HITS OF THE WEEK

SINGLES

**RUFUS, FEATURING CHAKA KHAN, "AT MIDNIGHT (MY LOVE WILL LIFT YOU UP)"** (prod. by Rufus) (writers: T. Maiden & L. Washburn) (American Broadcasting/Elaine, ASCAP) (2:55). The group has been consistently hitting the pop and R&B charts since "Tell Me Something Good" and that streak should continue with this track from the "A Live" Rufus LP. ABC 12229.

**GEORGE HARRISON, "CRACKBOX PALACE"** (prod. by George Harrison assisted by Tom Scott) (writer: George Harrison) (Ganga, BMI) (3:52). Along with his previous single, this has been the 49 1/2 track that has generated the most play. A dreamy quality pervades the song and provides the hook that could send it to the top. Dark Horse 8313 [WB].

**DONNA SUMMER, "WINTER MELODY"** (prod. by Giorgio Moroder & Pete Bellotte) (writers: Summer - Moroder - Bellotte) (Rick's, BMI) (3:58). With the winter winds whispering their own melody these past weeks, Donna has Mother Nature on her side. This is the ballad that should establish the songstress as more than just a disco personality. Casablanca 874.

**ERIC CLAPTON, "CARNIVAL"** (prod. by Rob Fraboni with Eric Clapton & Carl Radle) (writer: Eric Clapton) (Stiggins/Unichappell, BMI) (3:10). Clapton's second single from the "No Reason To Cry" album is a festive sounding uptempo number that has already built a strong AOR base and should follow "Hello Old Friend" up the chart. RSO 489 [Polydor].

**SLEEPERS**

**CLIMAX BLUES BAND, "COULDN'T GET IT RIGHT"** (prod. by Mike Vernon) (writers: Climax Blues Band) (Blues Disk, ASCAP) (3:14). The group has developed through the years from a straight blues outfit to where, today, there is a deep R&B feel to their sound. Already a U.K. hit, this one should find success in this country as well. Sire 736 (ABC).

**EXILE, "TRY IT ON"** (prod. by Mike Chapman) (writers: Mike Chapman & Nicky Chinn) (Chinnichap/Island, BMI) (2:55). The debut record by this sextet hailing from Kentucky was produced by Mike Chapman who, along with Nicky Chinn, has become a veritable hitmaking machine. The simple but compelling arrangement bodes well for the group. Atco 7072.

**ATCO**

**BRIAN CADD, "WHITE ON WHITE ELDORADO"** (prod. by Robert Appere) (writer: Brian Cadd) (3:15). Cadd's penchant for writing the type of lyric that at once takes hold and enrolls the listener is again brought into play. The title tune from this Australian's latest LP is his best yet and should spread his reputation to these shores. Capitol 4574.

**JOHN VALENTI, "I WROTE THIS SONG FOR YOU"** (prod. by R. Cullen) (writers: Valenti & Spinazola) (Minta) (BMI) (3:25). Valenti wrote the song and should be proud of it. The colorist-styled delivery should connect with a larger audience than last time out as he sounds like a cross between Tony Orlando and Stevie Wonder. Ariola America 7656 (Capitol).

**ALBUMS**

**RUFUS, "ASK RUFUS."** Rufus continues to roll, with the vocals of Chaka Khan as a prominent feature, leading the group through lush ballads and inspired rockers. "At Midnight (My Love Will Lift You Up)" has already been singled out while "Magic In Your Eyes," "Better Days" and the five minute "Egyptian Song" evoke bluesier moods on the self-produced set. ABC A9875 [6:98].

**RENAISSANCE, "NOVELA."** The group's latest set contains more of the classical flourishes and rock undercurrents that has made them consistent FM favorites. Annie Haslam's vocals are superb throughout as is the keyboard work of John Tour and Jon Camp's crisp bass. "Can You Hear Me?" should be a classic while "Midas Man" is another standout. Sire SA 7526 [ABC] (6:98).

**MUDSY WATERS, "HARD AGAIN."** An excellent example of an old master given all due respect yet proving that tradition is an evolutionary force. Johnny Winter's production and guitar are strong, but turn to what Waters' electric blues are about. Add James Cotton on harp and "The Blues Had A Baby And They Named It Rock And Roll" says it all. Blue Sky PZ 34449 [CBS] (6:98).

**"THE BARGES."** A series of chance ac- quaintances brought this group together last year and the resultant debut album is a class-rock set produced with panache by Rob Earin. The material ranges from sweet ballads ("I Believe I'm Falling In Love") to high energy rock ("Better We Got The Time") which recalls the sound and the fury of early free. Chrysalis CRC 1122 (6:98).
Olivia's new single

SAM

is from her gold album
"Don't Stop Believin."
Millions saw and heard
"Sam" on her TV Special.

Produced and Arranged by
John Farrar

Album: MCA-2223
Single: MCA-40670

MCA RECORDS
Carter Sworn In As Pop Sounds Rock D.C.

By MICHAEL SHAIN

WASHINGTON — In Britain, where people like to wager on such things, the odds a year ago on Jimmy Carter's chances to sit in the Oval Office were pegged at about 50 to 1. Right up there with

(Continued on page 75)

CBS Names Jack Craigo Sr. VP & GM, Marketing

By MICHAEL SHAIN

NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced that Jack Craigo has been promoted to the position of senior vice president and general manager, marketing, CBS Records.

(Continued on page 69)

11th MIDEM Underway With Record Turnout

By BARRY TAYLOR

CANNES—The 11th annual International Records and Music Publishing Market (MIDEM), which is underway this week at the Palais Des Festivals here, is the biggest gathering of music industry people from all parts of the world, according to spokesmen for the event.

Approximately 6,000 persons are attending from over 1,000 companies and more than 40 countries, making it the biggest assembly in the history of the market. Many of those participants are first timers, contributing to the impressive statistics.

Among the labels planning special company meetings this week are Polydor, UA, EMI, Jet, Phonogram (Continued on page 82)

Lasker On Ariola's Emergence

By SAM SUTHERLAND

LOS ANGELES—With the continued climb of Mary MacGregor's "Tom Between Two Lovers," which reached a bulleted eight on this week's RW singles chart, Ariola America Records is celebrating its arrival as a comparatively new label in the top ten. Jay Lasker, industry veteran and label chief, examined the MacGregor success story as the culmination of Ariola's first 18 months of operation here in an exclusive interview with RW.

Lasker prefaced his comments with a candid assessment of MacGregor's significance for Ariola. "This is the fourth company that I've started or helped start, and you reach a point where you start to get a rhythm going, and you start to focus on certain acts," he began. "In our first year, we were out there and

(Continued on page 90)

Leon Redbone Album A Left-Field Hit

By DAVID Mcgee

NEW YORK — One of the phenomena of 1976 was the sudden and unexpected debut success—"Left Field," as it came to be called—of the likes of Boston, Wild Cherry and Dr. Buzzard's Original Savannah Band. How far into 1977 this trend will continue is anyone's guess, but last week found the

(Continued on page 89)

Pricing Changes Raise LP/Tape Questions

With LP price increases on "selected items" to $7.98 a present reality, and across-the-board price hikes to that level a strong possibility, increased attention has been brought to bear on the relative advantages of record albums versus pre-recorded tapes, either cassettes or eight-tracks.

Prices on the various tape configurations have held steady in recent months, as production and packaging costs of taped product have in some cases gone down. With tape hardware making greater and greater inroads into the marketplace, does this not mean that the LP price rise will in effect be stimulating sales of cassettes and eight-tracks?

From a marketing standpoint, the major differences between the LP and tape configurations are in packaging and display. Albums are packaged in cardboard jackets offering 144 square inches of display area on each side; they are visible, and through words or pictures help to promote themselves. In most stores, album product is displayed in accessible browser racks that invite impulse buying.

(Continued on page 75)
CBS Hosts Beginning-of-Year Meetings

■ NEW YORK—CBS Records will hold its annual beginning-of-the-year national marketing meetings in Atlanta January 27-30. The meetings will bring together CBS Records executives from New York, Los Angeles and Nashville and members of all CBS Records branches.

A full agenda of activities for the week has been planned, including sales, promotion and merchandising seminars; new product presentations and performances by various Columbia, Epic and Associated Labels artists.

Jack Craigo, senior vice president and general manager, marketing, CBS Records, and Paul Smith, vice president, marketing, branch distribution, will be the co-chairmen of the week’s activities in Atlanta.

CTI Goes to $7.98

■ NEW YORK — Jerry Wagner, CTI’s VP & general manager, has announced that the label’s suggested list price will be raised immediately to $7.98. The increase affects all future releases, but not catalogue titles, which will remain at $6.98.

In order to make multiple-pricing easier to cope with, Wagner further stated that all new releases affected by the price change will be identified with a $7. prefix on the CTI PS and the KUDU lines, while albums on the CTI line will be released in the new CTI 7700 series.

Immediately affected by the change are two new releases on the CTI line, Urbie Green’s “The Fox,” which features Eric Gale, Joe Farrell, Toots Thielemans, and Anthony Jackson; and Hubert (Continued on page 78)

Stanton Relinquishes Sunbury-Dunbar Post

■ NEW YORK — Allen Stanton is relinquishing his position as head of Sunbury-Dunbar Publishing, RCA Records subsidiaries. He will continue to be associated with RCA in production, copyright acquisition and master purchases.

Powerhouse Picks

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

Bee Gees IRS01 “Boogie Child”.

Last week’s Chartmaker of the Week explodes pop this time out with significant standings on the r&B side, becoming a factor as well. Giant call letters already in New York, Los Angeles and Boston, to name a few.

Cosgrove Exits MCA; D’Ariano To Be Promo

■ NEW YORK—Record World has learned that Vince Cosgrove, head of MCA Records’ promotion department, was relieved of his duties last week.

According to reports, Ray D’Ar- iano, currently handling New York-area promotion for the company, will replace Cosgrove. No further details were available at press-time.


By MICHAEL SHAIN

■ WASHINGTON, D.C. — Congress has taken the first steps toward bringing independent accountants, which audit the books of publicly-traded corporations, under Federal regulation. A Senate subcommittee last week is sued a massive and critical report on the relationship between the so-called independent accounting and corporate establishments which concludes that the accounting profession has come to “the self-interest of their corporate clients.”

Securities Laws

Government interest in the integrity of accountants stems from requirements of securities laws which govern stock trading and reporting by public corporations. The Securities Act compels companies to report certain information to their stockholders and the public and requires that the information be certified by (Continued on page 77)
More Than A Name

Mr. Big is a gutsy new band from England well on its way to a major breakthrough. Led by Dicken, a remarkably unique individual who writes, arranges, plays guitar and sings most of Mr. Big's material, the group also features Eddie Carter on guitar and lead vocals, Peter Crowther on bass, and the potent duo of John Burnip and Vince Chaulk on drums.

Their first album “Sweet Silence,” released only in England won unanimous raves in the British press while becoming a hot import item here in the States. This, together with the band’s well-deserved reputation for electrifying live performances, won Mr. Big acclaim as the hottest new British band of the year.

In preparation for their introduction to the U.S., Mr. Big acquired a second lead guitar and flew to Los Angeles to work with renowned producer, Val Garay. The resulting album, "Photographic Smile" surpassed all expectations. It unified every facet of Mr. Big's incredible energy into their own powerful style. Great new songs and blazing guitar pyrotechnics make Mr. Big's American album debut an absolute tour de force.

One noted critic put it this way: "I'm beginning to lose count as to which number British invasion this is, but Mr. Big stands a great chance of riding the crest of it. Points of reference would have Queen's musical dexterity fronted by splashes of intricate Hollies harmonies.... '77 has to be big for this Mr.!!"

On Arista Records
produced by Val Garay
Right behind the select 10 are a number of potential top 10 candidates, headed by the Jacksons (Epic) at #11 bullet with their first for the label. Others in contention are Barry Manilow (Arista), Bread (Elektra), with their comeback hit, Kenny Nolan (20th Century), Steve Miller (Columbia), with his third hit from the "Fly Like An Eagle" album, and Bob Seger (Capitol).

Last week's two biggies, Bee Gees (RSO) and Boston (Epic), had strong second weeks as they charged forward to 50 and 56 respectively. Both have immediate major market action with the Bee Gees slightly ahead due to its added r&b appeal.

This week's chart is highlighted by four strong new entries. George Harrison (Dark Horse) is the Chartmaker with "Crackerbox Palace," the most requested cut from his new album. Also scoring first week strength were Hall & Oates (Atlantic), David Soul (Private Stock) with England's #1 song, and the Sons of Champlin from their Ariola album.

女王的强大力势：$7.98价格

The Eagles (Asylum) with "Hotel California" atop The Album Chart for the fourth consecutive week. The album remains very strong at retail and is now challenging Peter Frampton (A&M) for the top spot at racked accounts. Stevie Wonder (Tamla) held the #2 position, just slightly ahead of "A Star Is Born" (Columbia), which is making incredible across-the-board gains. The red-hot soundtrack featuring Barbra Streisand and Kris Kristofferson is close to the top at retail and is a solid top 10 at every rack location called. At the rate this soundtrack is gaining, next week could bring a sensational battle for the top.

There were no new entries in this week's top 10 but there are quite a few hot contenders closing behind. Queen (Elektra) doesn't appear to be held back at all by its $7.98 list price. Last week it moved from #52 to #27 and this week it exploded to #12. Sales are nationwide and gaining rapidly. Also hot is the long-awaited ZZ Top (London), which is moving well at 14 from 30 in its third week of availability. Of special interest is Al Stewart (Janus), an album which has been strong at retail for over three months and now is gaining at racked accounts, while picking up again at retail thanks to one of the country's hottest singles. This week's move is #33 to #10 with further gains expected.

Bob Seger

Bob Seger (Capitol) had another good week with his two chart albums. Both "Night Moves" and "Live Bullet" continued their excellent sales pattern, while his single also moved up strongly. Aerosmith (Columbia), Engelbert Humperdinck (Epic) and Manfred Mann (Warner Bros.) also have major hit singles contributing heavily to the growth of their albums.

Santana

Last week's strong crop of debuting albums gained strongly this week. Chartmaker Santana (Columbia) moved to #31 and is selling well nationally, as are Genesis (Atlantic), Gary Wright (Warner Bros.) and Bread (Elektra). Of these four, Bread is an immediate hit at the racks while the others are strong at retail across the country.

Harris, Redbone, Ian

Jumping into the top 100 this week were Emmylou Harris (Warner Bros.) as Chartmaker at #79, Leon Redbone (Warner Bros.) at 88 and newcomer Janis Ian (Columbia) at 98 bullet.

Arista Ups Klenfner

NEW YORK — Michael Klenfner has been promoted to the newly created position of vice president, promotion and artist management at Arista Records, it was announced by Clive Davis, president of the company.
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WEA Names 19 To Promo Posts

LOS ANGELES—Vic Faraci, vice president, director of marketing for Warner-Elektra-Atlantic Corp., has announced the appointments of 19 promotion personnel made by the eight WEA branch managers throughout the nation.

The new promotion men's responsibilities will include introducing new product to radio, television and print media. They will be working in concert with the local WEA sales and marketing staffs to develop trade and consumer sales promotions. The promotion team will be heavily involved with local artist relations duties as well as facilitating the exposure of new product.

Dallas regional branch appointments made by Tom Sims, Dallas branch manager, included Bruce Boyd (Atlantic/Dallas), who most recently was WEA branch promo mailroom clerk, and has also been a store manager for Discount Records in Tulsa; Todd Galli (Atlantic, Houston), a 4½ year veteran of the branch who has worked in display, inventory and sales; Chris Uncangco (Atlantic, New Orleans), who is being transferred from the Atlantic post in Philadelphia; and Steve Tucker (Elektra/Asylum, New Orleans), who previously was a retail store manager for Melody Shop.

In Chicago, Irv Rothblatt, branch manager, has appointed Sam Kaiser, now holding down the Elektra/Asylum and Atlantic who had been with radio station WDBR in St. Louis; Steve Goralsky (Warner Bros., Chicago), who was previously responsible for Elektra/Asylum; Ray Schnepf (Warner Bros, Kansas City), formerly single action specialist at the Chicago branch; Denny Nowak (Elektra/Asylum, Chicago), most recently marketing coordinator of the WEA Dallas branch; Greg Lewis (Atlantic, Chicago), who will handle R&R duties; and John Nance (Warner and Atlantic, St. Louis), who previously held promotion posts with independent distributors.

In Boston, Don Dumont, branch manager, has appointed Herb Green (Atlantic, Boston), who has been promoted to a Boston post from Hartford. Cleveland branch manager Mike Spence has appointed Mark (Continued on page 88)

Prelude Label Bows

NEW YORK — Marvin Schlachter has officially announced the formation of Prelude Records (see last week's RW). The company was formed after Schlachter reached an agreement with Pye Records, U.S. to terminate his contract with them and also to acquire from Pye the most recent artists signed to the label.

The discussions regarding the acquisition of some of the artists from Pye Records began when Pye, U.K. announced its intention to restructure their American company. Agreement was reached for Prelude Records to acquire the following artists: 9th Creation, Broadway, Silk, Jumbo and Lorraine Frisaura. Both Lorraine Frisaura and Jumbo had just had albums released on the Pye label but both of these albums will now be taken off the Pye label and immediately re-released on the Prelude label.

Schlachter stated that the label will be distributed by independent working with Jerry Ragavoy (Continued on page 88)

Atlantic Announces A&R Shifts

NEW YORK — Jim Delehant, director of a&r for Atlantic Records in New York, has announced the following revisions in the department:

John David Kalodner, former pop a&r product manager for Atlantic, has been named west coast director of a&r; Raymond Silva, former jazz a&r product manager for Atlantic, has been named east coast director of a&r; and Mitch Schoenbaum joins the staff as pop a&r/product manager.

Schoenbaum spent three years at Chappell Music, where he had served as general professional manager. His previous experiences in the music business include working with Jerry Ragavoy at the Hit Factory (1969) and several years in the retail field.

Prior to his appointment here as west coast director of a&r, John David Kalodner had served as pop a&r/product manager for Atlantic in New York, the post now held by Mitch Schoenbaum. Kalodner joined the company in its publicity department in October, 1974, as liaison with the music industry trade publications and as staff photographer until his appointment as product manager.

Prior to his appointment here as east coast director of a&r, Raymoned Silva had served as jazz a&r/product manager for Atlantic in New York since September, 1976, having joined the label's a&r department the year before.

American Song Fest

The American Song Festival honored their nine category winners and announced the winners of the Grand Prizes in both the professional and amateur divisions at a gala awards ceremony in New York Jan. 13. Above right, professional division winners Dave Ellington and Kim Carmes ("Love Comes From Unexpected Places") are shown with Chappell Music president Norman Weller, Chappell writer/artist Peter Thom (1975 Grand Prize winner with Phil Goldstein) and Chappell vice president Eddie Reeves. At left, amateur division Grand Prize winner David DeLuca is shown with the plaque he was given in honor of his winning song, "Home To Stay."
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Deutch Debuts Buttermilk Sky Firm

NEW YORK — Buttermilk Sky Associates has been formed as the first major professional service company created to fill the needs of the record/film/music publishing industries, it was announced by Murray Deutch, president of the new firm.

Buttermilk Sky will deal with all areas involving record/film/music publishing. Initially it will serve the motion picture industry and legitimate theater as well as the catalogues and copyrights of estates and of artists not being exploited today. Deutch will be involved in obtaining recordings as well as administering material in the aforementioned entertainment areas.

Within the motion picture Industry, Deutch will work with film producers and national and independent film distributors in several ways. He will obtain and/or recommend composers to create the scores; offer his capabilities in obtaining soundtrack and single recording releases; help exploit the music in coordination with the release of the film; and serve as an adviser to the musical director of the particular picture. Buttermilk Sky will also offer similar services to the legitimate theater industry where they will generate recordings on behalf of the composers and producers of the shows.

Prior to the formation of Buttermilk Sky, Deutch was chief executive officer with The New York Times Publishing Company for the last two years. In that position he was responsible for the formation and building of the company to major status. Prior to that association, Deutch was with United Artists Music Publishing for 11 years where he rose to president.

Midland Intl. Firms Expansion Plans

NEW YORK — Midland International Records is accelerating its single release schedule with intentions of doubling its business in 1977, it was announced by Bob Reno, president of the firm. Consistent with these plans, Midland has beefed up its staff, created a West Coast presence, promoted internally, and added additional space to their recently expanded New York offices.

Ed O'Loughlin, who was present at the creation of Midland and was responsible for the acquisition of Carol Douglas and Silver Convention recordings, has been named executive vice president of all the Midland companies. Additionally, Noel Love has been named vice president and general manager of the label, and Howard Rosen has been named vice president and director of promotion. Denny Zeiter will be west coast promotion director, Lois Kennedy has been appointed Midland's director of promotion for the New England area.

DBOSB at WWRL

Celebrating their gold record for "Dr. Buzzard's Original Savannah Band" and their hit record, "Cherche La Femme," RCA Records' DBOSB were visiting recently to thank some of the New York City radio folk who made it all possible. They are seen here at WWRL with Bobby Jay, Sonny Taylor, and Gerry Schonnan of WWRL.

Midland's Buttermilk Sky has announced the following replacement officers of the New York City record/film/music publishing authority.

Mr. and Mrs. Charlie "Buzz" Hernandez, Savannah's August Darnell, Mickey Sevilla and Sugar Coated Andy Hernandez, Frank West, RCA's New York r&b promotion manager, Jay, Savannahs Cory Deyes, Stany Browder Jr., and Mr. Limelight, Taylor, WWRL's PD, and Shonnan, the station's music director.

Harry Spero, who joined Midland as a trainee two and a half years ago, has been named director of creative services/artist relations. He will supervise the Midland artists' recording careers, be in charge of media buying (TV/radio advertising and production of commercials), and will coordinate with Midland's distributor on all marketing and production of Midland product.

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RECORD WORLD JANUARY 29, 1977
Hold on to your heart-
This Year Jennifer Warnes Will Steal It.

In the tradition of the few breathtaking vocalists whose remarkable talents immediately catapulted them to the top, Jennifer Warnes is marked for stardom.

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

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26 key Hitbounds in the first 5 days of release!
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NARM Plans 'Black Is Beautiful' Meet

CHERRY HILL, N.J. — At the general business session on Sunday, March 6, at the 1977 Annual NARM Convention at the Century Plaza Hotel in Los Angeles, a program will be presented entitled "Black Is Beautiful... Bottom Line." The session will examine the two aspects of the word "black" as stated in the topic "Black is Beautiful... Bottom Line." First, the participants will look at what is commonly called "black music." Secondly, they will look at the black consumer whose importance is growing every day in the total sales picture of the music industry.

Ed Wright of G.E.I. Communications, a former president of NATRA and a veteran radio executive before starting his own consulting company, will chair the session. Ewart Abner, former president of Motown Records Corp., will make the feature address. Abner's association with the music industry goes back more than three decades. In addition to the presidency of Motown Records, he was president of Vee Jay Records, a Chicago based black music company, for many years.

Following Abner's speech, a panel of industry and marketing executives will discuss the subject. Included in the panel will be Clarence Avant, president of Tabu Records; Kenny Gamble, president of Philadelphia International Records; LeBaron Taylor, vice president, marketing, special markets, Columbia Records; and Jerry Wexler, for more than 25 years a producer and executive with Atlantic Records, whose close association with Aretha Franklin and other black artists is well-known throughout the industry.

John Marmaduke of Western Merchandiser, will represent the merchandising segment of the industry. He was selected to serve on the panel since his company, in conjunction with CBS Records, operated a successful campaign to increase the sale of black music in Western's retail outlets in West Texas and Oklahoma.

In addition to the industry members on the panel, Eugene J. Boykins, vice president of the Carnation Company, a marketing executive whose firm has had a long history of success with the black consumer, will round out the panel.

Janus Tahoe Meets

LOS ANGELES—Janus Records recently held their first company meetings in Lake Tahoe, Calif. Guest speakers attending included George Meier from Walrus and Bob Hamilton of Radio Quarterly Report.

Previewed at the meetings were forthcoming albums from three artists newly signed to the label including, Mokie Cole, a Cleveland based rock group; Charlie, progressive rock and rollers; and Steve Hill, formerly of Bloodrock and now a solo artist. New singles on Janus from Symbol 8 and Light Heart were also debuted during the meeting. Other forthcoming releases discussed included records from Camel and Kayak, slated for release shortly.

CBS Coast Bash

CBS Records rang in the New Year with a party at the Bistro in Beverly Hills to thank friends and associates for being part of the company's best year ever. Meeting the event, attended by over 700 guests, were Walter Yetnikoff, president, CBS Records Group; Bruce Lundvall, CBS Records president; Ron Alexenburg, senior VP, Epic, and associated labels; Larry Harris, VP, and general manager, Patriot Records; Dan Ellis, national VP, Columbia Records, and Lenny Petze, VP, Epic, and associated labels. Pictured at the gathering are (top row, from left) Jerry Goldstein, Far Out Productions, Irving Asell, manager, Bar Scoops, Yetnikoff, Scoops, and Paul Ahern, manager, Besten; Burton Cummings; Phoebe Snow; David Robinson; Snow's producer, Lundvall and Wah Wah Watson; Petze, Mark James, son of Tom Jones, Alexenburg, Tom Jones and his manager, Garden Mills; Lundvall with Mary Kaye Place; (second row) Yetnikoff with Jay Jackson, father-manager of the Jacksons; Bill Graham, Corles Santano and Ellis; Shep Gordon, manager, Burton Cummings, Harris, Cummings and Alexenburg; Ellis, Larry Fitzgerald, president, Caribou Management and Tom Jons.
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Proclamation
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Excerpts From Octopus
Funny Ways
The Runaway
Experience
So Sincere
Free Hand
Sweet Georgia Brown (Breakdown In Brussels)
Peel The Paint / I Lost My Head (Medley)
Atlantic Reactivates Embryo Label; Herbie Mann Reassumes Post as Dir.

NEW YORK — In a move to expand the jazz, pop and r&b crossover base of the label, Atlantic Records president Jerry Greenberg has announced the reactivation of Embryo Records. The Atlantic label will be distributed exclusively by Atlantic via the WEA Distribution Corporation and WEA International.

At the same time, Greenberg has announced that Herbie Mann, the original director of Embryo Records during 1970-'71, will assume the post, effective immediately. In this capacity, he will serve as producer (or executive producer) of all product issued on Embryo, just as before.

Headquartered at the New York offices of Atlantic Records, Mann will oversee every aspect of business conducted by Embryo, including studio production, manufacture, promotion, publicity, sales, merchandising, advertising, artist relations and international operations. In addition, he is in a close working relationship with director Jim Delehant and Raymond Silva of Atlantic's a&r department regarding all phases of Embryo's activities.

Initial Embryo album planned in '70-'71, in addition to several lps by Mann (including such jazz-rock crossovers as "Muscle Shoals Nitty Gritty," "Memphis Two-Step" and "Push Push"), also featured albums by Robert Carter ("Unground Conversation"), Miroslav Vitous ("Infinite Search"), Air (with Gogol and Tom Coppola), Phil Woods (and his European Rhythm Machine, "At the Frankfurt Jazz Festival") and Vangelis ("Just Guitar"), Arnie Lawrence (and the Children of All Ages, "Inside An Hour Glass"), Jim Pepper ("Pepper's Pow Wow"), Chris Hills (and Everything's Ahead of Time), "Outta the Ghetto," Tonto's Expanding Head Band (with Robert Margouleff and Malcolm Cecil) and others.

Warner Brothers Sets Jazz LPs

LOS ANGELES — "New music that stays new" continues to be the theme of Warner Bros.' ongoing jazz album release program, as Warner Bros. is shipping its latest new music editions while launching a major merchandising campaign on behalf of the albums and artists in the release.

The release includes "In Flight," the second Warner Bros. album from five category Grammy-nominee George Benson, Brian Auger's Oblivion Express with their label debut, "Haunting Hearts and Minds," "Joyous Lake," the second Pat Martino album for Warner Bros.; and also shipping this week are "Slaves Mass," from Brazilian virtuoso Hermeto Pascoal; "Gate of Dreams" from the Klaus Ogerman Orchestra; Alice Coltrane's "...In a-Ksra Nama Sankirtana;" "Ranier" by keyboard player Tom Ranier; and "Sleeping Gypsy" the latest from Michael Franks.

Merchandising aids produced in conjunction with the release include a two album sampler produced and assembled by Robin Rothman which will be distributed to key accounts for in-store play as well as to radio and press. Other materials include a multi-pocket corrugated step down bin, plus mobiles, posters, divider cards, salesman's guide and single sheet order form. In addition a merchandising display contest for WEA salesman will soon get underway.

Atlantic Reactivates Embryo Label; Herbie Mann Reassumes Post as Dir.

NEW YORK — In a move to expand the jazz, pop and r&b crossover base of the label, Atlantic Records president Jerry Greenberg has announced the reactivation of Embryo Records. The Atlantic label will be distributed exclusively by Atlantic via the WEA Distribution Corporation and WEA International.

At the same time, Greenberg has announced that Herbie Mann, the original director of Embryo Records during 1970-'71, will assume the post, effective immediately. In this capacity, he will serve as producer (or executive producer) of all product issued on Embryo, just as before.

Headquartered at the New York offices of Atlantic Records, Mann will oversee every aspect of business conducted by Embryo, including studio production, manufacture, promotion, publicity, sales, merchandising, advertising, artist relations and international operations. In addition, he is in a close working relationship with director Jim Delehant and Raymond Silva of Atlantic's a&r department regarding all phases of Embryo's activities.

Initial Embryo album planned in '70-'71, in addition to several lps by Mann (including such jazz-rock crossovers as "Muscle Shoals Nitty Gritty," "Memphis Two-Step" and "Push Push"), also featured albums by Robert Carter ("Unground Conversation"), Miroslav Vitous ("Infinite Search"), Air (with Gogol and Tom Coppola), Phil Woods (and his European Rhythm Machine, "At the Frankfurt Jazz Festival") and Vangelis ("Just Guitar"), Arnie Lawrence (and the Children of All Ages, "Inside An Hour Glass"), Jim Pepper ("Pepper's Pow Wow"), Chris Hills (and Everything's Ahead of Time), "Outta the Ghetto," Tonto's Expanding Head Band (with Robert Margouleff and Malcolm Cecil) and others.

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GENE WATSON — PAPER ROSIE
On his third album, Paper Rosie, Gene Watson’s smooth and sure vocalizing graces ten songs highlighted by the compelling title tune. Others include the slow and sad Mary Robbins tune “You Gave Me A Mountain,” and an uptempo Porter Wagener song, “Tennessee Sunshine.” Produced by Russ Reeder.
ST-11597

GENE WATSON — LOVE’S A PRIMA DONNA
For the new First Lady
Billy Cadd’s song “Love’s A Prima Donna” is already a smash hit in the U.K., and is his most polished, most pop-oriented, most developed work yet. It contains the themes of love in each of its thirteen tracks, and as usual, Cadd produces the album himself. ST-11596

GENE WATSON — WHITE ON WHITE
One of the biggest artists to ever come out of Australia to the U.S., Brian Cadd has recorded one of the most original albums of the year. The sound is fresh but compatible with contemporary radio. Cadd is backed by top musicians and produced by Robert Appere.
ST-11572

JAMES TALLEY — BLACKJACK CHOR
James Tally has probably received more praise in the past two years than any other folk-country singer-songwriter. Even the new First Lady has his first two albums. In his third album, “Blackjack Chor” Tally continues to explore the lives of the working people of America. Produced by James Tally.
ST-11605

To order or for more information, please call 1-800-654-2652 (outside U.S.) or 202-546-2652. For a complete listing of Capitol’s entire catalog, please write to: Capitol Records, 2600 Broadway, New York, NY 10025.
THE THREE DEGREES—Epic 8 50330
STANDING UP FOR LOVE [prod. by Richard Bertrum & Richard Rome] [writer: Clinton] (WB, ASCAP) (3:45)
A brash and immediately appealing effort by the vocal outfit who shows that the change of label and producers has not affected their summptuous sound.

JOHN DAVIDSON—
20th Century 2326
SAVE THE LAST DANCE FOR ME [prod. by Dick Glasser] (writers: Pomus & Shuman) (Unichappell/Trio, BMI) (2:50)
The Drifters’ 1960 hit was recently disco- lized by Ramona Wolf and has now been given a lush reading by Davidson who should take it into MOR markets.

BILL CONTI—UA XWY940 Y
GONNA RLY NOW [THEME FROM “ROCKY”] [prod. by Bill Conti] (writers: Conlin-Conners-Robbins) (UA, ASCAP, Unart, BMI) (2:45)
There may be many covers of this theme from “Rocky”, but not now, but there’s only one original and this is it—taken from the soundtrack lp.

SILVETTI—Salsoul 2014
SPRING RAIN (prod. not listed) (writer: Silvetti) (Bennetgat, BMI) (2:56)
Already a smash on the disco level in its 12” version, the newly released 7” single should see the instrumental pick up substantial across the board play.

GREG KIHIN—Besperkly 5744 (Playboy)
The latest in the Buddy Holly revival comes from Kihin, whose vocal mixed with a heavy use of echo, is fairly faithful to the original. It’s still a great song.

CHOCOLATE MILK—RCA 10873
SOMETHING NEW [prod. by A. Toussaint & M. Sehorn] (writers: Baron-Costell-Dobson) (Hughes-Richard-Hicks-Smith-Trio-Williams) (Marsaint, BMI) (3:29)
The group has been churning through funky rhythms for about two years now, and with its latest effort, has managed to put it together with a solid thrust.

PAULETTE WILLIAMS—Fantasy 786
DANCIN’ [prod. by Al Ciner & Gary Lezao] (writer: Al Ciner) (Beed, BMI) (3:18)
The title of the song sums it up in one word. Ms. Williams has a flexible, appealing voice which is exercised over a pumping, syncopated beat.

LUTHER INGRAM—Koko 724
LET’S STEAL AWAY TO THE HIDEAWAY [prod. by Johnny Baylor] (writers: Baylor & Ingram) (Klandek, BMI) (4:20)
The sparse but stunning accompaniment only serves to highlight Ingram’s emotive vocal on his latest effort. A definite contender for the top of the r&b chart.

SONG OF THE WEEK
DEDICATION [writers: Guy Fletcher & Doug Flett] (Almo/Big Secret, ASCAP) (3:44)
BAY CITY ROLLERS—Arista 0233 (prod. by Jimmy Ienner) (3:44)
GENE PITNEY—Epic 8 50332 (prod. by H. Meders & D. Appell) (3:12)
The song was originally recorded by the English group, Rogue, last year and receives two more interpretations this week. The BCRs are coming off two hits from the album of which this is the title track while Pitney has chosen the ballad to mark his long awaited recording comeback. Either way, it’s a standout.

CROWN HEIGHTS AFFAIR—Delite 1588
DANCEIN’ [prod. by Freda] (writer: William Anderson) (Delightful/Cabrinii, BMI) (2:44)
The group is currently exploding out of the disco with this with a shot which should soon put them on the airwaves. The rhythms are guaranteed to put pep in your step.

STYX—A&M 1900
JENNIFER [prod. by Styx] (writer: D. DeYoung) (Almo/Spyrian, ASCAP) (3:23)
Mid-west outfit with a very English sound to their harmonies and rhythms scores with the second single from the “Crystal Ball” lp. Their future looks very bright.

BOBBY GOSH—Capitol 4354
FIFTEEN SHADES OF RAINBOW [prod. by Ron Hollin] (writer: Gosh) (Brydsh, ASCAP) (2:59)
Dr. Hook’s hit recording of Gosh’s composition, “A Little Bit More” stirred some interest in the songwriter who makes a return with a strong pop production.

EARTHQUAKE—Besperkly 5747 (Playboy)
KICKS [prod. by Matthew King Kaufman & Glen Kolarik] (writers: B. Mann & C. Wall) (Screen Gems-EMI, BMI) (3:47)
This 1966 pop anthem originally recorded by Paul Revere and the Raiders and later by the Nazz, is sounding good the third time around. It should cause a tremor.

THE PHILARMONICS—Capricorn 0268
FOR ELISE [prod. by Jean Kluger] (writer: Beethoven) (Rear Exit, ASCAP) (4:37)
The latest disco interpretation of a classical piece of music comes via this group of British session men. The big arrangement and solid beat could spell success.

CY WONG—Common 101
HELP ME MAKE IT THROUGH THE NIGHT [prod. C. Wong] (writer: Kristofferson) (Common, BMI) (3:22)
Wong, who made his bow some sixteen years ago, has taken this song which was previously a country hit and reworks it with a big, soulful arrangement.

JIMMY CLIFF—Reprise 1383 (WB)
The song that jetisoned Cliff into national prominence along with the movie of the same name sounds even better in its live version. This time it could be a hit.

BONNIE TYLER—Chrysalis 2130
The songstress has already scored on several European hits with this tune and could repeat that success here. Her voice is at times reminiscent of Melanie and that radiance should shine through.

ALESSI—A&M 1906
DON’T HOLD BACK [prod. by Bones Howe] (writers: Billy & Bobby Alessi) (Alessi, BMI) (3:10)
The Alessi brothers demonstrated their vocal prowess with “Baby Bye and here they reconfirm that potential with a bubbly ballad. There’s no holding it back.

