo tú ves el panorama del disco latino en la ciudad de Nueva York?

Orlando Bru: El disco latino ha evolucionado en los últimos años, y considero que va a seguir evolucionando. El problema económico de los Estados Unidos, y el problema económico mundial, ha creado una situación bastante difícil en la industria, donde los pequeños fabricantes, y las pequeñas compañías distribuidoras están desapareciendo, y sobre todo en el mercado de Nueva York, que es un mercado difícil por lo

siguiente. Primero, porque las emisoras de radio, son tres, o sea que el vehículo de promoción es mínimo. Y segundo, porque en esta ciudad hay un ambiente muy variado, ya que dentro de la comunidad latina, existen todas las nacionalidades, y como no hay una nacionalidad por completo, hace que un disco no tenga un volumen de venta inmensamente grande como por ejemplo en Puerto Rico o Santo Domingo. Y aunque Santo Domingo es un mercado pequeño, cuando un disco alcanza un éxito fuerte, toda la república lo compra. Aquí si "pegas" un disco en el "hit parade", te lo compra un sector, y la otra nacionalidad no lo compra, porque no conoce el artista o porque no le gusta.

RW: ¿Crees que la industria ha ido superándose en cuanto a la calidad de las grabaciones?

Bru: Yo creo que sí, considero que la calidad de las grabaciones en nuestra industria, es bastante buena, posiblemente una de las mejores. Aunque tenemos un inconveniente grande para hacer las producciones, por el alto costo de la vida. Las grabaciones aquí son posiblemente más costosas que en otros lugares del mundo, nuestro costo es más elevado que en toda la América Latina, está a la par con el mercado del disco americano. La mayoría de los productores se están encontrando con el problema que no están cubriendo los costos, si las grabaciones que realizan son nada más para el mercado local. Si estas no entran en California, o en otras áreas, o en otros países, a la larga están perdiendo dinero.

RW: ¿Crees que el alto costo es el motivo, por el cual, se estén realizando un número considerable de grabaciones en el extranjero?

Bru: Hoy por hoy, lo que se está haciendo cuando se va a grabar a un artista local, si es baladista, o un boquerista, se graban las pistas sobre todo en Buenos Aires, que en estos momentos, es uno de los lugares más económicos con respecto a grabaciones, y después aquí, o en Puerto Rico, se le monta la voz. Grabaciones de otro tipo, como la música de "salsa", hay que hacerlas aquí, porque afuera no le dan realmente el "sabor", que el público nuestro exige.

RW: ¿Qué opinas en relación a que están saliendo al mercado más producciones de artistas de afuera, que de artistas locales?

Bru: Los estudios, los músicos, los arreglistas, todo debido a la inflación ha aumentado, en cambio nuestras ventas no se han aumentado, nuestras ventas continúan exactamente igual o menores, muy por debajo de hace cuatro o cinco años atrás. Ante esta situación yo pudiera decir que el futuro en problemas de producciones locales, es cada día más difícil, y eso lo podemos apreciar diariamente con la cantidad de artistas que van de compañía a compañía, tratando de buscar quién les grabe. Antiguamente por el costo tan bajo de las grabaciones, ellos mismos se grababan; hoy no lo pueden hacer porque no tienen el capital para poder hacer sus propias producciones. Entonces, hacer una producción aquí, es ya un desembolso de capital, y ante la situación en que cada día se hacen más incosteables las grabaciones, es preferible para el productor local, con un presupuesto menor, traer material de afuera, promoverlo, porque su mayor inversión es promoción, y esta es la

situación de que cada día se dan a conocer más artistas extranjeros que los artistas locales. Y que por muy apoco que logren las ventas, siempre se cubren los gastos.

RW: ¿Crees que es un problema complicado extender el campo de operaciones comerciales, hacia otras áreas?

Bru: Ese no es un problema complicado cuando se tiene dinero, ese es un problema de capital. Un por ciento bastante alto de las compañías locales, siempre se han preocupado nada más del mercado de Nueva York, Puerto Rico y Chicago. Entonces nunca se han puesto a pensar que en otros mercados pueden entrar con el producto de ellos, como California, Texas, y la misma Florida. Y además en hacer cambios de material con México, Venezuela, y otros países de Sur y Centro América. La compañía local que hoy no trate de extender su campo de operación a otros mercados, es cuestión de tiempo para que quede fuera de negocio. Por ejemplo en el caso nuestro, hemos abierto oficinas en California, en Texas, y tenemos distribuidores en todos los Estados Unidos. Y cuando sacamos una producción tratamos que no venda solamente en Nueva York, que venda en todos los demás mercados. Y en el caso particular mío, que siempre estoy grabando algunos de los artistas que tengo bajo contrato, trato de hacer una co-producción con algún otro país, entonces el costo de producción mío, es mucho menor, y si el "long playing", no resulta un éxito, porque no entra en el mercado, la pérdida que tengo es mucho menor.

RW: ¿Hemos notado que dentro de tu catálogo estás lanzando material folklórico mexicano, lo estás haciendo para entrar con fuerza en los mercados de California y Texas?

Bru: El mercado de Texas, es un mercado que difiere a los demás mercados, por ejemplo en California, entra la música mexicana, la colombiana, la venezolana, la música de "salsa". En Nueva York es exactamente igual, el único mercado que difiere de todo eso es Texas. En ese mercado lo que gusta es la música de acordeón, y sobre todo la música regional grabada por artistas locales. Por lo que hemos firmado distintos artistas de nombre en ese mercado, que nos dan un volumen de ventas, para que los locutores, los periodistas, y el público en sí, vayan conociendo la etiqueta nuestra, como etiqueta de éxito. Como las baladas gustan en Texas, más adelante, yo creo que le demos salida también a los demás materiales nuestros.

RW: ¿Consideras que la industria del disco latino en Nueva York, para promover su material grabado, necesita un mayor número de emisoras con programas de música latina?

Bru: Yo creo que nosotros tenemos aquí aproximadamente, alrededor de dos millones y medio de latinos. Y nos encontramos que ciudades en la América Latina, con menos de un millón de habitantes, tienen cinco, seis y siete emisoras de radio. Yo creo que la ciudad de Nueva York, que es cada día más latina pudiera tener entre seis y siete emisoras de radio, y eso ayudaría enormemente al crecimiento de nuestra industria.

RW: ¿Qué opinión tienes de la piratería?

Bru: Yo creo que la piratería es el verdugo más grande que tiene la industria del disco en estos momentos. Cuando un artista le lleva un disco o un cartucho de 8 canales a una tienda, ofrece el artículo a un bajo costo, mucho más barato que el precio regular de la mercancía, por lo que desmoraliza por completo a la industria. Es una cosa que se ha hablado, y hemos vuelto a hablar, por lo que debemos unirnos para formar un frente en común, para tratar de evitar por completo esta situación. Yo acabo de regresar de San Antonio, Texas, donde el F.B.I. trabaja muy de cerca con los productores de discos, se han realizado unos cuantos "raids", y se ha detenido la piratería. En California exactamente igual, inclusive me acabo de enterar que en Puerto Rico, el F.B.I., está co-operando. Aquí el mal está tan adentro, está tan corrompida la situación, que hasta ahora no se ha podido hacer absolutamente nada. Yo me imagino que en un futuro, llegará in instante que se limpiará el mercado de todos los piratas. Porque los piratas, es algo que todo el mundo los conoce, dónde están ubicados, cómo operan, en fin, no es nada nuevo para nadie que esté en la industria.

Record World Presents a
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Jerry Masucci on the Future of Latin Music



Jerry Masucci

Record World: How do you view the future of the Latin music business?

Jerry Masucci: I think that it is going to go on for a long time within the Latin community, the way it has gone on in the past. The real question is whether it is going to go beyond that.

RW: You and Fania have been very active in trying to get this product to cross over. What possibility do you see in the near future?

Masucci: Well, it's hard to guess, but it's closer to crossing over than it has ever been. I don't exactly know what's going to happen. Ray Barretto's album has just been released on Atlantic. This will be important depending on how well they do with it. We made a Fania All-Stars record with Columbia, and they just picked up the option for a second album. So they believe in it. They want another try. So apparently the future looks bright. What's going to happen and to what degree I don't know.

RW: Do you feel that the response you have gotten from American radio has been encouraging?

Masucci: No, no, it has not been great at all. But, there are some stations starting to play salsa which hadn't before. It's going to be a hard struggle. It all depends on the music that comes out. Now is the time that it's going or not going to happen. It all depends on how good the music is.

Johnny Pacheco

(Continued from page 1)

Pacheco: Los productores se encargan de buscar de varios compositores, una serie de temas, si se va a grabar un "long playing", donde se van a grabar diez números, se buscan un promedio de veinte o veinticinco números, se estudian bien, y se van eliminando hasta dejar los diez mejores. Según el artista y la orquesta se ordenan los arreglos, pues ya no es como antes, que se buscaban cinco números y los otros eran rellenos o números mediocres. Y aunque se puedan lograr, uno, dos o tres éxitos, se realiza la grabación con la idea que todos van a pegar.

RW: Mucho se ha comentado sobre lo que quiere decir la expresión popular "música de salsa". ¿Como destacado intérprete de los ritmos que abarcan la música latina, cuál es tu opinión al respecto?

Pacheco: Bueno, primero debo decir que la palabra "salsa", se ha usado desde hace años, y antes que nosotros, en Suramérica. En muchos países entre ellos Colombia y Venezuela, le dicen a la música movida o del trópico "salsa". Pero nosotros usamos la palabra "salsa", con otra idea, porque la música aquí, como la salsa de cocinar está hecha de muchos ingredientes, entonces aquí hay personas que son dominicanos, puertorriqueños, cubanos, venezolanos, colombianos, ecuatorianos, mexicanos, una aglomeración de tanta gente, que quiero decir, que tenemos una "salsa". Y no sólo eso, sino que es una palabra muy fácil, que tiene énfasis, y es muy fácil también para el americano decir "salsa".

RW: ¿Qué futuro tú le ves a la "salsa neoyorquina" dentro del mercado del disco americano?

Pacheco: Bueno, no sólo en el mercado americano, sino en el europeo, y el asiático. Lo que hace falta es que se escuche nuestra música latina con más insistencia, y todos los públicos se darán cuenta que es la mejor música del mundo. Ahora que acabo de regresar del Japón, con los "Fania All Stars", lo cual fué para mí una experiencia increíble, por la sencilla razón que la música japonesa y la nuestra son completamente distintas, sin embargo cuando oyeron el ritmo nuestro, el público se volvió loco, y si nosotros hacemos bailar a un japonés, tiene que bailar un americano que está más cerca. El futuro de la música nuestra ahora es cuando va a

(Continued on page 13)

RW: In the past the promotional effort for salsa has been toward r&b or black radio stations. Do you feel this is the way to go or should the emphasis be toward the pop and rock stations?

Masucci: No, I think that you have to go to the black stations. They are probably the only ones left that don't only play top 40 or proven artists. If you can get to them and break the record, then the other stations will have to go on it.

RW: Fania and its associated labels have always been known for salsa and up-tempo dance music. But although you have always had ballad artists on your International label, there seems to be a major effort in this area now. Is this part of your plans for the future?

Masucci: Well, it's always been part of our plans, but we never had the right people to put it together. Fabian Ross, who really knows the record business, has joined our company to run that division and you can see the change now. It was always our direction, but we never had the right guy to do it. We just signed Sandro and we'll shortly be releasing his new album. Under Fabian's direction our plans are now going through.

RW: Are you still going to be active in films?

Masucci: We are looking for the right script to put a soundtrack to. We haven't found the right property yet. If it comes along we'll get another film, it will be in English, with a Latin story and a Latin soundtrack.

RW: People in the industry have been voicing problems with radio in New York. They feel that there are not enough radio stations to service the Latin community here. Do you agree with that?

Masucci: I don't think that more stations would change the situation at all. The problem is the programming. Now, for the first time since

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Candid Comments from Harvey Averne and Sam Goff



Harvey Averne

Record World: You have recently brought some well-known artists like Danny Rivera and Eydie Gorme to your company. What are your future plans?

Harvey Averne: We're very excited about having Danny Rivera with us. My feeling is that he is the brightest star in the Latin field. He is the biggest act in the history of Puerto Rico. And, he has never been properly exploited in the States, Europe or Latin America. His new album is being released now and we are going to record an album

with Eydie Gorme and Danny. There is so much to be done with Eydie. She has voiced the desire to do a "salsa" album and that might happen. We also recorded Steve Lawrence in Spanish. That's going to be a very interesting package. We're really not here to promote records one by one as much as we're here to develop careers. We like taking stars of the level of an Eydie Gorme, Steve Lawrence, Danny Rivera, Eddie Palmieri and making them into superstars.

RW: What about Yolandita Monge?

Averne: Yolandita Monge has been a delightful surprise for us. We have had a great year with her. The new album we are releasing now is great. It should be another stepping stone for her.

RW: Do you think that the character of the business is changing to the point where it is becoming increasingly more difficult for small companies to compete?

Averne: No, I think there is more room for a small company in this business. The money involved is less than in the American business. But, for a small company to compete they do need money. They need a lot of money to do quality productions, promotions and pay the artists decently. If you compare the amount of money artists are getting now, you'll see that it's gone up 300 to 500 percent. The cost of recording has gone up and there is a demand for better quality product. I believe that the old fashioned one man company, the distributor that manufactures, cannot compete. You have to do more for an artists now. You have to do more than a cheap album on four tracks or eight tracks and move it around the stores. It's an international business: It really is!

RW: Then, as a producer, do you feel the quality of the productions has increased?

Averne: Oh, sure! The quality of the productions has certainly increased. And I believe that Coco has forced that too in some ways. Take the demands of properly producing the music of an artist like Eddie Palmieri. Coco has had to deal with this. We've had to go into studios like Electric Lady, Broadway, 914 and Kendun in California.

Sam Goff: Harvey is too modest to say it, but I think he has had a great influence on all the producers in the Latin business. The first time we were eligible, and by we, I mean the Latin record industry, for a Grammy Award, Harvey produced the album that won it. Competition breeds better levels of product. And I think we will continue to make better records.

RW: What thoughts do you have on the Spanish radio stations servicing the metropolitan area?

Goff: It's my feeling that in view of the Spanish speaking population in the Greater New York area, which I believe now exceeds 3 million, that the present radio situation is not accommodating the Hispanic community. There's a crying need for more and better radio stations. One station specifically, WJIT, has modified its format within the last nine or 10 months. They are playing what could be considered top 40 records, a broad spectrum of Spanish music ranging from ballads to salsa. This is the only radio station that really caters to the broadest tastes of the entire Latin community in New York. Radio

Goff: ". . . in view of the Spanish speaking population in the Greater New York area . . . the present radio situation is not accommodating the Hispanic community."

station WBNX, which is specialized because they only program "salsa," is also doing a fine job. Your promotional capabilities are limited, because of a lack of a meaningful number of stations and viable programming. We just wish there were more Latin stations. And, we would like it if some of the American stations would devote some time to our music. If there is a population of over 3 million people, there is a market out there which all radio stations should be aware of.

Averne: The reality is that New York is very limited as far as radio and promotion. We did a world premiere performance of Danny Rivera's album in Puerto Rico. We rented the Radio City Theater and invited 1300 people from the media, magazines, newspapers, radio stations. I don't think we could invite 300 people in this city. There, over 500 of the guests were deejays. You couldn't do that here. I think that if you get 45 deejays together, you would get a medal. We don't have the magazines, the newspapers, the radio stations. We have two television stations; Puerto Rico has seven or eight. That's the difference. We are very undernourished here. Because of Danny's popularity, Channel 11 broadcast the event live. So while he was performing the songs on this album before 1300 members of the media and the industry, every home in Puerto Rico was able to see it on television. We would love to do this in New York, but there's no way. This is the clear black and white comparison in the different situations. We should have the strongest situation here. Musically, New York is the Latin capital of the world.

RW: How do you evaluate the potential of New York as a market?

Goff: The market has improved in the last two or three years. More records of a particular artist are sold now and more artists are selling. But it could be greatly improved. Harvey just used a good word. We are undernourished. You compare a place like Puerto Rico, with over a hundred radio stations, with New York. We just have three AM stations, a few FM stations with some Spanish programming, and two UHF television stations. Your promotional medium is tremendously limited. What happens is that some of the Hispanics become Americanized. They get frustrated because the music is not exposed properly. They start to listen to other music stations, other television stations, and go to American concerts. Fortunately, the Latin music fan is very loyal, so there is still a terrific market here. I have a good background in merchandising. I come from a large American company and I learned a great deal there. General merchandising techniques apply to any kind of music. We all learn from each other. Our distribution methods and the quality of our productions is better. I do feel our market is growing. Maybe not fast enough to satisfy us, but it is growing.

RW: Has Coco been affected by the tape piracy problem?

Goff: We have definitely been affected, but, there is no way to determine to what extent.

RW: Do you have any thoughts on how this problem can be controlled?

Goff: We have attempted to work with local officials and the FBI, but we have not gotten good results. Apparently because of the smallness of the Latin business these officials seem to be less interested in working with us than the larger American companies. I think part of the problem is the inability of the Latin record companies to get together and squash this situation. The RIAA, along with the help of many influential individuals, was responsible for state-wide legislation changing bootlegging from a misdemeanor to a felony. This has had a great effect in the American market. But, I have not seen any significant action by the Latin record companies collectively to solve this problem.

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Joe Cayre (Continued from page 4)

cating with our artists and giving this important division of our business the proper attention and guidance needed, we would be successful. After rapping about it in various meetings, Rene and Andy accepted the position and we proceeded to build.

I am comfortable that this Salsoul-Salsa label presently has potentially the most important salsa music talents ever assembled on one label. We have Roberto Torres, who is one of the artists who has been with us now for over four years. Roberto's hit, "El Caminante," on both singles and albums was the longest running #1 record of any Latin artist I can remember over the last 10 years, which is as long as I have been in the business. Rey Roig, who has completed three albums for us with each one doing better than the previous sales-wise, we believe is developing nicely and will have his huge hit shortly. Chocolate Armenteros, who is presently recording his third album for us, is without question the best salsa trumpeter that exists. Choco, besides being an unbelievable talent, is an important seller of albums in the salsa market. We recently signed a group called Saoco whose album has just been released and we believe is very promising. The last artists who I want to mention is a group called Libre. Libre is a Latin band which has two of Latin music's all-time greats: Manny Oquendo and Andy Gonzalez as its leaders. This group took six months to sign as they are very meticulous and wanted their contract to contain all of the elements which they felt were important to give them the peace of mind they needed to create freely in the studio. The negotiations were very sensitive as virtually every Latin label of any importance had made glorious offers to them. You know, they were Eddie Palmieri's rhythm section and a lot of people believe they had a lot to do with his super achievements. I would never take anything away from Eddie but I believe certain musicians who are part of Libre certainly added to his greatness. Anyway, after signing Libre, they recently completed their first album for us, entitled "Libre, Con Salsa Y Con Ritmo," which will be released shortly and from all indications, including pre-orders, this first Libre album will have a tremendous impact on salsa music not only in New York but we believe possibly throughout the world.

RW: With all this product you have and with what we hear on the street about the strength of your promotion and promotional staff, can you tell me something about how you distribute all the Latin product you handle?

Cayre: Thank you for the compliment on our promotional staff. I would like to compliment them also on a fabulous job. Our distribution, I believe, happens to be better than our promotion. We pride ourselves on having the best Latin distribution network in the U.S. and Puerto Rico. We own all of our branches and only distribute via our company-owned branches and company-owned one-stops. Each branch is staffed by Latins as well as Americans who we believe and I know are the best people in existence. We suffered for about six years to get it all together, but now our distributing staff of 42 is down pat. We are the "Mean Caytronics Machine" when it comes to distribution. We can get a single, album or a tape into every important Latin music outlet in the country within three days whereas our competition sometimes cannot do it in 30 days. Our staff and budget for advertising and purchasing newspaper space, media buys, Latin radio as well as Latin television, is unequalled in the industry and based on advertising dollars spent is probably more than all the other Latin music companies put together. It is for these reasons that our companies enjoy such a large total Latin market share in the U.S. and Puerto Rico.

RW: How is it that your company can handle so many of your own labels as well as licenses for other labels so effectively?

Cayre: When I first started in this business, the only label I had was the CBS Latin label, which is still one of the strongest Latin catalogues in existence today. I found in the beginning that as big as the CBS catalogue is, including its strength of new artists, it only represented approximately 10 percent of the total U.S. Latin market. With only 10 percent of the market, I did not have the financial strength to maintain the people and the overhead necessary to compete effectively in the market. I, therefore, about six years ago, had a meeting with the CBS management and discussed the problem of not having

enough volume to exist and after their understanding this special market, they encouraged me to seek other labels. With CBS' understanding and encouragement, I then approached RCA and explained the Latin market to them as I know it and after about one year of conversations, we became the exclusive distributors of the great RCA Latin catalogue. It is very rare that you will find a distributor like ourselves that handles more than one important label. However, as our market is so unique, it is imperative if one is to operate effectively, he has to have the volume that only many labels can offer. We have learned to handle many labels effectively and in the manner in which we are now operating. I am certain we are doing a good job for every company we represent. I believe the reason we do such a good job for all the labels we handle is that everyone in my company understands that it's my absolute policy that if we cannot give our great talents, meaning our artists, the exposure they deserve vis-a-vis proper promotion and distributing, we are robbing them of their talents.

I am comfortable that this Salsoul-Salsa label presently has the most important salsa music talents ever assembled on one label.

A perfect case in point was the support we gave our artists a few weekends ago. We sponsored and produced a Latin show at Madison Square Garden called "El Concierto Monumental" which featured our superstars Roberto Carlos, Claudia and Pedro Vargas. We had two shows on Sunday which broke all records at Madison Square Garden for a Latin show in one day. We drew close to 40,000 people and had the second show televised throughout the U.S. with the exception of New York, which we blacked out for obvious reasons, Mexico, Central and South America. Over 43,000,000 estimated television viewers saw our artists perform that Sunday. A show like this has an indescribable value. First, we promote our artists throughout the U.S. and enjoy added record sales. Second, our licensees, in this case CBS and RCA, get their artists viewed on prime time in the countries where they originate and are strongest. Third, and I am sure not finally, the benefits from improved artists relations between the artists who've performed and their record companies in this case RCA and CBS is immeasurable.

Overall, our company is doing an excellent job in the Latin music market and I would like to give the credit for this great accomplishment where it is deserved and that can only be in the great people you will find in our company. Without my brothers Stan and Ken, Lee Schapiro, Rinel Sousa, Dave Kerner, Jeff Chawenson, Lisa Klein, Bob Barone, Bob Garcia, Lily Rettis, Fernando Iglesias, Jr. and Sr., Joe Ramirez, Charlie McDonald, Raul Lemes, Sergio Ballesteros and Ignacio Mena, just to mention a few, none of this would have been possible.

Johnny Pacheco

(Continued from page 11)
romper de verdad.

RW: ¿Crees que sería de importancia el respaldo de la television americana, para penetrar con la "salsa", a nivel nacional?

Pacheco: Eso es lo que hace falta ahora, el respaldo de la television americana, para lograrlo nacional. Haciendo unos programas bien hechos, estoy seguro que sería una cosa fantástica.

RW: ¿Tienes algo más que decir?

Pacheco: La verdad que tengo un entusiasmo tan grande, que algunas veces hasta me emociono. Yo que siempre he amado la música nuestra, nunca pensé que llegara al nivel que está llegando y al que va a llegar. Está penetrando de una manera tal, que uno no se da cuenta hasta que comienza a recibir correspondencia de pueblos de los Estados Unidos, que no creían en la música latina, de personas que viven en áreas apartadas, que hoy saben y entienden lo que es la "salsa", porque tienen discos de música nuestra.

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Alex Masucci Comenta sobre El Desarrollo de Fania Records



Alex Masucci

■ **Record World:** ¡Cuáles son las dificultades que tiene la industria del disco latino, para promover sus grabaciones a través del medio radial, tanto en la ciudad de Nueva York, como en otras áreas?

Alex Masucci: Uno de los problemas más grandes que tenemos son los limitados medios promocionales y distributivos. Lo que estamos tratando de hacer, es conquistar una audiencia más diversificada, para familiarizar a la gente con la parteailable de la "salsa", que es música y además esailable. En Nueva York, he-

mos tenido bastante éxito, radio Jit (WJIT), ha cambiado su formato, y está tocando música de "salsa". En la radio WBNX, también están tocando música de "salsa". Y muy importante la WBLS, que es la primera estación que está mezclando la música latina, con la música negra. Y con esto tenemos un nuevo público escuchando nuestra músicaailable. El producto que tenemos es el mejor que hemos tenido, la mejor calidad de grabaciones y artistas, con el mejor sonido, y creemos que cada vez vamos a tener más gente escuchando nuestra música.

RW: ¿Y en otras áreas?

Masucci: En el mercado de Miami, estamos encontrando resistencia de los cubanos, ellos sienten que es la música de ellos, y se

sienten mal que otros grupos étnicos la estén grabando, por ejemplo norteamericanos o puertorriqueños. Otro problema es que el joven cubano, no está volviendo a sus raíces, como lo está haciendo el puertorriqueño, y se inclina más al rock. En Puerto Rico, no tenemos ningún problema, la difusión marcha bien, la promoción marcha bien, y la distribución también marcha bien.

RW: ¿Han alcanzado el éxito que esperaban, con las películas que han hecho para promover la música de "salsa"?

Masucci: Los resultados han sido increíbles, la primera película cuadruplicó las ventas de nuestros artistas, y elevó a éstos a la posición de "super-estrellas". Y la segunda película la hemos vendido a Columbia, y ellos piensan distribuirla por todo el país, lo que nosotros no podríamos hacer. La película es fantástica, explica de dónde viene la "salsa", y dónde está hoy en día. Mucha gente argumenta y dice que nopuede cruzar la barrera étnica, debido a las letras de los temas, pero la película demuestra la fuerza de la "salsa", que ha logrado el cruce, en el pasado y en el presente también.

RW: ¿Han logrado los "Fania All Stars" con sus presentaciones en otros países, aumentar las ventas de sus discos en el extranjero?

Masucci: "Los Fania All Stars" son para la "salsa", lo que es un bisturí para un cirujano. "Los Fania All Stars", como el bisturí, nos han abierto las puertas en el mundo entero. El año pasado tuvimos a la estrella del rock **Stevie Winwood** participando con nosotros en Londres, de ahí fuimos a Cannes, Francia, para participar en el show del Festival del Mercado Internacional del Disco de Midem. El show fué televisado por toda la Cadena de Televisión Europea, en "prime time", y aparecieron con nosotros los **Silver Convention** y **Melba Moore**. Recientemente estuvimos en Japón donde la reacción fué increíble, nuestros artistas gustaron, el público sintió nuestra música, y hasta bailaron en el escenario. El éxito fué grandioso y nos hizo sentir muy bien. También tuvimos dos presentaciones en Santo Domingo, ante 50,000 espectadores, y no creo que podríamos haber tenido esa reacción si no fuera por las dos películas. En abril pensamos ir a Suramérica con los "Fania All Stars", el primer país va a ser Brasil, que nunca ha simulado la "salsa", aunque la música es parecida a la de ellos, están en otros ritmos. Pasaremos por Argentina, que nunca respondió a la "salsa". Perú va muy bien, ellos nos llaman todos los días para entrevistar en el aire a una de nuestras estrellas.

RW: ¿Qué opinas en cuanto a las posibilidades de que la "salsa" entre pronto en el mercado del disco norteamericano?

Masucci: Actualmente hay un gran movimiento en las Universidades que tienen estaciones de radio propias, y por la influencia de los latinos, están programando "salsa", entre dos o tres horas por día. Lo interesante es que los "disk jockeys", que anuncian todo en inglés, están tocando la "salsa". La gente joven, y la gente universitaria, se adaptan mucho mejor a las cosas nuevas, y ellos pertenecen a una generación que nunca estuvieron expuestos a la "salsa"; conocen el mambo, el cha-cha-cha, pero no lo entienden, esta es la gente que quiere volver a sus raíces, y a la misma vez están exponiendo asusamigos norteamericanos al sonido nuestro. En Nueva York, tenemos estaciones como WRVR, una estación de jazz, que está programando el sonido de "jazz latino", y lo que estoy esperando es, el día que WABC, toque también nuestra música, porque ese día va a llegar.

RW: ¿Es cierto que Fania acaba de hacer una grabación para el mercado americano?

Masucci: Sí, hemos hecho una grabación, y mucha gente me ha dicho que no va a tener éxito, si los temas no tienen las letras en inglés. **Bobby Rodríguez** y yo, acabamos de grabar un álbum en Woodstock, que es el paraíso para la música de rock, el álbum está grabado "en vivo" y **Rubén Blades**, que está grabando con **Willie Colón**, escribió un tema llamado "Drunken Joe", que es mitad en inglés y mitad en español, la melodía es muy pegajosa, y con esta grabación vamos a tratar de hacer un éxito. Otro de los temas, llamado "Sunday Kind Of Love", es una canción en inglés con el fondo todo hecho en ritmo de "salsa", los coros son todos en inglés, y vamos a ver si el inglés nos puede ayudar a cruzar la barrera.

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Conrado Gonzalez, Presidente De Gas Records Comp.



Conrado Gonzalez

■ **Record World:** ¿Cómo ves el panorama del disco latino, tanto en Nueva York, como en otras áreas de la Union Americana?

Conrado González: Yo siempre he sido muy optimista con respecto al panorama del disco latino en Nueva York, a pesar que desde hace años estamos confrontando una serie de dificultades, entre ellas, en cuanto a promoción, por el reducido número de emisoras con programas en español. Y en relación a otras áreas, también soy muy optimista, pues nosotros además de nuestra oficina

y almacén de Nueva York, tenemos oficina y almacén en Los Angeles y en San Antonio. En Los Angeles, hay 23 emisoras con programas en español, por lo que la industria del disco, tiene el control practicamente de seis millones de personas latinas, mexicanos en su mayoría que viven allí. Entonces el disco funciona inmediatamente, con 23 emisoras latinas, y la competencia que hay entre ellas, para que los disqueros les lleven primero sus novedades. En San Antonio, hay 8 emisoras con programas en español, y además entran dos emisoras directamente desde México, que en conjunto ayudan mucho a la industria del disco.

RW: ¿Cómo realizan ustedes sus operaciones comerciales?

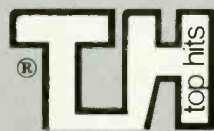
González: Nosotros tenemos dos compañías, una que se llama

Gas Records Comp., con sede en Los Angeles, en la cual yo soy el presidente y **Guillermo Acosta**, el vicepresidente. Esta compañía productora, le ha dado la distribución a Taurus Sound Distributors, Inc., que es nuestra segunda compañía, y la que se encarga de distribuir nacionalmente nuestras propias producciones, o sea Discos Gas, Flama, Dicesa y Teca, cuyo catálogo lo acabamos de comprar, y también nacionalmente distribuye las etiquetas Tila, Nova Vox y G.M. Y con exclusividad en la zona norte-este de Nueva York, los sellos Jaguar, Musimex y Rovi, Bego y Falcón, C.R., Compas y Total, Sonido Internacional y las producciones que acaba de lanzar **Walter Mercado**. Y le da servicio a 100 racks nuestros, que están localizados entre los estados de New York y New Jersey. A la vez, Taurus Sound, acaba de comprar todos los equipos para una fábrica de "tapes de 8 canales y cassettes", modernos completamente, y compramos un edificio en West New York, N.J.

RW: ¿De las producciones de ustedes, cuáles son los artistas que más están vendiendo?

González: **Alberto Vázquez, Lola Beltrán, Amalia Mendoza, El Piporro, Perla Negra, Virginia López, Rubén Rodríguez y Manolo Muñoz.** En el oeste además de estos consagrados artistas, son grandes vendedores, **La Rondalla Flores de la Laguna, El Palomo y El Gorrion y Chicken y sus Comandos.** Y recientemente le acabamos de grabar a **Marilyn Pupo**, cantante cubana que interviene en tele-novelas, un elepé que se realizó en México y Puerto Rico, y el número "Viento", está teniendo una gran aceptación, tanto en México, como en Puerto Rico y en la zona del oeste. Y en término general, todos los sellos que distribuimos, tienen diferentes artistas que mantienen un magnífico "standard" de ventas.

