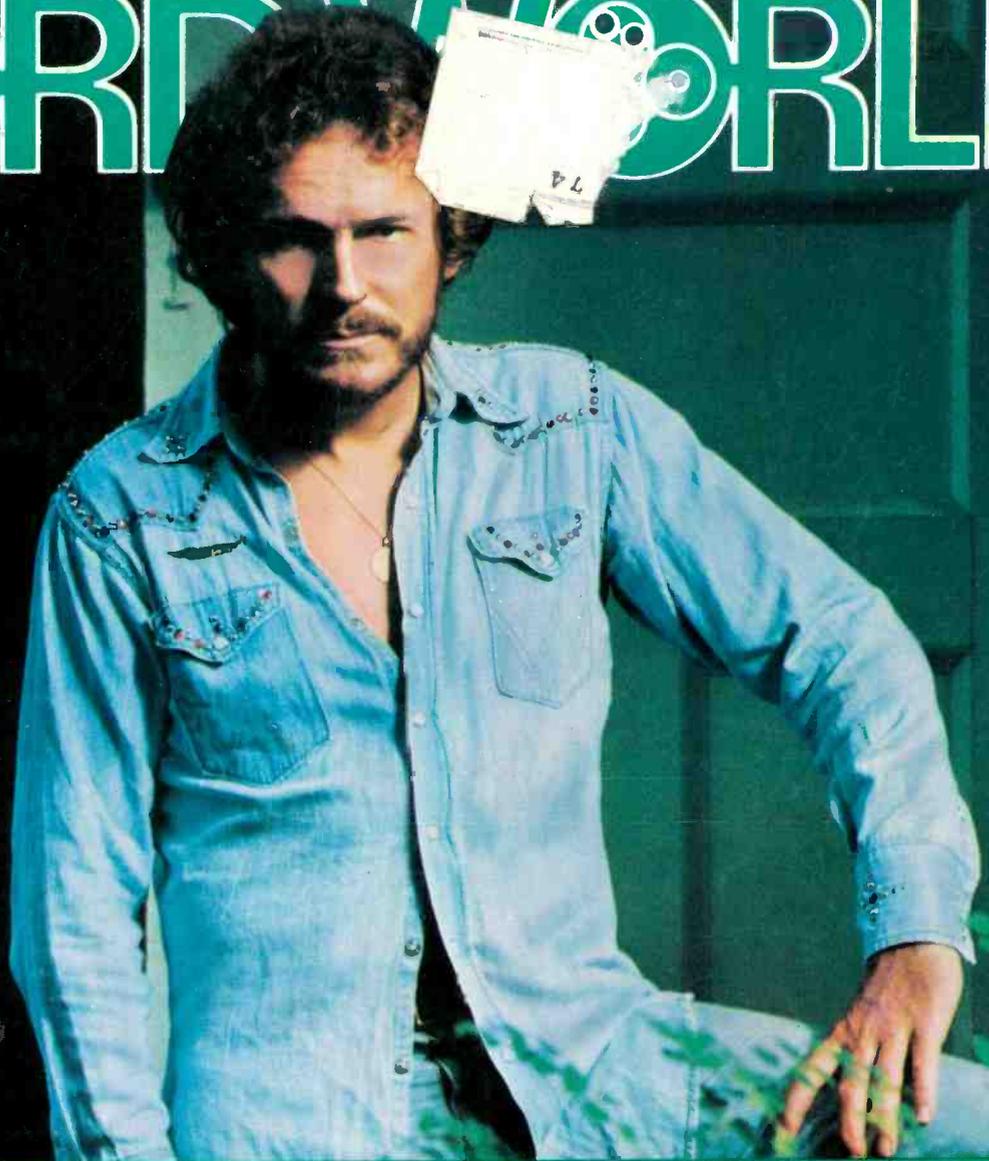


Spotlight on Mexico

RECORD WORLD

Who In The World:
Gordon Lightfoot

HITS OF THE WEEK

SINGLES

GRAND FUNK RAILROAD, "CAN YOU DO IT" (prod. by Frank Zappa) (writers: Street & Gordy) (Jobete, ASCAP; Stone Agate, BMI) (2:46). The pairing of Grand Funk Railroad and Frank Zappa could either be a joke or a masterstroke. However, this single shows they mean business. Make no mistake about it—GFR is on the express track once again. MCA 40590.

THE BROTHERS JOHNSON, "GET THE FUNK OUT MA FACE" (prod. by Quincy Jones) (writers: Q. Jones, G. Johnson & L. Johnson) (Kidada/Goulgris, BMI) (2:27). Coming with a disco edit of 6:01 in its 12" version, the Johnson brothers are headed for the major crossover success hinted at by the tremendous sales of the "Look Out For #1" album. A&M 1851.

LINDA RONSTADT, "THAT'LL BE THE DAY" (prod. by Peter Asher) (writers: Allison, Holly & Petty) (MPL Commun., BMI) (2:32). Ronstadt is rapidly becoming one of the country's premier interpreters of classic rock tunes. She has now covered some five in a row since "You're No Good" with this Buddy Holly number. Another contender for the top. Asylum E 340.

BARBI BENTON, "STAYING POWER" (prod. by Robert Appere) (writers: Greenfield & Sedaka) (Don Kirshner, BMI) (2:53). Staying power is certainly something authors Neil Sedaka and Howie Greenfield have plenty of. Barbi shows that she's about to have some of her own with this exquisite pop number that should be around for some time to come. Playboy P 6078.

SLEEPERS

ATTITUDES, "SWEET SUMMER MUSIC" (prod. by Attitudes) (writers: Stallworth, Higgins & Bottiglier) (Ganga/Jungle City, ASCAP; Hardwood, BMI) (3:36). While others have had a headstart, this could still prove to be this year's seasonal smash. The song is an easy going ballad, reminiscent of War, with a lazy harmonica line. Dark Horse 10011 (A&M).

SALSOUL ORCHESTRA, "NICE 'N' NASTY" (prod. by V. Montana Jr.) (writer: V. Montana Jr.) (Lucky Three, Anatom, BMI) (3:09). Another record in the Donna Summer/Andrea True vein that could be every bit the hit! "Let's face it, you're nasty" the girls croon, but there's nothing wrong with that. The group shows why it's at the forefront of the disco wave. Salsoul SZ 2011.

FIREFALL, "YOU ARE THE WOMAN" (prod. by Jim Mason) (writer: Rick Roberts) (Stephen Stills, BMI) (2:42). "Livin' Ain't Livin'," the group's first single, hinted that there were good things in-store from the band. That promise has been fulfilled. One listen to the group's sweet strains and you'll hear why Firefall is one of the major new groups of '76. Atlantic 3335.

RUBY STARR, "MAYBE I'M AMAZED" (prod. by B. Stone & R. Capone) (writer: Paul McCartney) (Maclen, BMI) (3:02). Ruby Starr tones down her frenetic vocal delivery on this Paul McCartney song and the result is the female's reply to Rod Stewart's version of several years ago. Give it a listen, you may very well be pleasantly surprised. Capitol P 4301.

ALBUMS

GRAND FUNK RAILROAD, "GOOD SINGIN' GOOD PLAYIN'." With Mark Farner taking the bulk of writing credits, and a switch to Frank Zappa as producer, GFR continues to register with its new label. "Can You Do It" is the latest single, with "Just Couldn't Wait" and "Release Your Love" other stand-outs combining hard-core rock and accessible melodies. MCA 2216 (6.98).

"AMERICAN FLYER." A perfect co-mingling of songwriting (Eric Kaz), singing (Craig Fuller) and playing (add Steve Katz and Doug Yule) with George Martin production adding cohesiveness that will follow with the band's live touring. "Light of Your Love" and "Let Me Down Easy" are the masterpieces of an Eagles/Ian Matthews-sounding band. UA LA650-G (6.98).

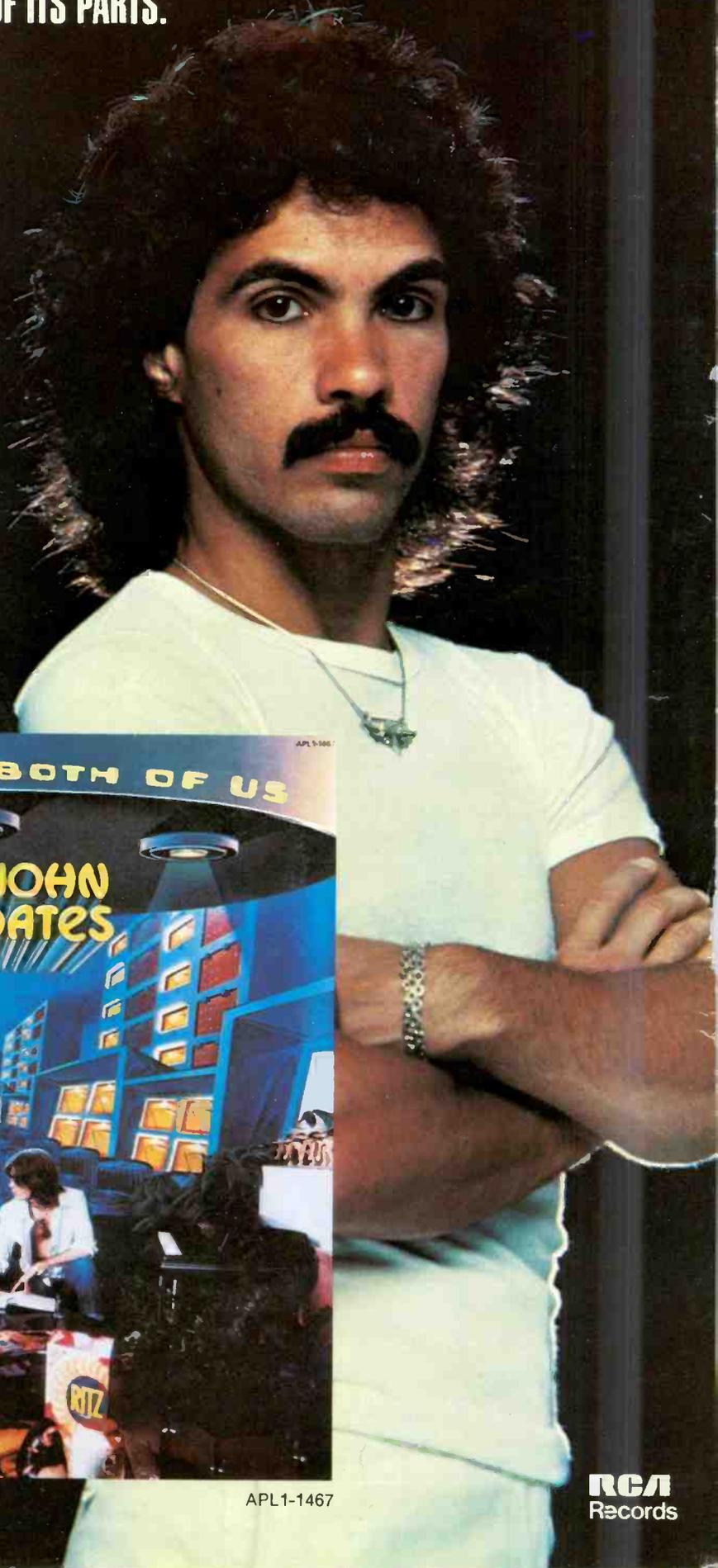
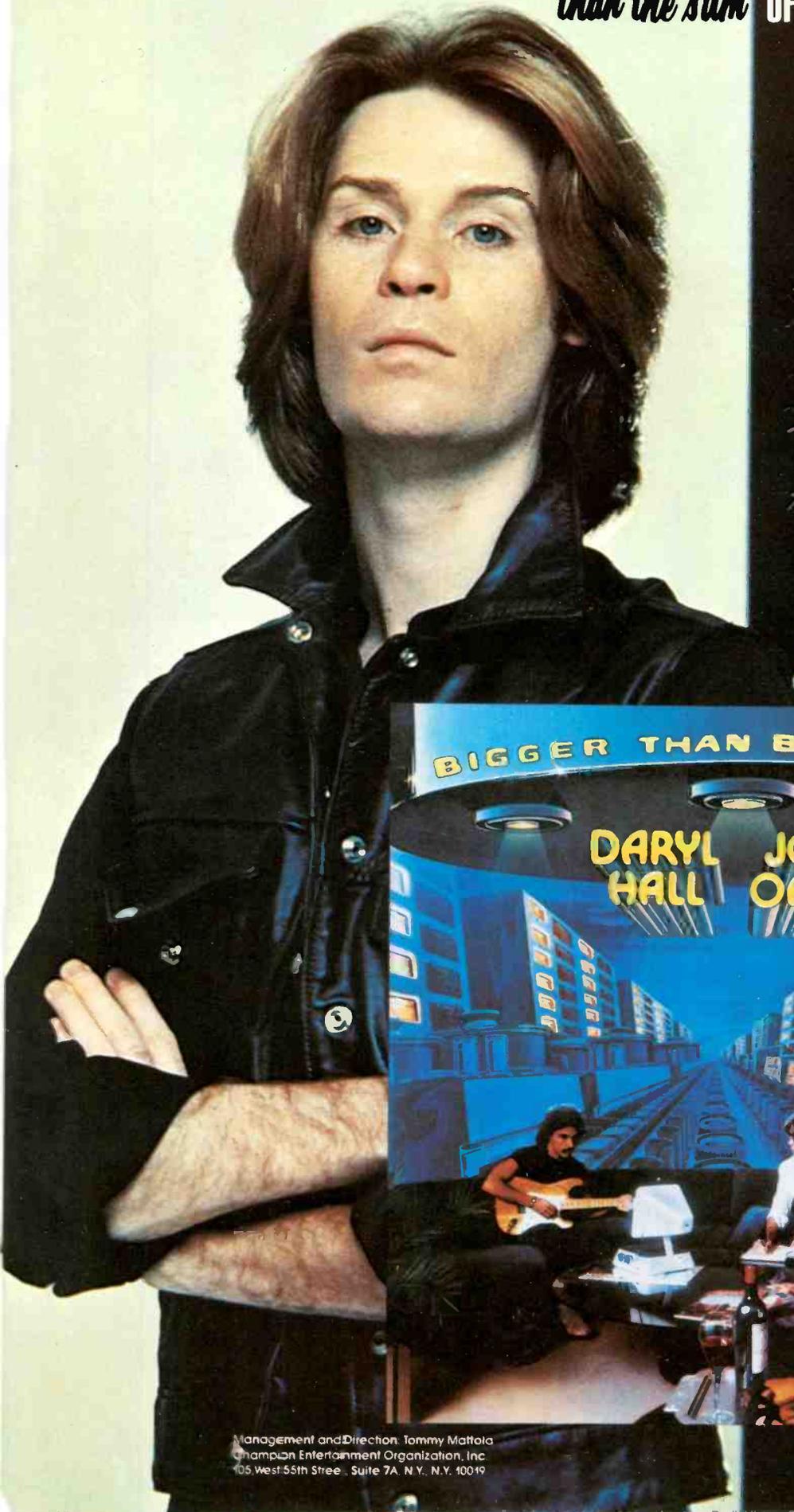
GINO VANNELLI, "GIST OF THE GEMINI." One of Canada's most successful rock artists, Vannelli makes a grand attempt to carry his various stylistic approaches across the border. A strong sense of dynamics and an ambitious conceptual piece on the second side ("War Suite") define his character. "Love Of My Life" and "A New Fix for '76" are strong. A&M SP-4596 (6.98).

MICHAEL DINNER, "TOM THUMB THE DREAMER." Dinner's moved away from the James Taylorisms of his previous effort, most notable then for vocal style and understatement. This one's a true rock 'n' roll album with the title cut, "The Promised Land" and "Apple Annie" combining clever imagery with top-notch upbeat arrangements. Dream on, dreamer. Fantasy F-9512 (6.98).



Daryl Hall JOHN OATES

There are certain very special moments when two individuals meet in time to create a musical whole greater than the sum of its parts.



Management and Direction: Tommy Matola
Champion Entertainment Organization, Inc.
105 West 55th Street, Suite 7A, N.Y., N.Y. 10019

APL1-1467

RCA
Records

RECORD WORLD

Capitol Moves Boldly Into TV Marketing

By ELIOT SEKULER

■ LOS ANGELES—As an advertising medium, television has been approached with caution or avoided completely by many, if not most, record manufacturers. The cost involved in reaching a targeted audience, the lack of sufficient market research relating to recorded product and the lead time required by networks and individual stations for buying spots are deterrents cited by several marketing directors who prefer to leave the tube out of their

(Continued on page 81)

Frampton Tops LP Chart By a Wide Margin

By LENNY BEER

■ This week's Album Chart story can really be summed up in two words: Peter Frampton. Frampton's "Comes Alive" album (A&M) is now #1 for the fifth consecutive week, for the

Chart Analysis

seventh week overall and the margin between the Frampton album and his nearest competitor, Jefferson Starship (Grunt), is an almost unbelievable

(Continued on page 6)

FM Report Expands

■ With this issue, **Record World**, in response to industry-wide demand for increasing amounts of information on the FM level, unveils a new, expanded version of the FM Airplay Report.

In its revised format, the report will include two full pages of additions and "heavy action" listings from some 26 stations each week, and will spotlight the "Most Active" lp with an album slick reproduction, presented in the same manner as the Flashmaker and Sleeper selections.

This week's report can be found on pages 30-31.

Star Broadcasting Chain To Go Dark September 1

By MICHAEL SHAIN

■ WASHINGTON — One of the nation's most prominent groups of top 40 stations, the Star Broadcasting chain, has been ordered off the air by the end of this month, to return no one knows when. The stations, WIFE-FM (Indianapolis), KOIL and KEFM (Omaha) and KISN (Vancouver, Wash.), must cease broadcasting by midnight, Sept. 1, the Federal Communications Commission said last week. The action marks the final battle of a two-year controversy between Star owner Don Burden, who lost five licenses in

all in January, 1975 in the largest wholesale license revocation case ever handled by the FCC, and the commission.

The FCC found Burden guilty of making secret campaign contributions to and slanting news reports on his radio stations towards Senator Vance Hartke (D.-Ind.) among other national and local political candidates. The violations of FCC regulations were serious enough, the Commission felt, to justify revoking all broadcast licenses held in his name, effectively booting Burden out of the radio business. Burden's ap-

(Continued on page 75)

Workshops Highlight 21st NATRA Convention

By DEDE DABNEY

■ ANTIGUA — To commemorate its 21st year in existence, approximately 800 members of NATRA (National Association of Television and Radio Artists) gathered together on chartered flights heading toward the tropical island of Antigua. They were greeted by government officials and the community with refreshments. Accommodations were set aside for the delegates.

As the first luncheon took

place, sponsored by 20th Century Records, the sounds of steel bands entertained those present. Events progressed with an evening completed by a dinner compliments of RCA Records. Speeches by government officials set a mood of unification.

Promotion

Workshops were staged on Monday beginning with "Promotion and Programming/Disco vs Radio" assisted by moderators Matt Parsons of Capitol Records, and RW's Dede Dabney. Discussions set the pace for much communication of ideas.

One suggestion was for the exposure of new artists by means of cassette video, radio and newspaper advertising, public service spots and in-store promotion. One independent producer made mention of utilizing the convention for exposing new artists. The importance of discos was also discussed.

Purchasing Power

Bob Austin, publisher of RW, stated that a survey was taken by NARM determining where the buying public, broken down demographically between ages of 25 and 49, is headed. This survey pointed out the change of tastes in purchasing power from rock to MOR.

The conclusion reached was that a promotion person should be versatile in the music industry. Matt Parsons thanked everyone for the overwhelming attendance.

(Continued on page 76)

RCA, Times Music In Negotiations

■ NEW YORK—Executives of RCA have reportedly been holding negotiations with the New York Times publishing company about the possibility of buying the firm. However, no deal had been firmed at press time, and other companies have also reportedly expressed interest in purchasing the company.

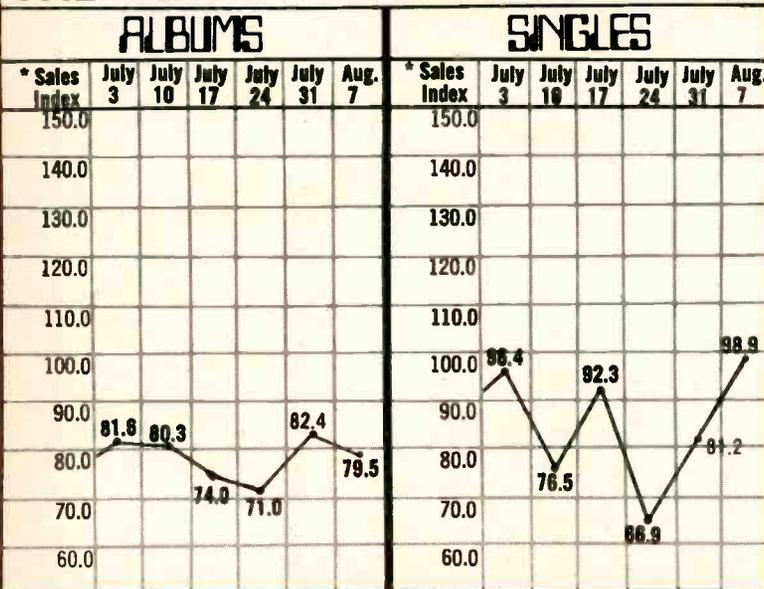
Al Bell Acquitted On Bank Fraud Charge

■ MEMPHIS — A Memphis Federal Court jury last week acquitted Al Bell, chairman of Stax Records, on all 11 counts of an indictment that had charged him with conspiring to defraud the Union Planters Bank of Memphis. Bell's co-defendant, former bank officer Joseph Harwell, was convicted on two of the 11 counts. The jury deliberated for seven hours before acquitting Bell.

Harwell is already serving a five-year sentence for fraud and embezzlement to which he pleaded guilty last year. He faces another possible five-year term for this latest conviction. Presiding was Federal Judge Harry Wellford.

Detailed coverage of the RCA Records Convention, including Ken Glancy's keynote address, on pages 22-25.

THE RECORD WORLD SALES INDEX



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Davis Concludes Retailer Dialogues, Announces Signing of Lou Reed

By BARRY TAYLOR

■ NEW YORK — Clive Davis wrapped up his four city coast to coast swing of retailer dialogues here last week with a product presentation and the introduction of Lou Reed, Arista's latest signing.

The series of informal afternoon seminars which opened in Los Angeles last week and brought Davis to Minneapolis and Chicago before last Wednesday's meet at the Park Lane, provided him with the opportunity to discuss some of his philosophies and preview the company's upcoming releases.

Presentation

The presentation got underway as Davis emphasized the importance of building an artist's ca-

reer rather than going for the one-shot hit. Several songs from the new Barry Manilow album, "This One's For You," were played for the enthusiastic gathering that applauded each selection and voted on the possible single choice. Using Manilow's songs as examples, Davis provided some of the strategic insight involved in trying to secure the largest possible audience for a major artist.

Several unidentified tracks were played next, with the audience surprised to hear the musical maturity of the Bay City Rollers under producer Jimmy Ienner. The album will be released to coincide with the group's first American tour of selected cities in two weeks.

Turning to Arista's r&b roster, Davis mentioned that he had personally asked Stevie Wonder to compose a single for Gil Scott-Heron and enthused over the prospect of having six possible singles to choose from General Johnson's forthcoming set.

In a segment of the seminar where Davis answered questions from the audience, he offered comment on videodiscs and the Savoy gospel line and spoke about the Kinks ("new product will be forthcoming by the first of the year") and Patti Smith ("Because of the way she will respond, I exert no creative control. She's into collector's items when it comes to 45s"). Davis also mentioned as a sidelight that her "Horses" album sold to more people than originally projected and that it was voted "album of the year" in France.

As for the rumored album price
(Continued on page 13)

Springsteen Sues Mgr.; Appel Seeks Injunction

By DAVID MCGEE

■ NEW YORK — Columbia recording artist Bruce Springsteen has requested, in a complaint sworn on June 27 against his manager Mike Appel and Appel's companies—Laurel Canyon Management Inc., Laurel Canyon Ltd. (record production) and Laurel Canyon Music Inc. — that all agreements made by Springsteen with Appel and his companies be rescinded "by reason of fraud, misrepresentation, undue influence, breach of trust and breach of duty" by Appel; and that Springsteen be awarded \$1 million in punitive and compensatory damages. Further, the five-cause complaint asked that Appel and his companies "be ordered to justly and fully account for and restore to plaintiff Springsteen all of the property and income which they or any of them have received or will receive by reason of the said agreements." Springsteen, who alleges in the second cause that Appel "conducted business in a shockingly slipshod, wasteful and neglectful manner," requests also that Appel be enjoined from con-

(Continued on page 87)

FCC Won't Enter Format Regulation

By MICHAEL SHAIN

■ WASHINGTON, D.C.—The Federal Communication Commission says it will not involve itself in the business of saying what formats radio stations must keep or abandon. The decision, which directly

RCA Names Oord UK Managing Dir.

■ NEW YORK—Gerry Oord has been appointed managing director, RCA Record Division, United Kingdom, effective September 1, 1976. The announcement was made in New York by Robert D. Summer, division vice president, international, RCA Records.

Oord served as managing director, EMI Records, United Kingdom, until March, 1976 when he was appointed director of group repertoire and promotion. During his four-year association with EMI's United Kingdom operations, he concluded licensing agreements with MCA, Elektra, Motown, Elton John and Rocket Records.

Bass Joins Chrysalis

■ LOS ANGELES—Billy Bass has been named Chrysalis Records national promotion director, it was announced by Sal Licata, vice president of sales and promotion. The appointment is effective immediately.

Bass comes to Chrysalis from Rocket Records where he worked in a national promotion capacity. Previously, he headed national album promotion for UA Records.

Island Names Mancuso VP of Promotion

■ LOS ANGELES — Charley Nuccio, president of Island Records, has announced the appointment of Freddie Mancuso to the position of vice president, promotion.

Mancuso comes to Island from Chrysalis where, as director of promotion, he was instrumental in developing such artists as Robin Trower, U.F.O. and Lee Garrett.

defies that order of the U.S. Court of Appeals in a case involving the switch of WEFM-FM Chicago from a classical music format to top 40, is designed to bring the controversy before the Supreme Court for a final decision.

The FCC action comes after a seven-month study by the commission into whether it had the legal power to question programming changes by radio stations. The WEFM case involved the sale by Zenith Radio Corp. of the Chicago station to GCC Communications, a division of the Harlem Globetrotters conglomerate. A group of disgruntled listeners filed to stop that sale when it was learned that GCC intended to

(Continued on page 75)



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER EDITOR IN CHIEF
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6290 Sunset Boulevard
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Don Cusic/Southeastern Editor
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49 Music Square West
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LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491

ENGLAND

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24 Denmark St., London, W.C. 2, England
Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

GERMANY

JIM SAMPSON

Kaulbachstrasse 15
8000 Muenchen 22, Germany

FRANCE

GILLES PETARD

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CANADA

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SPAIN

FERNANDO MORENO

General Parinas, 9, 5ª Izqda
Madrid 1, Spain
Phone: 276-5778

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarre
Mexico 12, D.F.
Phone: 536-41-66

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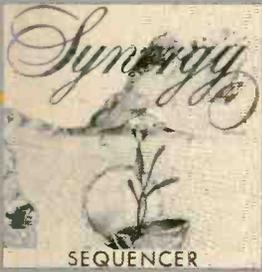
Powerhouse Picks

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

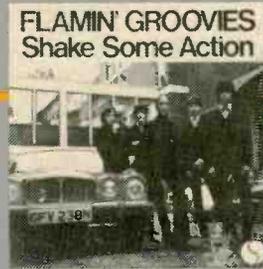
Walter Murphy (Private Stock) "A Fifth of Beethoven." Shows absolute signs this week of topping the charts. Best radio moves to date and major adds along the east coast are quickly filling in remaining gaps. Sales are excellent.



SIRE/PASSPORT RECORDS



SYNERGY
Sequencer
PPSD-90814

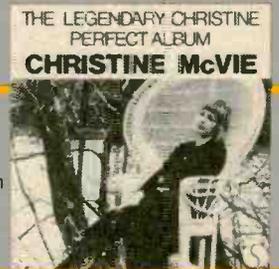


FLAMIN' GROOVIES
Shake Some Action
SASD-7521

Presents

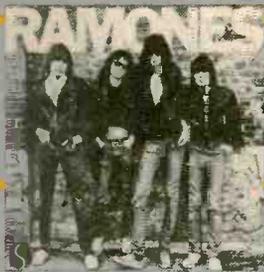


RENAISSANCE
Live At Carnegie Hall
SASY-3902-2

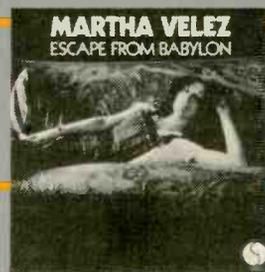


CHRISTINE McVIE
The Legendary
Christine Perfect Album
SASD-7522

Music For The Next 200 Years



THE RAMONES
The Ramones
SASD-7520

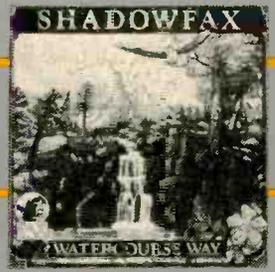


MARTHA VELEZ
Escape From Babylon
SASD-7515

Part I.



THE BECKIES
The Beckies
SASD-7519



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Frampton LP Again Tops Chart by Wide Margin; Single Sales Up

Elton & Kiki Lead the Way

By Lenny Beer

Positive signs appeared almost everywhere on the singles side this week as *The Record World Sales Index* jumped, records started to sell and dealers began to wear smiles on their faces, in anticipation of a strong fall season to come. Elton John & Kiki Dee (Rocket) led the way for the second consecutive week, but a few other singles are starting to challenge for the top. Starland Vocal Band (Windsong), a former charttopper, continued to sell a good amount of product and held onto the #2 slot, followed very closely by Lou Rawls (Phila. Intl.) which has strong pop and r&b sales support jumping it from #7 to #3. Also making strong moves and potential #1 signs are the new Wings (Capitol), Wild Cherry (Epic/Sweet City) and The Bee Gees (RSO). The latter two singles are also selling in both the pop and r&b marketplaces and because of this double strength have reached the top ten in short order with sales building at an enormous pace. Rounding out the hot product in the top ten is the first ever for George Benson (WB), which grabbed the last available slot and is selling well, although not in a class with the others mentioned.

England Dan

Close after the top tenners this week are another series of records, which will be in that elite group very shortly, headed by the England Dan & John Ford Coley single (Big Tree) which is really beginning its major sellthrough period right now after showing all the airplay signs for the past few weeks. KC & the Sunshine Band (TK) are on their way to at least the top five and, depending on the competition's strength, could have their third #1 single for Henry Stone's red hot Florida based label. Walter Murphy (Private Stock) took quite a long time to break but is now showing major sales signs in almost every part of the country which should skyrocket it into the top five shortly, and Cliff Richard (Rocket) which has been mentioned in this column as a regional breakout and a potential hit, now is a sure thing for the top ten with potential for even better things on the horizon.

Newer Records

Also on this week's Singles Chart there are a lot of newer records which are making major moves on the national scene. Silver (Arista) was another that

took a couple of weeks to build momentum but is now selling through strongly in the east and the midwest; Orleans (Asylum) is garnering sensational early airplay and is a breakout saleswise this week in the east, south and midwest and it appears that it will be a top twenty record in the next three weeks with top ten and better to follow closely; Boz Scaggs (Columbia) is a major hit already on the west coast, selling both pop and r&b, and this record should spread quickly and be his first top ten single; Jefferson Starship (Grunt) is picking up so much airplay so quickly it is really hard to tell what the ultimate sales potential is at this point, but suffice it to say that all signs are positive and breakout sales activity is strong although obviously not up to the point of early additions on WLS and WABC which were made on a combination of the excellent sound and the strong album sales by the group; Chicago (Columbia) which debuted strongly last week is much stronger this week as it jumps 26 positions to #48 with monstrous airplay, and Helen Reddy (Capitol) is also another airplay star after only two weeks and much too early for a sales buzz at this point, so stay tuned

(Continued on page 89)

AWB, Wild Cherry Moving Up

(Continued from page 3)

able ratio of close to 2 to 1. With the success of the second hit single from the album combined with constant touring and now television advertising support, the Frampton album is in a class by itself at most every account in the country. The album has reached the four million mark in sales with no end in sight and anyone coveting that top slot will have to knock off the strongest leader since the "Eagles Greatest Hits" soared for Asylum at the beginning of the year.

Top Ten

The top ten was steady this week as the same albums just jostled for position behind Frampton's leadership. There are, however, two new contenders for future top ten status, AWB (Atlantic) and Wild Cherry (Epic/Sweet City). AWB is currently resting at #12 but without a hit single it will be hard for this album to top any of the current contenders, as we discussed last week. The road to the top ten is not impossible to achieve but each of the top albums has at least one big single to go with television advertising and/or tours. Wild Cherry, with their first ever album, is super hot and has that monster single leading the way, so even though their sales are one week less developed nationally than AWB they jumped from 49 to 19

and might possibly move in there in the next two weeks, especially if some of the toppers cool off.

In the twenties this week Boz Scaggs (Columbia) is the hot news as his album, which has been charted for 22 weeks, received a real kick in the pants from the hit single and is selling both pop and r&b, which has turned it around again and shot it to 24 with a bullet. All signs point to the Scaggs album to be a major seller for the rest of the summer and the beginning of the fall at the very least, with the popularity of the single just starting. Lou Rawls (Phila. Intl.) is another whose album is being pulled up the chart by a red hot single and he is now showing good sales in the #29 slot. Also worthy of mention is Diana Ross' Greatest Hits (Motown) which is selling pop and r&b at retail and at the racks. The album is a breakout this week in the east, midwest and west and moved 68 to 34 on this week's chart.

Helen Reddy

New on the chart as Chartmaker is Helen Reddy's latest, "Music, Music" (Capitol), which popped on at 81 bullet with strongest sales so far in the east and south. Right behind is Gino Vannelli's latest and possibly biggest at 96 bullet to continue A&M's hot streak. And finally, the Dr. Savannah album that was mentioned by Vince Aletti in last week's *Record World* as "this summer's major surprise hit" in the discos is really popping in sales, and is now charted at 120 bullet.

EMI Firms Buy of Col Pictures Pubberies

NEW YORK — Columbia Pictures Industries, Inc. and EMI Limited have signed an agreement for the sale of Columbia's music publishing division to EMI on the terms outlined in a previously announced agreement in principle.

Columbia and EMI also announced the execution of a related motion picture financing agreement involving EMI's previously announced multi-million dollar investment in four of Columbia's upcoming theatrical feature film releases.

Consummation of the transactions is subject to the approval of Columbia's banking institutions; the closing of the transactions is expected within the next few weeks.

REGIONAL BREAKOUTS

Singles

East:

Earth, Wind & Fire (Columbia)
Orleans (Asylum)
Jefferson Starship (Grunt)
Silver (Arista)
Chicago (Columbia)

South:

Orleans (Asylum)
Cliff Richard (Rocket)
James Brown (Polydor)
Earth, Wind & Fire (Columbia)

Midwest:

Silver (Arista)
Orleans (Asylum)
Jefferson Starship (Grunt)
Cliff Richard (Rocket)
Michael Franks (Reprise)

West:

Cliff Richard (Rocket)
Boz Scaggs (Columbia)
Jefferson Starship (Grunt)

Albums

East:

Dr. Buzzard's Savannah Band (MCA)
Helen Reddy (Capitol)
Point Blank (Arista)
Diana Ross (Motown)
LTD (A&M)

South:

Gino Vannelli (A&M)
Helen Reddy (Capitol)
LTD (A&M)
Johnny Guitar Watson (Amherst)

Midwest:

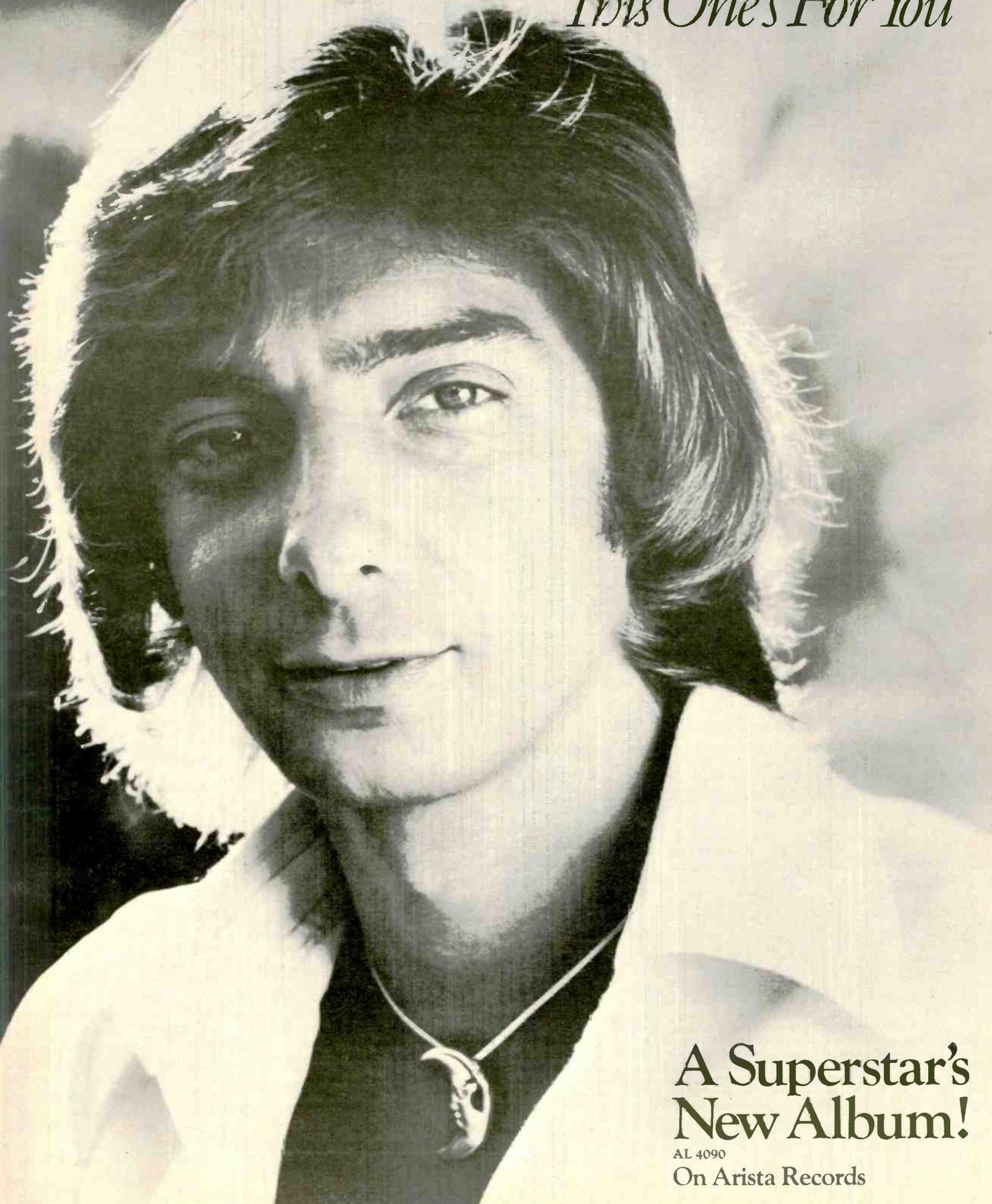
Gino Vannelli (A&M)
Richie Furay (Asylum)
Dr. Buzzard's Savannah Band (RCA)
Diana Ross (Motown)
Norman Connors (Buddah)

West:

Dr. Buzzard's Savannah Band (RCA)
Diana Ross (Motown)
Richie Furay (Asylum)
Norman Connors (Buddah)

BARRY MANILOW

This One's For You



**A Superstar's
New Album!**

AL 4090

On Arista Records

Cotillion To Release 'Selma' LP

By PAT BAIRD

■ NEW YORK—Henry Allen, president of Cotillion Records, has announced the August release of "Selma," the original cast album of the play based on the life and civil rights career of Dr. Martin Luther King, Jr. The play will open in Detroit and, after performances in Chicago, will open on Broadway some time this fall.

According to Allen: "We feel it is a star in our crown just to own this album. Naturally we'd like to make money; but we are honored just to have it."

Tommy Butler

The play and the score were written by Tommy Butler, who also portrays Dr. King and produced the cast album. According to Allen, Butler was inspired to write the play after seeing a television news special on Dr. King's life which included his famous Memphis, Tenn. speech, "I've Been To The Mountain Top." After a year of writing and two years of rehearsals and church basement performances, "Selma" was performed at The Inner City Cultural Center, Los Angeles. It was there that actor Redd Foxx became interested in the project and raised the money necessary to mount a professional production. Allen saw it at L.A.'s Huntington Hartford Theatre and immediately acquired the rights for Cotillion.

Allen illustrated the various events that will celebrate the opening of the play, including a "Rosa Parks Day" in Detroit that will feature a re-enactment of the famous Selma March, and will be led by state and local government officials as well as past and present civil rights leaders.

Cotillion is planning an album

presentation dinner in New York for mid-August. The Rev. Martin Luther King, Sr., Mrs. Coretta Scott King, Rep. Charles Rangle and Manhattan borough president Percy Sutton are expected to attend. Jerry Bledsoe of WWRL (N.Y.), a native of Montgomery, Ala., will act as narrator and master of ceremonies.

38 Songs

The 38-song double album highlights the various phases of Dr. King's life, beginning with the day Ms. Rosa Parks made her famous refusal to give up her bus seat to a white man. It contains excerpts from several of Dr. King's speeches, re-enacted by Butler. The album was arranged by Paul Riser and is a mixture of soul, rock, blues and ballads. Allen feels that the score is so contemporary he anticipates cover records by chart artists. Only two cast members (Ernie Banks and Sipio Culler) have ever acted in a play before and none of the cast members have ever before recorded.

'Masterpiece'

"As president of this company, I really don't care if 25,000 people buy this album and take it home to listen to it," Allen said. "We make investments to make money but I really think Warner Communications, our parent company, is simply proud to have it. We think it's a masterpiece."

Henry Allen

"I would have this album with Cotillion because I happen to be a black man, a black man that has lived through these experiences. A lot of what Dr. King did is a part of what makes Henry Allen tick. Dr. King made many things possible for me. I am proud to be the person to put out this album."

London Signs Sweeney Todd



Walt Maguire, vice president of a&r of London Records, has announced the signing of Canadian group Sweeney Todd to a long term recording contract. The group's first single, "Roxy Roller," is a certified gold record in Canada and has just been released here. They are produced by Martin Shaer for Top Hat International Music of Vancouver and will tour in the U.S. after the release of their initial London album this fall. Pictured after the announcement of the signing are (from left): Jerre Hall, London Records national promotion manager; Joshua Blardo, assistant national promotion manager; Peter Hay, a&r department; Walt Maguire; Sandy Ginsburg, a&r department; Sy Warner, national sales manager; Diana Weller, general manager of foreign distribution; Martin Shaer; Barbara Pepe, publicity director; Don Wardell, director of creative services, and Gary Willett, sales department.

Wexler Joins Mercury

■ CHICAGO — Irwin Steinberg, president of Phonogram, Inc./Mercury Records, and the company's executive vice president/general manager, Charlie Fach, have announced the appointment of Anita Wexler to the position of director of east coast a&r.



Anita Wexler

In this capacity her duties include talent acquisition, overseeing the operations of the firm's New York office, where she will be based, and working closely with current Phonogram product. Vernon Gibbs, a&r director/black music, will report to Ms. Wexler.

Immediately prior to joining Phonogram, she was the assistant to the president of United Artists Records where part of her a&r duties included mixing and supervising a number of recordings and working closely on various levels with the Grateful Dead, Marlena Shaw, Donald Byrd and others.

Although she gained her initial record industry experience as east coast a&r assistant for Warner Bros., Ms. Wexler worked for two years at Atlantic Records in the a&r department.

Pye Names Moore Natl. Promo Dir.

■ NEW YORK — As part of the continuing expansion of Pye Records, president Marvin Schlachter has announced the appointment of Melvin Moore to the newly created position of director of r&b promotion.

Prior to joining Pye Records, Moore did national promotion for Brunswick Records from 1971 to the present, and for Decca Records from 1969 to 1971. He was formerly a singer with such groups as the Ink Spots and the Dizzy Gillespie Band. Moore, who will be based in New York, will be making frequent personal visits to major markets throughout the country.

Bunetta Moves

■ LOS ANGELES — Al Bunetta Management, representatives for recording artists John Prine, Steve Goodman and Crackin', has relocated offices to 4121 Wilshire Blvd., L.A. California, 90010. New telephone is (213) 385-0882.

London Names Hall Natl. Promo Dir.

■ NEW YORK — Jerre Hall has been appointed national promotion manager for London Records, Herb Goldfarb, vice president of sales and marketing for the label, has announced. The appointment was effective July 12, 1976.

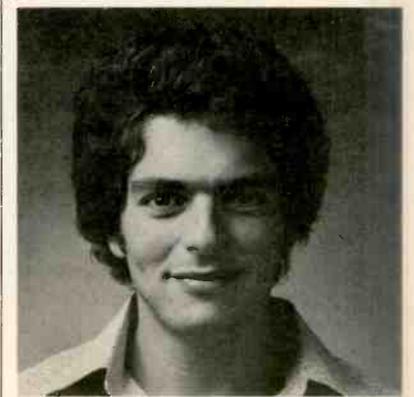
Hall has previously represented London as regional promotion manager in the Cleveland, Seattle, Detroit and Dallas areas. A member of the London family for four years, Hall also served as associate national promotion manager for Private Stock Records.

Norman Gardner remains as national r&b manager, and Joshua Blardo as assistant national promotion manager.

In a related move, Herb Gordon assumes the position of east coast promotion manager, covering the territories of Philadelphia, Baltimore and Washington, D.C. He will work from his home base in Philadelphia.

Epic Names Swig Assoc. Promo Dir.

■ NEW YORK — Jim Jeffries, director, national promotion, Epic and CBS Associated Labels, has announced the appointment of Rick Swig to the position of associate director, national promotion, Epic and CBS Associated Labels.



Rick Swig

In his new capacity, Swig will be responsible for the coordination of the national promotion staff in supporting album and single product on Epic and the CBS Associated Labels, including the activities of the Epic/Associated regional promotion marketing managers and local promotion personnel. He will also participate in the initiation and development of national promotion programs and campaigns for artists on the Epic and Associated Labels rosters. Swig will maintain contact with trade magazines, radio reports, tip sheets and programming guides in implementing specific programs to effect full promotional support of the labels' product. He will report directly to Jeffries.

Mickey Gilley.
"Bring It On Home To Me"

(P-6075)



**All the Rock'n Rollers
lay back in the Country
while Gilley takes
the road back
to town.**

Mickey Gilley.
**Havin' a good time
in the City on
Playboy Records** 

Produced by Eddie Kilroy

THE COAST

By JAAN UHESZKI



■ A STAR IS BORN? Well, a star was made today, and placed on the corner of Sunset and Vine today in honor of that perennial teenager and wet nurse of the rock and roll dance party, **Dick Clark**.

The ever famous **Toby Mamis** and **Dave Liebert** opened a joint office and everyone came, regardless of whether they had an appointment or not. Among the attendees were **Bob Krasnow**, **Ron Strassner**, **Cholly Bassoline**, **Shelly Seigel** of **Mushroom Records**, **Diane Bennett**, **Alice Cooper**, and

his fast fingered friend **Steve Hunter**, as well as an entire stable of shutterbugs, including **Richard Creamer**, **Julian Wasser**, **Neal Preston** and **Brad Elterman** . . . but the real hit of the party wasn't the flash-cubes, but **Dominic Sicilia** and his **Liquid Liteworks**, which could be the silly putty of the seventies. Dominic "I wish I would have thought of that" Sicilia, best remembered for bringing you **Stories** and **Rock Dreams**, is giving **Thomas Alva Edison** quite a stir in his grave. The imaginative Mr. S. has invented the chi-chi-est of rock and roll accoutrements. The do-it-yourself neon jewelry which is actually 12 feet of tubing, a vile of of phosphorescent chartreuse liquid, and a set of instructions; so now you, too, can be as luminous as your favorite stars. Among the more daring of the "luminaries" who have glowed in the dark are **Diana Ross**, **Taj Mahal**, **John Entwistle**, and **Julie Christie**. This do-it-yourself spinoff from a '60s light show has also been threaded through **Keith Moon's** Adidas, and has decorated **Elton's** specs—but don't despair, this incandescent costume jewelry isn't restricted to only rock's upper echelon, but is sold in record stores, headshops, Bloomingdale's, and is packaged in dry ice (which stops the chemical reaction of the goo) to be sent out to concerts around the country. Liquid Lite-works has already made an appearance at the **Loggins and Messina** show in Kansas City, the **O'Jays** at the Greek Theater, as well as last year's **Rolling Stones** concerts. Just remember, Dominic Sicilia lites you alot.

The inimitable **Pete Bennett** has been spotted not once but twice with those vivacious stars of "Lavern and Shirley," **Penny Marshall** and **Cindy Williams**. The first time, the threesome were cozily huddling on the Paramount lot, and today we walked into a restaurant and spied Pete in vibrant tangerine trying to persuade the girls to have a cherry coke, on him. Is this the way record deals are made, but is this merely a run of the mill menage a trois?

Roger McGuinn didn't seem at all surprised to see **Timothy Leary**, but the former spearhead of Life Beyond Flower Power did turn a few heads at the La Paloma theater when he went backstage to greet the other former space cadet, McGuinn. Wonder what the two have brewing, because they were in deep discussion, ignoring the usual backstage for lunch bunch, then they exited to do a joint interview for a local FM radio station down San Diego way.

There's a riot going on; and it's not on Sunset Strip, in front of Dick Clark's star, but in downtown Cleveland, the r&r breakout market of the western world, where WMMS, Ohio's answer to **Lee Abrams**, sponsored a free concert featuring **Bill Aucoin's** latest sensation—**Starz**. All 3,200 seats at the Allen Theater were filled with overzealous and underaged Starz fans but 1,000 just as zealous, underaged but more outraged fans refused to clear Euclid Avenue. Aucoin called to tell us that altho' the tickets were freebies, scalpers were getting ten bucks plus for them. When it was apparent that the crowd wasn't going to disappear in some seconal haze, the men in blue were summoned to restore some order. **Michael Lee Smith**, the lead singer of the band didn't seem at all surprised at the mass display of affection, nor was he offended when someone accused Starz of playing punk rock. "We are punk, but with metaphysical sensibilities and broken hearts," he retorted. The band is indeed making some noise, in fact their song "Pull The Plug" (based on Karen Ann Quinlan) was banned on WNEW in New York, but is the most requested tune on WMMS.

The Welsh Connection was indeed made when **Man** played the Roxy. Not only were there 25 fellow countrymen in the audience, but one of them was of special interest, not only to **Elizabeth Taylor** but to most of America. It was **Richard Burton** of course, who was immediately recognizable, even if he did don a Hawaiian print shirt in electric blue, grease back his hair, and pay to get in. In fact Dick not only paid admission for himself but for seven of his friends, as well as bringing an unidentified cocker spaniel. When **Mario** tried to tell Burton that they didn't allow pets at the Roxy, Richard explained

(Continued on page 78)

Capitol Names 4 in Staff Shifts

■ LOS ANGELES — Capitol Records has announced three promotions and one addition to the Capitol merchandising, publicity and artist relations staffs at both the east and west coast offices.

Don Grierson has been promoted from national merchandising manager to director, merchandising and advertising. He will report to CRI vice president **Dan Davis**. Grierson was previously Capitol's manager of international a&r and promotion.

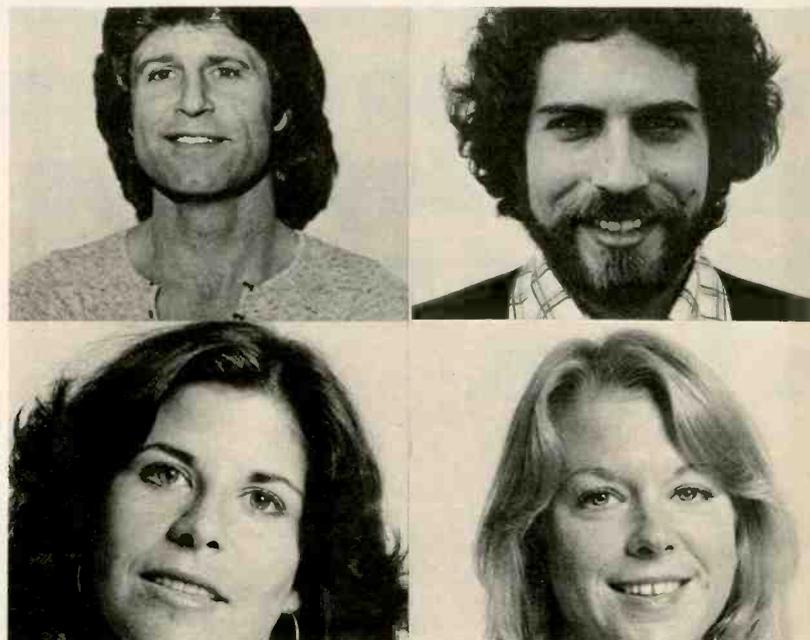
Garfield

Bruce Garfield has been promoted from national publicity manager to director, press and artist relations. Prior to joining Capitol in March, Garfield held artist relations positions at Far

Out Productions and Blue Thumb Records.

Kathryn Schenker has joined Capitol Records in the newly created position of press and artist relations manager, east coast. Schenker was the east coast director of artist relations and publicity for MCA Records.

Margie Buffett has been promoted from national artist relations coordinator to west coast artist relations manager. Buffett joined Capitol Records in 1970 in the Nashville a&r department and later transferred to the merchandising and advertising department in the Hollywood office. Previously she was assistant talent coordinator of "The Johnny Cash Show."



From top left, clockwise: Don Grierson, Bruce Gabriel, Margie Buffett, Kathryn Schenker.

GRT Names 3 VPs

■ SUNNYVALE, CAL.—K. White Sonner, president of GRT Music Tapes, has announced the appointment of three new divisional vice presidents.

Biruta McShane has been appointed vice president, marketing services; **Jack Woodman**, vice-president, sales and **David Travis**, vice president and general manager, custom products.

Ms. McShane joined GRT Music Tapes in 1969 as a market research analyst. In 1973, her research responsibilities were expanded to include all divisions of GRT, and last September she became head of all marketing services for GRT Music Tapes.

Woodman joined GRT Music Tapes as advertising and sales promotion manager in 1969. Last year he was appointed national sales manager and assumed sales responsibility for not only the tape division, but also GRT's record labels.

Travis has been with GRT for 8 years.

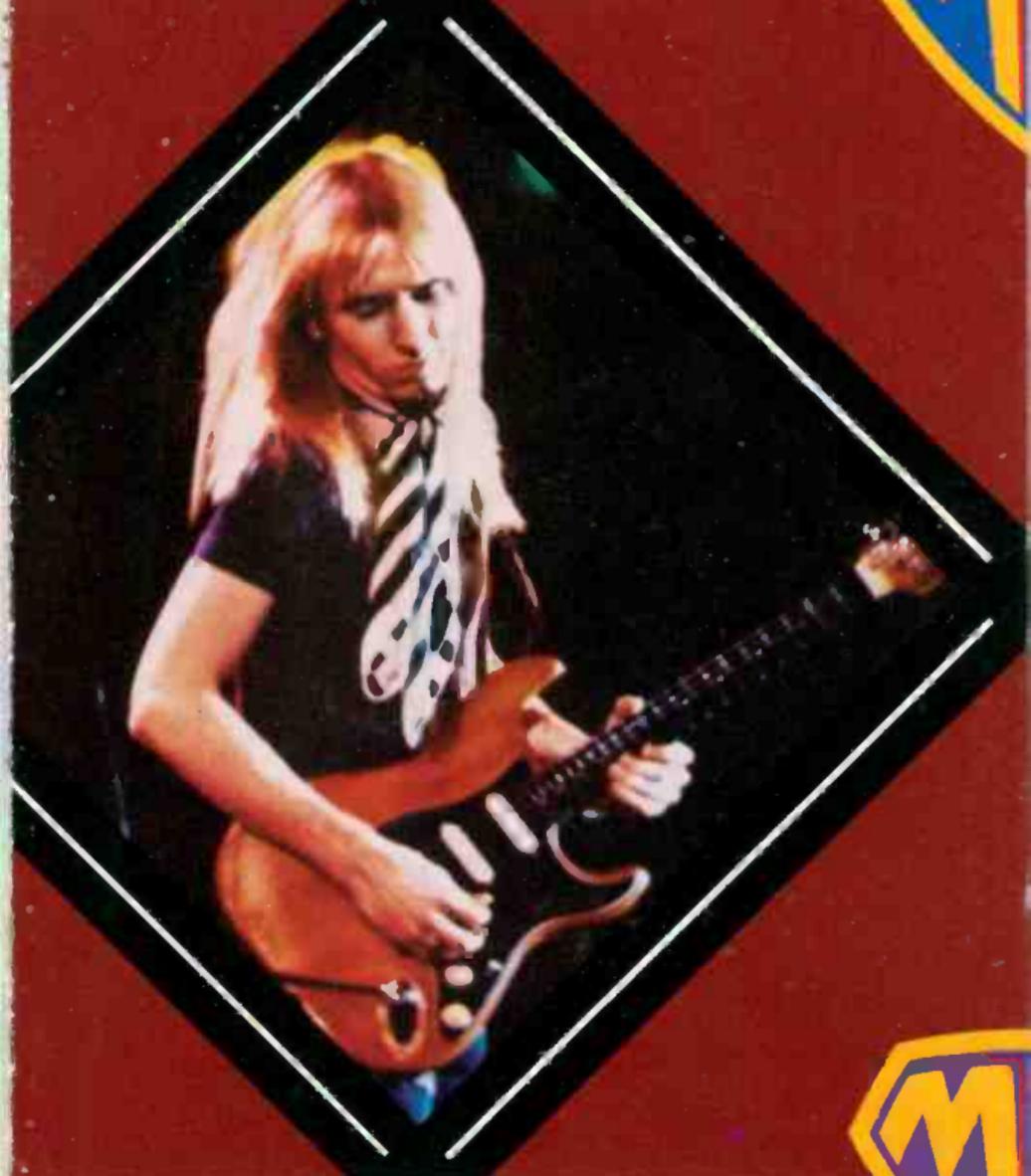
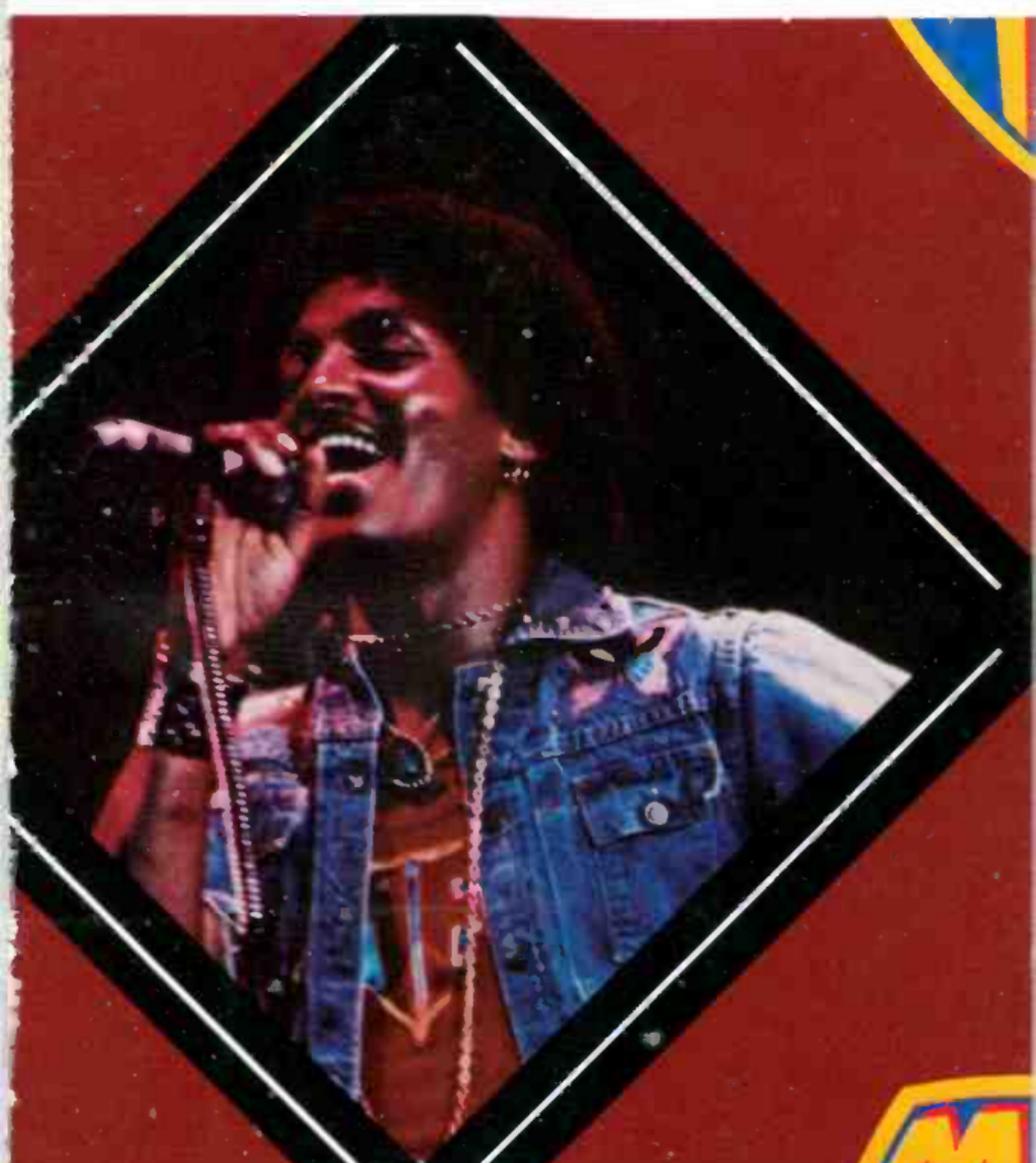
'War's Greatest Hits' Album, Promo Planned

■ LOS ANGELES—United Artists Records and Far Out Productions have announced the release of "War's Greatest Hits," which includes the group's current single, "Summer," not found on any previous album, as well as "Low Rider," "The World Is a Ghetto," "Slippin' Into Darkness," "The Cisco Kid" and "Why Can't We Be Friends?"