PEABO BRYSON—Bullet 02 (Bong)
JUST ANOTHER DAY [prod. by Eddie & Eleane Biscic] (writer: Bryson) (Web IV, BMI) (3:22)
Bryson exhibits tremendous feel for this ballad with a warm and sensuous delivery. Production and arrangement make it more than just another record.

SILVER—Arista 0227
MUSICIAN [prod. by Tom Sellers and Silver] (writer: Brent Mydland) (Mannfan/Silvert, BMI) (3:44)
Group that scored with “Wham Bam” has a sound that is reminiscent of the Eagles and a clever lyric about learning about the life of a musician first hand.

MARILYN CHAMBERS—Roulette 7206
Moans and heavy breathing mark the recording debut of a gal who needs no introduction. The disco-styled groove will have people coming back for more . . . more . . . more.

PETER LEMONGELLO—Private Stock 131
MISS YOU NIGHTS [prod. by Jay Senter] (writer: D. Townsend) (Island, BMI) (4:05)
The song that proved to be a near miss for Cliff Richard prior to “Devil Woman” here is just as good the second time around. This time it should make a mark.

MIKI MONECCOT—Paula 422 (Jewel)
MAKE UP FOR LOST TIME [prod. by West End] (writers: Strickland & Patterson) (Sobus/Rogen, BMI) (3:25)
The song is already beginning to make waves in certain parts of the country and could eventually take off from either a pop or r&b base. Watch out for it.
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"If You Leave Me Now"

Album of the Year
Chicago X

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"If You Leave Me Now"

Best Arrangement, Accompanying Vocal
"If You Leave Me Now." James William Guercio, Jimmie Haskell · Arranger

Best Album Package
Chicago X · John Berg, Art Director

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REACHING FOR THE WORLD

HAROLD MELVIN AND THE BLUE NOTES — ABC 8-969 (6.98)

Though Melvin & the Blue Notes and Theodore Pendergrass have parted ways, Melvin is carrying on a well-established tradition of quality soul music in solid Philadelphia form. This self-produced set bristles with energy on "Hostage" and "Where There's A Will There's A Way."

SHADES

KEITH JARRETT — ABC/Impulse ASD 9322 (6.98)

Dewey Redman, Charlie Haden, Paul Motian and Guillerme Franco are the support cast for Jarrett's latest ensemble recording. The four tracks are exceptionally accessible, "Diatrise" leaning a little more to the avant garde than the others, "Shades of Jazz" and "Southern Smiles" pretty and programmable jazz and progressive.

MUSIC FUH YA' (MUSICA PARA TU)

TAJ MAHAL — WB 85 2994 (6.98)

Steel drums, kalimba and assorted other percussion give Taj's first for WB a special Caribbean flavor. As always, there's great variety of styles—reggae, Calypso and soul are the primary tools from which he carves "Sailin' Into Walker's Cay," "Honey Babe" and "The Four Mills Brothers."

SAMMY HAGAR

Capture ST-11599 (6.98)

Hagar's dues having been paid with a variety of bar bands and with two years as part of Montrose, Hagar's had plenty of opportunity to work out an approach for himself. Listen to his interpretation of Donovan's "Catch the Wind" or the Mann/Weil "Hungry" and the idiom is defined. Excellent FM potential.

MILTON NASCIMENTO

A&M SP-4611 (6.98)

Brazil's best-known singer/songwriter has been readied for an international career by virtue of his solo career in his native country and via working with the likes of Deodato and Wayne Shorter. Rob Fraboni production is the universal denominator as Shorter, Airtto, Herbie Hancock and others help mold a fresh image.

BEAVERTEETH

RCA AP1-2076 (6.98)

A five man group that plays a reasonable brand of rock and roll that centers around the lead vocals of Rodney Justo and a healthy dose of late-Beatles-like instrumental effects. "Sing For You" and "Hope" give most evidence of the latter, while a pair of Randall Bramlett songs give Justo a well-earned workout.

GAP MANGIONE

A&M SP-4621 (6.98)

Mangione plays keyboards and ARP synthesizer, while Tony Levin, Steve Gadd and Rubens Bassini provide the rhythm support. A six minute medley of material from "The Graduate" and "Laughter In the Rain" are the high points, the former emphasizing the lyrical/improvisatory side of Mangione, the latter the rhythmic side.

SO SO SATISFIED

ASHFORD & SIMPSON — WB 85 2992 (6.98)

Few songwriters have as clear and accurate a vision of how their material is best interpreted as do Ashford and Simpson. Their writing experience is the mainstay of a career that has only in the last three or four years blossomed into a performing entity, but the care lavished on their strong r&b work is exemplary.

AHH...THE NAME IS BOOTSY, BABY!

BOOTSY'S RUBBER BAND — WB 85 2972 (6.98)

Second time out for Bootsy's Rubber Band, which emerged from the Funkadelic/Parliament family to excellent reception. The humor and the soul are maintained throughout, the title cut giving good indication of the general approach, though the strictly studio sides showcase the musicianship best.

NIGHT AFTER NIGHT

BILL QUATEMAN — RCA AP1-2027 (6.98)

Quateman is a singer/songwriter who has recorded in the past though this is his RCA debut. If memory serves, this is a rocker work than his previous efforts, one likely to garner FM attention. The opening "Carolina" is probably the strongest case for Quateman's music, "Doncha Wonder" following close.

CADO BELLE

Anchor AN-2015 (ABC) (6.98)

Cado Belle hails from the same Scottish territory as Average White Band and shares a similar (white soul) musical sensibility. Lead singer Maggie Reilly is the heart of the group, though the songwriting is exceptionally strong, too. Witness "That Kind of Fool," "All Too Familiar," "Got To Love" and "Paper In the Rain."

DISCO FANTASY

THOMAS "COKE" ESCOVEDO — Mercury SRM-1-1132 (6.98)

Escovedo's previous two Mercury LPs gained him a following at the disco and r&b levels primarily, though each broadened the spectrum of his music, "Disco Fantasy," while obviously geared to that realm, furthers his general growth, the Tower of Power horns adding punch.

FOR COLORED GIRLS WHO CONSIDERED SUICIDE WHEN THE RAINBO W IS ENUF

Original Cast — Buddha (7.98)

This stunning New York Shakespeare Festival production, an SRO Broadway attraction, consists of the poetry of Ntozake Shange as performed by a brilliant ensemble of eight women. Trazana Beverley and Laurie Carlos make the strongest impact on an lp deserving of creative airplay.

ONE TO ONE

SYREETA — Tomla 76-34951 (Motown) (6.98)

There's a touch of Valerie Simpson to Syreeta's work this time out — the kind of effervescence and breath-taking vocal control, the emotion charged lyric-writing. Stevie Wonder's written, produced and arranged "Harbour Love" for her, with Leon Ware handling remaining production.

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CONCERT REVIEW

DANIELS BAND SHINES AT VOLUNTEER JAM

NASHVILLE — On January 8, the Governor of Tennessee once again proclaimed a Charlie Daniels Day throughout the state, and the Charlie Daniels Band (Epici), along with some distinguished musical friends, returned the honor by providing over five hours of southern music at the Third Annual Volunteer Jam. Over 11,000 packed the Municipal Auditorium here for the occasion.

Daniels also received the red-carpet treatment from Epic Records, which held a pre-jam invitation only cocktail party at the posh Belle Meade Country Club, where guests chowed-down on some fine southern food and geared up for the concert on sip-pin’ whiskey. Sound Seventy Productions helped maintain the party-like atmosphere by providing an open bar backstage at the jam.

The CDB opened the concert in their traditional fashion, with spotlights on the Tennessee and C.D.B. Flag, as the band picked off with “Sweet Louisiana.” What makes this event so very special, it seems—aside from the inclusion of a star-studded line-up—is the fact that for Charlie Daniels, this is home. The affability Daniels and his many avid Tennessee fans have for one another is real, and not a concoction of an exploitative publicist. By the end of the CDB’s 90 minute set the energy level was at a fever pitch.

William Nelson and his band kept things cooking as he followed up with a set which opened with “Whiskey River.” After “Crazy,” “Good Hearted Woman,” “If You’ve Got The Money, I’ve Got The Time;” “Shotgun Willie” and more, Nelson was joined by Mylon Lefevre and Bonnie Bramlett for a rousing, foot-stompin’ gospel set capped off with “Amazing Grace.”

The Outlaws (Arista) took to the stage next, prior to an extended jam which included Bramlett. (Continued on page 92)

The Charlie Daniels Band’s third annual Volunteer Jam was recently staged at Nashville’s Municipal Auditorium. Seen here prior to the show (left) Daniels greets Ron Allexenburg along with Rick Blackburn, Jim Tyrell, Joe Sullivan and Tony Martell (all of CBS) at a party held in his behalf at the Belle Meade Country Club. Seen here during the concert (right) Daniels is joined onstage by Willis Nelson and Bonnie Bramlett.

BRADLEY AND RADICS

MCA/Rocket Sets 12’ Elton EP

LOS ANGELES — A special twelve-inch, 45 rpm record featuring four cuts from Elton John’s platinum lp, “Blue Moves,” has been prepared for r&b radio stations, it was announced jointly by Tony King (executive vice president of Rocket Records) and Richard Bibbo (vice president/marketing for MCA Records). The record, which is pale blue transparent vinyl, is titled “Get Up And Dance” and includes the songs “Bite Your Lip (Get Up And Dance),” “Boogie Pilgrim,” “Crazy Water” and “Out Of The Blue.” The special twelve-inch record will be released to r&b radio stations on January 31, the same date that all non-r&b stations will receive the regular seven-inch, 45 rpm promotional copy of the single “Bite Your Lip (Get Up And Dance).”

MERRILL FORMS FIRM

CHICAGO — Singer Helen Merrill has formed a record production company of which she is the principal stock holder. The company’s name is Spicewood Enterprises, Inc. Van Walker has been named Spicewood’s general manager.

NEDERLANDERS BOW THUNDERPURR PROD., ANNOUNCE SIGNING OF KENT HOUSMAN

By JACK McDONOUGH

OAKLAND — The Nederlander brothers organization, for the past decade involved principally in concert promotion, has taken its first step toward the record and artist management end of the business with the opening here of Thunderpurp Productions.

Rick Witty, who followed up three years as a Motown writer-producer with five years of law practice in Detroit, will oversee Thunderpurp activities. First act signed is Kent Housman, a seasoned Bay Area writer and performer.

The company was actually formed one year ago this January. During that year Thunderpurp built an eight-track pre-production and rehearsal studio on Ette Street in West Oakland and spread through many available acts. “We tried,” says Witty, “to find the act that would look most like a pro coming out of the chute, someone who could compare with the acts that Nederlander books all the time.”

Witty describes Housman, a Marin County native who recorded one lp with a band called The Ducks (“Just Sunshine”) and who co-authored “Roller Derby Star” (recorded by Copperhead) as “a very strong writer who does very warm-sounding rock and roll with a lot of color.” Thunderpurp is now putting together contracts with a core band of five players for Housman and Witty figures to be ready to go to labels in February.

RCA TO HOST CLASSICAL MEET

NEW YORK — RCA Records International will hold a Red Seal planning meeting in London for all its European subsidiary companies and representatives of its subsidiaries in Japan, Australia and Canada Jan. 27-28.

Discussions will center on development of Red Seal product for the future and for further expansion of classical catalogues for the subsidiary companies. European representatives will be from United Kingdom, Germany, France, Italy and Spain.

Representing RCA’s home office in New York will be Kenneth Glancy, president, RCA Records, VP, Red Seal artists and repertoire.

DALEY TO HEAD ARTIST GROUP, INC.

LOS ANGELES — A merger between Company of Artists and Company of Creative Artists has been finalized with Jack Daley assuming the presidency of the newly formed Artist Group, Inc.

Daley, formerly the principal of Company of Artists, has been involved in personal management for the last five years for the previously managed John Denver, The Everly Brothers and Randy Sparks. Other appointments at the company include Charles Briel, vice president; Peat Scuty, general manager; and Jane Clarkson, secretary-treasurer.

Artist Group, Inc., will specialize in the personal management for recording artists. Their current roster of Pure Prairie League (RCA), Shawn Phillips (A&M) and Volunteers (Arista) has been expanded with the acquisitions of Chunky, Novi and Emrie and Timberline.

The offices of Artist Group, Inc. are located at 6565 Sunset Blvd., Los Angeles, California 90028; phone: (213) 278-8007.

BRADLEY AND RADICS BOW NEW PRINT CO.

MIAMI — Richard Bradley and Bill Radics have announced the opening of a new music print company, Bradley Publications, a division of R&B Companies, Inc. Both principals have recently left Columbia Pictures Locations where Bradley served as musical director for five years, and Radics held the post of business and creative production manager.

In the first six months of 1977, Bradley Publications will release a minimum of 16 books, written and/or arranged by Richard Bradley for the educational keyboard market. More than 400 Richard Bradley books have been released by various publishers.

Bradley Publications has opened temporary offices in Miami, Florida, and will relocate in New York City early in March.

20TH NAMES EMMER PUBLICITY DIRECTOR

LOS ANGELES — Steve Keator, 20th Century Records director of publicity, has announced the appointment of Susan Emmer to the position of publicity director.

In her new capacity, Ms. Emmer will be responsible for tour press and radio and an extensive media coverage in consumer press for the label’s artists. She has been associated with 20th since 1975 where she had previously been an assistant in the artist relations department.
IT'S THE REAL THING!

"Love In C Minor"

The original smash disco single from the forthcoming album is on Cotillion Records.

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Locust transforms rock music into heart-throbbing excitement and their debut LP promises to be a smash hit all across America. With more and more stations adding Locust to their playlists, you can’t afford to be caught short. So if you want to hear your cash register ring, then call your distributor and place your order now. After all, you’ve got nothing to lose but business.

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Discotheque Hit Parade
(Listings are in alphabetical order, by title)

TATTOO LAGOON/SAINT FRANCISCO
Dj: Wes Brody
DISCO INFERNO/BODY CONTACT
CONTRACT/STARRIN’/DON’T BURN NO BRIDGES—Tramps—Alligator (LP cuts)
DON’T LEAVE ME THIS WAY/ANY WAY YOU LIKE IT—Thelma Houston—Tamla (LP cut)
FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA BE BACK—Jean Carr (disco disc)
HIT AND RUN/DREAMIN’—Ioleatta Holloway—Gold Mind (LP cuts)
IN LOVE/CIN MINORE—Cerrone—Alligator (LP cut)
IN MOTION/VINNIN’ BACK THE FEELING—George McCray—TK (LP cut)
IN LOVE/DREAMIN’—Ioleatta Holloway—Gold Mind (LP cuts)
TATOOS MAN/DENICE MCCANN—Polydor (import disco disc)
WHEN LOVE IS NEW/WANTCHA BANDY/ALL MY LOVE/ALL I NEED IS YOU—Tonight—Arthur Prysock—Old Town (LP cut)

ON STAGE/FREEPORT, NEW YORK
Dj: Dwaine Oxen
DISCO INFERNO/DON’T BURN NO BRIDGES/YOU TOUCH MY HOT LINE/BODY CONTACT CONTRACT—Tramps—Atlantic (LP cuts)
FREE LOVE/IF YOU WANNA BE BACK—Jean Carr—Philia. (LP cut)
FREE LOVE/IF YOU WANNA BE BACK—Jean Carr—Philia. (LP cut)
FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP cut)
FUNK DE DAMMO—Karma—Horizon (LP cut)
HIT AND RUN/DREAMIN’/RIPPED OFF—Lalette Holloway—Gold Mind (LP cuts)
LOVE IN C MINDER—Cerrone—Alligator (LP cut)
LOVE IS YOU/COME BACK MY TIME OF NEED—RATTLESNAKE—Carol Williams—Tamla (LP cut)
ON THE TOWN/SUNDAY NIGHT/STEPPIN’ OUT—Webster Lewis—Epix (LP cut)
WE GOT A WAY/YOU Gotta BE WILIN’ TO LOSE—Sawdust—CTI (LP cuts)

12 WEST/NEW YORK
DJ: Tommy Shand
DANCING QUEEN/Carol Douglas—Midland Intl. (disco disc)
DISCO INFERNO/BODY CONTACT CONTRACT/I FEEL LIKE I’VE BEEN LIVIN’—Tramps—Atlantic (LP cuts)
DON’T LEAVE ME THIS WAY/THELMA HOUSTON—Tamla (LP cut)
GOOD LOVE MAKES EVERYTHING ALRIGHT/THIE GREATEST FEELING—Melba Moore—Burdsich (LP cuts)
HELP, HELP, FEVER/TAKE THE HEAT OFF ME—Boney M.—Arco (LP cut)
MANGOUS YE/Black Soul—Beam (LP cut)
OVER HERE BABY/INDISCRETION/DO N’T KEEP IT IN THE SHADOWS—D.C, LeRoy—Pyramid (LP cuts)
SPRING AFFAIR/SUMMER FEVER/DONNA SUMMER—Casablanca (LP cut)
THAT’S THE TROUBLE/SORRY/GREAT SHADES/James—Beam (LP cut)
WELCOME TO OUR WORLD—Mass Production—Cornell (LP cut)

PLAYGROUND/NEW YORK
Dj: Tony Cassaro
BODY CONTACT CONTRACT/DISCO INFERNO/I FEEL LIKE I’VE BEEN LIVIN’/DON’T BURN NO BRIDGES—Tramps—Atlantic (LP cuts)
DON’T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP cut)
EVERYBODY HAVE A GOOD TIME—Archie Bell & the Drells—Philia. Intl. (LP cut)
FREE LOVE/IF YOU WANNA BE BACK—Jean Carr—Philia. (LP cut)
HIT AND RUN/DREAMIN’—Ioleatta Holloway—Gold Mind (LP cuts)
HURRY UP AND WAIT/YOU ARE A BLESSING—Bobby Byrd—M 6 (LP cut)
MILLION DOLLAR MAN/BEEN ORIGINALS—Soul (LP cuts)
WANTCHA BABY/ALL MY LIFE/ALL I NEED IS YOU—Tonight—Arthur Prysock—Old Town (LP cut)
WINTER IN MOTION/VINNIN’ BACK THE FEELING—George McCray—TK (LP cut)
YOU/IF YOU WANT MY TIME OF NEED/COME BACK—Carol Williams—Sawdust (LP cut)
THIS WILL MAKE YOU DANCE/LET’S RUN AWAY TOGETHER—G. C. Cameron—Motown (LP cut)

Tulsa Honors Bishop
MACON, GA—Capricorn recording artist Elvin Bishop was recently honored in his hometown of Tulsa, Oklahoma. Mayor Robert LaFortune, in honor of Elvin’s national recognition, has approved a key to the City of Tulsa that was presented to Elvin at his concert there December 18. This is the first time that the City of Tulsa has presented a key To The City to a person of national stature.

Centering around Elvin Bishop’s latest Capricorn album, “Home Town Boy Makes Good,” an all-day promotion was set up in Tulsa, with Elvin visiting record stores to sign autographs, with radio stations broadcasting remotes from the stores, and visiting a TV station to film the presentation ceremony.

The concert, with the headliners The Marshall Tucker Band, set the record for a rock show at Tulsa’s Assembly Center with 9,490 fans in attendance. Television’s “Hee-Haw” personality Galindor Sartain presented the key to Elvin immediately before the first encore.

The correct address and phone number for the new Bareback Records label is: Bareback Records, Inc.; 1650 Broadway, Suite 1007, New York, N.Y. 10019; (212) 757-7780.
Janus Records
is proud to announce
our first Gold Album.
Al Stewart's
"Year of The Cat"

Thank you Al, and thanks to
all of you who made it possible.

Janus Records, a division of GRT Corporation.
8776 Sunset Blvd, Los Angeles, Ca. 90069
WKBW Alters Singles Philosophy

By MARC KIRKEBY

NEW YORK — WKBW-AM, a top 40 station in Buffalo, N.Y. that has had a hand in breaking a number of single hits in the past, has announced that as of April 1 it will no longer "step out early on" singles whose stock versions (those offered for sale) are edits of album versions of the songs in question. The move is being made, the station said in a prepared announcement, "for the welfare of the single record consumer."

"The single buyer should have the whole song," said Jim Quinn, music director for the station. "Singles sales are the only hard research that 'favorite song' formats really have, and we're going to lose them if they maintain their current obsolescence."

Quinn said that the marketing of edited singles for sale, as opposed to distributing such edits to stations only, is killing the single as consumers become aware that longer, usually better versions are available on album.

Southeastern Secondary Radio Meet Attracts Big Turnout in Birmingham

NEW YORK — Approximately 200 radio and record industry executives attended the first Southeast Secondary Radio Conference, held Friday and Saturday, Jan. 14-15, at the Birmingham Hyatt House, Birmingham, Ala. The meeting, organized by Don Anti of Anti/Muscolo Promotions, was patterned on the successful Northeast Secondary conference of last fall.

Friday's "General & Radio Meeting" was generally acknowledged to be the conference's highlight. Moderated by Scott Shannon of Casablanca Records, the panel for that session featured Reggie Blackwell (WRFC) Jim Jeffries (Epic Records), Margo Knez (Atlantic Records), Michael St. John (WNAPS) and Lanny West (WHHY/Y102). Saturday's programming and promotion meetings also drew compliments, as did a Saturday afternoon session featuring speakers from seven leading trade publications serving radio and the record industry, including RW VP Lenny Beer. The closing dinner and show offered a performance by Private Stock artists Starbuck.

AM ACTION

(Compiled by the Record World research department)

Barbra Streisand (Columbia). Title cut from the #3 LP in the nation is headed swiftly in that direction on The Singles Chart. One of the hottest records on the street. Still #1 WSAI, 21-9 Q102, 37-15 WCOL, 28-16 CKLW, 21-10 Y100, 25-18 293, 24-20 WGCL, 20-12 WOKY, 23-17 WMET, 29-27 WMPS and HB-40 KLTLK. New on KFRC, WKBQ, WPAC, KJR, KLIF, WRKO, WQAM and WQXJ. Going all the way.

Al Stewart (Janus). One of the most explosive records to come along in some time picks up stations in major markets this week like a magnet! Among the heavyweights to go are WFIL, WKBQ, KSLQ, WPAC, WSAI, 293, Q102, WOKY, WKBW and WMET. The record jumps 24-14 WMPS, 29-20 WRKO, 21-19 WCOL, 10-9 WGCL, 37-34 KTLK, 26-20 CKLW, HB-25 KFRC, HB-23 KHJ, HB-22 KLIF, 22-21 KJR and 24-22 Y100. Sales are following through in all markets. Programmers are yelling smash!

Fleetwood Mac ( Warner Bros.). Continues making strong inroads into top 40 formats coast to coast. Picks up WFIL, KSLQ, WOKY, WMET and is really moving at WRKO (18-11), WLS (42-39), WKBQ (25-17), KLIF (21-18), CKLW (HB-50), 293 (HB-28), KTLK (28-18), KFRC (24-25), KHJ (19-16), WCOL (38-34), Q102 (24-20), WMPS (18-16)

Tricksters

Following Dirty Tricks' New York debut at CBGBs, Polydor hosted a luncheon in behalf of the British hard rockers. Pictured from left are Johnny Fraser-Binnie and Terry Murbury, group members; Niles Siegel, national LP promotion director for Polydor; Andy Beine and Kenny Stewart, group members; Irene Palomo, Dirty Tricks tour assistant; and Jerry Jaffe, national publicity director of Polydor.
Johnnie Taylor’s new eye-opener.

"Love Is Better in the A.M."

Johnnie Taylor’s provocative new single is a great way to start off any day. Or wind up any evening. It’s just out, and it’s already got disco ladies humming in the morning.

"Love Is Better in the A.M." A great way to start a great album, which will be out soon, from Johnnie Taylor. On Columbia Records.

Johnnie Taylor
Rated E×traordinaire
Including:
Love Is Better In The A.M., Your Love Is Rated X
Not Just Another Booty Song/Stormy
If Ain’t What You Do (It’s How You Do It)

Also available on tape.
Produced by Don Davis.
Groovesville Productions Inc.
Direction:Tag Enterprises, Dallas, Texas
THE SINGLES CHART

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>Label</th>
<th>Number</th>
<th>(Distributing Label)</th>
<th>WEEK ON CHART</th>
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<td>Bee Gees/RSO 867 (Polydor)</td>
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<td>SHAKE YOUR RUMP TO THE FUNK</td>
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<td>BABY DON'T YOU KNOW</td>
<td>Wild Cherry/Epic/Sweet City 8 50306</td>
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<td>LUCKY MAN</td>
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<td>NIGHTS ARE FOREVER WITHOUT YOU</td>
<td>England Dany &amp; John Ford Coley/Big Top BL 16079 (Atlantic)</td>
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<td>SHE'S GONE</td>
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<td>SOMEONE TO LA</td>
<td>David Cassidy/Asylum 45361</td>
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CHARTMAKER OF THE WEEK

70 CRACKERBOX PALACE

GEORGE HARRISON

Dark Horse IRC 8313 (WB)

1

71 MOODY BLUE/She thinks I Still care

Elvis Presley

RCA PB 10857

3

72 C.B. SAVAGE

Rod Hart/Plantation/Little Richie PL 144

7

73 RICH GIRL

Daryl Hall & John Oates/RCA PB 10860

1

74 BETH KISS/Casablanco NB 863

22

75 FANCY DANCER

Commodores/Motown M 15027

3

76 JUST TO BE CLOSE TO YOU

Commodores/Motown M 14022

25

77 9,999,999 TEARS

Dickey Lee/RCA PB 10764

22

78 GLORIA ENCHANTMENT

United Artists WX912 Y

1

79 DON'T GIVE UP ON US

David Soul/Private Stock 129

6

80 DARLIN' DARLIN' BABY

Sweet Tender Love/O. JAY'S & The Sylvers/Phil Int. ZSB 3610 (CBS)

17

81 IF NOT YOU DR. HOOK/Capitol 4364

13

82 YOU Gotta Run

Gene Cotton/ABCB 12217

6

83 HERE IS WHERE YOUR LOVE BELONGS

Champlin/Ariola America P 7653 (Capitol)

17

84 WHEN LOVE IS NEW

Arthur Prysock/Old Town 1000

4

85 YESTERDAY'S HERO

BAY CITY ROLLERS/Arista 0216

9

86 SAY YOU'LL STAY UNTIL TOMORROW

Tom Jones/Epic 8 50308

4

87 I KINDA MISS YOU

Manhattans/Columbia 3 10340

7

88 THIS SONG

Georgenerez/Dark Horse IRC 8294 (WB)

11

89 WHAT CAN I SAY

Boz Scaggs/Columbia 3 10440

7

90 HAPPY PAUL ANKA/United Artists WX991 Y

13

91 PLAY THAT FUNKY MUSIC

Wild Cherry/Epic/Sweet City 8 50225

33

92 UP YOUR NOSE

Gabriel Kaplan/Electric/Atlantic 45369

3

93 DON'T FEAR THE REAPER

Blue Oyster Cult/Columbia 3 10384

26

94 IF YOU LEAVE ME NOW

Chicago/Columbia 3 10390

26

95 THE BEST DISCO IN TOWN

Ritchie Family/Marvin 3306 (TK)

22

96 DISGORILLA

Part II/Rick Dees & His Cast of Idiots/RSO 866 (Polydor)

10

97 A FIFTH OF BEETHOVEN

Walter Murphy & The Big Apple Band/Private Stock 073

35

98 FLIGHT 76

Walter Murphy & The Big Apple Band/Private Stock 123

12

99 HEY BABY

Ringo Starr/Atlantic 3371

1

100 DO YOU FEEL LIKE WE DO

Peter Frampton/A&M 1867

17

www.americanradiohistory.com
It took a "Long Time..."

The follow-up to "More Than a Feeling" is already a huge hit at Top-40 stations...almost 50 of them in fact.

In Aiken, Anaheim, Augusta, Bakersfield, Baltimore, Birmingham, Buffalo, Chicago, Columbus, Fall River, Fargo, Fayetteville, Grand Rapids, Hartford, Houston, Indianapolis, Junction City, Kansas City, Lincoln, Los Angeles, Louisville, Mason City, Milwaukee, Minneapolis, Nashville, New Haven, New York, Orlando, Pensacola, Philadelphia, Raleigh, Reno, Rochester, Sacramento, Salt Lake City, San Luis Obispo, Savannah, Seattle, Spokane, St. Louis, Stockton, Syracuse, Tallahassee, Vidalia, Washington, D.C., Waterloo, Wheeling, Wichita and Winston-Salem...the Boston single is a smash.

"Long Time," the new single from the debut, double-platinum album, "Boston." On Epic Records.

Produced by John Boylan and Tom Scholz. *Also available on tape.
JANUARY

Asylum
HOTEL
CROWLEY

DOUBLE
ADDS:

=TEJAS-ZZ Top-London
331/3-George

WINGS OVER
AMERICA—Capital

CHUM-FTM/TORONTO
ADDS:

LIGHT OF SMILES—Gary
Wright—WB
LION & THE RAM—Larry
Coryell—Arizona
LOST WITHOUT YOUR LOVE—
Bread—Elektra
LOW—David Bowie—RCA
LUXURY LINER—Emmylou
Harris—Reprise
MY SPANISH HEART—Chic
Corey—Polydor
PHOTOGRAPHIC SMILE—
Mr. Big—Arizona
ROCK & ROLL ALTERNATIVE—
Atlanta Rhythm Section—
Polydor
SECOND HONEYMOON—
Deal School—WB
WHAT'S WORSE THAN THIS
PICTURE—Andy Gold—
Asylum

HEAVY ACTION (airplay, sales, phones):

B bach—Larry Coryell—Vanguard
Bachata—Jr. Walker—Downtown
Bass—City Boy—Mercury
BROWN—Gladys—Soul
Buckroe—The Skyliners—
Aladdin
C CRYSTAL BALL—Styx—
A&M
D DINNER AT THE RACES—
Queen—Elektra
DREAMS, DREAMS, DREAMS—
Chicago—Blue Sky
F FOUNTAINS OF LIGHT—
Starr & The Starlettes—
EMI
FUNKY BEANS—Elipt—
United Artists
G GARRETT—Dale—Mayfair
HEAVY ACTION (airplay, sales, phones):

ADDS:

ASYLUM—Gary Wright—WB
BILL QUATMAN—RCA
BOB SEGER—Capitol
BRUCE SPRINGSTEEN & THE
EASTERN STARS—East
Studios—Capitol
BROOKS & DUNN—MCA
BYRDS—Flying Burrito
Brothers—Atco
CAPITOL—Atco
CARTER—Capitol
CHERRY—Coral
CLAYTON—Capitol
COHEN—Capitol
COOLEY—Coral
CRAIG—A&M
CROWLEY—Capitol
CUTTY—Capitol
DAYTON—Capitol
DEERING—Capitol
DICKINSON—Capitol
DILL—Capitol
DIXON—Capitol
DOUGLAS—Capitol
DUFOUR—Capitol
DUNN—Capitol
DUPREE—Capitol
DURANT—Capitol
E EAGLES—Capitol
EAGLEFIRE—Capitol
EASTON—Capitol
EIGHT TO THE BAR—
Capitol
EIGHTY SCORPIOS—Capitol
ELIAS—Capitol
ELEANOR—Capitol
ELTON JOHN—Capitol
EMERSON, LAKE & PALMER—
Capitol
ENGELS—Capitol
EPSTEIN—Capitol
ESSEX—Capitol
ESTACEY& THOMAS—
Capitol
EVERETT—Capitol
EVERYBODY—Capitol
EXPEDITION—Capitol
FAIRCHILD—Capitol
FAMILY—Capitol
FARR—Capitol
FERRY—Capitol
FINCH—Capitol
FLINT—Capitol
FLYERS—Capitol
FOXCROFT—Capitol
FREDDIE—Capitol
FRIENDS—Capitol
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By MARC KIRKEBY

The first line of "Cherchez La Femme," the hit by Dr. Buzzard's Original Savannah Band, runs, "Tommy Mottola lives on the road," and for the 28-year-old president of the Champion Entertainment Organization, 1976 was indeed a year of suitcases and plane tickets. Mottola's two principal management clients, Daryl Hall & John Oates and the Savannah Band, became very hot very quickly, and so did their manager. With a background as a singer and a music publisher in the business (and Chappell), Mottola has become one of the most sought-after managers in the record industry, and his recent "superscout" agreement with RCA Records may have a permanent effect on manager-label deals and on the general character of artists & repertoire at large record companies. Mottola spoke with Record World in New York recently about his clients, his company and his plans.

Record World: You began your career in this industry as a singer — what did that experience teach you?

Tommy Mottola: What the singing aspect did was allow me to develop a very well-rounded background in the business through production, record promotion, publishing, the whole bit, because I had been involved in it so much for four or five years as I was coming up, while I was a singer. It really gave me a good, hard-core experience which I didn't like then but I appreciate now. When I was on Epic Records, I went around and promoted my own record to a certain extent, so I had an understanding of what it was for an artist to go and do that. I had to go around to all the publishers, look for material, and I got in with every publisher in the business. I met them all, I started to know what to pick and look for in a song. Even the small level of television that I had done, all of those things helped me to build up my experience and feel for it as an artist, being on the other end, getting an understanding of how you get kicked around, so to speak, and unless you're represented really well, how it can be so difficult and almost impossible for it to ever happen.

RW: Why did you choose publishing when you stopped performing?

Mottola: At that time I was looking for any job that would really get me into the business, but I wanted something that would allow me to work on all different levels of the industry. In other words, I had examined everything, just about — promotion, marketing, merchandising, advertising, everything that record companies do — and I said, as a publisher, even though your basic thing is to exploit copyrights and plug songs, I would be able to branch out and perform a full service for the publishing company as well as building up my own experience in the business. I would be able to work with all the record companies in the business, being a publisher; I would be able to have direct contact with the artists and producers; and then what I built into from there is a whole different story: for Chappell Music, I built a whole contemporary division that no other publishing company in the world today had. It was a very self-contained unit — I dealt directly with managers, booking agents, promoters, the artists, the producers, the promotion staff at record companies.

RW: How did you meet Daryl Hall and John Oates?

Mottola: They had come in to Chappell through an outside publishing deal, and I had had an opportunity to work with them right from the inception, when they walked into the offices. They sat down at the piano and guitar and played me some songs, and I just sat back and said to myself that as far as I was concerned this was the best thing I'd ever heard. Right from that point, I said, we're going to approach all the record companies, make a demo tape, and we started out that way. I was very green at that time, as a matter of fact, in a lot of my approaches, but I knew that this talent just had to get to where it is today, and it's only maybe 25 percent today of where it's going to be a year and a half to two years from now. We went around to all the record companies, and there were an awful lot of them, and Atlantic Records seemed to have the most enthusiasm at that point in time, and Daryl and John and I decided we should go with them.

RW: Did the success of "Sara Smile" convince you to urge Atlantic to re-release "She's Gone?"

Mottola: My opinion is that Atlantic really capitalized on RCA breaking the group. They had had many requests — Atlantic, that is — from radio stations to re-release "She's Gone." Many people at the trade papers loved the song, and all they'd do is talk to this one promotion person at Atlantic, Margo Knesz, and ask, "When will you re-release it?" Margo got a commitment from a major top 40 station, and she told Jerry Greenberg about it, and he said, "What can we lose? Let's go with it!"

RW: How did "Sara Smile" hit after the two previous singles from the first RCA LP had missed?

Mottola: "Camellia" was the first single off that album, which I thought was an absolute smash, and I still believe is, and to prove that we'll re-release it sometime in the next few years and make it a hit. That record had come out at another transitional period at RCA when the whole promotion staff was in a revolving door-syndrome one more time. Not to cop out for my artist — what I'm trying to say is that was a very realistic problem, because we did have some strong attention being brought to the record, and we just couldn't bring it home. There just wasn't enough coordination. The second single that came out, "Alone Too Long," didn't make it, for whatever reasons. Then a small r&b station in Cleveland, WABQ, started playing "Sara Smile" off the LP, and it went to number one off the LP, which forced us to release "Sara Smile" just for the Cleveland market. We released it, WIXY went on it, within three weeks it was top 10 at WIXY, and WOR. Then we released it nationally, and from there it's history. I think to date we've sold about a million and a half copies, and it made that album go gold as well.

It's almost like a retainer, to retain my services to deliver artists to the label . . . under the deal I should bring two artists a year, at least, for presentation.

RW: Are Hall and Oates signed to both Champion and RCA as recording artists?

Mottola: No. Daryl and John are signed to Champion Entertainment as a management firm, and they are signed directly to RCA as recording artists. Champion has an outside, independent deal with RCA Records — it's almost like a retainer, to retain my services to deliver artists to the label. This has no bearing on the fact that RCA has a sensational a&r staff already, it's just because of the tremendous working relationship we've built up with RCA. They have the confidence in my being able to deliver more to them in the way of hit acts. And in order to make sure, and to induce me to bring them to RCA and not start stepping outside that building, they thought it wise to make some sort of deal with me.

RW: Is Dr. Buzzard a part of that deal?

Mottola: No, this deal happened after the Savannah Band.

RW: Are you obligated to bring in any specific number of people in any specific period of time?

Mottola: It's basically a two-act deal per year. In other words, if I don't bring them, the deal's not over, but under the deal I should bring two artists a year, at least, for presentation. It is then up to RCA to decide whether they would like to sign the talent, although in some cases we're in such agreement that when I find a particular person I want to get involved with, it's as good as saying, how soon can we get the record out?