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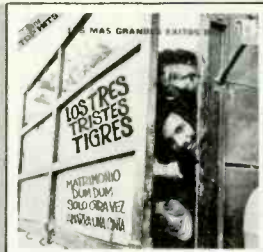
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Entrevista con Mike Casino, Director De Programacion de Radio WJIT



Mike Casino

■ **Record World:** ¿Como Director de Programación de Radio Jit, estás conforme con la labor desplegada?

Mike Casino: Uno nunca se siente satisfecho con los resultados obtenidos, cuando es exigente con uno mismo y con todo aquello con lo cual está uno relacionado, pero puedo decir que me siento satisfecho de todos los logros obtenidos por la emisora, desde el período en que personalmente asumí su programación.

RW: ¿Cómo trabaja en general la emisora en relación con su

programación musical?

Casino: Si bien es cierto que como gerente de programación, la responsabilidad de todo lo que recibe difusión es mía, también es cierto que Radio Jit se mueve a través de un equipo de profesionales, donde cada cual tiene sus responsabilidades. Nuestro Vicepresidente, **Edward Cosman**, figura muy conocida a través del mundo radial, es en verdad persona muy talentosa y disciplinada, primero consigo mismo y después con los demás. Su actitud impregna a todos de actividad profesional, ya que la absoluta confianza depositada en las personas que formamos su equipo, nos hace totalmente responsables de cada uno de nuestros actos. El trabajo de programación a mi cuidado, está fiscalizado directamente por mí, disco por

disco. Generalmente llegan a la emisora muestras de las casas discográficas, de las cuales resultan seleccionadas las que a mi criterio, reúnen mejores posibilidades de receptividad auditiva. Ahondando más, se efectúa un chequeo permanente en cada una de las formas expresivas de los talentos que la componen.

RW: ¿Cuánto tiempo permanece un disco en la programación de Radio Jit?

Casino: El tiempo de permanencia es dictado prácticamente por el propio oyente. Por ejemplo, si al programarse un número seleccionado durante dos o tres semanas, notamos una reacción positiva de parte de los radioyentes, a través de una computación de pedidos a su favor, el número lanzado al aire permanece en nuestra programación. También tomamos en consideración el movimiento evolutivo del número en otros mercados y través de otras programaciones radiales, ya sea dentro de otras zonas latinas de Estados Unidos como su desarrollo en el mercado internacional. Soy un ávido lector de todo medio informativo que llega a mis manos en nuestra especialidad. Observo el movimiento de los "rankings" y las reacciones que el número va tomando, así como su total desarrollo como éxito. Por supuesto, nuestra mayor influencia está radicada dentro de la "salsa", ya que ocupa una gran vigencia dentro de nuestro mercado, pero desarrollamos todo el proceso de nuestra programación, tomando en consideración las baladas, ya sea en la línea indicada actualmente por España o Argentina. El bolero, música que se mantiene vigente a través de los años y todo tipo de interpretación romántica que jamás muere. Somos latinos, nuestros oyentes son en su gran mayoría latinos, y como tales, movemos nuestra vida a través del romanticismo y la belleza sentimental del individuo y sus experiencias espirituales y amorosas.

RW: ¿Qué tipo de música consideras que disfruta de mayores posibilidades de éxito en la programación de Radio Jit?

Casino: Es indiscutible que en una ciudad como Nueva York, llamada insistentemente la "Capital del Mundo", donde radican tantas nacionalidades, es lógico que el tipo de música asimilada sea muy variado. Por eso mantengo el tipo de programación antes mencionado. Mi obligación es darle a cada una de las nacionalidades que nos escucha un pedacito de lo suyo, una reminiscencia de su tierra, un ritmo contagioso de su pueblo o un mensaje musical del mundo en que desenvolvió su vida antes de situarse en esta enorme ciudad.

RW: ¿Cómo determinas la calidad de producción discográfica local y extranjera?

Casino: Sólo a través del conocimiento musical puede uno llegar a determinar. Mi desarrollo profesional me lo ha brindado. Los años de lucha dentro del desarrollo de nuestros talentos y los foráneos me dan esa oportunidad. Considero que actualmente tanto las producciones locales como las foráneas mantienen un gran nivel de calidad. Las técnicas actuales permiten un excelente sonido de grabación, pero en el fondo tiene que existir un buen "performance." De nada vale que la técnica de grabación sea fantásticamente buena, si no se le ha dado alma. Son muchos los detalles a tomar en consideración, pero en general, creo que se ha dado un gran paso de avance en todo sentido.

RW: ¿Cuáles son los artistas más populares en Nueva York?

Casino: Bueno, esa pregunta es un poco difícil de contestar, sin correr el riesgo de olvidar nombres que reconozco como grandes talentos, debido a la premura de contestar. Me vienen a la mente nombres tales como: Johnny Pacheco, Celia Cruz, Mongo Santamaría, Ray Barretto, Camilo Sesto, Julio Iglesias, Yolandita Monges, Roberto Yanés, Los Angeles Negros, Ismael Miranda, Raphy Leavitt, Roberto Torres, Pete "Conde" Rodríguez, Tony Pabón, Tito Puente, Claudia, Sophy, Tania, Vicente Fernández, Wilkins. (Detiene el ritmo de la entrevista y aclara) . . . Bueno, también Roberto Carlos, Roberto Ledesma, Ismael Rivera. No puedo seguir en esto de mencionar, la lista se haría siempre incompleta. Nosotros tenemos tantos talentos en nuestro mundo latino, que siempre faltaría alguien a quien quiero y reconozco. Mis excusas a los no mencionados. ¡Ya dije que la pregunta era difícil!

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Rael Diaz Gutierrez

(Continued from page 1)

Los otros tenemos noticia de que lo han controlado bastante. Por ejemplo a un establecimiento, compran un cartucho de discos, al compararlo con el legítimo, se dan cuenta inmediatamente se trata de una falsificación, le piden al dueño del negocio de haber adquirido el producto, y al no poderla presentar decomisan la mercancía, le cierran el establecimiento, y hay una ley que dice, que un establecimiento no puede estar más de 24 horas por ese motivo. En el oeste los jueces se dan una semana, diez días y hasta dos semanas, y siempre dan el veredicto, el porqué no hacen el levantamiento. Cuando le dan el veredicto para abrir otra vez, el comerciante que sabe que le pueden cerrar nuevamente su establecimiento por una o dos semanas, prácticamente como sacarlo del negocio, no se arriesgará, se le cobran unos pesos extras, en adquirir productos falsificados o imitados.

Cómo tú ves el panorama en general, de la industria del disco, con optimismo o pesimismo?

Diaz: Yo, en sentido general, me siento optimista, me siento seguro, y mis planes van más allá de decir que en cuatro o cinco años me dedicaría a hacer otra cosa. No, mis perspectivas y planes que yo le veo a la industria del disco latino, aquí en Nueva York que nos desenvolvemos, son muy buenas. Yo me siento muy satisfecho con las ventas, aumentan, el giro del disco, sube y baja. Pero en términos generales me siento contento de ir a seguir en ascenso. En cuanto a otras compañías que nosotros sabemos la cantidad de personas que tienen esos gastos más o menos, que ellos tienen, y si no fuera una industria que vaya en ascenso, veríamos que en vez de tener mayor personal, darían despidos, y no es así, cada día se sigue extendiendo, o surge un nuevo establecimiento, o aparece una nueva línea. Yo me siento confiado en cuanto a desarrollar la industria del disco, es más, espero que este sea el último año que desempeñe en mi vida, hasta que me muera. De acuerdo con los sellos que tú distribuyes, cuáles son los que más venden?

Diaz: En el sello "Audiorama", que es la marca de nuestro sello, el artista de mayor venta es **Nelson Henríquez**, de Venezuela, en cuanto a una licencia extranjera se refiere, y entre los artistas aquí y Puerto Rico, están el "Trío de Oro", **Efraín Correa**, el cho puertorriqueño que tiene tres elepés grabados en el sello, y **Fernandito Díaz**. En representación del extranjero, **AL**, de España, se destaca como el gran vendedor **Emilio**, en el sello yo veo mucho futuro en este mercado. En cuanto al sello, tiene tres muy buenos vendedores, **Sophy, Wilkins y Izález**, artistas que venden siempre, durante todo el año. En este sello **Nito Méndez** y **Nati Rivera**, artistas que marcan ventas en el género de música folklórica navideña. En Suramericanas, en los sellos "Preludio", "Legal", "Orión" y "O", tenemos un repertorio, que no tienen esas ventas de "hits", pero sí se mantienen vendiendo siempre entre los sellos de Centro y Suramérica que residen en este país.

Frank Masucci

(Continued from page 11)

In the record business, you finally have one station that is playing the best music out there. Before, it used to be that if a station played a bad record and you made 20 good records, they would play a few bad records to make everybody happy. This is not true in American radio. They don't care if you've been in the business a hundred years. If you don't make the best records, they won't play them. But in Latin radio the reverse was true. No one ever played a station professionally. But now there is a change. In Puerto Rico with WKAQ and it became an instant success. In New York WJIT started a top record format here in New York. When you do things right you become number one. The only way to succeed in this station is to play the best records.

Victor Gallo

(Continued from page 6)

¿Cuáles son los dos que tienen más demanda en esas áreas?

Gallo: Es cierto lo que preguntas en la última parte. Hay áreas que un determinado cantante u orquesta es muy popular y vende muy bien, en otras es menos popular y en otras ni se conoce. O sea quien es buen vendedor en Puerto Rico, no quiere decir, que también sea un buen vendedor en la costa del oeste, o necesariamente en el mercado de Nueva York. Aunque hay algunos cantantes y orquestas que tienen una inmensa popularidad en casi todos los mercados, pero no es el caso de las mayorías.

RW: ¿Cuál es el disco que tiene mayor demanda, el disco de larga duración o el disco sencillo?

Gallo: En nuestra empresa, en la música de "salsa", tiene mayor demanda el disco de larga duración, y en el género de música romántica, logra más demanda el disco sencillo.

RW: ¿Y a nivel internacional cómo se ha extendido Fania en general?

Gallo: Muy bien, en Suramérica en todos los países de habla castellana, y Brasil, todos los sellos tienen cubiertos sus territorios, a excepción de Chile y Bolivia. En Europa los catálogos de Fania y demás sellos, ya han sido lanzados en España, Francia, Italia, Bélgica, Luxemburgo, Alemania Occidental. También han sido editadas nuestras producciones en Japón, Filipinas y Corea del Sur. Ahora estamos trabajando en la parte cercada a Oriente, o sea Israel, Siria y Egipto.

RW: ¿Y este crecimiento le ha tomado mucho tiempo a Fania?

Gallo: Bueno, la situación cinco años atrás no era la misma, ésta ha ido desarrollándose paulatinamente durante ese tiempo.



Alhambra Records, Al Records y Alhambra Distributing del Grupo de Discos Columbia de España, en nombre de sus directores, ejecutivos, artistas y empleados, desea que este nuevo año consolide todos los logros del año que acaba de terminar y sirva para reafirmar el prestigio del gran mercado neoyorkino, que tan ampliamente ha reconocido nuestras producciones, lanzadas en nuestros sellos.

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The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

SOUTHERN NIGHTS—Glen Campbell—Capitol
BLESS THE BEASTS AND CHILDREN—Barry DeVorzon & Perry Botkin Jr.—A&M
I CAN'T SAY NO TO YOU—Parker McGee—Big Tree
THE RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
WE'LL NEVER HAVE TO SAY GOODBYE—Deardorf & Joseph—Arista

Most Actives

DANCING QUEEN—ABBA—Atlantic
LOVE THEME FROM 'A STAR IS BORN' (Evergreen)—Barbra Streisand—Col
SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC
TOMORROW—Tom Jones—Epic
THE THINGS WE DO FOR LOVE—10cc—Mercury

WBZ/BOSTON

Adds

DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
DREAMBOAT ANNIE—Heart—Mushroom
SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC
THE THINGS WE DO FOR LOVE—10cc—Mercury

Active

DANCING QUEEN—ABBA—Atlantic
I LIKE DREAMIN'—Eagles—Asylum
TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
YOU DON'T HAVE TO BE A STAR—McCoo & Davis—ABC

WNHC/NEW HAVEN

Adds

BLESS THE BEASTS AND CHILDREN—Barry DeVorzon & Perry Botkin Jr.—A&M
HERE COME THOSE TEARS AGAIN—Jackson Browne—Asylum
HEY BABY—Ringo Starr—Atlantic
I CAN'T SAY NO TO YOU—Parker McGee—Big Tree

Active

AFTER THE LOVIN'—Engelbert Humperdinck—Epic
HARD LUCK WOMAN—Kiss—Casablanca
LIVIN' NEXT DOOR TO ALICE—Smokie—RSO
LOVE THEME FROM 'A STAR IS BORN' (Evergreen)—Barbra Streisand—Col
TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America

WSM/NASHVILLE

Adds

DON'T THROW IT ALL AWAY—Dave & Sugar—RCA
RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
SO IN TO YOU—Atlanta Rhythm Section—Polydor
TRY IT ON—Exile—Atco

Active

DANCING QUEEN—ABBA—Atlantic
GO YOUR OWN WAY—Fleetwood Mac—WB
LIVIN' NEXT DOOR TO ALICE—Smokie—RSO
LOVE THEME FROM 'A STAR IS BORN' (Evergreen)—Barbra Streisand—Col
SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
THE THINGS WE DO FOR LOVE—10cc—Mercury

TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America
YEAR OF THE CAT—Al Stewart—Janus

WIOD/MIAMI

Adds

BEFORE SHE BREAKS MY HEART—Roger Whittaker—RCA
DREAMBOAT ANNIE—Heart—Mushroom
FREE—Deniece Williams—Col
JEANS ON—David Dundas—Chrysalis
THEME FROM 'BAA BAA BLACKSHEEP'—Mike Post—Epic

Active

I LIKE DREAMING—Kenny Nolan—ABC
YOU GOT ME RUNNING—Gene Cotton—ABC

WGAR/CLEVELAND

Adds

AMY (SHOW THE WORLD YOU'RE THERE)—Keane Brothers—20th Cent.
BLINDED BY THE LIGHT—Manfred Mann's Earth Band—WB
BOOGIE CHILD—Bee Gees—RSO
DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
I LIKE DREAMING—Kenny Nolan—20th Cent.

Active

DANCING QUEEN—ABBA—Atlantic
LOVE THEME FROM 'A STAR IS BORN' (Evergreen)—Barbra Streisand—Col
THE THINGS WE DO FOR LOVE—10cc—Mercury
YEAR OF THE CAT—Al Stewart—Janus

WGN/CHICAGO

Adds

BLESS THE BEASTS AND CHILDREN—Barry DeVorzon & Perry Botkin Jr.—A&M
FOR ELISE—The Philharmonics—Capricorn
GONNA FLY NOW (Theme from 'Rocky')—Tim Weisberg—UA
HAPPY PIANO—Honkytonks—Avis
I'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol
RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista
SOUTHERN NIGHTS—Glen Campbell—Capitol
SPRING RAIN—Silvetti—Salsoul
SUNDAY SCHOOL TO BROADWAY—Anne Murray—Capitol
THEME FROM 'GENTLEMAN TRAMP'—Loveland Orchestra—Jamie

Active

IF WE COULD LIVE OUR LOVE OVER—Nick Noble—Epic (phones)

KYO/PHOENIX

Adds

SOUTHERN NIGHTS—Glen Campbell—Capitol

Active

DREAMBOAT ANNIE—Heart—Mushroom (sales)
MOODY BLUE—Elvis Presley—RCA
SAM—Olivia Newton-John—MCA
SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
SIX O'CLOCK TRAIN—The Stevensons—d.b. Records (Sales/local)

Also reporting this week: KSFO, WBAL, WHAM, WCCO, KMOX, KULF, WLW, WNEW, WIP, KMBZ, WSB, WTMJ.

AM ACTION

(Compiled by the Record World research department)

■ **ABBA** (Atlantic). Exhibiting signs of being the biggest record this group has ever had in the United States. Strong sales in front of airplay or closely aligned with it are the guidelines this record is following. Adds KDWB, WOKY, KHJ, KJR, Z93 and moves 19-9 WKBW, 27-21 CKLW, 29-24 WCOL, 17-13 KLIF, 25-22 KSTP, HB-27 WMAK, 25-21 WFIL, 26-22 WMP5 and #7 WRKO (was top 5). (Note: This week's Powerhouse Pick.)

Kansas (Kirshner). Definitely the deciding week for this record as more than a half dozen majors hit it and a good sell-through materialized in the midwest. New on WMP5, WOKY, KSTP, KLIF, KJR (LP), KILT (40) and WGCL. Movement is as follows: 22-15 WCOL, 24-20 WPGC, 27-18 14ZYQ, 30-24 WAAY, 36-28 CK101, 21-16 WERC, 26-19 WGSV, 17-14 KERN, 28-18 WRFC, 27-18 WPEZ, 25-22 WAUG, 8-4 KBEQ, 26-15 KAKC, 30-26 KSLY, 18-15 WGUY, #21 WHHY, #26 WICC and #29 B100.



Natalie Cole

10cc (Mercury). This record, which went on out-of-the-box in a few major markets, has shown substantial growth there and has exploded this week with WQAM, Z93, Q102, WOKY, WKBW and several secondaries, including KKLS, KYNO, KERN, KCPX, KEWI, WAUG, WOW, KRBE and WFLI, among others. It moves 19-15 WRKO, 35-31 WCOL, 26-26 CKLW, 20-18 KILT, 27-26 WPGC, 27-26 WMAK, 9-3 WHHY, 31-17 BJ105, 28-23 WBBQ, 20-13 WMFJ, 23-17 WPRO-FM, 27-20 WGUY, 29-24 KEZY, 19-17 KRBE, 25-20 KAAV, 27-23 WKIX, 30-25 WICC, 19-15 WGSV, 32-21 CK101 and 25-20 KVOX.

Thelma Houston (Motown). Selling through pop accounts in several markets and gradually grabbing on to key powerhouse call letters nationwide. New on WRKO, WDRQ, WGCL and WQXI (12). It jumps 22-19 WFIL, 24-21 WQAM, 37-33 WCOL, 23-19 Z93, 31-29 KILT, 21-16 WPGC, #22 KRBE and 39-31 CK101, and is also on some good pop secondaries, including BJ105, WRFC, WICC, 98Q and KYNO.



Tom Jones

Boston (Epic). Enjoys another dynamite week, garnering heavies in all corners of the country. New on KFRC, WPGC, KXOK, WMP5, Q102, WKBW and WMAK. Also on WABC, WFIL (25-22), KSTP (23-18), WRKO (28-25), WCOL (38-32) and KILT (HB-37).
Bee Gees (RSO). Continues showing strength and growth in both pop and r&b areas. New on KILT, WQXI, KTLK, KJR (LP) and WMAK. It moves 27-17 WMP5, HB-24 WRKO, 29-24 KHJ, 28-23 WCOL and 23-19 WPGC. A good sales buzz is emanating from several sales outlets.

CROSSOVERS

Natalie Cole (Capitol). Standing firmly on a platform of super r&b action, CKLW and KSLQ are the first big pop call letters to recognize the top 40 potential here. One to watch.

Rufus (ABC). Out of the proverbial box and on to WABC as well as a myriad of heavy black stations. (Note: The new LP debuts at 57 with a bullet on this week's LP chart.)

Tom Jones (Epic) "Say You'll Stay Until Tomorrow." In a twist of the norm as far as audience appeal goes, this disc started and broke out of country markets. Added to KILT (10-8) and WAKY (Continued on page 71)

ARTIST OF THE WEEK



LA
a

TOP SALES

David Bowie—RCA
ZZ Top—London
Santana—Col
Festivals—Fantasy
Blackbyrds—Fantasy
Waylon Jennings—RCA
Wind & Wuthering—Genesis
Atco
Light of Smiles—Gary Wright
WB
Lost Without Your Love—Bread—Elektra
Luxury Liner—Emmylou Harris
WB
Method to the Madness—Undisputed Truth—Whitfield
Miracle Row—Janis Ian—Col
Unfinished Business—Blackbyrds—Fantasy
Wind & Wuthering—Genesis—Atco

NATIONAL

Queen—WB
ABBA—Atlantic
Smiles—Gary Wright
Elektra
Emmylou Harris

Average Band—Atlantic
ZZ Top—London
Mary MacGregor—Ariola
America

OT/NATIONAL

Col (Soundtrack)
Eagles—WB
Gary Wright
Elektra
Bob Seger & the Silver Bullet Band—Capitol
Manfred Mann's Earth Band—WB
ZZ Top—London
Genesis—Atco
Wings—Capitol
Al Stewart

EMMANUEL/NATIONAL

Queen—WB
Grover Washington Jr.—Kudu
Col (Soundtrack)
Private Stock
Santana—Col
Gary Wright
WB
Elektra
ZZ Top—London
Ariola
Al Stewart

AND/NATIONAL

Atlanta Rhythm Section—Polydor
Grover Washington Jr.—Kudu
Houston—Tamla
ABBA—Atlantic
Santana—Col
Gary Wright
Elektra
Emmylou Harris

ZZ Top—London
Mary MacGregor—Ariola
America

RECORD BAR/NATIONAL

THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
ABBA—Atlantic
Rufus—ABC
Various Artists—MCA
Jefferson Airplane—Grunt
Starcastle—Epic
David Bowie—RCA
Janis Ian—Col
Harold Melvin & the Blue Notes—ABC
Mary MacGregor—Ariola America

KING KAROL/NEW YORK

Queen—Elektra
Atlanta Rhythm Section—Polydor
Diana Ross—Motown
Janis Ian—Col
Bob Seger & the Silver Bullet Band—Capitol
Arista
ZZ Top—London
Blackbyrds—Fantasy
Genesis—Atco
Wings—Capitol

RECORD WORLD-TSS STORES/LONG ISLAND

Queen—Elektra
Santana—Col
Jefferson Airplane—Grunt
Gary Wright—WB
Emmylou Harris—WB
Janis Ian—Col
Bob Seger & the Silver Bullet Band—Capitol
Private Stock
ZZ Top—London
Larry Coryell—Arista

SAM GOODY/EAST COAST

Queen—Elektra
Leo Sayer—WB
Eagles—Asylum
Gary Wright—WB
Bread—Elektra
David Bowie—RCA
Janis Ian—Col
Manfred Mann's Earth Band—WB
George Harrison—Dark Horse
Genesis—Atco

TWO GUYS/EAST COAST

Electric Light Orchestra—UA
Atlanta Rhythm Section—Polydor
Col (Soundtrack)
MCA (Soundtrack)
Bee Gees—RSO
CTI
Brick—Bang
Mary MacGregor—Ariola America
Aerosmith—Col
Al Stewart—Janus

WAXIE MAXIE/WASH., D.C.

Rufus—ABC
Trammps—Atlantic
Santana—Col
Jefferson Airplane—Grunt
David Bowie—RCA

Bob Seger & the Silver Bullet Band—Capitol
Average White Band—Atlantic
Roy Ayers Ubiquity—Polydor
New Riders of the Purple Sage—MCA
Al Stewart—Janus

FOR THE RECORD/BALTIMORE

Grover Washington Jr.—Kudu
Bootsy's Rubber Band—WB
Rufus—ABC
Trammps—Atlantic
Santana—Col
MAN'S THEORY—MCA
METHOD TO THE MADNESS—Undisputed Truth—Whitfield
Harold Melvin & the Blue Notes—ABC
Ashford & Simpson—WB
Mass Production—Cotillion

NATL. RECORD MART/MIDWEST

Queen—Elektra
Grover Washington Jr.—Kudu
ABBA—Atlantic
Santana—Col
Gary Wright—WB
Bread—Elektra
Janis Ian—Col
ZZ Top—London
Mary MacGregor—Ariola America
Genesis—Atco

PEACHES/CLEVELAND

Rufus—ABC
Leon Redbone—WB
Richie Havens—A&M
Steve Miller—Capitol
CTI
Elektra
David Bowie—RCA
METHOD TO THE MADNESS—Undisputed Truth—Whitfield
Jackson Browne—Asylum
Mary MacGregor—Ariola America

RECORD REVOLUTION/CLEVELAND

Col (Soundtrack)
Thelma Houston—Tamla
Larry Coryell—Vanguard
Leon Redbone—WB
Steve Harley & Cockney Rebel—Capitol
Arista
Keith Jarrett—Impulse
Jimmy Smith—Mercury
Roy Ayers Ubiquity—Polydor
Genesis—Atco

ONE OCTAVE HIGHER/CHICAGO

Rufus—ABC
MCA (Soundtrack)
Santana—Col
Jefferson Airplane—Grunt
Jean Luc Ponty—Atlantic
David Bowie—RCA
Bill Quoteman—RCA
Manfred Mann's Earth Band—WB

Arista
Blackbyrds—Fantasy

LIEBERMAN/MINNEAPOLIS

Col (Soundtrack)
Daryl Hall & John Oates—RCA
Leon Redbone—WB
Chrysalis
Emmylou Harris—WB
Bob Seger & the Silver Bullet Band—Capitol
ZZ Top—London
Aerosmith—Col
Genesis—Atco
Al Stewart—Janus

FRANKLIN MUSIC/ATLANTA

Queen—Elektra
Atlanta Rhythm Section—Polydor
Col (Soundtrack)
Leon Redbone—WB
Santana—Col
Muddy Waters—Blue Sky
Eagles—Asylum
Gary Wright—WB
Bread—Elektra
Al Stewart—Janus

PEACHES/FT. LAUDERDALE

RCA
Jefferson Airplane—Grunt
Starcastle—Epic
CTI
20th Century
David Bowie—RCA
Arista
Janis Ian—Col
Ross Emory—Odessa
Larry Coryell—Arista

MUSHROOM/NEW ORLEANS

Grover Washington Jr.—Kudu
Col (Soundtrack)
Santana—Col
Gary Wright—WB
David Bowie—RCA
METHOD TO THE MADNESS—Undisputed Truth—Whitfield
PERSON TO PERSON—Average White Band—Atlantic
ZZ Top—London
Blackbyrds—Fantasy
Genesis—Atco

TAPE CITY/NEW ORLEANS

Grover Washington Jr.—Kudu
Col (Soundtrack)
Engelbert Humperdinck—Epic
Leon Redbone—WB
Santana—Col
Bread—Elektra
Bob Seger & the Silver Bullet Band—Capitol
ZZ Top—London
Wings—Capitol
Al Stewart—Janus

PEACHES/DENVER

Jefferson Airplane—Grunt
Starcastle—Epic
Bread—Elektra

David Bowie—RCA
Janis Ian—Col
Renaissance—Sire
Jim Croce—Lifesong
Blackbyrds—Fantasy
Waylon Jennings—RCA
Andrew Gold—Asylum

CIRCLES/ARIZONA

Rufus—ABC
Santana—Col
CTI
Gary Wright—WB
Elektra
Emmylou Harris—WB
Whitfield
Janis Ian—Col
Blackbyrds—Fantasy
Genesis—Atco

LICORICE PIZZA/LOS ANGELES

Queen—Elektra
Electric Light Orchestra—UA
Col (Soundtrack)
Santana—Col
Eagles—Asylum
Kansas—Kirshner
David Bowie—RCA
Bob Seger & the Silver Bullet Band—Capitol
Genesis—Atco
Al Stewart—Janus

MUSIC PLUS/LOS ANGELES

Thelma Houston—Tamla
Bee Gees—RSO
Kansas—Kirshner
Chrysalis
David Bowie—RCA
Emmylou Harris—WB
Arista
Bob Seger & the Silver Bullet Band—Capitol
Chrysalis
Aerosmith—Col

TOWER/LOS ANGELES

THE NAME IS BOOTSY, BABY—Bootsy's Rubber Band—WB
Diana Ross—Motown
Rufus—ABC
Jimmy Buffett—ABC
Smokey Robinson—Tamla
David Bowie—RCA
Harold Melvin & the Blue Notes—ABC
Don Harrison—Atlantic
Horace Silver—Blue Note
Disneyland

EVERYBODY'S RECORDS/NORTHWEST

Atlanta Rhythm Section—Polydor
Leon Redbone—WB
Santana—Col
Kansas—Kirshner
Chrysalis
Gary Wright—WB
David Bowie—RCA
Emmylou Harris—WB
Janis Ian—Col
Taj Mahal—WB

FEBRUARY 5, 1977



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)

FEB. 5	JAN. 29		WKS. ON CHART
1	3	A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403	9 X
2	1	HOTEL CALIFORNIA EAGLES/Asylum 7E 1084	7 F
3	2	SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13 340C2 (Motown)	17 X
4	4	WINGS OVER AMERICA/Capitol SWCO 11593	7 X
5	5	BOSTON/Epic PE 34188	20 F
6	6	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	54 G
7	8	FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497	37 F
8	7	GREATEST HITS LINDA RONSTADT/Asylum 7E 1092	8 F
9	12	A DAY AT THE RACES QUEEN/Elektra 6E 101	4 G
10	10	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978	12 F
11	14	TEJAS ZZ TOP/London PS 680	4 F
12	11	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	29 F
13	9	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	49 F
14	18	YEAR OF THE CAT AL STEWART/Janus JXS 7022	16 F
15	15	CHICAGO X/Columbia PC 34200	32 F
16	13	ROCK AND ROLL OVER KISS/Casablanca NBLP 7037	11 F
17	16	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	47 F
18	19	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA679 G	14 F
19	20	GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979	10 F
20	22	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	2 F
21	17	THE PRETENDER JACKSON BROWNE/Asylum 7E 1079	11 F
22	23	CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000	11 G
23	25	THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090	25 F
24	24	SPIRIT EARTH, WIND & FIRE/Columbia PC 34241	17 F
25	29	NIGHT MOVES BOB SEGER & THE SILVER BULLET BAND/Capitol ST 11557	12 F
26	26	THIRTY THREE & 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)	9 F
27	31	FESTIVAL SANTANA/Columbia PC 34423	3 F
28	53	LOST WITHOUT YOUR LOVE BREAD/Elektra 7E 1094	3 F
29	27	FLEETWOOD MAC/Reprise MS 2225 (WB)	80 F
30	32	DESTROYER KISS/Casablanca NBLP 7025	31 F
31	33	GOOD HIGH BRICK/Bang 408	11 F
32	38	LEFTOVERTURE KANSAS/Kirshner PZ 34224 (CBS)	12 F
33	34	SATURDAY NIGHT LIVE/Arista 4107	6 F
34	51	THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951	3 F
35	21	HEJIRA JONI MITCHELL/Asylum 7E 1087	9 F
36	37	KISS ALIVE KISS/Casablanca NBLP 7020	70 F
37	30	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552	96 F
38	43	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33474	66 F
39	39	CHILDREN OF THE WORLD BEE GEES/RSO RS 1 3003 (Polydor)	20 F
40	49	WIND & WUTHERING GENESIS/Atco SD 36 144 (Atlantic)	3 F
41	46	AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381	8 F
42	28	SPIRIT JOHN DENVER/RCA APL1 1694	23 F
43	36	ROCKS AEROSMITH/Columbia PC 34165	37 F
44	48	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523	11 F
45	35	BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004	13 J
46	40	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 6001	19 G
47	52	THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Warner Bros. BS 2965	6 F
48	42	FREE-FOR-ALL TED NUGENT/Epic PE 34121	20 F
49	54	A SECRET PLACE GROVER WASHINGTON, JR./Kudu KU 32S1 (Motown)	4 F
50	44	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	47 F
51	41	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223	12 F
52	45	THE SONG REMAINS THE SAME (ORIGINAL SOUNDTRACK) LED ZEPPELIN/Swan Song SS 2 201 (Atlantic)	14 I