Promo

United Artists is mounting an advertising, merchandising and promotional campaign in support of both the single and album. The advertising campaign includes extensive consumer and trade publication advertising, television and radio time buys, as well as bus and subway promotions in various major cities. An extensive mailing of the album will be accompanied by various types of promotional material going to press and radio people.

NEST





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Mother's Finest.

Soaring sky-high with power and ability far beyond those of mortal musicians.

Mother's Finest.

Supercharged rock and roll that's got the Epic Sales Team stomping and shouting from Atlanta to Tokyo. Just ask one of them — they've seen MF live, and they know.

Mother's Finest.

**Their debut album is here at last. Their national tour is coming soon. And it's all "Mother's Finest."^{PE 34179}
On Epic Records and Tapes.**



PE 34179

MOTHER'S FINEST

MOTHER'S FINEST



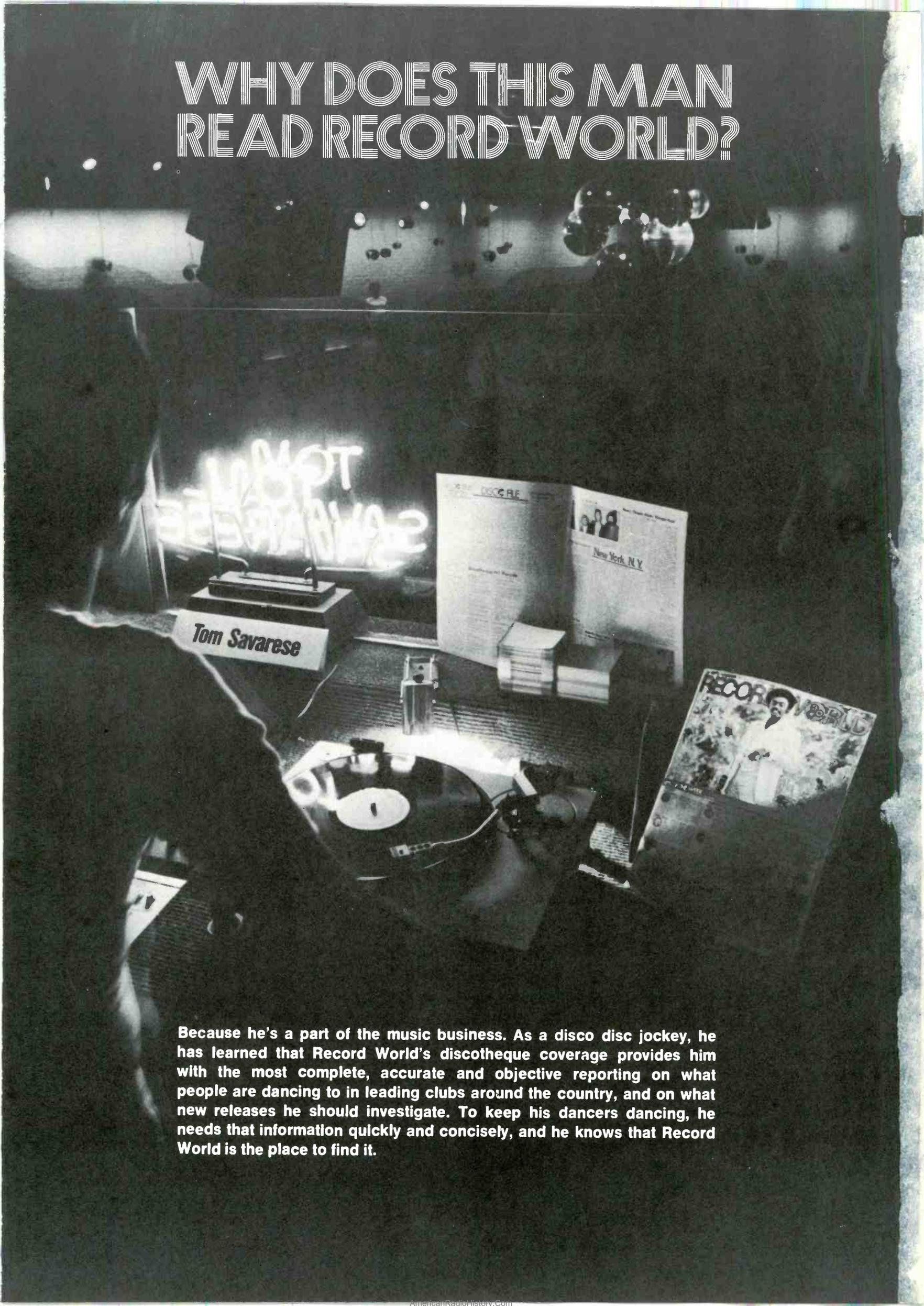
EPIC STEREO

PE 34179



X688

WHY DOES THIS MAN READ RECORD WORLD?



Tom Savarese

Because he's a part of the music business. As a disco disc jockey, he has learned that Record World's discotheque coverage provides him with the most complete, accurate and objective reporting on what people are dancing to in leading clubs around the country, and on what new releases he should investigate. To keep his dancers dancing, he needs that information quickly and concisely, and he knows that Record World is the place to find it.

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **SEX!:** After reporting UA's unique marketing approach to the live **Grateful Dead** album in the UK, giving away a free promotional album with the first 10,000 copies sold, we've been informed that RCA England has been successful with another novel new approach (why are there no novel new ideas in this country?) to promote new teenybop sensation, **Buster**, with a personal invitation to buy the group's new single, "Sunday," mailed out to 75,000 people in the 12 to 15 age bracket. The package sent to these fledgling fans (names and addresses were supplied by computer) contains a bio, a color picture of the group, info on the fan club and a paper record on which the boys in the band introduce themselves. RCA claims that the campaign is an attempt to get a new group across when the chances for radio play are so restricted. The company further notes that 5,000 kids replied while only two parents griped about the unsolicited package. Sales of **Buster's** record are at about 20,000 in the U.K. according to the label, totally unaided by airplay . . . And speaking of Liverpool's **Buster**, has anyone noticed the number of new groups emerging from there once again (could this be a trend story?). We count four including UA's the **Real Thing** and Atco's **Liverpool Express** not to mention the group that put the city on the map in the first place.

WE KNEW WE'D GET YOU TO READ THAT ONE: It now seems that **Paul McCartney** will be producing the **Denny Laine** album of **Buddy Holly** songs, with a single to be released in September, in time for Holly's birthday. Also on the charts by that time should be **Linda Ronstadt's** version of "That'll Be The Day." And it looks like MCA will be in there with another re-package of songs by the man himself.

LET'S SPEND THE NIGHT TOGETHER: Kingdom Sound Studios in Syosset has added a few brochures to the rate card it sends prospective clients. Included in the small package of materials is a Long Island Railroad schedule, a four-color pamphlet describing the nearby Heritage Motor Inn and an invitation for dinner for two as a bonus with the first five hours of recording time. Kingdom will even pick you up at the station and drive you to the studio. It is, however, BYOB . . . Speaking of studios, WBCN-FM's **Maxanne**, known to New Englandites near and far, is producing her first record at Northern Recording in Maynard, Mass. The group is Boston fave **Reddy Teddy** and the lp will be purchasable from the Spoonfed label.

MUSICAL EXECES: **Mel Fuhrman** going to Lifesong as national director of sales . . . **Nick Barna** has asked New York, N.Y. to thank CBS and "many dear friends in the industry" for a surprise retirement party at which he was presented with a clock.

ROAMING: **John Sebastian** sat in with **Johnny Paycheck** at the Other End last week, moving up to Woodstock a few nights later to join **John Hammond** on stage at Joyous Lake . . . The grapevine reveals that **Boz Scaggs**, attending a party at The Loft following his live broadcast Central Park concert, had hoped to meet **Vince Aletti**. Seems Boz is a long-time fan . . . "The critic" **James Isaacs** has put in a request for mention of the fact that he is now managing **Ras Irwin Freed and the Tropicanas**. The group will be appearing at the Marcus Garvey Room of the Hotel Teresa here together with little known trombonist **Luther Rackley**. It is rumored that there will be a guest appearance by vibraphonist **Charlie Paulk**. So there.

"DOUSED UNDERGARMENTS PROCEEDINGS:" We're not being sarcastic when we tell you we love reading *Variety*—its language brings back an element of show big razz-a-ma-tazz that can be found nowhere else. And so we'd like to key you in on *Variety's* report (8/4/76), "Ban Wet Tee Shirts In Minn.—Officials of suburban St. Louis Park are uptight about wet tee shirt and Jockey short contests in local pubs. Because they frown on such goings on, they've turned thumbs down on a request to transfer the liquor license of Duff's in the Park to prospective buyers.

"Duff's has been running wet tee shirt shows since January and added wet Jockey short competition in June. St. Louis Park cops sat in on 10 [!] of the contests and reported some femme participants exposed themselves by lifting their tee shirts or lowering their bikini pants." Will **Ted Knight** have an on-location report? Isn't it time for some first hand investigative reporting? Why wasn't that a signed dispatch?

OH NO NOT AGAIN DEPT. OR, WHERE ARE YOU FRED GOODMAN: Those clown princes of softball, the **Record World Flashmakers**, lost another close one this week to arch-rival **Cashbox**, 4-3. Daylight permitted the playing of two extra innings, in which CB shut out those funnymen from 1700 Broadway, 3-0. "The essence of the game is (Continued on page 78)

RSO Sets Clapton LP For Sept. Release

■ LOS ANGELES—Eric Clapton's next album for RSO Records will be released in September, according to label president Al Coury, while plans advance for a Clapton concert tour of the United States following a scheduled British tour during August.

Among artists who will be heard on the Clapton lp, noted Coury, is Bob Dylan. He wrote the song "Sign Language" specifically for Clapton and sings backup to him on the album cut.

Davis Dialogue

(Continued from page 4)

hike to \$7.98, Davis expressed "mixed feelings" about it and stated that his policy will be one of "watchful waiting." "Clearly the public will pay and the added income will be useful," he said. "The fact that tapes sell for \$7.98 and they make up 30 percent of total sales means that the public will pay it. That price can be obtained."



Lou Reed, Clive Davis

Moving into the area of new talent, Davis then introduced Lou Reed and mentioned that there will be more artists coming to Arista from other labels in the future. He then proudly previewed product from Silver, a new group formed by John Batdorf that is currently bulleted on the chart with its single, "Wham Bam Shang-A-Lang" and the Funky Kings, the group formed by Jack Tempchin, the author of several Eagles singles.

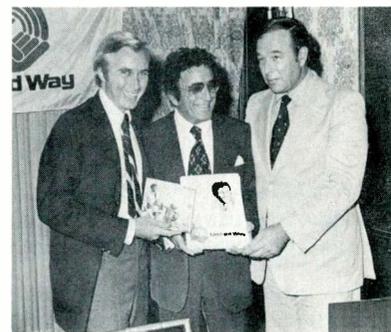
The atmosphere was relaxed and congenial for the two hour presentation, with Davis leaving most in attendance impressed with his insight and willingness to maintain a line of communication with the retailers.

ASF Names 1st Winner Of 'Best Lyric' Award

■ LOS ANGELES—Songwriter Al Kasha has announced the winners of the American Song Festival's first lyric competition.

First prize has been awarded to Sean O'Brien for his lyric "If Angels Are Listening." O'Brien, born and raised in Dublin, Ireland, moved to Los Angeles in 1964 to pursue his interest in film production, theatre and design. With his first attempt at lyric writing, he placed a total of four lyrics in the top twenty.

United They Stand



Improv Records artist Tony Bennett, new national chairman of United Way's "To The People Campaign" for 1976, at a press conference last week in Los Angeles introduced the worldwide charity's new theme song, "There's Always Tomorrow." Proceeds from the single release, written by Sammy Cahn and Torrie Zito, will go to the United Way Campaign. Pictured (from left) Improv Records president Bill Hassett, Bennett and United Way vice president of communications Mario Pelligrini.

Reddy Reaps Gold

■ LOS ANGELES—Helen Reddy's Capitol album, "Music, Music," has been certified gold by the RIAA.

"Music, Music" is Ms. Reddy's eighth gold album.

EXPERIENCED PROMOTION MAN WANTED (FULL TIME)

New, exciting, progressive record label — MOR, R&B and pop department.

Please call for an appointment:
(213)-550-8007
Michael Ragor, President
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WANTED

Assistant to the president. Knowledgeable in various phases of music to include licensing, publishing, administration & assist in A&R department.

New, exciting progressive record label.

Please call for an appointment:
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Michael Ragor, President
Farr Music

THE BOTTOM LINE—Greedy 103

THAT'S THE WAY TO GO (prod. by J. Conrad) (writers: Foster, Graydon & Conrad) (Darnoc/Wayne Art/Ganga/Cotaba, BMI) (3:32)

A mainly instrumental disco track from the group (no relation to the club) that features some crisp ensemble work. Group shows the way to go. A great record.

JOHNNY WINTER & EDGAR WINTER—Blue Sky ZS8 2764 (CBS)

LET THE GOOD TIMES ROLL (prod. by J. Winter & E. Winter) (writer: L. Lee) (Travis/Atlantic, BMI) (3:14)

The Winter brothers are caught live and red hot on this classic rocker, playing up a storm and trading verses. One of the best versions of this song ever recorded.

BANDANA—Haven HS 807 (Arista)

Jukebox Saturday Night (prod. by D. Lambert & B. Potter) (writers: Crowley & Crocker) (Touch of Gold, BMI) (3:22)

This group hits home with another ode to the pleasures of the weekend. Effervescent harmonies and a strong arrangement will make it a favorite with anyone who has Friday or Saturday on their mind.

MARMALADE—Ariola America P7631

WALKING A TIGHTROPE (prod. by T. Macaulay) (writer: Macaulay) (Macaulay, ASCAP) (3:12)

The group follows its ebullient "Falling Apart At The Seams" with another Tony Macaulay number. This one has more of an r&b edge and sounds reminiscent of the latter day Four Seasons.

ISAAC HAYES—ABC 12206

JUICY FRUIT (DISCO FREAK) (prod. by I. Hayes) (writer: I. Hayes) (ABC/Dunhill, BMI) (3:46)

The title track from Hayes' recent set puts all of his talent on the line. Here he's at his best as both pop and r&b stations should soon be acknowledging.

SWEENEY TODD—London 5N 240

ROXY ROLLER (prod. by Martin Shaer) (writers: McCulloch & Gilder) (Beechwood, BMI) (2:46)

Canadian group led by singer Nick Gilder (there is no Sweeney Todd) is ready to repeat its success here, sparked by this tune and its mainstream English pop flavor.

THE COPELAND DAVIS GROUP—Regalia 5509

NO ARMS CAN EVER HOLD YOU (prod. by J. Nebb) (writers: Crafer & Nebb) (Gil, BMI) (3:07)

Davis, a cabaret performer with a big following in Florida, does justice to this standard with an r&b styled interpretation. Give this both pop and r&b consideration.

CHUCK HOWARD—Cream CR 7607

ONCE A DAY (A Cream prod.) (writer: Anderson) (Moss Rose, BMI) (3:10)

A recognized songwriter whose tunes have been recorded by greats in the C&W field (not to mention Ringo Starr) is on his own and has set a course for the pop charts.

THEME OF THE WEEK

RICK DEES AND HIS CAST OF IDIOTS

—RSO 857 (Polydor)

DISCO DUCK (prod. by B. Manuel) (writer: Dees) (Starfree, BMI) (3:15)

THE RITCHIE FAMILY—Marlin 3306 (TK)

THE BEST DISCO IN TOWN (prod. by J. Morali & R. Rome) (writers: Morali, Rome, Belolo & Hurtt) (Can't Stop, BMI) (2:39)

Disco novelty numbers seem to be the coming thing. Bill Cosby was one of the first with "Yes, Yes, Yes" and now these two songs go one step further. The Ritchie Family fuses at least a dozen themes into one while Dees takes disco madness to its extreme.

KISS—Casablanca NB 863

DETROIT ROCK CITY (prod. by Bob Ezrin) (writers: Stanley & Ezrin) (Cafe Americana/Kiss Songs, ASCAP; All By Myself, BMI) (2:57)

America's hard rock heroes show what they do best here with this hard rockin' "Destroyer" cut. Edited down from the lp length, the song is primed for maximum airplay—in Detroit or any other rock city.

DEJA VU—Capitol P 4321

BE HAPPY (prod. by Skip Prokop) (writer: D. Bacha) (C.A.M.-U.S.A., BMI) (3:27)

This Canadian group produced by the former Lighthouse man has an uplifting message delivered with a vibrant horn section and several singers alternating lead vocals with an ease and professionalism.

RICH BILLAY—Atco 7055 (Atlantic)

TAKE ME BACK (prod. by Madera, Sellers & Ripp) (writer: R. Billay) (Home Grown, BMI) (3:43)

Billay sounds like a young Barry Manilow with this, his first single. An endearing melody with a strong orchestrated hook that could go all the way to the top.

CHOCOLATE MILK—RCA JH 10758

COMIN' (prod. by A. Toussaint & M. Sehorn) (writers: Chocolate Milk) (Marsaint, BMI) (3:40)

The group that scored with "Action Speaks Louder Than Words" has another strong r&b entry with a track from their forthcoming lp. The message is loud and clear.

SVEN LIBAÆK ORCHESTRA—Morningstar 524

THE MASTERPIECE (prod. not listed) (writers: Parnes & Mouret) (September, ASCAP) (2:29)

If this fanfare sounds familiar, it is because it's this year's Olympic theme. Millions have already heard it via TV coverage and it's only the beginning.

CORY—Phantom JH 107442 (RCA)

TAKE IT OR LEAVE IT (prod. by H. Medress & D. Appell) (writers: Braverman & Ulfik) (Apple Cider/Music of the Times, ASCAP) (2:58)

The songstress follows her disco interpretation of Todd Rundgren's "I Saw the Light" with a self-penned delight. Cory's emotive vocal leaves you no choice.

MFSB—Phila. Intl. ZS8 3600 (CBS)

SUMMERTIME AND I'M FEELIN' MELLOW (prod. by Whitehead, McFadden & Carstarphen) (writers: same as prod.) (Mighty Three, BMI) (3:45)

Summertime is a season to feel mellow according to these Philadelphians who provide the proper music. There's no denying their string of hits in any season.

BELLAMY BROTHERS—Warner/Curb 8248 (WB)

SATIN SHEETS (prod. by P. Gernhard & T. Scotti) (writers: W. A. Ramsey) (Wishbone, ASCAP) (3:28)

With the same kind of shuffling, rhythmic beat that marked "Let Your Love Flow," the Bellamys should score another hit. A great song penned by Willis Allan Ramsey.

D. C. LaRUE—Pyramid 8006 (Roulette)

DEEP, DARK, DELICIOUS NIGHT (prod. by A. Scheffrin) (writer: LaRue) (Pfanetary/Karolann, ASCAP) (2:43)

If such a categorization as "progressive disco" exists, it would have to apply to this singer and his record. A brisk tempo is established over which D. C. sings in an orgasmic tone. Check it out.

TYRONE DAVIS—Dakar 4558 (Brunswick)

SAVING MY LOVE FOR YOU (prod. by Tom Tom 84) (writer: S. Johnson) (Lion, BMI) (4:36)

Davis may now be with another label, but the hits he left behind continue to flow. This is an exemplary ballad that gets better with each successive listen.

MARTHA VELEZ—Sire SAA 727 (ABC)

DISCO NIGHT (prod. by Bob Marley) (writers: M. Velez & R. Marley)

Martha's Jamaican journey has netted the songstress an album full of classic songs. This number is the obvious choice for the single, being a spirited reggae romp.

FINGERTIPS—MCA 40545

SHELTER ME (prod. by Del Spence) (writers: Paul & McKellar) (Colgems, ASCAP) (3:08)

With a vocal sound reminiscent of ABBA and a swirling instrumental undercurrent, the outfit should pick up pop and r&b play. An inspired single that could hit big.

ROSLYN KIND—Columbia 3 10386

THERE'LL BE TIME (prod. by Jack Gold) (writers: Bergman, Bergman & Legrand) (WB/Max Baer, ASCAP) (2:28)

A ballad from the "Ode to Billy Joe" movie that will surely earn the songstress much summer MOR play. The Gene Page arrangement complements Ms. Kind's voice.

BACK POCKET—Joyce 7602

LOW BRIDGE (prod. by Back Pocket) (writer: Robinson) (pub. not listed) (2:39)

Group draws on the New Riders, Eagles, etc. for its single, a brisk uptempo number that could get country or pop spins. An extremely infectious melody sets it apart.

mca records proudly welcomes and presents a new album by

grand funk railroad · good singin' good playin'

grand funk railroad good, singin', good, playin'

includes the
impossible single:
**can you
do it**
MCA-40590

just couldn't wait · can you do it · pass it around · don't let 'em take your gun · miss my baby
big buns · out to get you · crossfire · 1976 · release your love · goin' for the pastor
produced by frank zappa

MCA-2216

MCA RECORDS

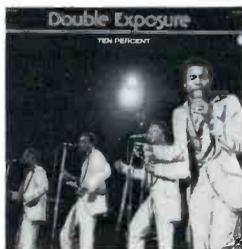
produced by frank zappa

MCA-2216

TEN PERCENT

DOUBLE EXPOSURE—Salsoul SZS 5503 (Caytronics) (6.98)

The Baker-Harris-Young team, as producer, and the full complement of Philadelphia's finest give Double Exposure's debut a solid foundation from which to burst on the r&b/disco scene. An excellent remake of "Baby I Need Your Loving" and the superb title track are right in focus.



LADY'S CHOICE

BONNIE BRAMLETT—Capricorn CP 0169 (WB) (6.98)

Bonnie may become the new Tina Turner, her interpretations of James Brown ("Think"), Sam Cooke ("You Send Me"), Jimmy Reed ("Ain't That Lovin' You Baby") and Ashford and Simpson ("Let's Go Get Stoned"), among others, breathing fire and brimstone. Even Bob Dylan's "Forever Young" comes out a soul-jerker.



LIFE GOES ON

FAITH, HOPE & CHARITY—RCA APL1-1827 (6.98)

One of Van McCoy's most recent projects, Faith, Hope & Charity have grown since their debut less than a year ago. The session line-up employed the best available (Richard Tee, David Spinozza, Hugh McCracken, et al) and the voices blend beautifully. "Life Goes On," "Gradually" and "A Time For Celebration" work best.



TIMER

REVERBERI—Pausa PR-7016

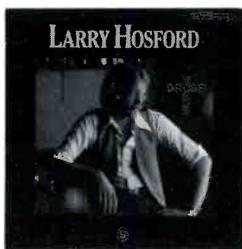
Though known primarily in this country thanks to some FM exposure, this is one of the more successful bands mixing classical and rock forms. Here, Chopin and Beethoven get the royal treatment with a number of Gian Piero Reverberi's originals quite in the spirit of these workhorses of the repertoire.



CROSS WORDS

LARRY HOSFORD—Shelter SRL 52003 (ABC) (6.98)

A little bit of Larry Groce and a sprinkling of Jimmy Buffett with some high-powered help from George Harrison, Leon Russell and Tom Scott make Hosford's a pretty unique offering. "Why I Spend So Much Time In the Bars," "Direct Me" and the "Crossword Puzzle" series fill in all the blanks. With pen.



EVERYBODY LOVES THE SUNSHINE

ROY AYERS UBIQUITY—Polydor PD-1-6070 (6.98)

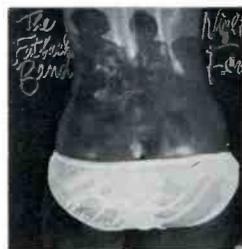
Ayers' last few albums have attempted to bridge the gap between jazz/rock and disco. "Everybody Loves the Sunshine" consummates realization of that goal. The closing cuts on each side slow down the pace, but every track has that distinctive disco beat led by Ayers on vibes, vocals and keyboards.



LOS SOBRINOS DEL JUEZ

THE JUDGES NEPHEWS—Audio Latino ALS 5000

With three tracks in English ("Without Your Tender Love," "From Me To You" and "A Song For You and Me"), this Latin quintet is striving for an international sound. The harmonies are excellent and the mostly instrumental "Lovers" makes outstanding dance music. Good production and performances.



NIGHT FEVER

FATBACK BAND—Spring SP-1-6711 (Polydor) (6.98)

Fatback Band's major inroads have been at the disco and r&b levels though the smoothness of the latest lp makes it highly accessible to a pop audience as well. Be it "Night Fever" or "Disco Crazy," obvious dance choices, or the more ballad-like "If That's the Way You Want It," the group's well above 98.6.



HOWLIN' WIND

GRAHAM PARKER—Mercury SRM1-1-1095 (6.98)

A band that plays as though it's seen its share of British bars, Parker is songwriter, lead vocalist and guitarist, while the talents of various Brinsley Schwarz and Ducks Deluxe members augment his work. "White Honey," "Nothin's Gonna Pull Us Apart," "Silly Thing" and the title cut call you to the rockin' dance floor.



A BANQUET IN BLUES

JOHN MAYALL—ABC ABCD 958 (6.98)

The personnel on this album reads like a Who's Who of past Mayall cohorts, from John McVie and Blue Mitchell to Johnny Almond and Jon Mark, among the two dozen musicians included. "Sunshine," "You Can't Put Me Down," "Table Top Girl" and "Fantasyland" highlight the latest blues compendium.



THE LEGENDARY CHRISTINE PERFECT ALBUM

CHRISTINE McVIE—Sire SASD 7522 (ABC) (6.98)

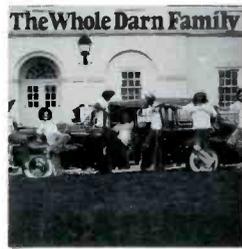
Previously unreleased in this country, the current Fleetwood Mac member recorded this set in 1969, before her marriage to John McVie. Her feeling for British blues and the sparseness of the recording are an indication of how much her contribution to Fleetwood has been.



BEGINNING OF THE END

Alston 4403 (TK) (6.98)

Most tracks hover in the three minute range, and most of the writing comes from producer/arranger Teddy Randazzo. Thus Beginning of the End represents as much a showcase of Randazzo's technique as it does the group's. "Super Woman" and "Falling Apart at the Seams" show what a worthwhile beginning it is.



THE WHOLE DARN FAMILY HAS ARRIVED

Soul International SLP 103 (Amherst) (6.98)

For listening and/or dancing, The Whole Darn Family has everything it needs: strong rhythm section, good vocalists and a horn section that brightens the sound constantly. "Seven Minutes of Funk" is just that; "Ain't Nothing But Something To Do" does it.



INSIDE AMERICA

JUGGY MURRAY JONES—Jupiter 1101

Jones — writer, singer, percussionist and producer—is taking an independent route and making his own waves with strong disco material. "Inside America," here in two parts, has helped his current crusade, with "Disco Extraordinaire" and "Chameleon" sure to keep him on the proper path. This one's for everywhere.



IN EVERY DESERT, THERE IS AN OASIS."

—NEIL BOGART—DECEMBER 1974

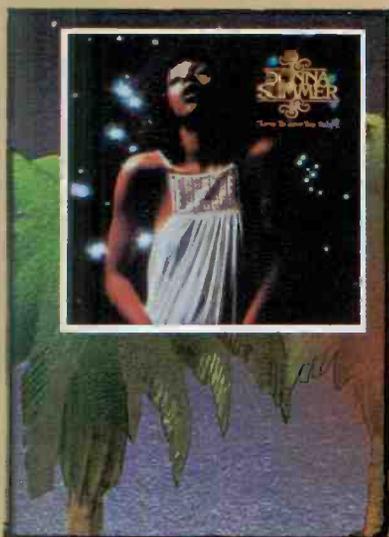
...and then GIORGIO MORODER ARRIVED ON THE SCENE WITH HIS FIRST STAR, SHINING BRIGHT, ****DONNA SUMMER****. THE SINGLE, "LOVE TO LOVE YOU BABY," DID OVER A MILLION UNITS...THE FIRST LP DID 800,000...THE SECOND LP, "LOVE TRILOGY," ALREADY OVER 700,000 UNITS!

...and then the second star started to twinkle, ****ROBERTA KELLY****. THE LP, "TROUBLE MAKER," MADE #1 DISCO RECORD ON THE **RECORD WORLD** DISCO CHARTS, AND THE TITLE TRACK HAS JUST BEEN RELEASED AS A SINGLE THIS WEEK!

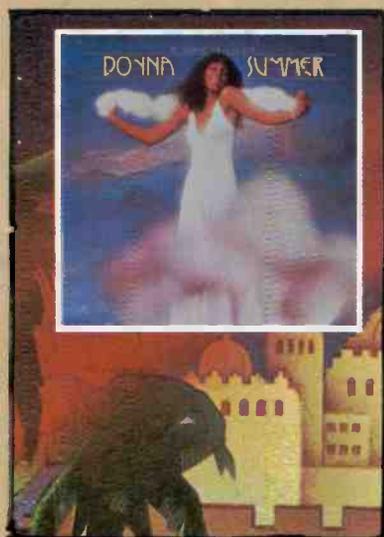
...and then the third star BROKE THROUGH FROM BEHIND THE CLOUDS, AND ONE OF THE WISE MEN—VINCE ALLETTI—HAD THIS TO SAY:

"WATCH OUT FOR A NEW ALBUM ON CASABLANCA'S OASIS LABEL, DUE OUT IN THE NEXT FEW WEEKS, FEATURING A LONG (NEARLY 15 MINUTES), **DONNA SUMMER**—STYLE INTERPRETATION OF **MOODY BLUES**' 'KNIGHTS IN WHITE SATIN'. THE RECORD, WHICH IS BEING TESTED WITH A SELECT NUMBER OF DJs AROUND THE COUNTRY WHO'VE BEEN GIVEN ADVANCE PRESSINGS OF ONE SIDE OF THE ALBUM, IS THE CLOSEST THING TO A MALE VERSION OF 'LOVE TO LOVE YOU BABY', PRIMARILY BECAUSE THE SINGER, **GIORGIO**, IS **GIORGIO MORODER** WHO, WITH PETE BELLOTTE, PRODUCED THE RECENT WORK OF BOTH SUMMER AND ROBERTA KELLY. SO THE PRODUCTION HERE IS, AGAIN, COMPELLINGLY GRANDIOSE, **SOMEHOW LARGER THAN LIFE**."

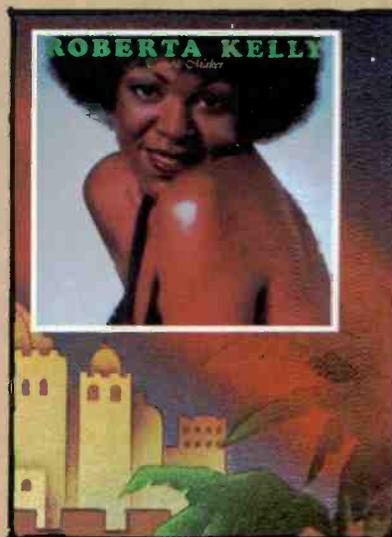
WE INVITE YOU TO SHARE OUR OASIS...



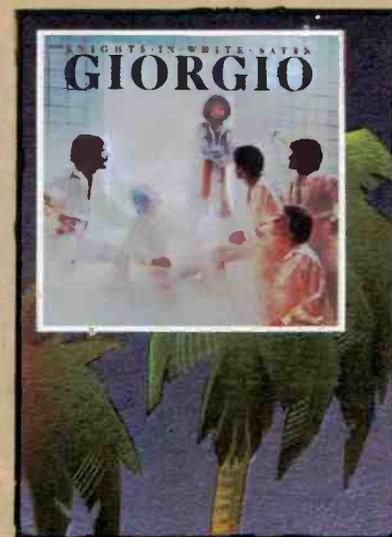
DONNA SUMMER "LOVE TO LOVE YOU" OCLP 5003



DONNA SUMMER "A LOVE TRILOGY" OCLP 5004



ROBERTA KELLY "TROUBLE MAKER" OCLP 5005



GIORGIO "KNIGHTS IN WHITE SATIN" OCLP 5006

European Copyrights Score for Midland

By PAT BAIRD

■ NEW YORK — "We realized when we opened our doors that most American writers would want to affiliate with a publisher that also had a record company," said Ed O'Loughlin, vice president of Midland International. "We then decided to look to Europe for our material."

Since making that decision Midland has moved ahead with its successful record company (distributed by RCA) but the company is still garnering success with its European copyrights, having hit the charts with "Doctor's Orders" by Carol Douglas, "Fly, Robin, Fly" and "Get Up and Boogie" by Silver Convention and "Let Her In" by John Travolta.

"Bob Reno (president of Midland International) and I were with Kama Sutra Music for two years before starting Midland," O'Loughlin explained. "During that time we secured some very important European copyrights, such as "Brother Louie" and "Emma." Because of that prior success, when we were looking for material for Carol Douglas we found 'Doctor's Orders,' an English copyright."

NBC Midler Special

■ NEW YORK—Bette Midler will headline her first special for network television via the NBC Television Network, it was announced by Irwin Segelstein, executive vice president, programs, NBC-TV.

The one-hour special will be colorcast on the network in 1977 on a date to be announced.

As further indication of the indelible impact she has made in the industry, without having appeared in a feature film, Columbia Pictures signed a multi-picture deal involving her production company. Her company will not only produce starring vehicles for Ms. Midler, but other properties as well.

Levy Works Falconer

■ LOS ANGELES — Steve Binder and Barbara Gosa of The Management Company have announced that they have retained independent publicist Allen Levy as press and media coordinator and creative consultant for Roderrick Falconer.

Levy's initial responsibility will be to handle all publicity activities surrounding the release of Falconer's debut United Artists album, "New Nation."

Levy was most recently director of publicity for United Artists. He had previously been associate editor of **Record World**.

O'Loughlin feels that most American publishers do not look beyond their own borders for copyrights while Midland "seeks out publishers and writers all over the world." O'Loughlin makes at least two trips to Europe each year. It was at MIDEM that he signed Silver Convention, a group that became a success in the U.S. before breaking in Europe.

The two Midland publishing firms (Midsong/ASCAP and Diagonal/BMI) acquire copyrights on a song-by-song basis from both publishers and individual writers. If necessary, they arrange for established American lyric writers, such as Mitchell Parrish and Estelle Levitt, to write English lyrics. They have scored in this manner with three cover versions of "Elise," a French copyright.

"Let Her In" was an English song and was one of the first three the company acquired when they began doing business. They have since gotten the American rights on the last three #1 songs in France. "Midnight Love Affair," recorded by Tony Orlando and Dawn, and soon to be released by Carol Douglas, was also a French copyright, while the new Silver Convention single, "No, No Joe," has German origins. Reno and O'Loughlin have just recently begun looking toward Italy for copyright acquisitions.

O'Loughlin said that since the success of Midland International on the basis of their foreign copyrights, American artists and writers are seeking them out. "I think most publishers don't realize the size of the market outside the U.S.," he said. "Bob and I are students of the pop music business and publishing is the pulse of the whole Midland operation."

Cecilia Killed In Auto Crash

■ MADRID — Cecilia, one of Spain's leading young songwriters and a CBS recording artist for over six years, was killed in an automobile accident (Monday, August 2) while returning to Madrid from a concert. She was 26 years old.

Early in her career Cecilia was a protegee of the Spanish musician Juan Carlos Calderon. She produced five lps for Discos CBS, one of which is still to be released, and scored with the singles "Un Ramito de Violetas" ("A Bunch of Violets") and the more recent "Adios, Amor de Media Noche" ("Goodbye Midnight Love").

Movin' with Martha



Upon completion of her east coast concert tour following on the heels of her latest album release, "Escape From Babylon," ABC/Sire recording artist Martha Velez moved out west where she played recently at L.A.'s Roxy Theatre. Among the well-wishers backstage on opening night are (in back) Ken Kushnick, Velez's manager, (front row, from left) Joe Juliano, assistant a&r coordinator, ABC Records; Carol and Spence Berland, Record World VP; Ms. Velez; Pat McCoy, national promotion director, ABC; Seymore Stein, president of Sire Records; and Vincent J. Marchiolo, director of artist relations, ABC.

London To Sponsor Cable TV Show

■ NEW YORK—London Records has announced a unique method of introducing their spotlight artist John Miles to both critics and consumers. London, in association with Shamus Productions, has completed an agreement to film Miles in his own television special for Manhattan Cable TV's Channel J.

Taped July 13, with air dates in mid-August, "Clubhouse—The Home of FM-TV" will mark John Miles' initial concert appearance in the New York area. (He is currently touring the U.S., opening for Elton John, Seals and Crofts, Loggins and Messina, Robin Trower and Peter Frampton, among others.) The special, solely sponsored by London, will also kick off the "Clubhouse" series on Channel J.

London will tag the show with a 60-second John Miles TV commercial, already produced, as well as a spot for Hi/London artist Al Green. The special program will be advertised with print in the Village Voice, Cable Guide and New York Sunday Times, among others.

In a second television special, London will spotlight Canada's April Wine, who recently signed a worldwide, exclusive recording contract with the label.

Shelter Releases Hosford Album

■ LOS ANGELES—"Crosswords," the second Shelter Records album by Larry Hosford, has been released by the label. It is also the second lp being marketed under Shelter's new arrangement with ABC Records, following by three weeks the Dwight Twilley Band's "Sincerely."

E/A Plans Campaign For August Albums

■ LOS ANGELES — Elektra/Asylum Records is preparing major sales, merchandising, advertising and promotion campaigns for the forthcoming August album release; included in the package, set for national release during the week of August 9, are Linda Ronstadt's "Hasten Down The Wind," Orleans' "Waking and Dreaming," "Sibling Rivalry" by the Rowans, and "Lost in the Wilderness," the Elektra label debut for Brigati.

Instore merchandising aids prepared for the albums include over-sized mounted and unmounted four-color posters, banners and arrow danglers for the designated artists. Additionally, display materials for the new Ronstadt and Orleans releases will include cross-merchandising information.

Elektra/Asylum's national sales and merchandising force will support the release through a cooperative advertising campaign. Print and radio coverage is being set nationally. A variety of radio spots, designated for all appropriate radio formats, is also being prepared, as are trade and consumer print ads.

Providing an additional focal point for the release will be current single releases by three of the designated artists: Orleans' current single, "Still the One," was rush-released in advance of the album. David and Eddie Brigati's Elektra debut single, "Groovin'," has also been released in advance of the duo's album, and is being supported at both AM and disco levels; and "That'll Be the Day," by Linda Ronstadt, has just been rush-released to national radio programmers in advance of the album release.

THE WHO



NEW SINGLE SLIP KID

Produced by Glyn Johns MCA-40603

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WHIRLWIND TOUR

- AUG. 3 & 4** Washington, D.C.
Capitol Center
- AUG. 7** Jacksonville, FL
The Gator Bowl
- AUG. 9** Miami, FL
City Baseball Stadium



MCA RECORDS

Springboard Signs Brook Benton

■ RAHWAY, N.J.—Dan Pugliese, president of Springboard International Records, Inc. has announced the signing of Brook Benton.

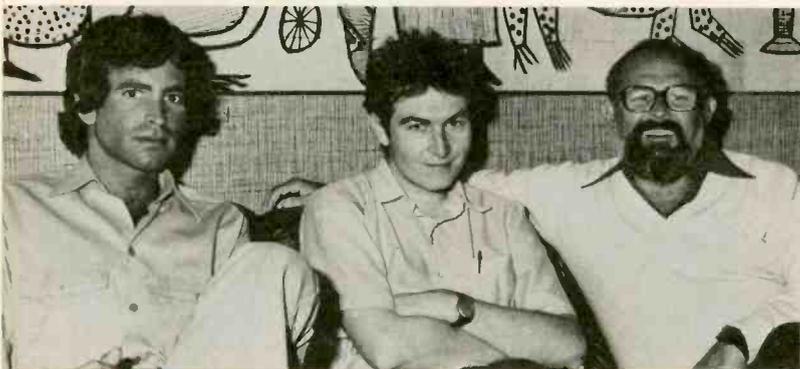
The Musicor trademark and catalogue, featuring classic recordings by great artists in many areas of contemporary music, was acquired by Springboard in December of 1975 with the intention of adding new releases equal to that reputation. Brook Benton's album will be Springboard's first new release on Musicor.

Polydor Taps Feld

■ NEW YORK — Steve Feld has been named assistant director of publicity for Polydor Incorporated, it was announced by Neal Whitton, director of publicity for the label. He will work in association with Whitton in all phases of the company's publicity programs.

Feld comes to Polydor via Peter Levinson Communications and Morton D. Wax & Associates, where he served in both jobs as public relations associate.

Walker & Warners



A new artist on Warner Bros. Records, Sammy Walker, was greeted in Burbank recently by Warner Bros. Records Board Chairman Mo Ostin (right) and general manager Tony Lawrence (left). Walker was brought to the attention of the company by the late Phil Ochs. His first album for the label (he previously recorded for Folkways) is set for release next month; the album was produced by Nick Venet.

Rocket Names Lippin

■ LOS ANGELES—Ronnie Lippin has been appointed director of national publicity for the Rocket Record Company, it was announced by Tony King, executive vice-president. Ms. Lippin will be responsible for co-ordinating all public relations activities of the record company in the United States.

Prior to joining Rocket, Ms. Lippin was director of national publicity for ABC Records and, before that, was senior publicist and writer for MCA Records.

Island Signs JMB

■ LOS ANGELES — Charley Nuccio, president of Island Records, has announced the signing of the James Montgomery Band to a long-term recording contract.

Montgomery is currently touring the east coast for the second time this year. His previous albums on Capricorn have built a solid reputation for him across the nation.

The band's debut album on Island is due for release early this fall.

Mercury Signs Twiggy



Mercury Records has announced the signing of Twiggy. Her debut album, "Twiggy," will be released in the U.S. mid-August. Twiggy has had a successful variety TV show in England and other countries for over a year. Seen at the signing in London, from left; Justin de Villeneuve, Twiggy's manager; Nigel Grainge, a&r; Twiggy; and Tony Morris, managing director, Phonogram England.

MCA To Release Rice-Webber Opera

■ LOS ANGELES—Andrew Lloyd Webber, Tim Rice and MCA Records have jointly announced the October release of "Evita," an opera based on the life of Eva Peron, the second wife of Argentine dictator, Juan Peron.

'Evita'

Written and recorded between early 1974 and July 1976, "Evita" is the first piece Webber and Rice have written together since "Jesus Christ Superstar."

Preview

The double album set was previewed by MCA Records executives at a special slide presentation given by Tim Rice during the MCA Records national sales meetings, July 16. MCA is formulating special marketing plans to be implemented when the work is formally released in October.

Bowie Gets Gold

■ NEW YORK — David Bowie's RCA Records album "Changes-OneBowie" has been certified gold by the RIAA.

Sire-Passport Campaign Launched by ABC

■ LOS ANGELES—The Sire and Passport labels are subjects of an intense marketing program from ABC. The three phase program which began in July will maximize both industry and consumer awareness of the labels' current product, compilation albums and upcoming releases.

Sire and Passport have been with ABC since August, 1974. Both Seymour Stein, president of Sire and chairman of Passport, and Marty Scott, president of Passport have long focused on non-mainstream avant-garde music.

Pete Senoff, national director, advertising and merchandising, ABC, introduced the campaign with a slogan appropriate to the trends of the labels, "Music For The Next 200 Years."

Several Sire-Passport artists are now being seen on the west coast for the first time. Martha Velez recently appeared in Los Angeles and the Ramones will soon follow. Renaissance is also making its first national tour and a date on the west coast will soon be announced.

The Sire-Passport artists and groups on tour (including Nektar, the Flamin' Groovies, Synergy) will be boosted by ABC's extensive promotion of their albums. The re-release of Christine Perfect's album by Sire coincides with Christine McVie's current tour success with Fleetwood Mac.

David LaFlamme Band Signs with Amherst

■ WEST SENECA, N.Y.—Amherst Records president Leonard Silver has announced that the Buffalo-based company will be undertaking a major expansion into the contemporary rock music field. As the initial step of the expansion, Silver announced the signing of David LaFlamme via San Francisco Production.



FIREFALL KEEPS GETTING BIGGER. A HIT AT A TIME.



SD 18174

Some of the best groups in the past decade were the starting points for Firefall's success. So, it's no surprise that their first album already has one hit single and is now due for another.

"You are the Woman". The second single and follow up to their hit, "Livin' Ain't Livin'".

Firefall. A hits album.

INTRODUCING FIREFALL'S "YOU ARE THE WOMAN" ON ATLANTIC RECORDS

3335



Produced by Jim Mason
© 1976 Atlantic Recording Corp. A Warner Communications Co.

Glancy Keynote Address Highlights Company History

(Following is the complete text of the keynote address given by RCA president Kenneth Glancy at the RCA Convention last week.)

I'd like to welcome formally all of you to RCA Record's 75th anniversary party and while we will have moments of serious business, I would like to have you regard these four days as a real celebration, a 75th anniversary party, and maybe it will turn out to be a great deal more than that. I hope so anyway.

Before I get into the formal part of the program, I have some messages. We received a number of cables and telegrams from various people. The first one reads as follows, it's addressed to all of us: "I want to congratulate the men and women of the RCA Record Division on the occasion of the division's 75th Anniversary. You have played a fundamental role in the growth and development of recorded sound and I am sure that the achievements of your past will be equalled and even eclipsed in the promising and challenging years ahead. My warm best wishes to all of you." Signed Anthony L. Conrad, chairman and president of RCA Corporation. Next is a cable from an old friend. It says, "Congratulations from all staff members of Inelco Benelux on the 75th Anniversary of RCA Records. With present set-up, future successes cannot be avoided. Regards from all of us." Signed Whim Bromshteadter, who is the managing director of Inelco Company, who are licensees in Belgium and the Netherlands.

This next one reads: "I wanted especially to be with you in San Francisco, because while you are celebrating your 75th Anniversary, I am celebrating my Golden Jubilee, but I thought I'd better stay home and rehearse so that I can try to catch up with you. I'm also celebrating my return home to RCA with a record of repertoire I've never recorded before. It's Schumann and Scriabin Sonatas, both powerful works. I'll be playing them again next season. I hope the record will sell well because we all need the money. Congratulations to all of us on our Anniversaries; I promise to keep rehearsing and I hope you will too. I hope rejoining my old family will stimulate again our long-time relationship and the best of love from all of us." It's signed Vladimir Horowitz.

We have a few guests in the room that I'd like to acknowledge at this particular point, although there will be other introductions later on in the day, but in some cases these people will not be spending the entire four days with us, so I'd like to have you meet them now. First, he's an executive vice president of RCA, he's also the president of RCA Communications, of which we are a part, he's a good friend, and he's my boss, Mr. Howard Hawkins.

Heading a delegation of some people from our overseas operation, Mr. Robert Summer, who's vice president of international for RCA Records. Making his first visit to the United States, the president of our Japanese Company, the RVC Corporation, Mr. Ichiro Akuno. He's accompanied by our director of regional market development for Asia and the Pacific, Mr. Tokugen Yamamoto. From Rome, the international director of RCA Italiana, Mr. Francesco Fanti.

From just across the border, our Canadian delegation, led by Mr. Ed Preston and Mr. Andy Nagy.

We have so many young people here and so many people new with the company, I thought I might spend a few minutes talking about how it all began . . . the very early years of what is now RCA Records. To do this we have to go back in time to those years just before the turn of the century. At the same time, I would ask you to keep in mind an old French proverb which could be translated very freely as

follows: "The more things appear to change the more they remain the same." The early history of this company really rests on the shoulders of three major personalities. Together they represented the coalescing of the marketing oriented technician, the inventive dreamer and the artist, a not unfamiliar combination for those of you who have been in the business for the last 20 or 30 years or so. I wonder how many here are acquainted with the name Eldridge Johnson? . . . (raise your hands) . . . Eldridge Johnson . . . (we have a few) . . . no, it's not an r&b act, it's . . . Eldridge Johnson—the man who really started it all.

In those years, just before 1900, Eldridge Johnson owned a machine shop in Camden, New Jersey, which then, as now, is a charming and picturesque city, and it took the company decades to get the hell out of there . . . but they finally made it. How this machine shop operator became interested in the phonograph business is a whole story in itself, but the man that was responsible for bringing him into it, and he's actually more famous than Johnson, and that man was Emile Berliner. He was a curious figure, he was part inventor, he was a part dreamer, not much of a businessman, but he was an accomplished scientist in certain areas. He was German-born and he had been involved in the early development of telephone systems and, I suppose he's best known as having invented the microphone, the modern microphone as we know it today. The reason that Berliner went to Johnson was for assistance. Berliner, at that time, had developed the flat disc, the configuration of the flat disc, and I guess you all know that up until that time recorded sound was confined to cylinder rolls, cylinders which were not only technically poor, but very difficult to manufacture. Berliner really invented the electroplating process, which we still use today, which generates metal parts from a basic lacquer and enables us to stamp out records, hopefully flat.

Berliner, while he may have disappeared into history, is the man responsible for the basic disc as we know it today. Berliner

was also trying to put together a machine to play these discs and apparently mechanical engineering wasn't his forte. He really went to Johnson for help. Johnson became fascinated at once with this whole new medium. I'd like to read you some comments that Johnson made in later years on his opinion of Berliner and the Berliner instrument. This is what he said: "The Berliner instrument was badly designed. It sounded like a parrot with a sore throat, but it caught my attention and held it fast and hard. I became interested in it as I had never been interested in anything before. The talking machine was a new art with a boundless future waiting only to be developed. The talking machine 'fever' broke out all over me." I think the most interesting phrase in that paragraph is that Johnson said that the talking machine is a new art . . . and so it was.

Johnson took Berliner's machine and improved it, got a contract with the Berliner Company to build these machines on a contract basis. Johnson also worked on refining the basic disc, he improved the articulation and the reproduction and also the sound box that was on those early phonographs. However, the technical improvements came a bit too late, and Berliner, who was not much of a businessman, lost a battle with the producers of the wax cylinders, and the company went bust. Johnson, who was nothing if not adventurous, out of the wreckage of the Berliner Company, acquired Berliner's patents, supplemented them with his own, and on the 3rd of October, 1901, he incorporated his business as the Victor Talking Machine Company. Under Johnson's leadership, within a space of four or five years, it was dominating the gramophone record or phonograph record business in the United States.

While Johnson's overriding interest was in equipment and machinery and apparatus, he was also a pretty good salesman, apparently, and a good promoter. One of his first promotion techniques was to acquire the trademark for Victor that has since achieved fame throughout the world. He won all kinds of medals at trade fairs and expositions for his equipment. This will be of interest to the sales people . . . within the space of just about a year, Johnson

built up a network of over 10,000 dealers: imagine that in those days, 10,000 dealers . . . wonder whatever happened. Johnson was also striving for prestige and trying to add stature to what had been kind of a gadget-type business. I think probably his greatest individual sales success was in persuading the Lyon & Healy Company in Chicago, who's still there, and who were at that time the most prestigious music house in the country, to take on the line of Victor Talking Machines and Records. Up to that point Lyon & Healy had looked with disdain upon these as kinds of toys, but Johnson finally persuaded them, and the rest was history, and was taken up by other music houses throughout the country.

Another aspect of Johnson, who was a very interesting man, was that he was artistically sensitive, and apparently, because he realized he had this very healthy machine business and disc business going—this is the old razor and blade story—that he could sell the machines and he could sell the records to be played on those machines. He knew in order to be successful in selling records he had to have hits . . . nothing changes.

Now we come to the artist part of it. Johnson had heard, by reputation across the Atlantic, of a 28-year-old Italian tenor who was making quite a name for himself in Italy and had been for a couple of years. After a long series of negotiations, no doubt complicated by any number of lawyers, Johnson was able to persuade Enrico Caruso to record some sides. And do you know, at that time, you couldn't get most serious artists, artists of any kind really, near a phonograph record or near a recording studio because the medium was so terrible? It was technically bad and they just avoided it. Caruso, however, gave in, and during the mid-part of 1902, in the course of one afternoon in La Scala Opera House in Milan, Caruso recorded 10 sides for the Victor Company, all done in one take . . . that does change. All 10 of the records were merchandised and released at the same time—this was Johnson's idea. It really was an overnight sensation, and Caruso went on to sell really millions of records for the Victor Company.

(Continued on page 89)

Award Winners



Pictured at RCA's convention in San Francisco receiving outstanding achievement awards are (top row, left): the Dallas branch with John Rosica, division VP, promotion; Mario DeFilippo, director, sales; Peggy Graham; Wayne Edwards; Al Mathias; Jim Yates; John Betancourt; Tom McCusker and Mel Ilberman, division VP, commercial operations. On the right is the San Francisco sales and promotion branch receiving its citation: John Rosica, Eddie Humber, Kent Mitchell, David Newmark, branch manager Charlie Rice, Charles Clendenin, Mel Ilberman and Mario DeFilippo. Pictured in the bottom row, from left is the Minneapolis branch: Mario DeFilippo, Robert Heatherly, Jerry Cunningham, John Swenson, Ron Geslen, John Rosica and Mel Ilberman. On the right, the Denver branch: Mario DeFilippo, Keni Johnson, Mike Ketchum, Mel Ilberman, Robin Wren, John Rosica and Del Wood.

Anniversary Convention

RCA Sales & Marketing Seminar a Success

■ SAN FRANCISCO—One of the most talked-about gatherings at the recent RCA convention was the sales and marketing seminar. Jack Kiernan, division vice president of marketing, introduced five guest speakers from the areas of rack jobbing, retailing and one stops. In his opening remarks to the more than 500 assembled members of the RCA family, including personnel and artists, Kiernan stated: "Since our last meeting in New Orleans back in January 76, we've established such artists as D.J. Rogers, Lonnie Liston Smith, Silver Convention, Starland Vocal Band, Morris Albert, Dave and Sugar, Gary Stewart, Hall and Oates, John Travolta, Vickie Sue Robinson and now it looks like Savannah is about to explode. That's about one new act every six weeks. What I'd like to see next year at this time is one new act every three weeks."

DeFilippo

Mario DeFilippo, RCA sales director, continued the same theme, pointing out the importance of the three areas. "The three broad areas of marketing that exist today in the record industry are the one-stop, the rack merchandiser and the retailer, each of whom plays a very special and unique function in marketing and merchandising and the development of new talent," he said. "We are fortunate to have with us a spokesman in each of these areas."

Oseroff

Speaking first was Brud Oseroff, president of Mobile One-Stop in Pittsburgh. "In my capacity as owner of Mobile Record Service Company for the past 18 years," he stated, "I can honestly say that RCA has traditionally been, not only one of our biggest suppliers, but also one of the most cooperative in their desire to fill our needs."

One Stop Role

Oseroff went on to explain the role of the one stop to both retailers and juke box owners and the way in which his company simplified distribution to their customers by use of vans that bring product directly to the customers' doors. Concluding his remarks, Oseroff said: "If we could put our philosophy in one word, I guess it would be cooperation, from and to the producer, manufacturer, distributor, our salesmen and our customers. We feel we are a vital link and intend to treat this position with the utmost caution and respect."

Opening his speech with the opinion that the music industry is "antiquated in its thoughts," Mobile One Stop vice president Harvey Campbell went on to illustrate various sales techniques he feels record companies have not yet taken advantage of, including the broader use of juke boxes to break records.

Dan Heilicher, vice president of J. L. Marsh, Minneapolis, and chairman of the board of directors of NARM, noted in his address that "rack jobbers of America probably do 60 percent of the volume. You have dedicated customers who only shop in discount houses, only shop in department stores, use their charge cards, are devoted to that kind of merchandising. We don't want to see that disappear. It's too necessary that we keep those departments alive and running well. That's the future of the racks, they're here to stay."

New Artists

"It's been said that rack jobbers cannot break in new artists. I contest that, and I think that at J. L. Marsh we have been very instrumental in breaking in new artists. We're working very closely with our sales people and sales managers in every program possible. We've got to alert the public to an artist, how good he is,

and if you like what he is saying, why not buy him?"

Tower Presentation

Tower Records, Sacramento, was represented at the convention by Russ Solomon, president and John Schairer, vice president. Solomon gave a description of "super record stores," from the time they were designed by Sam Goody, and the history of his own Tower Records.

"The new rock writers in the mid-'60s were borrowing from the past all over the place," he said. "The messages of their songs were important to their people. The people could respond to it and the kids wanted to know all about everything. Obviously this interest was not being filled by existing stores or racks. There was nothing but a vacant hole waiting for us to fill." The Tower store in San Francisco now holds "32,000 lps. We have 215,000 lps and tape units on the floor. It has about 6,000 oldies singles titles and a couple of hundred hit 45 rpm titles."

John Schairer closed the sales and merchandising seminar by reminding record executives that "it's your job to make the clerk, as well as store managers, aware of all the things you're doing to promote and advertise and tour support your new groups."

Product Presentation 'Most Ambitious Ever'

■ SAN FRANCISCO—RCA Records' product presentation unveiled at the company's 75th Anniversary National Convention in San Francisco on Thursday was termed "the company's most ambitious ever," by producer-scriptwriter Jack Maher, RCA's director, custom label merchandising.

The multi media presentation lasted 1 hour 40 minutes and involved some 5,500 color slides, screened over 10 screens with a total span of 120 feet by 10 slide projectors and one 16 mm movie projector.

Tight Security

Maher started working with A. V. Services, a New York firm specializing in producing commercials for TV and radio in June, slotting in different pieces of product from RCA and its custom labels as release dates were confirmed. The presentation's final segment, devoted to John Denver, his RCA associations, lifestyle and new album, "Spirit," was finished only three days before the film crew left for the convention to set up the complicated

slide-screen-projector arrangements. Security arrangements were strict to keep this segment a secret for maximum convention impact.

Amid all the scientific instruments a live host, actor Gary Yudman, reading Maher's script, held the various components together. Yudman is an experienced "rock impressionist" and summer stock veteran.

RCA Team

Maher's RCA team included Steve Kahn, administrator, product merchandising, responsible for coordination of talent for the presentation, who also presented video tape segments of RCA executives and custom label heads throughout the convention. Engineers working with Maher were Dick Baxter and Pat Martine.

With A. V. Services were Vincent Hahesy, producer, David Burkett, associate producer, Brian Sheedy, stage manager/programmer, Melissa Foster, product manager, and Irene and Garry Gorman, responsible for all art direction and design.

Midland Product Announced in S.F.

■ SAN FRANCISCO — New albums by Carol Douglas, Silver Convention and Touch of Class were announced by Bob Reno, president of Midland International Records, at RCA Records' 75th Anniversary National Convention in San Francisco.

According to Reno, Carol Douglas' new album, "Midnight Love Affair," will ship in August, while September will offer the third Silver Convention lp, "Madhouse," and "I'm In Heaven" by Touch of Class.

Silver Convention

In his taped address, Reno noted Ms. Douglas' success with her first single release, "Dr.'s Orders," and spoke of the phenomenon of Silver Convention with that group's history that resulted in gold records for the single, "Fly, Robin, Fly," a Grammy winner, the album, "Save Me," and, most recently, the combo's third straight gold disc, "Get Up And Boogie."

Currently, Reno noted, Midland International is represented on the charts with the debut single by John Travolta, "Let Her In," as well as with the "Welcome Back, Kotter" star's first album, titled "John Travolta."

Denver LP Introduced

■ SAN FRANCISCO—Announcement of the August release of a new John Denver album, "Spirit," was the highlight of the product presentation at RCA Records' just-concluded national convention in San Francisco.

Joining in the announcement were Jerry Weintraub, chairman of Management III and Denver's manager, and Mel Ilberman, Division vice president, commercial operations, RCA Records.

"The sales of Denver's product have put him in the vanguard of all recording stars of the world today, and a new album is an event in the industry," Ilberman said.