(Continued on page 84)
Eubie Arrives at CBS

By SPEIGHT JENKINS

NEW YORK — The dangerous thing about success for a musical team is that it often cannot repeat, and when a singer and pianist make it big delving into the near mists of nostalgia, the chances of failure the second or third time around are high indeed. These comments have no relevance to Bill Bolcom and Joan Morris, wildly successful in a series of reminiscence discs on Nonesuch, including the superb “Vaudeville: Songs of the Great Ladies” which came out last year. Now garnered by Columbia (how on earth did Nonesuch ever let them out of the house?), they have come out with a show-stopping record called “Wild About Eubie.” The Eubie, of course, is the 93-year-old pianist and composer Eubie Blake, whose career has encompassed everything in popular music from rags almost to rock, and the record presents a fascinating retrospective of his journey. Miss Morris is found in voluptuous voice as she sings “I’m Cravin’ for that Kind of Love” and the famous “I’m Just Wild About Harry,” and Bolcom is at his musical and relaxed best. Additionally, Columbia sought out Blake himself and the composer can be heard in tandem with Bolcom and in several solos. He may be 93, but this listener can attest to the personal experience of how well he can still play. A few months ago there was an ill-conceived affair at New York’s Town Hall, which lasted for more hours than any of us care to remember. Half was classical and half popular. On the latter half of the program Blake came out and played and played, and his contribution — and infectious wit — kept the evening from being a total loss. He is sprightly, healthy and his fingers are nimble than anyone could possibly imagine.

As a composer he had more than a melodic gift. His sense of time, of the lift of Broadway, (Continued on page 89)

**BEST SELLERS OF THE WEEK**

MASENET: ESCLARMONDE
Sutherland, Aragall, Bonyng-E
London

MASENET: ESCLARMONDE
Sutherland, Aragall, Bonyng-E
London

WAGNER: DIE MEISTERSINGER
Kollo, Bailey, Soti-London

WAGNER: DIE MEISTERSINGER
Kollo, Bailey, Soti-London

VOGUE RECORDS/LOS ANGELES
BLOCH, ASON—Westphal Symphony
—Vox/Turnabout

CONCERT OF THE CENTURY—Columbia

HERRMANN: OBSESSION—Herrmann
London

JOSEF HOFMANN PLAYS IN
CARNEGIE HALL—Dekor

VLADIMIR HOROWITZ: CARNEGIE
HALL CONCERTS, 1975-76—RCA

MASENET: ESCLARMONDE—Sutherland,
Aragall, Bonyng-E

WAGNER: DIE MEISTERSINGER—
Domingo, Fischer-Dieskau, Jochum—DG

WAGNER: THE Valkyrie—Hunter,
Remedios, Bailey, Goodall—Angel

ODYSSO RECORDS/ SAN FRANCISCO

BEETHOVEN: COMPLETE SYMPHONIES—
Harnon—Philips

JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips

CONCERT OF THE CENTURY—Columbia

HANDEL: MESSIAH—Marinere—Argo

MASENET: ESCLARMONDE—Sutherland,
Aragall, Bonyng-E

STRAUSS: WIENERBLUT—Gedda—Angel

TOMITA: THE PLANETS—RCA

WAGNER: RIENZI—Hollreiser—Angel

YANKO DOWDY DANDY—Merrill—
Columbia

TOWER RECORDS/ SAN FRANCISCO

LUCINE AMARA CELEBRATES HER 21st
ANNIVERSARY AT THE MET—Advent

BIZET: CARMEN, L’ARLESIENNE SUITES—
Stokowski—Columbia

CHOPIN: POLANAISES—Pollini—DG

HAYDEN: STRING TRIO NOS. 5, 7—
Beau Arts Trio—Philips

PACHELBEL: KANON—Paillard—RCA

MASENET: ESCLARMONDE—Sutherland,
Aragall, Bonyng-E

RENATA SCOTTO SINGS SERENATA—
Columbia

SIBELIUS: SYMPHONY NO. 1, FINLANDIA—
CBS

RECORD WORLD/TS5/ LONG ISLAND

DEBUSSY: ARARESOQUE—Estrin—
Connoisseur Society

GERSHWIN: FOGGY AND BEE—
White, Mitchell, Mase—London

GERSHWIN: WATTS BY GEORGE—
Columbia

VLADIMIR HOROWITZ: CARNEGIE
HALL RECITALS, 1975-76—RCA

MEYERBEER: LE PROPHETE—Horne,
Scotto, McCracken, Lewis—Columbia

POULENC: GLORIA—Fremuex—Angel

MOZART, ROSSINI: ARIAS—Ven Stade—
Philips

SIBELIUS: SYMPHONY NO. 1, FINLANDIA—
Davis—Philips

WAGNER: DIE MEISTERSINGER—
Bailey, Soti—London

WAGNER: RIENZI—Hollreiser—Angel

SAM GOODY/EAST GOAST

JOSE CARRERAS SINGS RARE ITALIAN
OPERA ARIAS—Philips

CONCERT OF THE CENTURY—Columbia

IVES: SONGS—DeGaetani—Nonesuch

MASENET: ESCLARMONDE—
Sutherland, Aragall, Bonyng-E

ROSSINI: ELISABETTA, Caballe,
Carmen, Masini—Philips

FREDERICA VON STADT SINGES FRENCH
OPERA ARIAS—Columbia

VAKHOVSKY: NUTCRACKER SUITE—
Dorati—Philips

THE EXQUISITE MAGGIE TETYE—EMI

TOMITA: THE PLANETS—RCA

WAGNER: DIE MEISTERSINGER—Domingo,
Fischer-Dieskau, Jochum—DG

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and Renata Scotto

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Spotlight on Spain

S.M. JUAN CARLOS I    KING OF SPAIN

January 29th, 1977
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¡Gracias Majestad.!!
By FERNANDO MORENO

Para cualquier persona y en cualquier parte del mundo (salvo excepciones), es un orgullo el poder encabezarte una crónica con una palabra tan bonita como es ¡gracias! Pero sí está una unida al cargo o al nombre de la persona que rige los destinos de su país, yo creo que el orgullo se convierte en admiración y no sé qué es embarga, que hace que uno se sienta importante al saber que su labor tiene el reflejo de la persona que es algo más que su Rey, que con el detalle de enviar una foto se convierte en amigo (con perdón) y esto, esto es algo muy importante en la vida de uno.

Majestad, España puede y debe de estar en el sitio que corresponde discográficamente y V.M. ha contribuido enormemente, casi vitalmente, me atrevería a decir a asegurar en esto. El trabajo que nos propusimos cuando empezábamos nuestra tarea, por fin, tiene el éxito esperado, nos queda todavía mucho camino por recorrer y muchos mercados por conquistar, pero es ahora, con el apoyo de V.M. que sabemos que volvemos a buen puerto. Si vemos en alguna lista de éxitos cancionistas españolas, nos llena de admiración, si estas canciones están en las listas USA (el mayor mercado conocido) es gracias a un equipo de personas que hacen posible este pequeño milagro, y a las cuales casi todas las semanas posibles, este corresponsal les hace el merecido elogio que merecen, pero ahora, todas, sin excepción han dejado gustosas su sitio para que todos estos elogios se centren en una ola y esa es V.M.

Quiero decirle si me lo permite, que, encontrar un dirigente joven, con inquietudes, que sepa ver en nuestra Industria Discográfica y que le guste la música, es muy difícil y que España y todos los españoles nos tenemos que sentir nosolos dichosos, sino afortunados en tener en V.M. a la persona que ya para si la quisieran en muchos países que presumen de algo tan importante como es la comprensión. Esta foto que V.M. ha mandado para nuestra Revista, será desde ahora el símbolo que nos guíe para hacer las cosas de nuestra profesión mucho mejor que antes, yo diría más, no exige ser importantes, ser lo que por condición debiéramos de ser. Esta foto, que me recibió me llenó de admiración hacia mi país y hacia mi Rey, implica el que yo sólo pueda decirle a V.M., alto, muy alto, gritando casi, esta palabra ¡gracias!

Discos Belter, S.A.

Francisco Roques

MES DE ENERO. Espectacular lanzamiento en Puerto Rico de Emilio José con "Soledad" y "Por un adiós"; Manolo Escobar con "Y Viva España" y "Poropompero," y Rumba Tres con "Quiero ser feliz" y "La Pulguita," son los cantantes y compositores sobre los que se centra la atención de este país.

Nuria Feliu, Braulio y Manolo Escobar reciben el trofeo "Olé de la Canción" que entrega Radio España de la mano de Pepe Antequer. Pepe Domingo renueva contrato con Belter por tres años más y Perilla de Huelva en el transcurso de un emotivo acto celebrado en Madrid, recibe un disco de Oro por su canción "Amigo conductor."

MES DE FEBRERO. La Discoteca M & M de Madrid presenta al grupo británico Stray, suyo L.P. "Stand Up and Be Counted". Está logrando una gran aceptación entre los aficionados a la música Rock. Los Mismos se identifican con el personaje Heidi y grabando (Continued on page 30)

Discos CBS, S. A.

Tomás Muñoz

Mes de Enero. Lolita llega al número uno en todas las listas españolas con su tema "Amor, amor". Llega de Italia Rafaela Carrara para grabar cuatro programas especiales en TVE. El dominó 25 de enero Pepe Antequer entrega los Oles de la Canción y que recibieron de esta firma los siguientes: Cecilia, Rafaela Carrara, Manuel José Prendes, Juan Calderón, Georgie Dann, Juan Cameron, Manolo Sanlucar, y Loli- ta. Visitó a Madrid del cantante francés Dave. Lole y Manuel firmaron contrato con la compañía al tiempo que son declarados "sevillanos del año". En el Teatro Real de Madrid en apoteosis se presenta Manolo Sanlucar, tras el éxito de este primer concierto, tiene que repetir en un segundo.

MES DE FEBRERO. Se abre este mes con la "hora de Juan Carlos Calderón" donde tiene como artistas invitados a los siguientes: (Continued on page 22)

Ariola—Eurodisc, S. A.

Ramón Segura

Aguilé, en especial con su L.P. dedicado a Cataluña. Merecen también mención especialista los éxitos de María del Mar Bonet, Rosa León y el actual Forgesound, pertenecientes a nuestro sello especial Pauta de contenido artístico y tratamientos muy especiales. Es obvio dejar para el final la mención de los grandes éxitos obtenidos por las tres figuras más relevantes de Ariola. Camilo Sesto ha tenido un año couple de éxitos discográficos. Empezando con su L.P. "Amor Libre" y su sencillo "Jamás". Después con el L.P. versión española de "Jesucristo Superstar" y su representación en el teatro con el mayor éxito obtenido con una obra musical en España y siguiendo con su L.P. de "Éxitos" para desembarcar en su actual "Memorias", uno de los temas más importantes de la actual discografía. Su éxito fuera de nuestras fronteras está más que probado siendo hoy, hoy, uno de los artistas más exitosos, en

(Continued on page 22)
Discos Columbia S. A.

MES DE ENERO. Columbia lanzó una serie de cassette dobles de lujo presentadas en una viscosa caja y con un libreto bilingüe. Las primeras referencias eran cuatro óperas pertenecientes al sello Decca, y tres zarzuelas del repertorio local, series que tuvieron una excelente acogida por parte del público y de los establecimientos dedicados a la venta.

A finales de este mes, dos artistas de la casa actuaron en el Teatro de las Artes de Miami: José Vélez y Tony Carpenter, que a continuación viajaron a Puerto Rico para actuaciones en TV.

MES DE FEBRERO. El single de Tabou Combo "New York City" es uno de los más escuchados y bailados en las discotecas españolas. Sale al mercado el L.P. de Betty Missiege y Azahar, con una gran acogida.

MES DE MARZO. Julio Iglesias hace realidad un viejo sueño, actuar en el famoso Olympia de París. Era la primera vez que fueron tres conciertos memorables de los cuales se grabó en directo un doble L.P., el espectáculo lo completaba en la primera parte la gran cantante Betty Missiege. Dirémos de esta presentación que tanto Julio como Betty tuvieron un éxito sin precedente ya que durante los tres días de actuación se llenó el Olympia.

MES DE ABRIL. A principio de mes, Columbia graba con el famoso actor español Fernando Rey, una versión española de la genial obra de Prokofiev "Pedro y el lobo". Se inicia el lanzamiento de una serie de "Especial disco-tecas" compuesta por diferentes singles de música muy rítmica, ideal para ser bailada. Isabel Paton, que alcanzó hace algún tiempo un segundo premio en el programa de TV "La Gran Occasión" grabó la primera versión española del tema "Patricio amor mío", gran éxito en toda Europa, y consigue tener muy buena audición tanto en España como en algunos países de Hispanoamérica.

MES DE MAYO. A principio de mes se celebra en Palma de Mallorca el Festival Musical Mallorca, que fue ganado por Morris Albert con su composición "So nice", que quedaron en puestos sucesivos el cantante americano Billy Swan y la italiana Rosanna Fratello, que ganó el "Premio a la Personalidad". Actuaron como artistas invitados, la italiana Iva Zanicchi, que presentó su L.P. dedicado a García Lorca, el coro multinacional con sede en Alemania The Les Humphries Singers y Julio Iglesias, que vino especialmente de Bolivia para actuar en este Certamen y que tuvo que visitar después de cantar con destino a la Argentina donde tenía un compromiso de diez recitales.

Siendo número uno en el Reino Unido vino a España para actuar en Madrid y Barcelona el inglés John Miles, que con su tema "Music" alcanzó gran popularidad en toda Europa. Columbia lanza una colección de 25 óperas, pertenecientes a los sellos Decca y Telefunken. La bella cantante andaluza Isabel Pantoja viajó a Venezuela donde dio recitales y actuó en TV. Mike Kennedy, antiguo cantante del grupo Los Bras, y que dejó al conjunto para iniciar una carrera en solitario, se unió de nuevo al grupo, para ello se hicieron negociaciones con la compañía alemana Basf con la que actualmente tiene contrato.

MES DE JUNIO. El popular grupo sueco Abba vino a España para actuar en TV, coincidiendo con esta actuación se lanzó el single "Fernando" que se convertiría en uno de los temas más escuchados en el verano. John Miles volvió a España para actuar en la plaza de Toros de Barcelona con The Rolling Stones. Sale al mercado el cuarto single de la discografía de José Vélez, que se convertiría más tarde en su mayor éxito: "Vino Griego", un tema del cantante australiano Udo Jürgens. Julio Iglesias actuaría durante siete días en la discoteca Cleoías de Madrid.

MES DE JULIO. El mejor y el más popular grupo folklorístico de las Islas Canarias, Los Sabandeños, actuaron en el Teatro Monumental de Madrid, coincidiendo con su estancia en la península, graban dos nuevos L.P. Martina participa en el Festival de la Canción Española de Benidorm y Ray Charles en el Festival de Jazz de Paris.

Betty Missiege en el "Olimpíad" de París.

Discos Columbia: Report of 1976

JANUARY

Columbia launched a "two cassette box" series: a luxurious box with two cassettes and a bilingual libretto. The first items were four operas from the Decca catalogue and three Zarzuelas of our own repertoire and they achieved an excellent acceptance both from the dealers side and also from the public.

At the end of January, two Columbia artists performed in Miami's "Theater of the Performing Arts": José Vélez and Tony Carpenter. Both travelled afterwards to Puerto Rico to perform on TV. Coinciding with these performances, Columbia's branch company Alhambra Records Inc. launched one lift of each artist and both records went into the charts in Puerto Rico.

FEBRUARY

Our single "New York City" by Tabou Combo topped the discoteque playlist charts.

MARCH

Julio Iglesias performed during three days at Paris' "Olympia" for the first time in his career. Bruno Coquatrix, the impresario of this well known music hall, seems to be very happy as he engaged him twice more this year: one week in July and 12 days in December.

It is not very common that the same artist performs three times in one year in the same place; this demonstrates the popularity of this ex-football player and lawyer in that difficult market. Julio recorded a live album in March, which achieved excellent sales, especially in South America. Betty Missiege, a Puvian singer, a resident in Spain for five years, performed with him in March.

APRIL

At the beginning of the month Columbia recorded with Spain's top actor Fernando Rey a Spanish version of Prokofiev's "Peter and the Wolf." Atlantic released a series of disco-style singles which achieved a lot of plugs in the ever-increasing number of discoteques springing up in Spain.

Isabel Paton, very popular in Spain due to her second prize in last year's TV program "La Gran Ocasion" (similar to BBC's "Opportunity Knocks"), recorded a Spanish version of "Patrick mon amour," and went straight into the charts with it. The record was released afterwards all over South America, reaching top positions in Chile, Argentina and Brazil.

At the beginning of the month, the Contest "Musical Mallorca" took place in Palma de Mallorca. The festival was won by Morris Albert with his self-penned song, "So Nice," ahead of U.S. star Billy Swan and Italian singer Rosanna Fratello, who received the "Personality Award." Guest stars performing in Mallorca were Iva Zanicchi, who presented her album dedicated to Federico Garcia Lorca, Germany based multinational choir The Les Humphries Singers, and Julio Iglesias, who flew in specially from Bolivia, where he had a concert the day before and who left immediately after his performance for a 10 day tour through Argentina, where he had at that moment three albums in the top 10.

Being number 1 in the U.K. charts, John Miles came to Spain to perform in Barcelona and Madrid, as support act of Jethro Tull. He had great success, bearing in mind that he was completely unknown to the audience, who went to see rock-star Ian Anderson and were favorably surprised by Miles.

Columbia presented a 25 opera program, selected mainly from the Decca catalogue, which achieved an extraordinary acceptance.

Andalusian folkloric singer Isabel Pantoja went to Venezuela for live performance and TV.

Mike Kennedy, former lead singer of Los Bravos and who left the group to try his luck as a solo singer, decided to join the group again. Núñez records were held in great demand in that difficult market.

Columbia signed the Brazilian singer Martinha (known due to her composition "Eu daria minha vida") and Spanish guitarist Victor Monge "Serranito."

JUNE

Sweden's top group ABBA came to Spain for a TV performance, coinciding with the launching of their single, "Fernando," which afterward became one of the most popular records in Spain during the (Continued on page 28)
A la atención de Record World:

Gracias por haber pensado en nosotros.

Mocedades

Sergio y Estibaliz

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MEJOR GRUPO DEL AÑO
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Los Marismefios
Jarcha
Rumba Tres

**Espana Record World**

**Cantante del año (Masculino)**
Julio Iglesias (Columbia)

**Cantante del año (Femenino)**
Mari Trini (Hispavox)

**Grupo del año**
Mocedades (Zafiro)

**Cantante Revelación (Masculino)**
Miguel Gallardo (EMI-Odeon)

**Cantante Revelación (Femenino)**
Lolita (CBS)

**Grupo Revelación**
Nubes Grises (Ariola)

**Cantante mas Taquillero**
Manolo Escobar (Belter)

**Cantante Internacional (Masculino)**
Raphael (Hispavox)

**Cantante Internacional (Femenino)**
Jeanette (Ariola)

**Grupo Internacional**
Mocedades (Zafiro)

**Cancion Española (Masculino)**
El Luis (CBS)

**Cancion Española (Femenino)**
Rocío Jurado (RCA)

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*por los premios que le han sido concedidos por la revista*

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**Cantante Revelacion Del Año:**
**MIGUEL GALLARDO**

**Single Del Año:**
**HOY TENGO GANAS DETI**

**EMI**
**LA NUEVA MUSICA ESPAÑOLA**
1976 Premios Artistas

Canción Española (Trio)
Rumba Tres (Belter)

Canción Española (Grupo)
Los Marismeños (Hispavox)

Grupo Regional
Jarcha (Zafiro)

Imagen más Popular del año
Camilo Sesto (Ariola)

Duo Internacional
Sergio y Estibaliz (Zafiro)

Duo Español
Lole y Manuel (CBS)

Canción Humorística
Pepe de Rosa (RCA)

Cantante música lírica (Masculino)
Jaime Aragall (Columbia)

Cantante música lírica (Femenino)
Montserrat Caballé (Columbia)

Interprete música lírica
Joaquín Achúcarro (RCA)

Mejor Orquesta del año
Orquesta Sinfónica de RTVE

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EMI–Odeon, S. A.

El resumen del año de esta Compañía — una de las que más han vendido durante el mismo — vamos a dividirlo en dos etapas, la Nacional y la Internacional, en la primera, tenemos la consolidación de Manolo Otero como estrella nacional con sus canciones “Qué he de hacer para olvidarte” y “Bella Mujer”, el establecimiento de Lorenzo Santamaría como una de las mayores figuras de la música española con su gran éxito internacional “Para que no me olvides” y “Si tú fueras mi mujer”. Miguel Gallardo, considerado como la gran revelación de la música española con su inmensa exito “Hoy tengo ganas de ti” y su L.P. “Miguel Gallardo 2”. Ramón Riva ha sido también otro de los aciertos discográficos que lo prueba su éxito “Tú te vas”. Dyango, por fin, acierta en España con dos éxitos consecutivos, “Alma, Corazón y Vida” y “Cuando quieras, donde quieras” y un Primer Premio en el Festival de la Canción de Benidorm con “Sí, yo fuera él”. Siguen en su línea de mantenimiento los artistas Victor y Diego con un L.P. titulado “A vosotros” y el grupo que más ha vendido en España, Los Diablos con “El mundo, las vueltas que da” y “Que sueña ya la banda”, dejamos para el final la entrada en estos momentos de gran fuerza de un tema que ha sido el resurgimiento de un buen grupo Santabárbara que con la canción “Dónde están tus ojos negros” llegarán lejos, muy lejos.

En el plano Internacional, el año 1976 ha sido la Internacional definitiva del grupo Queen que ha conseguido un Top 2 con su L.P. “A night at the Opera” y un Top 4 con el single extradio del mismo, “Bohemian Rhapsody”. También han entrado por la puerta grande los artistas Patti Smith y Elton John, referente a la primera podemos consignar su triunfo en el Pabellón Deportivo de la Juventud de Badalona ante Cinco Mil personas. Debido a la gran campaña a su favor, ha tenido mucha buena acogida el catálogo Arista y particularmente su artista Barry Manilow que vino para hacer TV. Mención aparte tiene ese gran grupo inglés Iglooglo Pink Floyd que ha estado durante muchas semanas número uno en todas las listas de superventas con su L.P. “Wish You Were Here.” Una de las grandes revelaciones de la temporada ha sido el L.P. del ex-guitarrista de Deep Purple, Ritchie Blackmore que consiguió un Top 4 para dicho álbum. Elton John ha podido, por fin, entrar fuerte en nuestro mercado gracias a su tema “Don’t Go Breaking” cantado junto con Kiki Dee lo que ha incidido naturalmente en la popularidad de esta joven cantante inglesa. Los “revival” tan de moda actualmente han tenido uno de sus máximos exponentes en Al Martino y su “Volare”. Buenas posiciones han tenido este año los últimos L.P. de Deep Purple “Come taste the Band” y de George Harrison “Extra Texture”. Uno de los temas más bailados este año en las discotecas de España ha sido sin lugar a dudas el “Nice and Slow” de Jesse Green, lo que motivó que dicho cantante viniera a España a hacer radio y tv lo que ha dado un fruto de un Top 2 en las listas. El sonido sexy se vio representado este año por la pareja italiana Andrea y Nicole con su susurrante “Prima volta”. Como era de esperar, el doble álbum de The Beatles “Rock’n Roll Music” alcanzó a las pocas semanas de estar a la venta el tan anhelado número uno. Por último, debemos destacar asimismo, la participación en nuestra TV de los siguientes artistas: el inglés Cliff Richard, del director de orquesta Franck Pourcel y de José Feliciano.

Discos Hispavox, S. A.

Con un Feliz y Próximo año 1977, Discos Hispavox, S.A. nos felicita a Record World y a toda su familia. Así empieza parte de los datos que recaban de esta Compañía para poder hacer un resumen de lo que ha sido durante el pasado año.

Los artistas de esta firma, han continuado su ascendente repercusión internacional. José Luis Perales, en su doble faceta de compositor e intérprete ha triunfado con temas como “Quisiera decir tu nombre”, “Podré olvidar...”, habiendo logrado figurar entre los cinco primeros de numerosos países hispanoamericanos. Y un hecho destacadísimo es que su composición “Por que te vas” interpretada por Jeanette y de la película Cria Cuervos, se ha convertido, sin duda, en el gran “boom” internacional y es el tema más extendido fuera de nuestra frontera en música ligera y en muchos años, habiendo sido número uno en Francia, Bélgica, Argentina, etc. Raphael continuó siendo el centro de atención de los españoles con sus cuatro programas especiales de TV titulados “El Mundo de Raphael” y refrendado por sus dos L.P. “Con el sol de la mañana” “Raphael canta” realizados después de una gira por tres continentes. Otros artistas que han ofrecido nuevos L.P., han sido Alberto Cortez, con “Soy un charlatán de feria”, Maya con “Luna llena estival”, Mari Trini y “Colo el rocio”, Carlos Luengo con “Has dicho que sí” y “Mentirosa”, Bebu Silvetti el compositor y arreglador, autor de “El-coloreado” cantado por Raphael, y de “Contigo el distancia” cantada por Paloma San Basilio y cuya “Lluvia de Primavera” ha figurado entre los diez primeros (Continued on page 20)

Discos Hispavox, S.A.—Reporter ’76

Hispavox reviews its most important events of the year just gone by, but not before wishing all the readers and colleagues of Record World a happy and prosperous New Year for ’77. The artists in Hispavox catálogue have continued climbing up the ranks of international fame, like José Luis Perales, who in his double role as composer and singer has won through with songs like “Quisiera decir tu nombre”, “Podré olvidar...”, “Si...”, etc., having figured among the top artists of all the South American countries during ’76. The most outstanding event is that his composition, “Por qué te vas”, sung by Jeanette and introduced by Carlos Saura in his film “Cria Cuervos...” has proved to be beyond any doubt a great international “boom” and the most popular song outside the national frontiers of Spanish light music for many years, having been No. 1 in France, Belgium, Argentina and many other countries. A really fantastic and exceptional happening: two million records sold up to date is proof in itself.

Raphael, who became the center of attention for all Spanish fans through his memorable four programs on Spanish television, entitled “The World of Raphael”, has increased his already extensive list of discographic awards with the success of his last two L.P. “Con el sol de la mañana” and “Raphael canta”, released after his greatest tour ever, taking in three continents.

Other artists who have presented new L.P. to the public, with the high degree of quality for which they have always been known, are Alberto Cortez with his original and inspired “Soy un charlatán de feria”, Maya, with her new recording which includes the extra-ball “Luna llena estival”, wonderfully received in Spain and South America; Mari Trini and her “Como el rocio”, in which is included her tremendous hit “Por ti, por ti”. (Continued on page 24)

Record World January 29, 1977 8

Section II
MANY THANKS FROM RCA (SPAIN) TO ALL ITS ARTISTS AND TO RECORD WORLD FOR THIS YEAR’S NOMINATIONS.
Discos Zafiro, S.A.

Durante el pasado año de 1976, se han producido en Discos Zafiro, S.A., muchos e importantes acontecimientos siendo los más destacados:

1ro. Nacimiento de nuevas figuras.

Don Francisco y Jose Luis, es una de las más jóvenes agrupaciones de la música española; interpretan canciones, en su gran mayoría compuestas por ellos mismos. La llegada de este dúo causó un impacto fuerte en nuestra música, por su humor inteligente, ritmo y garra en sus temas. 

Regina: De origen estadounidense, compositora en muchos de sus temas, gran maestra de la guitarra, con la cual se acompaña. Ésta es una de las grandes promesas de la música por el tono y la calidad de su voz. 

Paco Martín: extremo de nacimiento. Dá a todos sus temas, un tono mordaz y sátrico, utilizando frases de doble sentido y alusiones veladas, a lo que realmente quiere decir, siendo compositor de la letra y la música de sus canciones. Urko:

RCA, S.A.

El año 1976 ha sido para RCA de un impacto extraordinario, tanto en el catálogo nacional como en el internacional, donde se ha dejado sentir el mano de ese gran profesional que es Alberto Galtez, del cual sacamos una frase que dijo en la presentación de RCA-77. “Celebramos el 25 aniversario de RCA en España mirando hacia el futuro” y ese futuro inmediato, lo tenemos aquí, hoy en día.

De Estados Unidos, el que batió records de ventas en la compañía fue Jimmy “Bo” Horne con su “Gimmie Some”. Lo mismo podemos decir del siempre actualizado Elvis Presley, de quien ha sido editado entre otros, una cuidada recopilación en un álbum doble denominado Elvis para Los Fans Españoles. El mayor éxito de K.C. & The Sunshine Band ha sido That’s The Way y para finalizar el año, vienen ahora con (Shake, Shake) Shake el Ritchie Family con Brasil, y apoyados en este Superventas vuelven con The Best disco en Town. 

Jefferson Starship triunfan con Red Octopus, y además, RCA ha sacado una cuidada selección de todos los éxitos de Glenn Miller, y ha iniciado una campaña para consolidar la música country, respaldada en su idolo John Denver, y en otras estrellas de la música varguera como Waylon Jennings, Dolly Parton, Ronnie Milsap, Charlie Pride, y en ese fabuloso álbum denominado Los Fugitivos.

De Inglaterra sigue cosechando cada vez más adictos seguidores David Bowie, cuyo último L.P. esdeditado es Changesonebowie. 

Brasil, lentamente está logrando imponer su música, destacándose en el catálogo RCA Martinho da Vila con su “Canta, canta, mi gente”), María Creusa con Antonio Carlos y Locaí, y Rolando y Luiz vasco de nacimiento, desde muy joven, se siente identificado con los problemas de su tierra natal, siendo este idioma vasco el medio que él utiliza. Es compositor de sus temas.

2co. — Son igualmente importantes de destacar los viajes y actuaciones en directo y en TV de: Jarcha, Sergio y Estibaliz, Mocedades, Juan Bau, Regina, María Dolores Pradera y Basilio. 

3to.—De los discos de Zafiro han llegado y se han mantenido en las listas de éxitos los siguientes: Cadenas de Jarcha: Libertad (Continued on page 24)
1974 Mejor Manager Del Año
1975 Mejor Manager Del Año
1976 Mejor Manager Del Año

Gracias a
Record World

Exclusivas
Moce Dades-Massiel

Conversación con Enrique M. Garea

Enrique M. Garea

Record World: Sr. Garea, quería que nos hablase de los 50 años de Discos Columbia S.A. que se conmemoran este año.

Garea: Bueno, el cincuentenario de Discos Columbia, S.A. como su palabra indica, es haber subsistido una Empresa Discográfica netamente española 50 años. Tiene esto de por sí una enorme importancia no solamente por lo que haya podido hacer como compañía individual, sino por lo que ha supuesto para el desarrollo de la Industria Discográfica en España ya que al haber tenido un pionero que fue D. Juan Inurrieta, que en aquellos tiempos creían que estaba soñando, hizo realidad los mismos, y a la vista está que después de estos 50 años existe esta compañía independiente y notablemente y que modestia aparte, ha dado muchos éxitos españoles al mundo. Si nos remontamos a esa época, veremos que D. Juan Inurrieta, que se cargaba con Edison, hizo posible la grabación de esa ópera llamada Marina con las voces de Hipólito Lázaro, Mariano Redondo, Mardones, y Mercedes Capris, y que después de tanto tiempo se sigue vendiendo en el mercado como si fuera una obra nueva por que tiene la frescura de unas voces que difícilmente se han podido superar en el transcurso de los tiempos. Otra de las facetas más importantes de Columbia, es haber podido apuntarse tres éxitos sin precedentes en su historial como son: Sara Montiel y "El último Cuplé"; ese número uno en USA con Los Bravos y su "Black ist Black", cosa insólita en una producción española y por último el colofón del boom de Julio Iglesias. Y por último ese sueño que no pudo ver nuestro fundador, la grabación por primera vez en España de una ópera completa con Montserrat Caballé, "Madama Butterfly".

RW: ¿Cómo ve usted la Industria Española en la actualidad?

Garea: La Industria la podemos catalogar como mayor de edad, aunque desgraciadamente nuestro poder adquisitivo no está en la altura de otros mercados en el mundo, pero si puedo decir, que está ocupando por su música, por sus intérpretes y por sus compañías, lugares preferentes en el mundo. Ya es raro no encontrarla en algún Festival de España

Festivales de España

De la mano de ese gran profesional que es D. Juan Wesolosky y Fernandez de Heredia, este año, Festivales de España han sido también el premio Record World por su labor popular en pro de la música que hace llegar a todos los rincones de nuestra geografía y para toda clase de públicos. Teatro, música clásica, música popular, jazz, música folklórica, ballet, Teatro Infantil, Teatro Lírico, Recitales, y un largo etc. . . . se dán la mano, y en franca armonía, se hechan al camino para llevar cultura al pueblo. ¡Qué bonito! Con entradas que oscilan entre las 200 y las 50 pesetas, cualquier persona puede disfrutar de dos horas de buena dicción o de buen canto. Con esas pocas pesetas, se puede llenar una noche que nos enriquece nuestro vocabulario o que nos enseña a saber comprender el canto. Por esas pocas pesetas, podemos soñar, reír, admirar, entristecerlos, aplaudir y disfrutar en los más bellos rincones de España reiniendo como techo las hermosas noches de nuestro verano. Y todo lo organiza el Sr. Wesolosky, como se le llama vulgarmente. Ese señor que a mí, personalmente, me ha enseñado que no hace nada que esté en contra de sus Festivales, que creo está por encima de cualquier presión, y que lo es más, que programa con fe e ilusión cada año lo que considera es lo más justo y lo más idóneo para todos nosotros que es al fin y al cabo para toda España. Vaya con estas líneas, mi felicitación más sincera y mis deseos de que el año que viene pueda subir al escenario de Florida Park, una vez más, para recoger su tercer premio consecutivo.

(Continued on page 30)

Orquesta Sinfónica y Coros de RTV Española

La Orquesta Sinfónica de RTV Española fue fundada en 1965. Es una de las primeras orquestas españolas y, sin duda, la de mayores posibilidades en cuanto a flexibilidad para interpretar todo tipo de repertorio. Desde su presentación en el Teatro de la Zarzuela bajo la dirección de Igor Markevitch, ha recorrido España entera, ha grabado discos para las principales marcas internacionales como son Deutsche Grammophon, Philips, RCA, Hispanovox, etc. En el año 1971 realizó una larga gira por los Estados Unidos y México con éxitos de crítica y público tan resonantes como los de Nueva York. En la primavera del 1975 fue invitada de nuevo para realizar una segunda gira por los Estados Unidos y actuando a continuación en Londres y Bruselas. Son Directores Titulares de la Agrupación los Maestros Enrique García Asencio y Odon Alonso (de los cuales daremos más adelante una pequeña biografía, como año insignia del Teatro Lírico, embos con un largo historial por sus actividades desarrolladas en Europa, África y América. Estos Directores llevaron a cabo las dos giras por el extranjero y su capacidad y temperamento fueron igualmente elogiados en el repertorio clásico, en la música de vanguardia y en álbumes característicamente españoles. Asimismo es Director de los Coros de la misma Alberto Bancroft.

El prestigio de la Orquesta Sinfónica y Coros de RTV Española ha crecido constantemente como lo acreditó el juicio de cuantos Maestros invitados la dirigir o la continuidad de una labor en los estudios de radio y televisión, en las temporadas españolas de conciertos (las más importantes del País) y en sus visitas a provincias y países del exterior. Condición definitoria de la diversidad española, al lado de la aludida flexibilidad, es la evolución tempranamente, la capacidad de color y una rara vitalidad que otorga a sus versiones a ese sonido especial.

La Orquesta Sinfónica de la RTV Española, que compone 108 Profesores de los que 32 son Solistas en distintos instrumentos,

SGAE—Sociedad General De Autores de España

Si se tiene que hablar mucho y bien algún estamento dentro de la gran familia discográfica, éste, sería sin duda ni un momento, de la Sociedad General de Autores de España. Con Federico Moreno Torroba al frente de la misma como Presidente, la S.G.A.E. ha ganado en todo y por todos, es imposible que nadie pueda decir que ha sido ignorado, en un mal quiera de las visitas que efectúa a ella, y puedo dar fe de todo esto, puesto que soy Socio de la casa hace más de cuatro años y aunque soy conocido por el Presidente y algunos altos cargos de la Sociedad, en función de mi trabajo, no es menos cierto que cuando tengo que pedir alguna información o tengo que efectuar alguna liquidación, las personas que me atienden no me conocen de nada, y es por esto, por lo que desear darles las gracias. De reputación más que solamente, la S.G.A.E. está considerada como una de las Sociedades de Autores más serias del mundo. Su sistema interior es modelo en su género y de esto pueden dar fe los compositores extranjeros y los nacionales que suelen efectuar sus liquidaciones cuando y como quieren dentro de lo estipulado en los estatutos de la Sociedad.

Dentro de poco, Record World tiene la intención de rendirle tributo en un número extraordinario dedicado a ella, en el cual la desmenuzaremos en su totalidad para que el mundo pueda admirar a esta Sociedad modelo en su género y espece donde más de una tendra que estar reflejada. Como antepuesto a dicho número, quiero dar mi felicitación al Sr. Moreno Torroba como Presidente de la misma para que él la traslade a todos los que trabajan en ella por el segundo premio consecutivo que ha tenido este año de nuestra Revista.
Record World Mejor Editorial Del Año, a:

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Orquesta Sinfónica (Continued from page 14)

como así mismo los Coros se componen de 105 voces distribuidas en Soprano, Contraaltos, Tenores y Bajos. Agradece a Inmaculada de Borbón, Delegada General de la Orquesta, las atenciones que ha tenido para con este corresponsal en la recopilación de estos datos.