53 47 I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR./ABC ABCD 952 14 F

CHARTMAKER OF THE WEEK

54 130 **LOW**
 DAVID BOWIE
 RCA CPL1 2030 **1** G



55	50	NADIA'S THEME VARIOUS ARTISTS/A&M SP 3412	10 F
56	58	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	33 F
57	—	ASK RUFUS RUFUS/ABC AB 975	1 F
58	56	NIGHT SHIFT FOGHAT/Bearsville BR 6962 (WB)	12 F
59	79	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BS 2998	2 F
60	62	CHICAGO'S GREATEST HITS/Columbia PC 33900	63 F
61	55	BRASS CONSTRUCTION II/United Artists LA677 G	11 F
62	61	FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038	15 F
63	64	DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/RCA APL1 1504	24 F
64	67	A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080	4 F
65	66	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11377	27 F
66	59	NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)	23 F
67	70	UNFINISHED BUSINESS BLACKBYRDS/Fantasy F 9518	9 F
68	69	RENAISSANCE LONNIE LISTON SMITH/RCA APL1 1822	7 F
69	78	PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD2 1002	3 H
70	77	MY SPANISH HEART CHICK COREA/Polydor PD 2 9003	4 H
71	71	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	5 F
72	57	THE BEST OF GEORGE HARRISON/Capitol ST 11578	11 F
73	98	MIRACLE ROW JANIS IAN/Columbia PC 34440	2 F
74	88	DOUBLE TIME LEON REDBONE/Warner Bros. BS 2971	2 F
75	65	BURTON CUMMINGS/Portrait PR 34261	11 F
76	63	MAN WITH THE SAD FACE STANLEY TURRENTINE/Fantasy 9519	8 F
77	103	TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America SMAS 50015 (Capitol)	1 F
78	72	THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/Casablanca NBLP 7034	18 F
79	80	BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/RCA APL1 1467	23 F
80	90	VIBRATIONS ROY AYERS UBIQUITY/Polydor PD 1 6097	3 F
81	81	BEACH BOYS '69/Capitol ST 11584	4 F
82	76	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 1 6068	8 F
83	60	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	33 F
84	85	THE PLANETS TOMITA/RCA Red Seal ARL1 1919	5 F
85	68	HOT ON THE TRACKS COMMODORES/Motown M6 867S1	31 F
86	106	ARRIVAL ABBA/Atlantic SD 18207	1 F
87	89	ENDLESS FLIGHT LEO SAYER/Warner Bros. BS 2962	11 F
88	95	ANY WAY YOU LIKE IT THELMA HOUSTON/Tamla T6 345S1 (Motown)	2 F
89	—	FLIGHT LOG (1966-1976) JEFFERSON AIRPLANE/Grunt CYL2 1255 (RCA)	1 X
90	91	THIS IS NIECY DENIECE WILLIAMS/Columbia PC 34342	4 F
91	94	A FIFTH OF BEEHOVEN WALTER MURPHY BAND/Private PS 2015	22 F
92	83	GREATEST HITS ELTON JOHN/MCA 2128	116 F
93	74	GREATEST HITS ABBA/Atlantic SD 18189	18 F
94	84	HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1072	24 F
95	73	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896	17 F
96	92	CERTIFIED LIVE DAVE MASON/Columbia PG 34174	11 G
97	75	FIREFALL/Atlantic SD 18174	41 F
98	86	NEW SEASON DONNY & MARIE/Polydor PD 1 6083	12 F
99	93	THE JACKSONS/Epic PE 34229	8 F
100	110	LEO KOTTKE/Chrysalis CHR 1106	1 F

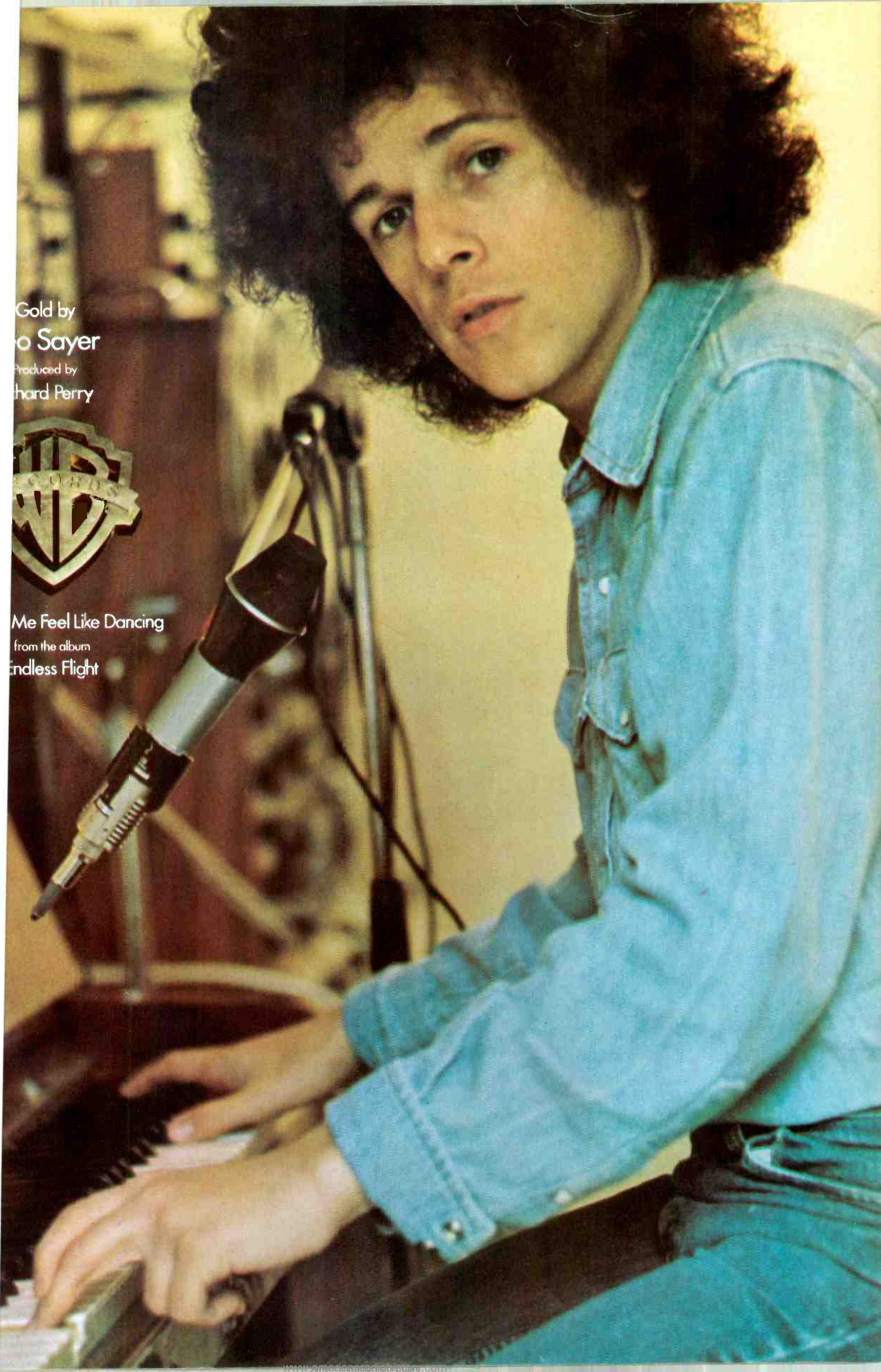
Gold by
Bo Sayer

Produced by
Richard Perry



Me Feel Like Dancing

from the album
Endless Flight



101 THE ALBUM CHART 150

FEBRUARY 5, 1977

FEB. 5	JAN. 29	
101	104	GOLD VOL. I BEE GEES/RSO RS 1 3006 (Polydor)
102	82	THE BEST OF FRIENDS LOGGINS & MESSINA/Columbia PC 34388
103	99	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919
104	125	METHOD TO THE MADNESS UNDISPUTED TRUTH/Whitfield WH 2967 (WB)
105	107	FLOWERS EMOTIONS/Columbia PC 34163
106	105	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965
107	102	SUDAN VILLAGE SEALS & CROFTS/Warner Bros. BS 2976
108	87	NO REASON TO CRY ERIC CLAPTON/RSO 1 3004 (Polydor)
109	113	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G
110	100	IT LOOKS LIKE SNOW PHOEBE SNOW/Columbia PC 34387
111	—	FOUNTAINS OF LIGHT STARCASTLE/Epic PE 34375
112	—	REACHING FOR THE WORLD HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969
113	111	TOO HOT TO STOP BAR KAYS/Mercury SRM 1 1099
114	101	SOMETHING SPECIAL SYLVERS/Capitol ST 11580
115	117	WILD CHERRY Epic/Sweet City PE 34195
116	109	GOLD OHIO PLAYERS/Mercury SRM 1 1122
117	128	IMAGINARY VOYAGE JEAN LUC PONTY/Atlantic SD 18195
118	96	MAIN SQUEEZE CHUCK MANGIONE/A&M SP 4612
119	120	DIRT, SILVER AND GOLD NITTY GRITTY DIRT BAND/United Artists LA670 L3
120	116	CALIENTE GATO BARBIERI/A&M SP 4597
121	136	DISCO INFERNO TRAMMPS/Atlantic SD 18211
122	121	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7269
123	—	AHH . . . MY NAME IS BOOTSY, BABY! BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
124	127	WHITE BIRD DAVID LaFLAMME/Amherst AMH 1007
125	118	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053
126	—	GEORGE BENSON IN CONCERT—CARNEGIE HALL/CTI 6072 S1 (Motown)
127	97	LONG MISTY DAYS ROBIN TROWER/Chrysalis CHR 1107
128	114	HEAT TREATMENT GRAHAM PARKER & THE RUMOUR/Mercury SRM 1 1117
129	132	WELCOME TO OUR WORLD MASS PRODUCTION/Cotillion SD 9910 (Atlantic)
130	124	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/Atlantic SD 18181
131	119	DEDICATION BAY CITY ROLLERS/Arista 4091
132	129	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868
133	135	JOHN DENVER'S GREATEST HITS/RCA APL1 0374
134	108	HIGH LONESOME CHARLIE DANIELS BAND/Epic PE 34377
135	112	SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)
136	134	AT THE SPEED OF SOUND WINGS/Capitol SW 11525
137	139	ALL MY LIFE ARTHUR PRY SOCK/Old Town OT 12 004
138	115	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894
139	123	OPEN SESAME KOOL & THE GANG/De-Lite DEP 2023
140	131	LOVE TO THE WORLD LTD/A&M 4589
141	143	MESSAGE IN THE MUSIC O'JAYS/Phila. Intl. PZ 34245 (CBS)
142	122	WAR'S GREATEST HITS/United Artists LA648 G
143	—	JOYRIDE DRAMATICS/ABC ABCD 955
144	—	DAVID SOUL/Private Stock PS 2019
145	133	GULF WINDS JOAN BAEZ/A&M SP 4603
146	137	WIPE THE WINDOWS, CHECK THE OIL, DOLLAR GAS ALLMAN BROTHERS/Capricorn 2CX 0177 (WB)
147	140	NEW ENGLAND WISHBONE ASH/Atlantic SD 18200
148	141	PART 3 KC & THE SUNSHINE BAND/TK 605
149	144	MIDNIGHT LOVE AFFAIR CAROL DOUGLAS/Midland Intl. BKL1 1798 (RCA)
150	126	ALL THIS AND WORLD WAR II (ORIGINAL SOUNDTRACK)/20th Century 2T 552

151-200 ALBUM CHART

151	WHAT'S WRONG WITH THIS PICTURE ANDREW GOLD/Asylum 7E 1086
152	THE LION AND THE RAM LARRY CORYELL/Arista AL 4109
153	SO SO SATISFIED ASHFORD & SIMPSON/Warner Bros. BS 2992
154	BRISTOL'S CREME JOHNNY BRISTOL/Atlantic SD 18197
155	FOCAL POINT McCOY TYNER/Milestone M 9072
156	LED ZEPPELIN IV/Atlantic SD 7208
157	BEST OF BREAD/Elektra EKS 75056
158	MUSIC FUH 'YA (MUSICA PARA TU) TAJ MAHAL/Warner Bros. BS 2994
159	THE BEST OF ROD STEWART/Mercury SRM 2 7507
160	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060
161	SOLID MICHAEL HENDERSON/Buddah BDS 5662
162	L STEVE HILLAGE/Atlantic SD 18205
163	NIGHT AFTER NIGHT BILL QUATEMAN/RCA APL1 2027
164	HARD AGAIN MUDDY WATERS/Blue Sky PZ 34449 (CBS)
165	BEST OF GLEN CAMPBELL/Capitol ST 11577
166	RONNIE MILSAP LIVE/RCA APL1 2043
167	AN EVENING WITH DIANA ROSS/Motown M7 877 R2
168	GREATEST HITS SHIRLEY BASSEY/United Artists LA715 G
169	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694
170	TEN YEARS OF GOLD ARETHA FRANKLIN/Atlantic SD 18204
171	QUEENS OF NOISE THE RUNAWAYS/Mercury SRM 1 1126
172	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133
173	CARELESS STEPHEN BISHOP/ABC ABCD 954
174	SHADES KEITH JARRETT/ABC/Impulse ASD 9322
175	SAMMY HAGAR/Capitol ST 11599
176	WHO ARE THOSE GUYS NEW RIDERS OF THE PURPLE SAGE/MCA 2248
177	SWEET SOUL MUSIC JOSE FELICIANO/Private Stock PS 2022
178	ROCKY (ORIGINAL SOUNDTRACK)/United Artists LA693 G
179	SEALS & CROFTS GREATEST HITS/Warner Bros. BS 2886
180	KING KONG (ORIGINAL SOUNDTRACK)/Reprise MS 2260 (WB)
181	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350
182	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990
183	THE ALL NEW MICKEY MOUSE CLUB/Disneyland 2501
184	HIGH CUMBERLAND JUBILEE JIMMY BUFFETT/Barnaby BR 6014 (Janus)
185	NOVELLA RENAISSANCE/Sire SA 7526 (ABC)
186	BEAVERTEETH/RCA APL1 2076
187	RAIN ON GENE COTTON/ABC AB 983
188	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186
189	MAKES YOU BLIND GLITTER BAND/Arista 4109
190	MIDNIGHT CAFE SMOKIE/RSO RS 1 3005 (Polydor)
191	VIMANA NOVA/Arista 4110
192	OCTOBERON BARCLAY JAMES HARVEST/MCA 2234
193	RED HOT DON HARRISON BAND/Atlantic SD 18208
194	WHAT YOU NEED SIDE EFFECT/Fantasy F 9513
195	LOVE'S A PRIMA DONNA STEVE HARLEY & COCKNEY REBEL/Capitol ST 11596
196	JEAN CARN/Phila. Intl. PZ 34394 (CBS)
197	BEST OF THE CRUSADERS CRUSADERS/ABC Blue Thumb BTTY 6027/2
198	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)
199	RETURN OF THE 50 GUITARS 50 GUITARS/Musicor 2500 (Springboard)
200	DONALD BYRD'S BEST/Blue Note BN LA700 G (UA)

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had my eyes on people. I still have my eyes on people who may open next year or so. I believe in hiring the right man, in my opinion, for the job and will give him the responsibility and not bug him too much, not annoy him too much and talk and discuss things, but let him run the show. I don't believe in too much interference, and so far so good.

In the last few years it seems more companies are establishing themselves in foreign markets. Are record company people becoming better at it? Is it a worldwide market?

That's a doubt. In fact for many American record executives it's not. Maybe Canada, that was the world. The rest, who knew about it, in Brazil or New Zealand, who cared, right? That's changed a lot. It's changed especially since you bring in the money when you show, say, that a record by the Four Seasons sold 100,000 in South Africa.

In the way, we weren't sure whether we should form a company in South Africa. It's a strange country, with strange habits, with the kind of things we believe in. I don't want to get too political but there are many things there that are different. Like, when I found out that we could have a company in South Africa where we wouldn't necessarily have to follow the rules we've decided to go ahead. In fact, we now have a company where the head of a&r is black, the head of promotion is black, we truly have a multi-racial company. I was told that and so on, but we went there, we investigated, we found the right people and we do have that kind of company. In other words, there is no kind of racial segregation there. Otherwise I wouldn't have opened it. And by the way, it's going very well. I went there myself, we had receptionists, we invited everybody we wanted to invite, both black and white. It was all in the papers, and we didn't get any adverse publicity. It's the way we wanted it to be and it was very encouraging. More than other companies there have kind of followed us. It's exactly what I wanted. The more that do it the better it is. It's less in general, for the country in general; it shows a change. This is just an aside but I just wanted to explain what conditions we agreed and decided to open in. We have a marvelous company. We had an lp by Herbie Hancock that sold 60 or 70,000. Those are huge numbers for that country. It's all to go back to your question: when the heads of companies see these figures, see what we can sell in Italy, in France, in Italy, and so on, they are more and more becoming aware that there is a record business outside and that it's at least as big as what's happening here. I'm talking about size. There's a big change happening outside as here. One more point I would like to mention that respect is that there is more and more of a flow in the other direction. In the beginning everything that was made in America and was released there. Now more and more we're seeing people who are great artists in France on the American market, in Germany, or from Holland or from Australia. And I think it will increase more and more. We all know what's happened in the last year or year and a half. There has been a sudden boom of German produced recordings in America. It's something that we've encouraged from the beginning. It was considered impossible. Unless it was produced in France or England a record was practically never released here. But that attitude has changed tremendously. American companies have discovered that there are other products besides those from the U.S. and the U.K.

Would you say are the creative advantages? Why is the talent coming to you or why do you think that you get better artists than other companies?

It only comes to you if they know you're strong and your managers and their lawyers are very sophisticated. The company who is strong where and I think we have shown that, especially in the last three years—because the success of WEA International were really formative years. The last few years have shown that on practically every market—London, New York, in every major market, we can break acts, and we can get their names. More and more acts do come to us because of our strength in the U.S. and in the major foreign markets. We can prove it. People investigate our company in Germany or in England or anywhere else—if they do a creative investigation, they'll see that we are becoming stronger. You know some companies are on the downgrade. We're going up, every year

is better, every year is more. Now I just saw a survey in Music Week, which is the English trade paper, which gives official figures. In England, the British Phonographic Association publishes quarterly figures of what every company has done with singles and albums. In England we were the #2 company in lp sales, according to the last Music Week survey based on information from the British Phonographic Association. Now this is something very new for us. Because we were #2 last year. Of course, artists know that, managers know that and I think if we didn't show that kind of performance, they wouldn't be attracted so much to us. There is no doubt that in America our companies have a long history and are very strong and each has its own attraction to acts. Some go to Warners, some go to Elektra, some go to Atlantic, but now we are creating the same kind of ambiance in our foreign companies.

RW: Are the labels outside the United States distributed under one logo, or do they come under individual companies?

Ertegun: Always on the label on which they appeared in America. In other words, Warner Bros. is Warner Bros. in every country in the world, Atlantic is Atlantic, etc. Even in countries where we have licensing agreements. Where we don't have a company of our own—let's say Spain for instance, or Mexico, where we don't have a company of our own at the present time, Elektra records are released on Elektra Records and so on. We take special care to maintain the image of each and the separateness of each American label. We have no WEA label. We keep the U.S. labels, but the distribution, the promotion, the selling, the marketing, everything is done by a company which is called WEA. The separateness of the logos and the images of each company is carefully respected. And when we sign a local act, he appears on Atlantic, Elektra or Warner Bros.

RW: Would you release a particular artist or record only in one territory?

Ertegun: That happens sometimes. For instance, we release a single by an artist in the United States, and then one of our foreign countries says "That single is great but it's the wrong single for our country. Can we release this other title from the album, which has a much better chance?" I'll give you an example of that. For instance right now in France Manhattan Transfer has a huge hit with a song which is just right for France. It's called "Chanson d'Amour." The French company asked, "Can we release that instead of the single Atlantic put out in the United States?" So, of course, we checked with Atlantic, with the artists and their managers, to see if they would approve. They said "Sure, fine, go ahead." So we put out that single—Monday we sold 7,500 singles, Tuesday, 8,500 singles, and it's mounting. Now I suspect that by the time this interview comes out we will have done at least 200,000 singles with Manhattan Transfer with a title that has never been released as a single here, but it was right for that country. That's an example of creative thinking by our companies; we never do it without permission, both from the company and from the artist. But once we get their permission then we go full speed ahead. As a

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Friedman & Friends



Lifesong recording artist Dean Friedman performed recently in New York as part of a national pre-release tour. His debut album will be released in February. Pictured from left: Allan Pepper of Bottom Line Management, Friedman's managers; Dean Friedman; Alison Steele of WNEW-FM; Terry Cashman of Lifesong; Stanley Snadowsky of Bottom Line.

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "This Song Will Last Forever" — Lou Rawls (Philadelphia International). The third extraction from his hit album with the team of Gamble/Huff, along with Carey Gilbert, is a natural for strong action chart-wise.

DEDE'S DITTIES TO WATCH: "Too Hot To Stop" — The Bar-Kays (Mercury); "Where Is The Love" — Ralph MacDonald (Marlin); "Blessed Is The Woman" — Shirley Brown (Arista).

J&L Productions has taken steps to make the industry of rhythm & blues stand out. They are placing, for television viewers, an awards show which will be syndicated. This 90 minute special will feature such persons as Johnnie Taylor in the category of Top Single Record Artist; Top Record Group — The O'Jays; Top Male Vocalist — Al Wilson; Most Promising Male Vocalist — George Benson; Most Promising Female Vocalist — Dorothy Moore; and Top Duo — The Brothers Johnson. If you're wondering how the award winners were chosen — they are based on performances in 1976 and trade publications (reaction). The actual taping will take place in Washington, D.C., February 7th. It will be aired sometime in April. This is definitely a positive step forward.

Henry Cotton of Cotton & Montgomery Enterprises has announced that radio station KTRY-FM (Bastrop, Louisiana) is changing its format to black. In charge of station programming and music is Miss Mel O. Davis, who at one time could be heard on WLLE-AM and WSHA-FM in Raleigh, North Carolina.

The tentative title of Aretha Franklin's new lp will be "Sweet Passion." Scheduled for a late January or early February release on Atlantic Records, it was produced by Lamont Dozier. Three of the cuts were written by Ms. Franklin and one was written by Marvin Hamlisch. Compositions include such tunes as "Sweet Passion," "Meadows In The Springtime" and "When I Think About You." Dozier's contributions are "No One Could Ever Love You More," "Before The Magic Is Just A Memory," "Sunshine Will Never Be The Same" and "Touch Me Up." "What I Did For Love" is the composition which Hamlisch wrote. Gene Page, H. B. Barnum and McKinley Jackson were the arrangers, with Reginald Dozier and Barney Perkins as the engineers for the session.

In this editor's opinion for all the television viewers: "Roots" has been acclaimed as one of the most fantastic feature films in the history of television. It seems that according to the ratings for the first two nights, it surpassed any on the other networks. After all, Alex Haley deserves all the glory for putting together a knowledgeable piece for all the

world to read and view what we, as blacks, were subjected to.

April 24 at the Century Plaza Hotel will be the date and site respectively for the 10th Annual Image Awards. The NAACP 10th anniversary of the Hollywood branch is said to be the most spectacular in the history of the Image Awards. "We have added new categories for minorities in commercials and sports on television, which provides a much broader base for images in entertainment," according to Bill Lane, chairman of this year's event. These awards are presented annually to those persons who have made contributions throughout the media of television & motion pictures.

KDAY's P. Funk Drug



Back on earth after a successful Mothership Connection, the KDAY/Los Angeles air staff shows off the latest in sophisticated traveling attire. Casablanca Record and Filmworks and KDAY along with Feyline, recently presented the Masters of Space and Funk, Parliament, in a sold-out Los Angeles Forum appearance, and obviously space suits them fine. Spaced out from left to right are Spanky Lane, Jack Patterson, Lee Michael, J. J. Johnson, Jewell McGowen, and Jim Maddox, PD at KDAY.

Joetay Prod. Bows

■ LOS ANGELES — Joetay Productions, an artist management company, has recently been formed in Los Angeles by former vice president of Richard Pryor Enterprises, Billy Cherry, and Joe Brown, who headed an electronics corporation.

Already signed to Joetay are ABC recording artists Street Corner Symphony, Capricorn recording artist Choo Choo Montgomery, Chelsea recording artist Linda Carr, Loretta Long from Sesame Street and actress Debraca Foxx, daughter of Redd Foxx.

Offices are located at 8560 Sunset Blvd. Los Angeles, Cal. 90069, Suite 604; phone: (213) 659-8144.

FBI Seizes Tapes

■ COLUMBUS, OHIO — Five raids by FBI agents in various Ohio cities netted more than 7500 allegedly pirated tapes.

More than 2000 infringing tapes were seized from the Surplus Sales Annex at 220 Front Street, Marietta. More than 3700 were found at Belpre Discount Tapes, 707 1/2 Washington Boulevard, Belpre, and more than 1000 were seized at Jeff's Tape Land, Zanesville.

A raid on Bill's Army & Navy Store, Inc., 65 North Court Street, Athens, uncovered more than 400 allegedly pirated tapes, and another 176 were seized in a raid on Emory Dials, doing business as Rich Oil Company in Portsmouth.

R&B PICKS OF THE WEEK

SINGLE

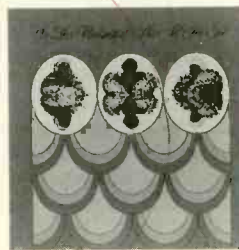
DONNA SUMMER, "WINTER MELODY" (Rick's Music, Inc., BMI). Additional sound effects coupled with the sultry vocals of Ms. Summer make for an interesting single. This artist's delivery is superb, and the disc is destined to garner much chart action. It appeals to record buyers both young and old. Casablanca NB 874.

SLEEPER

THE BILLY COBHAM/GEORGE DUKE BAND, "DO WHAT CHA WANNA" (Mycenae Music, ASCAP). A nifty groove which crosses jazz with heavy disco influence should establish this duo among the pacesetters within the younger set. Devastating rhythm lines will garner airplay in all formats. A great tune destined to go a long way. Atlantic 3370.

ALBUM

LOVE UNLIMITED, 'HE'S ALL I'VE GOT.' The three beauties have once again bestowed tenderness of harmony and melody upon us. All the cuts but one were written by the one who directs the orchestration, Barry White. "I Guess I'm Just Another Girl" and "Whisper You Love Me" are standouts. Unlimited Gold U-101 (20th Century).



Look What Brunswick
Has For You!

JACKIE WILSON'S
"Nobody But You"

754212

LIONEL HAMPTON
"Off Into A Black Thing"

754213

NOW DAKAR
GETS INTO IT TOO!

BOHANNON'S
DISCO

DK 76922

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

FEBRUARY 5, 1977

FEB. 5	JAN. 29	
1	1	I WISH STEVIE WONDER—Tamla T 54274F (Motown)
2	2	CAR WASH ROSE ROYCE—MCA 40615
3	4	FREE DENICE WILLIAMS—Columbia 3 10429
4	3	DAZZ BRICK—Bang 727
5	6	I LIKE TO DO IT KC & THE SUNSHINE BAND—TK 1020
6	5	ENJOY YOURSELF THE JACKSONS—Epic 8 50289
7	8	FANCY DANCER COMMODORES—Motown M 1408F
8	9	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS— Phila. Intl. ZS8 3610 (CBS)
9	7	HOT LINE SYLVERS—Capitol P 4336
10	11	WHEN LOVE IS NEW ARTHUR PRY SOCK—Old Town 1000
11	10	I KINDA MISS YOU MANHATTANS—Columbia 3 10430
12	18	DON'T LEAVE ME THIS WAY THELMA HOUSTON— Tamla T 54278F (Motown)
13	12	DO IT TO MY MIND JOHNNY BRISTOL— Atlantic 3350
14	15	SATURDAY NIGHT EARTH, WIND & FIRE— Columbia 3 10439
15	23	BE MY GIRL DRAMATICS—ABC 12235
16	21	SOMETHING 'BOUT 'CHA LATIMORE—Glades 1739 (TK)
17	13	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) MARILYN McCOO & BILLY DAVIS, JR.— ABC 12208
18	26	GLORIA ENCHANTMENT—United Artists XW912 Y
19	14	I DON'T WANT TO LOSE YOUR LOVE EMOTIONS—Columbia 3 10348
20	22	BODYHEAT JAMES BROWN—Polydor 14360
21	19	WHISPERING/CHERCHEZ LA FEMME/C'EST SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"—RCA PB 10827
22	24	BE MY GIRL MICHAEL HENDERSON— Buddah 552
23	25	EASY TO LOVE JOE SIMON—Spring 469 (Polydor)
24	30	BODY ENGLISH KING FLOYD—Chimneyville 10212 (TK)
25	31	SPRING AFFAIR/WINTER MELODY DONNA SUMMER— Casablanca 872
26	28	GOIN' UP IN SMOKE EDDIE KENDRICKS— Tamla T 54277F (Motown)
27	16	LOVE BALLAD LTD—A&M 1847
28	30	FEELINGS WALTER JACKSON— Chi Sound CH 17599 E (UA)
29	41	LOOK INTO YOUR HEART ARETHA FRANKLIN— Atlantic 3373
30	51	I'VE GOT LOVE ON MY MIND NATALIE COLE—Capitol P 4360
31	49	TRYING TO LOVE TOO WILLIAM BELL—Mercury 73839
32	37	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION— United Artists XW921 Y
33	42	SOMETIMES FACTS OF LIFE—Kayvette 5128 (TK)
34	33	SUMMER SNOW BLUE MAGIC—WMOT 4003 (Atlantic)
35	17	KEEP ON CRYIN' AL GREEN—Hi 2319 (London)
36	38	LET IT FLOW TAMIKO JONES—Contempo 7001 (TK)
37	40	ISN'T IT A SHAME LABELLE—Epic 8 50315
38	39	LOVE SO RIGHT BEE-GEES—RSO 859 (Polydor)
39	34	WORN OUT BROKEN HEART LOLEATTA HOLLOWAY— Gold Mind 4000 (Salsoul)
40	27	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES— RCA PB 10808
41	29	THE RUBBERBAND MAN SPINNERS—Atlantic 3355
42	43	LIFE BETTY WRIGHT—Alston 3725 (TK)
43	48	CLOSE TO YOU TYRONE DAVIS—Columbia 3 10457

44	53	YOU MAKE ME FEEL LIKE DANCING LEO SAYER—Warner Bros. WBS 8283
45	32	OPEN SESAME KOOL & THE GANG— De-Lite 1586
46	35	SHAKE YOUR RUMP TO THE FUNK BAR KAYS—Mercury 73833
47	54	GET UP AND DANCE MEMPHIS HORNS— RCA PB 10837
48	36	YOU GOTTA BELIEVE POINTER SISTERS—ABC/ Blue Thumb 271
49	58	JUST ANOTHER DAY PEABO BRYSON— Bullet 02 (Bang)
50	50	TOGETHER O. C. SMITH—Caribou ZS8 9017 (CBS)
51	63	THEME FROM KING KONG (PART I) LOVE UNLIMITED ORCHESTRA— 20th Century TC 2325
52	52	HIDEAWAY FANTASTIC 4—Westbound WT 5032 (20th Century)
53	62	DANCIN' CROWN HEIGHTS AFFAIR— De-Lite DE 1588
54	55	TRIED, TESTED AND FOUND TRUE ASHFORD & SIMPSON— Warner Bros. WBS 8386
55	59	EVER LOVIN' GIRL TYRONE DAVIS—Dakar DK 4561 (Brunswick)
56	64	BETCHA BY GOLLY WOW NORMAN CONNORS FEATURING PHYLLIS HYMAN —Buddah BDA 554
57	61	GIFT WRAP MY LOVE REFLECTIONS—Capitol P 4358
58	67	FEEL FREE FOUR TOPS—ABC 12236
59	65	SPY FOR THE BROTHERHOOD MIRACLES—Columbia 3 10404
60	69	REACHING FOR THE WORLD HAROLD MELVIN & THE BLUE NOTES—ABC 12240
61	70	AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) RUFUS FEATURING CHAKA KHAN—ABC 12239
62	68	RIGOR MORTIS CAMEO—Chocolate City 005
63	—	LOVE TO THE WORLD LTD—A&M 1897
64	—	BABY, DON'T YOU KNOW WILD CHERRY—Epic/Sweet City 8 50306
65	71	FIESTA GATO BARBIERI—A&M 1885
66	—	SAY YOU LOVE ME PATTI AUSTIN—CTI 0333
67	—	TOO HOT TO STOP BAR KAYS—Mercury 73888
68	—	FEEL THE BEAT (EVERYBODY DISCO) OHIO PLAYERS—Mercury 73881
69	—	BOOGIE CHILD BEE GEES—RSO RS 867 (Polydor)
70	—	WAKE UP AND BE SOMEBODY BRAIN STORM—Tabu 10811 (RCA)
71	72	THE SHUFFLE VAN McCOY—H&L HL 4667
72	75	THERE'S LOVE IN THE WORLD (TELL THEE LONELY PEOPLE) MIGHTY CLOUDS OF JOY— ABC 12241
73	73	CITY WEAPONS OF PEACE—Playboy 6093
74	60	WHATEVER MAKES YOU HAPPY R. B. HUDMAN—Atlantic 3366
75	—	I LOVE LUCY THEME WILTON PLACE STREET BAND— Island 078

Disco File (Continued from page 42)

written by Smokey himself, it has the wit and ease of one of his Miracles classics: "Since you went away from me," he sings, "I've got a love deficiency." He runs through the alphabet of vitamins and concludes he needs only "vitamin U, girl, to see me through." Robinson is, as usual, achingly sweet and never more so than when he runs through the alphabet near the end; I've always felt he could sing anything and make it touching—here he proves it again. The whole album, produced and written by a number of Motown's up-and-coming staff talent—Michael Sutton, Jeffrey Bowen, Larry Brown—along with Hal Davis, feels like Smokey's own work (especially "There Will Come a Day," the current single, which picks up its opening notes from "You Really Got a Hold on Me") and seems to have been conceived as a tribute to his fine style.