RCA Records also announced "Spirit" will be launched by one of the most expensive advertising-promotion-publicity campaigns ever accorded an album. "Every conceivable point of exposure will be utilized during this campaign," Ilberman said.

Denver Originals

The set will contain three songs written by Denver as well as three songs co-written by Denver and Joe Henry, and a song co-composed by Denver and Steve Weissberg.

Seminar Focuses on Radio Formats

■ SAN FRANCISCO—Most radio formats seem to be moving toward looser structures featuring more records, with the principal exception to the trend being country radio, a panel of radio professionals told delegates to RCA Records' 75th anniversary convention in San Francisco two weeks ago. The panelists—Bill and Janet Gavin of the Gavin Report, Keith Adams and Dr. Harold Vonner, program director and public affairs director of KDIS San Francisco, and RCA promotion VP John Rosica — spoke encouragingly of the prospects for airplay for both new and established artists in most radio formats, and noted an increasing similarity of style and music among many of those formats.

Greater Autonomy

"Today in the RKO chain, just taking that as an example," Bill Gavin said, "each program director has considerably more autonomy in running his station and in supervising and selecting his music, than was the case a few years ago. For that reason, you're having a lot more exposure of new artists, a lot more variety of testing of the new material, than there used to be."

Keith Adams

Adams pointed out the influence of FM radio in this trend.

Phantom Participates In RCA Convention

■ SAN FRANCISCO—Bud Prager, president of Phantom Records, previewed cuts from a new *Deadly Nightshade* album and spoke about his label's future plans while addressing RCA Records' 75th Anniversary National Convention in San Francisco.

Deadly Nightshade

The *Deadly Nightshade* lp, titled "F. & W.," containing the group's current single, "Mary Hartman, Mary Hartman," is scheduled for August release and will coincide with a nationwide tour by the three-women group, Prager announced.

Own Promo Dept.

Prager also touched on product in preparation by Dana Valery and Cory Braverman, and revealed that Phantom had instituted its own promotion department to be headed by Barry Feidel, who was named vice president, promotion at the company. Assisting Feidel in the promotion area will be Lynn Gilbert, another recent addition to Phantom.

"One of the things that FM's have caused in some markets is they've caused stations to clean up their act, that is, you can't talk through, around and over every record. You can't run 18 minutes of commercials and 19 and 20 when there is a political election going on . . . you've got to make your station become more human, you've got to get out of that plastic era. So, yes, they are having a great effect on radio, per se, in the black field I think that the variety that FM causes is also a mainstay for the development of new talent, because that new talent is going to be the variety of the future."

Album Cuts

Adams also noted an increased competition from album cuts for airtime on his station. "There is definitely more use of albums, and this is spilling over into the AM market. There is a trend now toward redefining the source of selections. Programmers for a long time were hung up over the physical size of records . . . Albums, as units, outsell singles at a ratio of 10 times, sometimes as much as 20 to 1. So, the theory we looked

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RCA Announces Red Seal Release

■ SAN FRANCISCO — RCA Records will release 18 Red Seal packages in August and September. Among the releases will be the first album by pianist Vladimir Horowitz since his return to RCA, a 5-record album of never-before released performances by Arturo Toscanini and the Philadelphia Orchestra and an album by Enrico Caruso, whose voice has been reproduced by a new computerization process.

The announcement of the albums was made at the company's 75th Anniversary National Convention last week in San Francisco.

August

The complete release follows:
August — Holst: The planets, the Philadelphia Orchestra conducted by Eugene Ormandy; Rimsky-Korsakoff: Scheherazade, the Royal Philharmonic Orchestra, conducted by Leopold Stokowski; Dvorak: American Quartet and Viola Quintet, the Guarneri Quartet, the latter with violist Walter Trampler; Tchaikovsky: Symphonies No. 4, 5 and 6, The Philadelphia Orchestra conducted by Eugene Ormandy (3-record set); A Legendary Per-

RCA Debuts Fall Product

■ SAN FRANCISCO — At RCA Records' recently concluded five-day 75th Anniversary National Convention in San Francisco, the theme of new acts and established acts co-mingling on the charts was the focal point about which the meeting turned. In keeping with that theme, RCA will release this fall albums by John Denver and Daryl Hall and John Oates.

Noel Redding bows his second RCA album "Blowin'" in August. Arizona debuts with "Arizona." They are all Americans signed out of RCA's British office.

D. J. Rogers is represented this month with "On The Road Again," his second album for the label. A new group, Rhythm debuts with "Rhythm."

Chocolate Milk is represented with the release this month of "Comin'," produced by Allen Toussaint. August also sees "Solitaire," a re-package of Neil Sedaka material.

In September RCA will continue its album mix with debut albums from Ruth Copeland, Mickey Carroll and Ralph Graham, while there will be albums from such established artists as Henry Mancini, Juice Newton and Silver Spur, Ryo Kawasaki, Aztec

Two-Step and the Tymes. Of special note will be a new recording of "Porgy and Bess" with Cleo Laine and Ray Charles.

Ruth Copeland is represented by "Take Me To Baltimore." "Mickey Carroll" is the debut lp by Mickey Carroll. Aztec Two-Step's "Two's Company" follows their successful debut on RCA. Henry Mancini is represented by "The Cop Show Themes."

The Tymes, with "Turning Point," have sweetened their sound with the addition of two ladies, Melanie Moore and Terri Gonzalez. Ryo Kawasaki, a jazz artist is represented by his lp, "Juice." Ralph Graham debuts with "Wisdom" and David Banks, a comic, comes with "I Used To Be A Bus Driver."

Country Album Release Announced by RCA

■ SAN FRANCISCO — Debut albums by five new artists as well as new releases by Dolly Parton, the first album since his return to RCA by Eddy Arnold, a new package by Jim Reeves and an album by Jerry Reed titled "Both Barrels," including the single from his current motion picture, "Gator," highlight RCA Records' August and September country album release.

The debuts include the first album by Dave & Sugar and albums by Ronnie Prophet, Rob Galbraith, Tennessee Pulleybone and Guy Clark. The announcement was made at RCA Records' 75th Anniversary National Convention in San Francisco.

The release includes "Dave and Sugar;" "Eddy" by Eddy Arnold; "Both Barrels" by Jerry Reed; "The Legendary Jim Reeves;" "All I Can Do" by Dolly Parton; "Ronnie Prophet;" "Honky Tonkin'" by Tennessee Pulleybone; "Throw Me a Bone" by Rob Galbraith; "Texas Cookin'" by Guy Clark; and "Great Moments At The Grand Ole Opry" by various artists.

Utopia Announces 3 LP Releases

■ SAN FRANCISCO — Utopia Records, an RCA Records custom label, announced three albums for their August release at the 75th Anniversary National Convention last week—Albert King's "Albert," The Buckeye Politicians' "Look At Me Now" and Kevin Westlake's "Stars Fade (In Hotel Rooms)."

Anniversary Convention At the RCA Convention...



Activities at the RCA Convention: top row: (1) Jerry Weintraub, chairman of Management III displays John Denver's new album, "Spirit," as Ken Glancy, president of RCA Records looks on; (2) Glancy presents Daryl Hall (right) and John Oates with a gold record for the duo's single "Sara Smile;" (3) presentation of a gold record to the Starland Vocal Band for its Windsong single, "Afternoon Delight." From left: Glancy, Weintraub, Margot Chapman, Taffy Danoff, Jon Carroll, Bill Danoff and producer Milt Okun; (4) Record World publisher Bob Austin along with Mrs. Austin visiting with Ron Moseley, RCA division vice president, r&b music. Second row: (1) Waylon Jennings with his wife Jessi Colter on stage singing "Suspicious Minds," from the album "The Outlaws;" (2) rhythm and blues night at Bimbo's Club with the Tymes; (3) D.J. Rogers headlining the rhythm and blues show; (4) members of Free Beer pictured performing: Sandy Allen, Werner Fritzsching, Michael Packer, Robert Potter and Dan Daley; (5) Starland Vocal Band performing "Afternoon Delight." Third row: (1) conductor of the Boston Pops Orchestra, Arthur Fiedler (left) with guitarist Chet Atkins; (2) Vito Blando of RCA's Atlanta branch, Lou Courtney, division vice president of commercial operations Mel Ilberman, Vicki Sue Robinson and Ray Harris, RCA's r&b promotion manager; (3) Grace Slick talking with Bill Thompson, manager of the Jefferson Starship and Glancy; (4) newly signed Italian singer Lucio Battisti with

Glancy; (5) Mort Weiner, director of custom label sales with Tattoo label singer Becky Hobbs and Charlie Hall, sales manager, east central region. Fourth row: (1) Myron Roth, RCA's division vice president, business and talent affairs with Pat Gibbons, representative of David Bowie; (2) Mrs. Jack Kiernan, Lucio Battisti, Francesco Fanti, manager, international department of RCA Italy and Jack Kiernan, division vice president, marketing; (3) opening night reception with Eddy Arnold, Jerry Bradley, division vice president, Nashville operations, Ronnie Milsap, Chet Atkins, Mel Ilberman and singer Steve Young; (4) Tokugen Yamamoto, RCA Records' Far Eastern representative, Ichiro Okuno, president of RVC Corp., RCA's Japanese subsidiary, Mrs. Howard Hawkins, Howard Hawkins, group executive vice president of RCA Corp. and president of RCA Communications and John Walton, senior counsel. Fifth row: (1) singer-songwriter Harry Nilsson with Don Burkimer, division vice president, west coast, RCA Records; (2) a special award presentation with Mel Ilberman, Jerry Weintraub and Ken Glancy; (3) John Rosica, division vice president, promotion with Bill and Janet Gavin of the Gavin Report and Keith Adams, program director at KDIA; (4) Bob Reno, head of Midland International with Arthur Fiedler; (5) Morris Albert pictured with Frank Mancini, RCA Records division vice president, artist relations and Marty Olinick, RCA Records manager, business affairs.

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AUGUST 14, 1976

AUG. 14	AUG. 7		
101	101	LISTEN TO THE BUDDAH OZO—D.J.M. 1012 (Amherst) (April, ASCAP)	
102	104	GOTTA BE THE ONE MAXINE NIGHTINGALE—United Artists XW820 Y (Unart, BMI)	
103	107	I'M YOUR MAN ROCK 'N' ROLL TARNEY & SPENCER—Private Stock 088 (ATV, BMI)	
104	112	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534 (Electra Chord, ASCAP)	
105	105	NITTY GRITTY ROCK AND ROLL COYOTE McCLOUD—Midland Intl. MB 10722 (RCA) (Stansell, BMI)	
106	118	ROXY ROLLER SWEENEY TODD—London 5N 240 (Beechwood, BMI)	
107	117	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)	
108	106	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSY'S RUBBER BAND—Warner Bros. WBS 8215 (Backstage, BMI)	
109	109	I NEVER CRY ALICE COOPER—Warner Bros. WBS 8228 (Ezra/Early Frost, BMI)	
110	113	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 079 (Ashton, BMI)	
111	—	IT MUST BE LOVE TONY JOE WHITE—20th Century TC 2276 (Tennessee Swamp Fox, ASCAP)	
112	—	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK) (Tree, BMI)	
113	—	YOU ARE THE WOMAN FIREFALL—Atlantic 3335 (Stephen Stills, BMI)	
114	—	THE MORE I SEE YOU PETER ALLEN—A&M 1813 (Bregman, Vocco & Conn., ASCAP)	
115	124	SHOWDOWN ELECTRIC LIGHT ORCHESTRA—United Artists XW842 Y (United Artists/Jet/Chappell, ASCAP)	
116	120	RESCUE ME/HAPPY ENDINGS MELISSA MANCHESTER—Arista 0196 (Chevis, BMI)	
117	119	OUT OF THE DARKNESS DAVID CROSBY/GRAHAM NASH—ABC 12199 (Fair Star/Staysail, BMI, Thin Ice, ASCAP)	
118	124	COTTON CANDY SYLVERS—Capitol P 4255 (Perren-Vibes, ASCAP, Bull Pen, BMI)	
119	122	BRING IT ON HOME TO ME MICKEY GILLEY—Playboy P 6075 (Kags, BMI)	
120	121	BRAND NEW LOVE AFFAIR JIGSAW—Chelsea CH 3043 (Coral Rock/American Dream/Belsize, ASCAP)	
121	110	HIDEAWAY JOHN SEBASTIAN—Reprise RPS 1355 (WB) (John Sebastian, BMI)	
122	111	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Jobete, BMI)	
123	135	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol) (Minta, BMI)	
124	114	LIGHT UP THE WORLD WITH SUNSHINE HAMILTON, JOE FRANK & DENNISON—Playboy P 6077 (Blacksheep, American Dream, ASCAP)	
125	—	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst) (Vir-Jon, BMI)	
126	115	I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES—Epic 8 50238 (Blue Midnight, ASCAP)	
127	143	THE PRINCESS AND THE PUNK BARRY MANN—Arista 0194 (Screen Gems-Columbia/Summerhill, BMI)	
128	—	BABY WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2298 (Sa-Vette/January, BMI)	
129	—	TAKE A HAND RICK SPRINGFIELD—Chelsea CH 3051 (Portal/Pocket Full of Tunes, BMI)	
130	133	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269 (Four Knights, BMI)	
131	—	TRAVELIN' MAN BOB SEGER—Capitol P 4300 (Gear, ASCAP)	
132	123	UNIVERSAL SOUND KOOL & THE GANG—De-Lite DEP 1583 (Delightful/Gang, BMI)	
133	141	YELLOW VAN RONNIE & THE DIRT RIDERS—RCA PB 10651 (Don Kirshner, BMI)	
134	139	LOVE SHORTAGE PURPLE REIGN—Buddah BDA 531 (Friday's Child/WIMOT, BMI)	
135	138	CHERRY BOMB THE RUNAWAYS—Mercury 73819 (Bad Boy, BMI)	
136	—	LET'S ROCK ELLISON CHASE—Big Tree BT 16072 (Atlantic) (Kaskat, BMI)	
137	148	I LOVE YOU, MARY HARTMAN JULES BLATNER—Blue Ribbon BRR 102 (Sodos, BMI)	
138	—	ROSE OF CIMARRON POCO—ABC 12204 (Fools Gold, ASCAP)	
139	140	BETTER THAN AVERAGE BRIAN GARI—Vanguard BSD 35192 (Foxborough/Intersong/USA)	
140	—	THE END IS NOT IN SIGHT (THE COWBOY TUNE) AMAZING RHYTHM ACES—ABC 12202 (Fourth Floor, ASCAP)	
141	—	BABY LOVE (HOW COULD YOU LEAVE ME) GROUP WITH NO NAME—Casablanca NB 860 (Cafe Americana/Lotts of Miles/Apple Cider, ASCAP)	
142	—	FLOWERS THE EMOTIONS—Columbia 3 10347 (Sagfire, BMI/Kalimba, ASCAP)	
143	116	KID CHARLEMAGNE STEELY DAN—ABC 12195 (ABC-Dunhill, BMI)	
144	—	LONG MAY YOU RUN STILLS-YOUNG BAND—Reprise RPS 1365 (WB) (Silver Fiddle, BMI)	
145	137	DON'T TOUCH ME THERE TUBES—A&M 1826 (Lucky Park, ASCAP)	
146	—	FREE SPIRIT ATLANTA RHYTHM SECTION—Polydor 14339 (Low-Sal, BMI)	
147	127	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060 (Tuff Band, ASCAP)	
148	—	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK) (Sherlyn, BMI)	
149	—	L.O.D. (LOVE) ON DELIVERY BILLY OCEAN—Ariola America P 7630 (Capitol) (Black Sheep/Heath Levy, BMI)	
150	—	IF YOU SEE YOURSELF (THROUGH MY EYES) ANDY PRATT—Nemperor NE 007 (Atlantic) (April, ASCAP)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (FRT, BMI)	18	MOONLIGHT FEELS RIGHT Bruce Blackmar & Mike Clark (Brother Bill's, ASCAP)	15
A LITTLE BIT MORE Ron Haffkine (Bygosh, BMI)	29	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	22
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	2	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	81
ANOTHER RAINY DAY IN NEW YORK CITY James William Guericco (Bik Elk/Laminations, ASCAP)	38	MUSIC IS MY LIFE Joe Wissert (Koppelman-Bandier, BMI)	57
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP)	20	NEVER GONNA FALL IN LOVE AGAIN Jimmy Jenner (C.A.M./U.S.A., BMI)	50
BOOGIE FEVER Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	64	ODE TO BILLY JOE Kelly Gordon & Bobby Paris (Larry Shayne, ASCAP)	85
C'MON MARIANNE Mike Curb (Saturday/Season's Four, BMI)	98	ODE TO BILLY JOE Marshall Lieb (Larry Shayne, ASCAP)	93
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	70	ONE FOR THE MONEY Norman Harris (Golden Fleece/Hip Trip/Writers, BMI)	89
DANCIN' KID Kenny Nolan (Dawson's Cove/Kenny Nolan/Coral Rock, ASCAP)	82	ONE LOVE IN MY LIFETIME Lawrence Brown (Jobete, ASCAP)	87
DEVIL WOMAN B. Welch (Unichappell, BMI)	32	PARTY Van McCoy (Warner-Tamerlane, BMI)	66
DISCO DUCK (Part I) Bobby Manuel (Stafree, BMI)	97	PLAY THAT FUNKY MUSIC Robert Parissi (Bema/Blaze, ASCAP)	6
(DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP)	92	POPSICLE TOES Tommy LiPuma (Mississippi Mud, BMI)	69
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	1	RAINBOW IN YOUR TOES Leon & Mary Russell (Teddy Jack, BMI)	86
DON'T STOP BELIEVIN' John Farar (John Farar, BMI)	62	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	7
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	77	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	53
FOOL FOR THE CITY Nick Jameson (Knee Trembler, ASCAP)	88	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	30
FOXY LADY Nerangis/Britton (Delightful, BMI)	67	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	16
GETAWAY Maurice White & Charles Stepany (Kalimba, ASCAP)	49	SHANNON Cashman and West (Blending-well, ASCAP)	51
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	8	SHE'S GONE Arif Mardin (Unichappell, BMI)	74
GET UP OFFA THAT THING James Brown (Dynatone/Belinda/Unichappell, BMI)	56	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	25
GET UP AND BOOGIE Michel Kunze (Midsong, ASCAP)	46	SHOWER THE PEOPLE Lenny Waronker & Russ Titelman (Country Road, BMI)	84
GOOD VIBRATIONS Todd Rundgren (Irving, BMI)	58	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	33
GOT TO GET YOU INTO MY LIFE producer not listed (MacLen, BMI)	13	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	31
HARD WORK Esmond Edwards (Hard Work, BMI)	61	SOPHISTICATED LADY Jackson, Yancy Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	44
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	24	SPRINGTIME MAMMA Terry Cashman & Tommy West (Blendingwell, ASCAP)	55
HIGHLY Alan Parsons (Velvet Music, Ltd.)	99	STILL THE ONE Chuck Plotkin (Siren, BMI)	40
HOLD ON Keith Olsen (JSH, ASCAP)	79	STEPPIN' OUT Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI)	54
I CAN'T HEAR YOU NO MORE Joe Wissert (Screen Gems-Columbia, BMI)	57	STRANGER Billy Sherrill (Reseca, BMI)	78
I NEED TO BE IN LOVE Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	47	STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI)	60
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	12	SUMMER Jerry Goldstein (Far Out, ASCAP)	28
IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP)	34	SUPERSTAR Paul Davis (Web IV, BMI)	65
IF YOU LEAVE ME NOW James William Guercio (Big Elk/Polish Prince, ASCAP)	48	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP)	35
I'M EASY Richard Baskin (Lion's Gate/Easy, ASCAP)	14	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI)	21
I'M GONNA LET MY HEART DO THE WALKING Brian Holland (Holland-Dozier-Holland)	63	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	36
I'VE BEEN LOVIN' YOU D. Weinreich/Easy Street (No exit, BMI)	83	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	26
IT KEEPS YOU RUNNIN' Ted Templeman (Taurpin Tunes, ASCAP)	91	THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M. Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	80
I WANT YOU Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP)	76	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER Alan Parsons (Fox-Fanfare, BMI)	94
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	37	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI)	10
KISS AND SAY GOODBYE Bobby Martin (Nathanam/Blackwood, BMI)	4	TRY ME . . . I KNOW . . . WE CAN MAKE IT Giorgio Moroder & Pete Bellote (Sunday/Rick's, BMI)	100
LAST CHLD Jack Douglas & Aerosmith (Daksel/Song and Dance/Vinaloo, BMI)	45	TURN THAT BEAT AROUND Warren Schatz (Dunbar, BMI)	19
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	5	WAKE UP SUSAN Thom Bell (Mighty Three, BMI)	95
LET HER IN Bob Reno (Windsong, ASCAP)	27	WHAM BAM Tom Sellers & Clive Davis (Colgems, ASCAP)	39
LIVIN' AIN'T LIVIN' Jim Mason (Stephen Stills, BMI)	75	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	72
LOVE HANGOVER Haf Davis (Jobete, ASCAP)	59	WHO'D SHE COO? Ohio Players (Tight Corporation/Unichappell, BMI)	52
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	10	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)	42
LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	41	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP)	17
MAGIC MAN Mike Flicker (Andorra, ASCAP)	73	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	3
MAMMA MIA Bjorn Ulvaeus & Benny Andersson (Countess, BMI)	43	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP)	23
MARY HARTMAN, MARY HARTMAN (THEME) M. Manieri & D. Spinozza (Southern, ASCAP)	90	YOU ARE TO ME EVERYTHING Ken Gold (Colgems, ASCAP)	68
MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI)	71	YOU SHOULD BE DANCING Bee Gees (Caserole/Unichappell, BMI)	9

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Produced by James William Guercio



The most requested cut from "Chicago® X" ...
one of the most requested Chicago cuts in history.
"If You Leave Me Now."
A new single on Columbia Records.
Yours with a kiss.

AUGUST 14, 1976



THE SINGLES CHART

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

AUG. 14	AUG. 7		WKS. ON CHART
1	1	DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE Rocket PIG 40585 (MCA)	7
2	2	AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	15
3	7	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	14
4	3	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	16
5	6	LET 'EM IN WINGS /Capitol P 4293	7
6	10	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 50225	9
7	8	ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354 (WB)	11
8	4	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	15
9	13	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)	7
10	12	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209	10
11	11	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	17
12	19	I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	10
13	9	GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274	10
14	17	I'M EASY KEITH CARRADINE/ABC 12117	10
15	5	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	17
16	22	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC AND THE SUNSHINE BAND/TK 1019	7
17	20	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	16
18	25	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	11
19	18	TURN THE BEAT AROUND VICKI SUE ROBINSON/RCA PB 10562	14
20	23	BABY, I LOVE YOUR WAY PETER FRAMPTON/A&M 1832	9
21	16	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	15
22	14	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	23
23	15	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318	13
24	28	HEAVEN MUST BE MISSING AN ANGEL TAVARES/ Capitol P 4270	10
25	21	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	16
26	24	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	14
27	26	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	15
28	40	SUMMER WAR /United Artists XW834 Y	6
29	34	A LITTLE BIT MORE DR. HOOK/Capitol P 4280	8
30	35	SAY YOU LOVE ME FLEETWOOD MAC/Reprise RPS 1356 (WB)	6
31	27	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326	11
32	42	DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	7
33	31	SILLY LOVE SONGS WINGS/Capitol P 4256	19
34	29	IF YOU KNOW WHAT I MEAN NEIL DIAMOND/Columbia 3 10366	10
35	32	TAKE THE MONEY AND RUN STEVE MILLER/Capitol 4260	14
36	39	TEDDY BEAR RED SOVINE/Starday SD 142	5
37	30	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	16
38	33	ANOTHER RAINY DAY IN NEW YORK CITY CHICAGO/ Columbia 3 10360	8
39	47	WHAM BAM SILVER /Arista 0189	7
40	53	STILL THE ONE ORLEANS/Asylum 45336	4
41	50	LOWDOWN BOZ SCAGGS/Columbia 3 10367	7
42	59	WITH YOUR LOVE JEFFERSON STARSHIP/Grunt FB 10746 (RCA)	3
43	44	MAMMA MIA ABBA/Atlantic 3315	12
44	38	SOPHISTICATED LADY NATALIE COLE/Capitol P 4259	11
45	41	LAST CHILD AEROSMITH/Columbia 3 10359	9
46	36	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	21
47	43	I NEED TO BE IN LOVE CARPENTERS/A&M 1828	11
48	74	IF YOU LEAVE ME NOW CHICAGO/Columbia 3 10390	2



49	54	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	6
50	46	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/ Arista 0184	16
51	49	SHANNON HENRY GROSS/Lifesong LS 45002	26
52	60	WHO'D SHE COO? OHIO PLAYERS/Mercury 73814	4
53	52	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	27
54	37	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 40582 (MCA)	9
55	58	SPRINGTIME MAMA HENRY GROSS/Lifesong LS 45008	6
56	66	GET UP OFFA THAT THING JAMES BROWN/Polydor PD 14326	5
57	80	I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE HELEN REDDY/Capitol P 4312	2
58	51	GOOD VIBRATIONS TODD RUNDGREN/Bearsville BSS 0309	12
59	45	LOVE HANGOVER DIANA ROSS/Motown M 1392F	26
60	64	STREET SINGIN' LADY FLASH/RSO 852 (Polydor)	5
61	63	HARD WORK JOHN HANDY/ABC Impulse IMP 310005	9
62	72	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 40600	2
63	56	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES/Motown M 1391F	9
64	55	BOOGIE FEVER SYLVERS/Capitol P 4179	30
65	77	SUPERSTAR PAUL DAVIS/Bang 726	2
66	68	PARTY VAN McCOY/H&L 4670	5
67	57	FOXY LADY CROWN HEIGHTS AFFAIR/De-Lite DEP 1581	7
68	70	YOU TO ME ARE EVERYTHING THE REAL THING/ United Artists XW833 Y	4
69	78	POPSICLE TOES MICHAEL FRANKS/Reprise RPS 1360 (WB)	3
70	71	CRAZY ON YOU HEART /Mushroom M 7021	15
71	48	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	24
72	62	WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1340 (WB)	21
73	75	MAGIC MAN HEART /Mushroom M 7011	4
74	85	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 3332	3
75	65	LIVIN' AIN'T LIVIN' FIREFALL/Atlantic 3333	10
76	69	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	17
77	67	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	24
78	79	STRANGER JOHNNY DUNCAN/Columbia 3 10302	6
79	73	HOLD ON SONS OF CHAMPLIN/Ariola America P 7627 (Capitol)	9
80	81	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10356	6
81	61	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	22
82	82	DANCIN' KID DISCO TEX & THE SEX-O-LETTES/Chelsea CH 3045	6
83	86	I'VE BEEN LOVIN' YOU EASY STREET/Capricorn CPS 0255 (WB)	5

CHARTMAKER OF THE WEEK

84	—	SHOWER THE PEOPLE JAMES TAYLOR Warner Bros. WBS 8222	1
85	87	ODE TO BILLY JOE BOBBIE GENTRY/Capitol P 4294	4
86	98	RAINBOW IN YOUR EYES LEON & MARY RUSSELL/ Paradise 8208 (WB)	4
87	—	ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F	1
88	76	FOOL FOR THE CITY FOGHAT/Bearsville BSS 0307 (WB)	12
89	92	ONE OF THE MONEY WHISPERS /Soul Train SB 10700 (RCA)	3
90	89	MARY HARTMAN, MARY HARTMAN (THEME) THE DEADLY NIGHTSHADE/Phantom PB 10709 (RCA)	6
91	84	IT KEEPS YOU RUNNIN' CARLY SIMON/Elektra 45323	8
92	97	(DON'T FEAR) THE REAPER BLUE OYSTER CULT/Columbia 3 10384	2
93	96	ODE TO BILLY JOE BOBBIE GENTRY/Warner Bros. WBS 8210	2
94	—	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER ALAN PARSONS PROJECT/20th Century TC 2297	1
95	91	WAKE UP SUSAN SPINNERS/Atlantic 3341	6
96	83	MAKING OUR DREAMS COME TRUE CYNDI GRECCO/ Private Stock 086	15
97	—	DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS/ RSO 857 (Polydor)	1
98	93	C'MON MARIANNE DONNY OSMOND/Polydor PD 14320	11
99	—	HIGHFLY JOHN MILES/London 5N 20084	1
100	88	TRY ME . . . I KNOW . . . WE CAN MAKE IT DONNA SUMMER/Oasis 406 (Casablanca)	5



FLASHMAKER



WE CAN'T GO ON MEETING LIKE THIS
HUMMINGBIRD
A&M

WNEW-FM/NEW YORK

ADDS:
JOAN ARMATRADING—A&M
CHOCOLATE KINGS—PFM—Asylum
DIAMOND IN THE ROUGH—Jessi Colter—Capitol
FROM THE HEARTLAND—Becky Hobbs—Tattoo
KEEP YOUR HAT ON—Jess Roden Band—Island
LADY'S CHOICE—Bonnie Bramlett—Capricorn
LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
SANBORN—David Sanborn—WB
SURREAL THING—Kris Kristofferson—Monument
TRICK BAG—Meters—Reprise

HEAVY ACTION (approximate airplay):

JOAN ARMATRADING—A&M
CHICAGO X—Col
IN THE POCKET—James Taylor—WB
NIGHT ON THE TOWN—Rod Stewart—WB
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
ROYAL SCAM—Steely Dan—ABC
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt
TIMER—Reverberie—PA/USA
TO THE HEART—Mark-Almond—ABC

WLIR-FM/LONG ISLAND

ADDS:
JOAN ARMATRADING—A&M
GIST OF THE GEMINI—Gino Vannelli—A&M
LADY'S CHOICE—Bonnie Bramlett—Capricorn
NIGHTS ARE FOREVER—England Dan & J.F. Coley—Big Tree
SANBORN—David Sanborn—WB
TOM THUMB THE DREAMER—Michael Dinner—Fantasy
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
WHEELIN' AND DEALIN'—Asleep At the Wheel—Capitol

HEAVY ACTION (airplay, in descending order):

SPITFIRE—Jefferson Starship—Grunt
FARTHER ALONG—Spirit—Mercury
I'VE GOT A REASON—Richie Furay Band—Asylum
WEDDING ALBUM—Leon & Mary Russell—Paradise
RED TAPE—Atlanta Rhythm Section—Polydor
RESOLUTION—Andy Pratt—Nemperor
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
SADDLE TRAMP—Charlie Daniels Band—Epic
I DON'T WANT TO GO HOME—Southside Johnny—Epic

WCOZ-FM/BOSTON

ADDS:
GIST OF THE GEMINI—Gino Vannelli—A&M
GLOW—Al Jarreau—WB
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

HEAVY ACTION (airplay):

ANOTHER PASSENGER—Carly Simon—Elektra
CITY BOY—Mercury
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
I DON'T WANT TO GO HOME—Southside Johnny—Epic
NIGHT ON THE TOWN—Rod Stewart—WB
REBEL—John Miles—London
ROYAL SCAM—Steely Dan—ABC
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt
TAKIN' IT TO THE STREETS—Doobie Bros.—WB

WHCN-FM/HARTFORD

ADDS:
BIRTH OF A LEGEND—Wailers—Tower
GIST OF THE GEMINI—Gino Vannelli—A&M
GOOD SINGIN', GOOD PLAYIN'—Grand Funk—MCA
HERITAGE—Eddie Henderson—Blue Note
LA SOUNDTRACK—KWST
LOVE IS A FIRE—Country Joe McDonald—Fantasy
SANBORN—David Sanborn—WB
SURREAL THING—Kris Kristofferson—Monument
TOM THUMB THE DREAMER—Michael Dinner—Fantasy
TRICK BAG—Meters—Reprise

HEAVY ACTION (airplay, phones):

ALICE COOPER GOES TO HELL—WB
I'VE GOT A REASON—Richie Furay Band—Asylum
OLD LOVES DIE HARD—Triumvirat—Capitol
LEON REDBONE—WB
RESOLUTION—Andy Pratt—Nemperor
SCRAPS/WORKSHOP—NRBQ—Annuitt Coeptis
SPITFIRE—Jefferson Starship—Grunt
STILL THE ONE (single)—Orleans—Asylum
WELCOME BACK—John Sebastian—Reprise
YOU (single)—Jasper Wrath—FM/Future Music

WCMF-FM/ROCHESTER

ADDS:
GIST OF THE GEMINI—Gino Vannelli—A&M
IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
KEEP YOUR HAT ON—Jess Roden Band—Island
LA SEINE—Ariola America
LET'S STICK TOGETHER (single)—Bryan Ferry—Atlantic
OLD LOVES DIE HARD—Triumvirat—Capitol
SHAKE SOME ACTION—Flaming Groovies—Sire
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

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

AGENTS OF FORTUNE—Blue Oyster Cult—Col
DREAMBOAT ANNIE—Heart—Mushroom
STARZ—Capitol
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
WIDOWMAKER—UA

VIVAL ROXY MUSIC—Atco
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
MOONLIGHT FEELS RIGHT—Starbuck—Private Stock

WBLM-FM/MAINE

ADDS:
JOAN ARMATRADING—A&M
CHOCOLATE KINGS—PFM—Elektra
GO—Yamashta, Winwood, Shrieve—Island
NIGHT ON THE TOWN—Rod Stewart—WB
RESOLUTION—Andy Pratt—Nemperor
WHEELIN' AND DEALIN'—Asleep At the Wheel
HOWLIN' WIND—Graham Parker & the Rumour—Mercury
KEEP YOUR HAT ON—Jess Roden Band—Island

HEAVY ACTION (airplay, in descending order):

WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
I'VE GOT A REASON—Richie Furay Band—Asylum
SPITFIRE—Jefferson Starship—Grunt
NIGHT ON THE TOWN—Rod Stewart—WB
VIVAL ROXY MUSIC—Atco
SOUL SEARCHING—AWB—Atlantic
LOTUS—Santana—CBS (Import)
AGENTS OF FORTUNE—Blue Oyster Cult—Col
BOBBY BLAND AND B.B. KING TOGETHER AGAIN LIVE—ABC Impulse

WIOQ-FM/PHILADELPHIA

ADDS:
BANQUET IN BLUES—John Mayall—ABC
LEWIS FUREY: THE HUMOURS OF—A&M
IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
PETER IVERS—WB
LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
LOVE IS A FIRE—Country Joe McDonald—Fantasy
TOM THUMB THE DREAMER—Michael Dinner—Fantasy
VALDY & THE HOMETOWN BAND—A&M
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

HEAVY ACTION (airplay, phones):

CARDIFF ROSE—Roger McGuinn—Col
CITY BOY—Mercury
DREAMBOAT ANNIE—Heart—Mushroom
GIST OF THE GEMINI—Gino Vannelli—A&M
GO—Yamashta, Winwood, Shrieve—Island
JAILBREAK—Thin Lizzy—Mercury
SINCERELY—Dwight Twilley Band—Shelter
SPITFIRE—Jefferson Starship—Grunt
TO THE HEART—Mark-Almond—ABC
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

WHFS-FM/WASHINGTON

ADDS:
BANQUET IN BLUES—John Mayall—ABC
GENUINE COWHIDE—Delbert McClinton—ABC
LADY'S CHOICE—Bonnie Bramlett—Capricorn
LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire

MANEIGE—Harvest
SANBORN—David Sanborn—WB
TRICK BAG—Meters—Reprise

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

JOAN ARMATRADING—A&M
GO—Yamashta, Winwood, Shrieve—Island
NIGHT ON THE TOWN—Rod Stewart—WB
RESOLUTION—Andy Pratt—Nemperor
WHEELIN' AND DEALIN'—Asleep At the Wheel
HOWLIN' WIND—Graham Parker & the Rumour—Mercury
KEEP YOUR HAT ON—Jess Roden Band—Island

WQDR-FM/RALEIGH

ADDS:
GIST OF THE GEMINI—Gino Vannelli—A&M
GO—Yamashta, Winwood, Shrieve—Island
HOPES, WISHES AND DREAMS—Ray Thomas—Threshold
MOTHER'S FINEST—Epic
TO THE HEART—Mark-Almond—ABC
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

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

SILK DEGREES—Boz Scaggs—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
SPITFIRE—Jefferson Starship—Grunt
ROYAL SCAM—Steely Dan—ABC
IN THE POCKET—James Taylor—WB
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
BREEZIN'—George Benson—WB
AGENTS OF FORTUNE—Blue Oyster Cult—Col
WIRED—Jeff Beck—Epic
15 BIG ONES—Beach Boys—Brother/Reprise

SLEEPER



LADY'S CHOICE
BONNIE BRAMLETT
Capricorn

WQSR-FM/SARASOTA

ADDS:
PETER IVERS—WB
KEEP YOUR HAT ON—Jess Roden Band—Island
LADY'S CHOICE—Bonnie Bramlett—Capricorn
LONG MAY YOU RUN (single)—Stills-Young Band—WB
LOVE IS A FIRE—Country Joe McDonald—Fantasy
LET'S STICK TOGETHER (single)—Bryan Ferry—Atlantic
NIGHTS ARE FOREVER—England Dan & J.F. Coley—Big Tree
SINCERELY—Dwight Twilley Band—Shelter
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
WHEELIN' AND DEALING—Asleep At the Wheel—Capitol
HEAVY ACTION (airplay, phones, in descending order):
SPITFIRE—Jefferson Starship—Grunt
WIRED—Jeff Beck—Epic

I DON'T WANT TO GO HOME—Southside Johnny—Epic
15 BIG ONES—Beach Boys—Brother/Reprise
STILL THE ONE (single)—Orleans—Asylum
SADDLE TRAMP—Charlie Daniels Band—Epic
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
SOUL SEARCHING—AWB—Atlantic
RESOLUTION—Andy Pratt—Nemperor
I'VE GOT A REASON—Richie Furay Band—Asylum

WORJ-FM/ORLANDO

ADDS:
BOBBY BLAND AND B.B. KING TOGETHER AGAIN LIVE—ABC Impulse
GIST OF THE GEMINI—Gino Vannelli—A&M
GO—Yamashta, Winwood, Shrieve—Island
HARD WORK—John Handy—ABC Impulse
I'VE GOT A REASON—Richie Furay Band—Asylum
RESOLUTION—Andy Pratt—Nemperor
SINCERELY—Dwight Twilley Band—Shelter
TO THE HEART—Mark-Almond—ABC

HEAVY ACTION (airplay, sales, phones):
AGENTS OF FORTUNE—Blue Oyster Cult—Col
ALICE COOPER GOES TO HELL—WB
DREAMBOAT ANNIE—Heart—Mushroom
IN THE POCKET—James Taylor—WB
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
TALES OF MYSTERY—Alan Parsons Project—20th Century

WYDD-FM/PITTSBURGH

ADDS:
I'M NEARLY FAMOUS—Cliff Richard—Rocket
KEEP YOUR HAT ON—Jess Roden Band—Island
LADY'S CHOICE—Bonnie Bramlett—Capricorn
OLD LOVES DIE HARD—Triumvirat—Capitol
HEAVY ACTION (airplay, sales):
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
ILLEGAL STILLS—Stephen Stills—Col
RAINBOW RISING—Blackmore's Rainbow—Oyster
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
RED TAPE—Atlanta Rhythm Section—Polydor
ROSE OF CIMARRON—Poco—ABC
SPITFIRE—Jefferson Starship—Grunt
S.S. FOOLS—Col
TAKIN' IT TO THE STREETS—Doobie Bros.—WB
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

WMMS-FM/CLEVELAND

ADDS:
ASK ANYONE—I Don't Care—Kama Sutra
C.B. 2000—Dillinger—Island
FANTASY GIRLS—Charlie—Col
GO—Yamashta, Winwood, Shrieve—Island
IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
KEEP YOUR HAT ON—Jess Roden Band—Island
2ND STREET—Backstreet Crawler—Atco
SINCERELY—Dwight Twilley Band—Shelter
STREETHEART—Dion—WB
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

MOST ACTIVE ALBUM



SPITFIRE
JEFFERSON STARSHIP
Grunt

MOST ACTIVE

- SPITFIRE—Jefferson Starship—Grunt
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- NIGHT ON THE TOWN—Rod Stewart—WB
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- VIVA! ROXY MUSIC—Atco
- WIRED—Jeff Beck—Epic
- IN THE POCKET—James Taylor—WB
- I'VE GOT A REASON—Richie Furay Band—Asylum

WMMS-FM/CLEVELAND

- HEAVY ACTION (sales, airplay):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- IN THE POCKET—James Taylor—WB
- NIGHT ON THE TOWN—Rod Stewart—WB
- RESOLUTION—Andy Pratt—Nemperor
- SOUL SEARCHING—AWB—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- STARZ—Capitol
- VIVA! ROXY MUSIC—Atco

W-4-FM/DETROIT

- ADDS:**
- ASK ANYONE—I Don't Care—Kama Sutra
- GIST OF THE GEMINI—Gino Vannelli—A&M
- IF I WERE BRITANIA I'D WAIVE THE RULES—Budgie—A&M
- KEEP YOUR HAT ON—Jess Roden Band—Island
- LADY'S CHOICE—Bonnie Bramlett—Capricorn
- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- 2ND STREET—Backstreet Crawler—Atco
- SHAKE SOME ACTION—Flaming Groovies—Sire
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
- WILD CHERRY—Epic/Sweet City
- HEAVY ACTION (airplay, sales):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
- ALICE COOPER GOES TO HELL—WB
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- NIGHT ON THE TOWN—Rod Stewart—WB
- SINCERELY—Dwight Twilley Band—Shelter

- SPITFIRE—Jefferson Starship—Grunt
- VIVA! ROXY MUSIC—Atco
- WIRED—Jeff Beck—Epic

WNOE-FM/NEW ORLEANS

- ADDS:**
- JOAN ARMATRADING—A&M
- GOOD SINGIN', GOOD PLAYIN'—Grand Funk—MCA
- HAPPINESS IS BEING WITH SPINNERS—Spinners—Atlantic
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- TO THE HEART—Mark-Almond—ABC
- HEAVY ACTION (airplay, sales, phones):**
- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GIST OF THE GEMINI—Gino Vannelli—A&M
- LITTLE RIVER BAND—Harvest
- NIGHT ON THE TOWN—Rod Stewart—WB
- FELIX PAPPALARDI & CREATION—A&M
- LEON REDBONE—WB
- SPITFIRE—Jefferson Starship—Grunt
- WEDDING ALBUM—Leon & Mary Russell—Paradise
- WILD CHERRY—Epic/Sweet City

WXRT-FM/CHICAGO

- ADDS:**
- JOAN ARMATRADING—A&M
- DREAMS SO REAL—Gary Burton Quintet—ECM
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
- HEAVY ACTION (sales, phones, airplay):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- NIGHT ON THE TOWN—Rod Stewart—Mercury
- SILK DEGREES—Boz Scaggs—Col
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

KSHE-FM/ST. LOUIS

- ADDS:**
- GOOD SINGIN', GOOD PLAYIN'—Grand Funk—MCA
- LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
- ROLLIN' ON—Duke & the Drivers—ABC
- HEAVY ACTION (approximate airplay, phones):**
- I'VE GOT A REASON—Richie Furay Band—Asylum
- NIGHT ON THE TOWN—Rod Stewart—WB
- OLD LOVES DIE HARD—Triumvirat—Capitol
- PULLIN' TOGETHER—Grinderswitch—Capricorn
- SAD WINGS OF DESTINY—Judas Priest—Janus
- SINCERELY—Dwight Twilley Band—Shelter
- SPITFIRE—Jefferson Starship—Grunt
- STARZ—Capitol
- VIVA! ROXY MUSIC—Atco
- WIDOWMAKER—UA

WZMF-FM/MILWAUKEE

- ADDS:**
- ELECTROMAGNETS—EGM
- RUNAWAYS—Mercury

- TO THE HEART—Mark-Almond—ABC

- HEAVY ACTION (airplay, sales, phones, in descending order):**
- ROCKS—Aerosmith—Col
- DERRINGER—Blue Sky
- TALES OF MYSTERY—Alan Parsons Project—20th Century
- MOVIES—Arista
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- ALICE COOPER GOES TO HELL—WB
- DREAMBOAT ANNIE—Heart—Mushroom
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

KQRS-FM/MINNEAPOLIS

- ADDS:**
- DREAD IN A BABYLON—U-Roy—Virgin
- GO—Yamashta, Winwood, Shrieve—Island
- HAPPINESS IS BEING WITH THE SPINNERS—Spinners—Atlantic
- I'VE GOT A REASON—Richie Furay Band—Asylum
- LADY'S CHOICE—Bonnie Bramlett—Capricorn
- OLD LOVES DIE HARD—Triumvirat—Capitol
- JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley
- SINCERELY—Dwight Twilley Band—Shelter
- SURREAL THING—Kris Kristofferson—Monument
- WHEELIN' AND DEALIN'—Asleep At the Wheel—Capitol
- HEAVY ACTION (airplay):**
- GO—Yamashta, Winwood, Shrieve—Island
- I'VE GOT A REASON—Richie Furay Band—Asylum
- NIGHT ON THE TOWN—Rod Stewart—WB
- OLIAS OF SUNHOLLOW—Jon Anderson—Atlantic
- SOUL SEARCHING—AWB—Atlantic
- TEXAS ROCK FOR COUNTRY ROLLERS—Sir Doug—ABC
- TO THE HEART—Mark-Almond—ABC
- VIVA! ROXY MUSIC—Atco

KZEW-FM/DALLAS

- ADDS:**
- JOAN ARMATRADING—A&M
- BANQUET IN BLUES—John Mayall—ABC
- GIST OF THE GEMINI—Gino Vannelli—A&M
- PETER IVERS—WB
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

- HEAVY ACTION (sales, airplay, phones, in descending order):**
- BREEZIN'—George Benson—WB
- IN THE POCKET—James Taylor—WB
- NIGHT ON THE TOWN—Rod Stewart—WB
- TALES OF MYSTERY—Alan Parsons Project—20th Century
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- WIRED—Jeff Beck—Epic
- JAILBREAK—Thin Lizzy—Mercury
- CHICAGO X—Col
- FLEETWOOD MAC—Reprise
- JOAN ARMATRADING—A&M

KPFT-FM/HOUSTON

- ADDS:**
- AFTER THE RAIN—Frank Strazzeri—Catalyst
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—ECM
- GIST OF THE GEMINI—Gino Vannelli—A&M

- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- ON LOVE—David T. Walker—Ode
- SANBORN—David Sanborn—WB
- STEPPIN' WITH A DREAM—Ahmad Jamal—20th Century
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
- WIDOWMAKER—UA
- YANCEY—GRT
- HEAVY ACTION (airplay, in descending order):**
- WIRED—Jeff Beck—Epic
- DOCTOR IS IN AND OUT—Yusef Lateef—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- NAIRAM—Philip Catherine—WB
- TO THE HEART—Mark-Almond—ABC
- LEGALIZE IT—Peter Tosh—Col
- NEED TO BE—Esther Satterfield—A&M
- SOUL SEARCHING—AWB—Atlantic
- FLY WITH THE WIND—McCoy Tyner—Fantasy
- FEVER—Ronnie Laws—Blue Note

KMYR-FM/ALBUQUERQUE

- ADDS:**
- JOAN ARMATRADING—A&M
- GO—Yamashta, Winwood, Shrieve—Island
- HUB—Capitol
- I'VE GOT A REASON—Richie Furay Band—Asylum
- KEEP YOUR HAT ON—Jess Roden Band—Island
- SINCERELY—Dwight Twilley Band—Shelter
- TO THE HEART—Mark-Almond—ABC
- WAIT FOR NIGHT—Rick Springfield—Chelsea
- WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FARTHER ALONG—Spirit—Mercury
- NIGHT ON THE TOWN—Rod Stewart—WB
- SPITFIRE—Jefferson Starship—Grunt
- ROYAL SCAM—Steely Dan—ABC
- SOUL SEARCHING—AWB—Atlantic
- WIRED—Jeff Beck—Epic
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

KMET-FM/LOS ANGELES

- ADDS:**
- GO—Yamashta, Winwood, Shrieve—Island
- GOOD SINGIN', GOOD PLAYIN'—Grand Funk—MCA
- I'VE BEEN LOVIN' YOU—Easy Street—Capricorn
- RAMSHACKLED—Alan White—Atlantic
- ROLLIN' ON—Duke & the Drivers—ABC
- WIDOWMAKER—UA
- HEAVY ACTION (airplay, sales):**
- BLACK & BLUE—Rolling Stones—Rolling Stones
- FIREFALL—Atlantic
- FLEETWOOD MAC—Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- JAILBREAK—Thin Lizzy—Mercury
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- ROCKS—Aerosmith—Col
- SINCERELY—Dwight Twilley Band—Shelter
- SPITFIRE—Jefferson Starship—Grunt
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB

KOME-FM/SAN JOSE

- ADDS:**
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- GOOD SINGIN', GOOD PLAYIN'—Grand Funk—MCA
- KEEP YOUR HAT ON—Jess Roden Band—Island
- TIMOTHY & MS. PICKENS—Natural Act—Half Moon
- WE'VE GOT A LIVE ONE HERE—Commander Cody—WB
- HEAVY ACTION (sales, airplay, in descending order):**
- WIRED—Jeff Beck—Epic
- CHICAGO X—Col
- WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
- SPITFIRE—Jefferson Starship—Grunt
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ANOTHER PASSENGER—Carly Simon—Elektra
- NIGHT ON THE TOWN—Rod Stewart—WB
- IN THE POCKET—James Taylor—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BLISTERSTRING—Jimmy Dawkins Band—Delmark
- MERLE FANKHAUSER—Mau Music
- PETER IVERS—WB
- LET'S STICK TOGETHER (single)—Byran Ferry—Atlantic
- LOVE HIM, LEAVE HIM, FORGET HIM (single)—Dobie Gray—Capricorn
- JEAN-LUC PONTY & STEPHAN GRAPPELLI—Inner City
- THAT'LL BE THE DAY (single)—Linda Ronstadt—Asylum
- TOM THUMB THE DREAMER—Michael Dinner—Fantasy
- HEAVY ACTION (airplay):**
- ALICE COOPER GOES TO HELL—WB
- FARTHER ALONG—Spirit—Mercury
- GLOW—Al Jarreau—WB
- GO—Yamashta, Winwood, Shrieve—Island
- PETER IVERS—WB
- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- VIVA! ROXY MUSIC—Atco
- WIDOWMAKER—UA

KZEL-FM/EUGENE

- ADDS:**
- JOAN ARMATRADING—A&M
- BANQUET IN BLUES—John Mayall—ABC
- MIKE FINNIGAN—WB
- LADY'S CHOICE—Bonnie Bramlett—Capricorn
- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- MUSIC, MUSIC—Helen Reddy—Capitol
- ON LOVE—David T. Walker—Ode
- SURREAL THING—Kris Kristofferson—Monument
- VIVA! ROXY MUSIC—Atco
- HEAVY ACTION (airplay, phones):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LONE STAR BEER AND BOB WILLS MUSIC—Red Steagall—ABC Dot
- OLD LOVES DIE HARD—Triumvirat—Capitol
- OLIAS OF SUNHOLLOW—Jon Anderson—Atlantic
- POINT BLANK—Arista
- SINCERELY—Dwight Twilley Band—Shelter
- SPITFIRE—Jefferson Starship—Grunt
- TO THE HEART—Mark-Almond—ABC

Nashboro Releases Six

■ NASHVILLE—The release of six new soul-gospel albums has been announced by Nashboro Record Company president B. S. Howell, Jr.

Among those being released are: The Soul Searchers, "Pickin' Up & Layin' Down;" The Gospel Keynotes, "Ride The Ship To Zion;" Evangelist Rosie Wallace Brown & Eddie Brown, "Praise Him, Praise Him;" The Swanee Quintet, "If You Don't Know Him;" Rev. Isaac Douglas & The Kings Temple Choir, "In Times Like These;" and Rev. Isaac Douglas & The Houston Texas Mass Choir, "Beautiful Zion."

The disc by The Soul Searchers was produced by Bob Richardson at Master Audio in Atlanta, Ga. while the other five were produced by Nashboro's Shannon Williams. Williams also said that the new discs by Rev. Isaac Douglas were the first two in a series of many that will feature one of the label's top artists along with various large choirs from different parts of the country.

In addition to the release, Nashboro will issue a full-color poster, for in-store display, featuring the new releases and will produce individual 60 second spots on each album for radio promotion.

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It's not by chance that the College for Recording Arts is fully accredited by the National Academy of Recording Arts and Sciences Institute.

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You'll learn the principles of Audio Engineering, Music Production, Music Law, Music Business and Finance, Studio Electronics, Disc Mastering, and Electronic music synthesis.

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SEMESTERS BEGIN OCTOBER,
FEBRUARY, AND JUNE.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ The releases this week have been so dull and unappealing that, were it not for the few titles collected below, I'd be tempted to pack up my typewriter right now and forget the whole thing. This is the summer slump I was almost looking forward to several weeks back when the records were still flooding in, but now that they've been reduced to a thin trickle, I'm suddenly consumed by thirst for something new and terrific. It's a good time to go back and pick up on things that were passed over too quickly before—like the MFSB "Summertime" album which has turned into one of my favorite records of the season, or Faith, Hope & Charity's "Life Goes On" lp, also underestimated in my review here last week: it's a delight. But on to the new releases. These are this week's saving graces, starting with a group of 12-inch pressings:

The most interesting of these disco discs is also the most highly anticipated of the batch—the new Salsoul Orchestra release, "Nice 'n Nasty" (Salsoul), which sticks very close to the style Vince Montana established for the group with their debut album last year. The female chorus vocals, playfully chiding someone for his "nasty" thoughts, are cute but unnecessarily obtrusive; the instrumentation, full of those melancholy Philadelphia strings and featuring a fluid sax solo toward the end, is sublime but not as irresistibly danceable as most of the group's previous material. The other side of the commercial disco disc, a fascinating, complex version of "2001," is more successful as a production. It begins with an eerie jet engine whoosh that fades into bird calls and Latin percussion before dipping into the familiar opening notes of "2001" and continuing with zest for nearly seven minutes.

(Continued on page 79)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

PIPPIN'S/NEW YORK

DJ: Reggie T. Experience

BEST DISCO IN TOWN/ARABIAN NIGHTS

—Ritchie Family—Marlin (lp cuts)

CAN WE COME TOGETHER—Trammps—

Atlantic (lp cut)

CATHEDRALS—D.C. LaRue—Pyramid

(lp cut)

FIRST ROUND KNOCKOUT—David Ruffin

—Motown (lp cut)

I DON'T WANNA LOSE YOUR LOVE—

The Emotions—Columbia (lp cut)

IF YOU CAN'T BEAT 'EM, JOIN 'EM—

Mark Radice—UA (lp cut)

LOWDOWN—Boz Scaggs—Columbia

(lp cut)

PICNIC IN THE PARK/SUMMERTIME AND

I'M FEELIN' MELLOW—MFSB—

Phila. Intl. (lp cuts)

SUN . . . SUN . . . SUN—Jakki—Pyramid

(disco disc)

YOU SHOULD BE DANCING—Bee Gees—

RSO (disco disc)

LOST & FOUND/ WASHINGTON, D.C.

DJ: Bill Owens

BE MINE—Gloria Gaynor—Polydor

(lp cut)

BEST DISCO IN TOWN—Ritchie Family—

Marlin (lp cut)

KNIGHTS IN WHITE SATIN/I WANNA

FUNK WITH YOU TONITE—Giorgio—

Oasis (lp cuts)

LIKE HER—The Gentlemen and Their

Lady—Roulette (disco disc)

MAKES YOU BLIND—Glitter Band—

Bell (import)

ONE FOR THE MONEY—Whispers—

Soul Train (disco disc)

SOUR AND SWEET/CHERCHEZ LA FEMME

—Savannah Band (RCA) (lp cuts)

**THAT'S WHERE THE HAPPY PEOPLE GO/
DISCO PARTY/CAN WE COME**

TOGETHER/SOUL SEARCHIN' TIME—

Trammps—Atlantic (lp cuts)

YOU + ME = LOVE—Undisputed Truth

—Whitfield (disco disc)

YOU SHOULD BE DANCING—Bee Gees—

RSO (disco disc)

CRICKET CLUB/MIAMI

DJ: Aristides Jacobs

BAD GIRL—Manhattan Express—

Friends & Co.

BEST DISCO IN TOWN—Ritchie Family—

Marlin (lp cut)

DISCO MAGIC—T Connection—Media

(disco disc)

I DON'T WANNA LOSE YOUR LOVE—

The Emotions—Columbia (lp cut)

I GOT YOUR LOVE—Stratavarius—

Roulette (disco disc)

I'LL PLAY THE FOOL/SOUR AND SWEET—

Savannah Band (lp cuts)

LE CHAT—Devil's Sauce—Carrere

(import)

ONE FOR THE MONEY—Whispers—

Soul Train (disco disc)

YOU SHOULD BE DANCING—Bee Gees—

RSO (disco disc)

YOU'LL NEVER FIND ANOTHER LOVE LIKE

MINE—Lou Rawls—Phila. Intl.

JAWS/SOUTHAMPTON, N.Y.

DJ: Jeff Baugh

BEST DISCO IN TOWN/BABY, I'M ON

FIRE—Ritchie Family—Marlin (lp cuts)

DISCO MAGIC—T Connection—Media

(disco disc)

IF YOU CAN'T BEAT 'EM, JOIN 'EM—

Mark Radice—UA (lp cut)

KNIGHTS IN WHITE SATIN/I WANNA

FUNK WITH YOU TONITE—Giorgio—

Oasis (lp cuts)

LET'S MAKE A DEAL/I'VE GOT YOU

UNDER MY SKIN/BE MINE—Gloria

Gaynor—Polydor (lp cuts)

MY LOVE IS FREE/EVERYMAN/BABY I

NEED YOUR LOVING—Double Exposure

—Salsoul (lp cuts)

SMOKE YOUR TROUBLES AWAY—Glass

Family—Earhole

SOUR AND SWEET/CHERCHEZ LA FEMME

—Savannah Band—RCA (lp cuts)

YOU + ME = LOVE—Undisputed Truth

—Whitfield (disco disc)

YOU SHOULD BE DANCING—Bee Gees—

RSO (disco disc)

DISCO FILE TOP 20

AUGUST 14, 1976

- YOU SHOULD BE DANCING**
BEE GEES—RSO (disco disc)
- BEST DISCO IN TOWN**
RITCHIE FAMILY—Marlin (lp cut)
- SOUR AND SWEET/CHERCHEZ LA FEMME/I'LL PLAY THE FOOL**
SAVANNAH BAND—RCA (lp cuts)
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**
LOU RAWLS—Phila. Intl.
- SUN . . . SUN . . . SUN**
JAKKI—Pyramid (disco disc)
- HEAVEN MUST BE MISSING AN ANGEL**
TAVARES—Capitol (lp cut)
- ARABIAN NIGHTS/BABY, I'M ON FIRE**
RITCHIE FAMILY—Marlin (lp cuts)
- ONE FOR THE MONEY**
WHISPERS—Soul Train (disco disc)
- DON'T TAKE AWAY THE MUSIC**
TAVARES—Capitol (lp cut)
- DISCO MAGIC**
T CONNECTION—Media (disco disc)
- LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE**
GLORIA GAYNOR—Polydor (lp cuts)
- KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONITE**
GIORGIO—Oasis (lp cuts)
- RUN TO ME/YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros. (lp cuts)
- PICNIC IN THE PARK/SUMMERTIME AND I'M FEELIN' MELLOW**
MFSB—Phila. Intl. (lp cuts)
- I DON'T WANNA LOSE YOUR LOVE THE EMOTIONS**—Columbia (lp cut)
- SO MUCH FOR LOVE**
MOMENT OF TRUTH—Salsoul (disco disc)
- IF YOU CAN'T BEAT 'EM, JOIN 'EM**
MARK RADICE—UA (lp cut)
- DISCO PARTY/SOUL SEARCHIN' TIME/CAN WE COME TOGETHER/ THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (lp cuts)
- TROUBLE-MAKER**
ROBERTA KELLY—Oasis (lp cut)
- TAKE A LITTLE LIQUID PLEASURE**—Midland Intl. (disco version)

Musexpo '76 Convention Invites Broadcasters

■ NEW YORK — A nationwide promotion and mailing campaign has been undertaken by Musexpo '76 inviting some 7000 radio and television station program directors, general managers and music directors to attend the September 7-11 conclave free. Invited broadcasters will be taken for daily tours of the office/booths to preview new product and to meet directly with top executives and middle management of the labels represented. They will also be invited as special guests to attend the two gala night events featuring top recording artists.

Musexpo '76 is expected to bring together the most active record labels and associated music industry companies of American and foreign (some 25 countries are scheduled to be represented) origin. Musexpo '76 will be held at the Fairmont Hotel in New Orleans.

MEXICO '76



Juan Gabriel

Rosalba con un futuro brillante:

Juan Gabriel se Afianza Como el idolo de Mexico

■ MEXICO — Indiscutiblemente la figura del año resultó **Juan Gabriel**. Su talento para componer y su calidad interpretativa, lo ubican como el ídolo más completo del género moderno que ha tenido México.