ODON ALONSO. Nació en León en 1925. Estudió en el Real Conservatorio de Música y en la Facultad de Filosofía y Letras de Madrid, Madrileño e Instituto. Agility fue agente de "Anmulata" de Borbón, Delegada General de la Orquesta, las atenciones que ha tenido para con este corresponsal en la recopilación de estos datos.

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Discos Columbia (Continued from page 4)

Síntesis.

MES DE AGOSTO. Gran éxito el que obtiene José Vélez en el Parque de Atracciones de Madrid. La canción "Piel de Diciembre" cantada por Betty Missiego, consigue los primeros puestos en la región levantina y otras.

MES DE SEPTIEMBRE. Monte- rrat Caballé registra en Barcelona la primera ópera grabada jamás por una firma discográfica espa- ñola: "Madama Butterfly". Como todos los años, el Jette de Promoción Internacional de Columbia Gerardo Haltermann viaja a di- versos países de Europa para pre- senciar sus nuevas producciones.

Las que más aceptación tienen por parte de los distribuidores son "Romántica" de José Vélez, un L.P. del trio Rumbero Rumba Brava y un single de Alfonso Pa- hino. Columbia lanza una nueva serie: Italia 77, compuesta por jó- venes valores italianos. Los pri- meros discos pertenecen a Gianni Fare y Luciano Rossi del sello Aristar.

Alfonso Pahino y Julio Iglesias actúan con gran éxito en el Tea- tro del Parque de Atracciones de Madrid y Barcelona, y el segundo, seguido por su nueva, gira por Centro y Sudamérica, que comienza el 10 de Septiembre en Santo Domingo y finaliza el 17 de Octubre en Perú.

MES DE OCTUBRE. Columbia lanza un álbum conteniendo los poemas de Pablo Neruda y mús-icos por Milik Theodorakis titu- lado "Canto General". Julio Igles- sias comienza una tournée por Alemania y actúa en Hannover en un programa de TV junto a Nana Mouskouri, de la actuación, en el Madrid Square Garden, el grupo español Mocedades.

MES DE DICIEMBRE. Vicky, hija del ex-componente del Dúo Di- námico, Manolo de la Calva, par- ticipa en el Festival de la Canción de la R.T.V. de Valdivia, ostenta- do el tema "Querido papá", compuesto por su padre y su ex- compañero Ramón Arcusa, ob- tuvo el premio a Los mejores Arreglos.

Después de 12 días de éxitos en el Olympia de París, Julio Igles- sias viaja a Austria para actuar en Linz y Viena.

Discos Hispanovox (Continued from page 8)

puestos en bastantes países; Wallo que los años ha sido conti- nuado su serie de arreglos de temas clásicos con el triunfante L.P. "Conciertos".; El gran guia- tarista clásico Ernesto Betetti, que mientras que era aclarado en U.S.A., Francia, Holanda, Japón, etc., dedicaba una grabación in- tegra a Albeniz, por primera vez en la discografía guitarrística espa- ñola. Y muchos éxitos. Como los de Paloma San Basilio, que también tuvo su "Hora de..." en RTVE y que por cierto está grabando un L.P. cantado inte- gramente en inglés para el mer- cado anglosajón. Tony Landa que ha tenido ya un contrato con la canción de José Luis Perales "Adiós" y que consiguió estar en el número uno de Los Cuarenta Principales de Radio Madrid. En el apartado de los festivales tengo que consi- guir que signa que este año es extraordinario para Hispanovox ya que Julio Ramos fué Primer Premio en el Festival de la OTI en Aca- pulco, Mexico, con la canción "Canta Cigarras". Mari Trini re- gistra con el Premio de la Canción del Verano por su "Por ti, por ti" y el "super- mnánasisismo" otorgado a la can- tante más popular de la tempora- rada 75-76, y Carlos Luengo ló- graba el segundo premio en el Festival de la Canción de Beni- dorm para su "Has dicho que sí". Hispanovox ha logrado que la fecha del 15 de Septiembre sea recor- dada por mucho tiempo, ya que en ese día lanzó al mercado la primera versión del himno catalán "El Segadors" que desde el año 1939 había estado prohibido, anotándose así un fuerte impacto y vendiendo miles de copias en escasos días.

En el plano internacional, la visita a España de Rolling Stones significó un gran éxito para His- paxonox por la perfecta organización y el sumo cuidado puesto en lo que concernía a las relaciones públicas, aparte del propio éxito obtenido por el grupo, recibido el olor de multitud. El L.P. "Black and Blue" ha sido uno de los éxitos arrolladores de año. Como contrapartida a todas las buenas noticias, tenemos que reseñar la (Continued on page 22)
Agradece a Record World, el premio que le ha concedido como MEJOR CASA DE INSTRUMENTOS MUSICALES DEL AÑO 1976.-

Concesionario: Fender.- Rhodes.- Rogers.- Hohner.-
USA USA USA Germany
Barcus-Berry.- H.H.- Martin.-
USA UK USA

c/corredera Baja, 23.- tlfnos. 2224508-2327355.- Madrid-13.- España
Ariola-Eurodisc, S.A. (Continued from page 3)

más importante actuación en España en muchos años, Cat Steven obtiene un éxito sin precedentes en Madrid y Barcelona. Y siguiendo la rueda de actuaciones en nuestro país, Uriah Heep la banda inglesa de Rock nos visita en los últimos días de junio. Algunos días más tarde, nueva visita, esta vez se trata del galardonado por nuestra Revista, Rick Wakeman, que cierra la temporada de actuaciones con tres grandes éxitos en Madrid, Barcelona y Bilbao.

También en este mes de agosto, el veterano grupo De La Luza, el reconocido Bono del año, se presenta en Madrid y Barcelona.

Discos CBS, S.A. (Continued from page 3)

Cecilia, Simone, Manolo Sanlúcar, Mocedades y Johnny Mathis. María José Prendes participa en la prensa para el Festival de Eurovisión. Roberto Carlos está un día en España para actuar como artista invitado en el Show de Rafaela Carrà en TV, también con destino al mismo programa viene de Italia Gianni Nazarro y Marcella y las negras People's Choice.

Juan Carlos tercera vez en el Palacio de Miraflores, en el programa de TV de Rafaela Carra.

Mes de Marzo, La Charanga del Tió Honorio llega al número uno con su primer tema "Hay que lavar". "Campesinos" de Georgie Dann triunfa en todo Hispa-noamérica. Viene Tina Charles para cantar en Directísimo. Loli-ta y Cecilia son elegidas las cantantes más populares del país según el Diario Pueblo. Nuevos éxitos de Manolo Sanlúcar, esta vez en el Palacio de la Música. Albert Hammond empieza a hacer un éxito de "echarme a mí la culpa". Después de casi un año de silencio vuelven Arena Caliente.

Mes de Abril, A pasear por toda España La Charanga del Tió Honorio con un espectáculo divertido. Llega a España Gigliola Cinquetti para hacer TV. Aparece en el panorama español un nombre nuevo Gonzalo Ray Conniff visita por primera vez nuestro país y actúa en RTVE y en Musical Mallorca 76, también en este Ceránten actúan Al Bano y Romina Power, Albert Hammond y Billy Swan.

Mes de Mayo, Recitales de Manolo Sanlúcar y Soledad Bravo en el Teatro Monumental de Madrid. José Todaro triunfa en el Gran Liceo de Barcelona. En la Semana Internacional de cine de Valldolid, tiene lugar el estreno de Juan Salvador Gaviot cuya banda sonora es de Neil Hammond. Las Grecas en Londres "Ana-balina" su tema para el año de 76, "Naive" y una "bomba" lanzan "Yo también necesito amar" su primer disco para la casa. En el Palacio de Congresos y Exposiciones de Madrid tiene lugar la primera presentación en España de CBS con el título Promoción 1 en la que se presentan más de diez artistas de primera, también se les hace entrega de un Disco de Oro a Lolita, La Charan-ga del Tió Honorio y Las Grecas por las ventas de sus discos en los últimos meses.


Mes de Julio, El grupo Trinidad son los favoritos en el Festival de la Canción de Benidorm, luego la mala suerte hace que el mismo quede en un cuarto puesto. Se presenta en Florida Park la artista cubana Olguí Guillot con éxito. Gonzalo termina el rodaje de la película La Correa de la que es co-protagonista. Se le hace entrega a Manolo Sanlúcar del Long-Play de Oro. Adamo, el re-cién fichaje de la compañía hace varias galas por el litoral.

Mes de Agosto, El día 2 a las 6 de la mañana y en el término municipal de Benavente, cuando volvía de una actuación en Vigo, muere Cecilia, la que nos deja en plena madurez artística. Descanse en paz.

Mes de Septiembre, María edita su primer disco. Manolo Sanlúcar viaja a Alemania para actuar en la convención que allí celebra la firma. Jeanne Manson graba la versión española de "Porque el amor se va" que ha sido número uno en Francia, Holanda y Bélgica. Alfonso Sainz, fundador de un día de los famosos Pequeños, vuelve al mundo del disco cantando "Solo una vez más".

Mes de Octubre, Aparece en un álbum la banda "La prena" de la película más polémica de los últimos años. "Canciones para después de una guerra", llegan para hacer promoción de sus respectivos discos: Gianni Bella y
Ediciones Musicales RCA Española, S.A.

Antonio Martínez

Las Ediciones Musicales RCA Española, S.A., establecidas en España desde el año 1961 y después de continuados años de superación por los éxitos conseguidos, lo mismo en el campo nacional, como en el internacional, Record World, reconoció su labor en 1975, otorgándole el máximo galardón como "La Mejor Editora del año" en España. Consecutivamente, este año de 1976, le hemos otorgado de nuevo el mismo galardón, por los éxitos obtenidos durante el mismo.

Los motivos principales que han hecho acreedor a Ediciones Musicales RCA, S. A., para conseguir este año el premio, han sido primeramente por el éxito alcanzado con la música de la serie de TV "Heidi," la cual por primera vez en la historia del mundo musical en España, consiguió el éxito más grande que jamás obtuviera ninguna otra música en cifra de ventas y popularidad. Posteriormente y por la consecución entre otros, de la representación para España del catálogo Sheryllyn Music de Estados Unidos y por el tipo de música que este catálogo contiene principalmente música de discotecas, en estos momentos la primacía en cuanto se refiere a la música que se utiliza en estos locales, unido a ello, de todo el material que representa de toda la organización de RCA en el mundo. Asimismo, representa catálogos tan importantes como son: The Sparta Florida Music Group Ltd, de Inglaterra. Lee Zazlewood de Estados Unidos como así mismo Quincy Jones del mismo país, etc., cuyos títulos son trabajados con el celo e interés que es común en esta editora. También cabe destacar, la importancia que da a este editorial a la nueva canción italiana, procurando grabar en español a todos los artistas que interpretan temas controlados en España por Ediciones Musicales RCA Española, S. A. como Lucio Battisti, Nicola di Barri, Richard Cocciante, Claudio Bagioni etc.

En el terreno nacional, tiene en exclusiva a autores de la fama y talla de un Manuel Alejandro, Fernando Arbex, Pablo Herrero, José Luís Armenteros, Alberto Bourbon, L.E. Mosch, Francisco Granda, Ana Maria Drack.

(Continued on page 28)

Grupo Editorial

Fernando Nitevilla


Vamos a tratar de resumir las actividades de dicho grupo durante el año 1976 en la mejor forma posible, señalaremos lo más importante en cada una de las Sociedades que componen el Grupo.

Notas Mágicas, S.A.: Los éxitos principales en Notas Mágicas en este último año, vienen reflejados en primer lugar, por la continuidad del éxito, en las obras de Julio Iglesias, como son, "Quiero", "Abrázame", "Déjala", y un largo etc. Estas obras no se han limitado en su triunfo a los países de habla hispana, sino que además en Europa han constituido uno de los mayores éxitos españoles en la historia de la música ligera.

Tanto América del Sur como América Central como América del Norte (área latina), no han sido excepción en este impionante año para las hispánicas. Manuel de la Calva y Ramón Arcusa, dos compositores y productores reconocidos por su calidad y su visión del éxito, ya se incorporaron el año pasado a nuestra Sociedad y, este año, renovaron sus triunfos, a través de las obras que han hecho popu.

(Continued on page 31)

Ediciones del Mundo, S.A.

Luis Regóteros

Durante el año 1976 el Grupo Editorial de Canciones del Mundo, ha cambiado esencialmente sus estructuras, ha potenciado algunos de sus Departamentos y ha modificado su sistema de operar en otros. En lo que se refiere a la Administración que forman el Grupo, Canciones del Mundo, S.A.; Aberach (Madrid), S.A.; Curri de España, S.L.; Chapell Iberica, S.A., Ediciones Musicales Fontana, S.A.; Robert Mellon Iberica, S.A.; Otilia Music, S.A.; Ediciones Musicales Sagitario, S.A.; Ediciones Musicales Symphony, S.A., se está planificando el trabajo para realizarlo a través del sistema de computadoras y así mismo, también, en lo que concierne a la liquidación de royalties está trabajando para mecanizar el sistema. Aunque ya han dado un gran paso en este sentido, es aún mucho lo que les falta. Son más de 10.000 títulos que tienen movimiento cada año.

Aunque como es natural sus esfuerzos se concentran en la adquisición de copyrights originales, al Departamento Internacional de la Sociedad se le ha dado mayor independencia, buscando con ello mayor rapidez en la adquisición de copyrights en subinmediación y lanzamiento de los que ellos tienen en otros mercados. Como quiera que cada día es más difícil para todas las Ediciones conseguir grabaciones locales, a través de una serie de compositores que trabajan para el grupo, están enviando temas propios y directamente a artistas, productores y Casas Discográficas de todas partes, con maquetas de temas, que, inclusive, aún no han sido grabados en España. La colaboración de Canciones del Mundo con las Compañías Discográficas no se limita a llevar a cabo una promoción conjunta. Buscan nuevos artistas, nuevos valores que ofrecen a las mismas con ciertas condiciones en cuanto al control Editorial, y el resultado es teniendo carácter positivo como por ejemplo Paloma San Basilio, que surgió al campo discográfico a través de las gestiones de Canciones del Mundo, y es una de las artistas en las que Hispavox tiene mayor confianza; Carlos Narvaez fue ofrecido a CBS, ha sido producido artísticamente por la editorial y su primer single acaba de publicarse; el Grupo de José Luis Perea ha firmado recientemente con Fonogram, S.A. Este sistema acerca y estrecha las relaciones entre Editorial y Casa Discográfica.

Otra de las actividades en la que se centra Canciones del Mundo, es en la música impresa. La cifra de negocio es pequeña por razones de mercado, pero no obstante, y gracias al buen material que disfruta la editorial, está abriendo nuevos puntos de venta. Importan música impresa especialmente de Estados Unidos e Inglaterra, y exportan a Portugal.

(Continued on page 31)

Ediciones Musicales Hispavox, S.A.

El Grupo Editorial de Musicales Hispavox, es un orgullo de su trayectoria competitiva, una de las Editoriales situada, con toda justicia, entre las primeras de España. Vamos a resaltar en una pequeña pasada lo que es actualmente llevada de la mano por un hombre que está ligado a la Industria en General por bastante tiempo de profesional dentro de la misma, nos referimos a Joaquín Parejo Díaz.

Además de las actividades que venía ejerciendo como representante de catalogos tan importantes como United Artists, Music Co., Inc., Walt Disney Music Company, Wonderland Music Company, Warner Bros. Music Limited, etc., ha añadido a sus éxitos del año, títulos como "Podrá Olvidar", "Quisiera decir tu nombre", "Y te vas" de José Luis Perales; "Por ti, por ti" y "No te preocupes amor" de Mari Trini; "Adiós" de Tony Landy; "Mariposas Locas" de Ernesto Blancafort; "Los borrachitos" de Lorenzo D'Ors. En este sentido en que se "Mentirosa" de Carlos Luengo.

(Continued on page 31)
Hispavox

(Continued from page 8)

Luego, singer/composer who received a big “Yes” with “Has dicho que sí;” Bebu Silvetti, composer and arranger of international status, gave a big hit to Raphael’s “El Condolelo;” to Paloma San Basilio with “Contigo” and to himself with “Lluvia de primavera” (Spring Rain) — a smash hit everywhere, and is becoming one of the biggest hits of the year worldwide; the universal Waldo De Los Ríos, who has continued his series of arrangements for classical themes with the resounding success — both artistically and commercially — of his lp “Conciertos,” released simultaneously in five continents; the famous classical guitarist Ernesto Bitetti, one of the very best at present, acclaimed in the most important theatres of U.S.A., France, Holland, Japan, etc. and who dedicated a recording entirely to the most famous works of Albéniz for the first time played totally by guitar.

And many, many, other hits: for instance, those of Paloma San Basilio, the Spanish singer with an international voice and style who also had a show “The World of . . .” on Spanish TV and five “Especiales” in a row, and will become a musical comedy star appearing together with Raphael. Now that the LP is entirely in English which will be released with all the fanfare of publicity and promotion both in America and England; Tony Landá, well known and admired in South America, had a great hit with his “Adios,” once more a José Luis Perales composition, which for several weeks remained at No. 1 of the top 40.

Talking about festivals, we’re glad to say that Hispavox artists walked off with all the first prizes of the most important ones. Singer/composer Julio Ramos was awarded First Prize in the Festival of Alcobendas and also won the Festival of the Festival “Poncho” and Carlos Luengo, who was second in the Festival of Benidorm with “Has dicho que sí;” not forgetting, of course, María Ostiz, who before millions of spectators was awarded the highly coveted First Prize in the OTI Festival in Acapulco, Mexico, with her “Can- ta cigarras;” a song now famous in many countries. Another award went to Mari Trini for the Best Song of the Summer, “Por ti, por ti” and also the “Supermañanismo,” given to the “Most Popular Singer of 1975-1976.”

Hispavox made history in the Spanish record industry on September 15th. That day saw the release of the first version of the catalan hymn, “El Segadors,” which had been forbidden since 1939, thus making a terrific impact and selling thousands of records in just a few days.

Regarding new events and faces of 1976 for 1977, we should mention Manolo Galván, with his already well established fame, especially in South America, and who recently signed a contract with Hispavox; Elder Barber, the famous singer of the ’60s who made a most spectacular comeback as singer/composer; Dimpol, a new and highly promising factor in Spanish pop music; the group Terra; Zapalón, a new rock group; the renowned B. B. Muñoz; Salsa Gitana, a group of international status and tastes which will boost the success of national artists such as Marismeños, Amigos de Gines, Hermanos Reyes, Romero de La Puebla, etc.; Sres. de Rodríguez, a new duo formed of a young married couple. . .

On the international scene, the Rolling Stones’ visit to Spain meant a great success for Hispavox for the perfect organization and the great attention paid to public relations, apart from the group’s own personal success, received and applauded by thousands. “Black and Blue” has been one of the really big hits of the year.

After all the good news we have given you up to now, we must also inform you of the tragic death in an automobile accident of Poncho and José Luis, two members of the well established and famous group Los Angeles, who met their death at the height of their successful careers and in the prime of life this September.

Now you have the general review of accomplishments of Hispavox artists during 1976, a year which proved to be extremely successful both from artistic and commercial points of view.

Discos Zafiro

(Continued from page 8)

Sin ira de Jarcha; Fantasía de Juan Bau; Tu maleta de Regina; Hás blame del mar marinero y Dile que vuelva de Marisol; Que da más vida y ¿Quien compra una canción? de Sergio y Estivaliz; ¿Por qué será, será? de Basilio y Condesa de Cristal de Paco Martín.

4to. — Los premios también han visitado a Zafiro, a la empresa como tal, en su conjunto, para reconocer la calidad de su promoción “Premio a la mejor labor discográfica 1976” y a algunos de sus intérpretes: a) El Musical 101 a Jarcha por ser su “Libertad sin ira” el L.P. más vendido. b) El premio al mejor conjunto, otorgado en Suecia, a Iceberg. c) El monólogo de plata en Segovia a Regina, por considerarla la mejor cantante femenina, y d) Los premios de nuestra Revista.

Internacionalmente se han desarrollado las actividades de Discos Zafiro, S. A., como sigue:

En lo que se refiere a los artistas del catálogo nacional en el extranjero, han conseguido mantenerse en las más importantes listas de Hispanoamérica los siguientes: Juan Bau; Sergio y Estivaliz; Basilio; Marisol y Marisol Dolores Praderas.

Record World Presents Spotlight on Spain

Single del Año

Sin ira de Jarcha; Fantasía de Juan Bau

LP del Año

Hoy Tengo Ganas de Ti y El Que Dices otros

Single Impacto

LP Clasico del Año

RCA (Continued from page 7)

ales nombres de Jose Menese, Luis Lucena, Junior, Rocío Jurado y Alberto Bourbon, ahora hay que agregar a Pepe da Rosa que por fin ha conseguido el número uno con las sevillanas de “Los Cuatro Detectives”. Los Golfo Superventas con “Que pasa contigo tu?”, y ahora con “Que me quiten lo bailao”. Joaquín Carbonell, cuyas satíricas canciones están logrando gran aceptación en toda España, lo mismo que Ana María Drack, quien respaldó en el mercado su reciente L.P. con el éxito de “Enhorabuena”. La personal cantante Mercedes Ceballos, el inspirado compositor y director Jayme Marques; Aparici, y los nuevos fichajes de Acuario, y su ya famoso tema “Rema, Rema, Marinero”. Cristal, que entró con fuerza en el mundo discográfico con su “Como el viento”. Queimada y Mate, dúo de gran personalidad, Valery, joven artista de prometedor futuro y Zarza y Angela Molina, cuya presentación discográfica es inminente.

Queremos dejar para el final uno de los galardones que últimamente ha conseguido RCA, un trofeo que dice mucho y que ha sido otorgado por votación popular y que lo concedió la Agrupación de Amas de Casa.
GRACIAS!!!

PREMIOS RECORD WORLD 1975/76

RAPHAEL  MARI TRINI  WALDO de los RIOS

LOS MARISMEÑOS  FOLKLORE HISPAVOX  CLÁSICO HISPAVOX

HISPAVOX S.A. Torrelaguna 64. Madrid 27-ESPAÑA
**Record World Presents Spotlight on Spain**

### Eurosonic, S.A.

Con una amplia y confortable sala con acceso desde control mediante una escalerita de caracol y comunicada con la entrada principal, para uso exclusivo de productores, directores y acompañantes, más servicio de bar interrumpido, cuarto despacho de productores para trabajar en una agradable soledad, así como para disfrutar del necesario descanso, Eurosonic, S. A., abre sus puertas para mostrarnos un control centralizado con dominio visual simultáneo, a tres salas de dimensiones y tiempos de reverberación estudiados en base a las exigencias de las más modernas técnicas de grabaciones multipistas.

Una sala grande de 15 por 5,50, y un tipo de reverberación alto, calculado especialmente para mejor aprovechamiento del grupo de instrumentos de cuerda, y percusiones abiertas.

Una segunda sala “mediania” de 9 por 5,70 por 5,20, con un tiempo de reverberación medio preparado para el grupo de los instrumentos de metal y solistas clásicos. La tercera sala “pequeña” con 5,80 por 4,80 por 3, con una gran absorción acústica a fin de conseguir un estudio “seco”, donde obtener una máxima diferencia de nivel de presión sonora entre micrófonos.

El director de la orquesta tiene a su disposición una línea particular de comunicación con control, así como cuantos circuitos de auriculares y altavoces para la escucha interasalas. Así mismo dispone de un cronómetro integrado digital controlado por cristal de cuarzo y mandos a “Display” dobles en su pupitre y control. Mesa de mezclas Neve-Eurosonic de 24 canales y para 16 pistas con mandos a distancia, de cámara de eco y grabadores incorporados, con posibilidad de mezcla cua-

### Sonoland

(Un Estudio a la vanguardia de la técnica)

El Estudio de Grabación Musicgrama, fue inaugurado el día 1 de marzo de 1973, siendo premiado el pasado año por nuestra Revista como Mejor Estudio. Se compone de tres estudios y un control. El Estudio A, principal, tiene aproximadamente 400 metros cuadrados y una capacidad de 40 músicos; su tiempo de reverberación está calculado esencialmente para plantillas de madera, metal y cuerda. También dentro del Estudio, existen un piano de cola, órgano y piano eléctrico. El Estudio B, tiene aproximadamente unos veinte metros cuadrados y es más “seco” de los tres; dentro de este pequeño Estudio, están instaladas las casetas de batería completa, bajo y guitarra eléctrica con sus correspondientes amplificadores: este estudio tiene visión directa con el anterior, por tanto no crea ninguna dificultad en grabar en directo con músicos en ambas salas. El Estudio C, es el más pequeño, tiene aproximadamente unos doce metros cuadrados y un tiempo de reverberación intermedio entre los otros dos; normalmente se usa para guitarras acústicas, arpa, o cuando se quiera grabar otro instrumento con bastante separación de los demás.

El material técnico de que dispone el Estudio es el siguiente: Mesa de grabación Neve de diez y seis pistas o entradas y con las modificaciones Musicgrama algunas de estas son: incorporación de los mandos a distancias de las cámaras de eco, metrónomos electrónicos en líneas de auriculares que permiten modificar el sonido que se envía al gusto del que lo usa. Los altavoces con los JBL 4320, cuatro unidades del mismo número de amplificadores Klein-Humel. En Magnetófonos dispone de un diez y seis pistas M 3 convertible en veinticuatro con una serie de complementos que lo convierten en uno de los más completos y prácticos del mercado; por ejemplo, se puede decir que tiene dos tipos de velocidades sumables, treinta o quince y dieciséis pulgadas por segundo, además de un oscilador que puede variar estas velocidades desde cinco o cuarenta y cinco pulgadas por segundo, con dos pulgadas. Dos Studer A 80—V4, estéreo, con las últimas innovaciones, dos Telefunken H2B estéreo y un Studer mono, todos a cuatro de pulgada. En microfonos dispone de varios tipos. Por último, queremos destacar que el éxito de este estudio se debe al buen hacer de ese gran profesional y Director del mismo Joaquín Cobos que por segundo año consecutivo y por merecimiento propio es premio de nuestra Revista.
imagen mas popular del año
CAMILO SESTO
most popular of the year

grupo revelación
NUBES GRÍSES
brightest hope group

cantante internacional
femenina
JEANETTE
most international female singer

AROLA EURODISC s.a. AGRADECE A
thanks to

RECORD WORLD LOS PREMIOS
for the awards
OTORGADOS A SUS ARTISTAS
given to their artist
Garea (Continued from page 14)

(pais algún disco español, lo que demuestra que la Industria está superando a paso de gigante las competencias, ya que tenemos el material necesario tanto en autores, cantantes, arregladores, estudios de grabación, etc...)

RW: Me puede decir qué momento tiene España en Hispanoamérica?

Garea: Yo creo que ha llegado la hora de España en Hispanoamérica, nada más nos queda que ver en las listas de éxitos de los países la que componen incluyendo Brasil, mercado muy difícil al cual muy pocas veces han asomado artistas españoles, pero podemos decir, que nuestra Industria está compitiendo y muchas veces superando las grabaciones de habla inglesa.

RW: Sr. Garea, España en Europa. ¿Cómo la ve usted?

Garea: Con todas las dificultades que tiene ese mercado, también se está haciendo una gran labor para que nuestra música entre en Europa. Ultimamente, artistas españoles han ocupado lugares en sus listas lo que parece que nuestra música pop está situada a la altura de otras músicas con el lógico problema del idioma.

RW: Para cerrar este capítulo, ¿cómo ve usted a España en el mercado inglés de Estados Unidos?

Garea: Yo creo que ese mercado está cambiando mucho no sólo por su propio gusto, sino por la influencia de los hispanoparlantes. También las producciones españolas se están situando en ese mercado, recordaremos ese éxito monstruo y tan importante de "Eres tú" cantada por el grupo Mocedades y del cual es autor otro español, Juan Carlos Calderón. Después, las actuaciones en directo de Camilo Sesto, Julio Iglesias, etc., influyen notoriamente en ese cambio ya que inciden muy directamente en las ventas.

RW: ¿Qué cree usted que se pueda hacer o qué es lo que le hace falta a la Industria Española para poder acaparar esos tres mercados?

Garea: Yo creo que no le hace falta nada. Quizás, que se siga la línea hacia arriba de nuestro producto, que nuestros productores y autores se superen dándose cuenta de cuál es la problemática de la música en el mundo y seguir las corrientes que marcan pautas para ello con el fin de que nuestro producto, que no tiene nada que envidiar al internacional, se coloque en el sitio que merece.

RW: ¿Qué relación en ventas encuentra usted entre nuestro mercado y el hispanoamericano?

Garea: Supongo que se refiere al aspecto de que si el producto hispanoamericano se vende más en España, o el español se vende más en Hispanoamérica.

RW: Efectivamente.

Garea: Creo que el producto español está a un nivel internacional y el producto hispanoamericano, que aunque está subiendo, no llega a tener la calidad que el nuestro, pues nosotros hemos sabido seguir las directrices de ese monstruo de la música en el mundo que es los Estados Unidos, y el mercado hispanoamericano — ignoro su problemática — se ha quedado un poco nacionalista. O sea, que hacen discos para su mercado casi exclusivamente, sin pensar que no sólo con esto es suficiente, ya que se pueden ganar otros con un mejor producto de todo tipo.

RW: ¿Qué cree usted que le hace falta a la Industria Española para una mayor evolución? ¿Qué le quitaría usted o qué le pondría para que esta evolución fuera superior?

Garea: Ni le quitaría ni le pondría nada. Creo que nuestra Industria tiene su idiosincrasia, pero al tener nuestro gran folklore, debería de adaptarlo a las corrientes mundiales para ocupar buenos lugares.

Ediciones Musicales RCA (Continued from page 23)

Ultimamente y por citar algunos temas de gran éxito, cabe destacar los grabados por Juan Bau, Mari- sol, Micky, Barrabas, Ana Maria Drack, Dr. Pop, Cristal, Acuario, Joaquin Carbonell, etc.

Ediciones Musicales RCA Española, S.A., established in Spain in 1961, for years has struggled to be number one in publishing of national as well as international hits, and in 1975 Record World recognized these efforts, with its top award of "Best Publisher of the Year" in Spain.

Now, for the second consecutive year Ediciones Musicales RCA Española, S.A. has won this award for its success during 1976. Ediciones Musicales RCA Española, S.A., credits its winning of the award this year in large part to the tremendous success of the soundtrack from the TV series "Heidi", which made history in the Spanish music world, for its unprecedented popularity and sales.

Discos Columbia (Continued from page 4)

summer months.

John Miles came to Spain again to perform in Barcelona's 23,000 seat bullfight arena, this time with the Rolling Stones’ European tour.

José Vélez launched his fourth single, which became his biggest hit: a Spanish version of Udo Jürgens' composition, "Vino griego" (Greek Wine).

Julio Iglesias performed for seven days at Madrid’s luxury club Cleofas, twice every night. Both performances were booked out one week in advance, a very uncommon occurrence in Spain where normally nobody pre-books tickets for a show.

July

Canary Island’s best and most popular folk group Los Sabandeños performed in Madrid’s “Teatro Monumental.” Coinciding with their stay in Madrid, they recorded two new Ips.

Brazilian singer and composer Martinha performed at Benidorm’s Song Contest with her self-penned composition, “Amigos,” with which she went into the final.

Ray Charles came to Spain to perform at the Sitges’ Jazz Festival.

August

Great success of José Vélez during his performances at Madrid’s open air theatre “Parque de Atracciones.”

September

As every year, Columbia’s int’l. promotion manager, Gerry Haltermann, started in September a European trip to present to their licensees new product. The most outstanding productions are José Vélez’ new recording, “Romantica,” the Ip of a “Rumba” trio “Rumba Brava” and the new single of singer Alfonso Pahino, which achieved excellent acceptance.

Julio Iglesias and Alfonso Pahino performed at Madrid’s “Parque de Atracciones.”

Montserrat Caballé recorded in Barcelona the first opera ever recorded by a Spanish record company: “Madame Butterfly.”

Columbia launched a new series: “Italia 77,” first releases Gianni Fare and Luciano Rossi of Ariston.

Julio Iglesias again on tour through Central and South America, starting on September 10th in Santo Domingo and finishing in Peru on October 17th.

October

Launching of an album with Pablo Neruda’s poems entitled “Canto General” with music written and conducted by Mikis Theodorakis.

Julio Iglesias travelled to Germany to perform in Nana Mouskouri’s TV show “Ein Welt voll Musik” (A World Full of Music), taped in Hanover by Germany’s TV company ZDF (a live album was recorded of the program).

November

Julio Iglesias started a three week tour through Mexico. On November 22nd he performed at New York’s Madison Square Garden before a large audience.

Columbia launched a collection of 15 albums: operas and classical music.

December

Child-star Vicki, daughter of Columbia’s producer Manolo de la Calva (formerly member of Duo Dinamico), performed at “Festival de la Paz” held in Valladolid. Her song, “Querido papa,” was written by her father and his companion, Ramón Arcusa, and won the “Premio de Interpretación.”

After his 12 day performance in Paris, Julio Iglesias went to Austria: Linz and Vienna were the places where he performed with great success.
SGAE
SOCIEDAD GENERAL DE AUTORES DE ESPANIA

premio Record World a la mejor labor popular musical del año

SALUDA

a todos los creadores de obras del ingenio
- especialmente
a los hispano-parlantes-

a todas las Sociedades de Autores
- muy en especial a las de nuestros países hermanos-

a los medios de difusión, hablada o escrita, que
- como RECORD WORLD -
promocionan el derecho de autor

y a todos los ARTISTAS y USUARIOS
que en cualquier lugar del mundo difunden las obras españolas

¡saludos amigos!

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Record World Award to the most outstanding music popular campaign of the year

GREETS

all creators of works from talent; particularly
the Spanish speaking folks

all the Societies of Authors,
particularly those in our brothers countries

and all the broadcasting and press media such as RECORD WORLD-
promoting the Right of Author (Copyright)

...and all ARTISTS and USERS who anywhere in the world play Spanish works
Discos Belter

(Continued from page 3)
dos canciones de la película de T.V. “Oye, qué hace este hombre en tu casa”. Tras muchos meses de obligada ausencia, Conchita Bautista lanza su nuevo trabajo, “Dime Dueño,” Manolo Escobar lanza un L.P. con las canciones de su última película “Eva, ¿que hace este hombre en tu casa?” Tras muchos meses de obligada ausencia, Conchita Bautista lanza su nuevo trabajo, “Dime Dueño,” Manolo Escobar lanza un L.P. con las canciones de su última película “Eva, ¿que hace este hombre en tu casa?”

MES DE MARZO. Braulio con su canción “Sobran las palabras” será representada a España el próximo Festival de Eurovisión. Teresa Berganza celebra en París el centenario del nacimiento de Manuel de Falla interpretando sus canciones “Canciones populares.” Durante su estancia en la capital francesa, recibió el Trofeo de la Academia Charles Cross por su disco con temas de Zarzuelas. Luc Barreto termina su disco “Tropical Luc Barreto.”

MES DE ABRIL. Un grupo del catálogo, Belton los británicos Brotherhood of Man, ganan el Festival de Eurovisión con la canción “Save your kisses for me.” Emilio José en su gira por América, le dan dos premios. Uno por haber mantenido su canción “Mi barca” durante varias semanas en el número uno de las listas de Miami y otra como homenaje de su Club de Fans. Nace el Tríana, una banda invicta por el Ministerio de Asuntos Exteriores para cantar en Bagdad, durante conferencias en las que se debatía la influencia de la música árabe en el flamenco. La cantante austriaca Manon Conde contrae matrimonio con Juan Valderrama, hijo del popular cantaor. Nuevos L.P. de Ana Kiro con el título genérico de “Recordando a Galicia.”

MES DE MAYO. Se casa Emilio Jose en la Abadía de Montserrat con Maite Calvo. Discos Belter celebra el 20 Aniversario de su fundación. Para anunciar los actos que se llevarán a cabo, se reunieron, simbólicamente, en Madrid y Barcelona, a los medios informativos. En dichos actos acudieron también destacadas figuras de la casa discográfica. Las Deblas, dos jóvenes de la actualidad española, lanzan al mercado su primer sencillo encabezado por la canción “Puedes buscarme un nuevo amor.” Teresa Rabal y Eduardo Rodrigo se presentan ante el público madrileño con éxitos, en su show actuaron como improvisados cantantes de artistas de nuestro cine.

MES DE JUNIO. Salen el “Tribu” de Rumba Tres. De acontecimiento ha sido calificado por los expertos en flamenco, la actuación de Fosforito en el Festival de Cante Jondo de Granada. Conchita Bautista encabeza el equipo español que representará a España en el Festival de Knebok. La cantante asturiana Jovita vuelve con la casa. Aparece un doble L.P. de Jorge Sepulveda a modo de antología histórica de las canciones de este cantante. Durante el ciclo “Arte Flamenco Contemporáneo,” el famoso guitarrista Andres Baustia actuó con éxito en Madrid, donde ha fijado definitivamente su residencia.