Other recommended albums: Brian Holland produced the new G.C. Cameron album, "You're What's Missing in My Life" (Motown), for his Holland-Dozier-Holland Productions, so a few fine dance cuts should come as no surprise here and each side opens up with a long one. "This Will Make You Dance" (5:25) is the hotter of the two, full of punch and strong vocals; "Let's Run Away Together" (5:40) is more a choppy hustle. The rest of the album is superb, too, mostly slow and soulful; and check out the cover here . . . The magic cut on Taj Mahal's first Warner Brothers album, "Music Fuh Ya' (Musica Para Tu)," is "Curry" (6:43), a mysterious, lovely instrumental that seems to bloom like a field of flowers, highlighted by what sounds like the perfect steel drum and featuring hushed male voices whispering the title on the beat throughout. Very sensuous and the perfect atmospheric opening number for a night of music . . . Vince Montana's production work on the debut Carol Williams album, "Lectric Lady" (Salsoul), featuring the Salsoul Orchestra, is not as inspired or deep as his work with the Orchestra but the best songs have a certain glossy attractiveness and are already cropping up on a number of club top 10 lists. "Come Back" and "Love Is You" are my two favorites and "My Time of Need," with its unexplained chorus repetition of the McDonald's commercial formula ("Two all-beef patties etc.") is notable for its oddity. "Rattlesnake," which leaked out as a single last year and received some club play before being recalled from the release schedule, is okay, and "More," Williams' earlier success, is included here in a 4:54 version . . . "Truth Is the Power" (ABC) is the first Mighty Clouds of Joy album produced by Frank Wilson and, while it's not up to the group's first two crossover-to-pop lps under the direction of Dave Crawford, it has its moments. The best cut, "There's Love in the World (Tell the Lonely People)," has already been released as a single, but listen to "Like a Child" which combines gospel-style organ and clipped Latin percussion with a synthesizer underlining—best part is the final segment when a wooden stick beat dominates and the group gets carried away.

For fans of Brazilian music, both Jorge Ben and Milton Nascimento have new albums available on American labels now. Ben's, titled "Tropical" (Island), is more upbeat and danceable than his last collection for that label. This one opens up with his "Taj Mahal" (4:18), the song Crystal Grass covered last year; and check out "Os Alquimistas Estao Chegando Os Alquimistas" and "Chove Chuva," both sparkling. The Nascimento album, on A&M, is oriented more to the English-speaking market and was recorded in Los Angeles with side men like Herbie Hancock, Wayne Shorter and Airto Moreira. It's a balanced, classy set alternating Portuguese and English vocals of great delicacy.

Recommended singles: "Mucho Macho" is a two-part sexsong by a group called Macho on Event that consists of some terrific horns, a steamy, dense arrangement, and girls repeating the title with near-orgasmic enthusiasm. When they start oozing, "So strong, so big," one is not entirely sure of just what they're talking about but one can guess: X-rated and fine, produced by some guys from Fatback Band . . . Speaking of Fatback, that group's own new single, "Double Dutch" (Spring), is not as driving or creative as most of their recent work, but it's an entertaining, serviceable dance song, complete with directions to the title step in case you want to follow along . . . It's been just about a year since the great Brown Sugar single, "The Game Is Over"/"I'm Going Through Changes Now," and their new release is with a new producer and in a different mold: called "Don't Tie Me Down" (Capitol), it's brittle and funky with a Jones Girls feel and some great lead vocals—for gritty girl group fans.



THE R&B LP CHART

FEBRUARY 5, 1977

- SONGS IN THE KEY OF LIFE**
STEVIE WONDER/Tamla T13 340C2 (Motown)
- GOOD HIGH**
BRICK/Bang 408
- CAR WASH (ORIGINAL SOUNDTRACK)**
MCA 2 6000
- THIS IS NIECY**
DENIECE WILLIAMS/Columbia PC 34232
- BRASS CONSTRUCTION**
United Artists LA677 G
- UNFINISHED BUSINESS**
BLACKBYRDS/Fantasy F 9518
- SPIRIT**
EARTH, WIND & FIRE/Columbia PC 34241
- TOO HOT TO STOP**
BAR KAYS/Mercury SRM 1 1099
- THE JACKSONS**
Epic PE 34229
- FEELING GOOD**
WALTER JACKSON/ChiSound CH LA656 G (UA)
- OPEN SESAME**
KOOL & THE GANG/De-Lite 2023
- A SECRET PLACE**
GROVER WASHINGTON, Jr./Kudu KU 32S1 (Motown)
- THE CLONES OF DR. FUNKENSTEIN**
PARLIAMENT/Casablanca NBLP 7014
- ANY WAY YOU LIKE IT**
THELMA HOUSTON/Tamla T6 345S1 (Motown)
- I HOPE WE GET TO LOVE IN TIME**
MARILYN MCCOO & BILLY DAVIS, Jr./ABC ABCD 952
- PART 3**
KC & The Sunshine Band/TK 605
- JOY RIDE**
Dramatics/ABC ABCD 955
- FOUR SEASONS OF LOVE**
DONNA SUMMER/Casablanca NBLP 7038
- CHAMELEON**
LaBELLE/Epic PE 34189
- DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"**
RCA APL1 1504
- FLOWERS**
EMOTIONS/Columbia PC 34163
- VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
- PERSON TO PERSON**
AVERAGE WHITE BAND/Atlantic SD2 1002
- SOLID**
MICHAEL HENDERSON/Buddah BDS 5652
- DO IT YOUR WAY**
CROWN HEIGHTS AFFAIR/De-Lite 2022
- ASK RUFUS**
RUFUS/ABC AB 975
- THE METHOD TO THE MADNESS**
UNDISPUTED TRUTH/Whitfield WH 2967 (WB)
- REACHING FOR THE WORLD**
HAROLD MELVIN AND THE BLUE NOTES/ABC AB 969
- LET 'EM IN**
BILLY PAUL/Phila. Intl. PZ 34389 (CBS)
- AHH . . . THE NAME IS BOOTSY, BABY!**
BOOTSY'S RUBBER BAND/Warner Bros. BS 2972
- JEAN CARN**
Phila. Intl. PZ 34394 (CBS)
- BODYHEAT**
JAMES BROWN/Polydor PD 1 6093
- LOVINGLY YOURS**
MILLIE JACKSON/Spring T 6712 (Polydor)
- MESSAGE IN THE MUSIC**
O'JAYS/Phila. Intl. PZ 34245 (CBS)
- ALL MY LIFE**
ARTHUR PRYSOCK/Old Town OT 12 004
- DISCO INFERNO**
THE TRAMMPS/Atlantic SD 18211
- SO SO SATISFIED**
ASHFORD & SIMPSON/Warner Bros. BS 2992
- MELBA**
MELBA MOORE/Buddah BDS 5677
- HOT ON THE TRACKS**
COMMODORES/Motown M 867S1
- MOMENTS WITH YOU**
MOMENTS/Stang 1030 (All Platinum)

RECORD WORLD FEBRUARY 5, 1977



JAZZ

By ROBERT PALMER

Adelphi Records, the Silver Spring, Maryland label known for its blues and folk releases, has made a promising entrance into the jazz field with the Adelphi Jazz Line. Of the first three releases, "Low Class Conspiracy" by tenor saxophonist David Murray has the most muscle. The album, produced by Michael Cuscuna, features the terror of the string bass, Fred Hopkins, and drummer Phillip Wilson, who is unusually well recorded. The other new Adelphi items are "The Portal of Antrim," an interesting debut by pianist Jessica Williams which combines elements of jazz-rock and free form, and "Starburst," a straight ahead cooker featuring the Reuben Brown trio and saxophonist Richie Cole, of "alto madness" fame. Adelphi is located at P.O. Box 288, Silver Spring, Md. 20907, and the line is distributed by, among others, New Music Distribution Service.

Ted Curson, whose spunky septet has been driving New Yorkers mad during the last year, has finally recorded with the group. "Jubilant Power" (Inner City) has a live side, with drummer Steve McCall pummeling the band like a hurricane, and a more reflective studio side. As always with this group, the music is comfortably in the mainstream, a kind of neo-Mingus sound with the work of saxophonists Chris Woods and Nick Brignola prominent. Curson's bassist, David Friesen, also has a new album on Inner City, "Star Dance." Paul McCanlies, oboist from the group Oregon, is featured, along with Steve Gadd on drums and a newcomer, John Stowell, on guitar. The music is intricate, folk-flavored chamber jazz, reminiscent of some recent albums on ECM.

With not one but three new Larry Coryell albums on the market this week, all on different labels, some sorting is in order. "The Lion and the Ram" (Arista) is the new, true Coryell album, and it forsakes the somewhat frantic funk of the Eleventh House for a more reflective sound, with guests Michael Mandel, Michal Urbaniak and Joe Beck embroidering Coryell's guitar textures. "Basics," on Vanguard, is essentially the bottom of the barrel of Coryell's output for that label, although the material, from 1968-69, does have its moments. "Fairyl-land," on the Zodiac label, is the live at Montreux session which was produced by Bob Thiele and originally appeared under the Mega logo as a Flying Dutchman production. It finds Coryell with Chuck Rainey and Bernard "Pretty" Purdie doing an apparently unrehearsed set. Every tune turns into a jam on one chord, and although the guitarist turns in some fine playing, jams were not exactly what he had in mind. "Well," he commented philosophically at Montreux, "That's jazz." But is it? Caveat Emptor.

Chiaroscuro has two new Louis Armstrong offerings, "Great Alternatives" and "Snake Rag." Both feature out-takes from two of Louis' Audio Fidelity sessions, but this should not be a deterrent as there is some first class music here. "Snake Rag" finds Louis and his 1959 All Stars romping through the repertoire of King Oliver's Creole Jazz Band. "Great Alternatives" is a bouncy set with the Dukes of Dixieland. . . . Another recent Chiaroscuro release, "Jazz Party Time," is subtitled "A Buck Clayton Jam Session Vol. 3," but although Clayton is pictured on cover and liner, he does not appear! Not to be disturbed, though, the session features relaxed and top-notch jamming by Harry Edison and Hannibal on trumpets, Vic Dickenson and Jimmy Knepper on trombones, Earle Warren, Lee Konitz, Buddy Tate, Budd Johnson and Bob Wilber on saxophones, and a rhythm section consisting of Hank Jones, Richard Davis, and Bobby Rosengarden. Now that's catholicity!

Some other new releases in brief: saxophonist Sonny Stitt has "I Remember Bird" on the Catalyst label. . . . Herbie Mann has gone Munich disco-sound with "Bird in a Silver Cage," on Atlantic.

Chiaroscuro Announces Jazz Sales Campaign

NEW YORK—February is "Chiaroscuro Jazz Saleabration" month, according to Bill Singer, national sales manager of Audio-fidelity Enterprises of which Chiaroscuro is an affiliate.

A feature of the month-long program for distributors is a catalogue plan by which distributors ordering a minimum of 10 albums on each title can receive 10 per cent in free merchandise, includ-

ing new releases.

Heralding the "Chiaroscuro Jazz Saleabration" is the release of Gerry Mulligan's first album for the label, "Idol Gossip," featuring Gerry Mulligan's New Sextet. Other new releases include "Jazz Party Time—A Buck Clayton Jam Session," "Snake Rag" with Louis Armstrong, and "Great Alternatives," with Louis Armstrong and The Dukes of Dixieland.



THE JAZZ LP CHART

FEBRUARY 5, 1977

- A SECRET PLACE**
GROVER WASHINGTON, Jr./Kudu KU 32S1 (Motown)
- UNFINISHED BUSINESS**
THE BLACKBYRDS/Fantasy F 9518
- BREEZIN'**
GEORGE BENSON/Warner Bros. BS 2919
- MAIN SQUEEZE**
CHUCK MANGIONE/A&M SP 4618
- VIBRATIONS**
ROY AYERS UBIQUITY/Polydor PD 1 6091
- SCHOOL DAYS**
STANLEY CLARKE/Nemperor NE 439 (Atlantic)
- MY SPANISH HEART**
CHICK COREA/Polydor PD 2 9003
- IMAGINARY VOYAGE**
JEAN LUC PONTY/Atlantic SD 18195
- CALIENTE**
GATO BARBIERI/A&M SP 4597
- RENAISSANCE**
LONNIE LISTON SMITH/RCA APL1 1822
- I HEARD THAT!**
QUINCY JONES/A&M SP 3705
- MAN WITH THE SAD FACE**
STANLEY TURRENTINE/Fantasy F 9519
- BAREFOOT BALLET**
JOHN KLEMMER/ABC ABCD 950
- HANK CRAWFORD'S BACK**
HANK CRAWFORD/Kudu KU 33S1 (Motown)
- CAPRICORN PRINCESS**
ESTHER PHILLIPS/Kudu 31 (CTI)
- SOLID**
MICHAEL HENDERSON/Buddah 5662
- IT LOOKS LIKE SNOW**
PHOEBE SNOW/Columbia PC 34387
- LIVING INSIDE YOUR LOVE**
EARL KLUGH/Blue Note BN LA667 G (UA)
- VERY TOGETHER**
DEODATO/MCA 2219
- SECRETS**
HERBIE HANCOCK/Columbia PC 34280
- GEORGE BENSON IN CONCERT—CARNEGIE HALL**
CTI 6072 S1 (Motown)
- THE BEST OF THE CRUSADERS**
ABC Blue Thumb BTSY 6027/2
- STUFF**
Warner Bros. BS 2968
- FOCAL POINT**
MCCOY TYNER/Milestone M 9072
- YESTERDAY'S DREAM**
ALPHONSO JOHNSON/Epic PE 34364
- SOPHISTICATED FUNK**
JACK McDUFF/Chess 19004 (All Platinum)
- FEELING GOOD**
WALTER JACKSON/ChiSound CH LA656 G (UA)
- BENSON & FARRELL**
GEORGE BENSON & JOE FARRELL/CTI 6069
- "LIVE" ON TOUR IN EUROPE**
COBHAM/DUKE BAND/Atlantic SD 18194
- ROMEO & JULIET**
HUBERT LAWS/Columbia PC 34330
- LOVE AND SUNSHINE**
MONTY ALEXANDER/MPS/BASF G 22620 (A&E)
- RED BEANS**
JIMMY McGRUFF/Groove Merchant GM 3314
- THE LION AND THE RAM**
LARRY CORYELL/Arista 4109
- STILL CAN'T SAY ENOUGH**
JOHN LEE & JERRY BROWN/Blue Note BN LA701 G (UA)
- BIRD IN A SILVER CAGE**
HERBIE MANN/Atlantic SD 18209
- SHADES**
KEITH JARRETT/ABC/Impulse ASD 9322
- KEEP ON LOVIN'**
LONNIE SMITH/Groove Merchant GM 3312
- TOUCH**
JOHN KLEMMER/ABC ABCD 922
- JIMMY OWENS**
Horizon SP 712 (A&M)
- SEAWIND**
CTI 5002

Valli & Seasons Catalogue

(Continued from page 12)

Gaudio had both been urged to assemble such a package in the early '70s when the group was experiencing a hiatus from the top ten.

Instead, they waited until new chart successes for a substantially revised Seasons lineup, along with strong Valli solo successes, created a broader audience base. That approach has also been taken with foreign licensing, Bennett explained, to which Gaudio added, "We've been looking at it very carefully, and moving very, very slowly. With the rejuvenation of the Seasons, those catalogues can reach a much larger audience, so we're taking it country by country, waiting for the right moment to introduce the package so that there will be a maximum response."

"Plans for the future would be, we'll probably keep it off the market for a few years, then repackage it again with Frankie's newer hits." Gaudio agreed that the Seasons' current contract with Warner Bros. would make a licensing deal with Warners for the early hits a practical possibility, but added that no real plans had been set for the next U.S. release of an anthology.

Both Bennett and Gaudio noted that the market-by-market approach was viewed skeptically by some observers, especially at record companies. But the emphasis on heavy television saturation campaigns has precluded the more conventional route of signing with a major label on a world-wide basis. "We just felt that the TV packaging would be important for us if we were to achieve strong album sales," Gaudio observed. "The Four Seasons never really got the sort of major campaign that, say, Capitol prepared for the Beach Boys. We figured that the television exposure would rejuvenate those masters."

That decision, which led to the Longines-Symphonette package in 1974, subsequently sold "well over 400,000 or 500,000 albums," according to Gaudio. And, Bennett stressed, Longines was then winding down its television sales efforts, with the Seasons package their last release. Despite that entropy and a high list price—\$9.95 for disks, \$13.95 for tapes — the record proved a success.

At K-Tel in Canada, album release coordinator Ted Campbell described the Canadian and U.K. campaigns as equally successful. Campbell noted that the \$9.99 list package (\$11.99 in tape), released during the holiday season

in '76, had been the highest priced K-Tel package there to date, yet despite the presence of the Private Stock package (distributed by Quality Records) in regular retail locations, K-Tel's anthology had quickly topped 125,000 units in sales and appears to have the potential of reaching 200,000 by year's end.

"In a sense," Campbell said, "we went into a concept with it. This is almost a catalogue item, as opposed to the usual television sales package that will be marketed for six or eight weeks. We see this as a long-term package, and we've seen it sell to both new customers and long-term fans as well."

Bennett agreed that there was strong response from earlier fans who had already owned one or more of the previous Valli/Seasons anthologies.

Given the success of the method so far, Bennett said that he, Valli and Gaudio — Crewe retains 25 percent of the rights to the masters, but is no longer active as part of the team—aren't about to change direction to respond to interest in other countries where current Seasons product has yet to reach the sales level needed to trigger strong catalogue sales. And they have no intention of selling those masters.

"I will never license them to

A&M Unveils 'Roots'

■ LOS ANGELES—A&M Records is set to release the Quincy Jones album "Roots." Jones was the composer of the premiere episode as well as the supervisor of all of the source music throughout the twelve-hour ABC television production of Alex Haley's best selling novel.

Great Scott!



Bobby Scott, whose debut Columbia album was recently released, played a special two-night engagement at Reno Sweeney in New York recently. Shown with Scott (second from left), composer of such well known songs as "He Ain't Heavy He's My Brother" and "A Taste of Honey," are, from left, Stan Monteiro, vice president, national promotion, Columbia Records; Mary Scott; Don Dempsey, vice president, marketing, Columbia Records; and Jim Brown, director, pop albums product management, Columbia Records.

any one company for more than a four year period," Bennett said, noting that recent leases had ranged from 18 months (out of an original three-year term terminated early due to Longine's withdrawal from business) to the full four years. Additionally, here in the U.S. Bennett has negotiated regular retail sales rights, special television marketing and record club rights as separate and carefully distinguished aspects of the catalogue's potential total sales yield.

"I've rarely seen major artists give any thought to ownership of their own masters," Bennett concluded, "yet there are artists who, after five years or so, would be in the position, in terms of financial strength, to acquire their own masters. I've always felt that someone who works on a percentage basis — the manager or agent or record company — tends not to defer any benefits to later in the artist's career simply because they might not be involved later. Nobody thinks of giving away their copyrights, yet I'd say the Four Seasons are perhaps the only major act in the music business—apart from Elvis—since the '50s to own their own masters."

Slim Pickens Signs With Blue Canyon

■ LOS ANGELES — Television and film personality Slim Pickens has signed an exclusive recording agreement with Blue Canyon Records.

The ex-rodeo cowboy, best known for his roles in "Doctor Strangelove" and "Blazing Saddles," appears regularly in numerous television dramas as well as feature films.

Meat Loaf, M



Meat Loaf, recording album being produced by Todd King, including songs by Jim Steinberg, including a publishing deal with Neverland Music, with president Joe Auslander, Neverland and Peg Mead. Pictured from left, back Steinman, Shuman; front

Springboard With German

■ CANNES — Spinnaker Records' George Port has concluded an agreement with Intercord Tonglen and Stereogermany for the classical repertoire on the Mace label States.

March

The initial 10 titles will be scheduled and will include "Seasons" by Vivian Oversonatas. Concerts contain a repertoire of classical and contemporary. Plans of 40 classical albums in the first year of the two companies.

Negotiations

Negotiations with other classical sources to add to releases in 1977.

Wilkins to R

■ NEW YORK—CBS Inc. Records has been added to the Rollers Production on national independent firm, it was announced by President Bob Schwaid. Wilkins, who reports directly to Reggie Lavong, executive vice president of Rollers, is currently on the road promoting new albums by Kalyan and Man's Theory on MCA Records, the first two releases from Rollers Productions.

an & Records 34155



BS Inc. Records, N.Y. as Reg. under the laws.

BIA STEREO X698

4th Quarter Retail Survey

(Continued from page 3)

ing accounts "show a respectable 10 to 15 percent increase."

Credit for the improved sales goes, as far as retailers are concerned, to major releases (particularly Stevie Wonder, Earth, Wind & Fire, Wings and Eagles) and to consumers' growing interest in pre-recorded tapes. Even those accounts that had suffered in October and November were bailed out by the Wings and Eagles albums being released before the close of the quarter. And although 8-track tape sales were off slightly from 1975's, pre-recorded cassette sales more than made up for the difference.

Greatest hits albums had less of an effect on overall fourth quarter statistics than expected. Major hits packages by Linda Ronstadt, the Doobie Brothers, the Eagles and James Taylor sold briskly, but a greater number of hits packages disappeared almost as quickly as they were released. Retailers, always a pessimistic lot, hope that manufacturers have learned a lesson by this and will be more scrupulous in their hits releases for 1977; publicly, though, they admit to expecting more of the same come Christmastime.

Those accounts reporting little or no increase in sales blamed a lack of strong black product for their poor showings.

"The fourth quarter was basically a flat quarter for us," said Waxie Maxie's Ken Dobin. "We did no better than last year at best. After Stevie Wonder hit the streets there was honestly not a major black album out. And we need good black product to bring people into the stores. Even Christmas was disappointing. White albums were ahead of black albums, but not enough ahead to make a difference."

Bill Blankenship of Baltimore's For The Record stores reported sales "about the same as last year's fourth quarter." One problem, said Blankenship, was the city's decision to close off Main Street downtown and turn it into a pedestrian shopping mall. "The idea was to perk up business, but it bombed. So that hurt us, because one of our stores is in that area. Another one of our stores is in an enclosed mall, which wasn't enclosed last year, and it did a little better than it did in 1975. Business was just slow starting this year."

John Guarnieri of Mushroom Records in New Orleans had expressed concern earlier in the quarter about the lack of business. At year's end he found that business had improved only slightly in the intervening weeks. "Barely holding its own with last year's" is how he described his final fourth quarter statistics, add-

Wings and Eagles, specifically—were his saving grace. Pre-recorded cassette sales, too, have boomed, and blank tape sales have picked up over 100 percent over 1975's.

Where business was good, though, it was very good. Bruce Bayer of Independent Records in Denver moved to a new, larger store last year and experienced an 85 percent increase in sales as a result. "We were selling everything," said Bayer. "Even show tunes and classical product—things that don't usually sell—picked up. Business was up about 65 percent in October, about 60 percent in November and 100 percent in December. I also put up a greatest hits wall, and it did really well. I just laid out a whole section of my store for greatest hits. Tapes did excellent too. Cassettes were up about 30 percent in sales over last year. I was really lucky in that I didn't have any problems getting product. This was the first Christmas I've ever been able to accomplish that."

Barrie Bergman of Record Bar termed that chain's fourth quarter "absolutely unbelievable." He attributed the increase to a combination of good product, a growing economy and Record Bar's aggressive merchandising of tapes and accessories.

"October was up over 30 percent over last year, November business increased more than 20 percent and December was up almost 30 percent," Bergman said. "And this increase has carried over into January. Pre-recorded tape business is staying strong too. Right now we're running at that 'last minute releases'—about a constant 30 percent in-

AM Action (Continued from page 60)

(1-1) several weeks ago and broke wide open nationally this week with major market gains of WHBQ, KTLK, KLIF, WCOL and WMAK. Also on KRBE (HB-15), WHHY (28-19) and WBBQ.

Dickie Goodman (Shock) "Theme from King Kong." Another spin off the latest craze of popular interest, this combo of King Kong ditties is taking the country by sheer force of wit. On KSTP, KTLK, WMAK, WKBW, Z93, Y100 and WSAI. Cute!

ABC To Release 'Your Arms' Album

■ LOS ANGELES — Jerold H. Rubinstein, chairman of the board of ABC Records, has announced the February release of "Your Arms Too Short To Box With God," an original cast album.

The show is currently playing at N.Y.'s Lyceum Theater. It was written by Yvette Carroll with music and lyrics by Alex Bradford. Ms. Micki Grant contributed additional material.

crease over last year, sometimes 32 percent."

Ben Karol of King Karol in New York City also termed fourth quarter sales "incredible." King Karol showed a proportionate increase in all categories of music product, including classical and international records.

"I think the reason we did so well is because the price of records didn't increase in comparison to other consumer products," Karol offered. "Prices were way up on everything except records, which were actually down in price. So I imagine that had some kind of influence on the buyer. You know, you stay here and try to come up with the best possible merchandising ideas you can, you try to remember the ones that worked before and you try to remember if it's time to try them again—then you just hope for the best. What happened was we had a fantastic fourth quarter. We're very grateful."

Joe Bressi of Stark Records credited "about 30 or 40 pieces of hot product" for a 30 percent fourth quarter sales increase. Stark Records expanded to 70 stores in 1976, and Bressi estimated each store's gain at eight percent.

"It was the big artists who did it" said Everybody's Tom Keenan, who reported a 20 percent increase. "Even with high prices, quantities weren't hurt appreciably. With tapes we again hit about 15 percent. We're not seeing much of an increase on those products, although cassettes are picking up steam. We're looking now at about a 65 percent to 35 percent cassette to 8-track sales ratio."

Forest Company To Manage Smith

■ LOS ANGELES — The David Forest Company will manage producer Steve Smith and his Warbux Productions, it was announced this week.

Smith produced three albums with Robert Palmer and the Bob Marley "Live" lp, as well as all Jim Capaldi's albums and an album by Toots and the Maytals. He is currently working in London with Rough Diamond.

ZZ Tours Abroad

■ NEW YORK — ZZ Top's Worldwide Texas Tour, "Taking Texas to the People" returned to the road January 28 after a two-month break. Leg number two of the tour will concentrate on the Northeast, Europe, England and Japan.

Tour dates will receive heavy promotional tour support from London Records to maximize sales of the gold lp "Tejas" and of ZZ's catalogue. In addition to a two-stage radio and print advertising program, London is sponsoring contests and drawings tied in with 31 Korvette stores and with radio stations in over 50 markets.

Angel Japanese Tour

■ LOS ANGELES — Casablanca recording artists Angel will launch a full-scale, headlining tour of Japan, February 7.

Kelli Ross

(Continued from page 4)

acquisition, development and exploitation through administration, accounting and contracts. She has also served as producer or executive producer on recordings that were released on Dunhill, Phonogram, Vanguard, Big Tree and Roulette.

Kelli joined RCA Records as manager, international publishing, in August, 1975, and contributed to RCA's overseas publishing activity. Most recently, she was personally responsible for bringing to RCA all music publishing interests overseas of Quincy Jones.

ILS '77

(Continued from page 4)

wares without distracting other exhibitors. Harter stated that advance interest indicates an early sell-out of the show.

The opening festivities are planned to include a disco ball for the general public in the Chicago area using one of the top name acts on the disco scene. The Rose Mount Ballroom has been reserved.

Harter stated that the rapid growth of the disco industry requires a professional showcase and that many manufacturers in the industry had asked Multimedia to stage such a show. The ILS will bring together under one roof the major trend setters in the disco industry to showcase the developments and to demonstrate how to capitalize on the future growth through the use of new concepts and equipment.

ILS '77 will be professionally managed by Multimedia International, and further information on ILS '77 can be had by contacting Multimedia International producer Bob Harter at (516) 364-1912.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Ariola comenzó a operar oficialmente en México. Al frente de la compañía quedó **Fernando Fernández** con el cargo de gerente general, **Sergio Blanchet** se incorporó a la gerencia de publicidad y promoción, y **Armando Martínez** en el departamento internacional. Indiscutiblemente un equipo humano que está obligado a rendir resultados positivos, por la calidad y honradez profesional que han demostrado cada uno en su trayectoria dentro de la industria disquera de México. Las aspiraciones y los proyectos son ambiciosos; considerando entre sus primeros planes la integración de un depurado elenco nacional y la creación de su propia red de distribución. Así mismo y con la mentalidad de compañía grande, se ajustan los detalles para la inauguración de sus instalaciones ubicadas en Sierra Mojada 330 México 10 D.F. con teléfono 5208648,, para la cual vendrá especialmente invitado **Camilo Sesto**, quien realizará una actuación.

La incursión del sello Ariola en el mercado mexicano, surge como uno de los atractivos que tendré la presente temporada, ya que debido a la competencia, el desarrollo será con fuertes presiones... En calidad de detenido por una deuda de 13 mil dólares en perjuicio de la estrella carioca **Eliana Pittman**, el empresario argentino **Hugo López** fué sacado de sus oficinas y trasladado por dos agentes a la Secretaría de Gobernación. La creadora del nuevo ritmo "Carimbo", presentó una denuncia formal en contra de López, en la que especificó detalladamente la forma en que el empresario argentino la agredió en sus oficinas, negándose a pagarle lo que estipulaba el contrato, el mismo que fué firmado en Brasil por **Marcos Lázaro** y cuya copia fotostática obra en mi poder. Las autoridades mexicanas después de revisar el expediente de **Hugo López**, y ante la clara evidencia que **Eliana Pittman** tenía todos sus derechos, conminaron a López a que cumpliera su deuda. Al día siguiente, Eliana abandonó México en compañía de su señora madre, llevándose la admiración del público que la vió actuar y el triste recuerdo del empresario.

Arrollador el éxito que obtiene **La Rondallita** (Peerless) con "El Burrito de Belén", tema que fué

lanzado también por **Emir Boscán** y **Los Tomasinos** (RCA)... La reaparición de **Raphael** tuvo dos aspectos, en el artístico triunfal pero el económico fatal... **Lucha Villa** (Musart), continúa ascendiendo en las listas de popularidad con su "No me dejes nunca, nunca, nunca", colocándola además entre los grandes favoritos de México... El comediante **Quico** con su hitazo "No llores Quico", está agotando ediciones que da gusto, reportándolo varias cadenas de discotecas como disco faltante, por lo que el sello EMI Capitol está trabajando a mil por hora para cubrir la demanda. ¡Felicitaciones para **Chamin Correa** culpable del éxito!... Una lástima que México no escuche la brillante interpretación que realiza **Isadora** con el número "Llamarada", el tema cobra fuerza en la voz de **Manolo Muñoz** (Gas).

Desde Los Angeles, Cal. me llega la noticia que por primera vez la emisora KWKW se ubicó en el primer lugar con el rating más elevado, siguiéndole radio KLOVE de FM., en tercer lugar, radio KALI, en cuarto, radio 95 (XEGH) y en quinto radio Express (XPRS), por tal motivo hubo celebración en grande en la KWKW... El sello RCA prepara el lanzamiento del nuevo sencillo de **Dave Maclean** que estará integrado por los temas "Ya no puedo más" de **Anthony** y **Tomás Fundora** y "Si tú quieres irte amor" de **Maclean** y **T. Fundora**.