Sus canciones, las han grabado toda clase de intérpretes y grupos con resultados sensacionales. Su imagen, se afianza cada vez más y va camino de convertirse en el cantante-espectáculo que México necesita.

Juan Gabriel en la actualidad,

es el compositor-intérprete más relevante y el que por méritos propios se ha ganado el favoritismo de las masas populares sin distinción de edades; un caso único en este difícil medio. Pero, también una figura femenina se abre paso con profesionalismo y dedicación. **Rosalba**, creció tremendamente en esta temporada. En cada producción, ha derrochado una voz que la coloca como una de las más brillantes intérpretes y cuyo futuro se extiende sin límites.



Rosalba



Lucía Méndez



Sylvia y Gilberto



Laura Alegría



Octavio



Alejandra



Marco A. Muñoz



Estela Núñez



Víctor Iturbe

Con Buena Orientación las Nuevas Figuras Pueden Alcanzar Triunfos Internacionales

■ MEXICO — Con la fuerza que les dá las ansias de triunfo, las nuevas figuras derrochan calidad y talento tratando de consolidarse.

Lucía Méndez, Octavio, Laura Alegría, Alejandra, Silvia y Gilberto, Rebeca Morelli, Waldo, Alan Paulino, Tirzo Paiz, Valentino y muchos más, se constituyen en la nueva generación, demostrando que poseen los atributos primordiales que la profesión exige.

Sobran cualidades

Esta corriente renovadora de artistas, pueden lograr los objetivos internacionales que en muchos consagrados en el medio nacional solo se quedó en sueños.

La conquista de mercados extranjeros, debe ser la meta futura de los intérpretes de música moderna. Tienen cualidades, sentido

de profesionalismo y un enorme deseo de superación. La materia prima es rica en esencia, pero se necesitan la capacitación y orientación adecuada para colocarse a la altura y competir con los ídolos latinos que en estos momentos monopolizan el mercado internacional.

El caso se repite

Esta etapa de transición, también la vivieron artistas de enorme calidad interpretativa como **José José, Estela Núñez, Marco A. Muñoz, Víctor Iturbe, Héctor Méndez, Marco A. Vázquez** y otros de primera línea en el mercado nacional, pero la inquietud de proyectarse internacionalmente se ha estancado. En algunos casos, como el de **Muñoz y José José**, dada la desbordante calidad que poseen, su nombre se extendió al exterior.

En otros casos, sin medir las

posibilidades de éxito, **Víctor Iturbe y Marco Antonio Vázquez**, se aventuraron a tratar de ganar un sitio en España y los resultados fueron desalentadores.

Esperanzas justificadas

Las esperanzas de colocar un intérprete del género moderno a nivel internacional, están fundadas en la forma en que los nuevos valores han logrado sus primeros triunfos. **Lucía Méndez**, ha tenido una carrera violenta. Su gran éxito lo alcanzó cuando se dió a conocer el tema "Siempre estoy pensando en tí". **Octavio**, ascendió inusualmente con "Vestido mojado" y trata de repetir con "La que fué mi novia". **Tirzo Paiz**, se colocó entre los preferidos con "Si me quisieras un poquito", tema que también obtiene fuerte repercusión en Sudamérica. **Laura Alegría**, se dió escuchar fuertemente con "Un

adiós sin lágrimas" y con su reciente grabación "Tema de Mahogany". **Alejandra**, después de varios intentos, logró fructificar ese esfuerzo y colocó en plan triunfador dos números "Si te vas" y "Sin quererlo, yo me enamoré." **Silvia y Gilberto**, clasificados en nuestra selección de valores como el dueto revelación del año, se dió a conocer con "Ya no estarás" y se consolidó con el tema "Como me duele". Por lo que todo indica que los jóvenes valores van encontrando el camino que los puede llevar al éxito definitivo y con una buena orientación, pueden pretender alcanzar triunfos internacionales.

Todo la obra editorial de esta sección ha sido preparada por Vilo Arias Silva.

All editorial copy in the special section was prepared by Vilo Arias Silva.

Un Acertado Retorno



Carmela y Rafael, dieron un acertado cambio al firmar nuevamente con discos Musart, sello en el que vivieron su mejor época y en el cual vuelven a tener la popularidad que habían perdido. Como consecuencia de éste retorno, Rafael Vázquez ha logrado fuerte impacto en su primer lanzamiento con el tema "Ya me voy." En la foto, Carmela Rey y Rafael Vázquez en el momento que firman en exclusiva ante la presencia del licenciado Eduardo Baptista Sub-director General de Musart.

Nelson Ned Mantiene la Imagen de Brillante Interprete Romántico

■ MEXICO—El pequeño gigante de la canción, se ha sabido mantener en primer plano a pesar de que su ausencia entre cada temporada anual que realiza es bastante prolongada. De la nueva producción que grabó en España, Nelson ha colocado en forma espectacular el antiguo tema de **María Grever**, "Júrame," habiendo tenido así mismo enorme aceptación su reciente élepe identificado

bajo el título "Por la puerta grande."

Nelson Ned, es de los artistas consentidos en México. Sus recitales están siempre favorecidos por un público que se desborda en admiración por el talentoso compositor carioca, identificado plenamente como un autentico y soberbio vendedor de volúmenes gigantescos de discos.

Yolanda Del Rio Es De Las Pocas Voces Femeninas Que Venden Discos Por Millares



Confirmando que es una de las pocas intérpretes femeninas que venden discos por millares, Yolanda del Rio superó el cuarto de millón de copias con su versión del éxito de Juan Gabriel "Se me olvidó otra vez." Yolanda, está próxima a debutar en el cine, con la película "La hija de nadie."



Nelson Ned

RECORD WORLD EN MEXICO

By VILO ARIAS SILVA



■ MEXICO—Nuestra edición México 76 es una muestra de la inquietud que existe en la mentalidad de los productores, editores, compositores, músicos e intérpretes mexicanos por querer mejorar la calidad de las producciones. El elemento humano con deseos de superación existe. Se cuentan con estudios y equipos electrónicos de lo más moderno. Tenemos verdaderos talentos de la composición. Los intérpretes en muchos casos a pesar de su despreocupación por la profesión dan muestras de sus enormes cualidades. Estoy seguro de que se tratarán de corregir errores, vicios y se luchará por la conquista de los mercados internacionales. En cada una de las entrevistas é constatado ese deseo, esa ansiedad de querer mejorar sistemas. Se habla de centros de capacitación, de un acercamiento entre todas las agrupaciones involucradas en el medio musical, de crear sonidos nuevos, ritmos nuevos, que inquieten el interés del consumidor extranjero. ¡México tiene con que hacerlo! Lo único que falta es que un porcentaje elevado de integrantes de esa gigantesca maquinaria que se llama medio musical, entienda lo que significa la palabra profesionalismo... Desde estas líneas, vaya mi agradecimiento por la muestras de colaboración y simpatía que generó en todas las compañías grabadoras, editoras y ejecutivos en general, la realización del Especial México 76. Nuestra edición una vez más creció en páginas... Después de unas penurias en la aduana respectiva, acabo de rescatar una hermosa y brillante producción que me llega de **Betty Missiego** desde España, en la que la sensacional Betty se luce interpretando "Piel de Diciembre" y "No tendría" bajo la dirección de **Rafael Ferro**. La producción sin lugar a dudas tiene la etiqueta de hit y seguramente Polydor que tiene la licencia para México, empleará lo mejor de sus armas publicitarias para colocar esta producción a nivel grande... Violentamente varios temas surgen con posibilidades de llegar al primer lugar de popularidad. Se trata de "Como duele estar lejos" de **Héctor Meneses** (Mélody) en la mejor interpretación que le he escuchado hasta el momento; "Hoy tengo ganas" de **Miguel Gallardo** (EMI Cápitol); "Adiós, hoy sobran las palabras" por **Fernando de Madariaga** (RCA); "Los dos" con el grupo **Café** (Musart); "Volverás, volveré" interpretado estupendamente por la **Familia Morled** (Cisne RAFF); "Yo fui culpable" de **Los Polifacéticos** (EMI Cápitol); "Llorando por los dos" con **La Revolución de Emiliano Zapata** (Mélody) y "El cariño que perdí" con **Los Freddy's** (Peerless)... Sin ninguna planeación previa en promoción y publicidad, y mas aún sin haberse escuchado nunca ni siquiera de casualidad una canción, piensan traer al argentino **Sergio Dennis**. El fracaso por anticipado a que se arriesga Sergio -por si no lo sabe- puede ser tremendamente perjudicial si tiene la intención de conquistar en un futuro el medio musical mexicano. La improvisación y ambición en muchos casos es lo que destruye la imagen de los artistas... Listo el lanzamiento del "Glorioso San Antonio" de **Los Sobrinos del Juez**. El sello Mélody al cual pertenece esta nueva producción, levanta toda su potencia promocional tratando de ubicar a un grupo que puede ser la sensación de la temporada... **Enrique Márquez** Presidente de la EMMAC (Editores Mexicanos de Música AC) en fructífera tarea.



Héctor Meneses



Héctor Meneses



Enrique Márquez

Primero lograr la unidad de los editores, segundo perseguir "piratas" y tercero que todos los que utilizan y explotan obras musicales paguen sus regalías; y lo está logrando. Congratulaciones Enrique y ¡adelante!... ¿Que pasa en las editoras Pham y Emmi?. Un letrado que dice "Cerrado por vacaciones" impide la entrada. Y no podemos pensar en vacaciones a estas alturas del año, sería una locura. Así es que algo raro está sucediendo y sospecho que habrá noticia grande.

MEXICO '76

Indiscutiblemente la estrella del momento:

Juan Gabriel Supero Los Dos Millones De Copias Vendidas y Lleva Mas de 200 Canciones Grabadas

■ MEXICO. Dos millones de copias vendidas, medio centenar de trofeos recibidos y más de doscientas canciones grabadas por distintos intérpretes, han hecho de **Juan Gabriel** la estrella más sólida del medio musical.

Es el menor de seis hermanos y fué bautizado como **Alberto Aguilera Valadéz**. De carácter alegre, inquieto e inestable. Su infancia, la recuerda jugando al trompo y las canicas, pero afirma que fué destacado estudiante, llegando a terminar los estudios secundarios.

Nace el compositor

A pesar de su edad —26 años—, se le puede considerar como un "veterano" compositor, ya que su inspiración comenzó a dar frutos desde niño; pero solo hasta 1971 empezó su carrera profesional, siendo **Enriqueta Jiménez** "La prieta linda" que precisamente en estos momentos triunfa con una composición suya, quien descubrió al actual "monstruo" musical y lo llevó a RCA.

En su primera entrevista con los ejecutivos disqueros, exhibió como carta de presentación cuatro temas que después llegarían a ser grandes hits, como fueron "Iremos de la mano", "En ésta primavera", "Me he quedado solo" y "No se ha dado cuenta"; pero por indicación del director artístico **José Enrique Okamura** —del que **Juan Gabriel** se expresa que fué el que le brindó la oportunidad de grabar su primer



En el pasillo de la fama del corredor central de RCA, quedó grabada una placa metálica por su distinguida trayectoria como compositor-intérprete; una replica de esa placa recibe Juan Gabriel de manos de Louis Couttolenc.



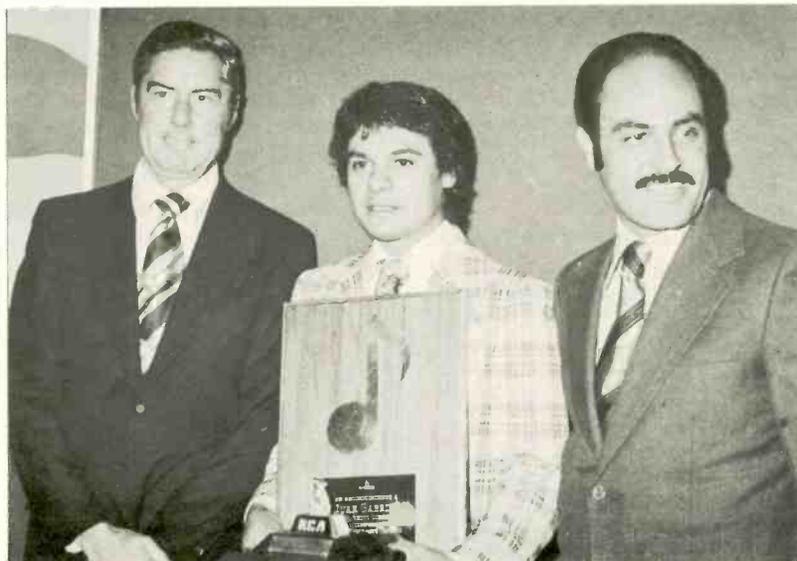
Louis Couttolenc, Presidente de RCA en momentos que entrega a Juan Gabriel el Niper de Oro, codiciado trofeo que concede el sello mexicano a sus artistas que obtienen altísimas cifras en ventas.

tema—, se realizó la producción del primer sencillo con la canción "No tengo dinero"; acertada decisión, por que fué el número que le abrió las puertas de la fama, ya que "No tengo dinero" alcanzó en México cifras gigantescas de copias vendidas y en el exterior se ha editado en varios idiomas.

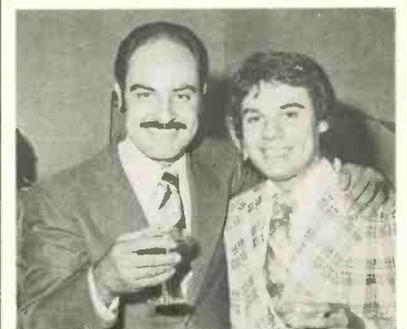
Todavía me falta, dice Juan Gabriel, es considerado como un prodigio de la composición por la facilidad y rapidez con que realiza sus obras; pero el se describe como un compositor en proceso de superación. Siente que todavía le falta mucho para llegar a su meta soñada y manifiesta . . . "compongo mis

canciones según mi estado de ánimo, pero hay momentos en que por más que insisto, no llega la inspiración".

En la actualidad, lleva grabados ocho élpes con el sello RCA del cuál continúa siendo exclusivo. Cada uno, con inmensas cantidades de copias vendidas, pero seguramente esas cifras se multiplicarán con el correr de los años por que él lo declara . . . "tengo aún infinidad de canciones inéditas, que mis admiradoras y el mundo debe conocer."



Juan Gabriel acompañado por Luis Couttolenc y Guillermo Infante, Presidente y Director de Mercadotecnia de RCA respectivamente, exhibe otro merecido premio que le otorgó la editora Edim por su brillante carrera como compositor.

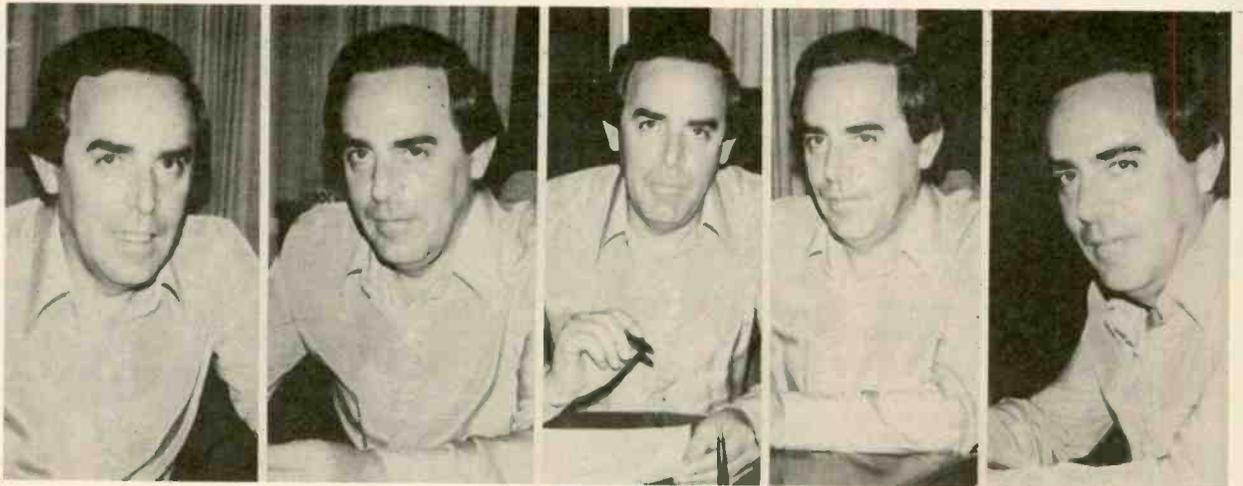


Guillermo Infante, columna vertebral del sistema en el staff mexicano al lado de Juan Gabriel satisfecho por los triunfos que han obtenido hasta el momento, en los cuales gran parte del éxito se debe a la forma de trabajar de RCA.

MEXICO '76

Dialogo Con un Ejecutivo Disquero

■ Con una antigüedad de 20 años en el medio, José Ignacio Morales ha sido promotor en Peerless y RCA; director artístico en Cisne y Sonart; agente de ventas y coordinador. Y en la actualidad, Presidente de discos Melody; habiendo desempeñado el cargo de vice-Presidente en la anterior directiva de Amprofón.



Ignacio Morales Presidente de Melody afirma:

Necesitamos Creatividad y Obtener Difusion Para Colocara Nuestros Interpretes Internacionalmente

Record World: ¿Qué opinas de la producción de música moderna realizada en México?

Ignacio Morales: Qué estamos tratando de encontrarnos. Hemos pasado por una etapa difícil. Las grandes compañías como RCA y CBS por ejemplo, siguen haciendo producciones importantes, pero me dá la impresión que les ha faltado promoción. Nosotros los medianos, estamos batallando muy duro con el costo de las grabaciones, de los músicos y con los altos costos en general; pero sin embargo en una medida reducida, estamos haciendo también producciones importantes. Tenemos pocos artistas, pero los estamos produciendo cada vez mejor. Y ante la invasión de música moderna procedente de España y Argentina, creo que estamos nivelando poco a poco la balanza en el mercado mexicano.

RW: ¿Crées que existe creatividad entre los directores artísticos nacionales?

Morales: A mi modo de ver, existen muy pocos directores artísticos que se preocupan realmente por su trabajo en una forma ciento por ciento profesional. No es que no los haya. Existen y muy competentes, pero desgraciadamente son muy pocos.

RW: ¿Qué concepto tienes de la divulgación internacional en cuanto a las grabaciones modernas realizadas en México?

Morales: Esto tendría que enfocarlo por zonas. Acabo de realizar un viaje extenso visitando Centro, Sudamérica y Europa, y te diré por ejemplo que en Centroamérica lo que se sigue difundiendo de México es solo la música ranchera, escuchándose algo Juan Gabriel. En este aspecto, los intérpretes españoles se encuentran en primerísimo lugar, como Camilo Sesto, José Luis Perales, y Raphael por citar algunos. Desgraciadamente nosotros no tenemos un artista a ese nivel. Ahora, por lo que respecta a EU.; en la costa oeste que es California —nuestro mercado fuerte— continúa predominando solo la música folklórica y también como en el caso anterior, los intérpretes españoles han logrado ubicarse fuertemente. Ellos —los españoles—, están haciendo un frente que se va filtrando poco a poco con mucha solidez. Nuestra difusión en música moderna en estas plazas es casi nula. Escuché una que otra vez a Marco A. Muñiz y Juan Gabriel y desgraciadamente te puedo afirmar que no escuché a nadie más.

Y por lo que respecta a Sudamérica y Europa, mejor ni comentar. En esas zonas, nuestros intérpretes y nuestra música moderna son totalmente desconocidos, a pesar de que estamos tratando de abrir esos mercados. La batalla es durísima y no logramos que nos programen en las estaciones radiales. Creo que necesitamos mejorar sistemas y atacar muy fuerte para colocar a nuestros intérpretes.

RW: ¿Cuál es tu opinión entonces, para que la música moderna grabada en México tenga aceptación en el extranjero?

Morales: Definitivamente tenemos que tener más creatividad en nuestras producciones. Y por otro lado, obtener la difusión que nos falta. En estos momentos por ejemplo, no existe ninguna compañía en Estados Unidos que trabaje bien las producciones modernas realizadas en México. No les prestan la debida atención.

RW: Aparte de la falta de creatividad a que te refieres... ¿Qué opinas de las relaciones y la capacidad de los ejecutivos que les corresponde esta misión, para que la música moderna grabada en México tenga divulgación en el extranjero?

Morales: Bueno, aunque me gane muchas críticas, te diré honestamente que es falta de capacidad en primer término y falta de relaciones en segundo. Y como podemos apreciar por los resultados; los ejecutivos españoles nos llevan gran ventaja en este sentido. Están trabajando muy fuerte y haciendo las cosas bien. Piensan siempre en la proyección internacional de sus productos. Desde la primera etapa que es la grabación, para luego orientar a sus artistas, organizando muy bien sus redes de distribución. Los sistemas de trabajo que están empleando, les ha funcionado muy bien internacionalmente. Su desplazamiento por el mundo es continuo. Constantemente promocionan a Julio Iglesias, Mocedades, Camilo Sesto, Raphael, José Luis Perales, Serrat y muchos más, logrando colocarlos en todas las plazas latinas, alcanzando en muchas de ellas la categoría de ídolos.

Los argentinos, también están empezando a salir con mayor frecuencia; mientras que nosotros, seguimos con nuestro cómodo y antiguo sistema de las caravanas folklóricas ó con las caravanas que realiza Arnulfo Delgado y que abarcan el territorio nacional y la parte chicana de EU —población de mexicanos ó descendientes de mexi-

(Sigue en la pagina 5)

MEXICO '76

Ignacio Morales *(Viene de la pagina 4)*

canos—. En conclusión, opino que estamos trabajando con poquísimas ganas la divulgación de nuestras grabaciones modernas.

RW: ¿A qué crees que se debe la gran aceptación que tienen en México las grabaciones latinas extranjeras del género moderno?

Morales: A que son muy buenas, interpretadas por artistas buenos. Pero te diré que eso es un reto para nosotros, ya que debemos proponernos superar esas grabaciones. Aquí tenemos productores de mucha calidad y capacidad como por ejemplo Eduardo Magallanes, compañías que tienen grandes ambiciones como Gamma que dirige Carlos Camacho y que realiza grabaciones muy interesantes como la de Anamía por citar una. Entonces estas grabaciones que nos llegan del extranjero son un acicate; considerando que la competencia siempre será un factor muy positivo en el terreno de los discos.

RW: ¿A qué atribuyes el crecimiento de Mélody?

Morales: En primer lugar a que tenemos buenos ejecutivos. En segundo, que estamos haciendo un buen trabajo de equipo. Tenemos pocos artistas lo que nos dá lugar a que les prestemos la debida atención; y no escatimamos inversiones para promover y producir, pero siento que todavía nos falta muchísimo a pesar de las metas que estamos alcanzando.

Así mismo considero, que el crecimiento de Mélody se lo debemos en un porcentaje elevado a Rigo Tovar, quien impulsó fuertemente a la compañía con sus éxitos disqueros. A Rigo lo supimos trabajar, explotar y aprovechar. También hemos iniciado la selección de un pequeño elenco que sea vendedor. Soy enemigo de los elencos numerosos, por que se convierten en un problema. En conclusión te diré, que atribuyo el crecimiento a que hemos sabido aprovechar y explotar lo que tenemos casi en un ciento por ciento.

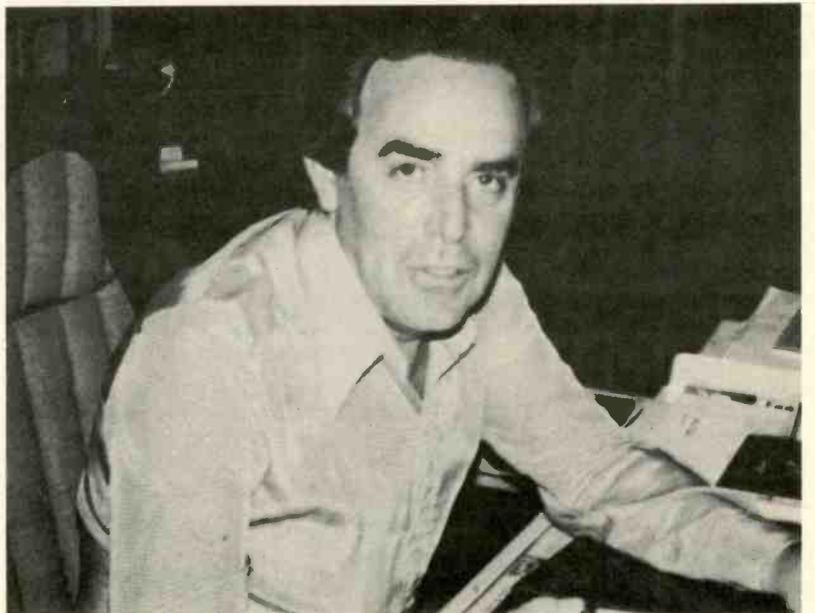
RW: Muchos han sido los grupos nuevos que han llegado a la popularidad bajo la etiqueta de Mélody. . . ¿A qué atribuyes los resultados?

Morales: Definitivamente tenemos buen producto y muy buena promoción.

RW: ¿Cuál es el sistema que sigue Mélody, al obtener la representación de sellos extranjeros?

Morales: Primeramente analizamos lo mejor que tiene la marca. Lo más vendible y le damos prioridad, tratando de aprovechar al máximo la producción. Posteriormente poco a poco, vamos dando a

conocer las otras posibilidades de su elenco. Un ejemplo lo tenemos en el sello Music Hall de Argentina. Se puede decir que hemos logrado nuestro objetivo con la consolidación de Diego Verdaguer, con el que hemos tenido soberbios resultados; y estamos trabajando sobre la Trocha Angosta y Paul Gerard. Estos mismos sistemas, lo emplearemos con el catálogo Microfón también de Argentina. Trataremos de dar a conocer a Chico Novarro y a una cantante muy vendedora llamada Elianna, para luego seguir con algo de folklore. Dentro de nuestro control, también tenemos al sello Durium de Italia y te puedo asegurar que vamos a trabajar muy duro a Fausto Papetti que ya es una figura mundialmente conocida.



Ignacio Morales en su clásica postura, siempre listo para la batalla diaria. Luchador como pocos, coloca a su compañía Mélody en una postura interesante y con un futuro ilimitado.

Lucia Sigue Ascendiendo



Lucía Méndez una de las grandes promesas juveniles continúa su vertiginoso ascenso. Sus visitas promocionales a toda la República son frecuentes, ganándose en su recorrido miles de simpatizantes. En la foto, acompañada por Rogelio Alpizar, firma autógrafos en una de las tantas discotecas en que su hit "Siempre estoy pensando en tí," se vendió por miles.

Anamia Revivio El Besame Mucho



Luciéndose como artista grande, Anamía logró una interpretación sensacional con la nueva versión del antiguo tema "Bésame mucho," colocándolo nuevamente en vigencia. En la foto, acompañada por Julio Jaramillo Arenas director artístico de Gamma, le hace entrega de una copia a la compositora Consuelo Velázquez, creadora de ésta joya musical.

VOY A CAMBIAR MI CORAZON
...(por uno malo) • DE REPENTE



MARCO ANTONIO MUÑIZ

SIEMPRE ESTOY PENSANDO EN TI
TE SOLTE LA RIENDA

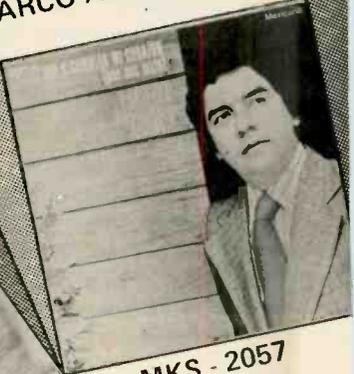


LUCIA MENDEZ

ESE ES EL CAMINO QUE ME GUSTA
(SOLO A TI TE QUIERO) • MI RUEGO



ROBERTO JORDAN



MKS - 2057



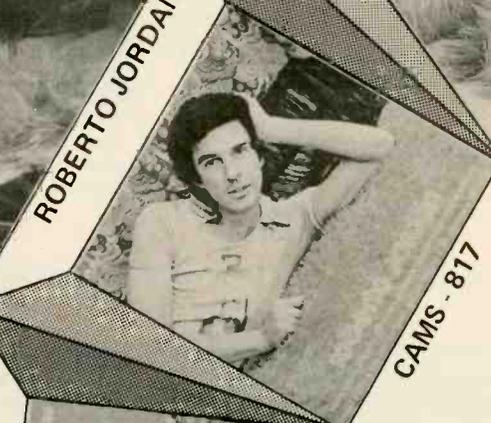
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Ayer como hoy

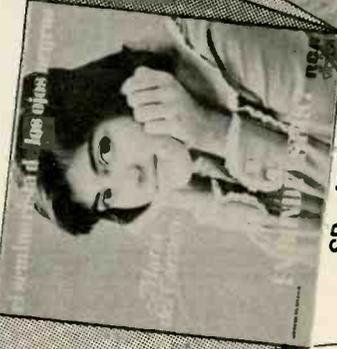
EL SEMINARISTA DE LOS OJOS NEGROS
EN DONDE ESTAS?



MARIA DEL CARMEN



CAMS - 817



SP - 4543

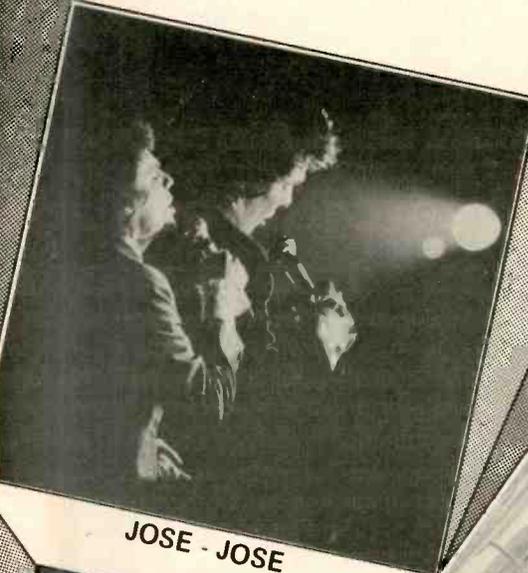
RO

PORQUE YO NO SOY POETA
SENTIMIENTOS

NUESTRO AMOR ES EL MAS BELLO
DEL MUNDO • UNO

SE ME OLVIDO OTRA VEZ
NO TENGO DINERO

Y MIS LAGRIMAS BEBI
MI MUJER



JOSE - JOSE

ESTELA NUNEZ

JUAN GABRIEL

EMMANUEL

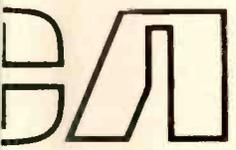
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...RCA lo mejor



MEXICO '76

Así opina un Director Artístico

■ Con una antigüedad de 15 años en el medio, Edgardo Obregón ha sido director artístico en CBS, Dusa, Peerless, Cisne RAFF y actualmente ocupa la dirección artística general de Orfeón. En su trayectoria, ha dirigido artistas de primera línea como Enrique Guzmán, Sonia López, Estrellita, Los Sonor's y Sonora Santanera por mencionar unos cuantos.



Las Copias de Numeros Extranjeros Anulan Nuestra Proyeccion Internacional: Obregon

Record World: ¿Qué opinas de la producción de música moderna realizada en México?

Edgardo Obregón: Que está muy deficiente. Estamos muy atrasados. Quizás tenemos la culpa las compañías grabadoras que no estamos impulsando ni al compositor ni a los nuevos valores, como lo hacen en otros países que los colocan fácilmente a nivel internacional. Nosotros damos un hit y el artista no es proyectado mundialmente. El éxito se queda en casa.

RW: ¿Qué opinas de la creatividad entre los directores artísticos?

Edgardo Obregón: Que está un poco cómoda la situación. Se ha vuelto mucha copia desde hace muchos años. Como existe la idea que desde el momento en que se copia un hit extranjero es factible que también sea hit en México, se está abusando de eso. Estamos a la espera de ver que está pegando en otras partes, sin preocuparnos de lanzar algo original y que lo podamos colocar internacionalmente. Debería existir comunicación entre las grabadoras para apoyar el lanzamiento ya sea de un ritmo ó un compositor.

RW: ¿Crees entonces que es perjudicial que los directores artísticos se hayan dedicado a copiar ó traducir números extranjeros?

Edgardo Obregón: Definitivamente es muy perjudicial, ya que estamos limitando completamente al artista y por otra parte le estamos cerrando las puertas al compositor nacional.

RW: En tu opinión . . . ¿Existe libertad en las grabadoras para que los directores artísticos realicen producciones que piensan que son buenas y originales?

Edgardo Obregón: En algunas veces sí; pero en muchos casos la producción va guiada por los departamentos de ventas ó por los mismos dueños de las compañías, que quieren que se grabe lo que ellos piensan que va a pegar. De esta forma, se le quita definitivamente la creatividad al director artístico. O sea la política del dueño ó de los gerentes, en la mayoría de los casos se impone.

RW: En tu opinión . . . ¿Cuáles son los factores que necesita la música

moderna grabada en México, para que tenga aceptación en el extranjero?

Edgardo Obregón: Que tenga originalidad. Que no sea copia.

RW: ¿Qué opinas de la capacidad de los ejecutivos que tienen la misión de orientar e impulsar su elenco a nivel internacional?

Edgardo Obregón: Definitivamente no tienen capacidad como para desarrollar esa misión. Tendría que poner un ejemplo y no existe ninguno.

RW: Desde tu punto de vista, entonces el intérprete nacional de música moderna tiene las puertas cerradas en cuanto a su divulgación a nivel internacional?

Edgardo Obregón: Definitivamente muy cerradas. Yo opino que la música mexicana se ha hecho internacional solamente con el mariachi.

RW: Calificados compositores de larga trayectoria han manifestado que sus obras musicales han sido postergadas en las grabaciones por las que se hacen llamar "comerciales" pero que no tienen la calidad de las antiguas. ¿Qué opinas?

Edgardo Obregón: El compositor si tiene razón en ciertos aspectos. Digamos que no se le dá mucha oportunidad precisamente por que se está abusando de la copia. Pero creo yo, que al compositor también le está faltando originalidad. Está pendiente de ver qué está pasando en otros países para realizar lo mismo; por esta razón en los últimos años solamente ha salido y destacado **Juan Gabriel**, que le importa muy poco lo que sale en otros países. El tiene su talento y se ha impuesto.

Yo considero, que a nivel AMPROFON debería de haber una comunicación entre los directores artísticos exclusivamente para ponernos de acuerdo en determinados lanzamientos. Para realizar campañas para artistas, para compositores ó para ritmos nacionales. En el momento en que nosotros tuviéramos más comunicación, sería más fácil colocar algo a nivel internacional. Ya no sería solamente una empresa, si no que serían todas las empresas mexicanas las que harían fuerza.

MEXICO '76

Sensacional temporada del hispano:

Camilo Sesto Se Gano La Admiracion Con Cuatro Hits

■ MEXICO — La temporada más brillante de **Camilo Sesto** en tierras mexicanas. Sus éxitos disqueros, se sucedieron constantemente ganándose la admiración de todos los sectores del medio artístico dada la calidad de sus producciones y la privilegiada voz que ostenta.

Sus éxitos

Las grabaciones de **Camilo Sesto** sobresalieron nítidamente. Su primer impacto lo alcanzó con "¿Quiéres ser mi amante?", tema que desde su lanzamiento se convirtió en la canción obligada en las programaciones radiales, creciendo su imagen desde ese instante. Posteriormente, se sucedieron otros hits de enormes proporciones como "Llueve sobre mojado", "Melina" y el más reciente ha sido "Jamás", extraído al igual que "Melina" de su último élepe.

En todas sus actuaciones, tuvo resultados similares a los de sus éxitos disqueros. Tanto en la ca-

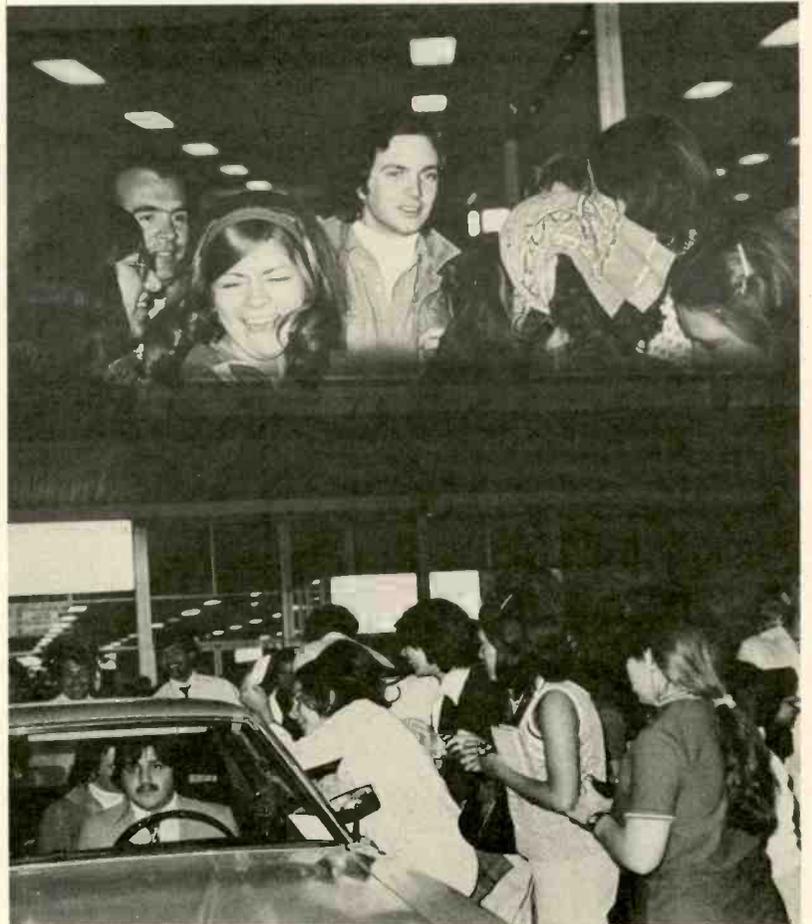
pital como en la provincia, los recitales fueron con sala llena y las ventas llegan a cifras impresionantes.

Va superándose

Camilo se mostró muy superior a sus anteriores visitas. Derrochó seguridad y soltura en el escenario, dominio de público y una voz que pocos cantantes pueden lucir. Su interpretación en el pasaje de la opera rock "Jesucristo Superestrella", fué escalofriante en cada presentación.

Como **Camilo Blanes**, también va adquiriendo madurez. Sus obras musicales son de mayor profundidad, mostrándose como un compositor muy fino.

Por su parte el sello Musart que tiene la exclusividad de Camilo para la República mexicana, ratificó una vez más su efectivo sistema promocional, explotando con mucho sentido comercial cada lanzamiento.



Su llegada al aeropuerto



También destacan Juan Gabriel y Los Baby's:

Los Bukis en Primer Lugar Con 'Falso Amor'

Mexico's Top 10

By VILO ARIAS SILVA

SINGLES

1. **FALSO AMOR**
LOS BUKIS—Melody
2. **A MI GUITARRA**
JUAN GABRIEL—RCA
3. **VOLVERAS, VOLVERE**
LA FAMILIA MORLED—Cisne RAFF
4. **MORIR CONTIGO**
LOS BABY'S—Peerless
5. **JAMAS**
CAMILO SESTO—Musart
6. **LA QUE FUE MI NOVIA**
OCTAVIO—Musart
7. **QUIERO**
JULIO IGLESIAS—Polydor
8. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—EMI Capitol
9. **17 AÑOS**
JUAN GABRIEL Y MA. VICTORIA—RCA
10. **CUANDO CALIENTA EL SOL**
ROSALBA—Melody

ALBUMS

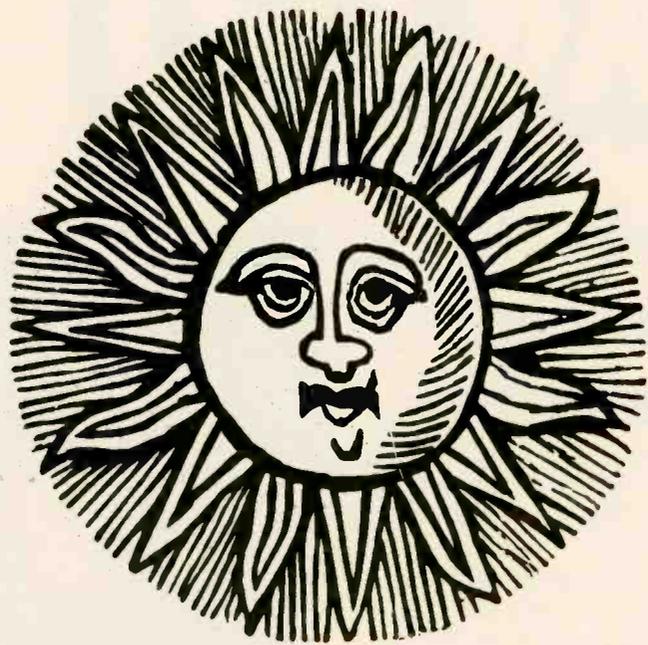
1. **A MI GUITARRA**
JUAN GABRIEL—RCA
2. **FALSO AMOR**
LOS BUKIS—Melody
3. **PARA PIEL DE MANZANA**
JUAN MANUEL SERRAT—EMI Capitol
4. **CHICO RARO**
ACAPULCO TROPICAL—RCA
5. **MUCHACHO ALEGRE**
LOS POTROS—Peerless
6. **SIEMPRE ESTOY PENSANDO EN TI**
LUCIA MENDEZ—RCA
7. **BESAME MUCHO**
ANAMIA—Gamma
8. **DESPACITO**
LOS ANGELES NEGROS—EMI Capitol
9. **PARODIAS POLITICAS**
OSCAR CHAVEZ—Polydor
10. **JAMAS-MELINA**
CAMILO SESTO—Musart



Los Bukis

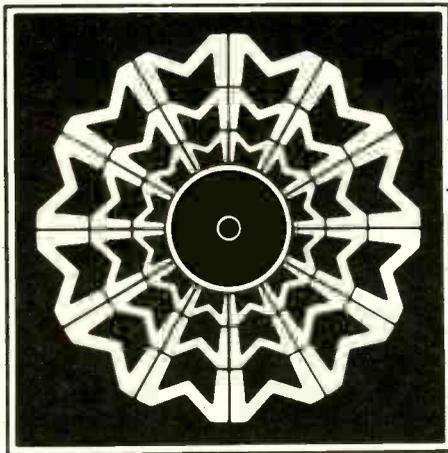


Los Baby's



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MEXICO '76

También baladista de gran impacto

Queta Jimenez Entre Las Mejores



Triunfadora en todos los aspectos como intérprete del género ranchero, Enriqueta Jiménez dá la sorpresa y se coloca como una baladista de enorme proyección en su primera incursión con el tema "Adiós amor, adiós mi amor te vas" del compositor de moda Juan Gabriel.

■ MEXICO — Conocida en el medio artístico como "La prieta linda", Enriqueta Jiménez siempre ha estado considerada entre las mejores intérpretes del género ranchero. Queta, como cariñosamente también la llaman, opina que el único modo de hacerse internacional es saliendo, conquistando plazas a base de trabajo. Hay quienes gozan de gran cartel en su país, pero son desconocidos en el exterior y no viajan por que no le pagan como figuras que creen ser. Hay que invertir tiempo y esfuerzo para conquistar los mercados extranjeros.

Sorpresa como baladista

Queta Jiménez debido a la gran experiencia que tiene como intérprete, se propuso grabar temas del género moderno y los resultados no se han hecho esperar. Su primer sencillo como baladista trae un número de Juan Gabriel titulado "Adiós amor, adiós mi amor te vas," el cual causó fuerte impacto desde su aparición, colocándose paulatinamente como gran favorito en toda la República.

Todos los que conocen a Queta Jiménez como la bravía cantante de temas rancheros, quedaron sorprendidos de la dulzura que hace gala en esta canción, la cual contrasta enormemente con la interpretación del tema ranchero que completa el sencillo por la otra cara titulado "Ya no puedo más" del laureado compositor Fernando Z. Maldonado.

Treinta películas

La trayectoria artística de Queta ha sido siempre generosamente positiva. Dada su personalidad y seguridad profesional, ha incurrido también con brillante éxito en el cine, llegando a completar treinta películas como protagonista de importantes papeles. Se siente orgullosa de ser folklórica, por que es una parte histórica de la música mexicana, que no ha aceptado el colonialismo musical que ha invadido a otros países, imponiendo una fisonomía propia, orgullosamente nacionalista en todas sus modalidades.



Enriqueta Jimenez

Noble agradecimiento

Dentro de su carácter sencillo y su trato amable, Queta Jiménez exterioriza públicamente la decisiva influencia que ha tenido en su carrera artística la señora Lola Beltrán, una de las grandes voces de la interpretación ranchera que tiene México. Sus consejos y su apoyo, han sido factores preponderantes en la consolidación de su carrera artística.

Exitosa reaparición

Con esta nueva producción, "La prieta linda" marca un retorno a los discos, ya que por razones ajenas a su voluntad, las grabaciones habían quedado fuera de sus actividades; pero la calidad de su voz no podía seguir desaprovechada y con la importancia que generan las grandes producciones, RCA despliega todas sus armas publicitarias tratando de conseguir los resultados brillantes que se esperan.

DISCOS LATIN INTERNATIONAL INC.

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MEXICO '76

Elegante Recepcion a Freddy Fender

Con una elegante y distinguida cena, discos Musart homenajeó a su artista exclusivo **Freddy Fender** triunfador en México con los temas "Días y noches perdidas" y "Amor secreto." Freddy con la sencillez que lo caracteriza, se quedó satisfecho de la forma en que fué recibido y tratado por los ejecutivos de la compañía mexicana. En la foto de la izquier-

da con los licenciados **Andrés y Eduardo Baptista**, Sub-director General y Director Administrativo respectivamente de discos Musart. En la foto inferior, con **Alfredo Gil**, Gerente de la Editora Edimusa; **Frank Segura**, Gerente de Internacional, **Sergio Blanchet**, Gerente de Publicidad y **Octavio Esquerra**, ejecutivo del programa "Siempre en Domingo."



Juan Torres Continúa Siendo Idolo De Las Multitudes Populares



Su singular estilo y su arrastre popular no han decaído y Juan Torres sigue siendo el gran artista de siempre, sus recitales en toda la República tienen resultados asombrosos de sus admiradoras que se cuentan por millares.

Eficacia y Honradez Profesional Derrocha Rosa Maria Esquivel



Rosa María Esquivel

La jefatura de prensa y publicidad de EMI Cápitol está en buenas manos. Rosa María Esquivel lo ha demostrado a través de muchas temporadas, su eficiencia y honradez profesional son envidiables. Así como también el cariño que siente por la compañía que es su casa muchas horas durante el día.

Los Polifacéticos Lograron Un Hitazo De Enormes Proporciones Don 'Cuatro Lagrimas'

Los Polifacéticos, uno de los nuevos grupos del género moderno romántico que trata de abrirse paso entre los numerosos conjuntos de su similar estilo, lograron con su tema "Cuatro lágrimas" un hitazo de enormes pro-

porciones, que los ubicó rápidamente entre los favoritos. Su nueva producción, trae otro buen tema titulado "Yo fui culpable," el cual ya comienza a ser difundido a nivel nacional.



Los Polifacéticos

Peerless, Musart, Melody y Cisne En Plan Grande Mientras RCA y Polydor Mantienen su Prestigio

■ MEXICO—Muy satisfactorios los resultados que están logrando las compañías nacionales como Peerless, Musart, Melody y Cisne RAFF; quienes se sitúan en plan grande dentro de la industria.

En el caso de Peerless, sus grupos musicales entre los que destacan **Los Baby's, Los Freddy's, El Conjunto Africa, Los Solitarios y Los Sonor's** han sostenido su popularidad y las ventas mantienen el nivel ascendente.

La compañía no descuida ni un detalle bajo la dirección del **Ing. Heinz Klincwoort, Leo Porias y Alejandro Zaldivar**. Habiendo obtenido también halagadores éxitos con su elenco internacional, como el de **Las Colombianitas y Simón Blanco**.

En Musart, se deja sentir la mano de los jóvenes y dinámicos licenciados **Eduardo y Andrés Baptista**, tercera generación de un apellido que está ligado con mucho respeto con el nacimiento de la era del disco en México.

Musart ha dado un cambio radical, teniendo como base la honestidad, la decencia y un enorme ánimo de hacer las cosas bien. Lo más notorio, ha sido la consolidación de sus nuevos valores como **Tirzo Paiz, Octavio, Los Joao, Alejandra, Los Felinos, Alan Paulino y Mario Eduardo**; mientras que en su catálogo internacional, colocaron a nivel del artista del año a **Camilo Sesto**, sobresaliendo así mismo el grupo **Mocedades, Sergio y Estibaliz, Freddy Fender y el Grupo Comanche**.

Melody, la gran sorpresa de estas dos últimas temporadas. La visión comercial de **Ignacio Morales** ha sido el factor fundamental para que la empresa que tiene artistas como **Rigo Tovar, Rosalba, Los Bukis, Héctor Meneses, La Revolución de Emiliano Zapata y Raúl Vale**, diera el estirón definitivo; agregándose a estos resultados, la creación de un catálogo internacional muy interesante, en donde destacan **Diego Verdaguer, Chico Novarro, Silvestre, Los Sobrinos del Juez y La Trocha Angosta**.

El caso de Cisne RAFF es muy especial. La compañía bajo la dirección de los hermanos **Rafael y Raúl Ficachi**, sufrió cambios sustanciales y dentro de esa reestructuración vino una etapa de estudio, para luego salir con todas las ansias de lograr la figuración que en estos momentos ostentan. Primero colocaron al grupo español **La Pandilla** arrollando en las listas de éxitos en toda la República; luego sacaron del anonimato al dueto **Silva y Gilberto** quienes se convirtieron de la noche a la mañana en las estrellas del momento; y continuando con ese trabajo de mucho valor, como es el de descubrir artistas, acaban de lanzar la primera producción de **La Familia Morled** que va como bombazo rumbo a conquistar el primer lugar. Una buena labor, de un excelente equipo humano.

El sello que dirigen **Louis Couttolenc y Guillermo Infante** ha continuado con la prestancia de siempre. Con la imagen de compañía grande. Con una maquinaria de ejecutivos conocedores cada uno de sus funciones. Con la idea de que en este medio por más poderosos que sean, no se pueden dormir y esperanzarse en un gigantesco y valioso catálogo que los respalda. En RCA se siente inquietud, ansias de mantener el sitio que siempre han tenido. Su mayor triunfo lo siguen teniendo con **Juan Gabriel**, la figura de mayor consistencia en el medio musical de México; pero aquí estriba la labor de la casa grabadora, **Juan Gabriel** no se hizo solo, RCA trabajó, lo cuidó, lo proyectó y ahora lo está sabiendo mantener.

Polydor se viste en estos momentos con un futuro tremendo. Para empezar esta nueva etapa, tuvieron que dejar sus antiguas y queridas oficinas, para trasladarse a unas amplias y funcionales instalaciones. La expansión de la compañía que dirigen **Luis Bastón y el Lic. Enrique de Noriega** es notoria y de respeto. El desarrollo discográfico de su elenco ha sido sustancial.

Su representación de catálogos extranjeros se ha robustecido y por consiguiente las ventas han aumentado. La visión y conocimiento del mercado de **Luis Bastón** son una base y la capacidad administrativa y tacto comercial del Lic. Enrique de Noriega es el complemento ideal en los resultados que se obtienen.

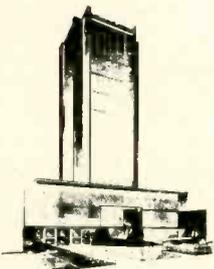
La compañía que dirige **Carlos Camacho** no pierde el ritmo. Los años que tiene en el medio y los secretos que pueden haber surgido en esos años, no son desconocidos para **Carlos Camacho** que sabe explotar y trabajar a conciencia todos los géneros de su catálogo y sus representadas del extranjero. Dentro de las satisfacciones más recientes podemos contar con los éxitos de **Los Terrícolas, Morris Albert, Anamía, José Luis Perales** y su estrella romántica **Nelson Ned**.

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 CHELO * FLOR SILVESTRE * LA FRONTERIZA * MIKE LAURE * ROBERTO LEDESMA * LOS ARAGON *
 LOS GRADUADOS * LOS FELINOS * LOS JOAO * MARIO EDUARDO * MANOLO MUÑOZ *
 OCTAVIO * TIRZO PAIZ * PASQUALE * MALENA REYES * CORNELIO REYNA *
 VICTOR MANUEL SOSA * JUAN TORRES * ALBERTO VAZQUEZ * LUCHA VILLA *





=



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MEXICO '76

Para pretender una producción de calidad



"Urgen Centros de Capacitación a Nivel Industria": Gabriel Hernández

■ Gabriel Hernández tiene una vigencia ininterrumpida de 29 años en el medio musical. Inició sus actividades como ayudante de discotecario en la organización Radio Mil, ocupando el mismo cargo en Radio 620. Posteriormente ingresó a la organización de Televisión (Canales 2-4 y 5) de TV. como director técnico, para luego pasar al canal 13 como programador musical. También prestó servicios en la cadena radial OIR como director de programación y en la actualidad, ocupa el cargo de director de programación de radio Exitos y Variedades, estaciones especializadas en música del género internacional (inglés) y moderno latino.

Record World: ¿Cual es tu opinión del medio musical?

Gabriel Hernández: Yo opino que se necesitan urgentemente centros de capacitación. Centros de adiestramiento. Y estos deben ser a nivel industria. O sea, no solamente pensar en la capacitación del cantante, sino que también del músico, al mismo tiempo que de los ejecutivos a todos los niveles. Así mismo, los directores artísticos, los promotores radiales y hasta en las personas que realizan los boletines de prensa, los cuales tienen que ser redactores profesionales especializados y que sepan como estructurar una campaña.

Todo esto con el fin de tratar de lograr una producción de calidad, que vaya respaldada con una profesional y adecuada campaña de publicidad y promoción.

Con estos centros de adiestramiento y capacitación, se tendría la oportunidad de lanzar convocatorias y dar oportunidad a tantas voces femeninas, masculinas ó de grupos que existen en el medio y que solo esperan una oportunidad. Tendríamos una gama de 50 ó 100 elementos que iniciarían cursos especializados preparándose adecuadamente en todos los aspectos. Por que yo considero que el elemento humano mexicano es capaz de muchas cosas, siempre y cuando se le dirija, se le oriente. De esta forma podemos tener extraordinarios técnicos, brillantes intérpretes, instrumentistas, guionistas y ejecutivos.

Por otro lado, te puedo decir que contamos en la actualidad con auténticos talentos de la composición, de la música, y letristas por citar ejemplos, y si se les encaminara, se les orientara a esos compositores, músicos, arreglistas para que trabajaran sobre el producto que se necesita para que tenga proyección internacional, yo creo que el elemento ya sea compositor ó arreglista haría las correcciones necesarias y lograríamos un producto que despertara el interés de los mercados internacionales.

Es triste ver en las grabadoras a intérpretes que no saben lo que es emplear debidamente la respiración. Yo he tenido la oportunidad de

estar en los diferentes estudios de las compañías grabadoras y existen cantantes que después de interpretar dos ó tres temas quedan tan agotados que hay que suspender la grabación, ó en su lugar, he tenido oportunidad de conocer intérpretes que no saben diferenciar siquiera lo que es un pentagrama ó que es una nota musical y con trabajos se saben la escala musical. Es por esto que se necesitan los centros de capacitación, si queremos aspirar a ganar los mercados internacionales.

RW: ¿Qué opinas de la producción de música moderna que se realiza en México?

Hernández: Definitivamente, carece de todos los detalles como para pensarse en que es una producción de calidad. En este sentido yo creo que una de las razones fundamentales, es que los directores artísticos de las grabadoras están sobresaturados de artistas. Conozco casos que el director artístico atiende a 20 ó 25 y hay veces hasta más artistas y francamente no me explico como es que estos señores -los directores artísticos- aceptan tener a su cargo tantos artistas. Por que estoy seguro.

(Sigue en la pagina 17)



En su oficina de trabajo, donde Gabriel Hernández pasa muchas horas al día, siendo el culpable de la infinidad de éxitos disqueros que han acumulado hasta el momento las estaciones radiales Exitos y Variedades.

MEXICO '76

Gabriel Hernandez

(Viene de la pagina 16)

que todo el tiempo que le dediquen a éstos, nunca será todo lo necesario para lograr una buena producción. Por que los directores artísticos tienen la responsabilidad, desde lo que es seleccionar el material que se va a grabar.

Hay tanta responsabilidad en este aspecto, que no se puede tomar una determinación solo por cubrir la grabación. Hay que tener en cuenta que esa producción debe salir tan bien lograda, que desde su lanzamiento lleve el 99 por ciento de posibilidades que será inmediatamente programada en las estaciones de radio.

El intérprete, pienso que solo necesita un tema profesionalmente realizado y cuidado cada seis meses, para colocarse como ídolo permanente.

En este sentido, tenemos los casos de **Camilo Sesto**, que lanzó hace tres años su "Fresa salvaje" y hasta la fecha ha colocado cinco temas más, todos trabajados con alto sentido profesional, desde el inicio, ó sea pasando por todos los aspectos, como son la composición, producción y promoción; siempre pensando a nivel internacional. También tenemos el caso de **Julio Iglesias**, el cual vino a México, trabajó un tema gradualmente cada temporada y fué colocando a su debido tiempo éxito tras éxito.

¡Estos artistas son un ejemplo! Por eso ocupan los lugares de popularidad que tienen en todo América Latina. Son auténticos profesionales. Se saben dosificar y buscan minuciosamente cuál es el tema ha lanzarse. Y sus producciones como podemos ver, son de lo mejor logradas.

Resumiendo éste diálogo, te puedo asegurar que con los centros de capacitación tendríamos el remedio para lograr las mejores producciones de latinoamérica. Los equipos de grabación, son de lo más avanzado de la época; solamente se necesita el personal capacitado que lo sepa manejar. Entonces, hay que capacitar elementos humanos y orientarlos. Podemos lograr con la capacitación buenos mezcladores. Los hay con sentido; por que no solo es el hecho de hacer la mezcla ó el "transfer" como le decimos técnicamente, sino hay que hacerlo con "feeling", con gusto, por que se pueden lograr efectos muy especiales, sonidos nuevos, que inquieten el interés de los mercados extranjeros.

Mostraron Su Gran Calidad



Ex-integrantes del Grupo Mocedades y un matrimonio feliz fuera del medio artístico, Sergio y Estibaliz mostraron su calidad de intérpretes finos. En su primer éxito musical titulado "Búscame," no se podía percibir en toda su riqueza la esplendorosa voz de Estibaliz; pero con "La llamada" la juvenil intérprete española, alcanza y supera en ciertos aspectos la calidad de su hermana Amaya primera voz del grupo Mocedades. Sergio por su parte, es un buen complemento del dueto que gusta al consumidor de discos mexicanos.



Procedente de Colombia nos llegó este dueto de voces infantiles que han conquistado el gusto tropical del oyente. Las Colombianitas pegaron durísimo con "Cuerpo sin alma" y pretender repetir el éxito con "Ojitos que matan."

Las Colombianitas Continúan en Plan Triunfador Con Su 'Cuerpo Sin Alma'

■ MEXICO. Eunires y Elenith Motato de 13 y 15 años respectivamente, forman el dueto que bajo el nombre de **Las Colombianitas**, se han ganado merecidamente un lugar destacado dentro del género tropical.

Su primera producción lanzada en el mercado mexicano "Cuerpo sin alma", se ha convertido en un prolongado hitazo nacional, difundido hasta en los rincones más apartados de la República.

La gran avalancha de números tropicales, no fué obstáculo para que sobresalieran éstas pequeñas intérpretes; pero también es justo mencionar, la vigorosa labor de publicidad y promoción que está desarrollando el sello Peerless que las representa en México, quienes supieron ubicar y extender el éxito con mucho sentido profesional.

Su segunda producción titulada "Ojitos que matan" también lleva el mismo camino, siendo muy posible que con este nuevo tema logren su segundo éxito de la temporada, dado el apoyo y difusión que están dando las principales emisoras de programación tropical.

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MEXICO '76

Luis Baston Director General de Polydor Opina:

Nuestras Producciones Modernas Adolecen de Muchos Factores Para Conquistar Los Mercados Internacionales

■ Con una antigüedad de 25 años en el medio, Luis Bastón Talamantes, se inició vendiendo discos importados de música clásica, para luego ocupar la gerencia de ventas. En su larga trayectoria, también se ha desempeñado como director artístico, programador radial, gerente general de productos especiales y en la actualidad ocupa la Dirección General de discos Polydor de México.



Record World: ¿Que opinas de la producción de música moderna realizada en México?

Luis Bastón: Me parece buena, conforme las características que observa el consumidor nacional. El gusto musical del público pide y acepta actualmente bien la producción de música moderna nacional ya sea como solistas o conjuntos.

RW: ¿Crees que existe creatividad entre los directores artísticos nacionales?