MES DE JULIO. Con el título de “El Marques” Braulio nos depara una imagen no usual en el toda vez que se trata de un tema irónico y desenfadado que hasta ahora no había estado en su discografía. Manuela, la voz solista de Continuados debuta como cantante solista en el Festival de La Canción de Benidorm con “Dame tu alegría.” Alcalá de Guadaíra se vistió de luces para acoger dentro de su IV Festival Flamenco a los mejores intérpretes del momento entre los que se encontraban, Manolo Limon, Fosforito, Guoro Malena y Naranjo de Triana. Dolores Abril graba su tercer número cien y su título es “Embeuster.”

MES DE AGOSTO. Curra, Marisa, Reina y Maite, son las chicas que acompañan a Pepe Domingo en el show que ha montado para sus gira veraniega. El trio Guadalajara vuelve a grabar discos. El arpa de Digno Garcia sonó en el Museo Dali de Figueres, invitado expresamente por el famoso pintor. Eduardo Rodrigo ha puesto música en su última grabación a una poesía de Pablo Neruda con el título “El Estudiante ha muerto,” la mentablemente por cuestiones de censura la canción no podrá, ahora, ver la luz.

MES DE SEPTIEMBRE. Manuela, Pepe Domingo, Los Deblas, los Mismos, Emilio Jose, Rumba Tres y Braulio, recibieron en el Palacio de Deportes de Barcelona el trofeo R.J., que actualmente otorgan Tony Guerrero y Radio Juventud de Barcelona. En el Parque de Atracciones de Monjuich, Los Dos Españoles fueron objeto de un simpático homenaje. Una representación de camioneros les hizo entrega de un trofeo alusivo a su popular canción “Monumento al camionero.” Prosiguiendo con la serie de actos conmemorativos de los veinte años de su fundación, Discos Belter presentó en el Palatal del Real Madrid la Gran Gala 20 Aniversario en la que actuaron casi todos los artistas de su catálogo. El trio Siboney firman para la casa.


MES DE NOVIEMBRE. La popular folklorica Maruja Garrido firmó contrato en exclusiva con Belter. Juan Bautista el cantante que se hiciera popular componiendo las canciones de Manolo Escobar, lanzó su segundo sencillo a ritmo de rumba y su título “Quisiera, quisiera.” “Florar por amor” es el nuevo tema de Las Deblas. Coincident con su último tema “Niña,” Rumba Tres marchan a hispanoamérica de espacio de un mes.

MES DE DICIEMBRE. Nuevos lanzamientos de Joe Dolan con “You Belong To Me” y de Brotherhood of Man con “My sweet Rosalie.” Manolo Escobar edita su obra más ambiciosa, se trata de dos L.P. que corresponden a la Selección Antológica del cancionero español, incluyendo canciones como: “Mi Jaca,” “Antonio Vargas Heredia,” “Los Piceroneros,” “Dónde casabes,” “Qué hace este hombre en tu casa.” Muere en Sevilla el Maestro de Maestros Pepe Marchena después de una penosa enfermedad. Y por último, Rumba Tres, Braulio, Emilio Jose y Las Deblas participan en el programa Fin de Año que realiza Valerio Lazarov para TVE.

III Bienal Internacional del Sonido

Francisco Verde

IIl The third International Sound Biennial will be held February 24 to March 3 in Valladolid, Castille, Spain, under the aegis of the Instituto Superior de Complemento de Estudios (ISCE), the Spanish Ministry of Information and Tourism and Ministry of Foreign Affairs, and local organizations.

The ISB tries to promote, study and expose the recordings of all the world’s countries, and uses exhibitions, contests and other events to achieve their goal without causing major expense to the organizations which make it up. ISB is a member of FIDOF and of the Seminar of Educational Techno.

It is based in Valladolid at No. 6 Ruiz Ruiz Hernandez St., phone 983/295335. Already scheduled for this year’s Biennial are special tributes to Tippett, Hindemith and Messiaen, a concert of eleborate music by computers, a concert by Luis de Pablo, a commemorative exhibit focusing on the centennial of the phonograph, and exhibits dealing with recent technical advances.

More than 25 nations have been represented at the first two Biennials, which have awarded prizes in classical, instrumental and folkloric music. The International Sound Biennial will be held February 24 to March 3 in Valladolid, Castille, Spain, under the aegis of the Instituto Superior de Complemento de Estudios (ISCE), the Spanish Ministry of Information and Tourism and Ministry of Foreign Affairs, and local organizations.

The ISB tries to promote, study and expose the recordings of all the world’s countries, and uses international and folkloric music.
Record World Presents Spotlight on Spain

Canciones del Mundo

(Continued from page 23)

y por primera vez en el año, a Hispanoamérica. También este año han concluido un contrato de exclusiva de venta para el material impreso de Ediciones Musicales RCA Española, Notas Magicas y April Music. Otro de los novedades que demuestran la puesta al día de esta editorial, es que han puesto este año en funcionamiento un estudio de grabaciones. No va a ser dedicado a grabaciones comerciales sino que está disponible libre de costo, a productores independientes, compositores y canta-autore para que en él desarrollen sus ideas y realicen maquetas. Es una facilidad más de este Grupo hacia todos aquellos que trabajan su repertorio o que les ofrecen temas originales así como para la rápida de nuevos valores y artistas.

Particularizando detalles, el Grupo ha abierto el año 1976 con una Certificación de Estados Unidos de más de un millón de singles vendidos en este país, con la versión de Morris Albert del tema Touched Today (a la vez de M. Daniel-D. Hightower). Cerrando este año y abriendo 1977 este Grupo controla en España como sub-editores las siguientes composiciones:

- "Donde están tus ojos negros" (Macaroni-Girado)-(New Dayglo); "You Should Be Dancing" (B. R. & M. Gibb)-(Brothers Gibb B.V.);
- "Dance Little Lady Dance" (Biddu-G.Shury-R. Rocket)-(Biddu-Chappelli), I Only Want to Be With You" (M. Haeker-I. Raymonde) - (Springfield Music Inc.);
- "I've got you under my Skin" (Cole Porter)-(Chappelli & Co. Inc.);
- "Nadia's Theme" (The Young and The Restless)-(Vorzon-Botkin) - (Screen Gems), usado como tema principal en la serie de TV Desde Rumanía con Amor, Serie de TV sobre la jovencísima y famosa olímpica Nadia Comaneci; y

Ediciones Musicales

(Continued from page 23)

"Cantaremos" (I wrote a song) de Trinidad y "Nuestro viejo amor" de Cholo Aguirre.

 Dani-Cappelli-Chappelli, que interpreta la canción "Porqué te vas", interpretada por Jeannette, original de José Luis Perales, que figuró como tema de la película de Carlos Saura, Cria Cuervos, que ha batido todos los records de popularidad en Francia, Bélgica, Holanda, Italia, etc.

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Grupo Editorial

(Continued from page 23)

lares los cantantes. Canciones como "Palabras de amor", "Eres ya mujer", "Un amor en tu vida", etc. han obtenido estos éxitos.
- "Una copa de más" de Ricardo Ceratto y "Vino Griego" de Udor Jürgens con "Fernando" - "Sigo soltero" y "Vas a hacer mujer", han marcado un progreso popular que será de no dudar el despegue definitivo de Notas Mágicas, S. A. para el próximo año 77.

Burlington Music Española, S. A. Esta compañía ha teniendo este año dos auténticos bombazos en los artistas Hamilton Bohannon y The Chi-lites, siendo el auténtico éxito en discotecas la música de estos intérpretes y al mismo tiempo compositores.

De entre las obras más importantes del año 76, destacamos los siguientes títulos:
- Discos Stomp (Hamilton Bohannon), Here I am (The Chi-lites), Trouble (Elvis Presley), Turning Point (Tyrone Davis), The Devil is doing his work (The Chi-lites), Bohannon's Beat (Hamilton Bohannon), Limbo Rock (Chubby Checker), Time Moves On (Strut), Dance Your Ass Off (Hamilton Bohannon), Straight Up and I Love you, love you completely (Exit-9) y You Don't Have to go (The Chi-lites).

Ivan Mogoll España, S.A.: Este año también ha sido muy fructífero para esta sociedad, ya que se han incorporado catalogos de la calidad y categoría de Shapiro Bernstein & Co., Inc., Rams Horn, catálogos que contiene este último todo el amplio repertorio de Bob Dylan, incluidos sus últimos éxitos como Hurricane y el L.P. Desire. El catálogo Harrison Music, también se ha incorporado con los temas más famosos de George Harrison el ex-Beatles.

Concretando algunos títulos de éxito durante el pasado año, podemos señalar los siguientes: Let your love flow (Bellamy Brothers), Caballo (Yumbu), you (G. Harrison), Extra Texture (G. Harrison), Smile (Pino Presti), Pego (José Feliciano), This Guitar (G. Harrison), etc.

Ri-Fi Española y Sikorski Española, son las últimas Sociedades incorporadas al grupo y en esta fecha se está ultimando la tramitación oficial para un eminente funcionamiento. Son sociedades tan conocidas y de tanto prestigio, que sus temas más famosos están en la mente de todos.

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Ego Musical

- El año 1976 ha sido bueno para la compañía (a pesar de la crisis económica) sin duda alguna, por el éxito proporcionado con las espléndidas canciones españolas que han acaparado los puntos de éxitos tanto en España como en el extranjero. Así podemos destacar:
  - "Si tú fueras mi mujer" cantada por Lorenzo Santamaría, que ocupó el primer lugar en todas las listas. Aparte del éxito que también obtuvo con Para que no me olvides, Lorenzo ha conseguido también para sí el número uno de los Super-Rankings en 1976: Hoy tengo ganas de ti de Miguel Gallardo, también fue este año número uno durante varias semanas. Su éxito traspassó nuestras fronteras y en América también fue número uno en México, Perú, Puerto Rico, etc. Otras de sus canciones Y tu donde estás fue primero en Argentina, aunque acaba de lanzarse a la venta otra canción suya que de seguimiento seguirá el mismo camino Otro ocupa mi lugar, Bella mujer, Que he de hacer para olvidarte interpretadas por Manolo Otero; Si yo fuera el en la voz de Dyango, (con esta canción obtuvo el primer lugar en el Festival de la Canción Española de Benidorm), consiguieron clasificarse entre los diez primeros en las listas españolas, también Ramón Riva cantando el éxito de Alain Barrière (Tu Ten vas) (Tu te vas) fue uno de los afortunados con el éxito. Entre los internacionales que controla Ego Musical ha habido un buen éxito por el éxito obtenido tanto de ventas como de popularidad los siguientes: La primera volta por Andrea y Nicole; Nice and Slow por Jesse Green; Lady in Blue por Joe Dolan; Music por John Miles; Femmes por Nathalie et Christine; A Night at the Opera por Queen; Rick Wakeman por The Myths and Legends of King Arthur and the Knights of the Round Table; Un poquito para atrás por Billo's Caracas Boys; Come Taste The Band por Deep Purple; Show Me The Way del L.P. de Peter Frampton; Black Superman y In Zaite por Johnny Wakelin; I Need It por Johnny "Guitar" Watson; Felicia por Gino Valli; Man To Man por Hot Chocolate; y a los grandes éxitos de 1976 se ha unido el que anotar ahora Ansiadad un viejo estilo, también en las voces de Raphael, Dyango e instrumental por Manolo Gas.

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Grupo Zafiro


Compositores tan importantes como Juan Carlos Calderón, Joan Manue Serrat, Pablo Hererro, José Luis Armenteros, Juan Parde, Alejandro Jaen, etc. producirán para este Grupo, produciendo sus éxitos para grupos como Moce- dados, Sergio y Estiliz, etc. En el cine, sin embargo, esta editorial ha obtenido éxitos tan importantes como: Hay que lavarlo, Ciclos, Viva América, y como no, el éxito nacional Libertad sin ir. En líneas muy generales, haciendo un rápido recuento del pasado año, la compañía sigue una marcha firme.
20 YEARS DESERVING MUSIC BELTER 1956-1976

137 exclusive artists and over 10,000 references in its catalog
THE COAST

By JAAN UHELSZKI

GRAND CANYON BLUES—Time was when rockers could be placated with a few brews, but sophistication is catching up with all of us. Al Stewart, for example, has been an enophile—no, he doesn’t have an unnatural affection for synthesizers, merely a love of wine—long enough to write a thumbnail vintage chart for Crusade and, more recently, advise Janus on which bottles might make truly discerning gifts at holiday time. (They chose Chateau Smith Haut Lafitte, a red and more than, ah, amusing Graves, notably noted for its whites.)

Well, it all comes back. And when Stewart was visiting Seattle and dismayed to find his favorite restaurant unable to provide a listed bottle, northwest concert promoter John Bauer reserved the vintage—a ’61 Chateau Palmer, which is a practically hysterial wine, at least at the checkout counter—for Stewart’s next visit.

WHERE ARE THEY NOW DEPARTMENT? These days Terry Knight seems to be having a hard time spending his money; he used the settlement money (about 2.7 million) from Grand Funk Railroad on jet planes more often than on rails, and is heading up Compania Enerex Industry in Westport, Conn.—Knight also claims to have gone “straight” (as in straight out of the recording industry) and his only contact with the wide world of music biz, is when he recently sold his home in the Bahamas to Peter Frampton. If indeed all is oil and not vapor, with the VIP’s at Capitol trying to get in touch with Knight? ... Another former department head, “Just a Dream” Clanton who used to make hits for the Ace label, who is now spinning them as a dj at a small station in the state of Pennsylvania? ... Peter Rudge’s Aussie-band the Dingos have songs on both the new Carly Simon album and Roger Daltrey’s new solo waxing? ... El Privado postponed its opening until February 14 because the rains interrupted the construction of the upstairs club ... RCA Records got a call from Independent Outdoor Advertising Corp., the company who is responsible for the mini-billboards around Los Angeles, reporting that someone had stolen the Jefferson Starship billboard from the corner of Airdrome and Robertson. No easy task, considering that the billboard weighed 280 lbs. and was 8 feet high off the ground. It’s not as if this was any chance thievery, since there are many billboards in the area, and the JS was the one fenced. Which the Coast wants to know is whether it was a bird, a plane, King Kong, or a hefty Paul Kantner groupie? Talking about the Starship, Craig Chacquo will make his Hollywood debut on the title ‘Skateboard’ produced by Dick Wolf. ... Was that Jerry Heller out following Eartha’s manager into the bathroom at the Palm following the CBS presentation at the Bistro? What’s up?

HUZZAH: And a tip of COAST’s stylish dressor pooboy cap to Musical Notes, a snappy new music monthly that just published its debut issue in Portland, Ore. Edited by Mikal Gilmore and published by Thomas Modica, MN is an expanded and now independent successor to Longhair Musical Notes, an innovative and credible rock paper initially distributed in the Northwest through the Longhair Music chain. Apparently—and understandably, given the original paper’s refreshing staff of solid unknowns—the retail ploy was considerably more than just a handout.

In its new format, MN shapes up as that rarity, an intelligent and professional magazine that happens to be read by fans, rather than a bloodless slickie or another rough-edged fanzine. Graphics and point of view are probably most reminiscent of Let It Rock, the short-lived but uniformly stunning British monthly.

We’re also giving them points for being classy enough to make their first full color cover Graham Parker’s first mag grandstand, and for flexing their regional pride with an excellent feature on Upepo, a Latin-styled jazz outfit based up there.

WHO SAID THIS IS A HUMORLESS BUSINESS? In the interests of maintaining our industry’s vital, and consistently endangered sense of levity, COAST’s renegade rumormonger and inside flusher Abu Ali Ben Hekkt has awarded the very first Lowell George Mobius Burrito Memorial to Andrew Gold, John Kosh and Ethan Russell for the cover art on Gold’s new album album, “What’s Wrong With This Picture?”

Hekkt wandered in here last week after an all-night session with his opaque projector, jeweler’s eyepiece and note pad (we think a bottle of Red Mountain may have figured into the equation) and tripped—(Continued on page 81)

THE COAST

Who In The World:

Wings—Supergroup of the Seventies

Although 1976 was a year full of success stories, one of the biggest splashes was made by Paul McCartney and Wings. The Bicen- tennial year saw the group tour the world, including the first Wings performances in North America and the first time Paul McCartney had appeared on a U.S. concert stage since the last concert of the last Beatles tour a decade earlier.

Even before the masses of "Wings Over America" tour (34 performances in 21 cities in front of an estimated 600,000 persons), Capitol Records released the "Wings At The Speed Of Sound" album, which immediately went gold and platinum in addition to roosting up Record World’s charts to No. 1 (and spending 22 weeks in the top 10). The album contained two gold hit singles—the No. 1 "Silly Love Songs" and the No. 6 "Em' In." By the end of the year the album had been on the charts 38 weeks, and it’s still charted. "Venus & Mars," released in May, 1975, stayed on the RW charts 21 weeks into the new year, while "Band On The Run," released back in November, 1973, re-entered the charts once again and stayed on for nine weeks.

The "Wings Over America" album, a three-record set recorded live during the tour, was released in December and quickly received gold and platinum certification. It also jumped on the charts and is at No. 4 this week. The album has made it without the assistance of a single taken from it, although "Maybe I’m Amazed/Soilv" is scheduled for release the 2nd week in February and 14 of the 30 songs on the album were chart hits in their original studio versions.

Wings — which consists of McCartney and his wife Linda, Denny Laine, Jimmy McCulloch and Joe English — finished up the year by racking up numerous Record World awards. Wings was named the No. 1 Top Mixed Group for singles and No. 2 for albums. Paul McCartney was listed the No. 1 Top Featured Male Vocalist for both singles and albums. Wings also had the No. 5 single by a group ("Silly Love Songs") and the No. 3 album ("Wings At The Speed Of Sound").

Wings also received more gold and platinum record awards from the Recording Industry Association of America (RIAA) in 1976 than any other solo artist or group (two gold singles, two gold albums and two platinum albums).

With that sort of success during the past year, Paul McCartney has reaffirmed his place as one of the most important figures in popular music and has established Wings as a true supergroup of the seventies.

Capitol Promotes Steele

LOS ANGELES—Rupert Perry, vice president, a&r, Capitol Records Inc., has promoted Tracy Steele to the newly-created position of coordinator of a&r components & special projects.

Ms. Steele joined Capitol in 1970 and worked for a year in the New York office as an a&r secretary before leaving to work in the publishing field. She rejoined Capitol in September, 1973, and has worked as both an a&r coordinator and coordinator of independent labels.

LeBaron Taylor, vice president, special markets, CBS Records; Joan Criewank, director, marketing planning, CBS Records and Judy Paynter, director, press and public information, Columbia Records.

Jack Craigo (Continued from page 3)

In his new capacity, Craigo will strengthen the central core marketing system which he established in May of 1976 when he became vice president and general manager, marketing, CBS Records. In broadening and coordinating the centralized marketing support for all records released and distributed by CBS Records, Craigo will continue to be responsible for supervising the overall marketing direction for the product on Columbia, Epic, Portrait, and the labels distributed by CBS Records.

Reporting to Craigo will be Paul Smith, vice president, marketing, branch distribution, CBS Records; Don Dempsey, vice president, marketing, Columbia Records; Rick Blackburn, vice president, marketing, Nashville;
The MOR Report

Most Adds
SAM—Olivia Newton-John—MCA
SAVE THE LAST DANCE FOR ME—John Davidson—Career
SOUTHERN NIGHTS—Barry DeVorzan & Perry Botkin, Jr.—A&M
REACH—Orleans—Asylum

Most Actives
LOVE THEME FROM 'A STAR IS BORN'—Evergreen—Barbra Streisand—Col
NEW KID IN TOWN—Eagles—Asylum
SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
BYE, BYE, FRÄULEIN—Wicky—Arrival American

WHDH/BOSTON Adds
SAM—Olivia Newton-John—MCA (light pressure)
THEME FROM 'KING KONG'—Roger Whittaker—UA
YOU TAKE MY HEART AWAY—Steve Lawrence—UA

Active
I LIKE DREAMING—Kenny Nolan—20th Century
YEAR OF THE CAT—Al Stewart—Janus

WNEW/NEW YORK Adds
BLESS THE BEASTS AND CHILDREN—Barry DeVorzan & Perry Botkin, Jr.—A&M
NOW I KNOW—Ian Goff—Private Stock
SAM—Olivia Newton-John—MCA
SOUTHERN NIGHTS—Glen Campbell—Capitol
SUNDAY SCHOOL TO BROADWAY—Anne Murray—Capitol
THEME FROM 'KING KONG'—Love Unlimited Orchestra—20th Century
YOU TAKE MY HEART AWAY—Ferrante & Teicher—UA

Active
AFTER THE LOVIN'—Engelbert Humperdink—Epic
I LOVE MY WIFE—Frank Sinatra—Reprise
TO THEträ BETWEEN TWO LOVERS—Mary MacGregor—Arrival American
WIP/PHILADELPHIA Adds
BLESS THE BEASTS AND CHILDREN—Barry DeVorzan & Perry Botkin, Jr.—A&M
DON'T GIVE UP ON US—David Soul—Private Stock
ON THE ROAD NOW (Theme from 'Rocky')—Bill Conti—UA (Soundtrack)
IN THE MOOD—Glenn Miller Orchestra—Buddah
IT KEEPS YOU WINNIN'—Doobie Brothers (p.m.)
THEME FROM 'KING KONG'—Roger Williams—MCA
YOU KNOW I LIKE YOU—Ozark Mountain Daredevils—A&M
YOU'RE MOVING OUT TODAY—Bette Midler—Atlantic

Active
AIN'T NO THING LIKE THE REAL THING—Denny & Marie—Polydor
DANCING QUEEN—ABBA—Atlantic
IN THE MOOD—Her House—Flip
LONELY LADY AT THE BAR—Bread—Elektra
NEW KID IN TOWN—Eagles—Asylum
SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC
SOUTHERN NIGHTS—Glen Campbell—Capitol
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista
YEAR OF THE CAT—Al Stewart—Janus
WBW/ATLANTA Adds
ARE YOU IN THERE—Andy Williams—Columbia
HAND ME ANOTHER OF THOSE—Mickey Newbury—ABC
TEACH ME TODAY—The Doobie Brothers—Zodiac
KMBZ/KANSAS CITY

Active
BEFORE SHE BREAKS MY HEART—Roger Whittaker—RCA
DON'T GIVE UP ON US—David Soul—Private Stock
LOST WITHOUT YOUR LOVE—Bread—Elektra
LOVE THEME FROM 'A STAR IS BORN'—Evergreen—Barbra Streisand—Columbia
NEW KID IN TOWN—Eagles—Asylum
SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic
SHE STILL THINKS I CARE—Elvis Presley—RCA (phones)
WEEKEND IN NEW ENGLAND—Barry Manilow—Arista

WMTJ/MILWAUKEE Adds
BLESS THE BEASTS AND CHILDREN—Barry DeVorzan & Perry Botkin, Jr.—A&M
HAUL HAUL ROCK & ROLL—Starrland Vocal Band—Windsong
HEY DAISY—Tom Brash—Farr
I KNOW—Tommy West—Lifesong
LIARS ONE, RELIERS ZERO—Bill Anderson—MCA
LUCKY MAN—Starbuck—Private Stock
MELODY (Aria)—Doz Severinson—Epic
SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—I'm Eddie Brown & Helen Cornelius—RCA
WHEN LOVE IS NEW—Arthur Prysock—Old Town

Active
BYE, BYE, FRÄULEIN—Arrival American
CHANGING D'AMOUR—Manhattan Transfer—Atlantic

Also reporting this week:
KOY, KSCO, WHNC, KXY, WSM, WSGAR, WBL, WMT, WHAM, WCOC, KMXM, KULF, WLW

Import Albums

LIVE AT THE PALLADIUM
THE CARPENTERS—A&M 68403 (U.K.)
From a London concert recorded over this past Thanksgiving holiday, the duo evokes its special magic through a varied set of material. Included, of course, are some of their many hits, but in addition is a George Gershwin medley introduced with Randy Edelman's "Piano Picker," the "Warsaw Concerto" and Cone Porter's "From This Moment On" among the highlights.

STACK O' TRACKS
THE BEACH BOYS—Capitol 24009 (U.K.)
Long a collector's item fetching top dollar, the package has been re-designed and re-released to coincide with the group's re-surgent popularity. The Beach Boys' main strength lies in their vocal harmonies and it comes as some surprise that several of these 15 original backing tracks stand up on their own. Lyrics are included and sing-alongs encouraged.

TEENAGE DEPRESSION
EDDIE AND THE HOT RODS—Island IPS 9457 (U.K.)
With one foot planted firmly in "traditional" '60s rock and the other in the new wave, Eddie and the Hot Rods offers something for everyone. There's Joe Tex's "Show Me," Who's "The Kids Are Alright" (recorded live) and eight tunes penned by guitarist Dave Higgs who sums up the prevalent attitude best with "Teenage Depression" and "On The Run."

CANTERBURY TALES/ THE BEST OF CARAVAN
Decca DML 8114 1/2 (U.K.)
These four sides of music capsule five years in the history of a band that must be considered, along with The Soft Machine, one of the groundbreaking progressive outfits. The line-up changes slightly from track to track, but the musical intent remains intact which explains how the group has survived the years. One live selection is previously unreleased.

THE GODS
Harvest SHSM 2011 (U.K.)
The latest release in the label's excellent Heritage series re-introduces the group composed of Joe Konas, John Glascock, Ken Hensley and Lee Kerslake. The latter two are now with Uriah Heep while Glascock is with Jethro Tull. "Real Love Guaranteed" and "Hey Bulldog" offer more than historical interest as they demonstrate vocal and instrumental versatility. There are 15 tracks in all.

MILK 'N' COOKIES
Island IPS 9320 (U.K.)
The group hails from New York, but went to England in search of fame two years ago. This lp was recorded there at the time, but just recently released. The quartet effects a very vocal and a young punk image with lyrics most reminiscent of Sparks on "Not Enough Girls (In The World)," "Little, Lost and Innocent" and "Chance To Play."

www.americanradiohistory.com

RECORD WORLD JANUARY 29, 1977
# THE ALBUM CHART

<table>
<thead>
<tr>
<th>TITLE, ARTIST, Label, Number (Distributing Label)</th>
<th>WEBS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 HOTEL CALIFORNIA EAGLES</td>
<td>6 F</td>
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<tr>
<td>2 SONGS IN THE KEY OF LIFE STEVIE WONDER/Tamla T13</td>
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<tr>
<td>3 WINGS OVER AMERICA/Capitol SWL 2119</td>
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<tr>
<td>4 BOSTON/Epic PE 41488</td>
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<tr>
<td>5 FRAMPTON COMES ALIVE PETER FRAMPTON/A&amp;M SP 3703 53</td>
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<tr>
<td>6 GREATEST HITS LINDA RONSTADT/Asylum 7E 1092</td>
<td>7 F</td>
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<tr>
<td>7 FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497 36</td>
<td>7 F</td>
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<tr>
<td>8 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052 48</td>
<td>8 F</td>
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<tr>
<td>9 BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BS 2978 11</td>
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<td>10 A NIGHT ON THE TOWN KOD STEWAR/Warner Bros. BS</td>
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<td>11 A DAY AT THE RACES QUEEN/Eleka 6E 101</td>
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<td>12 ROCK AND ROLL OVER KISS/ casablanca NBLP 7037</td>
<td>12 F</td>
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<tr>
<td>13 TEJAS ZZ TOP/London PS 6801</td>
<td>13 F</td>
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<tr>
<td>14 CHICAGO X/Columbia PC 34200</td>
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<tr>
<td>15 SONG OF JOY CAPTAIN &amp; TENNILE/ A&amp;M SP 4570</td>
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<td>16 THE PRETENDER JACKSON BROWNE/Asylum 7E 1092</td>
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<tr>
<td>17 YEAR OF THE CAT AL STEWART/Janus JX 7022</td>
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<td>18 A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA/United Artists LA 479 G</td>
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<tr>
<td>19 GREATEST HITS JAMES TAYLOR/Warner Bros. BS 2979</td>
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<td>20 HEJIRA JONI MITCHELL/Asylum 7E 1087</td>
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<td>21 DREAMBOAT ANNIE HEART/Mushroom MRS 5005</td>
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<tr>
<td>22 CAR WASH (ORIGINAL SOUNDTRACK)/MCA 2 6000</td>
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<tr>
<td>23 SPIRIT EARTH, WIND &amp; FIRE/Columbia PC 34241</td>
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<tr>
<td>24 THIS ONE'S FOR YOU BARRY MANILOW/Asylum 7E 1092</td>
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<tr>
<td>25 THIRTY THREE &amp; 1/3 GEORGE HARRISON/Dark Horse DH 3005 (WB)</td>
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<tr>
<td>26 FLEETWOOD MAC/Reprise MS 2225 (WB)</td>
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<td>27 NIGHT MOVES BOB SEGER &amp; THE SILVER BULLET BAND/ Capitol ST 11557</td>
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<td>28 LOVE WILL KEEP US TOGETHER CAPTAIN &amp; TENNILE/ A&amp;M SP 4552</td>
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<td>29 FESTIVAL SANTANA/Columbia PC 34423</td>
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<tr>
<td>30 DESTROYER KISS/Casablanca NBLP 7022</td>
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<td>31 GOOD HIGH BRICK/Bang 408</td>
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<td>32 SATURDAY NIGHT LIVE/Arista 4107</td>
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<td>33 BLUE MOVES ELTON JOHN/MCA/Rocket 2 11004</td>
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<td>34 ROCKS AEROSMITH/Columbia PC 34165</td>
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<td>35 KISS ALIVE KISS/Casablanca NBLP 7020</td>
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<tr>
<td>36 LEFTOVER TURF KANSAS/Kirshner PC 34224 (CBS)</td>
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<tr>
<td>37 CHILDREN OF THE WORLD BEE GEES/RSO R 1 3003 (Polydor)</td>
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<td>38 ONE MORE FROM THE ROAD LYNYRD SKYNYRD/MCA 2 6001 (Capitol)</td>
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<tr>
<td>39 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 2223 (Capitol)</td>
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<td>40 FREE-FOR-ALL TED NUGENT/Epic PE 34121</td>
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<tr>
<td>41 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33429</td>
<td>41 F</td>
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<tr>
<td>42 SILK DEGREES BOZ SCAGGS/Columbia PC 33920</td>
<td>42 F</td>
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<tr>
<td>43 THE SONG REMAINS THE SAME [ORIGINAL SOUNDTRACK]/</td>
<td>43 F</td>
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<tr>
<td>44 AFTER THE LOVIN' ENGELBERT HUMPERDINCK/Epic PE 34381</td>
<td>44 F</td>
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<tr>
<td>45 I HOPE WE GET TO LOVE IN TIME MARILYN McCoo &amp; BILLY DAVIS, Jr./ABC 952 (Epic)</td>
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<tr>
<td>46 LIVE BULLET BOB SEGER &amp; THE SILVER BULLET BAND/</td>
<td>46 F</td>
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<tr>
<td>47 WIND &amp; weathering GENESIS/A&amp;M SP 4444 (Atlantic)</td>
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<td>49 NADIA'S THEME VARIOUS ARTISTS/A&amp;M SP 3412</td>
<td>49 F</td>
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<tr>
<td>50 THE LIGHT OF SMILES GARY WRIGHT/Warner Bros. BS 2951</td>
<td>50 F</td>
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<tr>
<td>51 THE ROARING SILENCE MANFRED MANN'S EASTERN BAND/</td>
<td>51 F</td>
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<tr>
<td>52 LOST WITHOUT YOUR LOVE BREAD/Eleka 7E 1094</td>
<td>52 F</td>
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<tr>
<td>53 A SECRET PLACE GROOVER WASHINGTON, Jr./Kudu KU</td>
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<td>54 BRASS CONSTRUCTION II/United Artists LA 477 G</td>
<td>54 F</td>
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<td>55 NIGHT SHIFT FOGHAT/Beaverlee BR 6962 (WB)</td>
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<td>57 THE BEST OF GEORGE HARRISON/Capitol ST 11578</td>
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<tr>
<td>58 SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)</td>
<td>59 F</td>
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<td>59 NIGHTS ARE FOREVER ENGLAND DAN &amp; JOHN FORD COLEY/Big Tree BT 89517 (Atlantic)</td>
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<td>60 AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164</td>
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<td>61 FOUR SEASONS OF LOVE DONNA SUMMER/Casablanca NBLP 7038</td>
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<td>62 CHICAGO'S GREATEST HITS/Columbia PC 3390</td>
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<td>63 MAN WITH THE MAD FACE STANLEY TURRENTINE/Fantasy F 9519</td>
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<td>64 DR. BUZZARD'S ORIGINAL &quot;SAVANNAH BAND&quot;/RCA APLI</td>
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<tr>
<td>65 BURTON CUMMINGS/Portrait PR 34261</td>
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<tr>
<td>66 ENDLESS SUMMER BEACH BOYS/Capitol SVB 11377</td>
<td>67 F</td>
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<tr>
<td>67 A ROCK AND ROLL ALTERNATIVE ATLANTA RHYTHM SECTION/Polydor PD 1 6080</td>
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<tr>
<td>68 HOT ON THE TRACKS COMMODORES/Motown M6 86751</td>
<td>69 F</td>
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<tr>
<td>69 RENAISSANCE LONNIE LISTON SMITH/RCA APLI 1922</td>
<td>70 F</td>
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<tr>
<td>70 UNFINISHED BUSINESS BLACK BYRDS/Fantasy F 9518</td>
<td>71 F</td>
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<tr>
<td>71 WAYLON LEO WAYLON JENNING/RCA APLI 1108</td>
<td>72 F</td>
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<td>72 THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/</td>
<td>73 F</td>
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<tr>
<td>73 ALICE COOPER GOES TO HEL/Warner Bros. BS 2896</td>
<td>74 F</td>
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<td>74 GREATEST HITS ABB/Atlantic SD 1819</td>
<td>75 F</td>
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<td>75 FIRE/Atlantic AS 1874</td>
<td>76 F</td>
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<tr>
<td>76 DONNY &amp; MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 1 6068</td>
<td>77 F</td>
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<tr>
<td>77 SPANISH HEART CHICK COREA/Polydor PD 2 9003</td>
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<tr>
<td>78 PERSON TO PERSON AVERAGE WHITE BAND/Atlantic SD 1002</td>
<td>79 F</td>
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</tbody>
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### CARTHAMKER OF THE WEEK

**79 LUXURY LINER**

EMMYLOU HARRIS

Warner Bros. BS 2998

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### PRICE CODE

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

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**ALBUM CROSS REFERENCE ON PAGE 74**

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**WWW.AMERICALRADIOHISTORY.COM**
Queen
A Day At The Races

FAVORED TO SHOW

1/25—Civic Center, Ottawa, CANADA
1/26—Forum, Montreal, CANADA
1/27—Stadium, Chicago, ILL
1/29—Hara Arena, Dayton, OH
1/30—Sports Arena, Toledo, OH
2/1—Maple Leaf Gardens, Toronto, CANADA
2/2—Civic Center, Springfield, MASS
2/4—University of Maryland, College Park, MD
2/5—Madison Square Garden, New York, NY
2/6—War Memorial Auditorium, Syracuse, NY
2/9—Garden, Boston, MASS
2/10—Civic Center, Providence, RI
2/11—Civic Center, Philadelphia, PA
2/12—Sportsatorium, Miami, FLA
2/13—Civic Center, Lakeland/Tampa, FLA
2/21—Omni, Atlanta, GA
2/22—Auditorium, Birmingham, ALA
2/23—Kiel Auditorium, St. Louis, MO
2/25—Moody Coliseum, Dallas, TX
2/26—Sun Houston Coliseum, Houston, TX
3/1—Coliseum, Phoenix, AZ
3/2—3—Forum, Los Angeles, CA
3/5—Sports Arena, San Diego, CA
3/6—Winterland, San Francisco, CA
3/7—Memorial Auditorium, Sacramento, CA
3/9—Selland Arena, Fresno, CA
3/10—Coliseum, Vancouver, CANADA
3/11—Paramount Theatre, Portland, OR
3/12—Arena, Seattle, WASH
3/17—Jubilee Auditorium, Calgary, CANADA
3/18—Arena, Edmonton, CANADA

MANAGEMENT: JOHN REID ENTERPRISES INC

THEIR NEW ALBUM ON ELEKTRA RECORDS & TAPES

MANAGEMENT: JOHN REID ENTERPRISES INC

THEIR NEW ALBUM ON ELEKTRA RECORDS & TAPES
151-200 ALBUM CHART

151  FOCAL POINT  MCCOY TYNER  Milestone M 9072
152  UFO (Private Stock)  P 2019
153  JOYRITE DRAMATICS/ABC ABCD 955
154  LED ZEPPELIN IV/Atlantic SD 22708
155  MICHAEL HENDERSON/ Buddah 305662
156  BEST OF BREAD/Hatari  EK 75056
157  THE BEST OF ROD STEWART/ Mercury SRM 2 7502
158  THE LION AND THE RAM BARRY CORBETT/ARL 4109
159  BRISTOL'S CREME THEO BRISTOL/Atlantic SD 22708
160  SO SO SATISFIED ASHOF & JOHNSON/Warner Bros. 852992
161  WHAT'S WRONG WITH THIS PICTURE ANDREW GOLD/Asylum 7E 1088
162  MUSIC FUN YA/MUSAICA PARA TU TAJ MAHAL/Warner Bros. SD 22709
163  TEN YEARS OF GOLD ARETHA FRANKLIN/Atlantic SD 22704
164  I SWEET HILAGAE/Atlantic SD 22705
165  TRULY TO GET THE FEELING BARRY MANILOW/Arista 4060
166  GEORGE BENSON IN CONCERT CARNEGIE HALL/CT 6702 51
167  HAVE YOU EVER SEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
168  BEST OF GLEN CAMPBELL/Atlantic ST 11577
169  RONNIE MILSAP LIVE/RCA RPL 10403
170  CARELESS STEPHEN BISHOP/ABC ABCD 954
171  GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694
172  GREATEST HITS SHIRLEY BASSEY/United Artists LT 17157
173  COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186
174  LOVE IS ALL AROUND FEATURING ERIC BURDON/ Private Stock PG 2019
175  BEST OF THE CRUSADERS CRUSADE/ABC/Blue Thumb BST 6072 17