Mi agradecimiento a los buenos deseos de los amigos que me hicieron llegar sus misivas de fin de año: **Helcio A. Carmo**, RCA Brasil, **Fabián Ross**, Fania, Nueva York, **Provi García**, Peer-Souther, **Elio Roca** y su manager **Eduardo Alvarez**, **Arnaldo Cancelo**, manager argentino, **Emilio García**, **Pepe Rolón**, director de programación de KWKW de Los Angeles, Cal., **Augusto Molsalve**, Editorial Musa, **Laura Moreno**, Asyra de México, **Rosa María Esquivel**, EMI Capitol México, **Manuel Cervantes**, Mundo Musical, **Manoella Torres**, **Carlos Abara**, **Raúl Bejarano** y **Héctor Sánchez Ugarte** CBS México, **Rigo Tovar**, **Los Terrícolas**, **Anamía**, **Guillermo Infante**, RCA México, **Jorge Iglesias**, Fania México, Lic. **Gerardo Vergara**, **Berenice Moreno Ayala** y **Graciela Pulido** Polydor de México. Y ahora ¡Hasta la próxima desde México!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ ¡La ciudad de Nueva York es un gigantón latino!... Con más de tres millones de habitantes que hablan Español, la ciudad es un ir y venir de abejas nuestras, trabajadoras, olvidadas por muchos, pero no obstante ello, pegadas a sus tradiciones, a sus historias nacionales de origen, a sus culturas y más que nada a su idioma natural. Es como una protesta silente pero fuerte. El problema del latino en Estados Unidos es desgarrante.

Con una civilización anglosajona en su inmensa mayoría que lleva años pretendiendo y amenazando con tragarle como un monstruo de gran boca, el latino se rebela, se agiganta en sí mismo y lucha por su condición de tal. Yo no sé de quiénes habrá sido la idea de lanzar cartelitos anunciando a viva boca: "Me siento orgulloso de ser latino" o "Me siento orgulloso de ser puertorriqueño" o cualquier otro que más o menos se refiere al mismo asunto. Se aclara a través de la propaganda una situación dubitativa. El latino no necesita aclarar que se siente honrado por ello, porque no hace falta. Va en la sangre y en el dolor de tener que sufrir el peso de equivocaciones de gente que siempre sale al mundo sin la menor condición, tratando de discriminar a quien no le discrimina, tratando de humillar a quien no le humilla, tratando de herir a quien no le hiera. ¡Por eso hay rebeldía!... Y se manifiesta en la música.

Desde hace años sufrí en el dolor de mi carne, la apatía de las grandes empresas de publicidad norteamericana, de anunciar ningún producto en medio o en formas dirigidas a los latinos. No hacía falta anunciar en Español. El que quería recibir un mensaje publicitario de cualquier producto, tenía que comenzar a leerlo en Inglés. Mucho se habló sobre que el latino sería asimilado como otras tantas expresiones étnicas. ¡Pero no ha sido así! Hoy algunos se han dado cuenta y ya consideran la posibilidad de anunciarse en Español, de usar



Aldo Monges

nuestros medios, nuestros vehículos para llegar a los nuestros, otros se han lanzado fuertemente, otro indudablemente, siguen en su satánica confabulación en contra de lo latino. Les molesta el Español. En una ciudad así, todo ha costado más trabajo. Nuestros anunciantes latinos no cuentan con todos los recursos económicos para poder presentar grandes programas televisivos y radiales, porque el presupuesto es, de entrada, bajo. Los órganos de prensa se ven asediados constantemente por sus economías, porque para conseguir anunciantes nacionales americanos que inviertan en los medios, hay que dar la vida y algo más que ello. Y todo esto se manifiesta también en la música. Aunque situadas en densas poblaciones latinas, las estaciones americanas actúan como si no existieran los hispano-parlantes. Por eso hemos tenido que hacernos fuertes a través de nuestros propios medios, aunque humildes en la mayoría de los casos, o propiedad de norteamericanos más ubicados en todo este asunto, que han visto



Dyango

en lo latino posibilidades comerciales. Pero no ha sido ni será fácil. Con los latinos involucrados ya en política fuertemente, como medio de adquirir poder y con las grandes masas movilizándose hacia lo suyo, el futuro luce prometedor. Por eso habrán más estaciones latinas en Nueva York próximamente, por eso habrán más vehículos de prensa escritos en Español, por eso serán cada vez más exitosos los espectáculos presentados con talentos latinos en Nueva York. Por eso algunos dejarán a un lado los complejitos producto de verse aislados o preteridos y se lanzarán a la lucha pacífica y hermosa de triun-



Antonio Rabago

(Continued on page 73)

TIN AMERICAN HIT PARADE

mona, Cal.

By BARDO SANCHEZ
EJES NUNCA... NUNCA
LLA—Musart

-Caytronics
ERO
UZMAN—Falcon
TENERTE
GILBERTO—Raff
S LA PENA
BERNAL—Latin Int.
TI
JINTERO—Orfeon
VITO
PEZ—Musimex
ISION
LEENDOZA—Gas
ON GITANA
DEL RIO—Arcano
S A MI HIJO
ACOSTA—Falcon

Los Angeles

By KWKW (PEPE ROLON)

1. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA—Arcano
2. **A BUSCARTE VENGO**
JOSUE—ARV
3. **LLAMARADA**
MANOLO MUNOZ—Gas
4. **NECESITO TENERTE**
SILVIA Y GILBERTO—Raff
5. **PRETENDER**
TINA ROSSI—Orfeon
6. **NO VALES LA PENA**
ROSENDA BERNAL—Latin Int.
7. **ME LO DIJO EL CURA**
OSCAR DE LA FUENTE—Cronos
8. **UN SUEÑO**
LOS TERRICOLAS—Discolando
9. **CUANDO SE PIERDE UN AMOR**
VALENTIN ROBLES—Melody
10. **EL BURRITO DE BELEN**
LA RONDALLITA—WS Latino

Hollister, Cal.

By KMPG (GILBERTO DE LEON)

1. **EL PESO DEL PECADO**
ALDO MONGES—Microfon
2. **AMOR CON AMOR SE PAGA**
RUBEN RODRIGUEZ—Gas
3. **TENLO PRESENTE**
ISADORA—Arcano
4. **TU**
LEO DAN—Caytronics
5. **MI CHELITA CONSENTIDA**
EDUARDO NUNEZ—Raff
6. **CAMINOS DE LA HUSTECA**
FEDERICO VILLA—Arcano
7. **GOZAR Y GOZAR**
BEATRIZ ADRIANA—Peerless
8. **ENTRE LA LLUVIA Y EL VIENTO**
MARI TRINI—Pronto
9. **TEMERIDAD**
CHAVA LEDEZMA—Orfeon
10. **TENGO UN GOZO**
EQUIPO RIO DE AGUA VIVA—Discolando

Puerto Rico

By WTR (MAELO)

1. **EI BURRITO DE BELEN**
LA RONDALLITA
2. **LOS NENES CON LAS NENAS**
KIKO FUENTES
3. **SOLO TU**
CAMILO SESTO
4. **QUE MAS DA**
RICARDO CERATTO
5. **BUSCANDO TU AMOR**
GENESIS
6. **LA VIDA CAMPESINA**
HACIENDO PUNTO
7. **EL BUEN PASTOR**
RAPHY LEAVITT
8. **DAMA DEL AMANECER**
MARIO ECHEVARRIA
9. **QUIEN LO VA A SABER**
LOLITA
10. **PENSAMIENTO Y PALABRA**
WILKINS

stro Rincon (Continued from page 72)

ente en un ambiente no propiciatorio para ello. Pero eso te ver cómo Nueva York surge dentro de lo latino como mercado productor de grabaciones en Español y un enorme simulador de grabaciones en Español. Porque nada es está-evolucionando... y en eso estamos. Por eso, esta edición la industria discográfica de Nueva York, en Español, es hermoso convertido en realidad. Nuestra felicitación a involucrados, desde el más humilde sello, al más simple de una radioemisora o un vehículo de prensa, vaya nuestro... para nosotros, en Record World, todo esto y más, de alegría, pero no de sorpresa. Nuestra edición especial York, en unos pocos años, será de 40 páginas, por un propia vida y de esta gloria indiscutible de ser latino en idos y luchar en esa condición, por los nuestros, para los con los nuestros!

de la gran acogida brindada por el mercado y la radio s, Aldo Mongres de Argentina y del sello Microfón, coparecer en las listas de éxitos radiales de otras áreas dentinas de Estados Unidos. "Brindo por tu cumpleaños" y del Pecado" van de la mano en la promoción de este arnablando de Microfón, según parece, Leonardo Favio está do el volver a la industria discográfica como cantante, llemano de los Kaminsky... Dyango, ganador del Festival de España, con "Si yo fuera él" se encuentra en Argentina, cará por dos meses. Dyango ha vendido ya en ese país 3,000 sencillos. Su éxito más interesante ha sido "Cuando inde quieras". Dyango, nacido en Barcelona, comenzó su Odeón en Febrero del 1974 en España y actualmente ndo gran promoción a través de su nuevo álbum, lanzado e en España y ahora en promoción en Argentina, titulado razón y Vida"... Nuestra felicitación a Antonio Rabago, or de KXEX Radio, emisora controlando la región del Valle Fresno, California. Rábago, nacido en Canadas Ville, Obreo, radica en California con su familia desde el 1963. Los gros obtenidos por su emisora, bajo su cargo desde Oc-975, le hacen acreedor a nuestro más absoluto reconoci- tra personalidad radial que va adelante. ¡Saludos!... Y Hasta la próxima!

rk City is a Latin giant! With over three million Latins population of the great city, you can see Latins coming orth like hard working bees, ignored by some, but on the really tight to their roots, their national origins, cultures of all, to their original language. It is like a silent but test. The problems that Latins are forced to face in the eavy. With an Anglo-Saxon population outnumbering them to fight back very strongly for their survival and success. found courage and have grown to giant proportions in al conquest. Somebody got the erroneous idea of printing signs applying to Latins in New York, carrying phrases as id as "I'm Latin and proud of it" or "I'm proud of being Rican." Advertising should serve to clarify matters. Any ew York looks at these signs and smiles—smiles a very arcastic smile, because the main principle is forgotten. A oud of being a Latin by nature. There are no doubts about se, there is always the problem of suffering discrimination, it a matter that could create complexes among Latins. The

(Continued on page 74)

Argentina

By CENTRO CULTURAL

1. **PORQUE TE VAS**
JEANETTE—Microfon
2. **SI**
JOSE LUIS PERALES—Microfon
3. **MI PROMESA**
POMADA—RCA
4. **EL AMOR DUELE**
NAZARETH—Phonogram
5. **EN ESTE MOMENTO Y A ESTAS HORAS**
MARIO ECHEVARRIA—EMI
6. **ESCLAVO Y AMO**
LOS MENSAJEROS—CBS
7. **TODO POR MI MISMO**
ERIC CARMEN—EMI
8. **RESPIRANDO**
BARBARA Y DICK—RCA
9. **DEBERIA ESTAR BAILANDO**
BEE GEES—Phonogram
10. **FALTAN 5 PA' LAS DOCE**
DANIEL PATINO—RCA

San Francisco

By KBRG (OSCAR MUNOZ)

1. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO
2. **LLAMARADA**
MANOLO MUNOZ
3. **LA LLAMADA**
SERGIO Y ESTIBALIZ
4. **PARA QUE NO ME OLVIDES**
LOS INOCENTES
5. **DE QUE TE QUIERO, TE QUIERO**
GILBERTO VALENZUELA
6. **EL PESO DEL PECADO**
ALDO MONGES
7. **A QUIEN VAS A ENGANAR**
GENERACION 2000
8. **SE QUE TU**
CELIA, JOHNNY, JUSTO Y PAPO
9. **TE PIDO QUE TE QUEDES ESTA NOCHE**
SOPHY
10. **TE VOY A OLVIDAR**
AMALIA MENDOZA

Record World en Chile

By RICARDO GARCIA

■ Gloria Simonetti, distinguida como una de las mejores cantantes nacionales, retornó al sello IRT, ahora Colorado, para grabar con su personal estilo. La nueva contratación de Gloria Simonetti, anunciada en conferencia de prensa por Roberto Inglez, puede significar una nueva dimensión internacional para la cantante chilena. Su primer single para Colorado trae un arreglo de Miguel Zabaleta para la canción de Pancho Flores, "Agonía".

Edmundo Soto

El colega disc jockey Edmundo Soto debutó como cantante grabando para su propio sello Proson: "La noche de mi amor", la vieja canción que ahora escuchamos renovada en la voz del animador radial.

Oscar Anderle, en fugaz visita a Santiago, dejó todo arreglado para que muy pronto el sello Philips comience a distribuir en Chile los discos de Sandro. El convenio con Philips puede levantar nuevamente la imagen del cantante argentino, algo menoscabada por la ausencia de sus nuevas grabaciones.

"Raíces Americanas", es el título que grabó para Colorado el juvenil cantante nicaragüense Hernaldo, al cual esta compañía ha comenzado a promover intensamente. Se justifica tal promo-

ción teniendo presente la calidad vocal y el talento de Hernaldo, que también posee excelentes dotes de compositor.

Maito

El concurso llamado "los superboom", organizado por una entidad radial y el DJ español Maito tuvo otra etapa con la visita a Chile de varios "super boom" de España, entre ellos Albert Hammond y Miguel Totis, cuya versión en español de "All by myself" será editada por el sello Benglad.

Una presentación en el canal 13 de TV, en el popularísimo programa de Don Francisco, bastó al brasileño Lindomar Castilho para darse a conocer y colocar entre los super-ventas del momento los títulos del single que apareció con etiqueta RCA: "Camas separadas" y "Quien gusta de hombre es mujer", ambos en la versión castellana de Tomás Fundora, a quien mucho nos gustaría ver por esos lados algún día.

El sello Alerce, dedicado principalmente a la música folklórica, comenzará a ser distribuido en todo el largo territorio chileno por Emi Odeón. Por otra parte, Alerce acordó con Philips Chilena un contrato para la grabación y distribución de su material folklórico en cassettes.

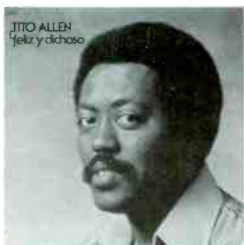


LA HISTORIA DEL LADRON

CACHO CASTAÑA—Miami MPOS 6160

El muy comercial compositor-cantante argentino Cachó Castaña en un repertorio extremadamente vendedor. Simple, ligero y bien realizado! "Atraparon al Ladrón" (C. Castaña-M.O. Lacopetti), "El Hijo del Ladrón" (C. Castaña), "Quieren Matar al Ladrón" (Castaña-Lacopetti) y "Se va, qué sola se va" (Castaña-Lacopetti). Arreglos de Malvicino y Néstor Rama.

■ A very commercial and talented singer-composer from Argentina, Cachó Castaña offers a very saleable package. Simple, light and well produced. "Atraparon al Ladrón," "Vengo verte Pasar" (Lacopetti), "¿Sabes una Cosa?" (Maciel-Castaña) and "Quieren Matar al Ladrón."

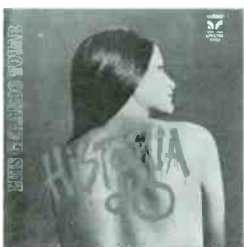


FELIZ Y DICHOSO

TITO ALLEN—Alegre ASLP 6005

En producción de Louie Ramírez y con arreglos de Louis Ortiz, Marty Sheller y Louie Ramírez, Tito Allen "Qué Cosas" (Pablo Lozano Díaz), "La Ocasión" (T. Allen), "Voy a Perder la Cabeza" (T. Rodríguez) y "Feliz y Dichoso" (M. "Mayo" Florez).

■ Produced by Louie Ramírez and with arrangements by Louis Ortiz, Marty Sheller and Louie Ramirez. Tito Allen offers a terrific salsa package. "Hasta Luego" (A. Fuentes), "Sun Sun Babae" (D.R.), "Good Morning Heartache" (Fisher-Higginbotham-Drake), others.



HISTORIA D'O

LUIS GERARDO TOVAR—Velvet LPV 1734

Hermosas poesías y poemas libres en la inigualable voz del venezolano Luis Gerardo Tovar. Bellas orquestaciones! "Historia D'O" (Bachelet-Bustindui), "Nuestro Tiempo Juntos" (T. Fundora-L.G. Tovar), "Mimi" (M. Otero) y "Pienso en ti" (Tomás Fundora).

■ Beautiful poems recited by the outstanding voice of Venezuelan actor Luis Gerardo Tovar. Superb musical backings! "Pienso en ti" (T. Fundora), "El día que me Quieras" (Gardel-Lepera), "Tornero" (Polizy-Natili-Ramoino-Tovar) and "Yo soy así y tú no podrás cambiarme" (Vicario-Dilernia).



MEMORIAS

CAMILO SESTO—Pronto PTS 1021

Con arreglos de A. Monroy, T. Parker y J. Arthey, Camilo Sesto se encuentra respaldado por grandes orquestaciones. ¡A veces demasiado! Bellos temas entre los cuales se destacan "Alguien" (C. Blanes), "Memorias" (E. Bautista), "Háblame" (Blanes) y "Sólo tú" (C. Blanes).

■ With arrangements by A. Monroy, T. Parker and J. Arthey, Camilo Sesto is backed by heavy orchestration. Great themes such as "Brindo" (Blanes), "Sólo Mía" (Arcusa-De la Calva) and "Por Amor" (Blanes).

WEA UK Names Clyde E/A Label Manager

■ NEW YORK —Jonathan Clyde has joined WEA Records as label manager of Elektra/Asylum. He replaces Ian Gurney, who has left the company.

Clyde was previously with Elektra/Asylum, where he was label manager from September, 1971 to June, 1974. Since then he has been responsible for running Dark Horse Records in the U.K.

Calliope Inks Lynn

■ LOS ANGELES—Rebecca Lynn has signed an exclusive contract with Calliope Records, according to label VP Rick Donovan.

Initial Single

Ms. Lynn's first single release on Calliope, "Something Pretty Bad," comes out this week. The tune, off her album of the same name, was written by Billy Mize. Fred Vance and Mike Borchetta produced the disc, which will be distributed by Festival Records.

Nuestro Rincon (Continued from page 73)

ones that discriminate are the ones that are suffering. One knows when one is doing something wrong and is doubtful about it.

I remember those days in New York in which all the important advertising agencies used to feel that to advertise in Spanish was not important. If a Latin was supposed to be sold on the idea of any specific product, either he was forced to learn English or he was forgotten by all the national manufacturers. Nobody really seemed to care. But things changed with the times. Today you can see more and more product and agencies going Latin. That's the only way to reach them. It is a matter of natural pride. And Latins will speak Spanish for thousands of years to come. That's their image, their strength and their environmental force. Of course, there are always the ones that do not consider it that way and stay away. Latins were forced to open the way for themselves. Latin advertisers were too weak to produce radio or TV shows. Spanish media had been fighting with starvation for years. Thank heavens very important and open minded Americans who knew what was going to happen went into Latin programming in radio, newspapers and TV. The more time that passes by, the more important and unified Latins are getting. Now, also going into politics, Latins will go ahead. And all this is reflected in music too. Even though American stations don't even consider the possibility of airing a record in Spanish, more and more stations programming Latin music will show up. More and more listeners will find their way. More and more product will be bought from companies that advertise in Spanish. That's the way it goes! It is happening all over the United States with Latins. That's why New York will have, in a few years, a lot more radio stations airing in Spanish. That's why more and more concerts and Latin acts will be presented to the Latin public of New York. They are there and will stay there, crowding theaters and auditoriums and coliseums. That's why it is so beautiful to see how the New York market is also becoming a very strong producer of Latin recordings, addressed to Latins or to Americans, it doesn't matter any more. That's why New York is assimilating so much musical product coming from Latin America and Spain. Nothing is static in life; there is always evolution.

Postal Possibilities (Continued from page 3)

Nixon years, and may end up recommending that Congress return it to the Federal bureaucracy. The move to rescind the Post Office's semi-autonomy is fueled by a recent court decision that each class of mail user be made to support the service exclusively, and by the tepid reception to the Postal Service's new status, which was supposed to make the mail economically self-supporting.

Fourth Class Hike?

The court ruling effectively prevents the Postal Service from using revenues from other classes of mail—first class mail service, specifically—to subsidize money-losing bulk-mail rates and the special fourth-class mail rate used by the record clubs. Bringing the Postal Service back under the Federal bureaucracy will mean that the government would in reality be reassuming its role as Post Office subsidizer to keep costs down. The special study group, the Commission on Postal Service, is scheduled to make its report by March 15, 1977. Among the proposals it is considering is a three-day delivery schedule.

Henry Brief, executive director of the Recording Industry Association of America, was scheduled to testify before the Commission last Friday (28) in Washington. The RIAA had not solidified the

specifics of its statement to the Commission by press time, but Brief did say that he expected to call for the cutting back of the independent Postal Rate Commission, the fee-fixing body of the new Postal Service. The old Post Office rates were set by Congress. Brief said he hoped to see the rate commission reduced to an "investigatory and advisory committee only."

The rate commission, spurred on by the Court of Appeals order to allocate all costs for each particular class of mail to its users, has pushed the price of mailing records to twice what it cost in the early seventies. The proportion of record club sales to total sales in the music industry is a closely-held secret within the trade, but knowledgeable observers peg the percentage of mail orders at at least 20 percent of total album sales.

Senator Barry Goldwater (R-Ariz.) testified before the study group early last week, emphasizing the need to keep mail delivery as a public service at rates "the public can easily afford. Ever since the patriots began their own mail service," Goldwater said, "Postal Service has been just that—a public service." Nothing in the Constitution, he quipped, required the Post Office to make a profit.

LATIN AMERICAN HIT PARADE

Pomona, Cal.

By KKAR (BARDO SANCHEZ)

1. NO ME DEJES NUNCA... NUNCA
LUCHA VILLA—Musart
2. TU
LEO DAN—Caytronics
3. EL CUATRERO
CARLOS GUZMAN—Falcon
4. NECESITO TENERTE
SILVIA Y GILBERTO—Raff
5. NO VALES LA PENA
ROSENDA BERNAL—Latin Int.
6. Y YO SIN TI
MARIO QUINTERO—Orfeon
7. EL SURIANITO
SIMON LOPEZ—Musimex
8. COMPRENSION
AMALIA MENDOZA—Gas
9. MI RELIGION GITANA
YOLANDA DEL RIO—Arcano
10. CONSEJOS A MI HIJO
SOLEDAD ACOSTA—Falcon

Los Angeles

By KWKW (PEPE ROLON)

1. DE QUE TE QUIERO, TE QUIERO
GILBERTO VALENZUELA—Arcano
2. A BUSCARTE VENGO
JOSUE—ARV
3. LLAMARADA
MANOLO MUNOZ—Gas
4. NECESITO TENERTE
SILVIA Y GILBERTO—Raff
5. PRETENDER
TINA ROSSI—Orfeon
6. NO VALES LA PENA
ROSENDA BERNAL—Latin Int.
7. ME LO DIJO EL CURA
OSCAR DE LA FUENTE—Cronos
8. UN SUEÑO
LOS TERRICOLAS—Discolando
9. CUANDO SE PIERDE UN AMOR
VALENTIN ROBLES—Melody
10. EL BURRITO DE BELEN
LA RONDALLITA—WS Latino

Hollister, Cal.

By KMPG (GILBERTO DE LEON)

1. EL PESO DEL PECADO
ALDO MONGES—Microfon
2. AMOR CON AMOR SE PAGA
RUBEN RODRIGUEZ—Gas
3. TENLO PRESENTE
ISADORA—Arcano
4. TU
LEO DAN—Caytronics
5. MI CHELITA CONSENTIDA
EDUARDO NUNEZ—Raff
6. CAMINOS DE LA HUSTECA
FEDERICO VILLA—Arcano
7. GOZAR Y GOZAR
BEATRIZ ADRIANA—Peerless
8. ENTRE LA LLUVIA Y EL VIENTO
MARI TRINI—Pronto
9. TEMERIDAD
CHAVA LEDEZMA—Orfeon
10. TENGO UN GOZO
EQUIPO RIO DE AGUA VIVA—Discolando

Puerto Rico

By WTRR (MAELO)

1. EL BURRITO DE BELEN
LA RONDALLITA
2. LOS NENES CON LAS NENAS
KIKO FUENTES
3. SOLO TU
CAMILO SESTO
4. QUE MAS DA
RICARDO CERATTO
5. BUSCANDO TU AMOR
GENESIS
6. LA VIDA CAMPESINA
HACIENDO PUNTO
7. EL BUEN PASTOR
RAPHY LEAVITT
8. DAMA DEL AMANECER
MARIO ECHEVARRIA
9. QUIEN LO VA A SABER
LOLITA
10. PENSAMIENTO Y PALABRA
WILKINS

Nuestro Rincon (Continued from page 72)

far plenamente en un ambiente no propiciatorio para ello. Pero eso es importante ver cómo Nueva York surge dentro de lo latino como un gran mercado productor de grabaciones en Español y un enorme mercado asimilador de grabaciones en Español. Porque nada es estático, todo evoluciona... y en eso estamos. Por eso, esta edición dedicada a la industria discográfica de Nueva York, en Español, es otro sueño hermoso convertido en realidad. Nuestra felicitación a todos los involucrados, desde el más humilde sello, al más simple empleado de una radioemisora o un vehículo de prensa, vaya nuestra felicitación... para nosotros, en Record World, todo esto y más, es motivo de alegría, pero no de sorpresa. Nuestra edición especial de Nueva York, en unos pocos años, será de 40 páginas, por un proceso de la propia vida y de esta gloria indiscutible de ser latino en Estados Unidos y luchar en esa condición, por los nuestros, para los nuestros y con los nuestros!

Después de la gran acogida brindada por el mercado y la radio neoyorkinas, Aldo Mongres de Argentina y del sello Microfón, comienza a aparecer en las listas de éxitos radiales de otras áreas densamente latinas de Estados Unidos. "Brindo por tu cumpleaños" y "El precio del Pecado" van de la mano en la promoción de este artista... Y hablando de Microfón, según parece, Leonardo Favio está considerando el volver a la industria discográfica como cantante, llevado de la mano de los Kaminsky... Dyango, ganador del Festival de Benidorm, España, con "Si yo fuera él" se encuentra en Argentina, donde radicará por dos meses. Dyango ha vendido ya en ese país más de 100,000 sencillos. Su éxito más interesante ha sido "Cuando quieras, donde quieras". Dyango, nacido en Barcelona, comenzó su carrera con Odeón en Febrero del 1974 en España y actualmente está recibiendo gran promoción a través de su nuevo álbum, lanzado previamente en España y ahora en promoción en Argentina, titulado "Alma, Corazón y Vida"... Nuestra felicitación a Antonio Rabago, programador de KXEX Radio, emisora controlando la región del Valle Central en Fresno, California. Rabago, nacido en Canadas Ville, Obregón, México, radica en California con su familia desde el 1963. Los grandes logros obtenidos por su emisora, bajo su cargo desde Octubre del 1975, le hacen acreedor a nuestro más absoluto reconocimiento. Otra personalidad radial que va adelante. ¡Saludos!... Y ahora... ¡Hasta la próxima!

New York City is a Latin giant! With over three million Latins among the population of the great city, you can see Latins coming back and forth like hard working bees, ignored by some, but on the other hand, really tight to their roots, their national origins, cultures and most of all, to their original language. It is like a silent but strong protest. The problems that Latins are forced to face in the States are heavy. With an Anglo-Saxon population outnumbering them Latins had to fight back very strongly for their survival and success. Latins have found courage and have grown to giant proportions in their natural conquest. Somebody got the erroneous idea of printing advertising signs applying to Latins in New York, carrying phrases as ill-conceived as "I'm Latin and proud of it" or "I'm proud of being a Puerto Rican." Advertising should serve to clarify matters. Any Latin in New York looks at these signs and smiles—smiles a very deep and sarcastic smile, because the main principle is forgotten. A Latin is proud of being a Latin by nature. There are no doubts about it! Of course, there is always the problem of suffering discrimination, but it is not a matter that could create complexes among Latins. The

(Continued on page 74)

Argentina

By CENTRO CULTURAL

1. PORQUE TE VAS
JEANETTE—Microfon
2. SI
JOSE LUIS PERALES—Microfon
3. MI PROMESA
POMADA—RCA
4. EL AMOR DUELE
NAZARETH—Phonogram
5. EN ESTE MOMENTO Y A ESTAS HORAS
MARIO ECHEVARRIA—EMI
6. ESCLAVO Y AMO
LOS MENSAJEROS—CBS
7. TODO POR MI MISMO
ERIC CARMEN—EMI
8. RESPIRANDO
BARBARA Y DICK—RCA
9. DEBERIAS ESTAR BAILANDO
BEE GEES—Phonogram
10. FALTAN 5 PA' LAS DOCE
DANIEL PATINO—RCA

San Francisco

By KBRG (OSCAR MUNOZ)

1. HOY TENGO GANAS DE TI
MIGUEL GALLARDO
2. LLAMARADA
MANOLO MUNOZ
3. LA LLAMADA
SERGIO Y ESTIBALIZ
4. PARA QUE NO ME OLVIDES
LOS INOCENTES
5. DE QUE TE QUIERO, TE QUIERO
GILBERTO VALENZUELA
6. EL PESO DEL PECADO
ALDO MONGES
7. A QUIEN VAS A ENGANAR
GENERACION 2000
8. SE QUE TU
CELIA, JOHNNY, JUSTO Y PAPO
9. TE PIDO QUE TE QUEDES ESTA NOCHE
SOPHY
10. TE VOY A OLVIDAR
AMALIA MENDOZA

Record World en Chile

By RICARDO GARCIA

■ Gloria Simonetti, distinguida como una de las mejores cantantes nacionales, retornó al sello IRT, ahora Colorado, para grabar con su personal estilo. La nueva contratación de Gloria Simonetti, anunciada en conferencia de prensa por Roberto Inglez, puede significar una nueva dimensión internacional para la cantante chilena. Su primer single para Colorado trae un arreglo de Miguel Zabaleta para la canción de Pancho Flores, "Agonía".

Edmundo Soto

El colega disc jockey Edmundo Soto debutó como cantante grabando para su propio sello Proson: "La noche de mi amor", la vieja canción que ahora escuchamos renovada en la voz del animador radial.

Oscar Anderle, en fugaz visita a Santiago, dejó todo arreglado para que muy pronto el sello Philips comience a distribuir en Chile los discos de Sandro. El convenio con Philips puede levantar nuevamente la imagen del cantante argentino, algo menoscabada por la ausencia de sus nuevas grabaciones.

"Raíces Americanas", es el título que grabó para Colorado el juvenil cantante nicaragüense Hernaldo, al cual esta compañía ha comenzado a promover intensamente. Se justifica tal promo-

ción teniendo presente la calidad vocal y el talento de Hernaldo, que también posee excelentes dotes de compositor.

Maito

El concurso llamado "los super-boom", organizado por una entidad radial y el DJ español Maito tuvo otra etapa con la visita a Chile de varios "super boom" de España, entre ellos Albert Hammond y Miguel Totis, cuya versión en español de "All by myself" será editada por el sello Benglad.

Una presentación en el canal 13 de TV, en el popularísimo programa de Don Francisco, bastó al brasileño Lindomar Castilho para darse a conocer y colocar entre los super-ventas del momento los títulos del single que apareció con etiqueta RCA: "Camas separadas" y "Quien gusta de hombre es mujer", ambos en la versión castellana de Tomás Fundora, a quien mucho nos gustaría ver por esos lados algún día.

El sello Alerce, dedicado principalmente a la música folklórica, comenzará a ser distribuido en todo el largo territorio chileno por Emi Odeón. Por otra parte, Alerce acordó con Philips Chilena un contrato para la grabación y distribución de su material folklórico en cassettes.

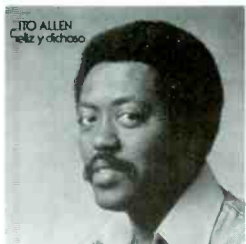


LA HISTORIA DEL LADRON

CACHO CASTAÑA—Miami MPOS 6160

El muy comercial compositor-cantante argentino Cacho Castaña en un repertorio extremadamente vendedor. Simple, ligero y bien realizado! "Atraparon al Ladrón" (C. Castaña-M.O. Lacopetti), "El Hijo del Ladrón" (C. Castaña), "Quieren Matar al Ladrón" (Castaña-Lacopetti) y "Se va, qué sola se va" (Castaña-Lacopetti). Arreglos de Malvicino y Néstor Rama.