Luis Bastón: A mi juicio, si existe el factor creativo entre los directores artísticos, pero es muy limitado. Podríamos producir mejores sonidos, con mayor imaginación. Como repito, existe el factor creativo, pero nos falta desarrollarlo extensamente. Esa es mi opinión muy personal y creo que la comparten muchos de mis compañeros.

La creatividad a mi juicio es presentar sonidos nuevos, que puedan emanar de instrumentos nuevos. Trucos realizados en el estudio. Canciones nodedosas, con letras que a su vez despierten el interés del público en el aspecto romántico, semiromántico, cómico ó rítmico, que ostenten un contenido que al público consumidor le suene como nuevo, aunque éste de por sí musicalmente no lo sea.

Los factores creativos dentro de una grabación son abundantes, y por lo que he visto en los últimos años, este factor, este aspecto dentro de las grabaciones modernas realizadas en nuestro medio musical, están muy lejos de ser ó contener un evidente aspecto de inquietud creativa.

Ahora bien, no necesariamente se puede culpar al elemento humano. Yo creo, que en gran parte de lo que estoy señalando de que sí existe el elemento creativo pero limitado, obedece fundamentalmente al medio ambiente y este es muy amplio de discutir.

El medio ambiente lo forman el estudio, el equipo con que se trabaja y los elementos que intervienen en una grabación que son múltiples.

RW: ¿Crees que en estos últimos tiempos, el director artístico está abusando de las copias de temas extranjeros?

Luis Bastón: Sí, existen temporadas en determinados años en que se palpa el abuso en grabar temas extranjeros, exagerando las reacciones positivas del consumidor. Pero contestando tu pregunta, yo opino que en estos momentos en que se realiza esta entrevista, no se está abusando de las copias ni los "covers."

RW: ¿Qué concepto tienes de la divulgación internacional en cuanto a las grabaciones modernas realizadas en México?

Luis Bastón: A mi juicio, la música moderna que estamos produciendo no contiene los ingredientes que actualmente el público consumidor que es en su mayoría la juventud en el mundo está buscando. Y que se entienda, que la música que se crea la crea un compositor, la grabación es la que hacemos nosotros.

Con esto no quiero decir que nuestra música está mal producida, no, simplemente vuelvo a lo mismo, el medio ambiente nacional. Y yo creo, que en este aspecto, se tendría que realizar una mesa redonda en la cual participasen los puntos de vista de diversos elementos involucrados en la industria, para poder analizar y quizás sin llegar a un acuerdo, y a una solución, que es en efecto lo que les falta a las grabaciones contemporáneas, a las grabaciones que se producen en México de música moderna, para aspirar a la conquista de los mercados extranjeros.

RW: ¿Consideras el mercado internacional, un mercado interesante para la música moderna producida en México?

Luis Bastón: Indiscutiblemente. Y te diré que cuando un productor se lanza a realizar una producción, no solamente lo hace pensando en el mercado nacional. A mi juicio, no se lleva en mente esa idea. Desde luego, aquí en México como en cualquier otro país, inevitablemente cuando un productor se mete al estudio, tiene que estar pensando primero en conquistar el mercado nacional. Ahora, sí la grabación contiene los ingredientes para conquistar los mercados internacionales, ya es en cierta forma un aspecto secundario. Por que esto si lo sabemos de sobra en la industria; grabación que tiene la suerte de conquistar su mercado de origen ostenta mayor número de posibilidades de conquistar los mercados extranjeros. Claro está, que también se dan casos, en que la producción sin haber conquistado su mercado de origen, conquista el gusto de otros países, pero son casos raros.

RW: ¿Cuál es en tu opinión el factor que le falta a la música moderna grabada en México, para que tenga aceptación en el extranjero?

Luis Bastón: Muy buena pregunta, por eso me quedo pensando. ¿Qué cual es el factor que les falta a las producciones modernas de México para triunfar en el extranjero? Pues son muchos factores.

(Sigue en la pagina 19)

MEXICO '76

Luis Baston *(Viene de la pagina 18)*

Muchos factores. No los quiero señalar como tratando de dar a entender que estoy seguro de lo que voy a decir, respecto a esto, a esto, a esto. Voy a señalar en un plan informal, en un plan objetivo. Pensando en que tengo un disco y lo estoy escuchando y digo, esta producción no puede triunfar en el extranjero y a su vez yo mismo me pregunto ¿Por qué? y quizás responda . . . ¿el sonido no está a la altura de los discos que se escuchan en el extranjero? ¿O será la musicalidad del conjunto que interviene? ¿O de los músicos que dentro del arreglo que están interpretando no lleva ningún mensaje?. O adolece del sonido fresco que impresiona a un público que está acostumbrado a escuchar continuamente una serie de trucos de sonidos innovados. Instrumentos nuevos, captados por equipo electrónico de lo más moderno. Entonces, en ese momento analizo el disco producido en México y te diré, no nada más en México, sino en muchos países latinos y llego a la conclusión que les falta lo principal, el sonido.

RW: Al comienzo de tu respuesta, me dijiste Luis que eran muchos factores. ¿Cuales son los otros factores que pensastes?

Luis Bastón: Bueno, los otros factores son los que intervienen en una grabación. Como son, la selección de material, el arreglo, la interpretación y la oportunidad que debe tener el disco conforme la tendencia musical que existe en ese momento.

RW: ¿Crees que las obras musicales de los compositores nacionales que son prácticamente el nacimiento de una producción, están en estos momentos dispuestas para ser aceptadas a nivel internacional?

Luis Bastón: Existen, pero no abundan. Más bien escasean.

RW: ¿A que atribuyes, el que otros países de América Latina hayan colocado intérpretes y temas a nivel internacional en los últimos tiempos y Mexico nó?

Luis Bastón: A que estamos en desventaja por el sonido. Por que los medios para divulgar las producciones a nivel internacional los tenemos. Es el sonido, en lo que estamos en desventaja. Yo creo, no puedo señalarlo con certeza, pero estimo, lo palpo, lo siento que es el sonido. Tenemos el ejemplo de los artistas que han venido a conquistar el mercado mexicano con sus grabaciones, siempre nos han ofrecido y nos están ofreciendo algo nuevo. Que dure mucho ó que sea fugaz, pero es algo nuevo, que despertó el interés del público, ya sea mensaje, sonido, interpretación, arreglo ó lo que quieras llamarle, pero es algo nuevo, fresco. Y la prueba de ello es el éxito que tienen las producciones españolas, brasileñas y argentinas, que son los países que están mandando ese sonido nuevo, dentro del ámbito musical hispanoamericano.

RW: ¿Crées que las compañías grabadoras cuentan con personal capacitado como para divulgar a nivel internacional las producciones modernas? Me refiero a las relaciones y contactos de los promotores que tengan esa misión.

Luis Bastón: Sí, los tienen. ¡Claro que sí! Lo respondo con mucha certeza. Allí no yace la falla de que nuestras producciones modernas no estén colocadas a nivel internacional. La falla estriba y se ubica en el producto. Definitivamente en el producto. No en los medios para difundir ese producto. Teniendo el producto, los medios están. Te repito, la falla no está en el "staff" de la grabadora. El personal de las compañías está capacitado. Tenemos los contactos. Esto es un negocio que es una familia universal. Todas las compañías tenemos los medios para impulsar un tema a nivel internacional, desgraciadamente, el producto es el que falla.

RW: ¿Dime Luis, hace ya cierto tiempo Victor Iturbe "El pirulí" (exclusivo de Polydor) realizó un viaje a España. En esos momentos, Victor estaba ubicado como la figura más relevante de la interpretación moderna en México. Había ligado varios hits y vendía discos por millares. La partida la realizó alegre y lleno de ambiciones, pero el retorno fué más que desalentador; fué triste y se quejaba que no había tenido apoyo. ¿Crees tú que faltó apoyo por parte de Polydor?

Luis Bastón: Voy a contestarte directamente. El señor no debió haber hecho ese viaje. Yo se lo dije personalmente. Ese viaje fué un error. Conste que dije no debió haberlo hecho, y al decir no debió haberlo hecho, estoy hablando de que de origen estaba ya

creado el error.

En primer lugar, nadie conocía al señor Victor Iturbe. Y al hablar del caso, aplico como normas generales que se pueden establecer a los demás artistas, que quizás les haya pasado lo mismo y no hicieron tanto ruido como lo hizo Victor, por la franqueza profesional que tiene, al manifestar, "no vengo a decir los que muchos, que pegué de todas, todas. Si nó voy a decir la verdad," y a esa verdad, le agregé muchos detalles que normalmente desde su posición de artista no es fácil que comprenda. En este caso, como te vuelvo a repetir, nadie conocía a Victor Iturbe en España. El género que interpretaba y sigue interpretando, que es su fuerte, no estaba siendo aceptado en el momento que fué a visitar España.

RW: En este caso. ¿Cuáles fueron los pasos que siguió la compañía Polydor de México en apoyo a su artista?

Luis Bastón: La compañía hermana nuestra en España, le brindó todo su apoyo. Con entrevistas en radio, apoyo publicitario a nivel prensa, "posters," anuncios de la visita del artista. Y todo lo que ya conocemos que se puede hacer por la visita de un artista cuando llega del extranjero. Ahora, que no se obtuvo el éxito que ya conseguimos, no fué por falta de apoyo. No fué por falta de interés. No fué por una situación que es mal entendida en México, que aquí sí favorecemos a todo artista no solo español, sino extranjero que nos visita. En cambio, sentimos que en otros países no se le apoya al artista mexicano en la forma calurosa y entusiasta con que se le apoya a los artistas extranjeros en México. Vamos a ser objetivos y realistas ¡Ya dije! Yo mismo le dije a Victor Iturbe que ese viaje no era conveniente. Los hechos hablan. No era conveniente por lo que señalé y en la realidad . . . ¡resultó lo que resultó!

La Publicidad el Puesto Que Desengana a Los Mas Soberbios

■ MEXICO — Muchos son los factores que tienen que saber superar los gerentes de publicidad de las grabadoras, para desempeñar satisfactoriamente su misión.

Las tentaciones al manejar el presupuesto, la egolatría propia y desmedida en muchos casos y el afán de figuración, llevan al fracaso a los elementos más soberbios.

En estos momentos, es el cargo más difícil de cubrir en el medio mexicano. Muchas compañías grabadoras, mantienen acéfalo el puesto. Los publicistas con cualidades para la misión están escasos. Pero dentro de este problema de escasez, también sobreviven con altura o se han integrado

con calidad varios ejecutivos.

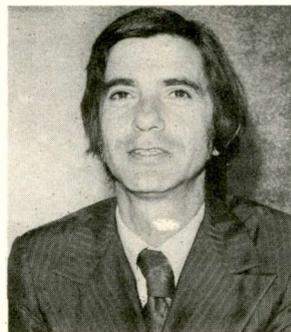
Sergio Blanchet, al frente del sillón de publicidad de Musart, ha demostrado que puede con el cargo. Sus dos temporadas al frente del numeroso elenco han ratificado su honestidad y calidad.

Guillermo Arriaga, después de un período de ausencia, se reintegró al medio apareciendo en la gerencia de publicidad de Peerless. Su imagen pasada no había sido empañada y su experiencia no tiene lugar a dudas.

Luis Rubio, joven y distinguido ex-periodista especializado, cubre con solvencia el cargo en RCA. Hasta el momento, su dinamismo se ha puesto de manifiesto en provecho del prestigiado elenco.



Sergio Blanchet



Guillermo Arriaga



Luis Rubio

MEXICO '76

Un ejemplo de profesionalismo y moralidad

Raul Vieyra Digno Representante Del Superado Periodismo Mexicano

■ MEXICO — Nominado en la Selección de Valores Internacionales de Record World como el Periodista Especializado del Año, **Raúl Vieyra Campos** se sitúa como un digno representante de la nueva etapa de superación que vive el periodismo especializado en México.

Las cualidades periodísticas y morales que ha demostrado Vieyra a lo largo de sus 25 años dentro del periodismo en todas sus facetas, han sido recompensados con el respeto y la admiración que gana el hombre de prensa cuando utiliza su única arma que es la máquina de escribir, para informar objetivamente y orientar con honestidad a la opinión pública.

Buenos inicios

La vida periodística de **Raúl Vieyra** se inicia en el año 1950, cuando se decide tomar cursos intensivos de periodismo bajo la orientación de los maestros **Víctor Velarde**, **Bernardo Albaytero** y **Salvador Borrego**. Ese mismo año, debuta como reportero en Mazatlán, Sinaloa, comisionado por el diario El Sol del Pacífico. Posteriormente, ingresa como secretario de redacción en El Sol



Muchas distinciones ha recibido, así como también ha sido el encargado de entregarlas a infinidad de artistas. Raúl Vieyra se ha ganado merecidamente la simpatía y admiración del medio musical y de espectáculos de México.

del Centro en Aguascalientes y en 1951 es designado corresponsal y jefe de la sección local de El Sol de Tampico.

Los secretos del periodismo le comienzan a ser familiares y con todos los conocimientos adquiridos funda el periódico El Bravo de Matamoros y la revista Los Pinos en la capital de la República.

Ingresa a Excelsior

La carrera profesional de Vieyra continúa ascendente y en 1952 ingresa al prestigiado diario Excelsior cubriendo la fuente política, siendo seleccionado por la dirección del diario para cubrir la campaña presidencial en las elecciones nacionales. Su madurez como periodista va adquiriendo mayor alcance y funda en 1957 la sección de radio y televisión en la primera edición de Últimas Noticias de Excelsior, a la vez que rinde exámenes en la Secretaría de Comunicaciones obteniendo el certificado como narrador y comentarista en radio y televisión.

Reconocimiento unánime

La carrera en Excelsior está ya consolidada, pero en 1960 recibe la satisfacción de ser elegido en asamblea general de cooperativistas miembro del consejo de administración de Excelsior, ocupando además el cargo de secretario de redacción de la subdirección y formando las secciones de política y cables internacionales.

Posteriormente por acuerdo del Director General don Manuel



Raúl Vieyra Campos

Becerra Acosta, es designado jefe de la Sección de Espectáculos de Excelsior, cargo que ha desempeñado con mucha altura hasta la actualidad.

Su capacidad de organización y su limpia trayectoria, lo llevaron también el año pasado a participar desde su nacimiento en la idea de fundar la UPEM (Unión de Periodistas de Espectáculos de México), y por acuerdo unánime de los periodistas fundadores, es elegido Presidente de la UPEM, cargo que continúa ocupando con el beneplácito de todos sus integrantes, dada la brillante labor que ha desarrollado al frente del selecto y depurado grupo de auténticos profesionales del periodismo. Por lo que, la distinción que hace Record World a **Raúl Vieyra**, viene a ser un justo premio a su digna trayectoria y una satisfacción de enormes proporciones para el periodismo mexicano que cuenta entre sus filas con un periodista que es ejemplo de profesionalismo y moralidad en toda la extensión de la palabra.

Miguel Velasco

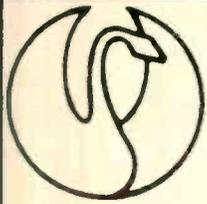


Al lado del Lic. Miguel Alemán Velasco el día que tomó la protesta como Presidente de la UPEM.

Mario de la Piedra



Con Mario de la Piedra alto ejecutivo de Televisa y su esposa Enriqueta Jiménez.



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MEXICO '76

Así opina un Director Artístico radial:

Nosotros Siempre Tocamos Lo Mejor Ya Se De Mexico O Del Extranjero

Record World: ¿Qué opinas de la música moderna que se realiza en México?

Arturo Venegas: Es muy amplia. Hay buenos números.

RW: ¿Cuál es tu opinión, respecto a la creatividad de los directores artísticos de las grabadoras?

Venegas: En mi forma muy personal de pensar, te diré que muy pocos son los directores artísticos creativos y profesionales. Los demás, son empíricos. Muchas producciones que nos llegan a la estación radial, tienen enormes fallas de grabación. No existe una compaginación entre director artístico y artista. Muchas veces he estado presente en estudios diferentes de las compañías grabadoras, precisamente cuando están realizando grabaciones y he podido constatar que al término de una grabación, el artista no queda satisfecho con la producción y manifiesta su deseo de mejorarla, pero el director artístico responde . . . "así se va, así nos la echamos y así se queda". Esta falta de profesionalismo, es lo que impide que salgan mejores producciones.

RW: Existe gran descontento en contra de las estaciones de radio por que les dan fuerte difusión y mucha preferencia a los grupos e intérpretes latinos extranjeros y postergan a los nacionales. ¿Cuál es tu opinión?

Venegas: Bueno tal vez peque yo de malinchista (antinacionalista), pero nuestros intérpretes y grupos modernos se han dedicado solo a copiar los temas extranjeros; entonces creo yo que no tiene lugar ese tipo de quejas. Yo creo que si los grupos nacionales fueran más creativos, tendrían más apoyo.

RW: Hay marcado descontento de muchos ejecutivos disqueros que manifiestan que no les tocan su producto. ¿Qué opinas?

Venegas: Yo creo que lo que se tiene que tocar se toca y lo que no merece ser tocado no se toca. Yo como director artístico radial del género tropical y ranchero, te puedo asegurar que nosotros tratamos siempre de mantener un "rating" para continuar a la cabeza de todas

Arturo Venegas



En su rincón de trabajo, Arturo selecciona como lo manifiesta el material que pronto será lanzado al aire.

■ Arturo Venegas es en la actualidad el Director Artístico radial de las emisoras Radio Onda (género tropical) y Radio Sinfonía (género ranchero). Su antigüedad en el medio es de 27 años. Inició sus actividades como locutor en Zitacuaro, Michoacan. Luego paso a Radio La Joya y posteriormente se integro al grupo Radio Mil, en donde continua prestando servicios.



Con enorme experiencia por sus muchos años en el medio musical, Arturo Venegas tiene a su cargo las emisoras más importantes del género tropical y el ranchero.

las estaciones de radio; entonces el material lo tengo que seleccionar minuciosamente y con mucho cuidado. Nosotros siempre tocamos lo mejor sin distinción de nacionalidades. Ya sea lo que se hace en México o lo que nos llega del extranjero. Ahora por ejemplo, las cumbias colombianas están ocupando los primeros lugares de popularidad en música tropical.

RW: ¿Qué base tomas para impulsar una canción?

Venegas: Bueno, eso es un poquito difícil que yo te lo describa. Pero desde luego pienso que todo director artístico debe tener cierto presentimiento para saber cuando un número tiene algo. Ya sea por la letra o por su música. Uno calibra más o menos que el tema sea pegajoso. Hay letras por ejemplo muy simples, muy sencillas que nosotros sabemos de antemano precisamente por la experiencia que se logra a través de los años, que ese número va a pegar.

RW: ¿Cuál es tu opinión para que la música moderna producida en México, tenga aceptación en el extranjero?

Venegas: Definitivamente ser más creativos. Yo creo que siendo creativos podemos conquistar los mercados internacionales. Pero tienen que ser obras y música originales.

RW: Calificados compositores de larga trayectoria han manifestado que sus composiciones han sido postergadas en las grabadoras por las que se hacen llamar comerciales, pero éstas no ostentan la calidad de las antiguas. ¿Qué opinas?

Venegas: Yo no creo que se les haya postergado. Yo creo que el producto bueno siempre saldrá adelante. Así como existen compositores muy buenos, también los hay regulares y los hay mediocres; y son precisamente los mediocres los que se quejan.

RW: ¿Quisieras agregar algo más?

Venegas: Bueno antes que nada, agradecer a Record World por ésta distinción a mi persona y sé que le darás el sabor debido a nuestra charla.

MEXICO '76

Lo mejor en representacion artistica:

Asyra Una Empresa Seria Con Resultados Positivos

■ MEXICO — A pesar de la competencia que dentro de la especialidad existe en México, la empresa Asyra (Asesoramiento y Representaciones Artísticas S.A.) se

ha colocado a la vanguardia de todas sus similares ganándose la confianza de los artistas que integran su elenco con resultados que los propios intérpretes o grupos

han experimentado en varias temporadas.

Al frente de esta vigorosa compañía se encuentra la dinámica empresaria **Laura Moreno**, que junto con un experimentado equipo humano ha sido capaz de mantener la seriedad y honestidad que deben ostentar siempre estas oficinas, que en muchos casos defraudan al artista haciéndole perder tiempo y dinero. Asyra cuenta

entre su elenco con un selecto grupo de valores nacionales e internacionales como **Morris Albert** (Brasil), que fué orientado desde que apareció en México; **Rigo Tovar** (México), exclusivo por varias temporadas; **Los Terrícolas** (Venezuela), también orientados desde un comienzo; incorporando además este año a **Fernando de Madariaga** (Argentina) y **Veneno** y **Los Versátiles**.

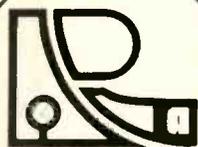
La programación de actuaciones de cada artista en su género es minuciosamente planificada con muchos meses de anticipación, abarcando promoción en radio, prensa y televisión; dándose el caso de que artistas extranjeros como **Los Terrícolas** a pesar de haberse presentado hace poco en México, vuelven a realizar una segunda temporada de actuaciones como consecuencia de lo bien que están estructuradas sus campañas publicitarias tanto en la capital como en todo el interior del país.



Fernando de Madariaga firmando el contrato de exclusividad con Asyra; a su lado se encuentran en el orden acostumbrado Richard Machulski su compositor y la empresaria Laura Moreno en representación de la compañía.



Los Terrícolas uno de los grupos triunfadores del género moderno romántico, nuevamente se apresta a realizar una larga temporada en México manejados nuevamente por la empresa Asyra.



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MEXICO '76

Silvia y Gilberto El Dueto Revelacion De La Temporada 1976

■ MEXICO — Después de muchos intentos y apoyados bajo fuerte presión de Cisne RAFF, Silvia y Gilberto surgieron como el dueto revelación de la temporada 1976. Su primer hit, lo lograron con el número "Ya no estarás", para luego consolidarse en forma brillante con el tema "Como me duele". Su vida artística la complementan en una armonía asombrosa con su vida matrimonial. Las ansias de triunfo de este dueto mexicano, se remontan a muchos años atrás. Su lucha por conquistar el gusto popular siempre fué su obsesión y ahora lo están logrando.



Silvia y Gilberto

La Orquesta Espectaculo Que Gana Fama



Hace solo tres años que nació la Orquesta Charleston Show, pero la fama ganada supera ese tiempo. La Charleston se ha ubicado como la orquesta espectáculo que no existía en México. Su integrantes, demuestran una versatilidad inaudita, habiendo aparecido hace poco una brillante producción expuesta en un élepe, que trae alegres piezas como "El greñudo," "La mīnga," "Una paloma blanca," "The propongo matrimonio," "Charleston," "Ponchito de colores," "Una flecha de amor," "Baby face" y "Torres mochas," todas ellas bajo el sonido nuevo de la orquesta que se ubica en plan triunfador.

Enrique De Noriega Destaca Como Un Capacitado Ejecutivo

■ MEXICO — La evolución positiva de discos Polydor, se debe en gran parte a la silenciosa pero desbordante y fructífera labor del Lic. Enrique de Noriega. En Enrique recae la difícil misión de la gerencia administrativa, la cual la ha sabido desempeñar con gran eficiencia y dignidad en todos sus aspectos, superando con habilidad los inconvenientes del propio medio industrial.



Enrique De Noriega



La Familia Morled

La Familia Morled Da La Gran Sorpresa Con 'Volveras, Volveras'

■ MEXICO — La Familia Morled se convierte en la sorpresa musical de la temporada. La voz de Rossi en la interpretación de su éxito "Volverás, volveré" suena sensacional. El grupo originario de Tijuana, está compuesto por cuatro hermanos y el papá que desempeña la dirección musical del conjunto. Todos tocan diferentes instrumentos y su futuro se abre brillante.

Los Freddy's Logran Buena Produccion Con 'El Cariño Que Perdi'

■ MEXICO — Conservando su originalidad e imagen de grupo de primer plano, Los Freddy's se dejan escuchar nuevamente con el tema "El cariño que perdí" que paulatinamente va agarrando fuerza. Su estilo que los hizo populares, es el que identifica su nueva producción que acaba de lanzar con buenos resultados el sello Peerless.



Los Freddy's

MEXICO '76

El codiciado programa de TV llega en vivo a EU

Siempre en Domingo La Plataforma Obligada Para Sentirse Triunfador

■ MEXICO — Con siete horas ininterrumpidas de transmisión a nivel nacional, el programa de televisión "Siempre en Domingo" que dirige y conduce el dinámico animador y periodista **Raúl Velasco**, acaba de lograr hace unas semanas lo que significa el primer paso para la internacionalización definitiva, al llegar en vivo la señal a las ciudades de Los Angeles, San Antonio y San Diego.

A otras ciudades

El esfuerzo del mejor programa musical de televisión que tiene México, proyecta así mismo abarcar en forma diferida las ciudades de Chicago, Nueva York y Miami; transmisiones que se harán posibles con la intervención del canal 41 de Nueva York.

La imagen bien ganada de "Siempre en Domingo", estriba en la capacidad creativa y la mentalidad de equipo con que trabaja todo su personal, empezando por su Director General y conductor **Raúl Velasco**. Así mismo, destaca en forma notoria, la incansable labor de **Raúl Lozano** Productor ejecutivo de enorme calidad y columna vertebral del programa que se ha constituido en la plataforma obligada de todos los artistas nacionales y extranjeros que se sientan triunfadores del medio musical mexicano.

El mejor programa

Dentro de esta organización, también es justo mencionar la si-



Raúl Lozano, productor ejecutivo y pieza fundamental en el éxito del mejor programa musical de México.

lenciosa pero delicada misión de los directores de cámaras **Alberto del Bosque** y **Benjamín Hidalgo**, quienes con un sentido de superación de auténticos profesionales, buscan siempre innovaciones y efectos novedosos, tratando de que el programa nunca pierda la calidad que lo identifica.

Con Un Poco De Amor Ricardo Ceratto Puede Lograr Otro Buen Exito

Cotizado como un excelente compositor-intérprete y satisfecho de haber experimentado el sabor de varios hits, **Ricardo Ceratto** aparece con el número de su inspiración "Un poco de amor," con el cual tiene enormes posibilidades de continuar por el

sendero de los éxitos. Este sencillo editado con la etiqueta EMI Cápitol viene acompañado por "Días de lluvia," otro buen tema también de su creación. El interés de su casa grabadora por colocar a Ricardo en plan grande se siente en la vigorosa promoción que le prestan a cada uno de sus lanzamientos y razón no les falta, ya que **Ricardo Ceratto** tiene talento como para consolidarse como figura estelar en México.

El haber traspuesto las fronteras en vivo, significa para todos los involucrados en "Siempre en Domingo" una satisfacción sin precio y una mayor responsabilidad de conciencia, ya que se está exhibiendo al mundo el programa de televisión que está considerado como el mejor de México.



Raúl Velasco entrevistando a Julio Iglesias. El ídolo español en todas sus visitas su presencia es obligatoria en los programas musicales de "Siempre en Domingo."

Fugaz Pero Fructifera Visita De J. L. Perales

■ Conocido anticipadamente por su versión triunfadora "Y te vas", **José Luis Perales** realizó una fugaz pero provechosa visita. Estuvo en todos los medios de difusión, dialogó con la prensa especializada y sus presentaciones en la televisión resultaron de brillante impacto. Todos los comentarios en torno a su estancia fueron muy positivos, por lo que **José Luis Perales** dejó las puertas abiertas y la simpatía general dispuesta por la sencillez espontánea que demostró en cada contacto con el público.



Raúl Velasco y José Augusto, cuando el brasileño recién colocaba su éxito "Semáforo rojo."

Fernando Allende es otro de los jóvenes valores mexicanos que agarró fuerza con sus presentaciones en "Siempre en Domingo."



Alberto del Bosque director de cámara junto con Ma. Dolores Pradera.

MEXICO '76

La UPEM una agrupación de auténticos profesionales

El Periodismo de Espectáculos Gano en Un Año Prestigio, Respeto y Dignidad

■ MEXICO — Hace un año nació la UPEM (Unión de Periodistas de Espectáculos de México). Su línea, sus ambiciones y sus metas fueron muy claras y precisas desde el primer momento, en el sentido de que todos sus integrantes se comprometían fielmente a guardar la postura altiva de una agrupación decorosa de auténticos periodistas profesionales.

Las muestras de afecto, de simpatía y estímulo llegaron de todos los sectores en que resaltaban la calidad de cada uno de sus integrantes. Y así fué como se recibieron felicitaciones de toda la industria del espectáculo, del gobierno, y de agrupaciones afines como Pecime, la Asociación de Fotógrafos de Espectáculos, La Sociedad de Escritores de radio y televisión, La Sociedad de Autores y Compositores de Música, de los Editores de Música y muchos más que sería largo de enumerar.

Y en una ceremonia digna de sus integrantes y de los invitados, el Lic. Miguel Alemán Velasco apadrinó y tomó la protesta del grupo, acto que fué televisado en vivo a nivel nacional.

Hoy con mucha satisfacción y después de haber celebrado con una cena de gala su primer aniversario, se puede afirmar que la UPEM ganó en un año prestigio, respeto y dignidad, a base de esfuerzo y decencia en todas las intervenciones que estuvo presente.

La tarea no fué fácil. Todos los integrantes tuvieron que invertir un poco de su valioso tiempo para planear, discutir y concretarse todos los proyectos. En cada reunión, se fué consolidando la uni-



Los miembros de la UPEM con el Lic. José López Portillo nuevo Presidente de la República de México, de izq. a der. Fernando Villanueva, Manuel Pallares, José Antonio Cano, Luis Ramírez, Ramón Inclán, el Lic. José López Portillo, Raúl Vieyra Campos, Lic. Franco Lugo, Juan Jaime Larios, Vilo Arias Silva y Alejandro

dad del grupo, teniendo siempre como lema, llegar a dignificar la imagen del periodista de espectáculos.

Primer informe

En su primer informe, Raúl Vieyra Presidente de la UPEM, dió lectura ante una selecta concurrencia de cada una de las actividades que siguió la agrupación desde su nacimiento; destacándose los diálogos y acercamientos que se tuvieron con el Lic. Rodolfo Echeverría Director General del Banco Cinematográfico, con el Lic. Octavio Senties

Regente de la Ciudad de México y con los delegados del Distrito Federal. Destacó también, las intervenciones que tuvo la UPEM en los diferentes festivales de canciones, en los que estuvo representada con uno o varios socios en el jurado calificador; como fueron el Festival OTI en su fase nacional e internacional, el Festival de nuevos valores y de aficionados que realizó Televisa; el Festival de la Canción que se realizó en Panamá; así como también estuvieron presentes en la celebración de la octava entrega de premios ACE (Asociación de

Cronistas de Espectáculos de Nueva York); en el Festival de los Grandes de la Música Latina de Los Angeles y la festividad de la canción mexicana que se realizó en el Madison Square Garden de Nueva York.

Distinguida invitación

La actividad y responsabilidad, fué cobrando cada vez mayor alcance y como consecuencia de la imagen ganada a mucho pulso, el Lic. José López Portillo candidato en esos momentos a la Presidencia de la República y en la (Sigue en la pagina 27)



Con el Regente de la Ciudad de México Lic. Octavio Senties.



Importantes personalidades se dieron cita el día del primer informe.



Otro aspecto del primer informe en que hubo selecta concurrencia.

MEXICO '76

La UPEM

(Viene de la pagina 26)

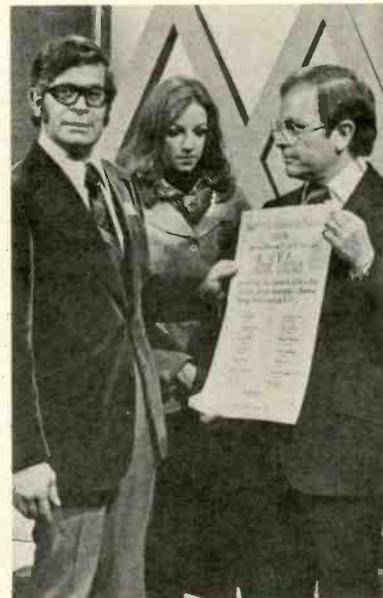
actualidad nuevo Presidente de México electo en elecciones democráticas, hizo llegar una invitación, desarrollándose un interesante diálogo, que fué provechoso en todos sus aspectos para

la UPEM.

El premio único

Por otro lado, contando con la simpatía y aceptación de la Asociación de Productores de Fonogramas, La Asociación de Editores

de Música y la Sociedad de Autores y Compositores; la UPEM trabaja en un proyecto ambicioso para crear un premio único, como estímulo a lo mejor de los espectáculos en el año, pretendiéndose que participen directamente en las nominaciones representantes de la televisión, radio, músicos y actores, a fin de dar un verdadero valor a este tipo de estímulos que son de tanta importancia en la vida de los artistas y más aún cuando llevan una honestidad depurada, desprovista de todo convenio comercial, como frecuentemente sucede. Todos estos logros, han sido como consecuencia del entusiasmo y armonía que derrocha el grupo. Los proyectos no tienen límites, pero ya se puede asegurar que en México existe una agrupación de hombres de prensa del espectáculo, digna y respetada en todo el sentido de la palabra.



Juan Jaime Larios fué el conductor del programa en que la UPEM le concedió una distinción muy merecida a Raúl Velasco el mejor animador de televisión, acompaña a Juan Jaime Larios y Raúl Velasco Gilda Baum la única integrante femenina del grupo.



En muchos actos la UPEM es especialmente invitada, como la develación de la placa de las 1460 shows de Raúl Vale al cual lo acompaña su esposa Angélica María.

EMI CAPITOL DE MEXICO ...el mundo de los éxitos.

Joan Manuel Serrat

Ricardo Ceratto

Los Angeles Negros

Los Polifacéticos

ROSENDA BERNAL

roberto livi

MARTHA CARAMELO

Los Zorros

Fresa salvaje

JOSE AUGUSTO

MEXICO '76

Creador de muchos hits internacionales y periodista distinguido



Ramón Inclán al lado de Mario Moreno "Cantinflas." A los extremos figura Helen Krauze y Bertha Hidalgo.

Ramon Inclán Cumple 25 Años Como Compositor Profesional

■ MEXICO — La composición y el periodismo fueron desde temprana edad una pasión ilimitada en la vida de **Ramón Inclán**, que celebra en la actualidad lleno de festejos y distinciones sus 25 años como compositor profesional.

Sus primeras creaciones fueron en 1951, cuando el trio **Los Jaibos** le grabó "Corazón enfermo" y paralelamente **Lupita Cabrera** le grababa "No puede ser verdad."

Con sus primeras obras, se pudo percibir que en Inclán existía fibra de compositor fino. Posteriormente, vinieron los temas que se proyectarían triunfalmente hacia el extranjero, como "No

dejes de quererme" interpretada por **Los Tecolines**, **Andy Russel** y **Eva Garza**, siendo además la obra con que debutó triunfalmente en los discos la **Sonora Maracaibo**, quienes conquistaron su primer hit en el mercado. Siguieron "Ladrona de besos" grabada por **Los Tecolines**, **Los Panchos** y **Los Tres Ases** en su mejor época; "Decídete", "Señorita" y "Tómame una copa", que resultaron grandes éxitos en la voz del inolvidable **Javier Solís**; "Felicidades, Felicidades" lanzada hace 15 años por **Las Hermanas Huerta**, **Queta Jiménez** y **Tito Guizar**, habiendo aparecido también en versión de



Recibiendo un Disco de Oro de parte de los ejecutivos del sello Sonart, por el éxito de su canción "No dejes de quererme."

merengue con la **Sonora Santanera**; "Aún se acuerda de mí," que fué la primera canción ranchera que dió a conocer, grabada por **Andrés Huesca**, extendiéndose el éxito en la voz de **Tito Guizar** y **Antonio Aguilar**. Así mismo, este tema ha sido vuelto a grabar cobrando nuevos bríos en la voz de **Cuco Sánchez**, **Lorenzo de Monteclaro** y **Marco Antonio Vázquez**.

En su larga y fructífera trayectoria, Inclán ha tenido la satisfacción de haber obtenido el primer lugar en el Festival Latinoamericano de la Canción que se celebró en Hollywood con el tema "Canto A Dios."

Su pasión por la composición, la alterna exitosamente con el periodismo. En la actualidad, ocupa el cargo de vocal en el Consejo Directivo de la Asociación de Autores y Compositores de Música y los actos conmemorativos por sus 25 años como compositor profesional, son un justo premio al esfuerzo y talento creativo que ha puesto de manifiesto en todas sus obras musicales **Ramón Inclán**.



La Señora Consuelo Velazquez



Radio Sinfonola la estación del barrilito, lo premió con el trofeo El Barrilometro, que se ganó por los éxitos que tuvo durante el año en la estación radial del género ranchero de mayor rating. La entrega la realiza Arturo Venegas programador de la estación y la recibe Ramón acompañado de su esposa Lilia Guizar de Inclán, también a su costado el señor Carlos Flores.

MEXICO '76

'Tristeza mia' un tema de calidad que puede ser éxito internacional:

King Clave Se Consolida Como Talentoso Compositor y Debuta De Galan En El Cine



King Clave

■ MEXICO — King Clave la figura del año en la temporada pasada y que a su vez diera la gran sorpresa al agotar cifras monstruosas de discos vendidos con sus tres éxitos en menos de 8 meses, se consolida definitivamente como un talentoso compositor y hace su debut en el cine como figura estelar en la cinta "Tristeza mía", que pronto será estrenada en México y Estados Unidos simultáneamente.

El título de "Tristeza mía", corresponde precisamente a su nueva producción disquera que aparece con éxito en el mercado y

que obtiene fuerte repercusión en toda la República como consecuencia de sus presentaciones en la televisión mexicana.

Su imagen como compositor, ocupa los primeros lugares de popularidad, contándose entre su más reciente éxito el que obtienen **Los Cuatro Soles** con "Nunca más podré olvidarte".

Luchador incansable y productor de sus propios temas, **King Clave** sigue conservando en las masas populares la simpatía y admiración que se ganó desde que ligó su primer hit en México.



King Clave fue el intérprete estrella del espectáculo que presentó el empresario Arnulfo Delgado en el Madison Square Garden de Nueva York.

Subscribase a Record World



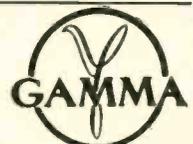
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MEXICO '76

Augusto Monsalve Director General de Musa opina:

Los Editores Independientes Deben Realizar sus Propias Producciones

Record World: ¿Qué opinas de la producción de música moderna realizada en México?

Augusto Monsalve: Que es deficiente. Adolece de buenos productores, lo que da como resultado que el producto sea deficiente.

RW: ¿Cuál es tu opinión sobre los directores artísticos nacionales?

Monsalve: En mi opinión, estos señores carecen de todo sentido de creatividad. El productor, que en México le llaman director artístico, no existe realmente. Y los que se hacen llamar actualmente como tales, tienen un concepto muy antiguo de lo que es una grabación, abusando a su vez en exceso de las copias de temas extranjeros.

RW: ¿Qué concepto tienes de la divulgación a nivel internacional que tienen en la actualidad las producciones modernas realizadas en México?

Monsalve: Realmente la divulgación es casi nula. Y creo yo, que es por falta de coordinación con las compañías extranjeras por un lado y la falta de relaciones del ejecutivo por otro lado. En mi opinión, a los ejecutivos que tienen la misión de impulsar a su elenco a nivel internacional, les hace falta salir al extranjero y conocer de cerca lo que es el mercado internacional y así mismo, darse cuenta de lo que está sucediendo musicalmente fuera de México.

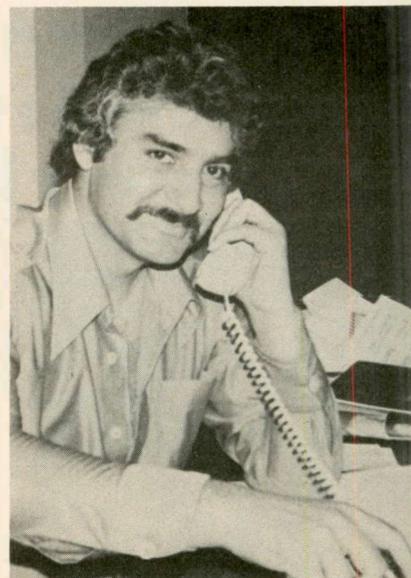
RW: Algunas compañías editoras, se quejan de que las regalías que les corresponden en algunos casos son abonadas con una tardanza enorme y en otros peores no van de acuerdo con la realidad. ¿Cuál es tu opinión?

Monsalve: Bueno, se supone que las compañías establecidas y reconocidas, si pagan a su debido tiempo y si existe también una lógica en el pago de las regalías fonomecánicas. Pero, donde existen dudas, es en las liquidaciones de las compañías pequeñas, por que éstas adolecen de sistemas contables y en donde muy fácilmente puede existir duplicidad de libros y como consecuencia las liquidaciones no son realmente verídicas.

RW: En tu opinión ¿Cuál es la labor de un buen editor de música?

Monsalve: Por encima de todo, tener el sentido de escoger compositores que comercialmente hablando sean positivos. Yo particularmente me inclino por la idea de tener en su mayoría jóvenes, por que

■ Con una trayectoria de 10 años como editor de música Augusto Monsalve ostenta la experiencia adquirida en Estados Unidos; siendo en la actualidad el Director General de la Editora MUSA y representante de la Peer Southern Organization en México.



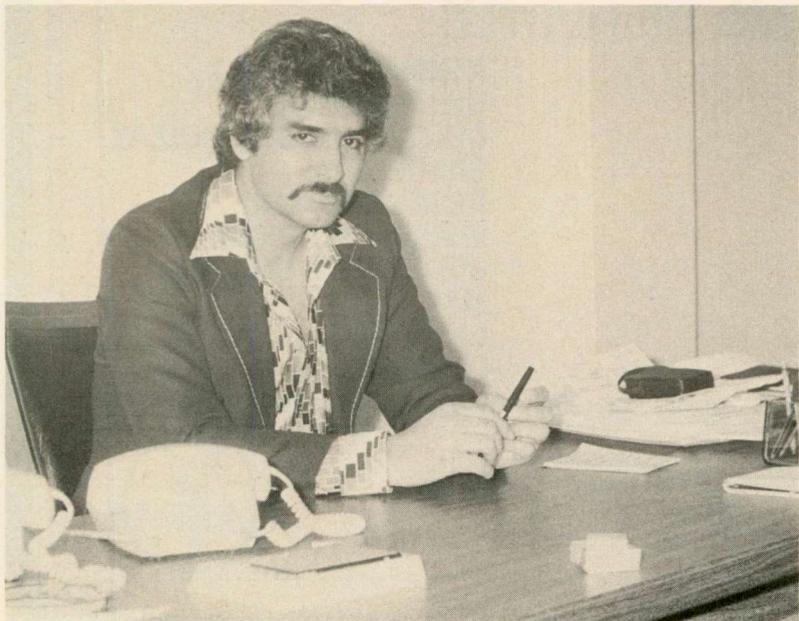
son los que traen siempre la idea actual, de lo que le gusta a la juventud. Por otro lado, el buen editor debe tener a la mano las relaciones directas para poder colocar sus obras con artistas que a su vez también sean comercialmente positivos. Y por último, lo más importante; realizar una promoción debida en coordinación con la grabadora, por que no se le puede dejar todo el peso de la promoción a la compañía grabadora, ya que también va de por medio el interés económico de la editora.

Además creo yo, que el editor independiente en la actualidad, tiene y debe necesariamente que convertirse en productor de discos de las obras que tenga fé. En muchas compañías grabadoras, sucede que el compositor-intérprete tiene fé en una nueva producción, pero esa idea no es compartida por la grabadora, entonces en este caso, si el editor de música comparte las inquietudes del compositor, debe y tiene definitivamente que involucrarse en la producción. Entrar a producir. Y con este sistema, yo creo que se pueden lograr cambios muy positivos en la producción de México.

Al respecto, te puedo citar varios ejemplos que han tenido y tiene EU. ya que casas editoras de prestigio como la Warner Bross y A & M, quienes siendo compañías editoras independientes en esencia, han abarcado con mucho éxito el terreno de la producción y en la actualidad ostentan sus propios sellos grabadores. Por lo que yo opino, que las compañías editorales independientes, deben realizar sus propias producciones para poder avanzar al paso que van las que llevan ventaja en años, en catálogos o están apoyadas por su propia compañía grabadora.

RW: ¿Qué evolución ha tenido Musa la compañía que tu diriges, en el tiempo transcurrido?

Monsalve: Apenas llevamos año y medio, y te puedo asegurar que me siento satisfecho de la labor realizada. Hemos logrado antes del tiempo previsto, las metas que estaban fijadas, como son el haber logrado integrar un buen catálogo de obras, las mismas que han tenido y tienen una buena aceptación tanto en las grabadoras como en el público consumidor. Además, hemos abarcado con resultados muy positivos el aspecto producción. Y para citar un ejemplo tenemos el grupo Veneno con el éxito del momento "Mantelito blanco" en el género tropical; y la buena producción lograda con la estrella del balompí mexicana Carlos Reynoso que bajo nuestra orientación se ha convertido en un intérprete de futuro y para muestra está el sencillo que trae los temas "América" y "El extranjero". Así mismo, tenemos la tarea en Musa de asesorar desde su nacimiento como son la selección de material, ensayos y grabación, a los grupos e intérpretes nuevos; y este sistema ya dió sus frutos, ya que fué en Musa donde se asesoró y orientó en todos sus aspectos a Los Versátiles y Los Luceros Blancos, quienes después de haber recibido todo el asesoramiento debido, se presentaron a la compañía grabadora y realizaron sus producciones con el éxito que ya conocemos.



Experimentado editor de música y caballeroso ejecutivo, Augusto Monsalve demuestra sus cualidades al frente de la Editora Musa.

MEXICO '76



Los Versátiles



Los Luceros Blancos

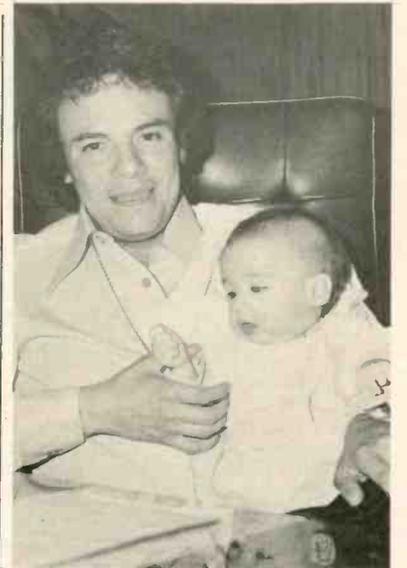
Triunfan Los Versátiles y Los Luceros Blancos

■ MEXICO — Dentro de los grupos más recientes que han surgido y destacan por sus nuevos estilos figuran **Los Versátiles** y **Los Luceros Blancos**. El primero de ellos colocó fuertemente el tema "Por que te fuistes", mientras que

el segundo está en vigencia con la antigua canción del compositor peruano **Felipe Pinglo Alva** titulada "El Plebeyo." Ambos conjuntos pertenecen al pujante sello Coro, que trata de abrirse paso a base de un batallar constante.

Jose Jose Sigue Siendo El Interprete Admirado Y Cotizado De Siempre

■ MEXICO — José José convertido en padre de familia de un robusto varoncito, sigue conservando la admiración de sus miles de simpatizantes. Su carrera violenta que se vió interrumpida muchas veces por los inconvenientes de la fama, cobra en la actualidad un cauce positivo. Después de su matrimonio con la actriz **Anel Noreña**, el calificado intérprete busca el reencuentro. Sus nuevas producciones demuestran que sus facultades interpretativas continúan tan bien como en sus mejores épocas y adoptando un nuevo estilo comienza a colocar su más reciente lanzamiento titulado "En las puertas del colegio," marcando con este sencillo lo que puede llamarse la nueva etapa del astro de la música juvenil romántica.



Jose Jose

Dentro de su cotización como cantante de primera línea, **José José** también continúa como artista caro y además con fuerte demanda por parte de los empresarios nacionales y extranjeros.

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Cambios radicales en los puestos importantes:

EMI Capitol Sufre Una Reestructuración Con Resultados Que Se Manifiestan Muy Positivos

■ MEXICO — Una reestructuración casi total, sufre la compañía grabadora EMI Capitol. Los ejecutivos que desempeñaban los cargos más importantes han sido reemplazados y los resultados se comienzan a manifestar positivos.

El sello que dirige **Robert Ascott** está en proceso de asentamiento. Se han incorporado ejecutivos como **Miguel Osuna** en el cargo de Director de Mercadotecnia, **Chamin Correa** en la Dirección Artística y conserva su puesto la dinámica **Rosa María Esquivel**, valioso elemento que debe cuidar la gerencia general, dada la capacidad demostrada por Rosa María en el transcurso de varios años de servicio.

En este proceso, también se encuentra la construcción de los nuevos estudios de grabación, que están proyectados para que sean estrenados en Noviembre de este año. Las salas están siendo acondicionadas para sistema cuadráfonico y serán dos estudios con sus respectivas cabinas de control. Los ingenieros y técnicos de grabación, serán los mismos que han estado tomando cursos



Robert Ascott

de especialización y que tendrán a su responsabilidad el manejo de la nueva consola EMI-Neve de 16 canales de salida con 24 entradas.

Polydor Enriquece Su Elenco Nacional



En presencia de Luis Bastón Director General y Arnulfo Vega Director Artístico, el compositor-intérprete Carlos Lico estampa su firma que lo liga en exclusiva a discos Polydor. Carlos, conocido como la voz de oro desde sus triunfales producciones "No" y "Adoro" ha madurado notablemente y acaba de lanzar su primer elepé al mercado bajo el sello Polydor, en donde encontramos un Carlos Lico con los bríos de sus mejores momentos.

NADA MAS... CARLOS LICO

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MEXICO '76



Los Sobrinos del Juez

Los Sobrinos Del Juez Demostraron Que Tienen Calidad Para Imponerse

■ MEXICO — Debutaron con el tema "Vuelve conmigo amor" demostrando con ésta producción que es un grupo que tiene calidad suficiente como para imponerse en México y en cualquier parte por difícil que sea el mercado.

Su segundo lanzamiento, está previsto para la primera quincena de este mes de Agosto, en donde Los Sobrinos del Juez (The Judges Nephews) se desbordan con el número "Glorioso San Antonio" ratificando su solvencia musical.

Este grupo de procedencia estadounidense, está integrado por cinco jóvenes artistas que dominan varios instrumentos musicales a la perfección y en sus presentaciones personales se complementan como un sensacional y acoplado conjunto vocal.

En el sello Melody que es la compañía grabadora que lanza al mercado ésta segunda producción de Los Sobrinos del Juez (The Judge's Nephews), existe fundado optimismo por los resultados y se aprestan a desplegar todos sus recursos promocionales para tratar de lograr el impacto esperado.

Los Wawanco Rompieron Records de Asistencia



Los Wawanco considerados como los máximos exponentes de cumbias visitaron por primera vez México y el éxito fue rotundo en cada presentación. Venían precedidos de mucha fama y la confirmaron con sus actuaciones, luciendo en las interpretaciones de sus éxitos internacionales como "Amor y Paz," "Villa cariño," "La Ruana" y el hit que México canta "El cuartetazo."

Como El Mejor



Rigo Tovar ratificando su calidad de ídolo popular acumuló varios hits en el transcurso de la temporada. En la actualidad y después de presentarse con arrollador éxito en varios programas de televisión, realiza lo que significa una gira más por todo el sur de EU., en donde su conjunto Costa Azul está cotizado entre los mejores.

Los Solitarios Dentro De Los Destacados Grupos De Peerless

■ MEXICO — A pesar del tiempo y la avalancha de conjuntos del mismo corte musical, Los Solitarios se sostienen con la vitalidad musical de siempre. En Peerless, compañía grabadora de la cual siguen siendo exclusivos, han aumentado considerablemente su cosecha de grabaciones y hits, aprestándose a introducirse una vez más en los estudios de grabación para realizar lo que será sus nuevas producciones con miras a la temporada de In de año. Entre éstas futuras grabaciones, figuran varios temas de su director musical Daniel López, quien ya se ha revelado como un compositor de resultados muy alagadores.



Los Solitarios

Lamentable y Sentida Perdida



En el mejor momento de su carrera artística y cuando se dirigía a cumplir con un compromiso de trabajo, Mónica Ygual perdió la vida. Luchadora como pocas e incansable promotora de sus grabaciones. Mónica en el momento del fatal accidente comenzaba a colocar su más reciente grabación "Sr. Locutor," tema que fué agarrando paulatinamente fuerza, hasta convertirse en éxito nacional. En la foto, Mónica acompañada de Raúl Ficachi Director General de Cisne RAFF y de su señora madre.

MEXICO '76



Rebeca Morelli

Rebeca Morelli Otro De Los Nuevos Valores Con Ansias De Triunfo

■ MEXICO — Muchas son las nuevas figuras femeninas que intentan sobresalir en este difícil medio. **Rebeca Morelli** apoyada por Peerless se encuentra entre las que destacan. Sus atributos los ha demostrado en sus primeras incursiones. Con agradable voz, simpática presencia y sueños de fama, Rebeca apareció con sus primeras grabaciones en las que destaca "Cuando platico de tí". La competencia está dura, pero México necesita de nuevos valores y más en el terreno femenino; y si **Rebeca Morelli** toma en serio su profesión y trata de superarse, puede ser uno de los futuros buenos valores que lleguen a consagrarse.



Melody Llevo A La Revolucion Al Primer Lugar

■ MEXICO — La Revolución de Emiliano Zapata que hacía mucho tiempo estaban totalmente olvidados en las listas de popularidad, retornaron al primer plano gracias al impulso que tuvieron de parte de Melody. Este grupo,

se estrenó en su nueva compañía grabadora con el tema "Como te extraño," éxito que se sostuvo por mucho tiempo acaparando el primer lugar y ahora cubren ese éxito disquero con otro número titulado "Llorando por los dos."

Los Triunfadores de 1975-76



Freddy's



Baby's



Potros



Beatriz Adriana



Solitarios



Laura Alegría



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DIRECTORIO DE SOCIOS

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México 16, D.F.
Tel. 527-03-20

EDITORIAL COMPOSITOR DE CUBA

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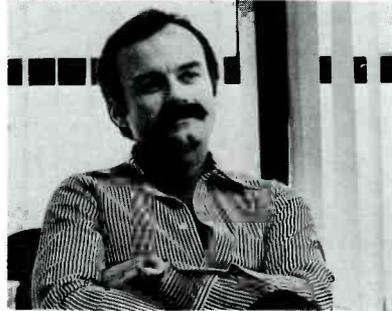
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bill Aucoin on Kiss, Rock Steady and the Future

By DAVID MCGEE

■ Bill Aucoin entered the music industry via broadcasting, when, in 1973, he left his position as producer of the syndicated music show "Flip Side" in order to manage a struggling New York City heavy metal rock group called Kiss. Today, Kiss is one of the country's top concert draws, and its last two albums have been certified gold ("Kiss Alive" has also been certified platinum). What began as Rock Steady Management in a virtual cubbyhole on East 55th Street in Manhattan has now become Rock Steady Productions and Aucoin Management in spacious new offices on Madison Avenue. In the following Dialogue, Aucoin discusses the expansion and his plans for the future.



Bill Aucoin

Record World: Rock Steady still exists, but you've now formed Aucoin Management. What's the function of each?

Bill Aucoin: We changed the name so that we could separate the production company from the management company, feeling that the management of groups is really a much more personal task and that if I'm going to do it as a manager then my name should really be associated with it. Managing really is a personal assignment, no matter how you look at it. It takes a lot of personal care. The production company is responsible for producing the records, and that will remain as Rock Steady and maybe at some point later on become a label. That's the basic idea, although I don't have any plans for starting a label at this point.

RW: Exactly what will Rock Steady do, then?

Aucoin: I've always felt there should be more control over what an artist does. Specifically, the artwork—which I really believe can influence someone to at least pick up an album and take a look at it; it might not sell an album, but it certainly influences people. It certainly influences the fans. If they're going to buy an album—because they like the music or because they like the group—the more interesting the album cover is the more excited they'll be about it and the more they'll tend to leave it out in the open and show to other people, which spreads the word.

That all happens under Rock Steady. We carry on with our own promotion, which is headed by Alan Miller. Alan's been involved with promotion and publicity, but more and more he'll be directly involved with promotion of the records—keeping track of everything that's happening on every radio station and so forth, and effects on sales in record stores across the country. We're going to have a separate publicity department, which is starting soon.

RW: There's a big new art department here. Did you have that at Rock Steady?

Aucoin: Yeah, we did. We've always pretty much controlled the artwork that's gone out. It's sometimes impossible to do that. It's really a separate entity, though, to handle those production needs that I think are important to every artist and certainly to our artists. We designed a complete Starz package for Capitol and also did the production—in fact the production of the album with Jack Douglas was already in progress as we were negotiating a deal with Capitol. Rock Steady then delivered the tape and the package to Capitol.

RW: You are Starz' manager, right?

Aucoin: Right.

RW: What is Sean Delaney's role in that band?

Aucoin: Sean is in charge of artist development. When I decide to sign a group Sean will then come in and work with it.

I'll tell you what my basic philosophy is about Aucoin Management. My feeling was that what the record industry needed was more professional managers that could relate not only on a business level with

an artist but also on a creative level. We started a company that not only looks for new artists but really enjoys developing new artists, maybe even a little more than going out and looking for established artists, only because we try to instill a number of things particularly, a self-confidence in them on what they're doing and how they're doing it. It happened with Kiss, it's happening with Starz. For instance, Starz just went out on the road on their first tour, but they know everything they're doing onstage. The whole show is completely directed. They felt comfortable, they knew what they were doing; and the complete show was centered around them and their ideas. And Sean, who's head of artist development, goes in, works with the artists, works with their music, develops the show with them from ideas that they give him. The best way to work with artists is to take an idea from them and develop it and hand it back to them so that effectively it is still their own idea. We're just embellishing it, helping them get through it. So you never have that conflict between an artist and a manager or someone else saying "Go out and do this or do that." When they go out they really know what they're doing, because the ideas come from them and they believe in them totally.

Aucoin Management then is really centered around something that I've always felt could work; and that is a belief in what happened in the early '30s in the movie industry, when studios worked with new artists, developed them from the very beginning. You not only help them in their own careers, but in some ways also in their own personal lives—to be able to cope with what's going to happen, to be able to stand up under the pressure. There's absolutely no way at this point that an artist can break every market and become a strong draw as well, sell many records and so forth without really being on the road most of the year. In fact, I found with Kiss that they really couldn't break every market in this country—it took two years, and they were on the road eight months out of the year, and the other four months they were either recording albums or they were taking a couple of weeks off or whatever, but it wasn't much. And it still took two years to break every market, and there are still markets in the country we haven't hit. So even if you're lucky enough to break a hit single or

“ . . . if you had to wrap up in one word what we do most of it's direction. ”

have a top 10 album there are still markets that you cannot physically get to in a year's time. Even in two year's time. So it's probably most important to prepare them for that, because they really have to be out on the road. There's going to come a time in every artist's life when he's got to decide whether he wants to be an international artist. It becomes important for him to get involved with other people in other lands and convince them through his performance as well as his music.

We also work very very closely with record labels. We tend to ask for a lot of money up front from record labels, for the artist and for tours, which I think to a degree most labels might be in shock about. I think the only reason we're able to do it this way is because we can prove to them and discuss with them the value of knowing that that money is available to develop the artist's career. We always put all that money back into the artist; it's never separated, it's never put into the management company or given out to the artists individually. It's always used directly for their careers. To kind of dispel something that I think happened to the industry in the '60s, when a lot of companies were making large amounts of money and the industry was growing rapidly and they were signing everyone and giving everyone large sums of money but they weren't really getting a return from it, probably because a lot of people were not professionals, maybe there weren't strong managers who were really guiding careers—not just booking but actually giving an artist direction. I would say if you had to wrap up in one word what we do most of it's direction. No question about it. In fact, it has to be 75 to 80 percent of what we do.

Anyway, the record industry gave out tons of money without getting a return. They hoped if they went out and signed 100 artists during

(Continued on page 80)

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

- DON'T STOP BELIEVIN'**—Olivia Newton-John—MCA
IF YOU LEAVE ME NOW—Chicago—Col
I CAN'T HEAR YOU NO MORE—Helen Reddy—Cap
AMBER CASCADES—America—WB

Most Active

- DON'T GO BREAKING MY HEART**—Elton John & Kiki Dee—Rocket
LET 'EM IN—Wings—Cap
THIS MASQUERADE—George Benson—WB
A LITTLE BIT MORE—Dr. Hook—Cap

WNEW/NEW YORK

Adds

- FUNNY HOW TIME SLIPS AWAY**—Dorothy Moore—Malaco
I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
IF YOU LEAVE ME NOW—Chicago—Col
THE FIRST HELLO, THE LAST GOODBYE—Roger Whittaker—RCA

Active

- DON'T GO BREAKING MY HEART**—Elton John & Kiki Dee—Rocket
LET 'EM IN—Wings—Capitol
THIS MASQUERADE—George Benson—WB
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.