176  DONALD BYRD'S BEST/Blue Note BLT 7009 G UAL
177  WINDSONG JOHN DENVER/RCA AR 1818
178  SIMPLY THE GREATEST HITS/Columbia PC 31350
179  SEALS & CROFTS GREATEST HITS/Warner Bros. BS 2886
180  CONCERT OF THE CENTURY VARIOUS ARTISTS/Columbia M2X 3415
181  HARD AGAIN MUDDY WATERS/Blues, Sky, PC 34449 (CBS)
182  THE HUSTLE AND THE BEST OF VAN MCCAY/HAL菲尔德 6471
183  WHO'S WHO? GUY'S NEW RIDERS OF THE PURPLE SAGE/MCA 2248
184  KING KONG (ORIGINAL SONGTRACK/Reprise M5 33560 [WB]
185  SAMMY HAGAR/Capitol ST 11597
186  ROCK ORIGINAL SONGTRACK/ United Artists LA 5693
187  SWEET SOUL MUSIC FELICIANO/Private Stock PG 2022
188  YESTERDAY & TODAY/London
189  QUEENS OF NOISE THE RUNAWAYS/ Mercury SRM 1 1176
1810  DAKS SIDE OF THE MOON PINK FLOYD/Harvest SRM 11163 [Capitol]
1811  RAISING CANE GENE COTTON/ ABC AS 983
1812  MAMA'S BLIND BLIND/Atlantic/Ariva 4109
1813  MIDNIGHT SMOKE/SKOIR RCA RPL 10403
1814  THE SINGLES CARPENTERS/ MCA SP 3467
1815  CAPRICORN PRINCESS ESTHER PHILLIPS/ Kudzu 31
1816  CALLING CARD RORY GALLAGHER/ Chrysalis CH 1214
1817  WHAT YOU NEED SIDE EFFECT/Jan 9531
1818  JEAN CARN/Philco, Int Z 34594
1819  OCTOPHON BARCLAY JACQUES HARVEST/MCA 22924
1820  LET 'EM IN BILLIE PAUL/Phila, Int Z 34383 (CBS)

1821  ABBA/47, 106
1822  AEROSMITH/36, 43
1823  ALLMAN BROTHERS/197
1824  AMERICAN 115
1825  ATLANTA RHYTHM SECTION/27
1826  AVERAGE WHITE BAND/78
1827  ROY AYERS URBANITY 90
1828  JOAN BAEZ/133
1829  GATO BARBIERI/AB 116
1830  BAEZ, JOAN/111
1831  BAY CITY ROLLERS/56
1832  BEACH BOYS/66, 81
1833  BEE GEES/30, 104
1834  GEORGE BENSON/99
1835  BLACKBERRY RHYTHM & BLUES ORCHESTRA/60
1836  BRASS BAND/55
1837  BROTHER BRIGADE/33
1838  BRENT CURTIS/77
1839  JACKSON BROWNE/17
1840  BURGESS, BILL'S CHORUS/68
1841  CAPRICE /30
1842  DOGBARKERS/8
1843  CAROL, CHAD & THE OH IO HS/215
1844  CHICAGO/130
1845  CHICAGO CLA10/130
1846  MIDNIGHT MOON/130
1847  DONNY & MARIE/63
1848  DOBBIE BROTHERS/9
1849  CAROL, JOHNNY & THE JAYHAWKS/9
1850  EAGLES/9
1851  EARTH, WIND & FIRE/113
1852  ELECTRIC LIGHT ORCHESTRA/83
1853  ENGLAND DANN JOHNSON/COL C405
1854  ENGLISH FOLK ORCHESTRA/66
1855  FLEETWOOD MAC/54
1856  FOGGY NATION/35
1857  FRANK TOMPSON/8
1858  GENETICS/11
1859  BARRY MELLOWSH & JOHN CATES/86
1860  GEORGE HARRISON/9
1861  HEART/26
1862  HERMOSA/19
1863  THERMOHELM/85
1864  JAN & ADAM/83
1865  JACKSON, WALTER/149
1866  JACKSON,賴/125
1867  JEFFERSON STARSHIP/117
1868  WAYNE COOYG/127
1869  ELTON JOHN/35
1870  KANSAS/52
1871  KOOL & THE GANG/33
1872  LEO LAFLEMA/127
1873  LEO SAYER/114
1874  ABBA/74, 106
1875  Aerosmith/36, 43
1876  Allman Brothers/197
1877  American/115
1878  Atlanta Rhythm Section/27
1879  Average White Band/78
1880  Roy Ayers Urbanity/90
1881  Joan Baez/133
1882  Gato Barbieri/116
1883  Baez, Joan/111
1884  Bay City Rollers/56
1885  Beach Boys/66, 81
1886  Bee Gees/30, 104
1887  George Benson/99
1888  Blackberry Rhythm & Blues Orchestra/60
1889  Brass Band/55
1890  Brent Curtis/77
1891  Jackson Browne/17
1892  Burgess, Bill's Chorus/68
1893  Caprice/30
1894  Dog Barkers/8
1895  Carol, Johnny & the Jayhawks/215
1896  Eagles/9
1897  Earth, Wind & Fire/113
1898  Electric Light Orchestra/83
1899  England Dann Johnson/COL C405
1900  English Folk Orchestra/66
1901  Fleetwood Mac/54
1902  Foggy Nation/35
1903  Frank Tompson/8
1904  Genetics/11
1905  Barry Mellows/74
1906  George Harrison/9
1907  Heart/26
1908  Hermosa/19
1909  Thermoherm/85
1910  Jan & Adam/83
1911  Walter Jackson/149
1912  Jackson,赖/125
1913  Jefferson Starship/117
1914  Wayne Cooyg/127
1915  Elton John/35
THEATER REVIEW

'Ipi-Tombi' Opens At Harkness

NEW YORK — "Ipi-Tombi" is in the tradition of (but far from in league with) the Ballet Folklorico of Mexico and the Moiseyev of the U.S.S.R. Hailing from South Africa, it is a series of scenes setting up songs and dances from various tribes and other sources.

Picket Lines

The show has made headlines in New York because of picket lines protesting the show on the grounds that it is "a public relations vehicle of the Nazi racist regime of the Union of South Africa designed to bolster world opinion and to better the image of life in South Africa." Once inside the Harkness Theatre, the producers and company have their own flair countering the Socialist Workers Party and Patricia Lumumba Coalition's claims.

Tension

If nothing else, the protests have added an element of tension that is lacking in the show itself. In both music and dance, the work has vibrancy; the combination of horrific amplification and of the singers singing in sync with a tape make for an awful, hollow sound. The dancing is fine, but if one is not following the program with each number, it is doubtful much meaning would be gleaned from any of it. A narrator comes out at the beginning of the first and second acts, but adds little in the way of information; that in itself would be a difficult task without the narrator sounding like a grade school teacher.

Traditional Sources

"Ipi-Tombi" is described as "conceived, devised and produced" by Bertha Egnos, who also composed the "original music." (Most of the music was apparently taken from traditional sources and put into its present form by Ms. Egnos.) It has also been a tremendous success in Europe, Africa and Israel. In its present incarnation, however, the original cast recording (Ashtray/Audiobi-delity) comes more highly recommended. The music is joyful and memorable. Unfortunately, exceptionally weak production values detract too much from it.

Ira Mayer

Columbia, Fania Renew Agreement

NEW YORK — Columbia Records has agreed to continue the production deal initiated last year with Fania Records to release product by the Fania All-Stars.

Togethe with Stevie

Motown artist Stevie Wonder has been making his rounds around the country extending thanks to all the people who helped make "Songs In The Key Of Life" album, a phenomenal success. The latest stop was Motown/A&M's Together Distributors' branch in Atlanta. Pictured from left are Stevie and business manager, Chris Jantz (center of picture) toasted by Together Distributors' entire staff; at right are Harry Clarke, sales manager, Stevie and Chuck Huxman, branch manager, Together Distributors.

Inauguration (Continued from page 3)

Milton Shapp. From the prevailing mood of Carter's inauguration last week in Washington, one would think half the city was up and spending their winnings from the political longshot of a generation. It was America's first rock and roll inauguration, though some are unsure whether that had more to do with how Carter got to the White House than what he'll be like once he lives there a spell.

The musicians and recording executives who financed Carter's early primaries with their benefit concerts returned to the Capitol to take part in the only political celebration "that counts." Not all the entertainers who showed up here were there beside Carter from the beginning. Linda Ronstadt's last appearance in Washington before the pre-inauguration night gala was in a benefit show for California governor Jerry Brown's Presidential campaign.

But by all accounts, the Carter inaugural committee was the biggest employer of musical talent in the country last week. There were in all 82 concerts during the week, showcasing something like 450 musicians. And it was probably the only time anyone will get to see Guy Lombardo's orchestra share the same stage with Charlie Daniels and the Marshall Tucker Band, as they did at one inaugural ball.

The contingent from Capricorn Records, including label president Phil Walden and the new incarnation of the label's flagship band, Sea Level, along with a healthy proportion of the staff, seemed happy just to blend in with the rest of the Georgia delegation.

Galas

The Georgians' ball, one of 10 balls altogether (at $25 a ticket and $2 a drink), was presided over by the President's mother, Miss Lillian, and entertained by the Charlie Daniels Band (who dedicated his own set to "gut-roting whiskey and hellacious fights"). Aretha Franklin did almost an hour for the Walter Mondales" at another location.

The three-hour Kennedy Center gala, nationally televised, included Paul Simon, Aretha, Loretta Lynn, Linda Ronstadt, and NBC Saturday Nighters Chevy Chase and Dan Aykroyd ("I promise to be a lusty President," went Aykroyd's mock swearing in.)

Gregg Allman and Cher snuck into back row seats for the gala TV show, never to be seen during the rest of the week. John and Yoko Ono Lennon arrived late too, and were not spotted at post-inaugural activities.

LP, Tape Pricing (Continued from page 3)

Tapes, on the other hand, are most often packaged in plastic boxes not much bigger than the product itself. Surface area offers room for little more than title and artist listings. Tapes are being displayed increasingly in stacks, which for security reasons are often kept in locked cases, away from the consumer. Point of purchase displays, a commonplace with albums, are scarce for tapes.

Such rack displays were once the rule for record sales when the 78 was in vogue, and the introduction of packaging that offered a color picture on the jacket helped cause a sales upsurge that was carried on with the introduction of the long-playing record. The eye appeal of such packaging made impulse and multiple purchases a natural. With parity between album and tape prices perhaps only a short way off, isn't it time to think about a redesign of tape packages that might have similar potential?

Outside of the fact of the record package virtually selling itself to the consumer, the large display area allows for detailed liner notes, lyrics, personnel and more. The inner sleeve offers additional space for additional information. Inserts, posters and booklets are also used to promote album sales, and obviously this can not be done with the current tape configuration.

Some have suggested that what is called for is a package for tape product—not the "spaghetti box!"—that would have enough size to have display value and to provide room for originality in design. Obviously, such a design would substantially increase the packaging costs of the tape, perhaps 10 to 15¢ per package. With the potential for much greater sales that the new packaging would provide, however, the list price increase that would likely be necessary would seem justifiable. And with companies learning various ways to cut their costs in tape duplication, greater profits might be expected in any case.

Equal pricing of records and tapes may signal a new era in the marketing of albums, cassettes and eight-tracks, and there can be no better time for a rethinking by individual companies of their sales strategies.
**VOLUNTEERS**

Arista AL 4093 (6.98)

George Clinton and Wayne Berry head this quartet which has an uncanny ability to sound like anyone from the Eagles to the Band to AWB. Much here is highly energized, however, and distinctively produced by Jim Mason. "Standing Up For Love," "Gypsy Thief," "All Night Long" and "Long Haul" each has its own sound.

**MYSTIQUE**

Custom CU 5012 (WB) (6.98)

Lead singer Ralph Johnson once performed the same function with the impressions. Under the guidance of executive producer Curtis Mayfield, and other producers and arrangers, the new four-man unit he heads creates the same kind of excitement with "If You're In Need" and "Fill You Up" that was previously generated.

**BIRD IN A SILVER CAGE**

HERBIE MANN—Atlantic SD 18209 (6.98)

Mann has never been one to fear experimentation and here he has joined forces with European disco hit-makers Michael Kunze and Sylvester Levay. The first side is the more understated, the orchestration staying mildly in the background; on the second side (especially "Birdwalk") the emphasis is markedly disco.

**RAY SAWYER**

Capitol ST 11391 (6.98)

Though he continues to tour with the eminently successful Dr. Hook, Ray Sawyer (one of the group's lead singers) is charting a solo route as well. His debut set is country oriented, featuring story songs of strong emotional content ("Drinking Wine Alone," "The Last of A Dying Breed"), tenderly rendered.

**MENTAL NOTES**

SPLIT ENZ—Chrysalis CHR 1131 (6.98)

You might start by calling these seven gentlemen unusual, but that doesn't do them justice. Strange! That, too. Their music combines rock, English music hall and a certain amount of traditional sounds. "Mental Notes," "Stranger Than Fiction" and "Sweet Dreams" are titles (and songs) which will be litmus-like indicators.

**OCTOBERON**

BARCLAY JAMES HARVEST—MCA 2234 (6.98)

Ten years with the same membership is an accomplishment in and of itself for rock and roll; that BJH has kept its music identifiable throughout a growth process is cause for additional celebration. "The World Goes On," "Rock 'n' Roll Star" and "May Day" have all the classical, rock and spacey overtones needed.

**DEARDOFF & JOSEPH**

Arista AL 4093 (6.98)

With production by Louie Shelton and Jim Seals, and Day 5 management, it's little surprise that Dearoff & Joseph bear strong resemblance to Seals and Crofts. The majority of material is by Dearoff. The mandolin-guitar combination and the high tenor vocal base make the comparison complete.

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**Brass Construction Holiday Party**

United Artists Records hosted a holiday party for Brass Construction and 500 guests at New York's St. Moritz Hotel recently. The group members were presented with platinum and gold albums for their first and second albums respectively, and heard a proclamation establishing Brass Construction Day in their native Brooklyn. Their producer, Jeff Lane, presented a check for $1,000 to Jesse Jackson's Operation PUSH on behalf of the group and MoonDeck Productions. Shown at the gathering are (from left) an unidentified reveler, RC members Wayne Portis, Sandy Billups, Jesse Ward Jr., Randy Muller, assistant Brooklyn borough president Kenneth Haver making the presentation on behalf of borough president Ken Goldin, Larry Poyton, Joe Arthur Wang, Morris Price and Wada Williamston of the group, and Lane.

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**New York, N.Y.**

(Continued from page 12)

WE KNOW KISS IS CAPABLE OF ALL SORTS OF FEATS, BUT THIS: According to the 1976 Creem magazine readers poll, Kiss, under the poll's "Flesh and Blood" heading, placed #2 Top Three Groups, #1 Top Three Live Groups and #2 Worst Group. Let alone that there were ten listings under each Top Three category. When Kiss was not topping polls last week, they broke an attendance record set by Lawrence Welk of all people, at the Amarillo Civic Center.

ONE GOOD MEAL DESERVES ANOTHER: A luncheon was held recently under the chairmanship of David Rothfield to kick off the campaign for the T.I. Martell Memorial Foundation Dinner for Leukemia Research. The dinner, to be held March 26 at the Americana here, will honor Bruce Lundvall. Dr. James Holland gave a report on the state of progress in leukemia research while attendees Joe Cayre, Joe Smith, Jerry Greenberg, Jules Malamud, Sam Goody, Morris Levy and Paul Smith, among others, listened.

NOTED: Steve Upton of Wishbone Ash returned from Japan with his second set of drums gifted upon him by the Yamaha Company. This set was a one-of-a-kind kit made of natural finish ash wood... The on-again, off-again ELP album is definitely on this time according to their label who say that "Works, Vol. I." is definitely on for a March release. It will be a two record set and will mark the group's first release since "Welcome Back My Friends..." in August '74. It is their first studio effort since "Brain Salad Surgery" in November, 1973.

THE LATEST PHIL SPECTOR SIGHTING was reported from the west coast last week where he was seen in black tuxedo and cape checking out a new group called Ivar Theatre. The reason for this appearance could be explained by the fact that his secretary, Devra Robitelle is a member of the band. In other Spector news, a compilation of 23 of his greatest hits will be released by Warner Brothers in a couple of weeks. The tracks will cover most of his landmark recordings by groups like the Teddy Bears, the Ronettes, Ike and Tina Turner, the Righteous Brothers, Ben E. King and the Crystals.

FLASHES: Ralph MacDonald has yet to receive a Song of the Year Grammy nomination in his own right, but the percussionist woke one morning recently to find that he played on three out of five songs ("Afternoon Delight," "50 Ways To Leave Your Lover," "This Masquerade") nominated this year.... The Planets are reportedly "this close" to signing a deal with Warner Brothers. The group has been a mainstay of the New York circuit since they opened for the New York Dolls at an early Mercer Arts Center concert three years back. The group will be produced by John Alcock at Rampart Studios in London... Angela Lansbury, Ronee Blakely and Sylvia Miles were among those eyed by Marc "The Lizard King" Kirbyke at a party thrown in honor of the release of Tim Rice and Andrew Lloyd Webber's "Evita."
**BMI Sets Music Clinic**

BMI, Broadcast Music, Inc., will conduct the BMI Music Clinic, "The Anatomy of the Popular Song," at the University of Colorado on February 16. The twoday clinic will trace the progression of a song to its commercial success. It will include a question-answer panel discussion with representatives from the music industry, including (from left): Patrick Williams, composer; Jay Margulies, president, ABC/Dunhill Music Publishing Company; Ron Antoni, BMI vice president, west coast performing rights; Lorrie Seifer, vice president, CBS Records and head of A&R, Portrait Records division; and Rick Riccobeno, BMI director, west coast performing rights.

**RIAA Study**

(Continued from page 4)

2,000,000, and no album issued before Jan. 1, 1976 can qualify.

Think about that for a minute. Thirty-seven different albums sold over one million copies each, and many of these (Peter Frampton, for one) sold millions more. That's a figure the record industry can boast about. Just a short time ago the sales of those 37 albums would have encompassed the total album sales of the entire U.S. record industry. And four singles went over 2,000,000—how many years have there been in which four singles passed the two million mark? Not very many.

All this is to say that the record industry today is strong, healthy, exuberant, exciting, alive. There are more good singers and groups and combos and bands on record now than at any time in the industry's history. The songs these artists and contemporary songwriters are creating in all fields are equal to and perhaps better than in any one recent period. The record industry, not the dance studios, single-handedly revived dancing with disco records, no small achievement. And the record industry is furnishing a steady supply of talent to movies and television.

Simply put, the record industry is at a peak in sales, music and influence. So why is the RIAA instituting its market expansion program? It seems that the record industry itself has already done an excellent job in expanding the market.

Not to knock research—in an industry as devoid of facts as ours, a little research, like a little religion, can't hurt. What can hurt a very healthy industry would be to attribute more weight to this research than it deserves.

After all, the record industry is very quick to adjust to consumer demand. If there is a popular theme on a hit TV show, producers are very fast to get it on record. They watch every movie with their ears, as it were, looking for a possible soundtrack or hit song. When R&B surfaced, R&B records were made; when everyone wanted to dance, disco discs quickly followed. Record industry research is done empirically, with ears at the ready all the time, and this kind of research is usually right.

It is difficult to believe that out of Dr. Abelson's research will come new directions for the record industry, or that anything will be discovered that is not in some way being attended to already. A change of emphasis, perhaps, but a major change in selling or recording procedures, hardly. It is very possible that Dr. Abelson's research group will come out of their six month probe to tell the record business that everything they are doing is right, and that we really don't need any more special programs.

Let's not look on the research project as a panacea for record business problems. It is not. Many of the things that must be done to retain the current buyer, bring back the older customer and perhaps make believers of non-buyers, have long been apparent to manufacturers, distributors and dealers. And are being done. The dramatic increase in business last year indicates that a majority of people in the record industry, at all levels, know what they are doing.

**Genius Tour Set**

NEW YORK — Coinciding with the release of their fourth Atco album, "Wind & Wuthering," Genesis has embarked on "World Tour 77." Following a one-month trek through England, the band will arrive in the U.S. on Feb. 2 for the start of a two-month solo tour here, with over 40 cities set so far.

For the 1977 dates (which will extend through next December), Genesis is carrying all new sound and lighting equipment (including their own patented laser system), plus their own specially-designed stage. In addition, drummer Chester Thompson (Weather Report, Frank Zappa) has joined the group for all live shows. As during last year, there will be two drummers on stage, with both Phil Collins (lead vocalist) and Thompson doing solos.

**CBS Meetings**

(Continued from page 4)

tion, Epic Records, in conjunction with Bruce Taylor, vice president, special markets, and Gordon Anderson, director, national promotion, Associated Labels. Both the opening and the album presentations will make full use of multi-media features and will be produced by Arnold Levine, vice president, advertising/creative services, CBS Records, and his staff, including Bruce Day, Ted Remstein, Barry Levine, Patricia Kennelly, Nancy Steiger and Janice Scott. Promotion assistance will be provided by Expomotion in conjunction with Bill Lyons, supervisor, audio visual services, CBS Records. Business meeting presentations will be produced by Sandy Speiser, senior photographer, CBS Records. Roselind Blanch, director, marketing planning and administration, CBS Records, is the meetings coordinator.

**RW Chart Presentation**

Sunday afternoon will be given over to a major four-hour merchandising seminar chaired by Don Dempsey, vice president, marketing, Columbia Records. A Record World chart presentation will be given by World Records, chairman, vice president, marketing, Lenny Beer and research editor Toni Profera.

Live performances by CBS Records' artists will be given on four nights, including one all-country show and a special all-star jazz line-up on Sunday night.

The live shows will be staged by Jock McLean, associate director, artist development, and ShowCo.

**'Tejas Gold**

NEW YORK—ZZ Top's fifth lp, "Tejas" (London), has been certified gold by the RIAA.
By DEDE DABNEY


DEDE'S DITIES TO WATCH: "I Am So Glad I Took My Time" — Floaters (ABC); "United We Stand" — Roscoe & Mabel (Chocolate City); "Ain't Gonna Bump No More (With No Big Fat Woman" — Joe Tex (Epic).

A gentleman who has been incarcerated at Greenhaven Correctional Facility at Stormville, New York, is Smoki Harris. He is currently looking for pictures of Stephanie Mills, Aretha Franklin, Betty Davis and Vicki Sue Robinson. Those who have time please send them to: Smoki Harris, #23869 G-3-336, Drawer B, Stormville, New York 12582.

Ariola America has hired Erlean Jones to handle promotion in the midwest area. Ms. Jones was at one time with Whitfield Records.


Esther Phillips' new single will be titled "Boy, I Really Tied One On," and the "B" side will be "Magic's In The Air." Bill Staton, from that same company, is currently on the road, hitting the Los Angeles, Dallas, Houston and New Orleans areas working on both products.

It is a strong rumor around the Baltimore/Washington area that Al Jefferson is leaving WWIN-AM (Bal.

(Continued on page 81)

ROADSHOW SIGNS SHIRLEY CAESAR

NEW YORK — Gospel singer Shirley Caesar has signed a long-term exclusive recording contract with Roadshow Records. It was announced by Fred Frank, president of Roadshow Records.

'FIRST LADY OF GOSPEL'

The popularity and accomplishments of the "First Lady of Gospel" are well known throughout the world, where she has appeared in churches, colleges and auditoriums before thousands of admirers. In the U.S., Miss Caesar has performed before audiences at Madison Square Garden, the Apollo Theatre, the Astrodome, and has headlined memorial services for Dr. Martin Luther King on the Pentagon's Concourse in Washington, D.C. Miss Caesar's own radio show is regularly heard over two stations: WSTC, Durham, N.C. and WIZS, Henderson, N.C.

LLOYD TO BACKSTAGE

LOS ANGELES — Johnny Lloyd has been appointed vice president of promotion and special projects for Backstage Management. Lloyd will work closely with the labels of Backstage acts which include Parliament/Funkadelic, Bootsy Collins and Bootsy's Rubber Band, Eddie Hazel, The Horny Horns and Vernon Burch.

WEA SOUTH AFRICA SETS PROMO CAMPAIGN


Handbills, billboards, and print advertising in the newspaper "Weekend World" as well as in-store poster displays for dealers have been distributed.

NASHBORO RELEASES SIX

NASHBORO — Nashboro Record Company will release six albums and tapes this month.

Gospel

Scheduled for release are: "The Father Of Them All" by R.H. Harris and The Masonic Quintet; "Why Was I Born?" by The Supreme Angels; "Gotta Find A Better Home" by The Angelic Gospel Singers; "Live In Concert, Vol. 2," a two-record set featuring a variety of gospel performers; "With All Our Love" by Tommy Ellison and The Five Singing Stars, and "Our Greatest Hits," a two-record set by The Brooklyn Allstars. Also scheduled for release is "I Have A Dream" by Dr. Martin Luther King, Jr. on the Creed label.

WEBB TO OPEN NEW DISCO CLUB

NEW YORK — E. Roy Webb, former director of operations at The Copacabana, has announced that he will be opening a new disco in the Fifth Avenue Hotel. According to Webb, the club (Abacababra) will feature dancing and magical "events" staged at various spots around the floor. Bobby Guttadaro, formerly of Infinity and Le Jardin, will be the deejay.

The club is scheduled to open on March 4. There will be a $30 yearly membership fee and a $5 admission.

CTI TO $7.98

CONTINUED FROM PAGE 4

Laws' "The San Francisco Concert," with Bob James, Harvey Mason, Gary King, and members of the Oakland Symphony Orches- tra. Both albums are scheduled to ship on January 26.

Tapes will also reflect the same numbering changes, and will carry a suggested retail price of $7.98.

PRODUCTION COSTS

In making the announcement, Wagner said that the decision to raise retail price to $7.98 was due to recent increases in production costs and in the cost of raw ma-

R&B PICKS OF THE WEEK

LTD. "LOVE TO THE WORLD" (Alruby Music, ASCAP). The follow-up to their hit, "Love Ballad," is definitely a switch, perfect for strong disco play. The pulsating rhythm should make this one heavy in the R&B charts and in the pop market also. A&M 1897.

ARLIE MELVIN AND THE BLUE NOTES, "REACHING FOR THE WORLD." Orchestration is excellent with haunting rhythms and a spicy lyrics. They already hit the title cut. Driving back-beats make for an interesting package. An lp destined to go all the way. ABC AB-889.
Jackie Wilson's New Hit L.P.

"Nobody But You"

Never Released Until Now.

Only On Brunswick

BL 754212

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE
RECORD WORLD INTERNATIONAL

ENGLAND

By RON McCREIGHT

LONDON—First major record company signings of 1977 involve Polydor, which has clinched worldwide representation (outside the US and Canada) of EG Records, whose catalogue includes all Roxy Music, Bryan Ferry, King Crimson and Eno product; and CBS where Rick Nelson, Muddy Waters and ex-Stone Mick Taylor join an already impressive artist roster. Polydor, not content to leave it there, has also signed The Sweet (ex North America) and is also thought to be near conclusion of negotiations with a major international rock & roll band. WEA has secured a deal with Brian Auger's Oblivion Express whose first album, "Happening Heartaches," is his best yet, and an unusual album by popular actor John Le Mesurier, titled "What Is Going To Become Of Us All," marks his debut on Warner Bros., an event celebrated at a lunch party at the Savoy hotel hosted by new WEAD MD John Friin.

David Soul Mania hits Britain: A No. 1 single, a top 5 album, a top rated TV show, massive press coverage, and posters wherever you go indicate that Soul is a personality that will be idolized for some time to come. The next single, again written and produced by Tony Macaualay for Private Stock, is just as good and will certainly enhance the superstar's already guaranteed future.

Chicago is set to play six concerts here January 23-26 in Birmingham, Manchester and London, being the first leg of an extensive European tour. Other visitors to these shores in the coming months are Byrds, Todd Rundgren, Martha Reeves & The Vandellas, The Cafe Brothers, Al Jarreau and Etta James, all of whom are expected to play an extensive series of concert dates.

Tony Hall's latest important acquisition is new girl/boy singing/writing duo Love Potion, which will guest on The Manhattan/Harold Melvin British tour. Hall represents the duo for management, production and publishing, and although their first British single is already set for release by Polydor on February 18th, negotiations for an American deal will be taking place at MIDEM. Chappell has acquired worldwide publishing to the better known writing team of Bugatti & Musker, which was responsible for the last three hits by Paul Nicholas as well as titles for Roger Daltry and Barbara Dickson.

Publishers on the move: Noel Rogers resigns his post at UA to form his own Fortune Music publishing and production company; Ivan Chandler becomes general manager at Famous Chappell following 18 months at Rocket where he held a similar position, and Bruno Kretzmacher leaves April Music's London branch to become Chandler's "deputy" at Famous. Leo Sayer has the big single of the week with "When I Need You" (Chrysalis), another cut from the "Endless Flight" album. More from "Evita"—Tony Christie's "On This Night Of A Thousand Stars" (MCA), re-recorded especially for single release, and a surprise instrumental cover of Julie Covington's hit "Angel's Fire" by All. Leo Sayer's "The Big City" ("You'll Never Know What You're Missing")—Pye, Nazareth ("Somebody To Roll")—Mountain, Miquel Brown ("First Time Around")—Pye, Mr. Big ("Romeo")—EMI and The Majors ("It Only Happens"—Magnet). Strong albums are by David Bowie ("Low"—RCA), and the first by Sensational Alex Harvey Band Without Alex ("Fourplay")—Mountain.

Arista is to launch a second marketing campaign for Showaddywaddy's "Greatest Hits" album, which already features in the top 10. The promotion involves 20 days of regional TV advertising, as well as extensive window display windows, and coincides with the group's current cabaret tour.

A&M, Phonogram Set African Pact

LOS ANGELES — David Hubert, vice president of A&M's international division, has announced A&M's affiliation with Phonogram Ltd. for representation of A&M product in Nigeria, Kenya, Liberia and Sierra Leone. Phonogram has already broken with Polydor, not wishing to associate with the promotion campaign on South African artist Letta Mbulu, who's new album, "There's Music in the Air," produced by Herb Alpert and Cuphus Semenya, has just been released in the U.S., Canada, Australia, England and South Africa. Many other countries will be releasing it early in 1977.

For the moment, Mbulu will be representing South Africa in the Second World Black and African Festival of Arts and Culture in Lagos.

GERMANY

By JIM SAMPSON

MUNICH—The dissolution of BASF's music production holdings is almost complete. As expected, Polygram bought most of the operation: Polydor gets the BASF label catalogue while Metronom has landed the MPS rights. Holding up the announcement for several weeks was the uncertain legal status of BASF's biggest pop stars, Cindy & Bert, Bata Ilse and Peter Rubin. On December 23, Polydor chief Richard Busch signed the hold-outs separately. That leaves only harmonia humidi in limbo. BASF director Ludwig Vondersand says negotiations over disposition of the small classical label are continuing.

The number two man at WEAD's Hamburg headquarters, Juergen Otterstein, is leaving the company in March. Otterstein joined WB-Kinney at the beginning six years ago, and has decided to seek new challenges with another firm. Also in new jobs: Helmar Kutha, promoted from Ralph Siegel's Jupiter Records to Thomas and Peter Meisel's Hansa Records in Berlin, taking over the international marketing department; Peter Kirsten's public relations and label manager at Global, Stephan Zobel, is leaving G.M.C. to start his own PR shop.

Bavarian Radio's new pop music magazine Wecker und Großer, which hosted a live concert called "Munich Scene 77" with Silver Convention, Margot Werner, Willy Michl and Klaus Doldinger's Passport. The sold-out show was a big success—Silver Convention's new formation is steadily improving as a stage act. ... Friedrich Gulda has signed a new contract with Amadeo of Austria, distributed here by Metronom, which will bring new recordings of Schubert and Mozart plus pop/jazz material specifically designated for Metronom's progressive rock Brain label.

On the tour trail: Lynyrd Skynyrd apparently won't make it to Germany this winter ... Ry Cooder gives a show in Hamburg next week ... Sales for Roger Whittaker's 41 appearances are so well that both shows have sold out ... Between December 15 and 19, David Coverdale would like to go on tour after signing with Polydor, but he has to put together a band first. Peter Mafay won the Musikmarkt trade readers' poll as best German singer of the year; Marianne Rosenberg led the women and Boney M. topped the national groups. With about 25 million viewers, Peter Alexander's television show from Disney World was apparently the number one musical/varieté show of 1976. Led Zeppelin's new film, "The Song Remains The Same," has premiered in Munich and goes nationwide in a few weeks. To honor his 20th anniversary as a big band leader, Max Greger was presented with a tiny gold microphone.

FIDOF at MIDEM

FIDOF, the international federation of festival organizers, will be presented at MIDEM this week, to celebrate its 10th anniversary with an evening gala at MIDEM this week. Scheduled for the evening is a performance of "FIDOF Fanfare," composed by Paul Siegel, late German correspondent for Record World, and Prof. Armando Moreno, secretary general of Split, as well as music from Ayla Algan (Turkey), Karel Douchon (Czechoslovakia), Marion (Finland), Group "Le Arme" (Italy), Orchestra Radio TV Ljubjana and Majda Sepe (Yugoslavia), Peggy March (West Germany), Barry Ryan (England), De Nación (Spain), Les Reed (England), Helmut Zacharias (Switzerland) and group "Teach Inn" (Holland).

Exposition

An exposition of primitive paintings will be presented, with three artists offering paintings for auction to benefit a FIDOF fund for handicapped musicians.
Rogers Exits UA

In a joint statement issued by United Artists and Noel Rogers, it was announced that Rogers has resigned from his post as European music director of the company.

Noel Rogers has served with the company for a period of fifteen years as managing director of the Music Publishing Companies and United Artists Records, since its inception as an independent record label in the U.K.

Rogers was involved with the acquisition of many major catalogs for the UK and Europe, including Jobete, Motown's publishing affiliate. Also acquired at the same time was the sub-publishing of the Nevins Kirshner catalogue.

On the record front, he signed French singer Francoise Hardy, co-producing her French and English recordings made in London.

Noel Rogers will continue to act as producer consultant for various projects for the company on an non-exclusive basis leaving him free to continue in other areas of the industry.

Grath/Gallo

Grath/Gallo

Further, sub-publishing agreements have been reached with Pacific Music Publishing (Japan), Leeds-MCA in Australia and New Zealand, the Cream label will debut shortly as a result of a new agreement for their record and music publishing catalogs.

As a result of concluding contracts in Japan, Philippines, Australia and New Zealand, the Cream label will debut shortly as a result of agreements reached with Victor Musical Industries (Japan), Asia for Australia, Phonogram in New Zealand and Victor Musical Industries (Philippines).

Further, sub-publishing agreements have been reached with Pacific Music Publishing (Japan), Leeds-MCA in Australia and New Zealand and the World Music Association, a collective society represented by a top group of lawyers in the Philippines (Quasha, Asperilla, Zafra, Taag & Anetcha). Catalogues will cover copyrights contained in the Churn and Butter music firms.


Cummings Tour Set

In Los Angeles—Burton Cummings (Portrait) will begin his first tour as a solo artist when he headlines Feb. 6 at the Guthrie Theater in Minneapolis.
Dialogue (Continued from page 33)

RW: Has any such "superscout" agreement ever been made between a manager and a label, to your knowledge?

Mottola: No, this is the first time. Not only has it set a precedent, but you'll see, over the next two years, more and more deals like this. I think I can say that I'm finally in the category of half a dozen managers who have very strong influence and control over the industry and the record companies now. You'll see more and more situations like mine, with managers and producers and even attorneys, where record companies are going to have to rely on these outside sources.

RW: Why?

Mottola: Well, you tell me one record company today that has the A&R staff that it had 10 or 15 years ago. A&R today is a whole different ballgame — in the past the A&R department worked to develop new talent, and then staff producers ran into the studio immediately — into their own recording studios, usually — most of the record companies have disband this type of recording studio, and made a record and put it out. That's just not the case anymore. Some companies still have those staffs, but it's the rare occasion that that staff has developed and been responsible for a major attraction. I can't name one right now. Most everything that's happening right now on the charts is an outside situation.

RW: Are you actively scouting new talent?

Mottola: Yes, all the time. People on the staff here are constantly in touch with people. Fortunately, right now it comes down to me not having to actively scout, so much, as people scouting me, so it's more or less now being selective in who we are even contacting and staying in touch with to look for new talent.