■ A very commercial and talented singer-composer from Argentina, Cacho Castaña offers a very saleable package. Simple, light and well produced. "Atraparon al Ladrón," "Vengo verte Pasar" (Lacopetti), "¿Sabes una Cosa?" (Maciel-Castaña) and "Quieren Matar al Ladrón."

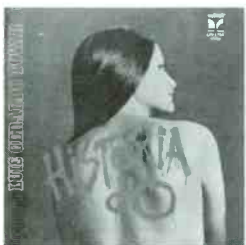


FELIZ Y DICHOSO

TITO ALLEN—Alegre ASLP 6005

En producción de Louie Ramírez y con arreglos de Louis Ortiz, Marty Sheller y Louie Ramírez, Tito Allen "Qué Cosas" (Pablo Lozano Díaz), "La Ocasión" (T. Allen), "Voy a Perder la Cabeza" (T. Rodríguez) y "Feliz y Dichoso" (M. "Mayo" Florez).

■ Produced by Louie Ramírez and with arrangements by Louis Ortiz, Marty Sheller and Louie Ramirez. Tito Allen offers a terrific salsa package. "Hasta Luego" (A. Fuentes), "Sun Sun Babae" (D.R.), "Good Morning Heartache" (Fisher-Higginbotham-Drake), others.



HISTORIA D'O

LUIS GERARDO TOVAR—Velvet LPV 1734

Hermosas poesías y poemas libres en la inigualable voz del venezolano Luis Gerardo Tovar. Bellas orquestaciones! "Historia D'O" (Bachelet-Bustindui), "Nuestro Tiempo Juntos" (T. Fundora-L.G. Tovar), "Mimi" (M. Otero) y "Pienso en ti" (Tomás Fundora).

■ Beautiful poems recited by the outstanding voice of Venezuelan actor Luis Gerardo Tovar. Superb musical backings! "Pienso en ti" (T. Fundora), "El día que me Quieras" (Gardel-Lepera), "Tornero" (Polizzy-Natili-Ramoino-Tovar) and "Yo soy así y tú no podrás cambiarme" (Vicario-Dilernia).



MEMORIAS

CAMILO SESTO—Pronto PTS 1021

Con arreglos de A. Monroy, T. Parker y J. Arthey, Camilo Sesto se encuentra respaldado por grandes orquestaciones. ¡A veces demasiado! Bellos temas entre los cuales se destacan "Alguien" (C. Blanes), "Memorias" (E. Bautista), "Háblame" (Blanes) y "Sólo tú" (C. Blanes).

■ With arrangements by A. Monroy, T. Parker and J. Arthey, Camilo Sesto is backed by heavy orchestration. Great themes such as "Brindo" (Blanes), "Sólo Mía" (Arcusa-De la Calva) and "Por Amor" (Blanes).

WEA UK Names Clyde E/A Label Manager

■ NEW YORK —Jonathan Clyde has joined WEA Records as label manager of Elektra/Asylum. He replaces Ian Gurney, who has left the company.

Clyde was previously with Elektra/Asylum, where he was label manager from September, 1971 to June, 1974. Since then he has been responsible for running Dark Horse Records in the U.K.

Calliope Inks Lynn

■ LOS ANGELES—Rebecca Lynn has signed an exclusive contract with Calliope Records, according to label VP Rick Donovan.

Initial Single

Ms. Lynn's first single release on Calliope, "Something Pretty Bad," comes out this week. The tune, off her album of the same name, was written by Billy Mize. Fred Vance and Mike Borchetta produced the disc, which will be distributed by Festival Records.

Nuestro Rincon (Continued from page 73)

ones that discriminate are the ones that are suffering. One knows when one is doing something wrong and is doubtful about it.

I remember those days in New York in which all the important advertising agencies used to feel that to advertise in Spanish was not important. If a Latin was supposed to be sold on the idea of any specific product, either he was forced to learn English or he was forgotten by all the national manufacturers. Nobody really seemed to care. But things changed with the times. Today you can see more and more product and agencies going Latin. That's the only way to reach them. It is a matter of natural pride. And Latins will speak Spanish for thousands of years to come. That's their image, their strength and their environmental force. Of course, there are always the ones that do not consider it that way and stay away. Latins were forced to open the way for themselves. Latin advertisers were too weak to produce radio or TV shows. Spanish media had been fighting with starvation for years. Thank heavens very important and open minded Americans who knew what was going to happen went into Latin programming in radio, newspapers and TV. The more time that passes by, the more important and unified Latins are getting. Now, also going into politics, Latins will go ahead. And all this is reflected in music too. Even though American stations don't even consider the possibility of airing a record in Spanish, more and more stations programming Latin music will show up. More and more listeners will find their way. More and more product will be bought from companies that advertise in Spanish. That's the way it goes! It is happening all over the United States with Latins. That's why New York will have, in a few years, a lot more radio stations airing in Spanish. That's why more and more concerts and Latin acts will be presented to the Latin public of New York. They are there and will stay there, crowding theaters and auditoriums and coliseums. That's why it is so beautiful to see how the New York market is also becoming a very strong producer of Latin recordings, addressed to Latins or to Americans, it doesn't matter any more. That's why New York is assimilating so much musical product coming from Latin America and Spain. Nothing is static in life; there is always evolution.

Postal Possibilities (Continued from page 3)

Nixon years, and may end up recommending that Congress return it to the Federal bureaucracy. The move to rescind the Post Office's semi-autonomy is fueled by a recent court decision that each class of mail user be made to support the service exclusively, and by the tepid reception to the Postal Service's new status, which was supposed to make the mail economically self-supporting.

Fourth Class Hike?

The court ruling effectively prevents the Postal Service from using revenues from other classes of mail—first class mail service, specifically—to subsidize money-losing bulk-mail rates and the special fourth-class mail rate used by the record clubs. Bringing the Postal Service back under the Federal bureaucracy will mean that the government would in reality be reassuming its role as Post Office subsidizer to keep costs down. The special study group, the Commission on Postal Service, is scheduled to make its report by March 15, 1977. Among the proposals it is considering is a three-day delivery schedule.

Henry Brief, executive director of the Recording Industry Association of America, was scheduled to testify before the Commission last Friday (28) in Washington. The RIAA had not solidified the

specifics of its statement to the Commission by press time, but Brief did say that he expected to call for the cutting back of the independent Postal Rate Commission, the fee-fixing body of the new Postal Service. The old Post Office rates were set by Congress. Brief said he hoped to see the rate commission reduced to an "investigatory and advisory committee only."

The rate commission, spurred on by the Court of Appeals order to allocate all costs for each particular class of mail to its users, has pushed the price of mailing records to twice what it cost in the early seventies. The proportion of record club sales to total sales in the music industry is a closely-held secret within the trade, but knowledgeable observers peg the percentage of mail orders at at least 20 percent of total album sales.

Senator Barry Goldwater (R.-Ariz.) testified before the study group early last week, emphasizing the need to keep mail delivery as a public service at rates "the public can easily afford. Ever since the patriots began their own mail service," Goldwater said, "Postal Service has been just that—a public service." Nothing in the Constitution, he quipped, required the Post Office to make a profit.

Dialogue

(Continued from page 65)

result of their current hit, Manhattan Transfer is going to go to France, and there's a whole European tour organized.

RW: What are the problems in breaking an international artist in the United States?

Ertegun: Obviously, one of the biggest problems in earlier years, was the problem of sound quality. Now we have proven, in Germany and in France and elsewhere that you can make records just as good as you can in America. In fact many English and American acts have recorded in Germany, France, Switzerland, etc. Another one is the problem of language. It's very hard in the U.S. to sell something which is sung in French or German or Japanese. Lyrics are more and more important now in music. So what has happened is that most of the internationally-inclined artists from those countries now sing in English. Some of these artists don't speak very good English, yet when they sing somehow they are able to capture the right sound, the right inflection, the right kind of pronunciation. So very often we sign a Dutch act for Holland who records only in English even for Holland. Or in Germany, they sing in English for the German market. Because English is the international music language.

RW: What market other than the United States would you say is the most important?

Ertegun: I would say that the most important markets after the U.S., are of course Canada, which is musically very much a part of the U.S.—I don't want to shock my Canadian friends—but you know what I mean by that. In other words, they follow very much the charts and trends of the U.S. There's Japan, there's Germany, there is France and there is England. Those are the major markets. Just one more point, the market which is really growing is Brazil. We just opened our company in Brazil on the first of July of this year so it's our newest company. I really worked a lot on this project. We have a very good man to head the company with great experience in Brazilian music. Being myself an ex-producer, having spent 15 years in the studio, produced hundreds of albums in my day, I feel an empathy for people who are all-around record men. Talking about Brazil, we have a man who is a great manager, who attracts artists, who is crazy about music just as I am. That to me is the market that is about to explode. I think that also Brazil is a very musical country. Everybody plays guitar, everybody sings. They have incredible instruments, incredible sounds, talent all over. I'm in love with the country. I've been going there for years much before we had a company of our own. I have many friends there who are composers, writers, and so on. It was a minor market but in the last few years it has had a tremendous increase. We're selling five times more records this year than we did three years ago. That's tremendous and you know, I think it's going to continue like that. So I think that that's the next really big market. The others, such as France or Germany and Japan have always been important markets. The one that's really growing the fastest today, I feel, is Brazil.

RW: What do you think is the most encouraging thing you've seen in the international market in the last six years since WEA International was formed?

Ertegun: Well the most encouraging thing that I find is with young

people around the world. Most of the people who buy our records are young people. When I say young, let's say up to 30. Our main group is probably 14 to 30. It's a big percentage of our buyers, right? These people have a lot in common that they themselves aren't aware of. They respond to the same things—in other words, they dress the same way, act the same way, and you note such things when you travel and you go to concerts in different countries. When you go to a concert in Germany or in Sydney, Australia, or in Japan, you realize that there is a certain style of living and thinking and so on which binds all those people together. There's a kind of non-organized youth movement around the world. I'm talking as far as music is concerned. Not so much political, even though they may also have certain political points in common, right? But certainly that's why when we have a good record either from a famous group or from a new group, they like the same sounds, they pick up the same things. Now they don't know that, we certainly can't create that. It's a spontaneous response. I think what we could say is that rock music has really changed the course of music completely. Before that in 1960, take that as an arbitrary year, every country had its own customs, its own traditions, its own music. Now I think these traditions should continue, and that's fine. Now on top of that there is one music which really has conquered the world. So that when there is a new Led Zeppelin and there's a new Rolling Stones or a Yes or Emerson, Lake & Palmer, or Roberta Flack, or Aretha Franklin, or Eagles or Rod Stewart—I'm just mentioning groups of ours, I could mention Simon & Garfunkel or Stevie Wonder, and many other marvelous artists—there is the same reaction around the world, the same interest and enthusiasm that makes our job much easier because it shows that there is universal interest in that kind of music. If you want to be successful in the international field today you have to have that kind of act that will appeal as much in New England as in Sweden. That didn't happen before, it's happening today. That I think is the most encouraging thing. If something is wrong, they will hear the same thing that is wrong, and we'll get mail and they'll say there was too much bass on this record. There is a degree of sophistication and knowledge about music just from the layman, from the consumer, from the young listener which is unheard of, which never happened before. Everybody is a critic and I like that. If there is something bad, they'll find out on their own, you don't have to tell them. I think ears are getting more and more trained. Young people have never listened to music as much as they do today. Never before in history. Look at the Eagles for instance. The Eagles in the last year have become a worldwide phenomenon. This is something really new and the people like the same things. They like this track, they don't like that track. In other words, there is a similarity of feeling which is totally instinctive and spontaneous and this is something very, very new. The more intelligent listeners are, the better it is because in the end quality should prevail. That's why the good acts last, the ones that are less organized or not so good, let's say, disappear. That's the way it should be. In other words, you can't hide anything from the people. You must have a good record. ☺

Chrysalis Taps Ambrose

■ LOS ANGELES — Russ Shaw, director of national artist development & publicity for Chrysalis Records, has announced the appointment of Rick Ambrose to the position of manager of national publicity.

In his new position, Ambrose will be responsible for coordinating all press and publicity relations for Chrysalis. A recent graduate of Bucknell University, Ambrose also served as music director for WVBU-FM/Am, the university's two radio stations, wrote a weekly music column for the school's newspaper and served as Bucknell's concert committee chairman.

As manager of national publicity, Ambrose will be based in L.A. and report directly to Shaw.

Heart

(Continued from page 6)

Base covering exclusive recording and songwriting agreements.

The Can-Base/Mushroom statement coincided with widespread speculation and unconfirmed industry reports that Heart was signing a new contract with CBS' Portrait label.

The next hearing in the Federal Court action initiated by Can-Base in Seattle is currently scheduled for February 11, 1977, according to a Can-Base spokesman. Can-Base asserted that "any third parties dealing with Heart are doing so at their own peril," referring to the pending Seattle case.

At press time, spokespersons for Portrait were unavailable for comment.

Chelsea Signs Anson Williams



Anson Williams, star of ABC-TV's "Happy Days," has been signed to a long-term recording contract with Chelsea Records, it was announced by Wes Farrell, president of Chelsea and The Wes Farrell Organization. Williams' first single release will be "Deeply," written by Norman Gimbel and Charles Fox and produced by Charles Callelo. The song will be introduced on an upcoming segment of "Happy Days." Pictured with Williams at the signing are, from left: Farrell; Steve Bedell, president of The Wes Farrell Music Group; Hal Heimlick, Williams' manager; and Harry Golden, attorney for Williams.

MIDEM Turnout Biggest Ever *(Continued from page 3)*

joined by last minute volunteers Adamo, Hugues Auffray, Johnny Hallyday, Peggy March and others.

Further controversy surrounded the performances of Nina Simone, who had made only two appearances since her semi-retirement in 1974. The singer apparently lost control of herself during her second show at the Casino, insulting the audience, unable or unwilling to give a regular per-

Centennial Celebration Kicks Off MIDEM

■ CANNES — As anyone wandering through this glittering town quickly noticed, MIDEM '77 marked the official start of the international observance of the Centennial of Recorded Sound. Centennial logos were plastered on posters, attached to lamp posts, worn on badges and displayed in store windows. Coordination of the worldwide celebration is being handled by the International Federation of Producers of Phonograms and Videograms (IFPI), which released details of major activities coming up later this year.

National groups of the IFPI, such as the RIAA, will be issuing commemorative albums. Television specials are in the works in most countries, including Germany, England and the United States. Several of the larger international companies (EMI and Polydor, for example) will dip into their archives for exhibits and travelling displays. The U.S., France and India will issue commemorative postage stamps. And there'll be many films observing the Centennial, including one ambitious 52 minute project prepared for television broadcast on the development of recorded sound, produced by James Archibald and scheduled for premiere in August at the Internationales Musik Zentrum Congress in Salzburg.

Possibly the most significant Centennial project is the effort by the IFPI to challenge inequitable copyright laws in several countries. France, in particular, has been targeted as a major offender in failing to recognize a producer's copyright. IFPI director general Stephan Stewart pledged a concerted effort to change unfair laws, as part of his organization's observance of the Centennial of Recorded Sound.

formance. Other concerts were much more enjoyable. David Zard presented an Italian show, while the International Federation of Festival Organizers (FIDOF) celebrated its tenth anniversary with performances by Les Reed of England, West Germany's Peggy March and others. Much in demand were tickets for WEA's Manhattan Transfer shows.

Another highlight of MIDEM '77 was the world premiere of the new Pink Floyd album, "Animals." EMI invited 300 guests to the Sporting Club for 40 minutes of driving, dynamic progressive rock.

There were numerous announcements of new agreements at MIDEM, especially in the last three days of the meeting. ATV bought half of the stock in Allo Music from the French publisher Librairie Hachette. The package includes Leros Music, owner of copyrights to most of Demis Rousos' songs, and Robin Song Music, which controls compositions by James Bolden and Jack Robinson.

Barclay and Wes Farrell signed an agreement giving Barclay French distribution rights for the Chelsea label, and nine month old Rebel Records of England signed an exclusive worldwide deal with EMI.

Warren J. Cowan and Paul Bloch, Sr., of Rogers and Cowan,

the unique international public relations firm serving the music industry, announced a major expansion of their company. In the next 18 months, offices will be opened in Germany, France, Italy, Australia and Japan, staffed by citizens of those countries who have a thorough understanding of both their national market and the United States. Warren Cowan was also presented with an award by MIDEM chief Bernard Chevy for his extraordinary achievements in promoting music.

In a couple of U.S.-U.K. deals, Dick James Music picked up the sub-publishing rights to the Challice Music Group publishing divisions, and the Noel Gay Organisation worked out an agreement with Bob Reno's Midland International for material for John Travolta.

EMI concluded the first publishing deal ever made with the Soviet Union. EMI Music Publishing boss Ron White picked up UK rights to all non-classical Soviet material. Intersong's Volker Spielberg says his company has extended its publishing agreement with Cherry Music. Intersong also nabbed sub-publishing rights from Magnet Music for several markets.

Michael A. Levy of the British independent label Magnet Records got together with Artie Mo-

gull of United Artist Records to announce the start of UA/Magnet in the United States. Details of the agreement will be worked out in meetings going on this week in London. Still uncertain is which artists will be included in the deal. Mogull said he signed the deal not because of the artists represented by Magnet, but because he was impressed with the Magnet organization itself.

Tokyo Fest

(Continued from page 4)

lished in other markets but not Japan will be accepted. To conform with broadcast requirements, no performance may last longer than three minutes. Further information and application forms may be obtained from Tokyo Music Festival Foundation c/o Tokyo Broadcasting System, Inc., 5-3-6 Akasaka, Minato-ku Tokyo, Japan.

Japanese and foreign judges will be selected by the end of February. In early April, a pre-selection committee will have chosen 13 to 15 international finalists. On June 3, 4 or 5 Japanese finalists will be selected in a national contest. Performance, composition and arrangement will be judged for their international appeal, musical quality and prospective popularity.

MIDEM Hosts Intl. Lawyers Meeting

BY JIM SAMPSON

■ CANNES — The second year of the international lawyers meeting at MIDEM brought a 100 percent increase in participation as 40 show business attorneys from nine nations attended the conference. The anticipated mass marketing of home pre-recorded video entertainment (such as AVCs and videodiscs) generated much discussion but little agreement, except on the scope of the potential copyright problem. Also on the agenda of the two day meeting was a dialogue on the licensing of record masters on an international basis.

Closed Sessions

Meeting chairman Frederic Chariter of France led a full day of closed sessions with the lawyers on January 20 (one day before MIDEM officially started). Reports were presented by participants on video and licensing matters in several major markets. On the afternoon of January 21,

the lawyers met with about two dozen industry professionals for an open discussion and airing of problems.

"Lawyers must be familiar with the practical requirements of businessmen, so we ask, what are the problems of the artists?" explained Chartier. "We use MIDEM to exchange ideas and discuss practical problems between lawyers and businessmen." He added that MIDEM presented a unique opportunity to better international communication within the music industry.

At the open session with lawyers and businessmen, David Peepkorn of the Netherlands outlined the cloudy video picture. Who holds the video copyright? Does the law treat videodiscs like films or like recordings? Is point-of-purchase royalty taxation desirable or possible? Answers varied from country to country, suggesting that an international effort should be made to coordinate

legislation dealing with home video recordings. The lawyers also noted that because of the wording of current contracts, most artist/company agreements are binding in both home video and sound recording media.

Licensing

Jay Cooper of Beverly Hills and Al Schlesinger of Hollywood introduced the discussion on the more general topic of international licensing and contracts. Here again, the situation varies from country to country, especially in royalty calculation procedures. One interesting point, made by accountant Leo Strauss: should record companies be allowed to take 10 percent of the foreign tax credits, or should they share those credits with the artists?

The meeting ended with appreciation expressed for the opportunity to make international contacts and in anticipation of an even more successful lawyers meeting in 1978.

ENGLAND

By RON McCREIGHT

■ IN CANNES: The British MIDEM contingent once again represents the highest proportion of participants at the 11th MIDEM, which has once again topped the attendance figures over the previous year. The marketplace has never been so active for British companies, with a healthy two-way flow of international product developing during the past 12 months since an increasing amount of European artists have broken through in the U.K.

IN LONDON: **Jack Bruce** has formed another new band, which are featured on his "How's Tricks?" album, due for March release on RSO. The line-up is comprised of three top men from the current session scene—**Hughie Burns** (guitar), **Tony Hymas** (keyboards) and **Simon Phillips** (drums), and they will hit the road on a British and European tour coinciding with the release of the album. Another team of top musicians—**Pete Wingfield**, **Joe Jammer**, **Delisle Harper** and **Glen Le Fleur**—has come together under the banner of **The Olympic Runners**, who will launch **Mike Vernon's** Chipping Norton Records on January 28th with a single, "Hot To Trot," which will be the subject of an extensive promotion/marketing campaign.

Gallagher & Lyle will headline a gala charity concert at the Royal Albert Hall on February 21st in aid of the showbiz Music Therapy Organisation, which is expected to be supported by the attendance of **Elton John**, **Rod Stewart** (now friends again), **Rick Wakeman**, **Twiggy**, and **Billy Connolly**. **Cado Belle** is the support band on the date, which is being promoted by **Andrew Miller**. Meanwhile, **Rick Wakeman** will be introduced to H.R.H. **Princess Anne** at the premiere of "White Rock" on January 31st.

Rapidly becoming one of the hottest new bands of 1977 is **Krazy Kat**, whose single, "How They Crossed The Pole," is gaining strong airplay, and their superb "China Seas" album will enjoy promotion by the band on tour with **John Miles** throughout January through to February 15th. A band with a degree more experience, **The Chieftains**, enhanced their vast popularity by becoming the subject of the first ever musical presentation in the Olivier Theatre (part of the National Theatre) on February 28th. The traditional Irish rock band will also be featured on the February 13th edition of "Sight And Sound," BBC's radio/TV stereo-linked series. Another rock favorite, **Peter Gabriel** (ex-Genesis) returns via a solo album for Charisma released in the U.K. on February 18th, U.S.A. on February 7th (Atlantic), and Europe on February 11th (Phonogram). **Procol Harum** surfaces from a long absence and returns to the British stage with an extensive tour commencing February 10th, taking in an H. Odeon appearance on February 26th, all of which coincides with the release of their tenth album—"Something Magic"

GERMANY

By JIM SAMPSON

■ MUNICH — The 1977 concert season very old, but we've already had one major disaster. **James Brown** wanted to come to Germany for a January tour but reportedly couldn't get the contract he wanted from the established promoters, so he signed with **Hermann Froeschl's** small Live Star agency in Munich for a half dozen shows. Promotion was meager and so was the advance sale. Polydor apparently wasn't told Brown was set to tour until just before Christmas. After one less than successful show in Hamburg, performances in Berlin and Munich had to be scrapped and the artist decided to fly back to the States. Froeschl was unavailable for comment and the Polydor PR people were shaking their heads. A local organizer for Live Star said that despite a heavy loss on the James Brown tour, future agency shows with **Jerry Lee Lewis** and the popular Austrian duo **Waterloo and Robinson** would go on as planned.

Silver Convention producer and lyricist **Michael Kunze** says he has won the battle with Hessian Radio over the text the group will sing in the Eurovision song contest. The chosen song, titled "Telegram," is in English, with music by **Sylvester Levay**. The Kunze/Levay team is back in Munich's Union Studio recording **Sister Sledge's** next album . . . Successful pop singer/composer **Guenther Gabriel** is the first artist to sign with **Juergen Otterstein's** new management firm, Tabaris . . . A last minute change in album cover has pushed back the release date of **Pink Floyd's** new album to January 31; EMI has advance orders for 250,000 copies . . . Stopping by CBS in Frankfurt last week were **Vicky Leandros**, delivering her first recordings for late January release in Germany on CBS (produced by **Leo Leandros** and sung mostly in German), and **Maggie Mae**, whose first **Joachim Heider**-produced CBS single will be out in early February.

The Import Report

TOP SALES

801 LIVE—Island
STORY OF THE WHO—Polydor
STRATOSFEAR—Tangerine Dream—
Virgin

MUSICLAND/NATIONAL

BOXED—Mike Oldfield—Virgin
GREATEST HITS—Nazareth—A&M
LOTUS—Santana—CBS
OFFICIAL CEREMONY OF THE
OLYMPIC GAMES—Polydor
REMEMBERING PT. 1—Thin Lizzy—
Decca
ROLLED GOLD—Rolling Stones—
Decca
STORY OF THE WHO—Polydor
STRATOSFEAR—Tangerine Dream
—Virgin
ZEIT—Tangerine Dream—Virgin

RECORD WORLD/TSS STORES/LONG ISLAND

BEATLES TAPES—David Wigg—
Polydor
BLIND FAITH—Polydor
801 LIVE—Island
HOLLIES LIVE—CBS
JOHN DENVER LIVE—RCA
KC & THE SUNSHINE BAND'S
GREATEST HITS—Jay Boy
ROLLIN'—Bay City Rollers—Bell
STORY OF THE WHO—Polydor
STRAIGHT UP—Badfinger—Apple
WINTER SOLSTICE (EP)—Jethro
Tull—Chrysalis

RECORD THEATRE/ BUFFALO

BEST OF KC & THE SUNSHINE
BAND—Jay Boy
DARK SIDE OF THE MOON—
Pink Floyd—Harvest
801 LIVE—Island
LOTUS—Santana—CBS
ONCE UPON A STAR—Bay City
Rollers—Bell
ONE NITER—Eela Craig—Vertigo
ROLLIN'—Bay City Rollers—Bell
STORY OF THE WHO—Polydor
THE NIGHT THE LIGHTS WENT ON
IN LONG BEACH—ELO—WB
20 GREATEST HITS—Various—
Spector Intl./Polydor
WOULDN'T YOU LIKE IT—Bay City
Rollers—Bell

CUTLERS/NEW HAVEN

A DAY AT THE RACES—Queen—
Elektra
DEEP END—Isotope—Gull
801 LIVE—Island
HOLLIES LIVE—CBS
L—Stevie Hillage—Virgin
LOVE'S A PRIMA DONNA—
Steve Harley & Cockney Rebel—
EMI
MIDNIGHT IN SAN JUAN—Danny
Kirwan—DJM
THE FAMOUS CHARISMA LABEL—
Various Artists—Charisma
VIMANA—Nova—Arista
YOU CAN'T BEAT YOUR BRAIN
FOR ENTERTAINMENT—
Stretch—Anchor

HARVARD COOP/ CAMBRIDGE

801 LIVE—Island
HYMNS-SPHERES—Keith Jarrett—
FCM
L—Stevie Hillage—Virgin

MACULA TRANSFER—Edgar Froese
—Virgin
ONCE UPON A STAR—Bay City
Rollers—Bell
ROLLIN'—Bay City Rollers—Bell
SILLY SISTERS—Maddy Prior and
June Tabor—Chrysalis
STORY OF THE WHO—Polydor
STRATOSFEAR—Tangerine Dream
—Virgin
WHEN YOU LIKE IT—Bay City
Rollers—Bell

RECORD RENDEZVOUS/ CLEVELAND

AMAZING SOUNDS, ASTONISHING
MUSIC—Hawkland—Charisma
BEST OF BUDGIE—MCA
801 LIVE—Island
GUITAR/VOCAL—Richard
Thompson—Island
HELEN OF TROY—John Cale—
Island
LOTUS—Santana—CBS
STRATOSFEAR—Tangerine Dream
—Virgin
STUPIDITY—Dr. Feelgood—UA
TEENAGE DEPRESSION—Eddie and
the Hot Rods—Island
TEENAGE HEAD—Flamin' Groovies
—Kama Sutra

RADIO DOCTORS/ MILWAUKEE

ASTONISHING SOUNDS, AMAZING
MUSIC—Hawkwind—Charisma
BEATLES TAPES—David Wigg—
Polydor
801 LIVE—Island
ISLE OF WIGHT—Jimi Hendrix—
Polydor
LAUGHTER AND TEARS—Neil
Sedaka—Polydor
LET IT BE—The Beatles—EMI
SGT. PEPPER—The Beatles—EMI
STORY OF THE WHO—Polydor
STRATOSFEAR—Tangerine Dream
—Virgin
20 GREATEST HITS—Various
Artists—Spector Intl./Polydor

PEACHES/DALLAS

AXE VICTIM—Be Bop Deluxe
Harvest
BLIND FAITH—Polydor
801 LIVE—Island
HOLLIES LIVE—CBS
KC & THE SUNSHINE BAND'S
GREATEST HITS—Jay Boy
MAGICAL MYSTERY TOUR EP—
The Beatles—Parlophone
ONCE UPON A STAR—Bay City
Rollers—Bell
SHOUTS ACROSS THE STREET—
Alan Price—Polydor
20 GREATEST HITS—Various
Artists—Spector Intl./Polydor

ODYSSEY/SOUTHWEST & WEST

CONCERTS—Henry Cow—Virgin
801 LIVE—Island
L—Stevie Hillage—Virgin
LET IT BE—The Beatles—
Parlophone
ODYSSEY—David Bedford—Virgin
SOFTS—Soft Machine—Harvest
STORY OF THE WHO—Polydor
STRATOSFEAR—Tangerine Dream
—Virgin
SYNOPSIS—Message—Nova
20 GREATEST HITS—Various
Artists—Spector Intl./Polydor

Cummings & Goings



Portrait recording artist Burton Cummings was recently presented with his first American solo gold record for over one million units sold of "Stand Tall." The single, the first release from Burton's Portrait debut album, "Burton Cummings," was produced by Richard Perry. The gold record award was also Portrait Records' first American million seller, and the presentation was made at Portrait's Los Angeles headquarters. The follow-up single to "Stand Tall" will be "I'm Scared." Pictured from left at the presentation ceremonies are: Lorne Saifer, Portrait Records vice president, a&r; Burton Cummings; Larry Harris, Portrait vice president, general manager; and Randy Brown, Portrait national director, promotion.

Josephson Associates Reports Income Increase

■ NEW YORK—Marvin Josephson Associates, Inc. has reported revenues for the six months ended December 31, 1976 rose 14 percent to \$15,768,300 from \$13,815,000, and net income rose 23 percent to \$2,542,800 from \$2,070,700 in the first half of fiscal 1976. Earnings per share were up by 28 percent to \$1.36 on 1,870,100 shares last year. Second quarter revenues were up 14 percent to \$7,651,100 from \$6,703,000, earnings were up 23 percent to \$1,246,300 from \$1,014,900, and earnings per share up 24 percent from \$.54 on 1,870,900 shares this year versus 1,892,300 last year.

Directors of Marvin Josephson Associates also voted the sixth consecutive increase in the quarterly dividend, raising it to \$.10 per share, payable February 15, 1977 to shareholders of record February 1.

Curb Inks Cooper

■ LOS ANGELES—Marty Cooper, west coast writer, has recently signed an exclusive recording agreement with Mike Curb Productions. He will release product on the Warner Bros./Curb label.

■ Record World's Jan. 22 story on the settlement of Allen Klein's suit against three of the Beatles (P. 6) stated that ABKCO received \$5 million in the settlement. According to the original joint press announcement, however, Apple Corps Ltd., the Beatles' company, was to pay ABKCO \$5 million, and ABKCO was then to pay "certain Apple associates" the sum of \$800,000, making the actual amount received by ABKCO \$4.2 million.

Lonnie At Carnegie



RCA Records keyboard artist Lonnie Liston Smith, who is represented on the jazz charts with his first RCA album, "Renaissance," recently headlined New York's Carnegie Hall. He is seen being congratulated backstage by RCA's Mel Ilberman, division vice president, commercial operations, and Myron Roth, division vice president, business and talent affairs.

EMI Plans Factory In The Netherlands

■ EMI has announced that it will build a new record and tape factory combined with a distribution center at Uden in the Southern Netherlands to replace its existing production and distribution facilities at Haarlem and Alkmaar, near Amsterdam. The project will cost approximately 9 million and will be completed in two years' time. The new factory scheduled to operate in 1978, will employ 350 people. An administration center on the same site is planned to become operative in 1979 and will provide jobs for about 100 people.