WNHC/NEW HAVEN

Adds

- HEART ON MY SLEEVE**—Gallagher & Lyle—A&M
MA LA LADY—Deardorff & Joseph—Arista
SIDEWALK SURFIN'—Jan & Dean—UA
YOU ARE THE WOMAN—Firefall—Atlantic

Active

- AMBER CASCADES**—America—WB
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
WITH YOUR LOVE—Jefferson Starship—Grunt

WMAL/WASHINGTON

Adds

- AMBER CASCADES**—America—WB
BABY LOVE HOW COULD YOU LEAVE ME—Group With No Name—Casablanca
DON'T STOP BELIEVIN'—Olivia Newton-John—MCA
HAPPY ENDINGS—Melissa Manchester—Arista
I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
IF YOU LEAVE ME NOW—Chicago—Col
TEACH THE CHILDREN—Anthony Newley—UA

Active

- I'D REALLY LOVE TO SEE YOU TONIGHT**—England Dan & JF Coley—Big Tree
LIGHT UP THE WORLD WITH SUNSHINE—Hamilton, Joe Frank & Dennison—Big Tree
SAY YOU LOVE ME—Fleetwood Mac—Reprise

WGAR/CLEVELAND

Adds

- I CAN'T HEAR YOU NO MORE**—Helen Reddy—Cap (extra)

- THAT'LL BE THE DAY**—Linda Ronstadt—Asylum (extra)
WITH YOUR LOVE—Jefferson Starship—Grunt

Active

- HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Cap
LET 'EM IN—Wings—Cap
SAY YOU LOVE ME—Fleetwood Mac—Reprise
THIS MASQUERADE—George Benson—WB

WTMJ/MILWAUKEE

Adds

- DON'T STOP BELIEVIN'**—Olivia Newton-John—MCA
FUNNY HOW TIME SLIPS AWAY—Dorothy Moore—Malaco
I CAN'T HEAR YOU NO MORE—Helen Reddy—Capitol
MARRIED GAL IN MEMPHIS—Mick Lloyd—GRT
SHE'S GONE—Hall & Oates—Atlantic
THE END IS NOT IN SIGHT—Amazing Rhythm Aces—ABC

Active

- THINK SUMMER**—Roy Clark—ABC/Dot

KMOX/ST. LOUIS

Adds

- AMBER CASCADES**—America—WB
IF YOU LEAVE ME NOW—Chicago—Col
I LIKE DREAMING—Kenny Nolan—20th Century
IT'S ONLY LOVE—Junior—RCA
LONG MAY YOU RUN—Stills & Young—Reprise
SWEET SUMMER MUSIC—Attitudes—Dark Horse
WITH YOUR LOVE—Jefferson Starship—Grunt
YOU ARE MY LOVE—Liverpool Express—Atco

KFI/LOS ANGELES

Adds

- IF YOU LEAVE ME NOW**—Chicago—Col
TEDDY BEAR—Red Sovine—Starday

Active

- IF YOU KNOW WHAT I MEAN**—Neil Diamond—Col
LET 'EM IN—Wings—Cap
ONE LOVE IN MY LIFETIME—Diana Ross—Motown (phones)
THIS MASQUERADE—George Benson—WB

KSFO/SAN FRANCISCO

Adds

- DON'T STOP BELIEVIN'**—Olivia Newton-John—MCA
SATIN SHEETS—Bellamy Brothers—WB
STARGAZER—Frank Sinatra—Reprise
SUMMERTIME AND I'M FEELIN' MELLOW—MFSB—Phila. Intl.
SWEET SUMMER MUSIC—Attitudes—Dark Horse
THAT'LL BE THE DAY—Linda Ronstadt—Asylum
WITH YOUR LOVE—Jefferson Starship—Grunt
YOU ARE THE WOMAN—Firefall—Atlantic

Active

- DROP KICK ME JESUS**—Bobby Bare—UA (album cut)

Also reporting this week: WIOD, KMBZ, WIP, WSM, KULF, WGAR, KOY, WSB.

Who In The World: Lightfoot—Multi-Talented Troubador

■ Although Gordon Lightfoot (Reprise) professes to be "merely a travelling folksinger," by anyone's standards he remains one of the most successful singer/songwriters in contemporary music. In a career spanning 10 years, he has written more than 400 songs and recorded 13 albums. The latest, "Summertime Dream," was released this spring.

Born and raised in Orillia, Canada, he later moved to Los Angeles where he attended Westlake College of Music, majoring in orchestration. It was there that he was befriended by recording artists Bob Gibson and Ian and Sylvia, who were the first to record his songs.

In 1963 he was touring the bar and coffee house circuit of Canada and listening to the then "new" artist Bob Dylan.

"After getting turned on to Bob Dylan, I started getting some identity into my own songwriting," Lightfoot said. "It's not that Dylan's acceptance as a singer/songwriter made it easier, it just changed my outlook. I'd already written about 75 songs by the time I first heard him on record but most of them really didn't mean anything." Lightfoot continued to work at the bars and coffeehouses, incorporating more and more of his material into his act. His old friends Ian and Sylvia eventually brought him to the attention of their managers, Albert Grossman and John Court.

In 1965, he signed with United Artists Records and recorded five albums for that label. He signed with Reprise in 1969 and has so far recorded eight albums on that label. His single successes since

then include "If You Could Read My Mind" and "Sundown." Many of his songs, such as "Early Morning Rain," "For Loving Me," "Cotton Jenny," "Canadian Railroad Trilogy" and "The Last Time I Saw Her," have been recorded by an impressive array of artists including Bob Dylan, Jerry Lee Lewis, Johnny Cash, Elvis Presley, Barbra Streisand, The Carter Family, Judy Collins and Waylon Jennings, to name just a few.

"I used to write in five day stretches while locked up in a hotel room somewhere," he recalled. "Now I usually settle into an abode somewhere, and live there for about a year or so before moving on. What I have written by the end of that period is usually what appears on my current album."

In addition to writing and recording, Lightfoot is a much sought after concert performer. "I try to set up a coffee house atmosphere at center stage, a small intimate space where everyone's thoughts are focused on the same thing at the same time. I try never to give my audience less than they expect, nor do I ever take them for granted."

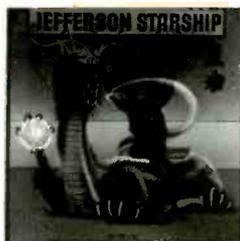
To many, Lightfoot represents the quiet and magnificent grandeur of mountains, lakes and rivers, love songs and Canada. However, by his own admission, he is definitely not the pensive brooder. He says: "I just like to hang out where my friends are and have a good time. As long as I get my work done, that is. I'm not the quiet introvert that some of my writing might suggest."

How Sweet It Is



Sweet has been presented gold record awards certified by the Recording Industry Association of America for the U.S. sales of their "Desolation Boulevard" album and "Fox On The Run" single on Capitol Records. Bhaskar Menon, Capitol's chairman, president and chief executive officer, met up with the group when they stopped in London to work on a new album after months of continuous touring around the world. Pictured from left are: Peter Buckley, general manager for the Capitol label in England; Lois Graff, Capitol's European label liaison; drummer Mick Tucker; Bhaskar Menon; guitarist Andy Scott; vocalist Brian Connolly; and bassist Steve Priest.

SALESMAKER OF THE WEEK



SPITFIRE
JEFFERSON STARSHIP
Grunt

TOP SALES

- SPITFIRE—Jefferson Starship—Grunt
- SOUL SEARCHING—Average White Band—Atlantic
- WILD CHERRY—Epic/Sweet City
- DIANA ROSS' GREATEST HITS—Motown

ABC/NATIONAL

- ALICE COOPER GOES TO HELL—WB
- BEATLES '62-'66—Apple
- BEATLES '67-'70—Apple
- BREEZIN'—George Benson—WB
- CONTRADICTION—Ohio Players—Mercury
- DIANA ROSS' GREATEST HITS—Motown
- HOT ON THE TRACKS—Commodores—Motown
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SOUL SEARCHING—Average White Band—Atlantic
- SPARKLE—Aretha Franklin—Atlantic

CAMELOT/NATIONAL

- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- OLE ELO—Electric Light Orchestra—UA
- OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- WILD CHERRY—Epic/Sweet City
- WIRED—Jeff Beck—Epic

HANDLEMAN/NATIONAL

- ALICE COOPER GOES TO HELL—WB
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- DIANA ROSS' GREATEST HITS—Motown
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- HOT ON THE TRACKS—Commodores—Motown
- JUICY FRUIT—Isaac Hayes—ABC
- MOONLIGHT FEELS RIGHT—Starbuck—Private Stock
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WILD CHERRY—Epic/Sweet City

MUSICLAND/NATIONAL

- A NIGHT ON THE TOWN—Rod Stewart—WB
- DIANA ROSS' GREATEST HITS—Motown
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- HELLVA BAND—Angel—Casablanca
- I'M EASY—Keith Carradine—Asylum
- MONKEES GREATEST HITS—Arista
- MOONLIGHT FEELS RIGHT—Starbuck—Private Stock
- TEDDY BEAR—Red Sovine—Starday
- WILD CHERRY—Epic/Sweet City

RECORD BAR/NATIONAL

- BREEZIN'—George Benson—WB
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic

- HOT ON THE TRACKS—Commodores—Motown
- I'M EASY—Keith Carradine—Asylum
- IN THE POCKET—James Taylor—WB
- LOVE TO THE WORLD—LTD—A&M
- MUSIC, MUSIC—Helen Reddy—Capitol
- POINT BLANK—Arista
- SILK DEGREES—Boz Scaggs—Col
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb

KING KAROL/NEW YORK

- ARABIAN NIGHTS—Ritchie Family—Marlin
- DIANA ROSS' GREATEST HITS—Motown
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- I'VE GOT A REASON—Richie Furay Band—Asylum
- OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
- SHOUTING & POINTING—Matt—Col
- SPITFIRE—Jefferson Starship—Grunt
- TO THE HEART—Mark-Almond—ABC
- TODAY—Joe Simon—Spring
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

RECORD WORLD-TSS STORES/LONG ISLAND

- A NIGHT ON THE TOWN—Rod Stewart—WB
- DERRINGER—Blue Sky
- DISCO TRAIN—Donny Osmond—Polydor
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- 15 BIG ONES—Beach Boys—Brother/Reprise
- MUSIC, MUSIC—Helen Reddy—Capitol
- OLD LOVES DIE HARD—Triumvirat—Capitol
- POINT BLANK—Arista
- SPITFIRE—Jefferson Starship—Grunt
- TO THE HEART—Mark-Almond—ABC

SAM GOODY/EAST COAST

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- BEAUTIFUL NOISE—Neil Diamond—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- I'M EASY—Keith Carradine—Asylum
- OLD LOVES DIE HARD—Triumvirat—Capitol
- OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- STARLAND VOCAL BAND—Windsong
- VIVAI ROXY MUSIC—Atco

TWO GUYS/EAST COAST

- AT THE SPEED OF SOUND—Wings—Capitol
- CHANGESONEBOWIE—David Bowie—RCA
- CHICAGO X—Col
- DIANA ROSS' GREATEST HITS—Motown
- DREAMBOAT ANNIE—Heart—Mushroom
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- JAILBREAK—Thin Lizzy—Mercury
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

GARY'S/RICHMOND

- A NIGHT ON THE TOWN—Rod Stewart—WB
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LOOK OUT FOR #1—Brothers Johnson—A&M
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- ROCKS—Aerosmith—Col
- SILK DEGREES—Boz Scaggs—Col
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt

- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- WILD CHERRY—Epic/Sweet City
- WAXIE MAXIE/WASH., D.C.

AIN'T NOTHING BUT A PARTY—Mark Radice—UA

- DIANA ROSS' GREATEST HITS—Motown
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- I'M NEARLY FAMOUS—Cliff Richard—Rocket
- LIFE ON MARS—Dexter Wansel—Phila. Intl.
- LOVE TO THE WORLD—LTD—A&M
- LUTHER—Capitlon
- MUSIC, MUSIC—Helen Reddy—Capitol
- SPITFIRE—Jefferson Starship—Grunt

FOR THE RECORD/BALTIMORE

- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
- GLOW—Al Jarreau—WB
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- HOT ON THE TRACKS—Commodores—Motown
- LET YOUR MIND BE FREE—Brother To Brother—Turbo
- LOVE POTION—New Birth—WB
- LOVE TO THE WORLD—LTD—A&M
- SOUL SEARCHING—Average White Band—Atlantic
- WILD CHERRY—Epic/Sweet City

NATL. RECORD MART/MIDWEST

- A NIGHT ON THE TOWN—Rod Stewart—WB
- BEST OF BTO—Mercury
- DIANA ROSS' GREATEST HITS—Motown
- 15 BIG ONES—Beach Boys—Brother/Reprise
- GIST OF THE GEMINI—Gino Vannelli—A&M
- OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- WILD CHERRY—Epic/Sweet City

RECORD REVOLUTION/CLEVELAND

- CITY BOY—Mercury
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- GLOW—Al Jarreau—WB
- GO—Yamashta, Winwood & Shrieve—Island
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- SANBORN—David Sanborn—WB
- 2ND STREET—Back Street Crawler—Atco
- SINCERELY—Dwight Twilley Band—Shelter
- SPITFIRE—Jefferson Starship—Grunt
- TO THE HEART—Mark-Almond—ABC

ONE OCTAVE HIGHER/CHICAGO

- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- DREAMBOAT ANNIE—Heart—Mushroom
- 15 BIG ONES—Beach Boys—Brother/Reprise
- I'VE GOT A REASON—Richie Furay Band—Asylum
- OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- STARLAND VOCAL BAND—Windsong
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- WILD CHERRY—Epic/Sweet City
- RECORD ESTATE/CHICAGO
- AGENTS OF FORTUNE—Blue Oyster Cult—Col

- ALICE COOPER GOES TO HELL—WB
- BEAUTIFUL NOISE—Neil Diamond—Col
- DIANA ROSS' GREATEST HITS—Motown
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- POINT BLANK—Arista
- SPITFIRE—Jefferson Starship—Grunt
- THE OMEN—RCA (Original Soundtrack)
- WILD CHERRY—Epic/Sweet City
- 1812 OVERTURE/MILWAUKEE

- CITY BOY—Mercury
- DREAM WEAVER—Gary Wright—WB
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GIST OF THE GEMINI—Gino Vannelli—A&M
- GREATEST STORIES LIVE—Harry Chapin—Elektra
- MOVIES—Arista
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WIRED—Jeff Beck—Epic

PEACHES/FT. LAUDERDALE

- ACCEPT NO SUBSTITUTES—Pleasure—Fantasy
- BREEZIN'—George Benson—WB
- GIST OF THE GEMINI—Gino Vannelli—A&M
- GO—Yamashta, Winwood & Shrieve—Island
- HOPES, WISHES & DREAMS—Ray Thomas—Threshold
- LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- REBEL—John Miles—London
- SOUL SEARCHING—Average White Band—Atlantic
- WILD CHERRY—Epic/Sweet City

MUSHROOM/NEW ORLEANS

- A NIGHT ON THE TOWN—Rod Stewart—WB
- CITY BOY—Mercury
- 15 BIG ONES—Beach Boys—Brother/Reprise
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HOT ON THE TRACKS—Commodores—Motown
- LOVE TO THE WORLD—LTD—A&M
- SLEEPING BEAUTY—Cheech & Chong—A&M
- SOUL SEARCHING—Average White Band—Atlantic
- TRICK BAG—Meters—Reprise
- WILD CHERRY—Epic/Sweet City

INDEPENDENT RECORDS/DENVER

- BEAUTIFUL NOISE—Neil Diamond—Col
- DIANA ROSS' GREATEST HITS—Motown
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HOT ON THE TRACKS—Commodores—Motown
- IN THE POCKET—James Taylor—WB
- I'VE GOT A REASON—Richie Furay Band—Asylum
- SINCERELY—Dwight Twilley Band—Shelter
- SPITFIRE—Jefferson Starship—Grunt
- SURREAL THING—Kris Kristofferson—Monument
- WILD CHERRY—Epic/Sweet City
- CIRCLES/ARIZONA
- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- BEST OF BTO—Mercury
- DIANA ROSS' GREATEST HITS—Motown
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- LOVE IS A FIRE—Country Joe McDonald—Fantasy
- MUSIC, MUSIC—Helen Reddy—Capitol
- NIGHT FEVER—Fatback Band—Spring
- POINT BLANK—Arista

- SOUL SEARCHING—Average White Band—Atlantic
- WILD CHERRY—Epic/Sweet City
- ODYSSEY/SOUTHWEST & WEST

- BLACK ROSE—J.D. Souther—Asylum
- CROSSWORD—Larry Hosford—Shelter
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
- 8.5—Earthquake—Beserkley
- GIST OF THE GEMINI—Gino Vannelli—A&M
- HOWLIN WIND—Graham Parker & the Rumor—Mercury
- QUIRE—RCA
- SLIPPIN' AWAY—Chris Hillman—Asylum
- WARREN ZEVON—Asylum
- WILD TCHOUPITOUAS—Island
- LICORICE PIZZA/LOS ANGELES

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ALICE COOPER GOES TO HELL—WB
- BEAUTIFUL NOISE—Neil Diamond—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GOOD KING BAD—George Benson—CTI
- I'VE GOT A REASON—Richie Furay Band—Asylum
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- VIVAI ROXY MUSIC—Atco

MUSIC PLUS/LOS ANGELES

- BEAUTIFUL NOISE—Neil Diamond—Col
- CITY BOY—Mercury
- CREATION WITH FELIX PAPPALARDI—A&M
- GO—Yamashta, Winwood & Shrieve—Island
- MUSIC, MUSIC—Helen Reddy—Capitol
- POINT BLANK—Arista
- SINCERELY—Dwight Twilley Band—Shelter
- SOUL SEARCHING—Average White Band—Atlantic
- THIS ONE'S FOR YOU—Barry Manilow—Arista
- TOO OLD TO ROCK 'N ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

TOWER/LOS ANGELES

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ALICE COOPER GOES TO HELL—WB
- DIAMOND IN THE ROUGH—Jessi Colter—Capitol
- 15 BIG ONES—Beach Boys—Brother/Reprise
- IN THE POCKET—James Taylor—WB
- NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SOUL SEARCHING—Average White Band—Atlantic
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- YOU ARE MY STARSHIP—Norman Connors—Buddah

EVERYBODY'S RECORDS/NORTHWEST

- GO—Yamashta, Winwood & Shrieve—Island
- HEAD IN THE SAND—Sand—Ostrich
- I'VE GOT A REASON—Richie Furay Band—Asylum
- OLD LOVES DIE HARD—Triumvirat—Capitol
- OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- SURREAL THING—Kris Kristofferson—Monument
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- TO THE HEART—Mark-Almond—ABC
- WILD CHERRY—Epic/Sweet City



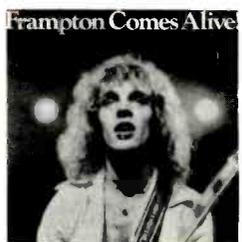
THE ALBUM CHART

PRICE CODE

E — 5.98 H — 9.98
 F — 6.98 I — 11.98
 G — 7.98 J — 10.98

TITLE, ARTIST, Label, Number (Distributing Label)

AUG. 14	AUG. 7			WKS. ON CHART	
1	1	FRAMPTON COMES ALIVE	PETER FRAMPTON A&M SP 3703 (5th Week)	29	G
2	3	SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)		5	F
3	4	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965		7	F
4	5	FLEETWOOD MAC /Reprise MS 2225 (WB)		55	F
5	6	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052		24	F
6	2	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537		8	J
7	8	AT THE SPEED OF SOUND WINGS/Capitol SW 11525		19	F
8	9	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919		16	F
9	10	15 BIG ONES BEACH BOYS/Brother-Reprise MS 2251 (WB)		5	F
10	7	CHICAGO X /Columbia PC 34200		7	F
11	11	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868		26	F
12	16	SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179		4	F
13	12	ROCKS AEROSMITH/Columbia PC 34165		12	F
14	13	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)		12	F
15	15	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053		34	F
16	14	FLY LIKE AN EAGLE THE STEVE MILLER BAND/Capitol ST 11497		12	F
17	18	JEFF BECK/WIRED /Epic PE 33849		8	F
18	19	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176		8	F
19	49	WILD CHERRY /Epic/Sweet City PE 34195		4	F
20	17	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088		10	F
21	25	HOT ON THE TRACKS COMMODORES/Motown M6 86751		6	F
22	22	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567		22	F
23	24	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912		7	F
24	32	SILK DEGREES BOZ SCAGGS/Columbia PC 33920		22	F
25	26	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630	G 7	F	
26	27	DREAMBOAT ANNIE HEART/Mushroom MRS 5005		14	F
27	30	STARLAND VOCAL BAND WINDSONG/BHL1 1351 (RCA)		11	F
28	36	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956		4	F
29	34	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)		8	F
30	35	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/ RCA APL1 1816		4	F
31	20	I WANT YOU MARVIN GAYE/Tamla T6 34251 (Motown)		20	F
32	39	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938		4	F
33	21	CHANGES NEOWIE DAVID BOWIE/RCA APL1 1732		10	F
34	68	DIANA ROSS' GREATEST HITS /Motown M6 86951		3	F
35	37	GREATEST HITS ELTON JOHN/MCA 2128		91	F
36	28	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 6068		18	F
37	31	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)		8	F
38	38	FIREFALL /Atlantic SD 18174		16	F
39	41	JOHN TRAVOLTA /Midland Intl. BKL1 1563 (RCA)		12	F
40	29	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064		8	F
41	43	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899		19	F
42	47	ALICE COOPER GOES TO HELL /Warner Bros. BS 2896		4	F
43	40	NATALIE NATALIE COLE/Capitol ST 11517		12	F
44	33	STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)		6	F
45	45	KISS ALIVE KISS/Casablanca NBLP 7020		45	G
46	23	A KIND OF HUSH CARPENTERS/A&M SP 4581		7	F
47	42	DIANA ROSS /Motown M6 86151		24	F
48	61	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/ Atlantic SD 18181		3	F
49	48	SLEEPING BEAUTY CHEECH & CHONG/Ode SP 77040 (A&M)		5	F
50	44	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907		15	F
51	46	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570		22	F
52	56	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024		11	F



53	53	JAILBREAK THIN LIZZY/Mercury SRM 1 1081		14	F
54	63	THE MANHATTANS /Columbia PC 33820		15	F
55	64	OLIAS OF SUNHILLOW JON ANDERSON/Atlantic SD 18180		4	F
56	57	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920		12	F
57	58	FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)		7	F
58	60	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552		71	F
59	55	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060		41	F
60	62	CHICAGO'S GREATEST HITS /Columbia PC 33900		38	F
61	50	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)		8	F
62	52	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE ELVIS PRESLEY/RCA APL1 1506		9	F
63	51	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022		26	F
64	54	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894		39	F
65	59	HERE AND THERE ELTON JOHN/MCA 2197		13	F
66	65	BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic)		15	F
67	82	I'VE GOT A REASON THE RICHIE FURAY BAND/Asylum 7E 1067		2	F
68	67	TED NUGENT /Epic PE 33692		33	F
69	75	BOB JAMES THREE /CTI 6063		3	F
70	71	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039		60	F
71	69	PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)		18	F
72	66	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/ Island ILPS 9383		15	F
73	70	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186		21	F
74	72	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937		5	F
75	73	THE ROYAL SCAM STEELY DAN/ABC ABCD 931		14	F
76	76	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164		8	F
77	80	GOOD KING BAD GEORGE BENSON/CTI 6062		4	F
78	78	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER/ MCA 2202		5	F
79	77	ERIC CARMEN /Arista 4057		32	F
80	74	HIDEAWAY AMERICA/Warner Bros. BS 2932		16	F

CHARTMAKER OF THE WEEK

81 — **MUSIC, MUSIC**
 HELEN REDDY
 Capitol ST 11547



82	85	HARD WORK JOHN HANDY/ABC Impulse ASD 9314		6	F
83	79	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE JETHRO TULL/Chrysalis CHR 1111 (WB)		11	F
84	90	TOGETHER AGAIN . . . LIVE BOBBY BLAND & B.B. KING/ ABC Impulse ASD 9317		4	F
85	81	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 2195 (MCA)		15	F
86	114	I'M EASY KEITH CARRADINE/Asylum 7E 1066		1	F
87	97	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307		2	F
88	83	WEDDING ALBUM LEON & MARY RUSSELL/Paradise PA PA 2943 (WB)		16	F
89	89	HELEN REDDY'S GREATEST HITS /Capitol ST 11467		37	F
90	86	RAINBOW RISING BLACKMORE'S RAINBOW/Oyster 1 1601 (Polydor)		11	F
91	101	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655		1	F
92	98	SKY HIGH TAVARES/Capitol ST 11533		2	F
93	87	SADDLE TRAMP CHARLIE DANIELS BAND/Epic PE 34150		14	F
94	104	CITY BOY /Mercury SRM 1 1098		1	F
95	88	MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDS 5670		5	F
96	—	THE GIST OF THE GEMINI GINO VANNELLI/A&M SP 4596		1	F
97	107	VIVA! ROXY MUSIC /Atco SD 36 139		1	F
98	108	SINCERELY DWIGHT TWILLEY BAND/Shelter SRL 52001 (ABC)		1	F
99	91	RENAISSANCE LIVE AT CARNEGIE HALL RENAISSANCE/ Sire SAS 3902 2 (ABC)		9	G
100	84	DARYL HALL & JOHN OATES /RCA APL1 1144		14	F

When We Introduced

The Mama's & The Papas,
Steppenwolf, Three Dog Night,
Jim Croce, Joe Walsh,
Rufus and Steely Dan among others...

We Knew They Had It

Now We Introduce LA SEINE



And We Know They Have It!

ariola
america

101 THE ALBUM CHART 150

AUGUST 14, 1976

AUG. 14	AUG. 7	
101	102	LED ZEPPELIN IV/Atlantic SD 7208
102	94	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)
103	106	REGGAE GOT SOUL TOOTS & THE MAYTALS/Island ILPS 9394
104	115	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock PS 2013
105	135	LOVE TO THE WORLD LTD/A&M SP 4589
106	116	GREATEST HITS MONKEES/Arista 4089
107	111	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886
108	109	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508
109	92	COLLECTORS' ITEM HAROLD MELVIN & THE BLUE NOTES/Phila. Int'l PZ 34232 (CBS)
110	100	RED TAPE ATLANTA RHYTHM SECTION/Polydor PD 1 6060
111	99	DESTROYER KISS/Casablanca NBLP 7025
112	95	RESOLUTION ANDY PRATT/Nemperor NE 438 (Atlantic)
113	137	AIN'T THAT A BITCH JOHNNY GUITAR WATSON/DJM DJPA3 (Amherst)
114	93	LEE OSKAR/United Artists LA594 G
115	118	WE'VE GOT A LIVE ONE HERE COMMANDER CODY & HIS LOST PLANET AIRMEN/Warner Bros. 2LS 2939
116	113	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7269
117	130	JUICY FRUIT (DISCO FREAK) ISAAC HAYES/ABC ABCD 953
118	122	ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)
119	117	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/Motown M6 860S1
120	—	DR. BUZZARD'S ORIGINAL SAVANNAH BAND/RCA APL1 1504
121	96	AEROSMITH/Columbia PC 32005
122	132	GLOW AL JARREAU/Reprise MS 2248 (WB)
123	127	I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34180
124	125	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/RCA APL1 1256
125	—	GO STOMU YAMASHTA, STEVIE WINWOOD, MICHAEL SHRIEVE Island ILPS 9387
126	105	RELEASE HENRY GROSS/Lifesong LS 6002
127	121	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694
128	110	BRASS CONSTRUCTION/United Artists LA545 G
129	139	OLD LOVES DIE HARD TRIUMVIRAT/Capitol ST 11551
130	136	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523
131	—	TO THE HEART MARK-ALMOND/ABC ABCD 945
132	—	TEDDY BEAR RED SOVINE/Starday SD968X (Gusto)
133	—	POINT BLANK/Arista 4087
134	134	MISTY BLUE DOROTHY MOORE/Malaco 6351 (TK)
135	—	EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/Polydor PD 1 6070
136	120	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
137	138	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020
138	133	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)
139	—	BEST OF B.T.O. (SO FAR) BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1011
140	146	CHILD IN TIME IAN GILLAN/Oyster 1 1602 (Polydor)
141	144	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. 2948
142	145	HELLUVA BAND ANGEL/Casablanca NBLP 7028
143	124	VENUS AND MARS WINGS/Capitol SMAS 11419
144	—	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)
145	103	AMIGOS SANTANA/Columbia PC 33576
146	112	FAITHFUL TODD RUNDGREN/Bearsville BR 6963 (WB)
147	119	I ONLY HAVE EYES FOR YOU JOHNNY MATHIS/Columbia PC 34117
148	129	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321
149	148	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
150	123	RUN WITH THE PACK BAD COMPANY/Swan Song 8415 (Atlantic)

151-200 ALBUM CHART

151	THE JACKSON FIVE ANTHOLOGY JACKSON FIVE/Motown M7 868R3	176	KOLLIN' ON DUKE & THE DRIVERS/ABC ABCD 942
152	THE NEED TO BE ESTHER SATTERFIELD/A&M SP 3411	177	SHOUTING AND POINTING MOTT/Columbia PC 34236
153	ON THE TRACK LEON REDBONE/Warner Bros. BS 2888	178	DERRINGER/Blue Sky PZ 34181 (CBS)
154	THE MOVIES/Arista 4085	179	LOVE POTION NEW BIRTH/Warner Bros. BS 2953
155	THE BEATLES 67-70/Apple SKBO 3404	180	THE ART OF TEA MICHAEL FRANKS/Reprise MS 2230 (WB)
156	SURREAL THING KRIS KRISTOFFERSON/Monument PZ 34254 (CBS)	181	THE CURTIS BROS./Polydor PD 1 6076
157	VOLUNTEER JAM VARIOUS ARTISTS/Capricorn CP 0172 (WB)	182	HIGH AND MIGHTY URIAH HEEP/Warner Bros. BS 2949
158	LEGALIZE IT PETER TOSH/Columbia PC 34253	183	NIGHT FEVER FATBACK BAND/Spring SP 1 6711 (Polydor)
159	FREE IN AMERICA BEN SIDRAN/Arista 4081	184	TODAY JOE SIMON/Spring SP 1 6710 (Polydor)
160	THE BEST OF ROD STEWART/Mercury SRM 2 7507	185	GIVE GET TAKE & HAVE CURTIS MAYFIELD/Curtom CU 5007 (WB)
161	ACCEPT NO SUBSTITUTES PLEASURE/Fantasy F 9506	186	BORN TO GET DOWN MUSCLE SHOALS HORNS/Bang BLP 403
162	MYSTERIES KEITH JARRETT/ABC Impulse ASD 9315	187	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
163	I'M NEARLY FAMOUS CLIFF RICHARD/Rocket PIG 2210 (MCA)	188	STARZ/Capitol ST 11539
164	GREATEST HITS CHARLIE RICH/Epic PE 34240	189	ANOTHER SIDE OF ABBEY ROAD GEORGE BENSON/A&M SP 3028
165	SUMMERTIME MFSB/Phila. Intl. PZ 34238 (CBS)	190	EVERYTIME I SING A LOVE SONG JOHN DAVIDSON/20th Century T 512
166	WARREN ZEVON/Asylum 7E 1060	191	THIS IS IT MELBA MOORE/Buddah BDS 5657
167	THE BEATLES 62-66/Apple SKBO 3403	192	THE LEGENDARY CHRISTINE PERFECT ALBUM CHRISTINE McVIE/Sire SASD 7522 (ABC)
168	GET UP OFFA THAT THING JAMES BROWN/Polydor FD 1 6071	193	BARRY MANILOW/Arista 4016
169	EARL KLUUGH/Blue Note BN LA596 G (UA)	194	LET YOUR MIND BE FREE BROTHER TO BROTHER/Turbo 7015 (All Platinum)
170	HOPE, WISHES & DREAMS RAY THOMAS/Threshold THS17 (London)	195	CHORUS LINE ORIGINAL CAST/Columbia PS 33581
171	TRICK BAG THE METERS/Reprise MS 2252 (WB)	196	THE FOUR SEASONS STORY/Private Stock PS 7000
172	BAND ON THE RUN PAUL McCARTNEY/Capitol SO 3415	197	DIAMOND IN THE ROUGH JESSE COLTER/Capitol ST 11543
173	8.5 EARTHQUAKE/Beserkley BZ 0047 (Playboy)	198	FARTHER ALONG SPIRIT/Mercury SRM 1 1094
174	ESCAPE FROM BABYLON MARTHA VELEZ/Sire SADS 7515 (ABC)	199	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374
175	ARBOUR ZENA KEITH JARRETT/ECM 1 1070 (Polydor)	200	WAIT FOR THE NIGHT RICK SPRINGFIELD/Chelsea CHL 515

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BLUE OYSTER CULT	76	DONNY & MARIE OSMOND	36
BOOTSIE'S RUBBER BAND	56	PARLIAMENT	63
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BRASS CONSTRUCTION	128	POINT BLANK	112
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RADIO WORLD

Star Stations To Go Dark

(Continued from page 3)

peals to the U.S. Court of Appeals in Washington and the Supreme Court were turned down earlier this year.

Burden was ordered to cease broadcasting on Sept. 1, 90 days after the Supreme Court refused to review the case in May. Burden petitioned the FCC to remain on the air past that date because the Commission has yet to name a group—or coalition of groups—to operate the stations in the interim before new licensees are approved. Burden, who lost in excess of \$12 million when his licenses were revoked, argued that each of the three cities in which he had stations—Indianapolis, Omaha and Vancouver—would be deprived of a “unique” programming service if the four stations were forced to go dark. As well, more than 100 employees would be thrown out of

work. Apparently, Burden had hoped to get his organization included in the temporary management groups that will be taking over the stations pending final disposition of the licenses. Such participation in the interim groups would have allowed Star to split any profits from the stations with the other groups vying for the licenses.

The FCC turned down Burden's final appeal last week, holding firm to the Sept. 1 date. So it appears that one of the country's important bell-weather stations, KOIL, will go dark at the end of this month, along with KISN—a station with a long history of breaking new records — KEFM and WIFE-FM. WIFE-AM, the most important station in the group, was turned over to interim operators last June 1 and was not forced to go off the air before changing hands.

FCC Resists Format Regulation

(Continued from page 4)

change the format to top 40. Similar challenges have arisen in New York City lately, with the sale of classical station WNCN-FM to a group which planned to take the station to a progressive rock format and the sale of jazz station WRVR-FM. (The WNCN and WRVR cases are pending, awaiting the final outcome of the WEFM matter.)

The FCC at first decided to approve the sale and the format switch of WEFM. But an appeal to the Court of Appeals in Washington overturned the first FCC ruling and ordered the commission to hold hearings on the format switch in Chicago and in every other case to “exercise closer scrutiny” of proposed changes.

The FCC last December began an inquiry into what role it should play, if any, in examining changes in formats. Last week's decision to keep hands off programming changes was the final conclusion of that study. The vote was 6-1 to adopt the hands-off policy, commissioner Ben Hooks dissenting.

The commission said in its order that the court's decision would force the FCC to hold hearings not only for format switches as a result of station sales, but also for renewals of stations that have changed and for new assignments of stations. Such a policy would place a great administrative burden on the FCC, the order said.

As well, the commission felt the court's order violates the Communications Act—the law covering the duties of the FCC—which forbids the Commission from making programming decisions.

Commissioner Hooks—the first black man appointed to a regulatory agency and considered the most likely prospect to be named FCC chairman if Jimmy Carter is elected President—did not quibble with the legal thinking of the commission's decision. But he voted against the order, he said, because the FCC came up with no alternative plan for protecting formats aimed at minority interests. The FCC “does not provide a mechanism to ensure service to significant minority tastes and needs if market forces do not,” he wrote. “The role of regulation of commerce has been to offset and remedy errant or insufficient market forces.”

The FCC, under chairman Richard Wiley has been one of the most conservative since the Eisenhower era and a leader in keeping programming decisions in the hands of broadcasters. That the pressure for a change in FCC policy preserving classical and jazz format stations came from local citizens groups (not from within the industry, Congress, or the FCC staff itself, as usual) did not seem to sway the majority. Conservative and Republican Supreme Court will have to make a decision.

AM ACTION

(Compiled by the Record World research department)

■ **War** (United Artists). One of the most added records of the week, sporting the new call letters of KHJ, WLS, KJR, WRKO (29), WOKY (28), and KLIF. Movement in all areas remains positive. 37-33 KSLQ, 37-28 KILT, 29-26 WMAK, 13-12 KTLK, 19-17 Y100, 23-20 13Q, 24-23 WFIL and 29-26 KSTP.

Boz Scaggs (Columbia). Continues to snowball into what looks like smash material. Giant adds reported, including the likes of WFIL, CKLW, KSTP, KILT, WPGC and WLAC (1p). Black activity continues to be a solid base. Top 40 numbers include 25-20 KHJ, 35-31 WCOL and 20-17 KFRC. (Note: The single has apparently sparked renewed sales action on the lp, which jumps from 32-24 with a bullet on the RW lp chart.)



Boz Scaggs

Jefferson Starship (Grunt). The best week yet on this with major coups in New York (WABC) and Chicago (WLS), as well as Houston (KILT) and Nashville (WMAK). Great numbers are beginning to take hold. Moves include 30-22 WRKO, 23-19 Q102, 33-26 KSLQ, 26-23 KSTP, HB-23 KLIF, 17-13 KFRC and 29-23 WPGC. Outstanding sales indicate that

more strong radio action is yet to come.

Walter Murphy (Private Stock). Filling in more of the serious gaps with additional heavies, including WABC, WFIL, CKLW, WQAM and WMAK, and really starting to take leaps on radio charts. 26-14 WRKO, 26-14 KFRC, 21-13 WQXI, 26-19 KHJ. Also 30-20 Y100, 20-10 WHBQ, 15-10 WPGC, 22-18 KXOK, 8-4 WOKY, 17-13 KJR and 6-5 KILT. (Note: This week's Powerhouse Pick.)



Cliff Richard

Cliff Richard (Rocket). Quickly changing his status of “nearly” famous to really famous as another outstanding week goes by and two more majors are added to the list of supporting stations (KHJ and WHBQ). Other action includes 28-18 WCOL, 10-9 KLIF, 28-24 WOKY, 30-25 KSTP, 13-11 KJR, 13-11 WRKO, 36-22 KILT and extra-25 WMAK. Sales are exploding. (Note: See Regional Breakouts.)

KC and the Sunshine Band (TK). A sure #1 record with both black and top 40 action exploding simultaneously. Filling in with WLS, KFRC, KILT (38), KLIF (24), KXOK (22) and WKBW. Outrageous chart moves include 12-1 WQXI, 26-16 WFIL, 20-13 CKLW, 29-19 WRKO, 27-16 WHBQ, 30-23 KSLQ, 20-13 WPGC, 19-12 WMAK, 10-8 KTLK, 5-2 WQAM, 1-1 Y100, 32-27 WCOL and 23-20 KSTP.

Chicago (Columbia). Soaring up radio surveys and picking up others along the way like a magnet. New are CKLW, KLIF, KSTP, WOKY, WCOL, WLAC and KTLK (35) and moves 27-16 Y100, 24-20 WQXI, 28-26 WRKO, 14-11 KFRC, extra-28 WPGC and HB-33 KILT.

CROSSOVER

Earth, Wind & Fire (Columbia). After firmly establishing itself as a proven r&b hit (#2 r&b in the country), the pop action has now started to concretely materialize. New this week on KSLQ, WCOL,

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SOUL TRUTH

By DEDE DABNEY



(Continued from Page 3)

■ "Blacks are suffering in the industry." This statement was made by NATRA president Kitty Brody during a special meeting. This was the first open meeting for everyone attending a convention of this type.

As she asked for suggestions and opinions, pleading for help, Ms. Brody gave a brief financial breakdown.

More activity in regional areas in which each VP is responsible was mentioned several times.

The creation of a new image was passed on to Dee MacNeil, director of public relations for NATRA. Ms. MacNeil asked to have all suggestions submitted for the next special meeting taking place later in the week.

NATRA's attorney, Faren Mitchell, spoke further: "Constant communication is needed and the exchange of ideas . . . Key — continuity."

Day two saw rapid changes in store for this organization. Inspiring sessions were held, beginning with "Management, A New Role in Leadership." Moderators were Dorothy Brunson, general manager WLIB-WBLS New York, and Lynn Noel, representing the television media.

The focus of the meeting was that growth and change are important factors in the making of a general manager who was once a radio announcer. In the technical area, changes are made, making it necessary to stay on top of such changes.

"That NATRA should look into salary differences," was one of the major highlights brought out during the course of this enlightening meeting. Many vital suggestions were made concerning the reinforcement of positive attitudes vibrating throughout this meeting: Put them to use and deal with affirmative action — be prepared — appeared to be the general feeling.

"Programming for Modern Black Radio (How Important Are Numbers?)," a question and answer session, was led by Jerry Boulding. Approximately 30 members of the media were in attendance when it was stated that radio announcers are future program directors. Also, the announcer concerned with ratings needed to know how the audience was measured. It was brought out emphatically that radio stations shortened their playlists during the ARB rating period and that no marginal records were added.

"Any good promotion person should know about anything that affects radio stations," was an additional suggestion.

Defining two major terms educated those who were wondering what "quarter hours" and "cumes" meant. Quarter hours are the estimated number of persons at

home or out that listen to a radio station for a minimum of five minutes in a given quarter hour. Cumes are the estimate of different persons who listen to a radio station for five minutes within a given day.

Black people are being measured the same as non-blacks except for telephone ratings in high density black areas.

A beneficial meeting on cost efficiency affected by ratings simplified the understanding of the working components of the radio station.

NATRA's workshops brought to the surface a growing concern as to where this organization is going. Its members have joined in a common cause — to get the organization together by implementing total communication without a negative attitude — Taking care of business.

Cotillion Inks Impressions



The Impressions have been signed to an exclusive long-term contract with Cotillion Records, it was announced by the label's president, Henry Allen. Under terms of the agreement, Cotillion (distributed worldwide by Atlantic Records) will release all future product recorded by the group. The Impressions' first single and album for Cotillion, produced by McKinley Jackson, will be announced by Henry Allen within the next two weeks. Shown in New York are, from left: Nate Evans, Henry Allen, Reggie Torian, Cotillion Records vice president Eddie Holland, Fred Cash, and Sam Gooden (seated).

Young at NATRA

■ ANTIGUA — Congressman Andrew Young spoke at Tuesday's NATRA luncheon after accepting NATRA's Man of the Year Award on behalf of presidential candidate Jimmy Carter. He made a special point of stating that young America looked toward the deejay.

Rocket Issuing 1st Disco Promo Record

■ LOS ANGELES — The Rocket Record Company is releasing its first 12-inch disco promotional record with Brian and Brenda Russell's "Gonna Do My Best To Love You," it was announced by Tony King, executive VP. The single, a cut from Brian and Brenda's lp, "Word Called Love," is scheduled for release by MCA on August 9.

R&B PICKS OF THE WEEK

SINGLE

LAMONT DOZIER, "JUMP RIGHT ON IN" (Dozier Music, BMI). Beauty is as beauty does, and this sets a tender mood. The voice of Dozier flows as he presents this self-composed tune. Warm as a refreshing summer breeze, it is destined to rise straight to the top. A sure winner! Warner Brothers WBS 8240.



SLEEPER

BROTHERHOOD, "THE REAL THING" (Buddah Music/Moffit Enterprises, ASCAP). Fantastic track with a strong back beat, it should gather heavy airplay. Vocals add to the lyrical beauty. A danceable musical experience complete with a strong sax. A new group with a lit up future which is as brilliant as a neon sign. Buddah BDA 532-N.



ALBUM

MICHAEL WYNN, "GOD HAS BLESSED OUR HANDS." The brother of Phillippe Wynn of the Spinners, Michael is just as talented. Gospel-oriented package is excellent for all gospel programmed radio shows. There is a lot of superb singing relaying "the message." Title track is quite compelling. Liner notes, written by Phillippe Wynn, are eloquent. Very moving lp. Buddah BDS 5663.



WHEN DID YOU
RECEIVE AN L.P.
WITH ALL
SMASH CUTS??

“MARYANN
FARRA
& SATIN SOUL”

754207

IS THAT L.P.

BRUNSWICK

DAKAR

AUGUST 14, 1976

AUG. 14	AUG. 7	
1	1	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. ZS8 3592 (CBS)
2	2	GETAWAY EARTH, WIND & FIRE—Columbia 3 10373
3	5	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019
4	3	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 4270
5	6	WHO'D SHE COO? OHIO PLAYERS —Mercury 73814
6	9	PLAY THAT FUNKY MUSIC WILD CHERRY — Epic/Sweet City 8 50225
7	4	GET UP OFFA THAT THING JAMES BROWN—Polydor PD 14326
8	7	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
9	8	THIS MASQUERADE GEORGE BENSON—Warner Bros. WBS 8209
10	12	ONE FOR THE MONEY WHISPERS —Soul Train SB 10700 (RCA)

11	10	KISS AND SAY GOODBYE THE MANHATTANS— Columbia 3 10310
12	14	SUMMER WAR—United Artists XW834 Y
13	11	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
14	13	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH— Cotillion 44201 (Atlantic)
15	16	FOXY LADY CROWN HEIGHTS AFFAIR— De-Lite DEP 1581
16	15	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856
17	17	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
18	19	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—Motown M 1391F
19	20	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189
20	21	HARD WORK JOHN HANDY—ABC Impulse IMP 310005
21	38	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK)
22	22	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR— Columbia 3 10334
23	26	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON— Columbia 3 10356
24	24	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tama T 54270F (Motown)
25	23	EVERYTHING'S COMING UP LOVE DAVID RUFFIN—Motown M 1393F
26	27	PARTY VAN MCCOY—H&L 4670
27	18	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE B.T. EXPRESS— Columbia 3 10346
28	29	BABY, WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2298
29	30	COTTON CANDY SYLVERS—Capitol P 4255
30	31	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSIE'S RUBBER BAND— Warner Bros. WBS 8215
31	32	YOU DON'T HAVE TO GO CHI-LITES—Brunswick B 55528
32	34	TRY ME . . . I KNOW . . . WE CAN MAKE IT DONNA SUMMER—Oasis 406 (Casablanca)
33	42	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534
34	35	WAKE UP SUSAN SPINNERS—Atlantic 3341
35	45	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)
36	37	THERE YOU ARE MILLIE JACKSON—Spring SP 164 (Polydor)
37	25	LOVE GRAHAM CENTRAL STATION— Warner Bros. WBS 8205
38	39	WE THE PEOPLE GENERAL JOHNSON— Arista 0192
39	44	YOU TO ME ARE EVERYTHING THE REAL THING—United Artists XW833 Y
40	40	KEEP THAT SAME OLD FEELING THE CRUSADERS— ABC Blue Thumb BTA 269

41	46	I NEED IT JOHNNY GUITAR WATSON— DJM 1013 (Amherst)
42	28	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS—Gordy G 7150F (Motown)
43	51	SLOW MOTION DELLS—Mercury 73807
44	55	LEAN ON ME MELBA MOORE—Buddah BDA 535
45	48	COME ON AND RIDE ENCHANTMENT— Desert Moon 6403 (Buddah)
46	60	ONE LOVE IN MY LIFETIME DIANA ROSS— Motown M 1398F
47	49	BABY, I WANT YOUR BODY AL WILSON—Playboy P 6076
48	54	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING— ABC Impulse IMP 31006
49	56	LOWDOWN BOZ SCAGGS— Columbia 3 10367
50	47	UNIVERSAL SOUND KOOL & THE GANG— De-Lite 1583
51	57	SUPER DISCO RIMSHOTS—Stang 5067 (All Platinum)
52	33	SARA SMILE DARYL HALL & JOHN OATES— RCA PB 10530
53	62	AIN'T GOOD FOR NOTHING LUTHER INGRAM—Koko 721
54	43	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
55	36	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—Atlantic 3306
56	—	AFTER THE DANCE MARVIN GAYE—Tama T 54273F
57	63	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK)
58	61	PORCUPINE NATURE ZONE—London 5N 285
59	65	ROCK CREEK PARK BLACKBYRDS—Fantasy 771
60	70	JIVE TALKIN' RUFUS FEATURING CHAKA KHAN—ABC 12197
61	—	GET THE FUNK OUT OF MY FACE BROS. JOHNSON—A&M 1851
62	59	LOVE CHANT ELI'S SECOND COMING— Silver Blue 7302 (TK)
63	50	BLT LEE OSKAR—United Artists XW807 Y
64	66	JUST LIKE IN THE MOVIES BLOODSTONE—London 5N 1067
65	69	FLOWERS THE EMOTIONS— Columbia 3 10347
66	—	ONLY YOU BABE CURTIS MAYFIELD—Curton CMS 0118 (WB)
67	58	TEN PERCENT DOUBLE EXPOSURE— Salsoul 2008
68	68	DANCIN' KID DISCO TEX & THE SEX-O-LETTES—Chelsea CH3045
69	74	OPEN UP YOUR HEART MUSCLE SHOALS HORNS— Bang 725
70	—	NO, NO JOE SILVER CONVENTION— Midland Intl. MB 10723 (RCA)
71	73	WAITING AT THE BUS STOP KAY GEES—Gang GR 1326
72	72	AIN'T GONNA TELL NOBODY (ABOUT YOU) CARL CARLTON—ABC 12166
73	75	THEME FROM M*A*S*H THE NEW MARKETS— Seminole 501 (Farr)
74	—	THE GOLDEN ROD ROY AYERS UBIQUITY—Polydor PD 14337
75	—	JUST LET ME HOLD YOU FOR A NIGHT CHOICE FOUR—RCA PB 10714

Columbia Fetes Taylor



Columbia Records recently hosted a party for Johnnie Taylor after his recent concert at the Forum. Johnnie performed songs from his Columbia album, "Eargasm," which was recently certified gold and which also produced the first certified platinum single, "Disco Lady." Pictured from left: Russell Timmons, CBS regional promotion manager, special markets, Dallas; Johnnie Taylor; Eddie Sims, local special markets promotion manager, CBS; Henry Fisher, Johnnie Taylor's road manager; and John Babcock, west coast director, artist development, Columbia.

The Coast

(Continued from page 10)

that the pooch wasn't his, but was just trying to cross Sunset, and he felt sorry for the beast, so he brought it along . . . Bob Ezrin has been spending a lot of time at the Horizon Club lately, just recently returning from the CBS Convention where Larry Harris flew him out as a gesture of goodwill (and for some future work for CBS' new label?). Before coming to California, Bob Ezrin and his latest charge, Peter Gabriel, winged behind the Iron Curtain to Czechoslovakia where Peter picked up some pointers from the Czech animation whizzes to use in his new show, of which Ezrin is the spiritual guide as well as the producer of Gabriel's new album . . . Bob certainly has a big heart, as well as an overcrowded schedule. Next week, the aforementioned Steve Hunter is entering Nimbus Nine studios to record his solo lp.

Lee Housekeeper of Clover Studios is happy to let everyone know that Booker T. and the MG's (aka Book A Table and the Matrid's) have reformed and aren't just raring to go, but have already gone and signed a recording deal with Elektra Records. The MG's line up is still intact with Booker T. Jones, Donald "Duck" Dunn, Steve Cropper, in addition to Willy Hall (a former drummer of Isaac Hayes) who will fill the gap left by very much missed and lamented Al Jackson who was senselessly killed last year.

Contrary to popular opinion, Daryl Hall and John Oates have not committed r&r divorce, in fact you couldn't even call this breather a trial separation. Wartoke suggests that we say the two are just on a summer vacation from each other and will be back together for their fall American tour.

Bigger than an inside joke: Johnny Thud Pucker . . . Has Steely Dan been pitched to sign with the new CBS label? . . . Congrats to Alice Cooper for finally getting his Friar's Club membership card . . . Miss Pamela and Sparky are reforming the GTO's this time without the aid of Frank Zappa . . . How did you spend your allowance? Allen Collins of Lynyrd Skynyrd just spent \$4,000 on a 1958 Gibson Explorer . . . The Bay City Roller's new single is ever so aptly called "We Don't Want To Be Yesterday's Hero's" . . . Phone calls are now being accepted for Charlie Minor at ABC Records where the paint is still drying on the door that reads "Vice President of Promotion . . ."

New York, N.Y.

(Continued from page 13)

deception," said coach David ("Slicker than a shoe shine") McGee afterword. "We felt that Rick Seguso, coach of the E Street Kings, would probably be scouting us today, in advance of what is sure to be a hotly-contested doubleheader with his boys next Saturday, so we left runners stranded on base and committed errors at crucial points in the game. Seguso didn't show, but his emissary did; and I'm now checking out a rumor that one of our players is in reality a Columbia Records saboteur sent over to undermine our efforts against Cashbox. I want to make it clear that the Record World Flashmakers need no help when it comes to undermining their efforts."

THE R&B WORLD LP CHART

AUGUST 14, 1976

1. **SPARKLE**
ARETHA FRANKLIN—Atlantic SD 18176
2. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
3. **HOT ON THE TRACKS**
COMMODORES—Motown M6 86751
4. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
5. **CONTRADICTION**
OHIO PLAYERS—Mercury SRM 1 1088
6. **HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
7. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
8. **MIRROR**
GRAHAM CENTRAL STATION—
Warner Bros. BS 2937
9. **NATALIE**
NATALIE COLE—Capitol ST 11517
10. **SOUL SEARCHING**
AVERAGE WHITE BAND—Atlantic
SD 18179
11. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
12. **WILD CHERRY**
Epic/Sweet City PE 34195 (CBS)
13. **THE MANHATTANS**
Columbia PC 33820
14. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
15. **HAPPINESS IS BEING WITH THE
SPINNERS**
SPINNERS—Atlantic SD 18181
16. **SKY HIGH**
TAVARES—Capitol ST 11533
17. **I WANT YOU**
MARVIN GAYE—Tamla T6 34251
(Motown)
18. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
19. **STRETCHIN' OUT IN BOOTSY'S
RUBBER BAND**
BOOTSY'S RUBBER BAND—
Warner Bros. BS 2920
20. **TOGETHER AGAIN . . . LIVE**
BOBBY BLAND & B.B. KING—ABC
Impulse ASD 9317
21. **DIAN \ ROSS' GREATEST HITS**
Motown M6 86951
22. **BOB JAMES THREE**
CTI 6063
23. **GIVE GET TAKE AND HAVE**
CURTIS MAYFIELD—Curtom 5007 (WB)
24. **LOVE POTION**
NEW BIRTH—Warner Bros. BS 2959
25. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb
BTSD 6024
26. **YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros. BS 2948
27. **JUICY FRUIT (DISCO FREAK)**
ISAAC HAYES—ABC ABCD 953
28. **FEVER**
RONNIE LAWS—Blue Note BN
LA628 G (UA)
29. **ENERGY TO BURN**
B.T. EXPRESS—Columbia PC 34178
30. **LET YOUR MIND BE FREE**
BROTHER TO BROTHER—Turbo 7015
(All Platinum)
31. **GET UP OFFA THING**
JAMES BROWN—Polydor PD 1 6071
32. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)
33. **ARABIAN NIGHTS**
RITCHIE FAMILY—Marlin 2201 (TK)
34. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—
DJM DJLPA 3 (Amherst)
35. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
36. **FLOWERS**
EMOTIONS—Columbia PC 34163
37. **EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—Polydor
PD 1 6070
38. **LOVE TO THE WORLD**
LTD—A&M SP 4589
39. **SILK DEGREES**
BOZ SCAGGS—Columbia PC 33920
40. **MISTY BLUE**
DOROTHY MOORE—Malaco 6351 (TK)

RECORD WORLD AUGUST 14, 1976

Aretha Earns Gold



A special presentation took place recently at the Los Angeles offices of Atlantic Records, as Aretha Franklin accepted an RIAA gold plaque for her latest album, "Sparkle," music from the Warner Bros. motion picture, composed and produced by Curtis Mayfield. The award was presented to her by Atlantic Records chairman Ahmet Ertegun, for U.S. sales in excess of a half-million units. Shown in Los Angeles are, from left: Atlantic's west coast general manager Bob Greenberg, vice president Noreen Woods, Aretha Franklin, and Ahmet Ertegun.

Disco File (Continued from page 32)

"Like Her" by The Gentlemen and Their Lady (Roulette) is another unpredictable Johnnymelfi production from the man who made "Find My Way" and "Sun . . . Sun . . . Sun" and who prefers to spell his name in a run-on fashion. Best parts of this new record, which is 7:15 in length, are the opening with a girl saying "C'mon, talk about it" in a husky voice and the central instrumental section with all its breaks. The vocals are enthusiastic but not up to the production itself. Highly idiosyncratic and a welcome relief from formula disco.

A group called Camouflage has come out with a cover of Su Kramer's "You've Got the Power" that the DCA group produced on Roulette. Like the Kramer original, which was released in June on a London two-part single, this one's got a shouting girl group sound and if the vocals are not as feverish as Kramer's, the overall production, including a long break and running nearly eight minutes, is more forceful. Should bring some deserved attention to this overlooked song.

Family Tree's "Family Tree" (Anada) is another idiosyncratic production, setting harsh horns against an airy flute for an effective textural contrast. The lyrics are rather enigmatic ("Trees grow tall in the woods/Bears'd make honey if they could") but the woman who sings the lead is strong and manages to carry it all off, both sense and nonsense. The disco disc length of 4:41 is also available on a standard 45 from this small Los Angeles label.

The latest LTG Exchange record, "Huddle" (Big Tree), supposedly named after a new dance, has definite Van McCoy overtones (it starts out sounding like "Party") but is a Jerry Ross production that's already getting some favorable feedback. The vocals are minimal, the sound bright and jumpy but somewhat monotonous on the long (5:25) disco disc version. The single, at 3:30, is more succinct and attractive.

Gary Toms, formerly Gary Toms Empire, has delivered another knockout disco funk record in "Stand Up and Shout" (PIP) which, if it holds few surprises, is consistently danceable and fun. The singers and the production are enthusiastic and lively though it's hard to sustain this pitch for over seven minutes. Same holds true for the flip side, a nine-minute piece called "Party Hardy." This is PIP's first entry into the commercial disco disc market.

Also now available on a 12-inch pressing: "Entrow" by Graham Central Station, already picking up play from their Warner Brothers album. Only one RECOMMENDED SINGLE this week: The Ebony's "Making Love Ain't No Fun" (Buddah), a Norman Harris production that seems to run counter to all prevailing attitudes (what would Donna Summer and Andrea True say?) until you get to the parenthetical subtitle, "(Without the One You Love)." This is one of Harris' more lightweight productions but it has his unmistakable touch and verve, including an instrumental "Part 2."

Disco aside, this week's best, most satisfying release is a collection of beautiful Brazilian songs by Jorge Ben on Island, called "Samba Nova." Ben's import albums have long been favorites of the musical avant garde and this album is a fine introduction to his work. Not to be missed—it puts you in another world, someplace cool, tropical and softly sensual.

THE JAZZ WORLD LP CHART

AUGUST 14, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros.
BS 2919
2. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb
BTSD 6024
3. **BOB JAMES THREE**
CTI 6063
4. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
5. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9508
6. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
7. **FEVER**
RONNIE LAWS—Blue Note
BN LA628 G (UA)
8. **FLY WITH THE WIND**
McCOY TYNER—Milestone M 9067
9. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
10. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
11. **MYSTERIES**
KEITH JARRETT—Impulse ASD 9315
12. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
13. **THE NEED TO BE**
ESTHER SATTERFIELD—A&M SP 3411
14. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
15. **LEE OSKAR**
United Artists LA594 G
16. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
17. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)
18. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia
PC 34076
19. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
20. **BIRD: THE SAVOY RECORDINGS**
CHARLIE PARKER—Savoy SJL 2201
(Arista)
21. **GLOW**
AL JARREAU—Warner Bros. BS 2248
22. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
23. **BRASS CONSTRUCTION**
United Artists LA545 G
24. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
25. **ARBOR ZENA**
KEITH JARRETT—ECM 1 1070 (Polydor)
26. **EARL KLUGH**
Blue Note BN LA596 G
27. **PRIMAL SCREAM**
MAYNARD FERGUSON—
Columbia PC 33953
28. **EVERYBODY LOVES THE SUNSHINE**
ROY AYERS UBIQUITY—Polydor
PD 1 6070
29. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
30. **THE MAIN ATTRACTION**
GRANT GREEN—CTI KU29
31. **LIFE ON MARS**
DEXTER WANSEL—Phila. Intl.
PZ 34079 (CBS)
32. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—
Kudu KU 2451
33. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
34. **BLACK WIDOW**
LALO SCHIFRIN—CTI 5000
35. **ECHOES OF BLUE**
FREDDIE HUBBARD—Atlantic SD 1687
36. **THIS MOTHER'S DAUGHTER**
NANCY WILSON—Capitol ST 11518
37. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC
ECHOES—BDL1 1460 (RCA)
38. **THE MEAN MACHINE**
JIMMY McGRUFF—Groove Merchant 3311
39. **A DIFFERENT SCENE**
LOU DONALDSON—Cotillion SD 9905
(Atlantic)
40. **IN A SPECIAL WAY**
GENE HARRIS—Blue Note
BN LA634 G (UA)

Dialogue (Continued from page 69)

the year that 10 percent or 20 percent would happen, and that wasn't always the case. When the economy started getting bad, they just pulled back rapidly. They also found that they didn't want to have to worry about the management as well as the artist and have to promote records besides. But that's what happened. They signed so many people and there weren't really many strong managers around and the record company became manager-promoter-record company. So I think there was also a revolt from record companies on that in the '60s—they said "Okay, wait a second. We'll hold back. All this money we're giving out front doesn't seem to be helping careers; in fact we don't know necessarily where it's going but on top of it we've got to make sure that we have professional managers who are really guiding the careers and spending money wisely and making sure that they realize that if we're going to put this investment out that we not only want to have a successful artist but that there should be some sort of professional outlook on it so that we have a chance of a return on it. I've told a couple of people at the record companies of late that I didn't see why certainly 80 percent of the time they shouldn't have a return on every artist they sign.