RW: Have you brought anyone to RCA under the new agreement?

Mottola: Yes, two acts. Stephen Dees, who's the bass player in Daryl Hall and John Oates' band, and his album will be out in March. And I'm very proud to say that it is an absolutely superb piece of product. Daryl Hall produced it; it's great. And Odyssey Trio, which is another act I just brought to RCA, their LP will be out in April. It's two black girls and a Filipino guy. It's conceptual in form, but it'll have R&B and pop roots.

RW: How did you come into contact with the Savannah Band?

Mottola: Basically through Sandy Linzer, who is my partner on that project. I got involved with him as a client, while I was still at Chappell, while he was still making the album. He and I had such a good, strong relationship all these years, he turned around and said, "I think you should get involved with this thing totally."

RW: Do you have plans for the Savannah Band beyond recording projects?

Mottola: Maybe it's fortunate or unfortunate that Savannah broke through the discos. Savannah's not a disco act. The Savannah Band is probably the finest variety act in the world today. Nobody knows that yet. We've already done the Dinah show, and Mike Douglas, and Tony Orlando shows, and all this and all that. To make sure that they'll get a record label, and a major agency and two major television producers and one major network, of getting the Savannah Band their own television show. I would say in two or three weeks (mid-February), I'll be out in California, once I get back from Europe, and they'll be doing a lot more television shows per se, which will lead up to their own series. Television is, in my opinion, the best medium for this group, because it will give them the opportunity to expose all their talents. It's the kind of act that can not just make records and perform, although its performance aspect will be best utilized through television. I'll be able to get much more out of it, for them and for Champion, through television. They'll sell more records, they'll be able to satisfy the listening audience by people viewing them the way they should be viewed, because it's a whole production that has to go on and to move this show around the country in concert form, at this time, would not be best.

RW: What are your plans for Champion? Do you want to keep it as a small, personal company, or diversity into many different areas with a larger staff?

Mottola: Since it's such a young, new and fresh company, that's a hard question to answer. Because I'm not really sure. I've been approached by three major labels to form my own label. If I were to form my own label, I think I logically and morally would owe the respect to RCA to offer it to them first. And I don't even know if I'm ready to do that at this point in time. I want to move very heavily into television and television production and films for the artists that I am involved with now. So as far as what will happen, I think that no major moves will be made until the end of this year.

RW: Do you have specific film plans for your clients this year?

Mottola: John Oates has written the theme song for a Peter Fonda movie called "Outlaw Blues," and as a result of that, there's been a lot of interest from a lot of people for Daryl and John to do scores and theme songs, etcetera. And, individually and collectively, they've both been offered very big cameo roles in different movies. As far as the Savannah Band goes, as well as discussing all the television plans, they have wonderful, marvelous ideas for films of their own. Sort of like an MGM-East Side Kids musical, starring the Savannah Band.

RW: Do you have ultimate goals, or do you set them as you go along?

Mottola: I have ultimate goals. It may be a little far-fetched to talk about them now, but the business being the way it is, I think you have to realign those goals every day. The ultimate goal may be to turn it into an MCA — MCA records, television, film, the whole thing. In fact, that could be a reality if success continues over the next three or four years. Every day as you go along you have a better idea of which way it's going to go. This year is very important to me and to Champion, to make some decisions about what's going to happen. One major thing that will happen is we will form an active publishing company with employees. When I set up the west coast office in February, there will be full time publishing people working out there. I want a full time staff out there working the publishing companies, because most of the activity is out there in regard to the record producers and all that. And then someone who can stay in touch with all the television producers and follow through on all the plans we're making now.

AM Action (Continued from page 26)

and WQXI (20-19).

Thelma Houston (Motown). This top 20 R&B record is looking more and more like a disc for mass appeal. Enjoy adds support this week of Y100, WCOL and moves 30-23 Z95, 32-27 KSLQ, 26-22 KFRC, 25-22 WFIL, 27-24 WQAM. Also on WJDX, CK101, WCAO, KJY, WORC, K100, WAIR, WNSD, WCUE, WABS, WPGC-WM, WMJ and KNQ. Sales are filtering through pop accounts now in several spots (see Regional Breakouts). Many are reportedly very interested.

Barry Manilow (Arista). Hits the top spot in Chicago (2-1 WLS) and fills in some of the last few holdouts. New on KJY, KLMN and KLIF. It shoots 12-6 WCOL, 30-24 WRKO, 15-4 WMST, 10-19 KTWX, 10-18 WBKB, also 8-8 WQAM, 9-8 KDMF, 19-18 WQXI, 26-22 WOKY, 18-15 K102, 20-15 WFIL, 27-24 WGLS, 25-21 Z93, 17-14 WHBQ, 30-26 KSLQ and 25-23 KJR.

Boston (Epic). Cataluputs up the national charts again this week as WABC, KILT, KJY (LP) and WCOL add their strength to WFIL (HB-25), WOKY (29-27), WRKO (HB-28), KSLQ (40-38), KSTP (28-23). Also on WCAO, KJRB, WFIL, WAGU, WBEQ, WFAP and WQXI.

David Soul (Private Stock). "Don't Give Up On Us." This radio choice has been on the air in heavy rotation at several big stations preceding the actual release. Currently on WPGC, WDRQ, KILT, KJY, WCOL, KSTP, WOW, WGLF, KDON, KXXL, CK101, WAUG, WCAO, WJON, WFGA, WSGA, K100, KJRB, WKL1, KSLY, WRFC, WQUS, 233-10 (42YQ), KERN and KCFX.

George Harrison (Dark Horse) "Crackerox Palace." This most demanded out came from the current LP packed and played by several majors prior to release, is now available and cookin' at lots of heavyweights. New on WMPS, WFPGC, WHBQ, KJY (LP) and WMET. It jumps 40-32 WCOL, 29-21 WBKB, 24-22 WRKO and is also on KTLO, WCAO, KJY, WZUZ, WHY, KERN, WHBQ and WCBK.

Hall & Oates (RCA). "Rich Girl." This radio choice has been on the air in heavy rotation at several big stations preceding the actual release. Currently on WPGC, WDRQ, KILT, KJY, WCOL, KSTP, WOW, WGLF, KDON, KXXL, CK101, WAUG, WCAO, WJON, WFGA, WSGA, K100, KJRB, WKL1, KSLY, WRFC, WQUS, 233-10 (42YQ), KERN and KCFX.

David Soul (Private Stock) "Don't Give Up On Us." Currently the #1 record in England, some domestic outlets here at key stations gave way several call-fledged adds. Among them are the KJH, KFRC, WOKY (last week) KJY, WKBQ, WEAQ, WPQ and KVOY.
Together with Stevie

Matlown artist Stevie Wonder has been making his rounds around the country extending thanks to all the people who helped make "Songs In The Key Of Life" album, a phenomenal success. The latest stop was Matlown/A&M's Together Distributors' branch in Atlanta. Pictured from left are Stevie and business manager, Chris Jans (center of picture) caressed by Together Distributors' entire staff, at right are Harry Clarke, sales manager, Stevie and Chuck Huesman, branch manager, Together Distributors.

Inauguration (Continued from page 3)

The musicians and recording executives who financed Carter's early primaries with their benefit concerts returned to the Capitol to take part in the only political celebration "that counts." Not all the entertainers who showed up here were there beside Carter from the beginning. Linda Ronstadt's last appearance in Washington before the pre-inauguration night gala was in a benefit show for California governor Jerry Brown's Presidential campaign.

But by all accounts, the Carter inaugural committee was the biggest employer of musical talent in the country last week. There were in all 82 concerts during the week, showcasing something like 450 musicians. And it was probably the only time anyone will get to see Guy Lombardo's orchestra share the same stage with Charlie Daniels and the Marshall Tucker Band, as they did at one inaugural ball.

The contingent from Capricorn Records, including label president Phil Walden and the new incarnation of the label's flagship band, Sea Level, along with a healthy proportion of the staff, seemed happy just to blend in with the rest of the Georgia delegation.

Galas

The Georgians' ball, one of 10 balls altogether (at $25 a ticket and $2 a drink), was presided over by the President's mother, Miss Lillian, and entertained by the Charlie Daniels Band (who dedicated his own set to "gutrotting whiskey and hellation fights"). Aretha Franklin did almost an hour for the Walter Mondales' at another location.

The three-hour Kennedy Center gala, nationally televised, included Paul Simon, Aretha, Loretta Lynn, Linda Ronstadt, and NBC Saturday Nighters Chevy Chase and Dan Aykroyd ("I promise to be a lusty President," went Aykroyd's mock swearing in.)

Greg Allman and Cher snuck into back row seats for the gala TV show, never to be seen during the rest of the week. John and Yoko Ono Lennon arrived late too, and were not spotted at post-inaugural activities.

LP, Tape Pricing

(Continued from page 3)

Tapes, on the other hand, are most often packaged in plastic boxes not much bigger than the product itself. Surface area offers room for little more than title and artist listings. Tapes are being displayed increasingly in stacks, which for security reasons are often kept in locked cases, away from the consumer. Point of purchase displays, a commonplace with albums, are scarce for tapes.

Such rack displays were once the rule for record sales when the 78 was in vogue, and the introduction of packaging that offered a color picture on the jacket helped cause a sales upsurge that was carried on with the introduction of the long-playing record. The eye appeal of such packaging made impulse and multiple purchases a natural. With parity between album and tape prices perhaps only a short way off, isn't it time to think about a redesign of tape packages that might have similar potential?

Outside of the fact of the record package virtually selling itself to the consumer, the large display area allows for detailed liner notes, lyrics, personnel and more. The inner sleeve offers additional space for additional information. Inserts, posters and booklets are also used to promote album sales, and obviously this can not be done with the current tape configuration.

Some have suggested that what is called for is a package for tape product—not the "spaghetti box"—that would have enough size to have display value and to provide room for originality in design. Obviously, such a design would substantially increase the packaging costs of the tape, perhaps 10 to 15¢ per package. With the potential for much greater sales that the new packaging would provide, however, the list price increase that would likely be necessary would seem justifiable. And with companies learning various ways to cut their costs in tape duplication, greater profits might be expected in any case.

Equal pricing of records and tapes may signal a new era in the marketing of albums, cassettes and eight-tracks, and there can be no better time for a rethinking by individual companies of their sales strategies.

Inauguration

If nothing else, the protests have added an element of tension that is lacking in the show itself. In both music and dance, the work has vibrancy; the combination of horrific amplification and of the singers singing in sync with a tape make for an awful, hollow sound. The dancing is fine, but it is not following the program with each number, it is doubtful much meaning would be gleaned from any of it. A narrator comes out at the beginning of the first and second acts, but tells little in the way of information; that in itself would be a difficult task without the narrator sounding like a grade school teacher.

Traditional Sources

"Ipi-Tombi" is listed as "conceived, devised and produced" by Bertha Egnos, who also composed the "original music." (Most of the music was apparently taken from traditional sources and put into its present form by Ms. Egnos.) It has also been a tremendous success in Europe, Africa and Israel. In its present incarnation, however, the original cast recording (Ashtray/Audiodelity) comes more highly recommended. The music is joyful and memorable. Unfortunately, exceptionally weak production values detract too much from it.

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 Album Picks
(Continued from page 18)

VOLUNTEERS
Arista AL 4103 (6.98)
George Clinton and Wayne Berry head up this quartet which has an uncanny ability to sound like anyone from the Eagles to the Band to AWB. Much here is highly energized, however, and distinctively produced by Jim Mason on "Standing Up For Love," "Gypsy Thief," "All Night Long" and "Long Haul" each has its own sound.

MYSTIQUE
Curren CU 5012 (WB) (6.98)
Lead singer Ralph Johnson once performed the same function with the Impressions. Under the guidance of executive producer Curtis Mayfield, and other producers and arrangers, the new four-man unit he heads creates the same kind of excitement with "If You're In Need" and "Fill You Up" that was previously generated.

BIRD IN A SILVER CAGE
Hebbie Mann—Atlantic SD 18209 (6.98)
Mann has never been one to fear experimentation and here he has joined forces with European disco hit-makers Michael Kunze and Sylvester Levay. The first side is the more understated, the orchestrations staying mildly in the background; on the second side (especially "Birdwalk") the emphasis is markedly disco.

RAY SAWYER
Capitol ST 11591 (6.98)
Though he continues to tour with the eminently successful Dr. Hook, Ray Sawyer (one of the group's lead singers) is charting a solo route as well. His debut set is country oriented, featuring story songs of strong emotional content ("Drinking Wine Alone," "The Last of a Dying Breed"), tenderly rendered.

MENTAL NOTES
Split FNE—Chrysalis CHR 1131 (6.98)
You might start by calling these seven gentlemen unusual, but that doesn't do them justice. Strange! That, too. Their music combines rock, English music hall and a certain amount of traditional sounds. "Mental Notes," "Stranger Than Fiction" and "Sweet Dreams" are titles (and songs) which will be litmus-like indicators.

OCTOBERON
Barclay James Harvest—MCA 2234 (6.98)
Ten years with the same membership is an accomplishment in and of itself for rock and roll; that BJH has kept its music identifiable throughout a growth process is cause for additional celebration. "The World Goes On," "Rock 'n' Roll Star" and "May Day" have all the classical, rock and spacey overtones needed.

DEARDORFF & JOSEPH
Arista AL 4092 (6.98)
With production by Louie Shelton and Jim Seals and Day 5 management, it's little surprise that Deardorff & Joseph bear strong resemblance to Seals and Crofts. The majority of material is by Deardorff. The mandolin-guitar combination and the high tenor vocal base make the comparison complete.

Brass Construction Holiday Party

New York, N.Y.
(Continued from page 12)

WE KNOW KISS IS CAPABLE OF ALL SORTS OF FEATS, BUT THIS: According to the 1976 Creem magazine readers poll, Kiss, under the poll's "Flesh and Blood" heading, placed #2 Top Three Groups, #1 Top Three Live Groups and #2 Worst Group. Let alone that there were ten listings under each Top Three category. When Kiss was not topping polls last week, they broke an attendance record set by Lawrence Welk of all people, at the Amariillo Civic Center.

ONE GOOD MEAL DESERVES ANOTHER: A luncheon was held recently under the chairmanship of David Rothfield to kick off the campaign for the T.J. Martell Memorial Foundation Dinner for Leukemia Research. The dinner, to be held March 26 at the Americana here, will honor Bruce Lundvall, Dr. James Holland gave a report on the state of progress in leukemia research while attendees Joe Carye, Joe Smith, Jerry Greenberg, Jules Malamud, Sam Goody, Morris Levy and Paul Smith, among others, listened.

NOTED: Steve Upton of Wishbone Ash returned from Japan with his second set of drums gifted upon him by the Yamaha Company. This set was a one-of-a-kind kit made of natural finish ash wood . . . The on-again, off-again ELP album is definitely on this time according to their label who say that "Works, Vol. I" is definitely on for a March release. It will be a two record set and will mark the group's first release since "Welcome Back My Friends . . ." in August '74. It is their first studio effort since "Brain Salad Surgery" in November, 1973.

THE LATEST PHIL SPECTOR SIGHTING was reported from the west coast last week where he was seen in black tuxedo and cape checking out a new group called Ivar Theatre. The reason for this appearance could be explained by the fact that his secretary, Devra Robitelle is a member of the band. In other Spector news, a compilation of 23 of his greatest hits will be released by Warner Brothers in a couple of weeks. The tracks will cover most of his landmark recordings by groups like the Teddy Bears, the Ronettes, Ike and Tina Turner, the Righteous Brothers, Ben E. King and the Crystals.

FLASHES: Ralph MacDonald has yet to receive a Song of the Year Grammy nomination in his own right, but the percussionist woke up one morning recently to find that he played on three out of five songs ("Afternoon Delight," "50 Ways To Leave Your Lover," "This Masquerade") nominated this year . . . The Planets are reportedly "this close" to signing a deal with Warner Brothers. The group has been a mainstay of the New York circuit since they opened for the New York Dolls at an early Mercer Arts Center concert three years back. The group will be produced by John Alcock at Rampart Studios in London . . . Angela Lansbury, Ronee Blakely and Sylvia Miles were among those eyed by Marc "The Lizard King" Kirshby at a party thrown in honor of the release of Tim Rice and Andrew Lloyd Webber's "Evita."

OBSERVATIONS OF THE WEEK (courtesy of Flashmakers slash coach general manager David McGee): (a) The second Ice Age is at hand (b) A nasty trend is brewing in this industry and is taking the shape of Sunday night record company parties (c) Truth is stranger than fiction in this business.

RECORD WORLD JANUARY 29, 1977
'Collectors Edition' Planned by RSO

LOS ANGELES — A double-record "Collectors' Edition" album featuring selected cuts from the nine historical rock albums being re-issued this month by RSO Records has been created for special use by the label.

Primary Purpose

The primary purpose of the special album is to immediately satisfy the programing needs of FM stations throughout the nation, according to RSO Records president Al Coury.

The re-issue of music culled from the first decade of English rock features artists such as Cream, Blind Faith and Eric Clapton. Some albums date back 10 years and haven't been available to the general public for three or more years.

Coury said the "Collectors Edition" also would be used in special press and promotional situations. There are not current plans, he added, to develop it as a premium album for the record-buying public.

Federal Regulation Of Ind. Accountants

Federal Regulation Of Ind. Accountants

(Continued from page 4)

independent auditors. The auditors "are endowed with a public reputation for impartiality and objectivity because of the special role assigned to them by Congress," the report says. The report calls for Federal regulation of the profession to insure its independence.

Music Subsidiaries

If the report's proposed recommendations are adopted, corporations with music subsidiaries such as Warner Communications, CBS, MCA, Transamerica (United Artists) and Columbia Pictures (Arista) will be affected by the change in accounting practices.

Senator Lee Metcalfe (D.-Mont.) chairman of the subcommittee of the Senate Government Operations Committee which issued the 1700-page report, said, "The study was precipitated by continual revelations of previously unreported wrongdoing by major corporations, as well as a series of corporate failures and financial difficulties that have come to light in recent years."

Major Complaints

Among the major complaints of the report were that accounting firms "seriously impaired their independence" by offering clients consulting and executive recruitment services. As well, auditors joined "recognized business lobbies" to "advocate partisan interests of their clients on controversial issues, both for a fee and as a 'public service.'"

BMI Sets Music Clinic

BMI, Broadcast Music, Inc., will conduct the BMI Music Clinic, "The Anatomy of the Popular Song," at the University of Colorado on February 16. The two-day clinic will trace the progression of a song to its commercial success. It will include a question-answer panel discussion with representatives from the music industry, including (from left) Patrick Williams, composer; Jay Margenstern, president, ABC, Dunhill Music Publishing Company; Ron Anton, BMI vice president, west coast performing rights; Lome Saifer, vice president, CBS Records and head of A&R, Portrait Records division; and Rick Riccobono, BMI director, west coast performing rights.

RIAA Study

(Continued from page 4)

2,000,000, and no album issued before Jan. 1, 1976 can qualify.

Think about that for a minute. Thirty-seven different albums sold over one million copies each, and many of these (Peter Frampton, for one) sold millions more. That's a figure the record industry can boast about. Just a short time ago the sales of those 37 albums would have encompassed the total album sales of the entire U.S. record industry.

And four singles went over 2,000,000—how many years have there been in which four singles passed the two million mark? Not very many.

All this is to say that the record industry today is strong, healthy, exuberant, exciting, alive. There are more good singers and groups and combos and bands on record now than at any time in the industry's history. The songs these artists and contemporary songwriters are creating in all fields are equal to and perhaps better than in any one recent period. The record industry, not the dance studios, single-handedly revived dancing with disco records, no small achievement. And the record industry is furnishing a steady supply of talent to movies and television.

Simply put, the record industry is at a peak in sales, music and influence. So why is the RIAA instituting its market expansion program? It seems that the record industry itself has already done an excellent job in expanding the market.

Not to knock research—in an industry as devoid of facts as ours, a little research, like a little religion, can't hurt. What can hurt a very healthy industry would be to attribute more weight to this research than it deserves.

After all, the record industry is very quick to adjust to consumer demand. If there is a popular theme on a hit TV show, producers are very fast to get it on record. They watch every movie with their ears, as it were, looking for a possible soundtrack or hit song. When R&B surfaced, r&b records were made; when everyone wanted to dance, disco discs quickly followed. Record industry research is done empirically, with ears at the ready all the time, and this kind of research is usually right.

It is difficult to believe that out of Dr. Abelson's research will come new directions for the record industry, or that anything will be discovered that is not in some way being attended to already. A change of emphasis, perhaps, but a major change in selling or recording procedures, hardly. It is very possible that Dr. Abelson's research group will come out of their six month probe to tell the record business that everything they are doing is right, and that we really don't need any more special programs.

Let's not look on the research project as a panacea for record business problems. It is not. Many of the things that must be done to retain the current buyer, bring back the older customer and perhaps make believers of non-buyers, have long been apparent to manufacturers, distributors and dealers. And are being done. The dramatic increase in business last year indicates that a majority of people in the record industry, at all levels, know what they are doing.

Genesis Tour Set

NEW YORK — Coinciding with the release of their fourth Atco album, "Wind & Weather," Genesis has embarked on "World Tour '77." Following a one-month trek through England, the band will arrive in the U.S. on Feb. 2 for the start of a two-month solo tour here, with over 40 cities set so far.

For the 1977 dates (which will extend through next December), Genesis is carrying all new sound and lighting equipment (including their own patented laser system), plus a new specially-designed stage. In addition, drummer Chester Thompson (Weather Report, Frank Zappa) has joined the group for all live shows. As during last year, there will be two drummers on stage, with both Phil Collins (lead vocalist) and Thompson doing solos.

CBS Meetings

CBS Meetings

(Continued from page 4)

tion, Epic Records, in conjunction with London Records vice president, special markets, and Gordon Anderson, director, national promotion, Associated Labels. Both the opening and the album presentations will make full use of multi-media features and will be produced by Arnold Levine, vice president, advertising/creative services, CBS Records, and his staff, including Bruce Day, Ted Bernstein, Barry Levine, Patricia Kennedy, Nancy Steiger and Janice Scott. Production assistance will be provided by Expomotion in conjunction with Bill Lyons, supervisor, audio visual services, CBS Television, and his staff. Business meeting presentations will be produced by Sandy Speiser, senior photographer, CBS Records, Roseland Blanch, director, merchandising planning and administration, CBS Records, is the meetings coordinator.

RW Chart Presentation

Sunday afternoon will be given over to a major four-hour merchandising seminar chaired by Don Dempsey, vice president, marketing, Columbia Records. A Record World chart presentation will be headed World vice president, marketing Lenny Beer and research editor Toni Profera.

Live performances by CBS Records' artists will be given on four nights, including one all-country show and a special all-star jazz line-up on Sunday night.

The live shows will be staged by Jack McLean, associate director, artist development, and ShowCo.

'Texas Gold

NEW YORK—ZZ Top's fifth lp, "Thees" (London), has been certified gold by the RIAA.
By DEDE DABNEY

**HOLLYWOOD: Personal Pick:** "The Way You Make Me Feel" — Melba Moore (Buddah). Van McCoy's the producer and Melba Moore the deliverer of a heavy-weight number designed with taste in mind.

**DEDE'S DITTIES TO WATCH:** "I Am So Glad I Took My Time" — Floaters (ABC); "United We Stand" — Roscoe & Mabel (Chocolate City); "Ain't Gonna Bump No More (With No Big Fat Woman)" — Joe Tex (Epic).

A gentleman who has been incarcerated at Greenhaven Correctional Facility at Stormville, New York, is Smoki Harris. He is currently looking for pictures of Stephanie Mills, Aretha Franklin, Betty Davis and Vicki Sue Robinson. Those companies who have time please send them to: Smoki Harris, #23869 G-3-336, Drawer B, Stormville, New York 12582.

Ariola America has hired Erleean Jones to handle promotion in the midwest area. Ms. Jones was at one time with Whitfield Records.


Esther Phillips' new single will be titled "Boy, I Really Tied One On," and the "B" side will be "Magic's In The Air." Bill Staton, from that same company, is currently on the road, hitting the Los Angeles, Dallas, Houston and New Orleans areas working on both products.

It is a strong rumor around the Baltimore/Washington area that Al Jefferson is leaving WWIN-AM (Bal. (Continued on page 81)
Jackie Wilson's New Hit L.P.

"Nobody But You"

Never Released Until Now.

Only On Brunswick

BL 754212

ALSO AVAILABLE ON 8 TRACK AND CASSETTE TAPE

BRUNSWICK

DAKAR
fuller, more cushy sound. Yet it remains an exciting, compelling record with some nice moments of its own, certainly nothing to be dismissed out of hand as an American knock-off of a French original. Needless to say, Casablanca is preparing a major push for the disco disc (which will be released with a blank, waffle-printed B side) and Cotillion is meeting the challenge with a flood of other copies and re-release production for the Cerrone album version (though rumors persist that it, too, may be somewhat bowdlerized by the removal of the three girls’ opening dialogue). Cerrone has the edge on quality and sex but the Heat and Soul Orchestra looks like it might beat him to the marketplace.

The flood of way-above-average releases continues this week with the following albums: Jermaine Stewart’s “Suite for the Single Girl” (Motown), a beautifully executed and cohesive concept album dealing with the problems and pleasures of a woman alone, highlighted by “Chalk It Up” (6:06), a complex production full of unexpected changes in pace and shifts in style—including a brief talk segment toward the end that fits in obliquely but perfectly—all of them handled with surprising ease and wit. It’s a song of affectionate advice to the modern Cosmopolitan Girl on dealing with the end of an affair: “Chalk it up to experience/Call it education.” Also attractive: a thumping “Let’s Go Get Out of Town” and a sly, subtle “Ms. Fine.” Butler sounds like he’s back at the top of his form—as good as you can get—and this one of his best albums ever… It’s time, in fact, for a properly revised review of his most recent follow-up Osibisa has come out with their strongest album in years, “Ojah Awake” (Island), an extremely varied collection sparked by their outstanding, explosive percussion. Best tracks: a terrific version of “The Warrior,” a high-spirited song from the currently controversial South African musical “Ipi Tombi” that was something of an underground disco hit several years ago. Still, the complaint is that the song is the shortest getting hot — as the group chants “O-si-bi-sa” (which it becomes abruptly); “Ojah Awake,” “Keep on Trying” and “Sakabo”—all more deeply tribal in feeling. Also, “Flying Bird” is a fine atmospheric, early-evening cut. Highly invigorating… The Ritchie Family’s “Life Is Magic” (Motown) seems to be taking the group in a decided more commercial pop direction, emphasizing its girls’ voices and a brassy, high-gloss production style, frequently at the expense of the music’s depth or subtlety. The album features six tracks in the group’s unmistakably brash, gushy style and the most appealing are those that best resist the overall tendency to rush off into a frantic French music hall can-can. “Super Lover” (5:45), which has the irresistible charm and exuberance of the group’s best material, and the zippy title song, a celebration of the delights of music itself whose sheer joy should make it the album’s first hit. Also destined for disco play: “Lady Luck,” with its dense, swirling production, and “Disco Blues,” which has the sound of an early rock & roll dance number. Production: The Ritchie Family.

Disco File (Continued from page 24)
The Coast

(Continued from page 69)

phantly announced that he'd found 30 errors in the cover, designed by kosh and photographed by Russell. When we opened our sources and had to tell the bleary-eyed, trench-coated reporter that there were, in fact, 34 mistakes there, he could only muster a snatched cry. We hadn't seen him since.

The Memorial, by the way, will be presented at Burrito King at the corner of Sunset and Alvarado. Chorizzo's recommended, and the extra risk is at the reciprocation.

Before he disappeared into the hydrocarbon sunset, though, Heek also filed this report on the ABC Dealer Meetings:

"ABC's blitzkrieg dealer meetings were obviously a success, given the traffic at the West Side Room at the Century Plaza. The actual presentation, utilizing a single main screen in the center of the room with four back-projected slide screens flashing the film-and-slide piece out of synch, was a bit less impressive, though: the visuals were marred by a recurrent montage of a rather zaffig lady in a leotard who bumped and grated, often inexplicably, to the accompanying excerpts from new label releases.

"We thought the records themselves were strong enough to make the point without that soft-core motif. And while most buyers, store managers and clerks may still be men, the day of the indifferent vinyl hustler (if there ever was such a day) would seem to be over, given the growth of aggressive and innovative retailers in recent years. Those new record men are being joined by more women—and we doubt the rock for 'n' roll cheesecake will continue to let too many of these bits slide by in the future."

Soul Truth

(Continued from page 78)
time) to undertake a position as an independent promotion man.

Nat Adderley, Franklin Ajaye and Dee Dee Bridgewater will appear at Francisco's Boarding House, Feb. 8th-13th. Concerts by The Sea will hold a jam session with this line-up. Also, both Dee Dee Bridgewater and Adderley will be going into the studio to cut an lp together with the possible release date being mid-April.

"I'm back in the business," says Al Bell. "and with a dedication that surpasses any I previously had. I have greater insight and determination now because of the experience and the exposure I have had in the past." Bell is currently developing patterns of basic funk that made Stax famous as the "Memphis Horns."

Shown here is Al Bell standing in front of the Capitol with James Kelsey, vice president/general manager of radio station WOL and Congressman Walter E. Fauntroy. "My purpose," Bell further stated, "is to perpetuate and preserve soul music. There is very little real soul music found in the marketplace now. I intend to build a major rhythm and soul label with a positive thrust into inspirational, gospel and spiritual music.

"ICA will be dedicated to artist image development that renders the people more relevant to the market that supports them than just entertainers without viable interest and participation in society," Bell concluded.

Kelsey stated, "We here in D.C. want to welcome Al Bell back, and wish him all the success in the world. We especially want to see him put his talents to work in the field of gospel music."

" Ain't God Something" is the label's first album release.

This editor would like to inform you that we will now be based in our main offices located at 1700 Broadway, New York. Please make a note.
RECORD WORLD INTERNATIONAL

ENGLAND

By RON McCREEGHT

■ LONDON—First major record company signings of 1977 involve Polydor, which has clinched worldwide representation (outside the U.S. and Canada) for the Licks, whose team includes all Roxy Music, Brian Ferry, King Crimson and Eno product; and CBS where Rick Nelson, Muddy Waters and ex-Stone Mick Taylor join an already impressive artist roster. Polydor, not content to leave it there, has also signed The Sweet (ex North America) and is also thought to be near conclusion of negotiations with a major international rock & roll band. WEA has secured a deal with Brian Auger’s Oblivion Express whose first album, “Happening Heartaches,” is its best yet, and an unusual album by popular actor John Le Mesurier, titled “What Is Going To Become Of Us All,” marks his debut on Warner Bros., an event celebrated at a lunch party at the Savoy hotel hosted by new WEA MD John Fruin.

David Soul Mania hits Britain: A No. 1 single, a top 5 album, a top rated TV show, now, London, being covered, and posters wherever you go indicate that Soul is a personality that will be idolized for some time to come. The next single, again written and produced by Tony Macaulay for Private Stock, is just as good and will certainly enhance the superstar’s already guaranteed future.

Chicago is set to play six concerts in January 23-26 in Birmingham, Manchester and London, being the first leg of an extensive European tour. Other visitors to these shores in the coming months are Ry Cooder, Todd Rundgren, Martha Reeves & The Vandellas, The Cate Brothers, Al Jarreau and Etta James, all of whom are expected to play an extensive series of concert dates.

Tony Macaulay’s important acquisition is new girl/boy singing/writing duo Love Potion, which will guest on The Manhattans/Harold Melvin British tour. Hall represents the duo for management, production and publishing, and although their first British single is already set for release by Polydor on February 18th, negotiations for an American deal will be taking place at MIDEM. Chappell has acquired worldwide publishing to the better known writing team of Bugatti & Musker, which was responsible for the last three hits by Paul Nicholas as well as titles for Roger Daltrey and Barbara Dickson.

Publishers on the move: Noel Rogers resigns his post at UA to form his own Fortune Music publishing and production company; Ivan Chandler becomes general manager at famous Chappell following 18 months at Rocket where he held a similar position, and Brian Kretchmar leaves April Music to become Chandler’s ‘deputy’ at Famous.

Leo Sayer has the big single of the week with “When I Need You” (Chrysalis), another cut from the “Endless Flight” album. More from “Evia”—Tony Christie’s “On This Night Of A Thousand Stars” (MCA), re-recorded especially for single release with a surprise instrumental cover of Julie Covington’s hit “Argentina,” by Roy Castle (Pye). Most worthy single comes from The Real Thing (“You’ll Never Know What You’re Missing”—Pye), Nazareth (“Somebody To Roll”—Mountain), Miquel Brown (“First Time Around”—Pye), Mr. Big (“Romeo”—EMI) and The Majors (“It Only Happens”—Magnet). Strong albums are by David Bowie (“Low”—RCA), and the first by Sensational Alex Harvey Band Without Alex (“Fourplay”—Mountain).

Arista is to launch a second marketing campaign for Showaddywaddy’s “Greatest Hits” album, which already features in the top 10. The promotion involves 20 days of regional TV advertising, as well as extensive window displays, and coincides with the group’s current cabaret tour.

A&M, Phonogram Set African Pact

■ LOS ANGELES — David Hubert, vice president of A&M’s international division, has announced A&M’s affiliation with Phonogram Ltd. for representation of A&M product in Nigeria, Kenya, Liberia and Sierra Leone. Phonogram will be kicking off the association with a promotion campaign on South African artist Letta Mbulu, who’s new album, “There’s Music in the Air,” produced by Herb Alpert and Chuphus Semenyi, has just been released in the U.S., Canada, Australia, England and South Africa. Many other countries will be releasing it early in 1977.

Ms. Mbulu will be representing South Africa in the Second World Black and African Festival of Arts and Culture in Lagos.

GERMANY

By JIM SAMPSON

■ MUNICH—The dissolution of BASF’s music production holdings is almost complete. As expected, Polygram bought most of the operations. Polydor gets the BASF label control and has landed the MPS rights. Holding up the announcement for several weeks was the uncertain legal status of BASF’s biggest pop stars, Cindy & Bert, Bata Illic and Peter Rubin. On December 23, Polydor chief Richard Busch signed the hold-outs separately. That leaves only harmonic humidi in limbo. BASF director Ludwig Vondersand says negotiations over disposition of the small classical label are continuing.

The number two man at WEA’s Hamburg headquarters, Juergen Otterstein, is leaving the company in March. Otterstein joined WEA-Kinney at the beginning six years ago, and has decided to seek new challenges with another firm. Also in new jobs: Helmar Kunte jumps from Ralph Siegel’s Jupiter Records to Thomas and Peter Meisel’s Hansa Records in Berlin, taking over the international marketing department; Peter Kirden’s publishing and labeling manager at Globe, Stephan Zobel, is leaving G.M.C. to start his own PR shop.

Bavarian Radio’s new pop music mogul Werner Goethe put together a live concert called “Munich Scene ’77” with Silver Convention, Margot Werner, Willy Michl and Klaus Doldinger’s Passport. The sold-out show was a big success—Convention’s new formation is steadily gaining momentum. Peter Mafay won the Musikmarkt trade readers’ poll as best German singer of the year; Marianne Rosenberg led the women and Boney M. topped the national groups. With about 25 million viewers, Peter Alexander’s television show from Disney World was apparently the number one musical/variety show of 1976. Led Zeppelin’s new film, “The Song Remains The Same,” has premiered in Munich and goes nationwide in a few weeks. To honor the hundredth anniversary as a big band leader, Max Greger was presented with a tiny gold microphone.

FIDOF at MIDEM

■ FIDOF, the international federation of festival organization, will celebrate its 10th anniversary with an evening gala at MIDEM this week. Scheduled for the evening is a performance of “FIDOF Fanfare,” composed by Paul Siegel, late German correspondent for Record World, and Prof. Armando Moreno, secretary general of Split, as well as music from Avla Alpan (Turkey), Ray De Douchon (Czechoslovakia), Marin (Finland), Group “Le Arme” (Italy), Orchestra Radio TV Ljubljana and Madja Sepe (Yugoslavia), Peggy March (West Germany), Paul Fante (England), Fado (Portugal), Lucia (Spain), Les Reed (England), Helmut Zacharias (Switzerland) and group “Teach Inn” (Holland).

Exposition

An exposition of primitive paintings will be presented, with three artists offering paintings for auction to benefit a FIDOF fund for handicapped musicians.

MIDEM Underway

(Continued from page 3) program and RCA while concert events will be staged by performers such as Melanie, Manhattan Transfer, Gilbert Becaud, Paul Anka and Petula Clark.

Of the firms participating, about 170 originate from the U.S., according to John Nathan, U.S. MIDEM representative, who told Record World that this year marks the first time that the U.S. firms represented outnumbered those of France and Great Britain, who have traditionally taken the lead. This, according to Nathan, reflects the importance of international business to the American market.

Add to this year’s MIDEM the glamour of the 100th anniversary of recorded sound, and as Nathan pointed out, “MIDEM is most certainly a place where you have to go spend a week if you’re at all seriously involved in this industry.”
Capitol/EMI/Angel
Signs Sills, Muti

LOS ANGELES — Capitol/EMI/Angel Records announced the signing of two major classical artists to long-term exclusive recording contracts. Beverly Sills, the American soprano, and Ricardo Muti, the Italian conductor of the New Philharmenia Orchestra in London, will both have future recordings released on the Angel label here.