When completed, the new factory will have an initial capacity of 16 million records and 4 million cassettes a year. Space will be provided to allow an increase of output when required. The factory will have a substantial printing capability mainly for record covers and labels to permit an integrated operation from raw materials to finished packaged product.

RCA Sets Beaverteeth 'Launch'

■ NEW YORK — RCA recording artists Beaverteeth, whose debut album, "Beaverteeth," has just been released by the company, will be the subject of a southern launch next week.

The Atlanta-based band will play an invitation-only concert on Monday, January 31, at the Great Southeast Music Hall, for Atlanta press, radio and sales personnel.

Following the Atlanta date, Beaverteeth will go to Miami on February 3 where they will play their "World Premier Concert" at Gusman Hall at the University of Miami.

Zeppelin Tour Set

■ NEW YORK—On February 27, Led Zeppelin (Swan Song) will return to the concert stage for the first time in two years as they begin the initial leg of their tour.

Festival Buys Three Catalogues

■ LOS ANGELES — Festival Records, Inc. has purchased three catalogues of masters, according to vice president Rick Donovan.

One catalogue, containing in excess of 56 masters, is comprised of hits by country artists, including Freddy Fender and Doug Kershaw, as well as albums by pop and r&b performers.

A second catalogue of over 30 masters is made up of albums recorded by numerous jazz greats, among them Count Basie, Cannonball Adderly and Cal Tjader.

The third consists of 10 masters by a well-known comedy artist of today. Announcement of this individual will be forthcoming.

Meetin' with Mingus



Atlantic recording artist Charles Mingus presented the world-premiere of his newly-composed Latin/American suite, "Cumbia & Jazz Fusion," in a series of showcase performances recently at the Bottom Line in New York. The half-hour composition was originally inspired by "Sierra Nevada," a screenplay set in N.Y.C. and Colombia, to be produced by Academy Award-winner Daniele Senatore, for whom Mingus recorded the original soundtrack in Rome last year of the film "Todo Modo" (starring Marcello Mastroianni). Mingus, currently touring North America with his quintet, will record the work with producer Ilhan Mimaroglu at Atlantic Recording Studios in N.Y. in early March, between consecutive weekend dates at the Village Gate. Following his appearance at the NEC conclave in Texas next month, Mingus undertakes a college tour through late April. Shown backstage at the Bottom Line on opening night are, from left: Atlantic's director of press information/special markets Simo Doe, jazz promotion director Cal Stiles, Mingus, manager Sue Graham, and east coast a&r director Raymond Silva.

The concert, sponsored by WSHE-FM, in Miami is a free date for the public. WSHE will be giving away Beaverteeth T-Shirts to listeners who call in when the giveaway is announced. The shirts must be picked up at the station the day of the concert, and will be the winners' ticket of admission to the concert.

Additionally, WSHE will tape the concert and broadcast it the following day.

Zembu Prod. Reports Active 18 Months

■ NEW YORK—Having secured production deals with Epic, Buddah, Capital, United Artists and Blue Note, Zembu Productions, the joint partnership between Jerry Schoenbaum and Skip Drinkwater, is thriving, according to the company.

In the first 18 months of operation the company has acquired a roster of artists including Norman Connors, Alphonso Johnson, John Lee and Gerry Brown, Lee Ritenour and Eddie Henderson.

Connors' album "You Are My Starship" (Buddah) was recently certified gold, and a new album, "Romantic Journey," will be released soon. Alphonso Johnson's second Zembu album for Epic is currently on the jazz charts and the second John Lee and Gerry Brown album was recently released by Epic. Drinkwater is currently producing Lee Ritenour's album for Epic.

In addition to the Zembu artist roster, Drinkwater and Schoenbaum produced Willie Tee's debut album for United Artists, "Anticipation." A single is scheduled for release shortly.

CLASSICAL RETAIL REPORT

FEBRUARY 5, 1977
CLASSIC OF THE WEEK



WAGNER
DIE MEISTERSINGER
KOLLO, BAILEY, SOLTI
London

BEST SELLERS OF THE WEEK

WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London
BIZET: CARMEN, L'ARLESIEENNE SUITES—Stokowski—Columbia
CONCERT OF THE CENTURY—Columbia
MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
WAGNER: DIE MEISTERSINGER—Domingo, Fischer-Dieskau, Jochum—DG

RECORD WORLD/TSS/ LONG ISLAND

BACH: TOCCATA, FUGUE IN D MINOR—Ormandy—RCA
BEETHOVEN: PIANO SONATAS—Ax—RCA
BIZET: CARMEN, L'ARLESIEENNE SUITES—Stokowski—Columbia
BRAHMS: COMPLETE SYMPHONIES—Haitink—Philips
DONIZETTI: GEMMA DI VERGY—Caballe, Queler—Columbia
MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
PACHELBEL: CANON—Paillaird—RCA
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London
WAGNER: RIENZI—Hollreiser—Angel

SAM GOODY/NEW YORK

BEETHOVEN: SONATAS—Berman—Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
CONCERT OF THE CENTURY—Columbia
STEPHEN FOSTER SONGS, VOL. II—De Gaetani—Nonesuch
MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London
FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
STRAVINSKY: THRENI—Columbia
VERDI: MACBETH—Cossotto, Milnes, Muti—Angel
WAGNER: DIE MEISTERSINGER—Domingo, Fischer-Dieskau, Jochum—DG
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

KING KAROL/NEW YORK

BEETHOVEN: SYMPHONY NO. 7—Kleiber—DG
BIZET: CARMEN, L'ARLESIEENNE SUITES—Stokowski—Columbia
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
MOZART, ROSSINI: ARIAS—Von Stade—Philips
LILY PONS MEMORIAL—Columbia
THE EXQUISITE MAGGIE TEYTE—EMI (Import)
TOMITA: THE PLANETS—RCA
VERDI: LA FORZA DEL DESTINO—Price, Domingo, Milnes, Levine—RCA
VERDI: MACBETH—Cossotto, Milnes, Muti—Angel
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

ROSE DISCOUNT/CHICAGO

BIZET: CARMEN, L'ARLESIEENNE SUITES—Stokowski—Columbia
JOSE CARRERAS SINGS RARE ITALIAN OPERA ARIAS—Philips
ENRICO CARUSO: LEGENDARY PERFORMER—RCA
CHARPENTIER: LOUISE—Cotrubas, Domingo, Prete—Columbia
CONCERT OF THE CENTURY—Columbia
MASSENET: ESCLARMONDE—Sutherland, Aragall, Bonyngé—London
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
MOZART, ROSSINI: ARIAS—Von Stade—Philips
WAGNER: DIE MEISTERSINGER—Domingo, Fischer-Dieskau, Jochum—DG
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

CACTUS RECORDS/HOUSTON

BEETHOVEN: SYMPHONY NO. 5—Solti—London
BRITTEN: PETER GRIMES—Pears, Britten—London
BOLLING: SUITE FOR CLASSICAL GUITAR, JAZZ PIANO—Lagoya, Bolling—RCA
CONCERT OF THE CENTURY—Columbia
DURAFLE: REQUIEM—Argo
JONES: SYMPHONY NO. 4, OTHER PIECES—Jones—CRI
MEYERBEER: LE PROPHETE—Horne, Scotto, McCracken, Lewis—Columbia
ROMERO, CLASSICAL GUITAR—St. Martin's in the Fields—Philips
FREDERICA VON STADE SINGS FRENCH OPERA ARIAS—Columbia
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

RECORD FACTORY/ SAN ANTONIO

BIZET: CARMEN, L'ARLESIEENNE SUITES—Stokowski—Columbia
BRAHMS: SYMPHONY NO. 4—Reiner—RCA
MOZART: PIANO CONCERTOS—Perahia—Columbia
ROSSINI: ELISABETTA—Caballe, Carreras, Masini—Philips
LEOPOLD STOKOWSKI LEADS ENCORES—London
VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London
WAGNER: RIENZI—Hollreiser—Angel
WAGNER: DIE MEISTERSINGER—Domingo, Fischer-Dieskau, Jochum—DG
WAGNER: DIE MEISTERSINGER—Kollo, Bailey, Solti—London

A New Macbeth, Miss Pons, and a Prodigy

By SPEIGHT JENKINS

NEW YORK — Angel's new *Macbeth* is a gripping if not ideal recording. The best single element is the conductor, Riccardo Muti. It is fascinating that within six months the two leading Italian conductors of this moment have both recorded this early, flawed but thrilling opera of Verdi. Claudio Abbado's performance on Deutsche Gramophon has the advantage of having been seen and heard in the flesh: that is, the La Scala company brought the whole show to Washington, and the recording had with it the sense of those performances. The new Angel release shows that Muti views *Macbeth* in a more poetic light than does his compatriot. There is more lyricism, more relaxation and yet no slack in overall effect. Particularly good are the moments when the supernatural nature of the opera can be felt: in Lady Macbeth's monologues and in the banquet. The

witches are never a real success; Muti takes their music as fast as the orchestra can play it, which works as well as any. But his great moments are the shaping of the arias for the Lady — particularly "La luce langue," which shows a soul in agony, and the Sleepwalking Scene in which she seems totally over the brink. He is also excellent in the thrilling finale to Act I, this listener's particular favorite among early Verdi finales. On careful listening — one could at first be slightly disappointed just because Muti always seeks to make the music sing rather than find maximum drama — the conductor has licked what has been previously his greatest problem in recording that his records sound studio produced. There is real vitality here.

As his hero, Muti has Sherrill Milnes in one of the roles that the American baritone sings all (Continued on page 80)

Everybody's Wild About Eubie!

WILD ABOUT EUBIE

THE MUSIC OF EUBIE BLAKE
JOAN MORRIS MEZZO-SOPRANO
WILLIAM BOLCOM PIANO
GUEST ARTIST: EUBIE BLAKE PIANO



M 34504

The great musical hitmakers Joan Morris and William Bolcom have their biggest record yet. They perform Eubie Blake's best songs with irresistible style and taste.

**INCLUDES 3 PERFORMANCES BY
SPECIAL GUEST ARTIST EUBIE BLAKE**

On Columbia Records and Tapes.



New York, N.Y.

(Continued from page 20)

Now we hear he is leaving to become national representative for Word Records. Charlie occupies a special place in the hearts of all RW staffers, who will remember him not only for his frequent attempts to get 35 albums printed as breakouts on Tower's Retail Report listing, but also—and more importantly, we might add—for a box of Idaho Spuds, famed candy bars made from chocolate liquor, that he sent to up last year. The Spuds still grace our offices. In fact, Pat "Swine Flu Sally" Baird chowed down on one last week. Unfortunately, she was later found reeling down Broadway, screaming "I'm Idi Amin's Cousin, doncha know!" She is now resting comfortably in New York Hospital. Vaya con Dios, Charlie.

MUSIC TOO: Mike Oldfield and a coterie of keyboardists played the Royal Albert Hall in London last week as part of a production of David Bedford's "The Odyssey." Among the musicians who participated are Vangelis, Jon Lord (formerly of Deep Purple), Mike Ratledge (formerly of the Soft Machine) and Peter Bardens of Camel. The concert was only the fourth stage appearance of Mike Oldfield since "Tubular Bells" three years ago . . . **Rough Diamond** is the name of the group that will feature former Uriah Heep singer David Byron and guitarist Clem Clempson, most recently of Humble Pie. Other members include Geoff Britton who was last with Wings on drums, keyboardist Damon Butcher and bassist Willie Bath. The album will be released here in April by Island . . . Will the Sex Pistols be going to Virgin? . . . Copies of Gentle Giant's live double lp set are being packaged with a booklet detailing the history of the group in words and pictures in the U.K. . . . Neil Sedaka has signed with Elektra.

CONGRATULATIONS go to Carly Simon and James Taylor on the birth of Benjamin Simon Taylor . . . Gregg Geller returns to New York in the Columbia a&r department.

DISTANT THUNDER: Graham Parker, who came in second in the 1976 Village Voice critic's poll, is the subject of an excellent cover story by Mikal Gilmore in Musical Notes, is profiled by Janet Maslin in the January 31 issue of Newsweek and, along with the Rumour, is named best new band in the current issue of Rolling Stone.

HUH? Stevie Wonder to tour in April? Columbia's Stan Snyder to join Steve Popovich in Cleveland?



DO NOT TURN THIS MAGAZINE UPSIDE DOWN! IT'S CONTEST TIME AGAIN! The person you see at left works in RW's New York office. Several of us here have wagered that you the reader can't tell the top of his head from the bottom. Identify this person, without turning the magazine upside down, and win a rare t-shirt!

I'VE GOT BLISTERS ON MY FINGERS DEPT: We note in passing that the original broke down piece of man, Jon Skiba, has now gone more than 60 consecutive Saturdays without a date. And no wonder: have you ever seen that crummy trenchcoat that he wears? At any rate, our money's on 75.

A MUSIC INDUSTRY FIRST: Record World resident poo-bah Howard "Ol' Broken Toe" Levitt has announced the formation of the RW Pagan Society, with David McGee elected to the post of Grand Wazoo, whereby he will retain possession of the symbolic 12" bronze phallus for the next year. A ritual sacrifice of a New York-area virgin (if one can be found) will be held on Feb. 12 on the corner of Amsterdam Ave. and 128th St. Membership applications are now being accepted; females only need apply.

RCA Signs Segovia



Alberto Galtes, general manager of RCA Spain, has announced the signing of Andres Segovia to an exclusive recording contract with RCA Records International. RCA, according to Galtes, will have exclusive worldwide rights to Segovia's recordings. Shown above at the signing are, from left: Luis A. Moreno, classical product manager, RCA Spain; Segovia; Galtes; and Carlos Murciano, administrative manager, RCA Spain.

Capitol, Glenwood Sign Torrance



Rupert Perry, vice president, a&r, Capitol Records, Inc., has announced the signing of Richard Torrance to an exclusive recording agreement. In addition, Lester Sill, president of Screen Gems-EMI Music Inc. (which handles Glenwood Music Corp.), has announced the signing of Torrance to an exclusive writing/publishing agreement with Glenwood. Pictured at the signing in the Capitol Tower in Hollywood are (seated, from left) Perry and Torrance. Standing from left are Ben Edmonds, Capitol's director, west coast artist acquisition; Bill Siddons, Torrance's manager; Don Zimmermann, Capitol's executive vice president and chief operating officer; and Sill.

A New Macbeth (Continued from page 79)

over the world. He began with it at the Metropolitan, took it to Vienna and then to Scala. Each time he seems to get more out of the character, and as he is now in the best vocal estate he has enjoyed for several years, the performance is splendid. Milnes sounds gruff where he should and eloquent in the final scene. The small role of Malcolm always draws a major tenor just because Verdi gave him "Ah, la paterno mano" to sing, and Jose Carreras fulfills his own potential in this aria the Banquo, too, is perfectly good. Ruggero Raimondi is not Chiaurov, but his Italian bass is exciting in Banquo's aria. The Ambrosian Chorus is excellent, too. They are clearly the best chorus for recording opera not in an opera house today, and their work is a delight to sample.

The Lady

But one buys a *Macbeth* normally, for the Lady, and the requirements for the role vary. Verdi is reputed to have wanted "an ugly voice" to depict the evil woman who masterminds all the cruelty. And even though the role goes to high D flat, because so much of it is low, mezzos have frequently sung it. The Lady *Macbeth* on Angel is Fiorenza Cossotto, one of the three major dramatic mezzo-sopranos in the world and the only Italian one. Miss Cossotto has an eloquent command of Verdian style and she employs it fully. Fortunately, she is completely inside the character, because her top is very shrill, and there are intonation problems. But certainly her work in "Lo luce langue" is deft, her drinking song is, although slow, very accurate, and the sleepwalking scene a very well detailed creation.

Meanwhile, over at CBS, there

is fascinating summary of a career that is almost the reverse in terms of high notes of Miss Cossotto's. Lily Pons died last year, and now Columbia is honoring the diminutive French soprano with a wonderful retrospective of her art. Miss Pons did have her pitch troubles — what made her miss the final note so often?—but Columbia has set out to find out the best recordings of all her show-stoppers. The Bell Song from *Lakme*, for instance, is a fine recording, and the Mad Scene from *Lucia* shows us what has happened to it and us since Miss Pons used to wow audiences at the Met with her version.

The notes show many photos of the diva and Miss Pons was never anything but the chic Parisienne. The selections include wonderful versions of such songs as "Home Sweet Home" and some arias, including the Hymn to the Sun and the suited perfectly to her clear, flexible light soprano. It is a three record set and should sell well.

On the prodigy front — a recently unexplored area — Philips has come out with some interesting Mozart and Haydn concertos played by Ana-Maria Vera, an 11-year-old American with a Bolivian father and a Dutch mother. She has played with Arthur Fiedler and Sergiu Commissiona and has already performed in Europe. The tone is fine and the technique is excellent. There seems more than enough talent to warrant the record.

Strangely enough, the Mozart Concerto (K. 246) comes off better than the Haydn. The young soloist, nicely aided and abetted by Edo de Waart, finds some of the humanity in Mozart. It will be interesting to hear her in performance.

Herman Promo

(Continued from page 20)

vertising, radio spot commercials and a handsome press and promotion kit.

The "Good News Day" point of sales tools include a 22-by-22 inch four color poster of the lp cover, which features Keith Herman in profile; four color hanging mobiles; lp mini sheets; easel back album covers, a special promotion mailer already going to accounts and to be continued through January; and postal slugs to be used in RCA mailing machines that feature Keith Herman's lp title, "Good News Day."

Spread over the months of February and March will be color and black and white advertisement placements in trade publications, as well as consumer advertisements scheduled during the same months in such magazines as Rolling Stone, Creem, Circus, The Gig, High Time and Crawdaddy.

A pair of radio spot commercials have been prepared, one keyed to top 40 stations and the other designed for airing on progressive FM stations. These spots will be used to support sales and airplay of the album as they develop throughout the country.

A larger than usual press and promotion kit, big enough to house the "Good News Day" album, has been created by Bob Rifici, RCA's manager, field marketing, custom labels. The Herman kit contains photographs, artist bio, a review, a series of teaser sheets that herald the Keith Herman debut and an imprinted Keith Herman tote bag. The kit cover bears a four color replica of the front cover of the lp.

Sire Signs Talking Heads



Seymour Stein, president of Sire Records, has announced the signing of Talking Heads, a three-member band that has been a part of the New York music scene for the past few years. A single, "Love Goes To A Building On Fire" b/w "New Feeling," is scheduled for release on February 4. The band will begin recording its first album in late February. Shown above, after Talking Heads' latest performance at CBGB's in New York, are, from left: David Byrne, singer and lead guitarist; Tina Weymouth, bassist; Chris Frantz, drummer; Stein; Mark Meyerson, vice president and head of eastern operations for ABC Records, which distributes Sire; and Jerold H. Rubinstein, chairman of the board, ABC Records.

'Evita' Night



MCA Records hosted an audio-visual presentation of "Evita," the new rock-operatic work by Andrew Lloyd Webber and Tim Rice, at New York's Barbizon Plaza Hotel Theatre recently. The creators were on hand to discuss the work, which has already produced a single hit in England and will be put into theatrical and cinematic production in the near future. Glimpsed after the presentation are (left photo, from left) Rice; J. K. Maitland, president of MCA Records, Webber and Lou Cook, VP/administration, MCA Records; (right photo) Rice, Barbara Dickson of the "Evita" recording cast and Webber.

Pricing Changes

(Continued from page 3)

and show albums, from \$3.61 to \$3.65, effective January 31. All product bearing the prefixes PC, PE, PR, PZ, CQ, EQ and ZQ are affected by the price change. Sub-distributor prices on the same \$6.98 albums have gone from \$3.36 to \$3.38. Tape prices remain unchanged. A reliable source told RW that CBS will also be lowering dealer prices on the \$7.98 series from \$4.22 to \$4.13, with tapes remaining at \$4.40.

● Although cautioning that the releases are not 100 percent to bed, Atlantic's director of marketing, Dave Glew, told RW that it appears likely that Emerson, Lake and Palmer's forthcoming double album will bear a \$13.98 suggested list price, and that several March releases — including the Spinners, Aretha Franklin, England Dan and John Ford Coley, and Bad Company—will bear a suggested list price of \$7.98.

● A spokesman at Casablanca Records confirmed that the company has upped the suggested list price on "Kiss Alive" from \$7.98 to \$9.98. Also, a forthcoming release by Angel will have a suggested list price of \$7.98.

● Forthcoming albums by the Marshall Tucker Band, Fleetwood Mac, the Beach Boys and America will all bear a \$7.98 list price.

New Federal Probe

(Continued from page 3)

the principal targets for the initial serving are full company books covering most phases of operation in the subpoenaed companies between 1971 and 1976.

The investigating office declined comment on the sweep in accordance with department policy, but inside sources variously cited price fixing as a probable issue. At the same time, speculation was widespread at press time that the current action may be the next phase in Federal actions originating with the U. S. grand jury in Newark.

Many of the labels and retailers contacted by RW were either unaware of the probe or had as yet not received subpoenas. However, by press time most top label executives, retail operators and distributors were anticipating their delivery, as the result of confidential indications that the scope of the subpoenas and the broad range of accounting records being sought by the investigating office pointed toward a comprehensive sweep of the entire industry.

The investigating office reported that public access to court records, including subpoenas, is denied in anti-trust cases in accordance with government policy, in order to maintain the confidentiality of sources contacted in such a probe.

Don England

(Continued from page 3)

Don England has been named president of the new division of ABC Records. England will report directly to Rubinstein.

Rubinstein, who formulated the concept and structure of ABC Record Distributors, Inc. with England, said: "The new division was formed to provide the most efficient control of ABC Records product, from manufacture to distribution to sales." He added that, "the formation of ABC Record Distributors, Inc. is in keeping with our philosophy of divisional autonomy within the framework of ABC Records Inc. Don, like the president of ABC Records International, ABC/Dot, ABC Recording Studios, or any of our other divisions, will report directly to me. The structure of ABC Records, Inc. will remain unchanged with operational vice presidents responsible for all other domestic operations of the company."

Don England will make an announcement of appointments with ABC Record Distributors, Inc. shortly and is expected, at that time, to elaborate on the structure of the new division.

Mallorca Festival Is On

■ The third Musical Mallorca festival will be held this year, despite uncertainty caused by the forthcoming Spanish national elections. Festival Director Augusto Alguero announced at MIDEM that the event will probably be in late May or early June, but exact dates can't be set until after the election. Prizes totalling \$10,000 will be awarded for outstanding performances and compositions. Entry rules have not been announced, but will be similar to those in the past. Plans have been made to televise the festival throughout Europe and Latin America, according to Alguero. Musical Mallorca is sponsored by the Spanish government's tourist board.

CMA Board Announces '77 Plans

■ NASHVILLE—When the Country Music Association's board of directors met in New York for their first quarterly meeting in January, they discussed a wide range of activities and projects of local, national and international significance.

Bud Wendell brought everyone up-to-date on this year's International Country Music Fan Fair, scheduled for June 6-12. In keeping with increased costs in practically all areas of operation, registration for the sixth annual event will be increased from \$25 to \$30. As in previous years, a free celebrity softball tournament will kick off the week's activities.

CMA's bylaws committee chairman, Stanley Adams, announced that an amendment concerning lifetime membership was approved by a two-thirds majority vote of the board of directors. The resolution states that, "Any application for lifetime membership in the Association will be considered for approval only after a person has been an annual member for a minimum of three years." The amendment will now be presented to the membership for ratification.

Charles Scully, chairman of the membership committee, gave a detailed review of membership activities. A motion to increase individual CMA membership dues from \$15 to \$20, and increase lifetime memberships from \$150 to \$200 was presented, discussed, voted upon and

passed by the board. The dues increases will take effect as of 1 April 1977. Organizational dues were not changed.

Projects initiated by the country music promotion committee were covered by Jim Schwarz. The board gave the committee approval to carry out programs designed to stimulate the growth of country in the New York area. These programs will form the foundation for similar promotions in other areas of the country. Chic Doherty announced that the CMA audio/visual presentation will soon be ready for distribution.

Gayle Hill, co-chairman of the public relations committee, reported that CMA's Speakers Bureau is in full operation, and that the platform will be expanded to include knowledgeable speakers from all areas of the United States and Canada.

(Continued on page 84)

Gospel Radio Seminar Scheduled for May

■ NASHVILLE—The fifth annual Gospel Radio Seminar is scheduled to be held Friday and Saturday, May 6-7, 1977 at the Airport Hilton in Nashville. The announcement was made by Jim Black, chairman of the steering committee.

Theme

The theme for this year's seminar is "Realizing Your Potential." Registration fee will again be \$30 for broadcasters and \$50 for music industry personnel. The registration includes all seminar sessions plus luncheons and the Saturday night banquet and show. For further information contact the Gospel Music Association in Nashville, (615) 242-0303, or write Gospel Radio Seminar, P.O. Box 912, Nashville, Tennessee 37202.

Milsap Campaign Begun by RCA

■ NEW YORK—Ronnie Milsap is the key artist of a "Hit Man" promotion launched by RCA Records at a time when Milsap has his eighth number one country single, "Let My Love Be Your Pillow." The hit singles all have occurred in the past three years, thus the title of the promotion.

Album

Featured throughout the promotion will be Milsap's latest album, "Ronnie Milsap Live," and his five catalogue albums, including the 1975 Country Music Association Album of the Year winner, "Legend in My Time."

In addition to radio and in-store contests across the country, the "Hit Man" promotion offers mobiles, streamers and posters of a machine-gun-toting, pin-striped-suited Milsap for display purposes. Also available is a special deejay show of Ronnie himself talking about and playing his music for in-store use. It is on either cassette or eight-track cartridge tapes.

NASHVILLE REPORT

By RED O'DONNELL



■ Loretta Lynn's tingling thrill with no chill: She's been set to guest on Frank Sinatra's ABC-TV special, "Sinatra and Friends," scheduled to air April 21. Isn't this the first time a country music entertainer has ever appeared on any kind of a show with "Ole Blue Eyes"? Incidentally, Loretta is hostess of NBC-TV's "Midnight Special" Feb. 25.

Word out of Austin, Tex. is that Willie Nelson has been cast for non-singing role in the "Gone with Texas" movie scheduled to go into production in April. Willie plays a bounty hunter pursuing a wanted outlaw!

National University of San Diego will confer a "Doctor of Humane Letters" degree on June Carter Cash next Friday. Ceremony—with the school's president, Dr. George Chigos, presenting the honor—is scheduled for House of Cash (the family's studio-office building).

Mel Tillis visits NBC-TV's "Tonight" show Wednesday . . . Capitol Records' Stoney Edwards has let it be known he is going to hire an all black country music band for his next tour. Is there such a group around these days? . . . Mercury artist Jerry Lee Lewis, recovering in a Memphis hospital from gall bladder surgery (performed Jan. 19), vows to return to performing "sometime next month."

Chart him Tom T. Hall, educator? The singer-storyteller is to conduct (teach) a songwriting course at Murfreesboro's Middle Tennessee State U. Feb. 7, 14 & 21 . . . Tuesday (Feb. 1) is to be "Mel Tillis Day"

(Continued on page 84)

Bledsoe to Exit CBS in March

■ ATLANTA — Record World has learned that Ron Bledsoe will be leaving his post with CBS Records in Nashville, effective March 1. He will reportedly be involved in personal management.

Chesnut Acquires Passkey Catalogue

■ NASHVILLE—In a recent expansion move, Jerry Chesnut, president of Jerry Chesnut Music, Inc., had announced the acquisition of the entire Passkey Inc. catalogue as well as a building located at 40 Music Square East, which will house the music publishing complex. Chesnut has served as president of both corporation for the past several years.

Merger

The merger was made possible by the recent purchase of Bob Montgomery's interest in both the building and publishing firms.

Chesnut, along with the catalogues in their entirety, has just completed negotiations with BMI and entered into another long term agreement.

COUNTRY PICKS OF THE WEEK

SINGLE



JOHNNY PAYCHECK, "SLIDE OFF OF YOUR SATIN SHEETS" (D. Tankersley/W. Carson; Rose Bridge, BMI). Having already generated considerable excitement in Nashville prior to its release, it sounds like Paycheck has a hit on his hands. "Liberated" women may be ruffled a bit, but even they are likely to succumb to this infectious cut. Epic 850334.

SLEEPER



O.B. McCLINTON, "SWEET THANG" (D. Shipley/R. Van Hoy; Tree/Cross Keys, ASCAP). Don't let the title fool you, it's not the same tune as the Nat Stuckey hit. McClinton's latest release on Mercury is a bouncy cut with an irresistible hook which should carry it to the top of the charts. Watch for it—it's a sweet thing. Mercury 73861.

ALBUM

TOMMY OVERSTREET, "VINTAGE '77." Headed up by his currently bulleted hit, "If Love Was A Bottle Of Wine" (26 this week), this looks to be Overstreet's strongest effort to date. The even mixture of ballads and up-tempo cuts exhibits his versatility, with "My Thoughts Go Back To You" and "Like You" being standouts. ABC/Dot 2071.



COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Jim Mundy and Jim Foglesong have outdone themselves on "I've Never Really Been in Love Before." Mundy's outstanding vocals, coupled with a great lyric and superb Foglesong production, deserve your undivided attention! With a concentrated promotional push, it can't miss!!

A big week for remakes: Anne Murray does a strong rendition of "Sunday School To Broadway," a big record awhile back for Sammi Smith. Big adds this week at WIRE, KBOX, KAYO, KKYX, KXLR, WPOC, KSOP, WJQS, WGBG, KJJJ, WCMS and WHK. Donna Fargo revives the evergreen "Mockingbird Hill" and her modern arrangement has produced first week adds at KTCR, KBOX, KDJW, WKDA, KAYO, KFDI and WINN. Charley Pride continues his stellar progress with "She's Just An Old Love Turned Memory;" ditto for Sonny James' "You're Free to Go."



Mary Lou Turner

Newcomer Jennifer Warnes' Arista debut is causing a lot of talk! "Right Time of the Night" is already added at WWVA and WPOC; watch it!!

Dave & Sugar come out with their first ballad, and, as usual, it's super! "Don't Throw It All Away" is an early mover at WHOO, WWOK, WIVK, WKDA, KAYO and KXLR.



Cates Sisters

Mary Lou Turner's "Cheatin' Overtime" is a strong item at KERE, WINN, WONE, WWVA, KXLR, KDJW, WCMS, KTTS, WVOJ, KVOO and KSO. Billy Mize continues to gain attention with "Living Her Life in a Song," primarily

in southwestern markets.

Some interest in LP cuts from Barbara Mandrell's "Midnight Angel" album; WINN has charted "We're Married But Not To Each Other" at #33; "It's A Beautiful Morning With You" getting attention at KBUL.

Wendell Atkins showing up at WHOO, KGFX and KJJJ with "I Will." The Cates Sisters are doing well with "Out of My Mind" at WGBG, KVOO, KTTS, KKYX, KJJJ, WBAM, KDJW, WCMS and KXLR.

Some varying opinions recorded on the Byron Berline single; "Best Friends" is featured at KAYO, while "Leah" gets the nod at KBUL.

Super Strong: Johnny Duncan, Charlie Rich.

Johnny Carver continues to add markets on "Sweet City Woman;" add this week KXLR, WBAM, WSLC, WMTS, KBUL and KAYO.

SURE SHOTS

Dave & Sugar — "Don't Throw It All Away"

Ray Stevens — "Get Crazy With Me"

Johnny Paycheck — "Slide Off Of Your Satin Sheets"

LEFT FIELDERS

O. B. McClinton — "Sweet Thang"

Chuck Price — "Anybody Goin' to San Antone"

Randy Parton — "Down"

Brian Shaw — "What Kind of a Fool (Does That Make Me)"

AREA ACTION

Ava Barber — "Waiting At The End of Your Run" (KFDI)

Guy Clark — "Anyhow I Love You" (KAYO)

Bruce Mullen — "The Girl Who Couldn't Say No" (KKYX, KDJW, KFDI)

George Kent — "Low Class Reunion" (WMAD, KKYX)

Mercury Signs LaWanda



The entire staff of Phonogram/Mercury's Nashville office turned out for LaWanda and her husband, Billy Smith. Standing (from left) are Betty Sanford; Jerry Gillespie; producer for the label; JoAnn Jakes; Frank Leffel, national promotion manager; Trish Williams; Jerry Kennedy, LaWanda's producer; and Mari Ratliff. LaWanda's new record, "Walk Right Back," will be released January 31.