RW: Do you think all that can make up for bad music?

Aucoin: I'm assuming they wouldn't sign an artist that didn't have at least decent music. If they're willing to sign an artist that they don't feel is capable of making good music, if they're taking a fling in the dark, that's fine. That has to fall into that 20 percent. I don't think a record company is functioning properly if it's just arbitrarily signing any new artist that comes along. Even signing artists that they feel might have a following doesn't necessarily make it right. I know that there are many artists out there now that have followings; but because of poor management the record company and the artist is losing out on a lot of income and a lot of success. It takes a lot more than just putting an album out and hoping that it's going to happen.

RW: How many acts do you think you can manage effectively?

Aucoin: I don't think we'll ever manage more than about six acts. I don't think we can effectively. Assuming that we have the staff to do it, I just can't believe that a manager could keep track of more than about five or six artists. It might only be five, in fact. I'm not convinced that it should be six. But certainly no more than five or six acts. If you're talking about major acts then I think a manager has to make up his mind to release acts that aren't functioning at that level and concentrate on the ones that he has that responsibility to that are making it or that are out in the marketplace and doing well. If he doesn't the chances are that he'll lose everything. When you have a band out achieving a certain status out there with fans on any level, it takes much more work. So that would be a little rough. If we were lucky enough to wind up with three or four major acts I would have to decide for their sake and our sake to get another manager in here who could function on a very high level; or I think for the benefit of the acts and the company we would have to release them to other managers.

RW: Are you considering taking on any established acts?

Aucoin: Right now we have four acts we're working with and I think I would like the fifth and sixth acts to be established. It might be very hard. I think it's much easier if you start with a new act and develop certain parameters to work within. I've never worked with an established act so I can't really tell you. My feeling would be that those acts would have to work within the guidelines of this company.

I might like to try a situation where we would be the American representative for some English acts. I think a lot of English acts come here and don't really know the marketplace that well. They really don't know how the fans react. The fans in England and the fans in America are completely different in the sense that a fan here can listen to radio and listen to music 24 hours a day if he wants; he can carry it around with him constantly, where in England music's available only a few hours a day. So American fans are really closer to music, really more aware of everything. They're maybe harder to please in some cases, but it's a whole different thing. I think that a lot of acts that come over from Europe are used to playing in a situation where most kids haven't heard that much music or at least nothing like what they hear here and it's very possible that their presentation, although it might be alright for Europe, is really poor for the United States and that a management company could help them with a lot of direction in this country so that their tour could be more of a success here. If I was doing it I would bring an English band over and work with them a few weeks here first and then put them on tour, as opposed to getting them over here, making money immediately on the tour and trying to cover expenses while just hoping everything is going to happen.

RW: I assume Starz is your top priority now. Are you doing anything different in terms of breaking them, than you did with Kiss?

Aucoin: I don't think that there's any difference between Kiss or an

MOR singer or whatever. I think that you have to get out and reach those fans that you're trying to sell that record to and try to make a certain success for yourself. In the rock field there's absolutely no question about it—the fan really has to see that artist. I think there's a situation in the rock and roll field where you can have a successful album, even a top 10 single—maybe even a number one single—and if you have not played in as many towns as you can get into the chances are that you could come around the next time without a hit single or a few months after the record dies and you wouldn't be able to sell any tickets or very few, because the kids are not aware of what kind of group it is. They might know the single or might know the album, and to a certain degree they will go and see what that group is about, but you gotta be there when that album's hot; and even that doesn't guarantee you that it's going to happen. With Starz, for instance, we did not release a single; and the reason is that I think if they had a chance to break a single off the Starz album it would break before Starz had a chance to play live—and they are a tremendous live band. It could hurt their chances, because the image of Starz would be based solely on what that single was, which might not be the band at all. It might be just a small part of the band. So you can't afford to narrow down what a fan thinks until that fan actually sees the group. And that's why the single will probably not be out till the end of August.

RW: What are you doing with Kiss now? How are you dealing with Kiss as a phenomenon?

Aucoin: What's starting to happen is something that we really planned about a year and a half ago, and that is that the fans are starting to recognize that the four members of Kiss have really become an entity unto themselves. In fact, a lot of fans just want to see them. I mean, the music is obviously just as ultra-important as everything else in the show, but they're starting to rise above that. They're becoming figures beyond what their show is and beyond what their music is, which is starting to get very exciting. Right now we're coping with a lot of things. The Ezrin album wasn't exactly a total success in my eyes, only because we were trying to take them to the next level and I think we went too far in that direction. What we did was to follow Bob's avenue—which was a great educational process because he's such a fine producer—but in fact I think we went too far. I think at this point we're going to be going back for the next album and make a much stronger rock album instead of trying to go further than that. We might've done a little too much production on the last album.

RW: But don't you think Kiss should make theatrical albums?

Aucoin: No, I don't. I'm kind of reversing myself on that. That's one of things that a manager can do, I guess.

RW: "Destroyer" was the first album that really captured the group's image on record. There's just no reason to compare it with the others.

Aucoin: I don't agree with you in the sense that the live album—

RW: The live album's a different proposition.

Aucoin: Yeah, but I do agree with you on the first three. I'm just not sure we had to go that far. I'm only saying that the fans are so strong in back of Kiss that I think a lot of them wondered why we went that far out. Why did they have to do this? And I don't think that they accepted it easily. There are a few cuts on the album that they really liked; that we got good response on in fact; but on a lot of the cuts we did too much production. The strong rock fans didn't relate to that. Now Kiss' older audience has related to it, but that's not where we're really centered. We found that we went against our philosophy a little bit in trying to do something new. Which I'm not against. I don't mind trying something new. I just think we went too far. You'll find that the next album, which is going to be produced by Eddie Kramer, is probably going to be closer to a rock album, much much stronger rock and roll. It's going to be closer to where Kiss really is, I think.

RW: Ezrin would seem to be the ideal producer for the group. Couldn't you have got him to commit for another album? Couldn't you have pulled back but kept Ezrin as producer?

Aucoin: I think Bob felt that he was going to be the producer of Kiss. I think that we all did at the time. We just felt that we had gone too far, that we really had to go another way. Also, we got tremendous feedback that a lot of the fans felt that "Destroyer" was too close to Cooper. That it was a Bob Ezrin album and not a Kiss album. A strong feedback. I'll bet you that 70 to 80 percent of the feedback was asking why we did a Bob Ezrin album, an Alice Cooper-type thing. Which turned out to be a little bit of a negative. I think the fans feel that Alice is over—at least that was in the minds of the Kiss fans. So we're going to kind of split the difference. We're not going all the way back but we're certainly going to make a stronger rock and roll album this time out. Straight ahead. Ⓢ

Capitol TV Marketing (Continued from page 3)

merchandising schemes. But where some labels have been cautious with television, others have leaped wholeheartedly into the medium, and perhaps none has done so as extensively—or with as much success—as Capitol Records.

According to the label's vice president of marketing, Jim Mazza, the company's initial experiments with TV go back as far as almost 10 years ago, when Capitol began placing spots on a market by market basis to bolster support campaigns undertaken on behalf of touring artists. National campaigns were slower to develop and the first dramatic impact to be made by a nationwide TV blitz was that which was accomplished by the Beach Boys for the "Endless Summer" promotion three years ago.

"Mail order firms such as K-Tel really showed the music industry that TV could be practical for the exploitation of phonograph records," said Mazza. "It was during the early days of K-Tel that Capitol began to experiment with television. In the ensuing years, Capitol has invested considerable time and money in researching the audience demographics and the effectiveness of television as a merchandising tool. And during the first six months of 1976, an excess of \$1 million has been spent on time buys, including four national campaigns (on Wings, Helen Reddy, The Beatles and "Soulful Summer," a six artist program) and numerous market by market spot placements undertaken in conjunction with tour support campaigns or to augment strong airplay in specific markets.

Categories

Capitol's TV campaigns fall into different, often indistinct categories. The aforementioned Beach Boys campaign was utilized to promote the catalogue product of an act that was no longer on the label and can be compared to the company's current Beatles campaign. Other TV programs are undertaken on behalf of an established artist with current product on the market, such as this year's Wings and Helen Reddy campaigns, and still others — although these are seldom national campaigns—are utilized in conjunction with a campaign to break a new artist. Television is being heavily but selectively used in Capitol's Starz campaign and a campaign is now being planned for Dr. Hook.

"Television spots are made available for almost every artist who arrives at a certain stage of

success or who we feel warrants exposure in a visual medium," according to Mazza. The spots themselves are produced in 30- and 60-second lengths and cost anywhere between \$3,000 and \$15,000. Capitol produces some of the spots in-house and employs the services of two production firms—those of Chuck Braverman and Michael O'Mahoney—or others.

Utilizing TV

"Television is the strongest medium available to us today," says Mazza. "It has to be approached very carefully. It can be very dangerous when you deal with just one piece of product or just one artist because it's difficult to determine how many spots a consumer must see before he's going to be motivated to buy an album. But when you're dealing with an artist with a catalogue of 40 albums, then you can utilize TV very economically. We know, for example, that TV was a very successful medium in selling the Beach Boys compilation. We may have sold as much as 40 percent more records through television that we would have without it because we were dealing with millions of viewers who were already aware of the group. We also think that TV makes sense with The Beatles, because we want to reach that broad demographic audience—the old Beatles fans and the 15-year olds to whom The Beatles are a new group."

The ongoing "Soulful Summer" campaign encompasses six Capitol artists — Natalie Cole, Nancy Wilson, Bill Cosby, Sun, the Sylvers and Tavares — and combines a massive TV campaign with print, radio and in-store exposure. Six different 30-second TV spots have been prepared, each focusing for 20 seconds on an individual artist with the remaining 10 seconds zeroing in on the album graphics of all six artists' current lps and on the programs merchandiser which has been widely placed in retail locations. The concept for the campaign is likened by Mazza to that employed in the merchandising of the "L'eggs" line of panyhose. "It's really the same type of technique," says Mazza. "The spots alone aren't necessarily going to motivate the consumer to buy the product, but they also show the merchandiser on the screen, the same merchandiser that the consumer will see when he walks through the store. Once you're in the store, you'll see the merchandiser, reinforcing the motivation that's been established by the TV spot." As Mazza points

out, the technique has been enormously successful in selling pantyhose. By summer's end, the industry will be more cognizant of the relationship between records and lingerie.

According to Mazza, the first priority in Capitol's marketing program is given to the breaking of new artists. Almost paradoxically, that's the area where a TV campaign can be the most essential, the least effective and the most risky. "The thrust of this organization lies in the development of new acts," Mazza says. "For example, breaking Starz is probably a much higher priority than selling the Beach Boys catalogue, even though the immediate return on our dollar is not going to be anywhere near what we'll make on the Beach Boys. But the activity behind Starz, Dr. Hook and Steve Miller is much more important because we see that as our future and we're looking 18 months down the road all the time. One of the important things we've found with TV is that, although it's often difficult to equate the amount of investment with the amount of return on the specific campaign, the medium has long term artist development ingredients. It adds another dimension that people can relate to in the sense that you may, through that audiovisual impact, impart a subconscious impression on the viewer that will remain for a long time to come."

Capitol's most ambitious television campaign will be launched in mid-Nov. and run through Jan. 15, when the label plans to spend between \$500 thousand and \$1 million on spots promoting a wide variety of "greatest hits" compilations. Albums that may be included in the program are those by The Beach Boys, three Beatles lps, Helen Reddy's "Greatest Hits" lp,

a Glen Campbell package, John Lennon's "Shaved Fish," Steve Miller's "Anthology," the Band's upcoming lp, a George Harrison album, Ringo Starr's "Blast from Your Past" and possible collections of Paul McCartney's, Anne Murray's and Linda Ronstadt's greatest hits. Plans call for all of those albums to be shrink wrapped or re-shrink wrapped with a unifying graphic placed in special step-ups or merchandisers and promoted on the tube via one of the most ambitious TV campaigns ever undertaken in the record industry.

Caribou Inks Vincent

■ NEW YORK — James Vincent has signed an exclusive recording pact with Caribou Records. The announcement was made by James William Guercio, president, Caribou Records.

Vincent, a guitarist/singer, has recorded his debut Caribou album, titled simply "James Vincent." The album is scheduled for release early in September. It is produced by Bruce Botnick, and is made up entirely of self-penned songs. Among the well-known artists appearing on the album are Chicago's Peter Cetera and Verdine White of Earth, Wind and Fire.

Dawnbreaker/Jasmine Appoints Bob Wyld

■ LOS ANGELES—Dawnbreaker/Jasmine Music has named Bob Wyld to its executive staff, according to Rick Joseph, director of the firm. In his new capacity, Wyld will be responsible for the recommendation and signing of new and established writers. He will also remain in contact with artists, producers and managers, promoting songs in the company's catalogue.

Strategy Session



Members of Motown's recently re-aligned pop promotional team map strategy for field forces on future releases. From left: Paul Johnson, vice president of promotion; Joe Isgro, national pop promotion director; seated is Lenny Salamone, west coast regional pop promotion manager; Chris Hamilton, national album and chart coordinator; and Diane DiMaggio, western regional pop album manager.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Las felicitaciones inmediatas de las compañías grabadoras, editoras de música y gran cantidad de involucrados en el medio musical mexicano, se han dejado sentir después de aparecer nuestra edición especial México 76.

El esfuerzo fué culminado en Nueva York, en donde tengo que agradecer la gentileza y apoyo total de **Sid Parnes**, **Mike Sigman** y **Howard Levitt**, Editor in Chief, VP & Managing Editor y Associate Editor de **Record World** respectivamente; y de nuestro Director de América Latina y Vice Presidente **Tomás Fundora**. Así mismo y como ya es costumbre, las facilidades que prestó todo el personal secretarial del piso 42 de la calle Broadway, en donde están las oficinas generales de **Record World**. Fué un trabajo sincronizado, que culminó con una edición que es del gusto de las mayorías... ¡Qué manera de estar pegando **Los Sobrinos del Juez!** Tanto en Miami como en Nueva York, pude darme cuenta que es el

grupo que acapara en estos momentos la simpatía general y la popularidad en todas las emisoras de programación latina con el tema "Glorioso San Antonio." **Los Sobrinos del Juez**, acaban de aparecer en México bajo la etiqueta Méloidy contando con todo el respaldo promocional... En cada emisora que visité en Nueva York encontré la misma frase que deben saber los interesados "es una lástima que **Vicente Fernandez** y **Roberto Carlos** hayan quedado en el olvido, a pesar de que sus simpatizantes siguen siendo muchos"... **Rolando Gonzalez** que estuvo dirigiendo el sello Dial, se constituye en el posible sucesor de las funciones que desempeñaba el desaparecido **Tito Garrote** en Miami Records, compañía que representa los intereses de Polydor de México... Saludos para **Mike Casino**, dinámico director musical "de Radio Jit" la emisora de música latina que está constituida en la de mayor "rating" de la ciudad de (Continued on page 84)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Disfruté la amistad personal y el deleite del talento de una grande de la poesía, el drama y la comedia. Un día, motivado por el pedido de gran cantidad de amigos y fanáticos le supliqué regresara al mundo de la poesía y grabara una larga duración que nos dejara como herencia magistral al pasar a otras etapas. La enorme se negó. Jamás grabaría un disco motivada por la pérdida de su compañero en la vida y por la frustración recibida como todos los que crean una

de las más hermosas expresiones del arte o la divulgan a través de sus interpretaciones. **Eusebia Cosme**, mi querida Eusebia, tomó el camino que tomaremos todos. Pero ella no va sola... va acompañada de la energía generada por su grandeza material y su delicadeza espiritual. ¡Hasta luego amada Eusebia!

Algunas horas después de haber sostenido una amena charla con el fraternal **Tito Garrote**, empresario artístico de gran despliegue profesional y que dirigiera los destinos artísticos de docenas de grandes artistas desde su querida Cuba y después en su exilio en Miami, me llegó una llamada telefónica de Nueva York, comunicandome su repentino deceso, sentado a la mesa del "Restaurant la Milonga" de Nueva York, en compañía de **Ismael "El Cano" Gonzalez** y **Carlos Díaz Granados**, presidente de Miami Records, empresa en la cual Tito rindiera sus últimos grandes esfuerzos y trabajo ejecutivo. Su última frase quedó entrecortada por el silencio. Minutos antes había suspendido el inventario que estaba afectuando a Dial Records, distribuidor de Miami Records en Nueva York, para pasarlo al nuevo distribuidor, Casino Records del amigo **Cepero**. Después del normal "shock" nervioso que semejante experiencia debiera producirle, **Carlos Díaz Granados** sumió la labor inventarial que interrumpió el inolvidalbe Tito. Recordé entonces mi última frase al despedirnos el domingo en la tarde: "Tito, no te mates así... no vale la pena!"



Jeanette

Hace años conocí a **Stanley W. Steinhaus**, ampliamente conocido por su historial ejecutivo dentro del medio. Después de radicar en Estados Unidos, Venezuela y sepa Dios por donde más, siempre en diferentes empresas, Stanley comenzó a funcionar en Latin International de Los Angeles, distribuidor en Estados Unidos del producto EMI, línea que, supuesto, Stanley debe conocer a fondo. Inolvidable por sus cuentos constantes que unas veces hacen reír y otras llorar, Stanley ya no está más en Latin International, según anuncio festivo que hace el presidente de la firma **Pepe García**. Indiscutiblemente que Stanley se situará en alguna firma dentro de la industria y seguirá contando mas o menos los mismos cuentos, que de una forma u otra llegarán a mis oídos y me harán reír... o llorar!



Isabel Patton

Guillermo Infante O., de RCA Mexicana me notifica los cambios realizados dentro del conglomerado RCA de Latinoamérica de la siguiente manera: "A partir de este mes, Centro y Sudamérica quedarán bajo el control de nuestro querido amigo **Adolfo Pino** de Brasil, quien ha asignado a **Helcio D. Carmo** como Supervisor de este territorio. Así mismo, te informo que quedará bajo mi control todo el Caribe, por lo que me seguirás viendo por Miami"... Por mi parte, me anticipo a considerar que el producto presentado por Brasil en la Convención de Caracas tiene caracteres de fuertes granados. Entre los temas impresionan "Y así quedé en Soledad," por **Dave MacLean**, "Quien gusta de Hombre es mujer" por **Lindomar**



J.B.

(Continued on page 83)

A Zesty Reunion!

"Con Mi Viejo Amigo"

(Fania JM-00494)

Larry Harlow and Ismael Miranda!



The Swing of
Orchestra Harlow!

The Smooth Vocals of
Ismael Miranda

DYNAMITE!!

Produced by Larry Harlow
Executive Producer: Jerry Masucci

SALSA SINGLES!

- "Vencere", Harlow/Miranda, Fania 765
- "Catalina La O", El Conde, Fania 767
- "Sofrito", Mongo Santamaria, Vaya V-5114
- "Canta", Cheo Feliciano, Vaya V-5110
- "Nanara Cai", Sonora Poncena, Inca 6098
- "La Coquetona", Frankie Dante, Cotique C-279
- "Mi Desengano", Roberto Roena, Intl. 8021
- "Mi Corazon Te Llama", Roberto, Intl. 8027
- "Periodico De Ayer", Hector Lavoe, Fania 766
- "Traigo Alegria", Impacto Crea, Vaya V-5111



LATIN AMERICAN HIT PARADE

Singles

Puerto Rico

By WKAQ (JOSE JUAN ORTIZ)

1. **MI DESENGANO**
APOLLO SOUND—International
2. **MARIA LUISA**
ISMAEL MIRANDA—Fania
3. **THE BLUE DANUBE HUSTLE**
RICE & BEANS—Ore
4. **FIFTH OF BEETHOVEN**
WALTER MURPHY & THE BIG APPLE
BAND—Capitol
5. **SENTIMIENTO**
PETE "CONDE" RODRIGUEZ—Fania
6. **JAMAS**
CAMILO SESTO—Pronto
7. **EL BOCHINCE**
CORTIJO—Coco
8. **PRFSTAME LOS GUANTES**
JOHNNY PACHECO—Fania
9. **TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis
10. **DOLORES**
LEBRON BROTHERS—COT

Mexico

By VILO ARIAS SILVA

1. **A MI GUITARRA**
JUAN GABRIEL—RCA
2. **VOIVERAS, VOLVERE**
LA FAMILIA MORLED—Cisne RAFF
3. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—EMI Capitol
4. **FA'ISO AMOR**
LOS BUKIS—Melody
5. **MORIR CONTIGO**
LOS BABY'S—Peerless
6. **LA CUC FUE MI NOVIA**
OCTAVIO—Musart
7. **JAMAS**
CAMILO SESTO—Musart
8. **QUIERO**
JULIO IGLESIAS—Polydor
9. **17 AÑOS**
JUAN GABRIEL—Ma. Victoria—RCA
10. **COMO PUETE ESTAR LEJOS**
HECTOR MENESES—Melody

Santo Domingo

By PEDRO MARIA SANTANA

1. **DOMINICANITA**
RAFAEL SOLANO
2. **PIEL DE ANGEL**
CAMILO SESTO
3. **I LOVE TO LOVE**
TINA CHARLES
4. **MINUETO**
JULIO IGLESIAS
5. **TATICO HENRIQUEZ**
LOS HIJOS DEL REY
6. **ACUERDATE DE ABRIL**
DANNY RIVERA
7. **CUANDO ALGUIEN COMO YO**
FAUSTO REY
8. **HOY NO ME LEVANTO**
MANOLO GALVAN
9. **QUE HE DE HACER PARA OLVIDARTE**
SOPHY
10. **LA REYNA DE LAS FLORES**
VICTOR IRRIZARRI

New York

By EMILIO GARCIA

1. **CIERRALOS OJOS**
YOLANDITA MONGE—Coco
2. **JAMAS**
CAMILO SESTO—Pronto
3. **DEJALA**
JULIO IGLESIAS—Alhambra
4. **BRINDO POR TU CUMPREANOS**
ALDO MONGE—Microfon
5. **ESA SILENCIO**
TANIA—TH
6. **UNA CARTA**
LOS TERRICULAS—Discolando
7. **FUI MAS LEAL**
BOBBY CAPO—Mericana
8. **QUE HE DE HACER PARA OLVIDARTE**
SOPHY—Velvet
9. **ME ESTAS GUSTANDO**
ETNITA NAZARIO—Borinquen
10. **DE FINGANO**
CLAUDIA—Caliente

Albums

Mexico

By VILO ARIAS SILVA

1. **A MI GUITARRA**
JUAN GABRIEL—RCA
2. **DESPACITO**
LOS ANGELES NEGROS—EMI Capitol
3. **FALSO AMOR**
LOS BUKIS—Melody
4. **JAMAS-MELINA**
CAMILO SESTO—Musart
5. **CHICO RARO**
ACAPULCO TROPICAL—RCA
6. **PARA PIEL DE MANZANA**
JUAN MANUEL SERRAT—EMI Capitol
7. **MUCHACHO ALEGRE**
LOS POTROS—Peerless
8. **NUNCA MAS PODRE OLVIDARTE**
LOS CUATRO SOLES—EMI Capitol
9. **BESAME MUCHO**
ANAMIA—Gamma
10. **QUIERO**
JULIO IGLESIAS—Polydor

Spain

By FERNANDO MORENO

1. **DESIRE**
BOB DYLAN—CBS
2. **BARCELONA, GENERACION 1976**
LUIS LLACH—Movieplay
3. **WISH YOU WERE HERE**
PINK FLOYD—EMI
4. **HORSES**
PATTI SMITH—EMI
5. **JESUCRISTO SUPERSTAR**
VERSION TEATRAL ESPANOLA—Ariola
6. **FLY, ROBIN, FLY**
SILVER CONVENTION—Belter
7. **TOMMY**
BANDA ORIGINAL PELICULA—Polydor
8. **CONEY ISLAND BABY**
LOU REED—RCA
9. **CADENAS**
JARCHA—Zafiro
10. **AMOR LIBRE**
CAMILO SESTO—Ariola

Record World en Guatemala

By ROBERTO RODAS MOLINA

■ GUATEMALA — Las publicaciones de todo el mundo dieron a conocer la tragedia que le tocó vivir a esta Nación, la madrugada del 4 de Febrero de este año. Necesario es entonces, un rápido informe desde el punto de vista musical y artístico.

El terremoto lanzó a todo Guatemalteco a una tarea aún más intensa, intensa actividad en todos los órdenes, en el campo musical también. Como que se necesita de más esparcimiento después de estas cosas. La vida nocturna se desenvuelve con el movimiento alegre y necesario, en cuanto a esto y cuando esta nota salga a luz, habremos visto actuar a Raphael, ese discutido pero indudablemente gran atractivo del espectáculo.

Una anterior gira de Raphael de España por tierras Centroamericanas, de esto hace pocos años y cuando estaba en el pínaculo de su fama, no fué completada. Actuó en Nicaragua, tenía que continuar en San Salvador, y se frustró, también para el resto de Repúblicas. Raphael viene ahora quizá en vías de recuperar su verdadero ro lugar, ha vuelto al sello donde vendiera tantos discos y con la música del Compositor con que recibiera — tantos aplausos. Les contaremos cómo le va.

La ciudad de Guatemala cuenta con 36 Emisoras de Radio activas. Esto de la pauta para pensar que el movimiento Radial es sumamente competitivo, en realidad así es, y con las ventajas que de esto absorbe el oyente, constantemente bien informado, al tanto siempre de cualquier éxito musical de casi cualquier lugar del mundo.

Éxitos radiales, y naturalmente en ventas en estos últimos días han sido en su orden y arrancando

defines de 1975, las grabaciones de Jimmy Castor Bunch, El Boogie de Bertha, "Blanca Palidez" (arreglo instrumental, particularmente de sax, de una canción del Jethro Tull de 1967 que este grupo Inglés titulara traducida al Castellano, La Sombra de una Empalizada Blanca), y la más reciente "Supersonido." Millares de discos vendidos. Entre los de su idioma con este artista, el termómetro ha marcado hasta el momento el más alto grado.

Cuando se empieza a hablar de música es la de nunca acabar. Otro con superventas en esta época es Camilo Sesto, todo lo que saca es éxito, hasta los reversos. Buen momento, de aprovechar para que haga una gira.

Cierta varita mágica ha tocado a una Empresa fabricante de discos, su nombre FONICA (Fono Industrias de Centro América), han adquirido algunos sellos Internacionales, en concreto están iniciando un movimiento competitivo agresivo que tiene a los "Genios" de las demás fábricas Centroamericanas, a la Expectativa.

Dentro de las nuevas adquisiciones de Fonica para el área, algo para destacar "Vuelve Conmigo Amor," a Sin Tu Tierno Amor (traducido este último título al Castellano, del Inglés), de "Los Sobrinos del Juez." Magnífica aceptación por parte del público en su versión al Castellano, aceptable en su versión al Inglés, estas características la hacen doble éxito, cubriéndose dos tendencias con una misma inspiración. Es de alentar a Fonica y felicitar a Tomás Fundora, "Tommy" se las sabe todas.

La música es lo que realmente une a las Naciones, por eso oigan y hagan música, hasta una próxima oportunidad.

Nuestro Rincon (Continued from page 82)

Castilho, "Moza" por Antonio Marcos y "Niña no debes Temer" por Maria Creuza. Ahora bien, si estos temas son cubiertos en México o cualquier otro país latinoamericano, como ocurrió con otros el pasado año, la responsabilidad será de los ejecutivos involucrados en promoción en cada uno de los países. Yo entiendo perfectamente los argumentos esgrimidos en varias ocasiones en relación con técnicas, políticas o situaciones en las cuales algunos ejecutivos se han situado en sus mercados, los cuales les pueden privar de energía promocional, pero RCA ha sido empresa situada la mayor parte del tiempo al frente y siempre hallará una manera de bordear los problemas locales en cada uno de los mercados. Es el mismo caso de todas las multinacionales, en las cuales se juegan cuantiosos salarios, que hacen de cada ejecutivo en Latinoamérica, un escogido por la buena suerte y la fortuna. Ahora bien, en prácticamente todas en este momento, son varios los grandes ejecutivos que se están jugando sus puestos a la "ruleta rusa."

Lanzó Hispavox el tema "Porque ta vas" en la interpretación de Jeanette, banda sonora de la película "Cria Cuervos" en versión original. Los arreglos de Juan Márquez le dan belleza a la interpretación de la juvenil cantante. La película ha sido producida por Elias Querejeta . . . Comienza Isabel Patton a situar su interpretación de "Patrick Amor Mio" en varios países latinoamericanos. El sello es Columbia de España . . . La línea Latin International será distribuida en Nueva York por A G Records Distributors de Adriano García y Sergio Bofill . . . Producirá Barry Rogers la nueva grabación de la Orquesta Broadway para Coco Records. Por lógica, se esperan variaciones en el sonido de la popular orquesta . . . Mongo Santamaría se ha unido al elenco de los Fania All Stars . . . Agradezco notas de agradecimiento de Joe Cain y Fred Weinberg como ganadores en clasificaciones de los Premios Internacionales de Record World. ¡Gracias, se lo merecen! . . . Me informa Rolf Dihlmann, Managing Director de Emi, Brasil, que el nombre de la empresa es EMI-Odeon Fonografica, Industrial e Eletronica S.A. Antes de ser nombrado Director de la empresa, Fihlmann ocupó esta posición en EMI-Odeon (Continued on page 84)

En Mexico (Continued from page 82)

Nueva York. Y cumpliendo con el pedido de Mike, hago extensivo su deseo de que está a la espera de muestras discográficas que le puedan enviar todos los sellos de México directamente. La dirección es la siguiente: **Mike Casino**, Radio W.J.I.T., 136 W. 52nd St., New York, N.Y. 10019.

La **Familia Morled** (Cisne RAFF), consolidó definitivamente el "Volverás, volveré" que va camino al primer lugar . . . Otro tema que comienza a sobresalir con fuerza de hit es "Cómo duele estar lejos" en la interpretación de su creador **Héctor Meneses** (Mélody) . . . Como siempre **Juan Gabriel** (RCA) nuevamente causa impacto; esta vez junto con **María Victoria** con el número "17 años." Extendiéndose a nivel nacional é internacional el "Morir contigo" de **Los**

Baby's (Peerless). Tanto en Centro y Sudamérica el éxito es enorme del grupo que dirige **Carlitos Avila** . . . Muy buenos los resultados que está obteniendo el **Grupo Café** (Musart) que debutó con el antiguo tema "Los dos" . . . **Miguel Gallardo** (EMI Cápitol) continúa dejándose escuchar muy fuerte con "Hoy tengo ganas de tí," que también está pegado en todas las emisoras latinas de Estados Unidos.

Todo listo para la nueva temporada de actuaciones del grupo triunfador venezolano **Los Terribles** que comienza a fines de este mes de Agosto . . . Constituido como uno de los temas tropicales de mayor impacto en la temporada el "Mantelito blanco" del **Grupo Veneno** (RCA). La difusión es fuerte y continuada . . . ¡Y hasta la próxima desde México!

Nuestro Rincon (Continued from page 83)

Chilena S.A., antes llamada EMI-Odeon Chilena S.A. . . Excelente la grabación de **Jaime Bolaños**, conocido como **J.B.**, que Dicesa acaba de lanzar al mercado . . . Terminaron de grabar su segundo long playing para Musart, los afamados **Carmela y Rafael** . . . Celebró la firma J.D. Feraud Guzman su "Sexagesimo Aniversario" en el Ecuador. Lamento no haber podido asistir a sus fiestas conmemorativas atendiendo a tan cordial invitación . . . Y ahora . . . ¡Hasta la próxima!

I enjoyed, for several years, the friendship of one of the greatest performers of folklore poems of all times, actress and film star **Eusebia Cosme**. Always sincere, happy and a great believer, she spent several years suffering from heart problems. Now she's gone but her art will always stay among us. Another star has been shining above since **Eusebia Cosme** passed away.

Several hours after a nice chat between this writer and **Tito Garrote** in Miami, I received news regarding his sudden passing away, while having lunch at "La Milonga Restaurant," in New York, with **Ismael "El Cano" Gonzalez** and **Carlos Diaz Grandos**, president of Miami Records, an enterprise in which Tito occupied a top executive position. Always a fighter and famous impresario, Tito is no longer with us. It is a real pain in our hearts to see so many energetic people going away forever. Tito was taking inventory at Dial Records, distributors of the Miami Records product, since their distribution was being switched to Casino Records, owned by **Cepero**. After the shock produced by such an event, Carlos Diaz Grandos finished up the job begun a few hours earlier by Tito.

I met **Stanley Steinhaus** several years ago, always a good talker and always telling very humorous stories. After residing in several countries, mostly with EMI, he came to the States several months ago from Venezuela and accepted a top executive position with Latin International, based in Los Angeles and distributor of the EMI product in the States and Puerto Rico. Now, **José Garcia**, president of the label, has announced that Stanley is no longer with the company. Well, it will be always a pleasure to see and hear Stanley again telling his stories that will make you laugh for sure, or perhaps cry . . . **Guillermo Infante O.** from RCA, Mexico, sent me a letter which reads: "From this month on, Central and South America will be under the control of our good friend **Adolfo Pino** from Brazil, who assigned **Helcio D. Carmo** as supervisor of that territory. On the other hand, I inform you that the Caribbean territory will stay under my supervision and control, so that I will continue to visit you periodically."

Hispavox released in Spain the soundtrack (original) of the film "Cria Cuervos," titled "Porque te Vas," by **Jeanette**. Arrangements are by talented **Juan Marquez** and should make it big anywhere if properly promoted . . . **Isabel Patton** on Columbia, Spain (Alhambra) is starting to move her performance of "Patrick Amor Mio." It is a smash in Chile and spreading to other areas . . . Latin International, distributor of EMI Latin product in the States, will be distributed in the New York area by AG Distributors (Adriano Garcia and Sergio Bofill) . . . **Barry Rogers** will produce a new album by **Orchestra Broadway** on Coco Records. Their new album will sound different for sure, even though they have always enjoyed great acceptance.

RECORD WORLD LATIN AMERICAN ALBUM PICKS



LA SINFONICA DE JB

Dicesa RCA DICS 1110

Espectacular sonido y brillante ejecución realizada en El Salvador por un grupo de gente muy talentosa. Sonido instrumental que pudiera dar fuerte en todos los mercados si recibiese debida atención. Felicitaciones! Resaltan poderosamente "Papaya" (U. Dudsiak-M. Urbaniak), "Tejedor de Sueños" (G. Wright), "Aranjuez" (J. Rodrigo) y "Solo dieciseis" (S. Cooke). Producida por Ele Juez con arreglos de Gee Karishorn y Jaime Bolaños.

■ Spectacular sound and brilliant performance produced in El Salvador by very talented people. Instrumental sound that could make it big in all markets if properly promoted. Congratulations! Great in this package are "Papaya," "Tejedor de Sueños," "Aranjuez" and "Solo Dieciseis." Produced by Ele Juez with arrangements by Gee Karishorn and Jaime Bolaños.

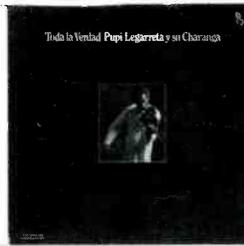


DOMINICANITA

RAFAEL SOLANO Y SU ORQUESTA—
Discolando OLP 8269

En producción de Matilde Hasbun, arreglos de Hector de Leon y Rafael Solano, el maestro dominicano Solano está vendiendo fuerte en Santo Domingo y Nueva York su "Dominicanita." Canta Rico Lopez, Armando Beltre y Rafael Solano. Excelente mezcla que merece triunfos. Sabor dominicano con un toque diferente. "Dominicanita" (R. Solano), "El Figurín" (Ma Espinas-R. Solano), "Corazón porque la quieres" (D.R.) y "Cuando no estás" (N. Rivas-R. Solano).

■ Produced by Matilde Hasbun with arrangements by Hector de Leon and Rafael Solano, Rafael Solano is selling well with "Dominicanita" (included here) in Santo Domingo and Nueva York. Rico Lopez, Armando Beltre and Rafael Solano handle the vocals. Superb mixing and a different touch in Dominican music. "El Figurín" (M. Espinal-Solano), "Poquito Poquito" (Meche Diez), "Cibaeña" (Grupo Convite) and "Como Juan" (R. Solano).



TODA LA VERDAD

PUPI LEGARRETA Y SU CHARANGA—
Vaya VS 49 0598

Aumenta la popularidad de esta charanga con fuerza vertiginosa. Grandes músicos y excelentes arreglos de Pupi en producción de Teddy Reig. Vocales por Mario Arango, Mundo Capoy Elliot Romero. Dirección Musical de Tito Puente. "El Caballo" (P. Legarreta), "Merenchanga" (P. Legarreta), "No seas Boba" (Legarreta) y "Para el Brasil" (Legarreta).

■ The popularity of Pupi Legarreta and his Charanga is spreading. Musical director was Tito Puente with arrangements by Pupi Legarreta and production by Teddy Reig. Recorded in 1963 at Riverside Plaza Studios. "Ay Señor" (P. Legarreta), "Vamonos Guajira" (E. Romero), "El Caballo" (P. Legarreta) and "Serafín" (J. Hernandez).



CHELO

Musart TEDM 10585

Acompañada por el Mariachi Oro y Plata de José Chavez, Chelo ofrece aquí un muy comercial repertorio de rancheras mexicanas. "Qué sacrificio," "Te vas o te quedas" (J. A. Jimenez), "Dos Gotas de Agua" (L. M. Dueñas) y "Los Consejos" (Flores).

■ Backed by Mariachi Oro y Plata de Jose Chavez, Chelo offers a very commercial repertoire of Mexican rancheras. "Tu Castigo" (Romero), "Cuatro Milpas" (B. de Jesus Garcia-J. F. Elizondo), "Demuéstramelo" (R. Ortega Contreras), others.

Sylvers Sign with Wm. Morris



Two top executives of the William Morris Agency, Inc., turned out in person to supervise the signing of The Sylvers (Capitol Records' singing family) for worldwide booking of personal appearances in concerts, television shows and movies. Sam Weisbord (seated, left), president of William Morris; and Abe Lastfogel (seated, right), chairman of the board of directors of William Morris, look on while Foster Sylvers adds his signature to the agreement. Also pictured are Al Ross, Sylvers manager (standing, left), and Don Zimmermann, executive vice president and chief operating officer, Capitol Records, Inc.

MCA Announces Promo Shifts

■ LOS ANGELES — Vince Cosgrave, MCA Records vice president of promotion, has announced several changes and appointments to the MCA promotional field staff.

Bob Osborn joins the Los Angeles MCA promotion department from San Francisco, where he was MCA promotion manager. Osborn has been with MCA for almost four years and has held the post of promotion manager in New Orleans, Houston and San Francisco.

Replacing Osborn as San Francisco promotion manager is George Mangrum, a long time Bay Area music critic and independent promotion executive.

Frank Horowitz has been named MCA promotion manager in Boston, coming from a similar post in Cleveland. Horowitz joined MCA three years ago as a salesman in Detroit.

Dave Loncao joins the MCA promo department, replacing Horowitz as Cleveland promotion manager after a career in radio that included positions as program director at CJOM in Canada and most recently music director at WIOT in Toledo.

Brokaw, Gangwisch Debut New Firm

■ KANSAS CITY—David Brokaw and Kathy Gangwisch, publicists, have announced the formation of Brokaw-Gangwisch Public Relations in Kansas City, Mo. Ms. Gangwisch is president of the new agency which will function in tandem with The Brokaw Company of Los Angeles.

Ms. Gangwisch was senior account executive with the firm of Hecht Harman Vukas before establishing her agency in the mid-west last month.

Buddah Ups Williams

■ NEW YORK — Brian Williams has been appointed tour manager for the Buddah Group, announced Jude Lyons, vice president. In his new job, Williams will be responsible for the coordination of all promotion for artist tours — coordinating the promotion staff, independent distributors, advertising, sales department, publicity, as well as working with artist's managers.

Williams joined Buddah in April of 1975 as assistant to Jude Lyons. He had previously been vice president of QRS Music Rolls, Inc. in Buffalo.

Audiofidelity Pacts New Zodiac Label

■ NEW YORK — Bill Gallagher, president of Audiofidelity Enterprises, Inc., and Giorgio Moroder, Say Yes Productions, Munich, Germany, have announced the formation of a U.S./Canadian label, Zodiac Records, which will be distributed exclusively by Audio Fidelity Records.

Zodiac's first release is a single, "Classically Elise" Parts One and Two, featuring Dino Solera and The Munich Machine. It will be in the market by mid-August.

Maye Hampton James Joins Desert Moon

■ NEW YORK — Desert Moon Records general manager Nick Albarano has announced the appointment of Maye Hampton James as vice president of national promotion for the label.

Maye comes to Desert Moon after a six-year stint as director of national promotion for Scepter Records, where she participated in the development of acts such as the B.T. Express, South Shore Commission, General Crook, Independents and others.

Thelma Houston:

A Rare Musical Jewel

By DAVID MCGEE

■ NEW YORK—It was but a year ago that Motown recording artist Thelma Houston strode onstage at Carnegie Hall and proceeded to dazzle a near-sellout audience with the power and subtlety of her readings of material ranging from poignant ballads to gospel raveups. Smokey Robinson was the star of the show and his performance was equally remarkable—and also expected. But Ms. Houston was something of an unknown quantity, seldom seen in person, seldom heard on record. Why does such a gifted artist make herself so scarce?

"There's several reasons why I don't work more," she explained during a visit to **Record World**, which was one stop on a promotional tour in support of her newest single, "The Bingo Long Song (Steal On Home)" from the motion picture "The Bingo Long Traveling All-Stars & Motor Kings." "Without a hit single it's hard to be any kind of a concert draw, which is what all promoters are concerned about. So it's been a year since my last gig, because promoters just aren't that willing to take chances now.

"I could work clubs more than I do, but then I'm afraid I'd get into that routine of playing the same ones again and again. Besides, I'd rather play in concert halls. I feel that in clubs people come to eat and drink and if music happens to be available they'll sit through it without really listening. In halls, though, people come to hear you and see you; they're concentrating on what you're doing and you get some response to your work."

Ms. Houston, who came to Motown in 1972 after beginning her professional career with ABC-Dunhill in 1969, is not a writer herself, but rather is an interpreter—much like her prototype Dinah

Washington in style—who values a song that is as strong lyrically as it is melodically and rhythmically. "It's certainly easier to sing a song that has strong lyrics," she offered. "I listen to a lot of songs before I decide which ones to use, and I take the structure and arrangement into consideration as well as the lyrics. But essentially I'm concerned with how the song sounds with basic, minimal backing."

The next Thelma Houston album is scheduled for release in August and will include, according to the Mississippi-born song stylist, "a little bit of everything—disco, ballads, straight r&b. I'm going to gear it along the lines of my stage show, rather than going with one particular type of music throughout the album. It's important that a singer take chances. Every singer should try something different."

"Something different" might mean recording an eclectic album, but it might also mean playing the title role in the film biography of Bessie Smith, which is exactly what Ms. Houston is slated to do. The film (which will be directed by Daniel Petrie, whose credits include "Lifeguard," "Buster and Billie" and the acclaimed television movie, "Eleanor and Franklin") is only in its first stages—"the script is going through re-writes now"—but Ms. Houston has been doing her homework and, fortunately, has found a bit of herself in Bessie Smith. Her description of the legendary blues singer might just as well be one of herself: "She was a young, exciting, beautiful woman who had a hard life. But in its way it was a good life too, because she worked hard and succeeded in her profession. She was an optimist. She had the ability to change with the times."

AM Action (Continued from page 75)

WAKY and last week on CKLW. Also on WDRQ (first key crossover station in the country) and numerous secondaries. Looks like a strong foothold on the pop side.

NEW ACTION

Hall & Oates (Atlantic) "She's Gone." With Hall & Oates as hot as they are now, the re-release of this number, which was a huge hit by Tavares and a minor one by Hall & Oates the first time around, is as natural as can be and the market is digesting it with gusto. Currently on WKBW, WGCL (re-add), WERC, WAKY, WLAC (lp) and moves 23-14 WCOL, HB-19 KLIF, extra-30 KSTP and LP KJR; numerous secondaries and many biggies are reportedly in the wings. (Note: The success of "Sara Smile" has caused renewed sales activity on both the current RCA lp and "Abandoned Luncheonette," the Atlantic lp from which this current single was culled. With this pattern developing both labels can look forward to a sales surge on their respective lps.)

Treasures from Nipper — & Vaudeville

By SPEIGHT JENKINS

■ NEW YORK — Nowadays the voice most sought is certainly the heldentenor. Jon Vickers has one but he is very careful what he sings. Most of the others who try to sing the big Wagner parts scream or croak their way through, and the young up and coming Launcelot is as much sought as he has been for the last two decades.

Another kind of voice is just as rare: the contralto. Any opera-goer is aware, for instance, of how Marilyn Horne can put her voice into "bass" register, sometimes artistically, sometimes for fun or camp, but she is surely not a contralto. She has a lower extension on her natural range. There is, however, a lack of mourning for the true contralto, probably because of an absence of parts written for her in the opera repertory performed today. Beyond Eda, Ulrica, and maybe one or two others, there are few. Orfeo, once considered the contralto's domain, is more often than not sung

by a lyric mezzo who sounds much like a soprano. But even if there are not a lot of roles for the true contralto, there is a wealth of song and concert literature that sounds best in the hands of the female "bass," and we are the poorer for the constant upward push women give to their voice.

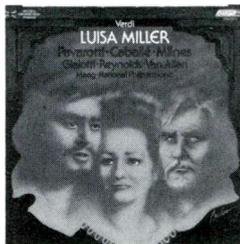
It was not always so, and Victrola has just issued a wonderful record to it. A recording by Marian Anderson of spirituals, made in 1947 and 1952, points out just how amazing and rich the true contralto could sound. There are notes—sung not barked—on this record that are so low that they sound unnatural, and yet with great ease, Miss Anderson can fly up to a high B-flat.

Hers was one of the century's great voices. Finally recognized, she broke the color bar when she first appeared at the Metropolitan Opera in January of 1955, but it was far too late. She began singing around 1930, and she should

(Continued on page 89)

CLASSICAL RETAIL REPORT

AUGUST 14, 1976
CLASSIC OF THE WEEK



VERDI
LUISA MILLER
CABALLE, PAVAROTTI, MILNES,
MAAG
London

BEST SELLERS OF THE WEEK

VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London
BLITZSTEIN: AIRBORNE SYMPHONY—Bernstein—Columbia
MOORE: BALLAD OF BABY DOE—Sills, Cassell, Buckley—DG
MOSTLY MOZART, VOL. II—De Larrocha—London
STRAUSS: ALPINE SYMPHONY—Mehta—London

TSS/RECORD WORLD/ LONG ISLAND

BEETHOVEN: COMPLETE SYMPHONIES—Kemppe—Seraphim
BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA
BLITZSTEIN: AIRBORNE SYMPHONY—Bernstein—Columbia
CHOPIN: PIANO CONCERTOS NOS. 1, 2—Ohlsson—Angel
GERSHWIN: WATTS BY GEORGE—Columbia
IVES: THREE PLACES IN NEW ENGLAND—Ormandy—RCA
MENDELSSOHN, PAGANINI: VIOLIN CONCERTOS—Fodor—RCA
MESSIAEN: QUARTET FOR THE END OF TIME—Tashi—RCA
VERDI: IL CORSARO—Caballe, Norman, Carreras, Gardelli—Philips
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch

KING KAROL/NEW YORK

BLITZSTEIN: AIRBORNE SYMPHONY—Bernstein—Columbia
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
IRISH SONGS: WHEN YOU AND I WERE YOUNG, MAGGIE—White—RCA
GILBERT & SULLIVAN: UTOPIA LTD.—D'Oyly Carte—London
KERN: SHOWBOAT—Victrola
LISZT: FAUST SYMPHONY—Khaikin—Columbia
MOORE: BALLAD OF BABY DOE—Sills, Cassell, Buckley—DG
MOSTLY MOZART, VOL. II—De Larrocha—London
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London

KORVETTES/NEW YORK

BEETHOVEN: SYMPHONY NO. 4—Marriner—Philips
BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
CARLO BERGONZI SINGS 31 VERDI ARIAS—Philips
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
MOORE: BALLAD OF BABY DOE—Sills, Cassell, Buckley—DG
MOSTLY MOZART, VOL. II—De Larrocha—London
SCRIABIN: PIANO SONATAS—Ashkenazy—London
VAUDEVILLE: SONGS OF THE GREAT LADIES—Morris, Bolcom—Nonesuch
VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London

RADIO DOCTORS/MILWAUKEE

BEETHOVEN: PIANO SONATAS—Ashkenazy—London
BLITZSTEIN: AIRBORNE SYMPHONY—Bernstein—Columbia
DONIZETTI: MARIA STUARDA—Sutherland, Pavarotti, Bonygne—London
GERSHWIN: WATTS BY GEORGE—Columbia
IVES: THREE PLACES IN NEW ENGLAND—Ormandy—RCA
SHERRILL MILNES SINGS THE AMERICA I LOVE—RCA
STRAUSS: ALPINE SYMPHONY—Mehta—London
STRAVINSKY: SACRE DU PRINTEMPS—Solti—London
VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London
WAGNER: RING HIGHLIGHTS—Dorati—London

CACTUS RECORDS/HOUSTON

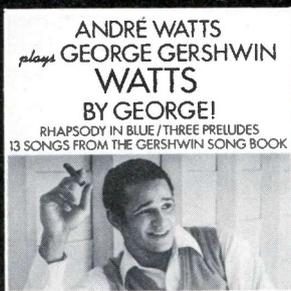
BACH: CANTATA NO. XIV—Harnoncourt—Telefunken
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—London
ORFF: CARMINA BURANA—Previn—Angel
SCRIABIN: PIANO SONATAS—Ashkenazy—London
SHOSTAKOVICH: QUARTETS—Fitzwillen Quartet—L'Oiseau Lyre
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
STRAUSS: ALPINE SYMPHONY—Mehta—London
VERDI: LUISA MILLER—Caballe, Pavarotti, Milnes, Maag—London

ODYSSEY/SAN FRANCISCO

BARBER, IVES: QUARTETS—Cleveland Quartet—RCA
BAX: SYMPHONY NO. 7—Leppard—Lyrita
BEETHOVEN: PIANO SONATAS—Pollini—DG
BEETHOVEN: COMPLETE SYMPHONIES—Kubelik—DG
MESSIAEN: QUARTET FOR THE END OF TIME—Tashi—Columbia
MOORE: BALLAD OF BABY DOE—Sills, Cassell, Buckley—DG
MOSTLY MOZART, VOL. II—De Larrocha—London
MOZART: HAFNER SERENADE—De Waart—Philips
NIELSEN: SAUL AND DAVID—Soderstrom, Christoff, Horenstein—Unicorn
STRAUSS: ALPINE SYMPHONY—Mehta—London

CLASSICAL PICKS FROM COLUMBIA:

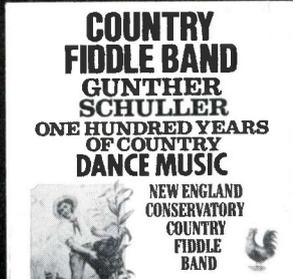
THREE FOR THE MONEY



M34221



M34192



M33981

On Every Best Seller List



Springsteen—Appel Suit

(Continued from page 4)

ducting his (Springsteen's) business affairs and that all of his property — i.e., contracts, copyrights, income, etc. — be placed in receivership until this dispute is resolved.

Appeal, in turn, has asked the New York State Supreme Court on behalf of Laurel Canyon Ltd., to enjoin Springsteen, CBS and producer Jon Landau from commencing studio work on Springsteen's fourth album, unless the recording is done in accordance with a Laurel Canyon agreement whereby Appel would designate the producer. The Court is slated to hear arguments for and against the injunction on Monday.

In another related action, Appel and his companies have brought suit in New Jersey to obtain on behalf of the companies "everything that is entitled to Appel under the management agreement he has with Springsteen," according to Appel's attorney, Marty Gold. Earlier last week, Appel sought to block funds from Springsteen's recent concert dates in Red Bank, New Jersey. Appel's request was denied.

"First of all," said Gold, "the suit Springsteen has brought against Appel is absolutely and utterly baseless, according to the information we have from our client. We expect to prevail. Appel doesn't want to interfere with Springsteen's career. Appel would like to see him record, but with a producer named by Laurel Canyon."

Asked as to whom Laurel Canyon might have in mind as a producer, Gold answered, "The winning combination.

"I assume he (Appel) would want to produce it himself," Gold continued. "He was the one responsible for the success of Mr. Springsteen so far."

Appel declined comment when asked for his response to Springsteen's complaint. "What can I say at this point?" he asked. "It's a disappointing situation, that's all."

Mike Mayer, Springsteen's attorney, said he and his client are "fully prepared to go to trial. We can back up every allegation. When an artist doesn't have the money that's entitled to him, when he has to scuffle, when he can't buy the equipment he needs, when he has no credit, I'd say his career's been damaged."

Asked if an out of court settlement between Springsteen and Appel is in the offing, Mayer explained that he and Springsteen had discussed the situation with Appel and "after having those

discussions we instituted the lawsuit."

The five causes of action cited in the complaint and the allegations made under each are as follows:

Fraud, undue influence and breach of trust—alleges that Appel falsely represented himself as having certain desirable qualities as a manager, thereby inducing Springsteen to engage Appel and his companies for the purpose of management, recording and music publishing; also alleges that Appel "caused Springsteen to execute a document assenting to an agreement between Laurel Canyon Productions, Inc. and CBS Records;" management agreement "provides for unconscionable management commission of 20 percent if Springsteen earned below \$5,000 per week; 25 percent between \$5,000 and \$15,000; and 50 percent in excess of \$15,000 per week, without deduction for expenses other than booking agency fees;" recording artist agreement permits Laurel Canyon to charge all of the recording expenses against royalties due Springsteen from Laurel Canyon Productions, Inc. — upshot was that in the period from 1972 through December 31, 1975, Laurel Canyon Productions made \$460,574.68, while Springsteen made \$180,635.96 after recording costs were subtracted; music publishing agreement alleges basically that Springsteen relied upon "the representations and good faith of Appel, who, in fact, and unknown to Springsteen, was acting for his own benefit and enrichment."

No Accountings

Breach of contracts and for an accounting—accountings required by the various agreements were not rendered to Springsteen until he demanded same and discovered "that Appel had conducted business in a shockingly slipshod, wasteful and neglectful manner" by failing to maintain adequate books and records, by failing to administer Springsteen's financial affairs; Appel appointed a secretary with no business experience to be in charge of Springsteen's finances—secretary signed checks charged to Springsteen and commingled monies payable to Springsteen and drew money for "all types of expenses without regard to whether chargeable to Springsteen or Appel;" Appel was unable to verify that he had collected agreed amounts from promoters for Springsteen's concert appearances, or, if collected, whether they were credited to Springsteen's account; rented trucks and equipment when money was available to purchase

them — failed to return trucks and equipment to lessors when due; Appel prevented efficient operation of Springsteen's tours by failing to pay proper expenses "in a timely fashion;" scores Appel's accounting of royalties, management earnings and commissions;

Conversion and misappropriation—charged loan payments to Springsteen's account, although Springsteen "did not obtain the use and benefit of the loan proceeds in the first instance;" charged to Springsteen's account portions of his office rent, telephone, salaries, personal expenses and cost of recording artists under contract to him other than Springsteen;

Action against Michael Appel—Appel, "without legal cause, justification or excuse, blocked publication of a Springsteen biographical book "which would

have been a material benefit to Springsteen's career" — did so by refusing author permission to quote from Springsteen's lyrics; Appel's acts "were malicious and were intentionally calculated by him to injure and damage . . . Springsteen's career."

Nixes Landau

Action against Michael Appel—In January 1975, Appel, at Springsteen's request, engaged Jon Landau "to produce recordings embodying Springsteen's performances;" said recordings were "enormously successful;" in 1976 Springsteen sought to engage Landau to produce additional recordings; Appel refused to permit Springsteen to engage Landau as producer; said acts "were without legal cause, justification or excuse; were malicious and were intentionally calculated by him to injure and damage . . . Springsteen's career."

Arista Honored



Arista Records was named "Record Company of the Year" at the Bobby Poe Annual Music Business Convention recently held in Nashville. Pictured here accepting the award from Bobby Poe are Clive Davis, president of Arista Records, flanked on the left by Michael Klenfner, vice president, national album promotion and special projects, and on the right by David Carrico, vice president, promotion.

CONCERT REVIEW

Seals & Crofts Spring a 'Surprise'

■ LOS ANGELES—With their last release, "Get Closer," Seals and Crofts (WB) surprised many listeners with the use of a female vocalist and the addition of r&b to their style. In concert at the Greek Theater, the two delivered another surprise to those who associate them solely with intricate harmonies and soft music, for the highlights of the evening were two instrumentals, and the music was anything but soft.

Quality Songs

The show began with songs of the standard S&C quality. Later, they were joined onstage by Carolyn Willis, the featured vocalist on "Get Closer." The set to this point was precise, smooth and uneventful, but when the band broke into a number called "Thunderfoot," the mood went from soft to funky.

The jazz-rock number featured

Louie Sheldon (who has produced the past six lps for Seals and Crofts), Joe Picarro on percussion and a noteworthy sax solo by Jim Seals.

After more of their standard songs, they wrapped up the show with what was to be the second of their outstanding instrumentals. This time a high powered c&w tune, with Dash Crofts dancing around the stage to Seals' energetic speed fiddling.

The concert left the audience with a new awareness of a different side of Seals & Crofts.

The two were preceded by Deardorff and Joseph (Arista), who have just released their single, "Ma La Lady." Their musical style is similar to S&C and their album, unreleased to date, will be produced by Louie Sheldon and Jim Seals.

Adrienne Johnson

ENGLAND

By LYNNE WHEELER

■ LONDON—In contrast to his lengthy and exhaustive series of concerts last year, **Billy Connolly's** 1976 tour will include dates in several small towns never previously visited by him, one of these being Banff where the Town Hall has no stage and Connolly will be playing to a capacity audience of 198! Connolly will also play two nights at the Edinburgh Playhouse (September 9-10) as part of the month-long Festival Of Popular Music being staged by **John Reid**. Reid-managed acts **Queen** and **Elton John** will open and close the season (August 20 and September 17 respectively), with **John Miles**, **Murray Head**, **Mud**, **Ritchie Blackmore's Rainbow**, **Van Der Graaf Generator** and other names to be announced all helping to further Reid's ambition to make the Playhouse into a major Scottish rock venue. Bass player **Ian Mitchell** makes his British debut with the **Bay City Rollers** when their first U.K. tour in a year opens at Dundee's Caird Hall on September 9. The group stays in Scotland for concerts at the Edinburgh Odeon (10) and Glasgow Apollo (11), working their way down the country to close at London's New Victoria on September 19. With the exception of Dundee all ticket sales are by postal application only.

Van Morrison, resident again in the U.K. after nine years in America, has appointed impresario **Harvey Goldsmith** as his personal manager. Goldsmith has not previously been associated with management, but feels it is a logical extension of his career in concert production and promotion. Morrison is in the process of forming a new band and the first project will be the recording in London of a new album, his ninth for Warner Bros. and his first since "Veodon Fleece" in late '74.

Particularly welcome since most major companies have increased their prices (albums now cost a little under £4, singles 75p) is Island's extended play by **Bryan Ferry** costing just £1. Tracks are "Shame Shame Shame," "Heart On My Sleeve," "It's Only Love" and the one that will take it into the charts, "The Price Of Love." Some good album tracks released as singles this week by **Manfred Mann's Earth Band**—**Springsteen's** "Blinded By The Light" from "The Roaring Silence" lp (Bronze); **Terry Sylvester's** self-composed "At The End Of The Line" from "I Believe" (Polydor) and **Ian Hunter's** "You Nearly Did Me In" from "All American Alien Boy" (CBS). **Dave Edmunds** is back with a near certainty in "Here Comes The Weekend," his first for Swan Song.