Tumbleweeds, Polydor Set Distrib. Pact

■ NASHVILLE — The Tumbleweeds, who have launched their own label, Doina, in the fall of '76, have just signed a three-year contract with Polydor for worldwide distribution.

Tumbleweeds have also formed their own booking and management organization, Aladin Music, which handles the country group John Wisse & The Civilians, folk group Farthing and several pop groups.

The first U.S. release on the new label is scheduled for early March and their two albums previously released on BASF will be re-released through Polydor.

UA Promotes Hawkins

■ NASHVILLE — Jerry Seabolt, director of country promotion, United Artists Records, has announced the promotion of Hylton Hawkins to the position of assistant to the director of c&w promotion. Hawkins had been southeast regional country promotion manager for the label.

Background

Prior to joining UA, Hawkins had done secondary market country promotion for Warner Bros. Records, and had previously worked for Cinnamon Records.

Nashville-Based

Hawkins will continue to headquarter out of the UA Tower in Nashville.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Bill Hayes will be moving into the GM chair at WBIR-FM, a 100 kw facility, and will take the station down the country road. Hayes moves from WMC (Memphis) into Knoxville and is presently looking for a staff for the to-be-country station. It is presently an automated format using one of the Drake-Chenault services, but under the new policy will be live country sound. Talk to Hayes directly. Meanwhile, over in Fort Worth, Tom Wayne at KXOL is looking for a morning personality . . . Johnny Shiloh at KCIL (Houma, La.) is in need for an all-night female type; Dick Stout at WBEAU (Beaufort, S.C.) is looking for a PD, and Randy Michaels needs an entire staff for WDAF (Kansas City) . . . John France is the new MD at KSO (Des Moines); Dale Summers from WUBE (Cincinnati) moves into the afternoon traffic slot at WDAF when they change in mid-February . . . If you're looking for sunnier climes (keep in mind it snowed all over Florida a little over a week ago), then WIRK (West Palm Beach) is in need of some air folk. Touch base with Barry Grant, PD . . . John Harmon had departed KMO (Tacoma) and is looking.

Gil Lynn, ex-WNAD (Norman), looking (405-364-6640) . . . John Howard at WCUZ (Grand Rapids) needs an air personality or two . . . KMP5 (Seattle) sponsored, on 12/17, a free night of country music at Seattle Center with prizes, balloons, a visit from Santa and highlighted music by the Washington Old Time Fiddlers Association.

Ted Cramer of WWOK (Miami) is making the move to new all-country WDAF (Kansas City). It debuts the new format February 14 with 5000 watts day and night. Cramer will be music director while Randy Michaels will handle the programming chores. Call either at (816) 753-4567.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

Celebrity Management Debuts in Nashville

■ NASHVILLE — Celebrity Management, Inc., an artist management firm, has been formed in Nashville.

President of the firm is Bob Bray, formerly associated with the country music booking agency, Top Billing. Vice president is Happy Shahan, six times mayor of Bracketville, Texas and owner of Alamo Village, a southwest Texas tourist attraction. A. L. Topton, a C.P.A., will serve as a consultant to the firm and its clients. Candy Brar, former associate of House of Bryant Publications and Hubert Long International, will administer the publishing arm of the company, Alamo Village Music. Brar will also be office manager.

CMI is designed to give an artist the option of total career development.

The firm is headquartered in the Young Executive Building, 1300 Division Street, Suite 304, Nashville, Tennessee 37203; phone: (615) 244-0116.



BILLY PARKER

LORD, IF I MAKE IT TO HEAVEN
(CAN I BRING MY OWN ANGEL ALONG?)

SC-136

SCR

SUNSHINE COUNTRY RECORDS

CMA Plans (Continued from page 82)

The committee is also preparing to support CMA's new international projects and promotions.

Progress within the scope of CMA's new foreign development committee was reviewed by international committee co-

chairmen Wesley Rose and A. Torio. In the near future, CMA will have international representatives in Africa, Holland, Norway, Australia, Germany, Belgium, New Zealand, Japan and Sweden.

Nashville Report (Continued from page 82)

in West Palm Beach, Fla., so proclaimed by city councilman **J. Ray Hatton**.

Don Vinson's first release on Safari Records, "Only Seventeen," which he also wrote, is about a teenager involved in a fatal highway accident. Vinson says he got the idea for the lyrics after reading an Ann Landers' column . . . **Tanya Tucker** is back at her Nashville suburban farm after a week's vacation in Jamaica. She's off this week for two weeks tour of Japan.

Belated Flash: Singer **Sherry Bryce**, a newlywed, proudly modeling her Christmas gift from hubby **Mack Sanders**—a full-length natural Russian sable coat set off with a four carat diamond ring. (Sherry's gift to picker Mack: An 1870 Martin guitar.)

A new country music vocalist on the local scene: **Marie Norway!** Nope, she didn't yodel in from Scandinavia. Maria, all 96 pounds of her, is from Auburn, Maine. She arrived during zero weather and a snow and sleet storm, so felt like she never left home—temperature-wise. Marie's first recording, a reprise of the late Sam Cooke's "Good Times," is to be released next week and distributed nationally by World International Group, Inc.

Birthdays this week: **Don Everly, Sarah Johns, Claude King, Wilma Lee Cooper, Donna Stoneman, Tony Booth.**

First there was **Ray Price**, then there was (and is) **Kenny Price**—and now Playboy Records surfaces with singer **Chuck Price**. New single is "Is Anybody Going to San Antone" produced by the label's Nashville boss **Eddie Kilroy**.

Freddy Fender headlines at Sahara Tahoe, Feb. 3-5, then heads out on a tour of midwest . . . **Barbara Fairchild** leaves Thursday for three weeks of personal appearances in Europe . . . United Artists' **Melba Montgomery** booked for 28-day concert jaunt of British Isles, starting Feb. 17, co-headlining with George Hamilton IV.

Actress-recording artist **Mary Kay Place**, who portrays Loretta Hagers on the "Mary Hartman, Mary Hartman" TV series, is a fan of **Loretta Lynn**. In fact, Mary Kay has an autograph of L. Lynn framed and hanging on wall of her living room!

Writer-producer-artist-businessman **Ray Pennington** signed with Tuckahoe Music, Inc., a wing of Jim Reeves Enterprises—where **Mary Reeves Davis** is the boss lady!

Felix Elliott, Bill Downey and **Jack Holt** are claimants for the \$17,000 in rewards posted for the "arrest and conviction" of the murderers of Grand Ole Opry regular **Dave (Stringbean) Akeman** and his wife, **Estelle**, who were shot to death Nov. 10, 1973 in a robbery attempt at their home here.

BMI Seminar



BMI (Broadcast Music, Inc.) recently conducted a music performing rights seminar in Muscle Shoals, Alabama. The session, conducted by Roger Sovine, assistant vice president of BMI's Nashville office and Del Bryant, assistant director of BMI writer administration, covered various aspects of music business practices. Among those attending were, from left: (front) David Johnson (Broadway Sound), Stephanie Brown (Widget Studio), Del Bryant (BMI), Ron Ballew (Widget Studio), Jinx (Private Stock recording artist); (back row) Roger Sovine (BMI), Ave Aldridge (writer), Terry Skinne (MCA recording artist).

In his Country Music Foundation report, Frank Jones said that the new extension to the Country Music Hall of Fame, which doubles the physical facilities, is now complete. At present, work is progressing on installing the exhibits and displays. In spite of the construction work, attendance at the Hall of Fame and Museum increased by 29,000 in 1976. The Grand Opening for the new facility is set for May 5, 1977.

Peewee King reported on the work of the Hall of Fame criteria study committee. The board discussed and passed a proposal that requires Hall of Fame electors to have at least 15 years experience in country music, as opposed to 10 years required in the past.

Radio station members will be interested to learn of Don Nelson's announcement that a new CMA broadcasters kit will be available very soon. As is customary, the kit will be sent to existing radio station members, as well as to new station members as an initial membership benefit.

The board was also informed about developments and plans for other CMA activities such as: The Talent Buyers Seminar (Tandy Rice), the CMA Banquet (Paul Tannen), the long range committee (Frances Preston), the disc jockey committee (Billy Parker), anti-piracy (Hutch Carlock), the copyright seminar (Dick Frank), the insurance committee (Ralph Peer), television committee (Irving Waugh), the Music City Pro-Celebrity Golf Tourney (Jim Foglesong), and the code of ethics committee (Bill Anderson). The treasurer's report was presented by Tom Collins; Joe Talbot reported the activities of the finance committee. CMA president Dan McKinnon presided over the meeting.

The CMA also hosted a cocktail reception for members of the New York music community, including radio station personnel, publishers, songwriters, artists, record merchandisers, promoters and representatives of the news media.

Upon completion of the CMA business in New York, the meeting was adjourned to Cannes, France where many of the CMA board members attended MIDEM and took part in business discussions with newly appointed members of CMA's foreign development committee.

The second quarterly board meeting of the CMA is set for April 20-21 at the Camelot Inn in Tulsa, Oklahoma.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DAVE & SUGAR—RCA 10876

DON'T THROW IT ALL AWAY (G. Benson/D. Mindel; Famous, ASCAP)

The trio follows up a string of successful up-tempo tunes with a powerful ballad which exemplifies its versatility. This group has been hot since they started and this effort will make them even hotter. A smash!

RAY STEVENS—Warner Bros. 8318

GET CRAZY WITH ME (R. Stevens; Ray Stevens, BMI)

The genius of Stevens strikes again, only this one is no clucker. Loosen up is the message, but the delivery and production is tight. A strong contender which could be headed to the top.

MIKE LUNSFORD—Starday 149

IF THERE EVER COMES A DAY (B. Mercer/M. Lunsford; Power Play, BMI)

Lunsford's already successful career is bound to get a boost from this powerful ballad. Definitely his best effort to date.

ROBB REDMOND—NBC 001

LUNCH WITH LOVERS (B. Borchers/M. Vickery; Tree, BMI)

A new artist on a new label makes his debut with this risqué ballad which should fit nicely into the nooner shift. Listener response could be surprising.

DAVID ALLEN COE—Columbia 3 10475

LATELY I'VE BEEN THINKING TOO MUCH LATELY (D. Coe; Showfor, BMI)

The mysterious rhinestone cowboy offers an up-tempo cut complemented by some interesting piano licks. Lyric content and vocals are equally strong, making for a solid addition for the playlists.

DAVE LOGGINS—Epic 850326

THREE LITTLE WORDS (I LOVE YOU) (D. Loggins; Leeds/Patchwork, ASCAP)

This could be the one to re-launch a talented singer/songwriter to the forefront. Cross-the-board potential is assured by strong production and delivery, which is precise and to the point.

RANDY PARTON—RCA 10877

DOWN (D. Parton; Owepar, BMI)

Randy gets help from his big sister, who wrote and produced this up-beat cut. It's already been added in several markets and sounds like it's headed for a lot more.

BUCK OWENS—Warner Bros. 8316

WORLD FAMOUS HOLIDAY INN (D. J. Knutson/J. B. Shaw; Blue Book, BMI)

As a well-seasoned, well-traveled artist, Owens is well-suited to sing this tribute to America's resting place. The best surprise is no surprises.

DANNY WOOD—London 248

I NEED SOMETHIN' EASY TONIGHT (J. Abbott/C. Stewart; Pantego, BMI)

A working man's song which is perfect for the jukeboxes. Solid instrumentation, with tasty steel licks throughout, provides background for Danny's appealing vocals.

SHARON VAUGHN—ABC/Dot 17677

LAY DOWN (AND I'LL LAY DOWN MY LIFE FOR YOU) (J. Foster/B. Rice; Jack & Bill, ASCAP)

A provocative ballad with rich building vocals and production support from Bill Rice should see this solid effort chartbound.

BRIAN SHAW—Republic 360

WHAT KIND OF FOOL (DOES THAT MAKE ME) (C. Putnam/M. Kasser; Tree, BMI)

With the able production assistance of Dave Burgess, Shaw has captured the essence of this infectious, toe-tapping tune with his excellent vocals. It could take off in a big way.

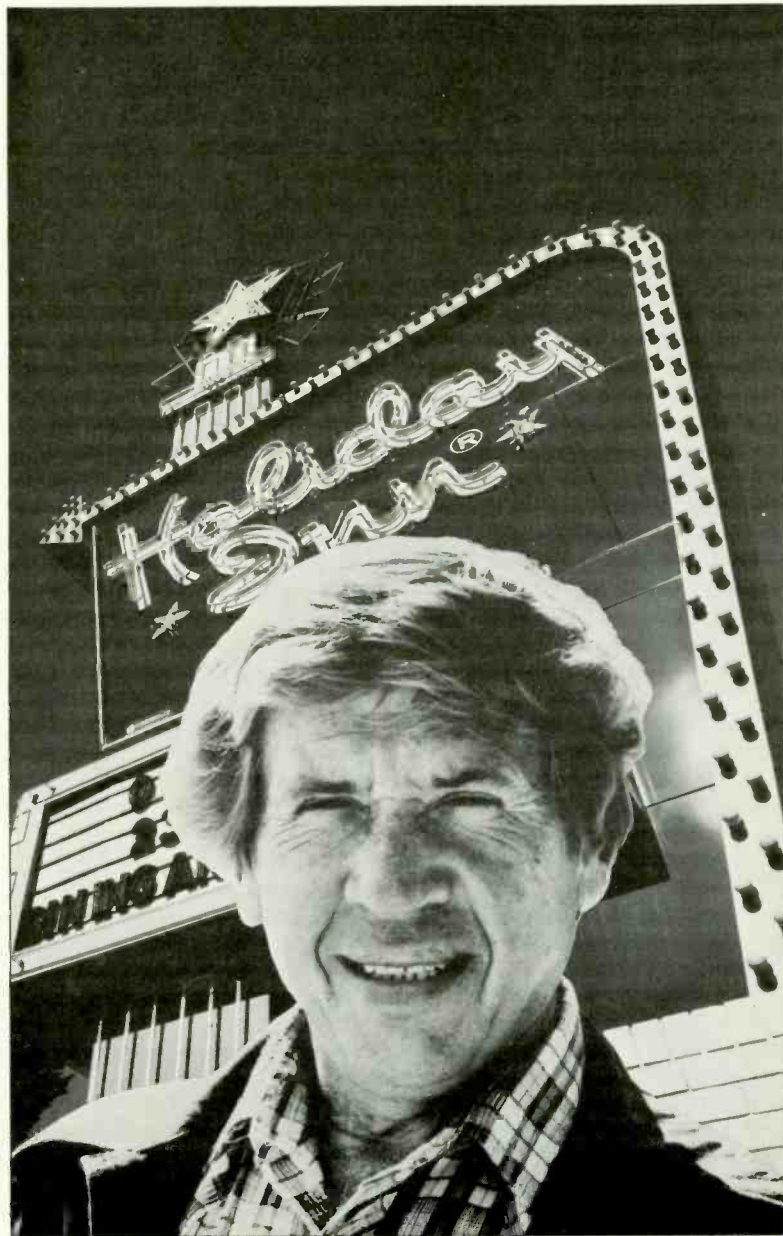
CHUCK PRICE—Playboy 6099

IS ANYBODY GOIN' TO SAN ANTONIO (D. Kirby/G. Martin; Tree, BMI)

Chuck takes this former Charley Pride hit and adds his own personal touch to give it a totally different sound. A close listen will detect a medley of San Antonio tunes making up the background.

*Ole Buck's back!
With his Buckaroos!
With a new smash single!!*

**"WORLD FAMOUS HOLIDAY INN"
b/w "HE DON'T DESERVE YOU ANYMORE"**



**Produced by Norro Wilson
for Warner Bros. Records.**

WBS 8316



MANAGEMENT: JACK McFADDEN,
1225 N. CHESTER AVE.,
BAKERSFIELD, CA. 93308 • 805 393-1000.

ROY CLARK



40 **"I Have A Dream, I Have A Dream"** ABC/Dot DOA 17667

Written by Boudleaux & Felice Bryant
Published by House of Bryant (BMI)

Hosting NBC-TV's
"Tonight" Show
February 7



THE JIM HALSEY CO. INC.
3225 S. NORWOOD
TULSA, OKLAHOMA 74135
(918) 663-2883

FEBRUARY 5, 1977



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
FEB. 5 JAN. 29

WKS. ON CHART

1	2	LET MY LOVE BE YOUR PILLOW	RONNIE MILSAP	RCA PB 10843	11
2	1	I CAN'T BELIEVE (SHE GIVES IT ALL TO ME)	CONWAY TWITTY/MCA 40649		12
3	6	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE	JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822		12
4	8	NEAR YOU	GEORGE JONES & TAMMY WYNETTE/ Epic 8 50314		9
5	5	DON'T BE ANGRY	DONNA FARGO/ABC Dot DOA 17660		16
6	3	TWO DOLLARS IN THE JUKEBOX	EDDIE RABBITT/ Elektra 45357		14
7	10	LIARS ONE, BELIEVERS ZERO	BILL ANDERSON/MCA 40661		10
8	23	SAY YOU'LL STAY UNTIL TOMORROW	TOM JONES/ Epic 8 50308		8
9	13	UNCLOUDY DAY	WILLIE NELSON/Columbia 3 10453		9
10	24	MOODY BLUE	ELVIS PRESLEY/RCA PB 10857		7
11	12	WIGGLE WIGGLE	RONNIE SESSIONS/MCA 40624		14
12	14	WHY LOVERS TURN TO STRANGERS	FREDDIE HART/ Capitol 4363		10
13	16	CRAZY	LINDA RONSTADT/Asylum 45361		9
14	15	TWO LESS LONELY PEOPLE	REX ALLEN, JR./Warner Bros. 8297		9
15	18	WHISPERS	BOBBY BORCHERS/Playboy 6092		9
16	17	BABY YOU LOOK GOOD TO ME TONIGHT	JOHN DENVER/ RCA PB 10854		8
17	22	RIDIN' RAINBOWS	TANYA TUCKER/MCA 40650		7
18	19	A MANSION ON THE HILL	RAY PRICE/ABC Dot DOA 17666		10
19	20	TWENTY-FOUR HOURS FROM TULSA	RANDY BARLOW/ Gazelle IRDA 330		11
20	21	IF NOT YOU	DR. HOOK/Capitol 4364		10
21	7	ARE YOU READY FOR THE COUNTRY/SO GOOD WOMAN	WAYLON JENNINGS/RCA PB 10842		12
22	27	MIDNIGHT ANGEL	BARBARA MANDRELL/ABC Dot DOA 17668		8
23	25	THE CLOSEST THING TO YOU	JERRY LEE LEWIS/Mercury 73872		8
24	4	YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE)	CRYSTAL GAYLE/United Artists XW883 Y		14
25	30	THERE SHE GOES AGAIN	JOE STAMPLEY/Epic 8 50316		7
26	31	IF LOVE WAS A BOTTLE OF WINE	TOMMY OVERSTREET/ ABC Dot DOA 17672		7
27	29	WHEN THE NEW WEARS OFF OF OUR LOVE	JODY MILLER/ Epic 8 50304		10
28	37	HEART HEALER	MEL TILLIS/MCA 40667		4
29	34	THE LAST OF THE WINFIELD AMATEURS	RAY GRIFF/ Capitol 4368		8
30	40	DESPERADO	JOHNNY RODRIGUEZ/Mercury 73878		4
31	9	STATUES WITHOUT HEARTS	LARRY GATLIN/Monument 45 201		15
32	11	BROKEN DOWN IN TINY PIECES	BILLY CRASH CRADDOCK/ ABC Dot DOA 17659		16
33	38	IN THE MOOD	HEN HOUSE FIVE PLUS TOO/Warner Bros. 8301		7
34	36	MAY I SPEND EVERY NEW YEAR'S WITH YOU	T. G. SHEPPARD/Hitsville 6048		7
35	46	TORN BETWEEN TWO LOVERS	MARY MacGREGOR/ Ariola America 7638		5
36	41	MY MOUNTAIN DEW	CHARLIE RICH/RCA PB 10859		4
37	45	THE MOVIES	STATLER BROTHERS/Mercury 73877		4
38	28	ORDINARY MAN	DALE McBRIDE/Con Brio 114		12
39	43	VEGAS	BOBBY & JEANNIE BARE/RCA PB 10852		6
40	47	I HAVE A DREAM, I HAVE A DREAM	ROY CLARK/ ABC Dot DOA 17667		8
41	26	WHEN IT'S JUST YOU AND ME	DOTTIE WEST/ United Artists XW898 Y		12
42	60	AFTER THE LOVIN'	ENGLEBERT HUMPERDINCK/Epic 8 50270		5
43	48	THE SON OF HICKORY HOLLER'S TRAMP/I WONDER HOW SHE'S DOIN' NOW	JOHNNY RUSSELL/RCA PB 10853		8
44	52	GOOD N' COUNTRY	KATHY BARNES/Republic IRDA 338		7
45	33	'ROUND THE WORLD WITH THE RUBBER DUCK	C.W. McCALL/ Polydor 14365		8
46	64	SHE'S JUST AN OLD LOVE TURNED MEMORY	CHARLEY PRIDE/RCA PB 10875		2



47	58	I JUST CAME HOME TO COUNT THE MEMORIES	CAL SMITH/MCA 40671		3
48	35	YOUR PLACE OR MINE	GARY STEWART/RCA PB 10833		12
49	59	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD	DAVID ROGERS/Republic IRDA 343		5
50	62	WRAP YOUR LOVE ALL AROUND YOUR MAN	LYNN ANDERSON/Columbia 3 10467		3
51	61	NEW KID IN TOWN	EAGLES/Asylum 45373		6
52	55	DRINKIN' MY WAY BACK HOME	SHYLO/Columbia 3 10456		6
53	32	C.B. SAVAGE	ROD HART/Plantation/Little Richie PL 144		12
54	79	SOUTHERN NIGHTS	GLEN CAMPBELL/Capitol 4376		2
55	39	SHE TOOK MORE THAN HER SHARE	MOE BANDY/ Columbia 3 10428		14
56	68	HE'LL PLAY THE MUSIC	LITTLE DAVID WILKINS/MCA 40668		3
57	71	YOU'RE FREE TO GO	SONNY JAMES/Columbia 3 10466		2
58	67	LUCILLE	KENNY ROGERS/United Artists XW929 Y		2
59	66	YOUR PRETTY ROSES CAME TOO LATE	LOIS JOHNSON/ Polydor 14371		4
60	76	I'M NOT EASY	BILLIE JO SPEARS/United Artists XW935 Y		2
61	56	ANGEL WITH A BROKEN WING	ROY HEAD/ABC Dot DOA 17669		8
62	44	RAMBLIN' ROSE	JOHNNY LEE/GRT 096		11
63	74	CHEROKEE FIDDLE	MICHAEL MURPHEY/Epic 8 50319		3
64	65	LOVIN' YOU, LOVIN' ME	SONNY THROCKMORTON/ Starcrest GRT 094		8
65	75	EVERY BEAT OF MY HEART	PEGGY SUE/Door Knob 6021		3
66	69	HER L-O-V-E'S GONE	RED STEAGALL/ABC Dot DOA 17670		7
67	49	THE SHADY SIDE OF CHARLOTTE	NAT STUCKEY/MCA 40658		8
68	84	PAPER ROSIE	GENE WATSON/Capitol 4378		2
69	50	HANGIN' ON	VERN GOSDIN/Elektra 45353		15
70	70	NEON LADY	BOBBY WRIGHT/United Artists XW813 Y		7
71	42	SWEET DREAMS	EMMYLOU HARRIS/Reprise RPS 1371		17
72	80	POOR SIDE OF TOWN	BOBBY WAYNE LOFTIS/Charta 104 (NSD)		3
73	78	BILLY THE KID	CHARLIE DANIELS BAND/Epic 8 50322		3
74	77	I'M GETTING HIGH REMEMBERING	BOBBY LEWIS/ Record Productions of America 7613		6

CHARTMAKER OF THE WEEK

75	—	EASY LOOK	CHARLIE RICH	Epic 8 50328	1
76	96	OUR BABY'S GONE	HERB PEDERSON/Epic 8 50309		2
77	81	NEON LIGHTS	NICK NIXON/Mercury 73866		5
78	87	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL	VERNON OXFORD/RCA PB 10872		3
79	—	IT COULDN'T HAVE BEEN ANY BETTER	JOHNNY DUNCAN/ Columbia 3 10474		1
80	—	SUNDAY SCHOOL TO BROADWAY	ANNE MURRAY/Capitol 4375		1
81	90	HE'S GOT A WAY WITH WOMEN	BOB LUMAN/Epic 8 50323		2
82	91	ALL THE SWEET	MEL McDANIEL/Capitol 4373		3
83	92	SAM OLIVIA	NEWTON-JOHN/MCA 40670		2
84	—	CHEATIN' OVERTIME	MARY LOU TURNER/MCA 40674		1
85	86	NIGHT FLYING	ROY DRUSKY/Scorpion 0521		4
86	—	LOVING ARMS	SAMMI SMITH/Elektra 45374		1
87	89	LORD, IF I MAKE IT TO HEAVEN (CAN I BRING MY OWN ANGEL ALONG)	BILLY PARKER/SCR 136		4
88	88	BLUE SKIES AND ROSES	KARON BLACKWELL/Blackland 254		5
89	95	IT'S NOT SUPPOSED TO BE THAT WAY	STEVE YOUNG/ RCA PB 10868		3
90	99	OUT OF MY MIND	CATES SISTERS/Caprice 2030		2
91	93	NEON WOMEN	CARMOL TAYLOR & STELLA PARTON/ Elektra 45367		4
92	—	ME AND THE ELEPHANT	KENNY STARR/MCA 40672		1
93	—	ADIOS AMIGO	MARTY ROBBINS/Columbia 3 10472		1
94	—	HAND ME ANOTHER OF THOSE	MICKEY NEWBURY/ ABC/Hickory 54006		1
95	85	HONKY TONK GIRL	HANK THOMPSON/ABC Dot DOA 17673		6
96	100	ALL MY LOVE	JOE ELY/MCA 40666		2
97	—	TEXAS ANGEL	JACKY WARD/Mercury 73880		1
98	82	HELLO ATLANTA	CHIP TAYLOR/Columbia 3 10446		6
99	—	TENNESSEE WOMAN	ALEXANDER HARVEY/Buddah 555		1
100	—	SWEET CITY WOMAN	JOHNNY CARVER/ABC Dot 17675		1



SOME

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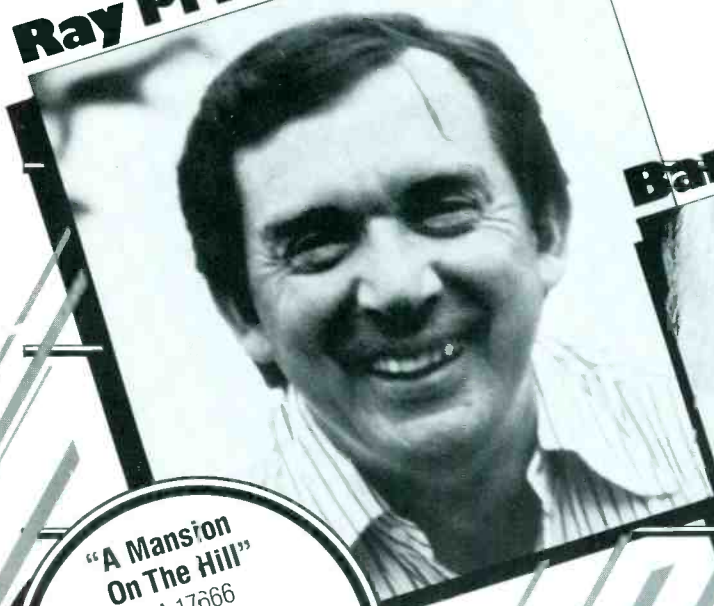
SHOOTING

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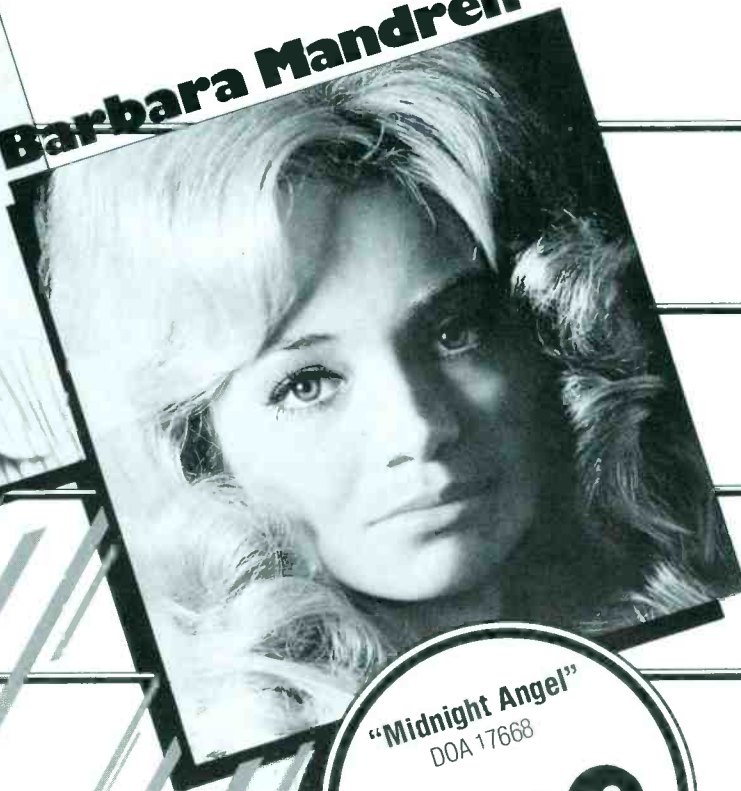
Ray Price



"A Mansion
On The Hill"
DOA 17666

20 BB 18 RW 20 CB

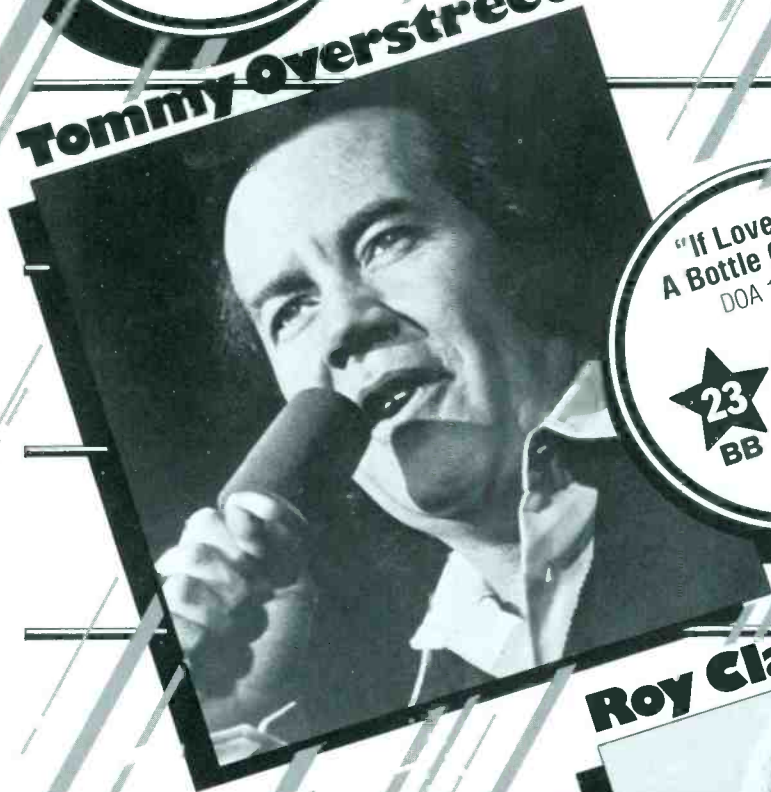
Barbara Mandrell



"Midnight Angel"
DOA 17668

★ 18 BB 22 RW 18 CB

Tommy Overstreet



"If Love Was
A Bottle Of Wine"
DOA 17672

★ 23 BB 26 RW 25 CB

Roy Clark



"I Have A Dream"
DOA 17667

29 BB 40 RW 29 CB

ABC/Dot Records

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ZED GEEZ

On Earth As It Is In Heaven



NBLP 7043

On Casablanca Record and FilmWorks
also available on tapes.