Shel Talmy, independent producer who recently enjoyed success with **Chris White's** "Spanish Wine" and was responsible for many hits in the past by **The Who**, **Kinks** and **Manfred Mann**, has joined Power Exchange Records as a&r director. He will be working with recent charttopper **J. J. Barrie (Barry Authors)** and his wife, impressionist-turned-singer **Kristine**, who was recently signed by **Russ Regan** to 20th Century Records for the U.S. Others on the move are **Robert White**, who leaves Island to join Bell/Arista as business affairs manager; **David Brooks** who departs as head of promotion at State to take up a similar position with Creole; and **Tom Whitsett**, who after six years with East/Memphis Music Corp. in Memphis is now general manager of Chrysalis Music in London.

GTO has signed a long-term distribution agreement with Lifesong Records, the company founded by **Terry Cashman** and **Tommy West**.

Diamond Gold



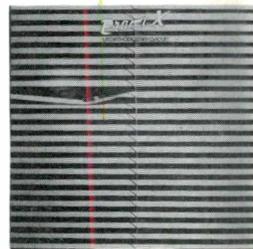
Managing directors of CBS Records International companies overseas converged on Neil Diamond at the recent CBS Convention in Los Angeles with a total of four platinum records and 20 gold records, representing sales of the artist's product worldwide. Pictured from left are Maurice L. Oberstein, MD, CBS/UK; Terence M. Lynd, VP & GM, Columbia Records of Canada; Alain Oliver, GM, CBS Disques, Belgium; Tomas Munoz, GM, Discos CBS, Spain; Walter Yetnikov, president, CBS Records Group; Neil Diamond; Dick Asher, CRI president; Paul Tesselar, marketing & business affairs director, CBS Grammofoonplaten, The Netherlands; Peter de Rougemont, VP, CRI European operations; A. William T. Smith, MD, Australian Record Company Ltd.; and Hilton Rosenthal, a&r manager, Gramophone Record Co., South Africa. Missing from the line-up were Norio Ohga, president, CBS/Sony, Japan; and Rudolf Wolpert, MD, CBS Schallplatten, Germany.

Import Albums

UNORTHODOX BEHAVIOUR

BRAND X—Charisma CAS 1117 (UK)

Leave it to the British to assimilate American musical styles and do them one better. First it was the blues and now that two-headed monster: jazz-rock. An album that practically redefines the genre and sets future standards with Phil Collins' drumming a cross between Cobham and White and Robin Lumley's synthesizer work being tasteful while never overbearing.



SOFTS

SOFT MACHINE—Harvest SHSP 4056 (UK)

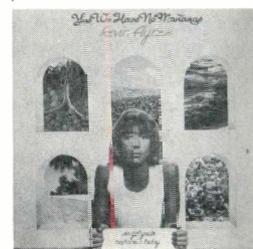
The group is now down to no original members, but the spirit of its last few albums is preserved by some of Britain's finest jazz musicians. Taking their fusion music one step further than most, the compositions are fully realized landscapes, textured by an assortment of instruments. This, their ninth lp is as fresh as the first.



YES WE HAVE NO MANANAS

KEVIN AYERS—Harvest SHSP 4057 (UK)

Ayers, one of the original members of the Softs, continues to mature as an artist with each successive lp. Here, his reputation as an eccentric is obfuscated by some of the strongest material he has ever written. Add to it a highly regarded assortment of musicians and Ayers is at his best.



PAT TRAVERS

PAT TRAVERS—Polydor 2383 395 (Canada)

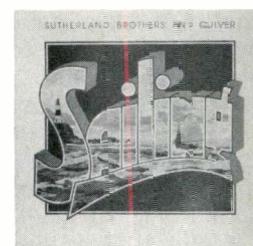
It's always a pleasant treat to come across a new guitar hero. Travers, a Canadian, exhibits his talent on this debut in a number of idioms, mixing originals with standards while crossing Rory Gallagher's unbridled enthusiasm with Jeff Beck's techno-flash. "Stop and Smile" and "Mag-nolia" are among the many standouts.



SAILING

SUTHERLAND BROTHERS AND QUIVER—Island 9358 (UK)

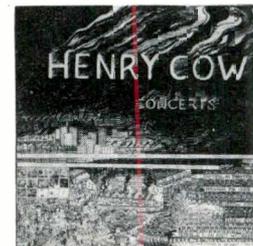
One must wonder why this record is merely a collection of album tracks and not hit singles. Actually, "Sailing" was number one in the U.K., but it was a Rod Stewart cover. One of the most sadly overlooked groups around, this lp spotlights their many obvious talents.



CONCERTS

HENRY COW—Caroline 3002 (Virgin) (UK)

Letting their imagination run wild, occasionally touching on the avant-garde, this double album recorded on several European dates, shows Henry Cow's uniqueness and why they are totally unto themselves. Guest artist Robert Wyatt is prominently featured on several selections.



DEEP END

ISOTOPE—Gull GULP 1017

Isotope continues to weather personnel changes while forging ahead on its third album under the inspired leadership of guitarist Gary Boyle and drummer Nigel Morris. This expanded line-up reconfirms the group's mastery of jazz-rock as keyboardists Zoe Kronberger and Frank Roberts add a bouyant texture to both acoustic and electric pieces.



RCA Radio Meet

(Continued from page 24)

at was why should we reflect a loser, maybe I should say a different term, why should we reflect the smaller unit sale, let's reflect the massive unit sale."

Despite the inroads made in several markets by "progressive" country formats, the trend in country radio is toward tighter lists, led by those of WMAQ (Chicago) and WHN (New York), Janet Gavin told the gathering.

"What most of them are doing, of course, is formatting," she said, "they have to stress play and day-parting — I don't think I ever heard that term in country music a few years ago."

The larger trend, though, is toward specialization, Bill Gavin said. "The lines that separate the ethnic and demographic and so on are becoming more clouded and actually what has happened to radio, in terms of format, is a fragmentation of formats. A greater degree of specialization aiming at certain special markets, certain special interests. We are hearing more and more in terms of the programming of black radio that they are increasing their audience composition of white listeners."

Treasures from Nipper (Continued from page 86)

have had 25 years at the Met. On this record of spirituals, on which along with Lieder she based her career, she covers many emotions and always employs a huge and well-focussed voice. Added to the sheer technique, color and richness of her instrument comes the quality of belief, a characteristic that cannot be missed. To hear Miss Anderson sing "Nobody Knows the Trouble I See" or "Were You There?" is to hear an affirmation of powerful faith.

Leontyne Price, who was the first black opera superstar, will never take credit for what she did without giving Miss Anderson prime honor. Today we can see the kind of battle that Miss Anderson or even Miss Price fought as being passe and only a part of history; but it was very real. And hearing this Victrola record is an experience: it shows us again what America has produced—in the music and the voice—and also what we denied ourselves.

In a completely different look at America, Nonesuch has come up with another winner: "Vaudeville: Songs of the Great Ladies of the Musical Stage." This is another contribution by Joan Morris, with William Bolcom at the piano, and it is a record just as delightful as "After the Ball." Maybe this one isn't classical in some people's definitions, and it surely isn't serious. But Miss Morris has the kind of soprano that is so perfect

Matthews at the Troub



Columbia recording artist Ian Matthews recently played his debut engagement at the Troubadour, part of his current concert sweep of the country to promote his debut Columbia album, "Go For Broke." Christy Wright, new programmer for RKO as well as KHJ programmer Rosie Guevara and KHJ dj Bobby Ocean were on hand to welcome the artist. Pictured from left: Bobby Ocean, Christy Wright, Ian Matthews and Rosie Guevara.

Singles Chart

(Continued from page 6)

for reports on its progress.

The two new bulleting records on this week's chart by James Taylor (WB) and Diana Ross (Motown) are much too early to judge, but there is one other interesting story and that is the re-released Hall & Oates single on Atlantic, "She's Gone," which is showing early hit signs in Dallas and other markets and may just do it this time around.

for this music that one simply listens in amazement. She has the right accent, the perkiness, the lilt, the ability to put over the lyrics consummately. Bolcom has proved himself countless times as a wonderful pianist in a wide variety of repertory: he particularly has the knack of playing a major part and yet seeming discreet. As a sheer performance the record is sensational. This is our heritage of the not so distant past, and this wonderful pair presents it to us in a clean, historical and therefore entrancing formula.

The repertory is chosen to cover the hits of Vaudeville and to give the major song of the Vaudeville stars—much as some of Joan Sutherland's records have highlighted the major hit arias and embellishments of 19th-century prima donnas. As familiar a song as "When You Were Sweet Sixteen" or "I Wonder Who's Kissing Her Now" vies with less well known pieces such as "Poor John!" and May Irwin's "Frog Song" (both of which are hysterical) and "My Castle on the Nile." This record is the kind that just needs to be played once in any store and the public will buy it. This is a team of performers and repertory that again shows the production brilliance and insight of Nonesuch's production coordinator and chief, Teresa Sterne. Insight, inventiveness and non-stuffiness as usual spell Nonesuch.

London Signs L. D. Pearl

■ NEW YORK — Walt Maguire, vice president of artist and repertoire for London Records, has announced that the label has signed L.D. Pearl to a long-term, worldwide, exclusive recording contract.

Pablo Releases Five

■ SAN FRANCISCO — Five new Pablo Records albums, highlighted by the newest works of Dizzy Gillespie & Machito, Oscar Peterson & Joe Pass, and Count Basie, were introduced as the September product release from the Norman Granz label at RCA Records' 75th Anniversary National Convention in San Francisco.

Other Pablo lps in the release are a pair of debuts on the jazz label, one by Mike Longo, the other by Dom Um Romao.

Hall & Oates LP Set by RCA

■ SAN FRANCISCO — At RCA Records' recent 75th Anniversary National Convention in San Francisco, it was announced that Daryl Hall and John Oates' new album, "Bigger Than Both Of Us," will be released at the end of this month.

Following the announcement, the duo was awarded its first gold single, for "Sara Smile." The award was presented to them at the convention's closing dinner by RCA's president, Ken Glancy.

New Caruso LP Set by RCA

■ SAN FRANCISCO — A computerized restoration of the voice of Enrico Caruso is the primary feature of a new RCA album for August. Titled "A Legendary Performer: Enrico Caruso," the album is part of RCA's "Legendary Performer" series.

Glancy Address

(Continued from page 22)

It's hard for us 75 years later to realize what a major song artist Caruso was in those days. His records actually are still selling. Caruso's artistry built the Victor Company . . . I think that's a safe enough remark . . . I think we've had more recent instances of where an artist has been responsible for building a company. Caruso's success also made it possible for Johnson and some of the other new companies, to attract other serious artists to the phonograph medium. All of Caruso's pals in the operatic world joined him on the Victor label. Those years, those early years, saw the Victor Company way out in front of its competitors here in this country, because of those early successive Caruso records. Caruso made one other significant contribution to the record industry, aside from his singing. Caruso had two major passions, one was pasta and the other was young broads . . . and the younger the better. He thereby established a lifestyle for recording artists, that has endured to the present day. So you see where it all began . . . with an overweight sex fiend.

One other point I should bring up is that in 1906, Johnson introduced the Victrola Trademark. I don't know about how many here . . . but when I was growing up, just a kid, the generic term for a record player was a victrola . . . everyone referred to it as a victrola whether it was made by the Victor Company or whoever, it was always called a victrola, and it always sat in the front parlor and you had to crank it up. Johnson, again being a very canny marketing man, realized that this exposed turntable and horn was not exactly the most attractive piece of furniture in the house and in an effort to appeal to the housewives of America, he developed a line of cabinet phonographs and that was the first time this talking machine was enclosed in a cabinet.

Johnson introduced any number of models in 1906; they were an overnight sensation. He had one model he couldn't produce fast enough, that sold for \$200, a tremendous amount of money in those days. The company itself, in those days, had built itself up around 1905 and 1906, its sales from \$500 in the first year to about \$12 million and again I say that the dollar was worth a great deal more.

The modern history of the company really dates from 1929 when the Victor Talking Machine Company was then acquired by what was known as the Radio Corporation of America, headed by David Sarnoff. In the long term it was a very adroit move and it managed to survive the depression of the 1930s, which almost killed the business completely, I guess as most of you remember, or some of you may remember, and it really never really recovered until just the beginning of the 1939 war.

So we've got 75 years of a lot of ups, a few downs, but a lot of ups. We're a worldwide international company, with our own subsidiaries in Europe, Latin America and the Far East, and where we're not represented by our own companies we have a large licensing network. In 1976, our first six months saw us produce the highest sales and profits in the history of the company . . . which we can all take some pride in. The business has come a long way from Johnson's Machine Shop in Camden, and so has the industry, and I think the industry owes a great debt to Johnson. But then as now, we're in the business of selling music and selling artists. Our commitment to that goal is deeper today than at any time in the past. I'd like you to leave San Francisco with a rejuvenated awareness of that commitment, in the light of all of us reminding ourselves that we are a part of the great tradition that is RCA Records and I think we can all take a great deal of pride in that fact. Thank you.

CLUB REVIEW

For Life Label Features Fresh Talent

■ LOS ANGELES—For Life is a Japanese label started by four young musicians who first ventured into the business by promoting concerts and later formed their own record company. Now, one year later, the label has produced some of the freshest and most successful product to come out of that country.

Recently, at the Troubadour, For Life recording artist and co-founder Shigeru Izumiya gave a one night, solo concert, performing songs from his six lps.

It is something of a feat for any entertainer to perform onstage alone with no accompaniment and still keep the attention of the audience. When the performer speaks no English, it becomes even more of a challenge. Although the majority of the crowd was Japanese, there are other factors which made Shigeru's performance comfortable to the audience as a whole and helped transcend any language barriers.

The rhythm and melodies of his tunes are basically Western. The music is reminiscent of folk ballads and the influence of Dylan is present in his singing style.

And then there is Shigeru himself. He is an interesting performer with an aloofness that makes him seem unconcerned with the fact that he speaks no English, and because he makes no effort to try, he comes across as a confident performer.

Finally, the easy-going rapport between Shigeru and the Japanese-speaking people in the audience spread to the English speaking portion, so that even those who couldn't laugh at the punch lines were still comfortable with the jokes. **Adrienne Johnson**

Mercury Signs Greene



Pictured above is Mike Greene, whose debut Mercury album, "Midnight Mirage," will be released this month. Surrounding Greene, from left, are Mike Bone, national promotion/albums for Phonogram/Mercury; Jim Taylor, assistant national promotion director; Stan Bly, vice president/national promotion; Cliff Bernstein, a&r music consultant for the PolyGram Record Group; and Jules Abramson, senior vice president/marketing for Mercury. Greene was in the Hampton Grease Band in the past.

Ellen McIlwaine Back To Active Music-Making

■ NEW YORK—For those who remember Ellen McIlwaine from her club and college concert tours of five years ago, and who treasure her not-too-oft heard Polydor albums, news of the "changes that should have been made a while ago," as she puts it, will be of interest. To those who did not discover her then (or in the meantime—she's been making occasional appearances all along), a "new artist" is about to emerge with a gifted blues-based style.

Said "changes" include forming a permanent band for touring and recording; the taking on of a manager (Shirley Craig, who also handles Novella Nelson); finding a producer sensitive to her needs; and securing a record deal that will accomplish more than getting her powerful voice and guitar on vinyl. Ellen is determined to sell records if she can, stating matter of factly that "I've been holding on so tight for so long that I don't know whether my music will sink or float."

Interest in her career has been sparked by her opening act status on the cross-country Laura Nyro tour which, while currently taking a hiatus, will be back before summer's end. She met Ms. Craig through Jerry Schoenbaum and Barbara Davies at the Other End four or five months ago, and the two have been working steadily since at getting Ellen's career in synch. It shouldn't take them long.

Ira Mayer

RCA To Release Woods, Horne LPs

■ SAN FRANCISCO — New RCA Records albums by Phil Woods and Lena Horne were announced at RCA Records' 75th Anniversary National Convention.

NAWM Meeting Set

■ NEW YORK—The National Association of Women in Music (NAWM) will hold its first general membership meeting of the year on Tuesday, August 17, at Bell Sound Studios (Studio A) 237 W. 54th Street, New York.

Connie DeNave

Connie DeNave, president of the organization, announced that the first half of the meeting, scheduled to begin at 6:30 p.m., will be open to paid members only. At 7:15 p.m. the meeting will be opened to all interested men and women of the music industry.

One Year Old

According to DeNave, the organization has been "inundated" with requests for information and membership since it was formed last year. This meeting will mark the return of the NAWM to the public eye after much organizational activity.

For further information, contact Connie DeNave (212-861-0600) or corresponding secretary Kris DiLorenzo at 212-864-7976.

FBI Seizes Tapes

■ HOUSTON—More than 66,000 allegedly pirated tapes were seized by agents of the Federal Bureau of Investigation on Saturday July 24 in raids conducted in more than eight Texas cities. In a coordinated move designed to stem the sale of unlawfully duplicated tapes in Texas, FBI agents all over the state took part in raids in such cities as Houston, Fort Worth, San Antonio and Austin.

CONCERT REVIEW

Blackbyrds Blaze at the Park

■ NEW YORK — The swallows returned to Capistrano and the Blackbyrds (Fantasy) returned to Central Park this year. Unlike last year, when it poured right up to showtime, it was a perfect evening for an outdoor concert.

Triumphant Homecoming

Led by their mentor, Donald Byrd, who himself was making another triumphant homecoming, the band continued to blaze even as the sun went down. Included in the all too brief set were the band's best known numbers from its Fantasy albums, including "Rock Creek Park" and "City Life." Byrd even offered the title track from his "Faces and Places" album. The highlight of the set was the conclusion, a kind of communal jamboree in which everyone joined in on the group's recent hit, "Happy Music," which even seemed to

CLUB REVIEW

Watsons & Bloom: Living Traditions

■ NEW YORK — Few performers can instill a sense of living tradition as well as Doc Watson (UA). And with each appearance Doc makes in this city—most recently for four nights at the Bottom Line (30-2)—his steadfast hold on his cultural heritage impresses anew.

Just Doc & Merle

For this latest engagement, it was Doc and son Merle together on stage. No band—just the full sound of two miked acoustic guitars (would that they would do a program of unamplified instrumentals once in a while). And although on the night seen Doc had a sore throat and attempted to conserve his voice, the only real change in his standard set was toward an increased reliance on instrumentals. There was plenty of flat-picking, and Merle contributed his share of flashy solos to keep the pace from slackening.

Ken Bloom

Opening the evening was Ken Bloom, a versatile musician who incorporates Ukrainian bandura, zither, guitar, dulcimer and clarinet into an act that also breathes of contemporary tradition. When someone yelled out for a fiddle tune, Bloom explained that he didn't have a fiddle with him but recalled the time a club advertised, "bring an instrument you think he can't play." An excellent sense of humor bound the various internationally flavored strands together.

Ira Mayer

have the distant Gulf & Western building swaying under the torrid beat.

Al Jarreau

The show was opened by Al Jarreau, very much a star on the rise as he proved by his vocal gymnastics. At times his voice can be as soft as cotton while at other times, it reminds one of water rippling over rocks in a stream — bubbling and energetic.

'Glow'

One cannot help but be impressed with the wide spectrum of musical influences that Jarreau has included in his repertoire; from James Taylor ("Fire and Rain") to Elton John ("Your Song") to Antonio Carlos Jobim ("Aqua de Beber") to Sly Stone ("Somebody's Watching You"), all songs included on his second WB album, "Glow."

Basil Nias



RECORD WORLD COUNTRY

Top Billing Pacts With Brokaw Co.

■ NASHVILLE — Tandy C. Rice, Jr., president of Top Billing, Inc., performing arts agency, and David Brokaw, president of The Brokaw Company, public relations, have jointly announced that the Brokaw Company has been retained to represent the west coast corporate public relations for Top Billing, Inc.

Top Billing Inc., was founded in 1966. The agency represents such Grand Ole Opry artists as Dolly Parton, Porter Wagoner, Jeanne Pruett, Del Reeves, Jerry Clower, Dottie West, Jim Ed Brown, Don Gibson, and Jack Greene and Jeannie Seely. Non-Opry artists include Moe Bandy, Dotsy, Bill Black Combo, Johnny Carver, Connie Cato, Ralph Emery, Kitty Wells, Johnny & Bobby Wright, Cledus Maggard and Billie Jo Spears.

In addition to providing visibility for the talent agency in this key entertainment industry center, public relations responsibilities will also include procuring national television, radio and magazine coverage as well as syndicated metropolitan and local newspaper space for Top Billing talent. The Brokaw Company will also function as an artist relations unit when Top Billing clients arrive on the west coast.

Ray and Redmond Sign with Scorpio

■ NASHVILLE—Slim Williamson and Randy Moore of Scorpio Enterprises have announced the signing of Pete Ray and Robb Redmond to exclusive recording contracts with Scorpio Records. In addition, Ray was signed to an exclusive writers contract to Herford Music and Redmond as exclusive writer for Brim Music.

Hall Names Phillips Gen. Operations Mgr.

■ NASHVILLE — Effective immediately, the various business organizations and professional operations owned by Tom T. Hall are being directed by his newly named general operations manager, Ms. Lyn Phillips.

This will involve supervision of over 19 full-time employees connected with Hall's two recording studios, his publishing company, his roadshow musicians and his farm.

Ms. Phillips, a Hall employee since 1973, will continue to coordinate nearly all of the details related to Hall's personal appearance activity. Booking will continue to be done through Bob Neal and the Nashville office of the William Morris Agency.

Ms. Phillips now has full responsibility for operations of Hall's Toy Box Recording Studios, including booking and billing. She'll continue supervising the administration of Hallnote Music Company, Hall's music publishing firm.

FICAP Formed in Nashville To Aid Country Disc Jockeys

■ NASHVILLE — The combined officers and board members of the newly-established Federation of International Country Air Personalities (FICAP) have announced the organization of a non profit, chartered corporation that will dedicate itself to the "betterment and benefit of the life of the man on the air, the country music disc jockey" as well as the funding organization for the Country Music Disc Jockey Hall of Fame.

Membership in FICAP is limited to country music disc jockeys and will cost \$25 per year. Associate membership fees are \$50 per year with annual membership for radio stations \$100 per year.

The chairman of the board for the new organization is WSM air personality Grant Turner and the president is Charlie Douglas of WWL (New Orleans), with Georgia Twitty serving as executive director.

Other officers are first vice

president, Billy Parker, KVOO (Tulsa); second vice president, Mike Hoyer, KFGO (Fargo); secretary-treasurer, Cliff Haynes, KNEW (Oakland); parliamentarian, King Edward IV, WSLC (Roanoke); and sgt.-at-arms, Mike Burger, WHOO (Orlando). Other board members are Billy Cole, WHO (Des Moines); Bill Mack, WBAP (Fort Worth); Buddy Ray, WWVA (Wheeling); Dale Eichor, KWMT (Fort Dodge); Corky Mayberry, KFOX (Long Beach); Jim Kizzia, KMUS (Muskogee); Bob Ingram, WRJW (Picayune); and Jay Drennan, WSLR (Akron).

All officers and directors will serve without pay or remuneration of expenses for two year terms without the right of succession. Three meetings will be held by the board each year with a general membership meeting to be held each October.

Among the areas of involvement with air personalities in country music, FICAP will maintain an active job bank, educational and research materials, is presently investigating various forms of insurance and self-supported retirement policies and will act as the funding organization for the Country Music Disc Jockey Hall of Fame.

A separate board of directors of the Country Music Disc Jockey Hall of Fame will nominate and elect members to the Hall of Fame and operate completely independently of the FICAP organization. Two new inductees will be formally installed at the FICAP banquet to be held at the Hyatt Regency in Nashville on October 15. Current members of the Hall of Fame are Grant Turner, Eddie Hill and Nelson King. Chuck Chellman serves as permanent trustee of the Country Music Disc Jockey Hall of Fame.

NASHVILLE REPORT

By RED O'DONNELL



■ Tanya Tucker and Roy Clark are to be guests on the debut of Johnny Cash's four-part CBS-TV outing Sunday, Aug. 29. (The mini-series was taped earlier this year in Nashville.) . . . Dolly Parton signed a personal management contract with Katz-Gallin-Clearly of Hollywood, an agency that handles such entertainers as Cher, Joan Rivers, The Osmonds, Paul Lynde, Mac Davis, Florence Henderson and others.

"What we are going to do," said partner Sandy Gallin, "is to supervise Dolly's career. And," he added, "that includes all phases—TV and personal appearances, recording, etc."

"We think," said Gallin, "she is the best writer in the business and that she is going to be a huge superstar."

Contrary to rumors, Gallin insists there are no plans to change Dolly's image.

Concerning her new record producer, Gallin said: "I do not know (Continued on page 93)"

COUNTRY PICKS OF THE WEEK

SINGLE



CHARLEY PRIDE, "A WHOLE LOTTA THINGS TO SING ABOUT" (B. Peters; Pi-Gem, BMI). Charley comes out with an up-tempo, sing-a-long number that'll put the phone lines to blinking. A positive love song that has super singin' Charley extolling the virtues of his lady. He's gotta whole lotta things to sing about—and a whole lotta listeners waiting to hear! RCA PB-10757.

SLEEPER



TENNESSEE PULLEYBONE, "TONIGHT, THE BOTTLE LET ME DOWN" (M. Haggard; Blue Book, BMI). Pulleybone, which had the original version of "The Door Is Always Open," is back again—this time with a Haggard classic. In the progressive country vein, they really let loose on this number, belting it out in winning form. You can count on a bright future for this record and group. RCA PB-10755.

ALBUM

REX ALLEN, JR., "RIDIN' HIGH." A super album from a young man who will be one of country music's superstars in the future. His full, rich voice sings songs such as "Can You Hear Those Pioneers," "Teardrops In My Heart," "You're The Only One I'll Ever Love," "San Antonio Rose" and a super version of "Crying In The Rain." Definitely a talent to watch and an exceptional album to enjoy. Warner Bros. BS 2958.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** David Frizzell is a super talent just waiting on the right time. His new RSO single, "A Case of You," could just be the one to make it happen! Try it!

Bobby Borchers is looking more like hit material with each release! "They Don't Make 'Em Like That Anymore" is gaining swift acceptance at KAYO, WHK, KVET, KFDI, WMAD, KWJJ, WBAM, WENO and WTSO.

"The Curse of A Woman" is proving a blessing in the way of airplay for Eddy Raven! Early adds include WEET, WHOO, KCKN, WJQS, WMAD and KFDI.

Mack White enjoyed considerable success with "Let Me Be Your Friend," and his new release, "Take Me As I Am," seems headed in the same direction! Instant action at WUNI, KSON, WENO and KFDI.

Already garnering national action, Leon Rausch's "She's The Trip I've Been On" is strongest in the south-west, but spreading rapidly!

David Wills pours out his heart in "(I'm Just Pouring Out) What She Bottled Up In Me" to the delight of fans at WINN (#30), KKYX, KFDI, WENO, WEET, KCKN and KPIK.



Merle Haggard

Initial strength is showing on Larry Ballard's "Silver Eagle" in Seattle, Salt Lake City, Wichita and Pierre.

LP Interest: Amid rumors that it will be her next single, Bob Mitchell at KCKC is playing Jessi Colter's "I Thought I Heard You Calling My Name" from the "Diamond In the Rough" lp.

Bucks Braun at WINN is swamped with requests for Merle Haggard's "Silver Ghost" from "My Love Affair With Trains" lp.

The flip action on Kenny Starr is beginning to show results; "Victims" is off and running in Kansas City and Colorado Springs.

Super Spinners: Tanya Tucker, Olivia Newton-John, Crystal Gayle, Barbara Mandrell.

Bill Anderson's "Peanuts and Diamonds" is off to a flying start with immediate adds from all areas!

SURE SHOTS

Tammy Wynette — "You and Me"
Conway Twitty — "The Games That Daddies Play"
Freddie Hart — "That Look In Her Eyes"

LEFT FIELDERS

Tennessee Pulleybone — "Tonight the Bottle Let Me Down"
Billy Larkin — "Kiss and Say Goodbye"

AREA ACTION

Rick Smith — "The Way I Loved Her" (WSLR, KKYX)
Don Thompson — "Friendly California" (WBAP)
Mike Yeager — "Love Me To Sleep Tonight" (WPNX)

HOTLINE CHECKLIST

KAYO, Seattle	KRMD, Shreveport	WIRE, Indianapolis
KBOX, Dallas	KSON, San Diego	WJJD, Chicago
KBUL, Wichita	KSOP, Salt Lake City	WJQS, Jackson
KCKC, San Bernardino	KVET, Austin	WMAD, Madison
KCKN, Kansas City	WBAM, Montgomery	WMC, Memphis
KENR, Houston	WBAP, Ft. Worth	WPLO, Atlanta
KFDI, Wichita	WDEE, Detroit	WPNX, Columbus
KGFX, Pierre	WEET, Richmond	WSLR, Akron
KIKK, Houston	WENO, Nashville	WUNI, Mobile
KJJJ, Phoenix	WGBG, Greensboro	WVOJ, Jacksonville
KKYX, San Antonio	WHK, Cleveland	WWOL, Buffalo
KLAC, Los Angeles	WHOO, Orlando	WWOK, Miami
KLAK, Denver	WIL, St. Louis	WXCL, Peoria
KPIK, Colorado Springs	WINN, Louisville	

WIG Names Lucas Vice Pres. & GM

■ NASHVILLE—Joe Lucas, former president of Commercial Distributing, has been appointed vice president and general manager of World International Group, Inc.

Background

Prior to that, Lucas was promotional manager at Acuff-Rose Publications and sales manager for Hickory Records, having served in these capacities some 25 years. He recently was elected president of ILA, an independent label association. He was also instrumental in the formation of the CMA as an original board director.

World International Group, Inc. was formed by independent labels for record promotion and distributing. WIG, Inc. will also be accepting selected independent masters for promotion and distribution.

Officers

Dave Woodward, formerly national promotion manager for IRDA, has been named to head the promotional department for WIG, Inc. Other officers in the organization were announced at a cocktail reception recently, and include: R. J. Lindsey; Aquarian Records, president; Kit Johnson owner of Kansa Records, first vice president; and treasurer John Hart, promotional manager, Aquarian Records.

Other key personnel that will be joining the corporation will be announced in the near future.

World International Group, Inc. will be located at 22 Music Square West (P.O. Box 23857), Nashville, Tenn. 37202; phone: (615) 256-3351.

ABC Music Acquires RPA Raymond Single

■ NASHVILLE — ABC Music Productions has announced the acquisition of its first independently produced record master by a new record label, RPA (Record Productions of America).

Rush-Released

The single, titled "Hillbilly In The White House," was rush released to all country music stations in the United States this week by RPA. Plans call for an immediate nationwide promotional campaign to back the release.

Blake Mevis

ABC Music's Blake Mevis produced the single and it is sung by artist/writer Jeff Raymond.

The announcement of the master purchase was made by Jay Morganstern, head of ABC Music, Los Angeles and Tom McBee, executive vice president of RPA.

Karon Blackwell SINGS

"Dancin' To The Lies" ON BLACKLAND RECORDS



BILLBOARD: "Recommended Pick Hit"

RECORD WORLD: "New Release, Left Field Corner"

Featured In INSIDE COUNTRY MUSIC

Written by Bobby John Henry
 Produced by James Garland

Play List: KVOO, KTOW, WWHO, KLRA

PICK HIT:

KVOO - TULSA KTOW - TULSA
 KOOO - OMAHA WWUN - JACKSON, MISS.
 WWHO - ST. CLOUD, MINN.
 KAPS - MT. VERNON, WASH.
 WKCW - WARRENTON, VA.



International Record Distributing Associates
 NASHVILLE/HOLLYWOOD

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

TAMMY WYNETTE—Epic 8-50264

YOU AND ME (B. Sherrill-G. Richey; Algee, BMI)

A beautiful ballad that The First Lady of country music sings in a sweet, sultry voice. It's about loving one man while making love to another. Stand by a hit!

CONWAY TWITTY—MCA MCA 40601

THE GAMES THAT DADDIES PLAY (C. Twitty; Twitty Bird, BMI)

Conway comes with an up-tempo number that leaves no doubt to any listener that this is another number one. About a little boy and his mommy—it's got what it takes.

DIANA WILLIAMS—Capitol P-4317

TEDDY BEAR'S LAST RIDE (D. Royal-B. Burnette; Cedarwood, BMI)

The success of "Teddy Bear" has prompted this—the story of the last ride of the little cripple boy. It's said—but the request lines will ring loud.

WAYNE KEMP—United Artists UA-XW850-Y

I SHOULD HAVE WATCHED THAT FIRST STEP (W. Kemp; Tree, BMI)

Count on Wayne to always come with a solid, honky tonk number that's perfect for juke and country radio. Step on out!

JIMMY GATELEY—ABC/Dot DOA-17648

MORNING GLORY (J. Hinson; Goldline, ASCAP)

Jimmy is one of the Po' Boys but he stands out on his own in this number about the lady he loves. Great glory in the morning, noon or night.

ALEXANDER HARVEY—Buddah BDA 533

LONESOME CUP OF COFFEE (B. Russell; Harrison, ASCAP)

CATFISH BATES (A. Harvey; United Artists/Big Ax, ASCAP)

A super ballad from Alexander that'll have the phone lines lit. Fine song and fine delivery. Side two is an up-tempo number about a super fly fisherman.

BILLY LARKIN—Casino GRT-076

KISS AND SAY GOODBYE (W. Lovett; Nattahnam & Blackwood, BMI)

This has been a smash in the r&b field and now it gets some hit treatment on the country side. Definitely a hit number.

SAMI JO—Polydor PD 14341

TAKE ME TO HEAVEN (R. Mainegra-S. Taylor; Screen Gems-Columbia, BMI)

Soft, lush ballad from Sami Jo and you can bet the callers will demand this one time and again. Soft, smooth and sexy, she purrs this in winning form.

PETE RAY—Scorpion SC 0517

ODE TO THE GEORGIA FARMER (EATIN' GOOBER PEAS) (K.E. and Julia Marsh; Brim, SESAC)

With Jimmy Carter heading for the White House, you can be sure to hear a lot of numbers about the southern style of living. This old Civil War song will rise again!

JIM FARMER—Le Cam LC 121

MISTY MOUNTAIN MEMORIES (J. Farmer; Softcharay, BMI)

Soft, sweet, melodic number about the memories of a lady and a place. Nice!

DEBBIE DIERKS—Kansa KA 605

MARRIED IN LAS VEGAS (DIVORCED IN MEXICO) (G. Tomsco-K. Smith; Twinsong/George Tomsco, BMI)

A comment on the state of affairs with a nice, up-tempo beat. Will draw attention and airplay.

MAURY FINNEY—Soundwaves CW-4536

WALTZ ACROSS TEXAS (B. Tubb; Ernest Tubb, BMI)

OFF AND RUNNING (F. Finney; Music Craftshop, ASCAP)

Two sides to choose from with this instrumental disc. Side one is the classic slow number with side two a bright, catchy, up-tempo number. Drop it on the turntable.

DON THOMSON—SCR SC 132

FRIENDLY CALIFORNIA (Grindale-Hatch-Gibbons; Sunshine Country, BMI)

A number about the friendly west coast state that this ole boy finds as cold as Alaska. Nice country melody.

CLUB REVIEW

Bill Black Combo: 'Git Down' Music

MEMPHIS—Billing themselves as "The World's Greatest Honky Tonk Band," the Bill Black Combo (London) naturally decided that the best place to record an album is a honky tonk. They picked the Get Ready lounge in Memphis and proceeded to play some of their funky, down-home instrumental music, spiced with a few vocals, for the event.

With WMC's Les Acree handling the MC chores, the Bill Black Combo picked, plucked, told jokes, held dance contests, sang and poked fun at members of the audience as well as themselves as they played some "git down" music.

The Combo cooked best on the fast fiddle tunes that had audience members cuttin' a rug with some buckdancing. They

played some waltzes as well, getting a nice balance of slow songs and fast ones for the evening.

The Bill Black Combo has gone through a lot of personnel changes through the years, changing faces, but still keeping intact its musical heritage and high quality musicianship on honky tonk instrumental numbers. They do not disappoint their legion of fans who have appreciated their musical excellence through the years.

The Combo is tight, musically sound and very impressive both on record and live. Their forthcoming album, which they just recorded live, should be dynamite—capturing the true feel of "The World's Greatest Honky Tonk Band" in a honky tonk.

Don Cusic

Nashville Report (Continued from page 91)

who the new producer will be. We haven't gone too far into discussing that." (Porter Wagoner has been producing Dolly's sessions for several years.)

ABC/Dot recording artist **Jim Mundy** "stood by" for more than five hours awaiting studio call to sing on a jingle. The summons finally came. Mundy sang three words—"Ho! Ho! Ho!"—for a Christmastime commercial. "I was Santa Claus in August," he said.

Remember **Bonnie Brown**, formerly of the **Jim Ed, Maxine** and **Bonnie Brown** RCA recording trio? She and her husband, **Dr. Gene Ring**, now live in Dardanelle, Ark. (about 50 miles from Little Rock), where she is active in civic and political affairs. In fact, Bonnie is an alternate delegate to the Republican National Convention later this month.

Jim Pelton suggests: "If you are short on cash drop a hint by inviting friends to your home and play **Barbara Mandrell's** 'That's What Friends Are For' on your stereo."

And publisher Pelton adds: "No wonder 'Nobody's Perfect' is sung by **Jimmy Angel**. I guess the only one who qualifies is an Angel!"

Didja know that **Amy Carter**—yes the Amy Carter—has performed twice on the Grand Ole Opry stage, once in 1974 and again in 1975? Amy was (is) a clogger with the **Little General** square dance group out of Atlanta. Uh huh, her parents, **Jimmy** and **Rosalynn Carter**, were in the wings beaming!

A quote of old from **Roy Clark**: "I was on the way to becoming a pop music singer-picker and along came 'Hee Haw'—and now I am described as a star. So take what comes in this life and try to make the best of it."

Memo to **Perry Como**: You are not the only successful entertainer who is a one-time barber. Talented violinist-fiddler **Johnny Gimble**, winner of the CMA Instrumentalist of the Year award in 1975, was a licensed hair-cutter in Waco, Tex. before he decided to devote full-time to his fiddle and bow. (Today he is one of the most respected in his field—and other people's musical pastures, too.)

Fashion Newsletter, which sells for \$50 per year, predicts "Redneck Chic" as the coming big fad, along with country and western music, CB radios, bandanas and planter's hats.

Personal: If 18-year-old **Kelly Warren** of Lamesa, Tex. can sing as pretty as she looks on that postcard mailed out by **Little Richie Johnson** she's bound for glory. A Farrah-Fawcett Majors look-alike?

Birthdaying: **Merle Kilgore**, **Jimmy Dean**, **Jimmy Martin**, **Jonie Mosby**, **Junior Samples**, **Buck Owens**, **Porter Wagoner**, **Donna Odom**, **Connie Smith**, **Bobby Helms** and **Rose Maddox**.

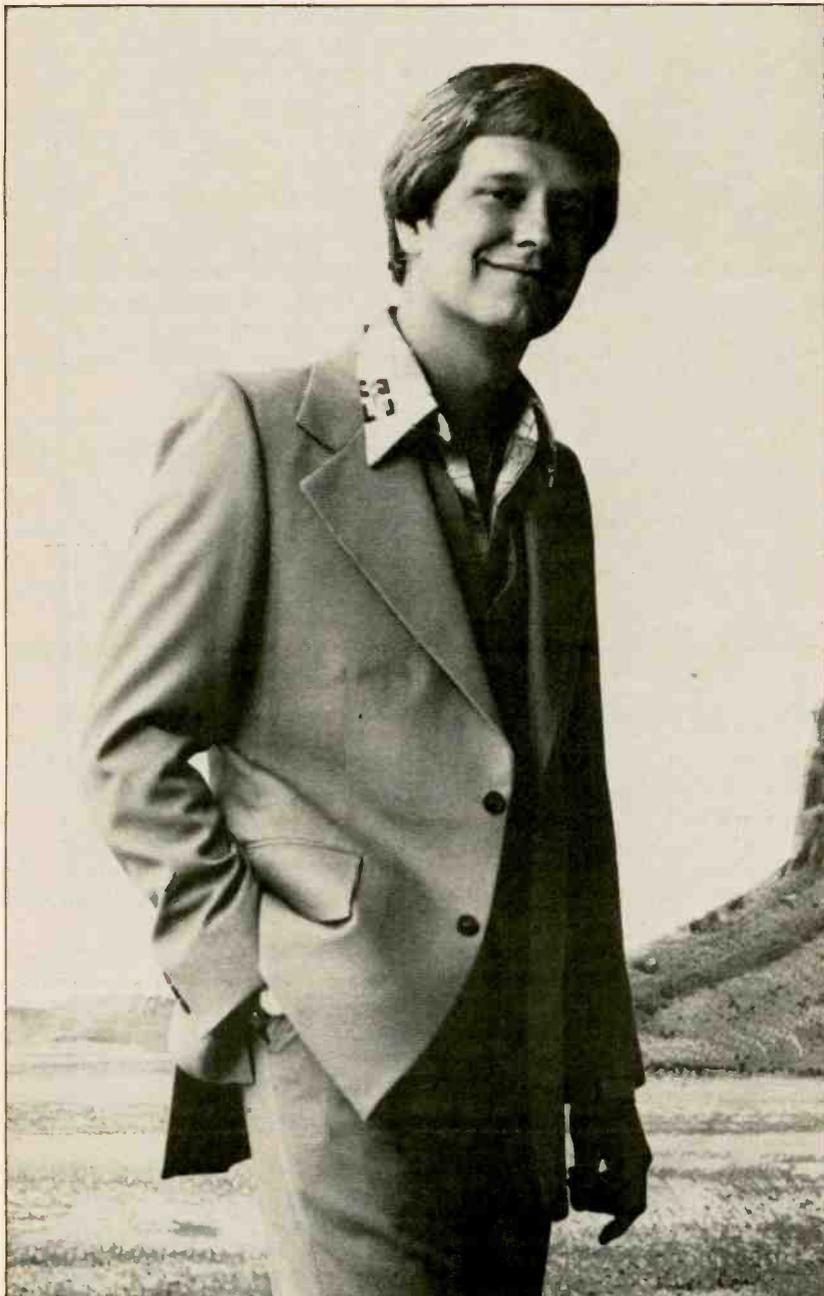
The resumption of **Roy Acuff's** career is tentatively scheduled for Wednesday (11) at one of Opryland's Grand Ole Opry shows. Acuff, who suffered heart attack April 10, says: "Unless I am advised otherwise by my doctors I'll do a show." The dean of country music further says: "I want to perform—and I don't want to. What I am saying is that I want to be positively sure I am ready."

Acuff said that he was going to perform during the week rather than Saturday night "because I believe there will be less demand and therefore less stress. If the mid-week performance goes all right I'll probably 'try' a Saturday night show."

RECORD WORLD THE COUNTRY ALBUM CHART

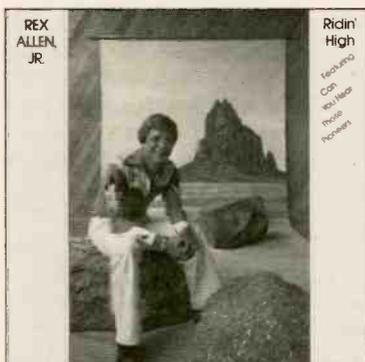
AUGUST 14, 1976

AUG. 14	AUG. 7		WKS ON CHART
1	3	UNITED TALENT LORETTA & CONWAY—MCA 2209	8
2	1	20-20 VISION RONNIE MILLSAP—RCA APL 1 1666	12
3	5	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	5
4	2	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	11
5	9	TEDDY BEAR RED SOVINE—Starday SD 968X (Gusto)	5
6	6	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL1 1506	11
7	4	NOW AND THEN CONWAY TWITTY—MCA 2206	11
8	13	CHARLIE RICH'S GREATEST HITS, VOL. I—Epic PE 34240	7
9	10	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	5
10	8	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	8
11	7	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	16
12	11	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	12
13	15	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	5
14	17	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	8
15	20	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	4
16	16	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	9
17	21	IN CONCERT ROY CLARK—ABC Dot DOSD 2054	4
18	31	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	5
19	19	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER—MCA 2202	5
20	12	GILLEY'S GREATEST HITS, VOL. I MICKEY GILLEY—Playboy PB 409	19
21	18	LOVE REVIVAL MEL TILLIS—MCA 2204	7
22	14	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	17
23	25	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	9
24	23	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	37
25	22	WILLIE NELSON LIVE—RCA APL1 1487	16
26	28	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	29
27	24	LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	6
28	27	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	21
29	32	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	6
30	34	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	8
31	26	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	9
32	—	DIAMOND IN THE ROUGH JESSI COLTER—Capitol ST 11543	1
33	36	BUCK 'EM BUCK OWENS—Warner Bros. BS 2952	3
34	35	MERCY, AIN'T LOVE GOOD JEAN SHEPARD—United Artists LA609 G	5
35	29	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	28
36	30	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	18
37	33	AMBASSADOR OF GOODWILL JERRY CLOWER—MCA 2205	6
38	39	I.O.U. JIMMY DEAN—Casino GRT 8014	5
39	45	SONG BIRD MARGO SMITH—Warner Bros. BS 2955	2
40	43	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists LA639 G	3
41	42	RAINBOWS AND TEARS RAY PRICE—ABC Dot DOSD 2053	4
42	49	BEST OF MEL TILLIS—MGM MG 1 5021	2
43	37	HAROLD, LEW, PHIL AND DON STATLER BROTHERS—Mercury SRM 1 1077	18
44	38	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	18
45	41	THE BEST OF RAY PRICE—Columbia KC 34160	8
46	40	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	11
47	—	WHEELIN' AND DEALIN' ASLEEP AT THE WHEEL—Capitol ST 11546	1
48	47	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	26
49	46	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	9
50	48	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	18
51	44	ED BRUCE—United Artists LA613 G	6
52	51	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	9
53	—	FOURTEEN GREATEST HITS HANK WILLIAMS, JR.—MGM MG 1 5020	1
54	53	MEL STREET'S GREATEST HITS—GRT 8010	12
55	50	SUNDAY MORNING WITH CHARLIE PRIDE—RCA APL1 1359	15
56	54	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	24
57	—	RAGIN' CAJUN DOUG KERSHAW—Warner Bros. BS 2910	1
58	52	THIS IS BARE COUNTRY BOBBY BARE—United Artists LA621 G	7
59	55	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	18
60	59	CHESTER AND LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	22
61	58	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	21
62	56	INSTANT RICE, THE BEST OF BOBBY G.—GRT 8011	9
63	62	TWITTY CONWAY TWITTY—MCA 2176	30
64	—	LIQUOR, LOVE AND LIFE FREDDY WELLER—Epic KC 34244	1
65	57	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL 1 1725	9
66	61	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	17
67	60	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	22
68	68	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	70
69	67	MACKINTOSH & T.J. SOUNDTRACK—RCA APL1 1520	18
70	69	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	6
71	64	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	16
72	65	WILDERNESS C. W. McCALL—Polydor 1 6069	15
73	63	FEARLESS HOYT AXTON—A&M SP 4571	16
74	66	JONI LEE—MCA 2194	10
75	70	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	26



The man who put Western back into Country is back...

Rex Allen, Jr.'s new album is RIDIN' HIGH. It features both the hits "Can You Hear Those Pioneers" and "Play Me No Sad Songs," plus both sides of the new single, "Teardrops in My Heart" and "Home-made Love" (WBS 8236).

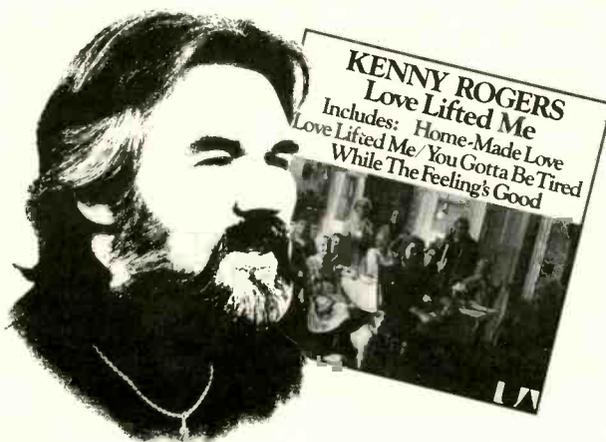


REX ALLEN, JR. / RIDIN' HIGH.

Produced by Norro Wilson for Warner Bros. Records. BS 2958. William Morris Agency Nashville, Tennessee



The Name. The Face. The Voice.



Kenny Rogers.

One of America's great singers, Kenny Rogers. With two country hits in a row, his new single is on the charts and is already number one at KBOX and WIVK. Spreading fast, the new Kenny Rogers hit, **"While the Feeling's Good"** UAXW012 from his album **"Love Lifted Me."** Produced by Larry Butler. UALA607

From The Tower. United Artists Records. Nashville.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
AUG. 14 AUG. 7

WKS. ON CHART

1	2	THE LETTER CONWAY & LORETTA MCA 40572	9
2	1	GOLDEN RING GEORGE & TAMMY/Epic 8 50235	11
3	4	SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631	10
4	5	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	11
5	6	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBITT/Elektra 45315	11
6	7	BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075	8
7	11	(I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP/ RCA PB 10724	6
8	3	TEDDY BEAR RED SOVINE/Starday SD 142	9
9	9	SAVE YOUR KISSES FOR ME MARGO SMITH/Warner Bros. WBS 8213	12
10	12	MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y	9
11	14	YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ ABC Dot DOA 17635	7
12	13	REDNECK VERNON OXFORD/RCA PB 10693	10
13	18	I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057	10
14	19	COWBOY EDDY ARNOLD/RCA PB 10701	9
15	15	BECAUSE YOU BELIEVED IN ME GENE WATSON/ Capitol 4279	11
16	17	HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET/ ABC Dot DOA 17630	10
17	20	I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ/ Mercury 73815	6
18	8	THE DOOR IS ALWAYS OPEN DAVE & SUGAR/RCA PB 10625	18
19	24	HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361	7
20	27	AFTERNOON DELIGHT JOHNNY CARVER/ABC Dot DOA 17640	6
21	34	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	7
22	22	WICHITA JAIL CHARLIE DANIELS BAND/Epic 8 50243	8
23	25	FROG KISSIN' CHET ATKINS/RCA PB 10614	9
24	26	TRUCK DRIVIN' MAN RED STEAGALL/ABC Dot DOA 17634	9
25	30	SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288	5
26	31	I'VE LOVED YOU ALL THE WAY DONNA FARGO/ Warner Bros. WBS 8227	5
27	33	HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE/Hi 2310	8
28	32	CRISPY CRITTERS C. W. McCALL/Polydor PD 14331	7
29	37	IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383	4
30	28	IT'S DIFFERENT WITH YOU MARY LOU TURNER/MCA 40566	11
31	41	PUT A LITTLE LOVIN' ON ME BOBBY BARE/RCA PB 10718	6
32	49	CAN'T YOU SEE WAYLON JENNINGS/RCA PB 10721	3
33	48	ALL I CAN DO DOLLY PARTON/RCA PB 10730	4
34	42	SOLD OUT OF FLAGPOLES JOHNNY CASH/Columbia 3 10381	5
35	38	WHILE THE FEELING'S GOOD KENNY ROGERS/ United Artists XW812 Y	7
36	10	IS FOREVER LONGER THAN ALWAYS PORTER & DOLLY/ RCA PB 10652	14
37	40	AIN'T LOVE GOOD JEAN SHEPARD/United Artists XW818 Y	8
38	39	HOLLYWOOD WALTZ BUCK OWENS/Warner Bros. WBS 8223	8
39	58	THE NIGHTTIME AND MY BABY JOE STAMPLEY/ ABC Dot DOA 17642	3
40	50	HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)	7
41	61	HERE'S SOME LOVE TANYA TUCKER/MCA 40598	2
42	21	IN SOME ROOM ABOVE THE STREET GARY STEWART/ RCA PB 10680	13
43	23	WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES/Columbia 3 10335	14
44	16	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY/ GRT 054	11
45	44	A COUPLE MORE YEARS DR. HOOK/Capitol 4280	10
46	29	VAYA CON DIOS FREDDY FENDER/ABC Dot 17627	13
47	52	TEXAS WOMAN PAT BOONE/Hitsville 6037	5
48	68	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822	3
49	36	THINK SUMMER ROY CLARK/ABC Dot DOA 17626	11



50	64	MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10378	5
51	60	SUNDAY SCHOOL TO BROADWAY SAMMI SMITH/ Elektra 45334	4
52	65	11 MONTHS AND 29 DAYS JOHNNY PAYCHECK/Epic 8 50249	4
53	70	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202	2
54	59	LIQUOR, LOVE AND LIFE FREDDY WELLER/Columbia 3 10352	7
55	69	HONEY HUNGRY MIKE LUNSFORD/Starday SD 143	3
56	85	WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259	2
57	77	AFTER THE STORM WYNN STEWART/Playboy 6080	3
58	57	GATOR JERRY REED/RCA PB 10717	6
59	81	MY PRAYER NARVEL FELTS/ABC Dot DOA 17643	2
60	71	JUST YOU 'N ME SAMMI SMITH/Zodiac ZS 1005	4
61	82	BABY LOVE JONI LEE/MCA 40592	2
62	89	TEARDROPS IN MY HEART REX ALLEN, JR./Warner Bros. WBS 8236	2
63	63	DISCO-TEX/HALF WAY IN, HALF WAY OUT LITTLE DAVID WILKINS/MCA 40579	7
64	74	TEARDROPS WILL KISS THE MORNING DEW DEL REEVES & BILLIE JO SPEARS/United Artists XW832 Y	2

CHARTMAKER OF THE WEEK

65	—	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN MCA 40600	1
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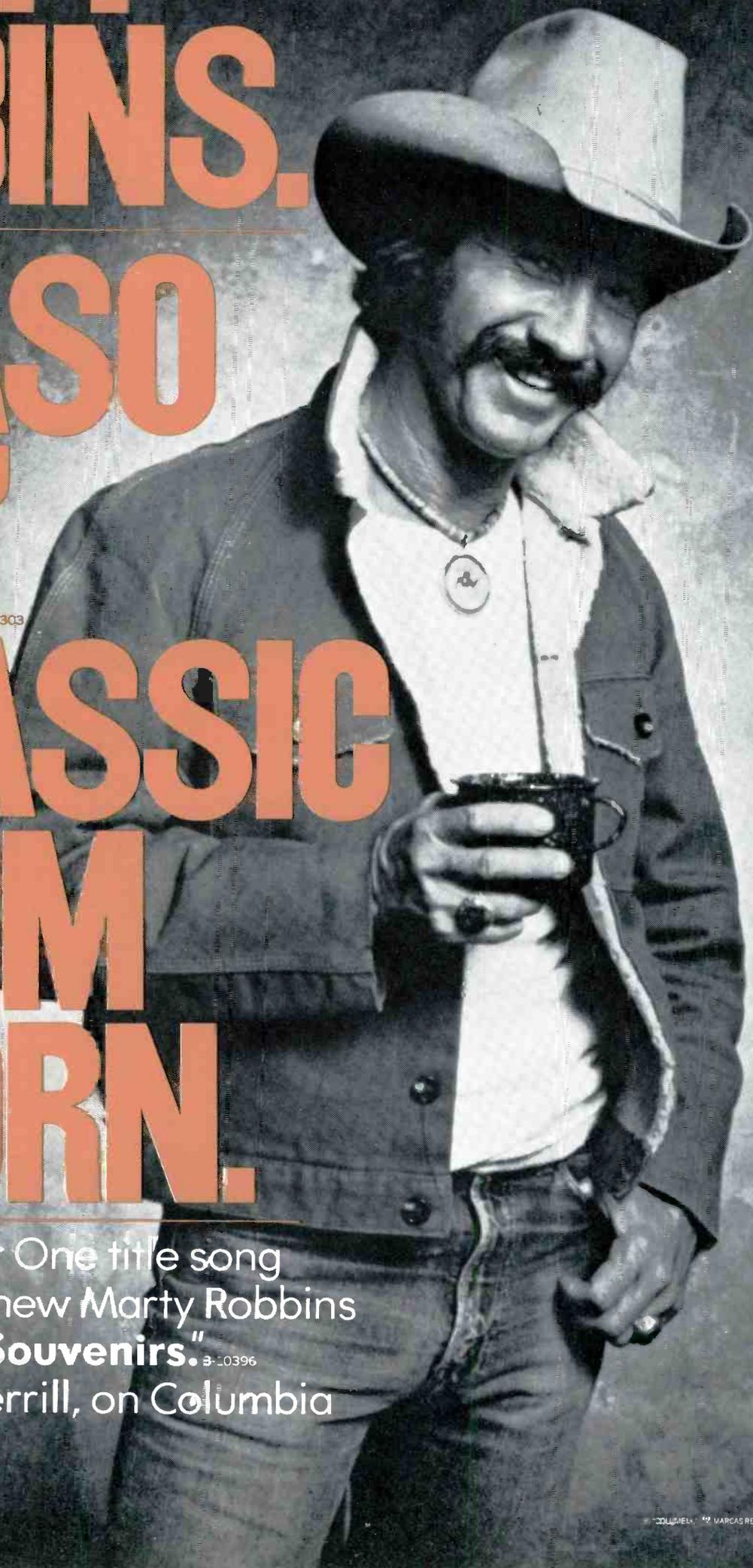


66	67	LONESOME IS A COWBOY MUNDO EARWOOD/Epic 8 50232	8
67	73	WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637	6
68	72	LOVE YOU ALL TO PIECES BILLY WALKER/RCA PB 10729	4
69	—	PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595	1
70	75	YOU ARE MY SPECIAL ANGEL BOBBY G. RICE/GRT 061	4
71	80	TRY A LITTLE TENDERNESS BILLY THUNDERCLOUD/ Polydor PD 14338	3
72	78	RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065	5
73	90	HONKY TONK WALTZ RAY STEVENS/Warner Bros. WBS 8237	2
74	—	LOVE IS THIN ICE BARBARA MANDRELL/ABC Dot DOA 17644	1
75	—	ONE MORE TIME (KARNEVAL) CRYSTAL GAYLE/ United Artists XW838 Y	1
76	76	WHEN A MAN LOVES A WOMAN JOHN WESLEY RYLES/ Music Mill IRDA 240	5
77	100	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R. W. BLACKWOOD & THE BLACKWOOD SINGERS/ Capitol 4302	2
78	79	BROTHER SHELTON BRENDA LEE/MCA 40584	6
79	—	I'LL NEVER SEE HIM AGAIN SUE RICHARDS/ABC Dot DOA 17645	1
80	83	STOP THE WORLD (AND LET ME OFF) DONNY KING/ Warner Bros. WBS 8229	4
81	87	"A" MY NAME IS ALICE MARIE OSMOND/Polydor PD 14333	5
82	88	I NEVER MET A GIRL I DIDN'T LIKE JIM MUNDY/ ABC Dot DOA 17638	3
83	86	EVEN IF IT'S WRONG BEN REESE/Polydor PD 14329	6
84	84	AFTERNOON DELIGHT STARLAND VOCAL BAND/ Windsong 10588	4
85	93	WABASH CANNONBALL CHARLIE McCOY/Monument ZS8 8703	2
86	—	SAD COUNTRY LOVE SONG TOM BRESH/Farr FR 009	1
87	35	SOLITARY MAN T. G. SHEPPARD/Hitsville 6032	12
88	—	WHISPERS AND GRINS DAVID ROGERS/Republic IRDA 256	1
89	91	(THE GREAT AMERICAN) CLASSIC COWBOY PENNY DeHAVEN/Starcrest GRT 066	3
90	92	HOW DO YOU START OVER BOB LUMAN/Epic 8 50247	4
91	96	HERE COMES THAT RAINY DAY FEELING AGAIN CONNIE CATO/Capitol 4303	2
92	—	VIRGIL AND THE \$300 VACATION CLEDUS MAGGARD/ Mercury 73823	1
93	99	SUMMERTIME LOVIN' LAYNG MARTINE, JR./Playboy 6081	2
94	95	I BEEN TO GEORGIA ON A FAST TRAIN TENNESSEE ERNIE FORD/Capitol 4285	4
95	—	38 AND LONELY DAVE DUDLEY/United Artists XW836 Y	1
96	—	LONELY EYES RANDY BARLOW/Gazelle IRDA 280	1
97	97	NOBODY TOUCHES MY BABY DEL REEVES/United Artists XW829 Y	3
98	98	SUITCASE LIFE SIDE OF THE ROAD GANG/Capitol 4298	3
99	—	SHE'S THE TRIP THAT I'VE BEEN ON LEON RAUSCH/ Derrick 107	1
100	—	THE BEST I EVER HAD JEANNIE C. RILEY/Warner Bros. WBS 8226	1

MARTY ROBBINS. "EL PASO CITY." A CLASSIC ALBUM IS BORN.

KC 34303

Includes the Number One title song
and the spectacular new Marty Robbins
single, **"Among My Souvenirs."** 3-10396
Produced by Billy Sherrill, on Columbia
Records and Tapes.



COUNTRY JOE McDONALD · LOVE IS A FIRE



IT WON'T BURN
YOU'RE THE SONG
IN LOVE NATURALLY
OH, NO
BABY, BABY
TRUE LOVE AT LAST
WHO'S GONNA FRY YOUR EGGS
COLORTONE
I NEED YOU (THIS AND THAT)
LOVE IS A FIRE

On Fantasy Records and Tapes · 

F-9511