Sills, whose previous operatic recordings for Angel have been among the label's best sellers, will record a minimum of five complete opera recordings under the new agreement, the first of which will be Charpentier's "Louise," to be recorded this summer with Julius Rudel, conductor, and Nicola Gedda, tenor.

Muti, with Angel since 1974, has recently released a successful recording of Dvorak's "New World Symphony," and will be next season's principal guest conductor with the Philadelphia Orchestra. In addition to his two-year re-inking with Angel, his contract with the New Philharmonia has been extended through August, 1979.

Cream Records Sets
Far East Licensees

LOS ANGELES — Cream Records will begin their international expansion this month, it was confirmed by president Al Ben nett, as a result of finalizing licensing agreements for their record and music publishing catalogue.

As a result of concluding contracts in Japan, Philippines, Australia and New Zealand, the Cream label will debut shortly as a result of agreements reached with Victor Musical Industries (Japan), Astor for Australia, Phonogram in New Zealand and Victor Musical Industries (Philippines).

Further, sub-publishing agreements have been reached with Pacific Music Publishing (Japan), Leeds-MCA in Australia and New Zealand plus a special agreement to collect in the Philippines with the World Music Association, a collection society formed by top group of lawyers in the Philippines (Quasha, Asperilla, Zafra, Tayag & Ancheta). Catalogues will cover copyrights contained in the Churn and Butter music firms.


Rogers Exits UA

In a joint statement issued by United Artists and Noel Rogers, it was announced that Rogers has resigned from his post as European music director of the company.

Noel Rogers has served with the company for a period of fifteen years as managing director of the Music Publishing Companies and United Artists Records, since its inception as an independent record label in the U.K.

Rogers was involved with the acquisition of many major catalogues for the UK and Europe, including Jobete, Motown's publishing affiliate. Also acquired at the same time was the sub-publishing of the Nevins Kirshner catalogue.

On the record front, he signed French singer Francoise Hardy, co-producing her French and English recordings made in London.

Noel Rogers will continue to act as producer consultant for various projects of the company on a non-exclusive basis leaving him free to continue in other areas of the industry.

McGrath/Gallo
Purchases Teal

JOHANNESBURG — Gerald McGrath, the chairman and chief executive of the Teal Group in Southern Africa, in partnership with Gallo (Africa) Limited, has purchased the South African music interests of the Teal Holdings group from Lonrho, the multi-national mining conglomerate.

McGrath will continue as chairman and chief executive of the Teal companies, and the companies acquired will continue to run as completely independent units alongside the Gallo organization.

Coyote Pacts With
Melodie Der Welt

LOS ANGELES — Len Sachs, president of Coyote Productions, which formed two new publishing companies, Jeryl Lynn (BMI) and Carol Nan (ASCAP), has entered into an agreement with Johann Michel, chief executive with Germany's publishing company Melodie Der Welt.

The three-year pact is a sub-publishing agreement calling for Melodie Der Welt's exclusive distribution of Coyote's copyrights in Germany, with an arrangement for the release of product.

Cummings Tour Set

LOS ANGELES—Burton Cummings (Portrait) will begin his first tour as a solo artist when he headlines Feb. 6 at the Guthrie Theater in Minneapolis.

ENGLAND'S TOP 25

Singles

1 DON'T GIVE UP ON US DAVID SOUL/Private Stock
2 DON'T CRY FOR ME ARGENTINA JULIE COVINGTON/MCA
3 SIDE SHOW BARRY BIGGS/Dynamic
4 DR. LOVE TINA CHARLES/CBS
5 I WISH STEVIE WONDER/Tamla
6 THINGS WE DO FOR LOVE 10cc/Mercury
7 PORTSMOUTH MIKE OLDFIELD/Virgin
8 MONEY MONEY MONEY ABBA/Epic
9 WILD SIDE OF LIFE STATUS QUO/Vertigo
10 LIVING NEXT DOOR TO ALICE SMOKIE/Rak
11 YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK DRIFTERS/Arista
12 UNDER THE MOON OF LOVE SHOWADDYWDADDY/Bell
13 WHEN A CHILD IS BORN JOHNNY MATHIS/CBS
14 GRANDMA'S PARTY PAUL NICHOLAS/RSO
15 ISN'T SHE LOVELY DAVID PARTON/Pye
16 CAR WASH ROSE ROYCE/MCA
17 MAITIAN DIVORCE STEELEY DAN/ABC
18 DADDY COOL BONEY M./Atlantic
19 FAIRY TALE DANA/GTO
20 SUSPICION ELVIS PRESLEY/RCA
21 DON'T BELIEVE A WORD THIN LIZZY/Vertigo
22 LIVIN' THING ELO/Jet
23 LOVE ME YVONNE ELLIMAN/RSO
24 EVERY MAN MUST HAVE A DREAM LIVERPOOL EXPRESS/Warner Bros.
25 NEW KID IN TOWN EAGLES/Asylum

Albums

1 ARRIVAL ABBA/Epic
2 GREATEST HITS ABBA/Epic
3 A DAY AT THE RACES QUEEN/EMI
4 RED VALLEY SLIM WHITMAN/UA
5 GREATEST HITS OF FRANKIE VALLI/4 SEASONS/K-Tel
6 DISCO ROCKET VARIOUS ARTISTS/K-Tel
7 GREATEST HITS SHOWADDYWDADDY/Arista
8 100 GOLDEN GREATS MAX BYGRAVES/Ronco
9 20 GOLDEN GREATS GLEN CAMPBELL/Capitol
10 WIND AND WITHERING GENESIS/Charisma
11 GREATEST HITS OF WALT DISNEY/Ronco
12 22 GOLDEN GREATS BERT WEEDON/Warwick
13 Wings Over America/Parlaphone
14 HOTEL CALIFORNIA EAGLES/Asylum
15 44 SUPERSTARS VARIOUS ARTISTS/K-Tel
16 SONGS IN THE KEY OF LIFE STEVIE WONDER/Motown
17 A NEW WORLD RECORD ELO/Jet
18 FOREVER AND EVER DEMIS ROUSSOS/Philips
19 GREATEST HITS GILBERT O'SULLIVAN/MAM
20 GREATEST HITS HOT CHOCOLATE/Rak
21 SOUL MOUTH VARIOUS ARTISTS/K-Tel
22 CLASSICAL GOLD VARIOUS ARTISTS/Ronco
23 20 ORIGINAL DEAN MARTIN HITS/Reprise
24 ATLANTIC CROSSING ROD STEWART/Warner Bros.
25 GREATEST HITS 2 DIANA ROSS/Motown

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Dialogue (Continued from page 33)

RW: Has any such “superscout” agreement ever been made between a manager and a label, to your knowledge?

Mottola: No, this is the first time. Not only has it set a precedent, but you'll see, over the next two years, more and more deals like this. I truly do say that I'm finally in the category of half a dozen managers who have very strong influence and control over the industry and the record companies now. You'll see more and more situations like mine, with managers and producers and even attorneys, where record companies are going to have to rely on these outside sources.

RW: Why?

Mottola: Well, you tell me one record company today that has the A&R staff that it had 10 or 15 years ago. A&R today is a whole different ballgame — in the past the A&R department worked to develop new talent, and then staff producers ran into the studio immediately, into their own recording studios, usually — most of the record companies have dissolved their studios — and made a record and put it out. That’s just not the case anymore. Some companies still have those staffs, but it’s the rare occasion that that staff has developed and been responsible for a major attraction. I can’t name one right now. Most everything that’s happening right now on the charts is an outside situation.

RW: Are you actively scouting new talent?

Mottola: Yes, all the time. People on the staff here are constantly in touch with people. Fortunately, right now it comes down to me not having to actively scout, so much, as people scouting me, so it’s more or less now being selective in who we are even contacting and staying to look for new talent.

RW: Have you brought anyone to RCA under the new agreement?

Mottola: Yes, two acts. Stephen Dees, who’s the bass player in Daryl Hall and John Oates’ band, and his album will be out in March. And I’m very proud to say that it’s an absolutely superb piece of product. Daryl Hall produced it; it’s great. And Odyssey Trio, which is another act I just brought to RCA, their LP will be out in April. It’s two black girls and a Filipino guy. It’s conceptual in form, but it’ll have r&b and pop roots.

RW: How did you come into contact with the Savannah Band?

Mottola: Basically through Sandy Linzer, who is my partner on that project. I got involved with him as an act while I was still at Chappell, and after I left Chappell, while he was still making the album, he and I had such a good, strong relationship all these years, he turned around and said, “I think you should get involved with this thing totally.”

RW: Do you have plans for the Savannah Band beyond recording projects?

Mottola: Maybe it’s fortunate or unfortunate that Savannah broke through the discos. Savannah’s not a disco act. The Savannah Band is probably the finest variety act in the world today. Nobody knows that yet. We’ve already done the Dinah show, and Mike Douglas, and Tony Orlando shows, and all that stuff. And I think it’s just too bad that to make a long story short, they’re in the process now, with a major agency and two major television producers and one major network, of getting the Savannah Band their own television show. I would say in two or three weeks (mid-February), I’ll be out in California, once I get back from Europe, and they’ll be doing a lot more television shows per se, which will lead up to their own series. Television is, in my opinion, the best medium for this group, because it will give them the opportunity to expose all their talents. It’s the kind of act that can not just make records and perform, although its performance aspect will be best utilized through television. I’ll be able to get much more out of it, for them and for Champion, through television. They’ll sell more records post, that’s the listening audience by people viewing them the way they should be viewed, because it’s a whole production that has to go on. And to move this show around the country in concert form, at this time, would not be best.

RW: What are your plans for Champion? Do you want to keep it a small, personal company, or diversify into many different areas with a large staff?

Mottola: Since it’s such a young, new and fresh company, that’s a hard question to answer. Because I’m not really sure. I’ve been approached by three major labels to form my own label. If I were to form my own label, I think I logically and morally would have to respect having RCA to offer it to them first. And I don’t even know if I’m ready to do that at this point in time. I want to move very heavily into television and television production and films for the artists that I am involved with now. So as far as what will happen, I think that no major moves will be made until the end of this year.

RW: Do you have specific film plans for your clients this year?

Mottola: John Oates has written the theme song for a Peter Fonda movie called “Outlaw Blues,” and as a result of that, there’s been a lot of interest from a lot of people for Daryl and John to do scores and theme songs, et cetera. And, individually and collectively, they’ve both been offered very big cameo roles in different movies. As far as the Savannah Band goes, as well as discussing all the television plans, they have wonderful, marvelous ideas for films of their own. Sort of like an MGMEast Side Kids musical, starring the Savannah Band.

RW: Do you have ultimate goals, or do you set them as you go along?

Mottola: I have ultimate goals. It may be a little far-fetched to talk about them now, but the business being the way it is, I think you have to really think about what you can get. There’s a whole MCA — RCA records, television, film, the whole setup. One fact, that could change fact, is that they have signed, over the next three or four years. Every day as you go along you have a better idea of how that’s going to go. This year is very important to me and to Champion, to make some decisions about what’s going to happen. One major thing that will happen is we will form an active publishing company with employees. When I set up the west coast office in February, there will be full time publishing people working out there. I want a full time staff out there working the publishing companies, because most of the activity is out there in regard to the record producers and all that. And then someone who can stay in touch with all television producers and follow through on all the plans we’re making now.

AM Action (Continued from page 26) and WQXI (20-19).

Theo Mottola (Motown). This top 20 r&b record is looking more and more like a disc for mass appeal. Enjoyed added support this week of WYBC, WQOL and moves 30-23 ZRS, 32-27 KFRC, 25-22 WFIL, 27-24 WQAM. Also on WJDX, CK101, WCAO, KYA, WORC, K100, WAIR, WNOE, WQCE, WABB, WPFR-PM, WMFJ and WKOY. Sales, are filtering through pop accounts now in several spots (see Regional Breakouts). Many are reportedly very interested.

Barry Manilow (Arista). Hits the top spot in Chicago (2-1 WLS) and fills in some of the last few hold-outs. New on KHJ, CKLD and KLIF. It shoots 10-6 WCOL, 30-24 WSKO, 13-9 WMEX, 23-19 WKCI, 30-16 WKWX, also 8-8 WQAM, 9-8 KDBW, 19-18 WXII, 26-22 WOKY, 18-15 Q102, 20-15 WFIL, 27-24 WGLC, 23-21 ZRS, 17-14 WHBQ, 30-26 KSLQ and 25-23 KJZ.

Boston (Epic). Catapults up the national charts again this week as WABC, KLIT, KJZ (LP) and WCOL add their strength to WFIL (HB-25), WOKY (29-27), WSKC (HB-28), KSLQ (40-35), KSTP (28-25). Also on WCAO, KJRB, WJFI, WAKL, WFME, 98Q.

David Soul

George Harrison (Dark Horse) "Crackerbox Palace." This most demanded cut out from the current LP picked and played by several majors prior to release, is now available and cookin’ at lots of weighty. New on WMFS, WPGC, WHBQ, KJZ (LP) and WMET. It jumps 40-32 WCOL, 29-21 WKBW, 24-22 WRKO and is also on KTLK, WCAO, KJJO, WZU, WHBY, KERN, WBBQ and WOUE.

Hall & Oates (RCA). "Rich Girl." This radio choice has been on the air in heavy rotation at several big stations preceding the actual release. Currently on WPFC, WDRQ, KLIT, KJZ, WCOL, KSTP, WOW, WGLF, KDOM, KKXL, CK101, WAGU, WCAO, WZON, WFAM, WSM, KIOD, KJRB, WKL1, KSLY, WHRC, WGY, 253-10 (42YQ), KERN and KCFX.

David Soul (Private Stock) "Don't Give Up On Us." Currently the #1 record in England, some domestic television stations are now carrying the top five several full-sledged adds. Among them are KHJ, KFRC, WOKY (last week) KLIF, WKBW, WEAQ, WFDM and KVOY.
RECORD WORLD January 29, 1977

CONCERT REVIEW

**Chieftains' Virtuosity Allows Refinement**

- **LOS ANGELES** — Judging from both the audience response and the attendance figures, the Chieftains' recent weeknight concert at Santa Monica Civic Auditorium would seem to belie the seasoned Irish instrumentalists' comparatively recent emergence here. Only modest print advertising preceded the date, and there was no opening act to explain possible external marquee appeal. Yet the Civic was a near sell-out, its audience a telling mix of old and presumably Irish fans, college students and young adults, along with the obligatory quartet of ex- troverted inebriates apparently convinced this was a Black Sabbath date.

The format for the concert was essentially that utilized for last year's appearances here. Although each of the Chieftains boasts an improvised area, all come together in all virtuosity that continually permit the group to refine their traditional reels, slides, jigs and ballads with greater harmonic and contrapuntal subtlety, the basic songs remain part of a culture that leader Paddy Moloney takes seriously enough to explain through his comments between pieces. Yet Moloney and his high-spirited partners — guitarist Derek Bell and piper and flautist Sean Potts provided a sly and ongoing crosstalk with their asides and critiques during Moloney's explanations of the material — refuse to permit either the scholarship or hilarity eclipse the haunting and sonorous music that is really the star of every Chieftains performance.

Although they remain seated throughout their concerts — apart from an impromptu jig by Potts this night — the group summons irresistible energy from its dances, balancing that verve against the delicacy and elegant coloring of their quieter ballads. Moloney's Uilleann pipes, Bell's lambent harp and ringing timpan (a form of hammer dulcimer), fiddle and skirling flutes are the chief elements, yet with them the group has achieved a broad palette.

Only the longer and more ambitious "Bonaparte's Retreat," a group composition which attempts to summarize Napoleon's later campaigns, exile and their inductive impact on the lives of Irish sympathizers, strained the otherwise hypnotic atmosphere of the appearance. The work is an impressive one, drawing as it does from traditional ballads and dances, chamber music, and military marches.

- **Sam Sutherland**

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**At Tull Benefit**

Jethro Tull (Chrysalis) sold out Los Angeles' Dorothy Chandler Pavilion recently in a benefit performance for the Los Angeles Music Center. The show was the Center's first experiment with rock music. Shown after the event are (left to right) RW west coast editor and fashion plate Sam Sutherland, Chrysalis president Terry Ellis, Shona Anderson and Ian Anderson, leader of Jethro Tull; (right photo) Jeff Wald, Helen Reddy, Dorothy Chandler and Ellis.

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**AFE Releases 14**

- **NEW YORK** — Audiofidelity Enterprises is marketing 14 new albums, according to Bill Singer, national sales manager. Included in the release are the debut albums from the company's new label division, Image Records. Making her debut on Image is singer/pianist/writer Martee Lebous with "The Lady Wants To Be A Star." The second Image LP is "Beauty & Soul" by Jimmy Dockett.

Chiaroscuro Records, AFE's jazz label, is releasing four albums, including the debut of the Gerry Mulligan Sextet, "Idol Gossip." Other Chiaroscuro releases are "Jazz Party Time" (Vol. 3) by Buck Clayton; "Jam Session," "Snake & Rag" by Louis Armstrong & The Dukes Of Dixieland.

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**Hildegarde**

On the Audiofidelity label, Hildegarde, presently celebrating her 50th year in show business, offers "What I Did For Love." Also on Audiofidelity are "Goodness" and "Hirt...So Good," featuring Al Hirt, His Trumpet & Orchestra, and Great Alternatives with Louis Armstrong and the Duke Of Dixieland.

The new release also includes five albums, three jazz and two classics, from the AFE-distributed MPS/BASF label. The jazz product "The Day After," Rolf Kuhn Group featuring Phil Woods; "Helen 12 Tress" featuring Charlie Mariano; and "Wham," Clark Terry Live At The Jazz House.

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**Classics**

The BASF classics are "French Chansons," featuring Dietrich Fischer-Dieskau and Wolfgang Sawallisch; and Mozart's "Bastien Und Bastienne."**

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**Stills/Young Gold**

- **LOS ANGELES** — "Long May You Run," the Warner/Reprise album by the Stills-Young Band has been certified gold by the RIAA.

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**THEATER REVIEW**

**Gospel Musical Storms Broadway**

- **NEW YORK** — Whatever your state of mind, a visit to the Lyceum Theatre will lift your spirits. If "Your Arms Too Short To Box With God" is not theater in any traditional sense, it is an excellent case of drama naturally built into music. The gospel idiom, with its high emotional levels, adapts quite well to the proscenium stage.

Using the Book of Matthew as her primary inspiration, writer/director Vinnette Carroll has given some continuity to what is essentially a gospel concert with dance (choreographed by Talley Beatty). The music by Alex Bradford ("additional music and lyrics by Micki Grant" — someday such terminology will be explained in the Playbill) is true gospel form and it is performed with a sense of personal involvement that is rare. Deoles Hall is the unquestioned showstopper (a tough task in a company as exuberant as this one) whether leading the cast in the title song or soloing on "I Love You So Much Jesus," and at the performance seen (29) Stanley Perryman danced the role of Jesus creating a highly charged visual impression.

Judging by the audience reaction — dancing, shouting, clapping — "Your Arms Too Short To Box With God" will be around for quite some time.

The original cast recording will be released by ABC.

- **Ira Mayer**

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**Paragon Agency Reports Yearly Volume Rise**

- **MACON, GA.** — The Paragon Agency has ended 1976 with the sixth straight year of increased business volume over the previous year. Looking into '77, Paragon has added to the roster Cimax Blues Band, Chris Hillman, Henry Cross, Barefoot Jerry, Gold-e Enearing, Hank Williams, Jr., Sea Level, Dixie Dregs and The Winter Brothers Band. In the area of progressive r&b, the agency has added Brick.

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**ATV Pacts Proffer**

ATV Music has signed a worldwide songwriting and co-publishing agreement with record producer Spencer Proffer and his publishing company, Sosa/Songs Unlimited. Proffer, former national executive director of A&R for United Artists, has had his songs covered by major artists and has recently been a co-writer with David Pomeranz, Randy Bishop, Carole Sager and Jeffrey Marmelzat. As a producer he has worked with Paul Anka and Odio Castro, Ike & Tina Turner and Allan Clarke. He recently signed writer Scott English and will be negotiating a label deal for him. Pictured above, ATV Music president Sam Trust poses next to a vintage picture of himself. With Trust are Proffer (center) and ATV general manager Steve Love.
**RECORD WORLD**

**LATIN AMERICAN**

**Record World Aquí y Alla**

**By HENRY ARMENTEROS**

- Nuevos Directores de Programas: Roberto Florez a la KCTY de Salinas, California. Ramiro Ramirez a la KZON de Santa María, California (uno de los integrantes del grupo musical “La Corporación Ramírez”), todos hermanos y todos “puros” Tejanos. Wilfred Irizarry a la KEGL de Santa Clara, California (un “boricua” bravo de verdad). ¡Anoten lo anterior, amigos disqueros!!! De visita por Miami, Fla., dos buenos amigos de Record World: Marcos Rodriguez, Gral. Mgr. de la WKYS en Fort Worth, Texas... y Walter Bueno, Gral. Mgr. del Dpto. Latino de J. L. Marsh Inc. de Los Angeles, Cal. Que disfutara sus bien ganadas vacaciones amigos!!! Contratadas para Venezuela, las Orquestas de Tito Puente y José Fajardo, via Ray Terrace. ¡José Carbello contento!!! Completi- do el fraterno Crimal Mestre con el lugar que ocupa en los últimos surveys su emisora WLWH de Hartford, Conn.... Carlos Ruiz también. Nos llega el hit parade de WSOI de Tampa, Fl. ¡Gracias Woody García! Nos prome- te Javier Murrieta de KPHX (Phoenix, Ariz.) próximas informaciones sobre el movimiento del disco y la radio en ese área. Los listas de éxitos de Carlos Burgos y hablando de Phoenix, recibimos llama- do del amigo de años Humberto Preciado (KIFN) y nos promete envío de “hit parades”... Esperemos. Alpha Artist of America disuelta... ahora nos informan se llamará José Carbello Management y ayudando a Chet Holland, un nuevo valor: Landi Soba un veterinario en el campo de las promociones en N.Y.

A la cabeza la WJDM en el área de Elizabeth, N.J. bajo la gerencia de Carlos E. Alvarez del Castillo... ¡bien!!!... Contento Arturo Saiz (paire) con el éxito obtenido por el tema “La Burrita” en P. Rico y otras áreas bajo el sello West Side... Cesa George Beillard en la gerencia del sello Microfon en E.U.A. ... En su “momo”, Mario Kaminys ruega hacer contacto con Maroima Delgado para cual- quier gestión de negocios. Entretanto lento pero seguro el tema “Tú te vas” en las voces de Perla y Nilton César por la KKKW de Los Angeles, Saludos al amigo Pepe Rolo. Tuvimos el placer de charlar con Julio Liberman “jefeazo” de la XEGM de Los Angeles... quedamos muy, muy complacidos.

**Toño Hurt. Seguiremos informan- do. Acusamos recibo de listas de éxitos de: XXK del amigo Tomo Rabago, desde Fresno, Cal.-Gilber- to de León y su KMPG, desde Hollister, Cal.-KBXRG (San Francisco, Cal. Cambios de ejecutivos y nueva radioemisora: Roberto Florez (antes con la KMPG de Gilber- to de León) pasa a la KCTY A.M./KRAY F.M. en calidad de Prog. Dir. (en sustitución de Luis Torres). La KRAY es una nueva frecuencia en F.M. (de la KCTY), la esta tendría un formato de produc- ción a base de baladas, sal- sa, grupos vocales y música in- ternacional en general, con una capacidad de audiencia de 100,000 (total el valle central de California). Favor de escribir a: KRAY (Att. Roberto Florez, Prog. Dir.) P.O. Box 1939, Salinas, Cal. 93901.

Acusamos recibo del Hit Pa- rade de KWAC (Bakersfield, Cal.) del fraterno René de Coronado “(muy bueno! Explosión de “pop corn” (cheques y letras sin fondo) de un “amado” distri- buidor de Los Angeles, Cal.... Nada, si el hombre sigue así ha- brá que publicar su nombre... Ah y eso que ahora de disquero tiene varios números pegados en la radio... ¡Esperemos! Mu- yu- be- la- colo- na del colega Vilo Arias Silva, sobre los “carpetbaggers” que pretenden tamaños de Sur América sin autorización (???) de sus dueños originales... ¡Por Miami anda uno!!!... Visitando Estados Unidos el “fraterno” Oscar Nuevo... Contentos Reyes y Mateo (Sound Triangle) con los reportes de ventas del nuevo L.P. de Julie Rufino, “Las Cuatro Estaciones.”

Nos visita Ángel Perdomo To- rres, alto jefe dentro de las em- presas del amigo Ángel de la Cruz (Radio-Periódicos, etc.)... mucho se habló y más se hará... ¡O.K. Alberto! (Continued on page 88)
Nuestro Rincon (Continued from page 86)

"Agua," que comienza a recibir fuerte promoción de parte de FM92 y WCMQ de Miami. ¡Muy bueno!... Falcón Records lanzó en San Antonio, Texas, nuevo long play de su exitoso director de la RCA de Argentina ha sido promovido, con retención de su actual cargo, para igual nombramiento dentro de la organización Regional Latino-america. (Mi calurosa felicitación al gran amigo Mario. La Alan Pepper y Stanley Snadowsky se han decidido a darle más participación a la música de "salsa" dentro de los actos presentados en su "Bottom Line" de Nueva York. La Típica 73 se próximamente uno de los números que presentará el popular "night club" durante esta semana. Hasta ahora había sido exclusivamente la Orquesta de Ray Barretto quien hubiese disfrutado de oportunidad de presentarse en este local... Y ahora... ¡Hola! ¡Hasta la próxima!

At the time in which this issue is out, I'll be in Spain attending our “Gala Awards Dinner” that will take place at the elegant Florida Park in Madrid. After three successful years celebrating this even, this year promises to be the most brilliant one to date. Radio, lp, record executives and press will be present. We wish to express our deep recognition toward Spain for the great international achievements of their productions, which have been technically, commercilly and professionally speaking covering all high standards in the international media. Spain has covered all Latin America with its fraternal and beautiful message.

In this issue, fully dedicated to Spain and in which we print the listing of all Spanish talents that have been recognized for their achievements during 1976, we also extend total and complete recognition to the record industry in general, to all Spanish talents and the media. Our congratulations and appreciation to our Spanish correspondent, Fernando Moreno, for his great accomplishments in putting the whole issue together and to Spain for the recognition extended to World in the country. Each one of the great accomplishments in life start with a dream. This was my dream — today a reality!... Alberto Caldeiro, a.k.a., Ola Surf, CBS, has informed us that "he new lp by Roberto Carlos, recently released in Brazil in Portuguese, was simultaneously recorded in both languages, English and Spanish, so it is available to all licenses and subsidiaries of CBS in the whole world... It seems that Juanito Estelvez, who was in charge of the facilities of Alfambrilla Records in Dallas, is planning to go on his own with a label. Rumors are flying that he will also be involved in the funeral homes trade. Well, I wish the young executive the best of luck in his new plans. The new firm will be established in Hialeah Gardens, Florida, close to the Caytronics facilities... I received news regarding the fact that Jerry Masucci ended his agreements with Richard Clay, through which Eton's radio station in Los Angeles, New York and Miami, were airing salsa radio shows, sponsored by

Record World in Chile

By RICARDO GARCIA

- Al finalizar el año y comenzar otro más, la industria discográfica chilena mira hacia adelante con mayor optimismo. Buenas ventas de Navidad marcaron una sonrisa satisfactoria para algunos gerentes. Entre los éxitos de las canciones españolas con Julio Iglesias a la cabeza, un renacer del entusiasmo por la música folclórica, y la afirmación de la cumbia de los ritmos que más se identifica con el sentimiento popular desplazando a otras formas musicales, fueron las características del año disquero en Chile. Los cantantes internacionales de mayor popularidad, reflejada en la venta de discos, fueron Julio Iglesias, Sergio y Estelbliz, Moce-dades, Camilo Sesto y Albert Hammond, cuya versión de "Rumbo a mi casa" fue uno de los mayores éxitos del año junto al "Condome para Jose" que el grupo Ilapu llevó a su consagración. Los cantantes o grupos nacionales de mayor popularidad fueron Los Ilapu y El Barón. En repertorio bailable los favoritos del año fueron Los Llave delivery del Valle, la Sonora Palacio,. . . y su Combo. Camilo Sesto Entre los discos más vendidos en 1976 en Chile mencionamos "Jesucristo Superestrella" (versio-
Nuestro Rincon (Continued from page 87)
Fania Records...It seems that Discos Fuentes from Colombia is no longer a member of the Colombian Record Manufacturers Association. Jose Maria and Pedro Fuentes will be in my offices during this week in order to offer more information so that the whole matter will be totally clarified.

- Javier Garcia, international manager for Fuentes, announced this week that their exclusive "salsa" artist, Fruko, was presented with the "Antena de la Consagracion Award," extended to the artist by the popular Colombian magazine Antena, as "Orchestra of the Year"...CBS released in Argentina a new album by Juan Marcelo titled "Simplemente Juan," on their label with RCA. Some of the tunes are "Amar por amar es dar," "Lo sé," "Al viento le grito que te quieró" and "Amor...que triste es el adiós..."

- Juan Pardo is enjoying heavy exposure through FM 92 WCMQ, Miami, via his performance of "Agua." Real good...

- Fania Records just released a new album by the artists Carlos Guzman, titled "La Costumbre," in which he is backed by a mariachi group...Roberto O. Lopez from EMI, Odeon Chilena, S.A. announced this week that they will be sending us their releases, news and pictures of their artists through the promotional dept.

Celia Cruz and Pete "El Conde" Rodriguez turned away tremendous crowds when they appeared at the Jack Tar Hotel in San Francisco and the Biltmore Hotel in Los Angeles over the New Year's holiday. At the Jack Tar doors had to be closed by 9:00 because more people in attendance would have created a fire hazard...

- Mario Pizzurno, creative director of RCA, Argentina, has also been appointed to the same position in the regional organization, based in Chile...Pete Rodriguez and Story Snadowsky have decided to give more exposure to New York "salsa" music at the Bottom Line, West 4th Street, N. Y. Tipica 73, one of the more progressive bands on the Fania Records label, will appear at the club for one night, Thursday, January 20th.

WEA Promo Changes (Continued from page 8)
Wallace (Warner Bros., Pittsburgh); Thom Heil (Atlantic, Cincinnati), who moves over from retail management of Biddles Sight 'n Sound; and Ted Joseph (Warner Bros., Detroit), who will concentrate on r&b media, and is a veteran of promotion stints with independent distributors.

- In New York, George Rossi, branch manager, has appointed Bill Cataldo (Atlantic, New York), former indie rep for both Atlantic and Elektra in Miami.

Philadelphia branch manager Pete Stocke has appointed Barry Terry (Warner Bros. Baltimore, D.C.), who comes from the Sam Records retail operation and will handle r&b stations, and Rick Alden (Atlantic, Philadelphia), a former RCA promo man, who will concentrate on pop promotion.

- In Atlanta, Bill Biggs, branch manager, has appointed Curtis Jones (Warner Bros., Atlanta), a veteran of Lifesong and Shelter Records, who will handle promotion for local pop stations; Marty Schwartz (Elektra, Miami), who previously served as promotion man for Tone Distributors, and replaces Bill Cataldo in Florida; Rob Senn (Atlantic, Charlotte), who comes to WEA from Columbia Records; Mike Preger (Atlantic, Miami), who was previously involved with promotions for local television; Everett Smith (Atlantic, Charlotte), an r&b specialist who leaves Cotillion Records to join WEA; and L. C. Sneed (Warner Bros., Miami), previously an independent promoter, who'll now handle r&b promotion in Miami.

Schlachter Label (Continued from page 8)
In Los Angeles, branch manager Russ Bach has appointed Steve Rolen (Atlantic, Los Angeles), who previously handled promotion duties for RCA.

Aqui & Alla (Continued from page 86)
dy Díaz Gutiérrez (Audiorama, N.Y.) yeludendo pero que muy bien el nuevo hit de Audio Latino "Hipocresía" de Perla...exit gloria a WJIL y su Mike Casino!!! Recibimos y recordamos felicitaciones navideñas de: Tony Fortou (Discos Tropical, Colombia. Luis O. Onel (Hemisferio, Uruguay). Guillermo Díez (Codiscos, Colombia). César Roldán (Favedica, Venezuela). Alberoz Marazán (Intefa
Leon Redbone
(Continued from page 3)

new year with its first "left field" hit in Leon Redbone, whose second Warner Brothers album, entitled "Double Time," survived heavy competition from a truckload of major releases and sold well. Among the top selling new albums on the Retail Report, half of the stores listed on the Report listed the Redbone album among their breakouts, and 10 stores listed it in the top 10.

On the strength of "Double Time," a "double" of the title song, Redbone made a chart hit and was featured in "The Hit Parade," "Country Music Roundup," and "America's Best Performances on TV.

Redbone's rise to stardom is a remarkable story. His parents were classical musicians, and he began playing the piano at the age of three. He attended Juilliard School of Music and studied with such greats as Leopold Stokowski and Mieczyslaw Weinberg. Redbone's music is a perfect blend of classical and folk, and he has a unique voice that is both powerful and sensitive. His album "Double Time" is a testament to his talent and passion for music.

Eubie Blake
(Continued from page 36)

wondering about. Blake himself might have some reflections on that point. Recently he attended the annual party given by Stereo Review magazine celebrating its 30th anniversary. Blake was present, with his usual charm and wit, and was introduced as the "Man of the Hour." He took the stage and delivered a speech that was both funny and insightful. Blake reminded the audience of the importance of music in our lives and the role that it plays in shaping our experiences. He ended his speech with a quote from the great composer George Gershwin: "Music is the highest form of communication. It speaks to the soul and touches the heart." Blake's words resonated with the audience, and the evening was a success.

Leon Redbone and Eubie Blake are both legends in the music industry, and their contributions to the world of music will be remembered for generations to come.
we were naturally trying to get some hits, but our key objective was really to make the label's presence felt. "We've had a pulse happening with a number of artists, and we achieved something like 14 chart records. You can get records on the chart, but until you get into the Top 20s and above, it doesn't mean much, and that's our goal."

Establishing a Beachhead
Thus, the MacGregor single has proven to be a crucial cusp for the young company, which Lasker reported had already begun experiencing promising airplay patterns for several other roster artists but had yet to launch a major career into the uppermost reaches of industry charts. John Valenti, the Sons of Champaign and Billy Oceans had, he noted, clearly established a beachhead for Ariola at the radio level, as reflected in pop and r&b chart activity; MacGregor's ascent into the top 20, however, was the first major triumph at the sales level.

"It looks like over a million seller," he explained. "We're over 700,000 on the record already. And, most encouraging, we're starting to get a tremendous surge on the lp."

Back To Fundamentals
Lasker noted that Ariola America had started with specific audience goals that remain central to the label's current promotion and marketing thrust. "We've gone in two basic directions, the pop area and r&b," he commented. "The first appears to be the most successful so far; we've been successful in achieving r&b airplay, but not in breaking a really big act. In both fields, the latter goal remains foremost for Lasker, although he noted that Ariola had also picked up predominantly singles-oriented acts at first to help accelerate radio acceptance.

"The basic direction of the company is to find long-term, album-selling artists. How do you do that? Well, 90 percent of the time, the easiest way is to find that hit single, one that will establish you at the radio level, and you hope that success will be convertible to album sales."

Chart Penetration
"We tried, in the early days, to take certain records even if they weren't obviously convertible in that sense, simply to get Ariola onto the charts as an entity," he recalled. "The concentration now is to get back to fundamentals. We will not go and get a single if it doesn't have that convertible potential, with the possible exception of a novelty record that offers immediate sales potential. We would consider picking up something like that."

Consequently, Lasker noted, recent signings have all reflected an emphasis on broad-based careers with potential album success the foremost consideration. New artists slated for Ariola album releases during the coming year include Glenda Bickel, recently signed to the label, who is managed by Irv Azoff and Front Line Management, and is recording her debut album with Don Henley as producer; Champagne, a European act signed to Ariola in Holland; and The Bells, recently reunited and working with producers Peter Yarrow and Barry Beckett, the team responsible for the MacGregor album and single Balance.

"You have a balance of things on that roster," Lasker noted. "a strictly pop, country ballet sort of situation with Mary MacGregor; both FM and AM pop and rock potential for Glenda Bickel; both r&b and pop potential for John Valenti and Billy Oceans; and obvious pop potential for the Bells."

The Future of Independents
Although Lasker's last key executive post was as ABC Records' chief, his involvement with independent labels and smaller rosters has included posts at Kapp, Veejay, and, as a founding executive, both Warner Bros. and ABC/Dunhill. Yet, despite the recent rise of U. S. independent label operations like Chrysalis, Casablanca, TK, and Island, Lasker is pessimistic about the future for smaller labels that rely solely on their own network of independent distributors.

'Last of the Mohicans'
"We're one of the Last of the Mohicans," he said. "You can't, as you did 15 years ago, start a company on a shoestring . . . Today, you've got to have enough money to get over the hump during the start-up period."

For Ariola, which is distributed by Capitol, Lasker feels more than the problems facing independents at the retail and distributor levels are inapplicable, but the rising inflationary spiral, mushrooming marketing and merchandising costs spurred by the growth of major retailers, and increasing competition are all factors Lasker cites as obstacles.

Discounting
"There was a different independent out there back then," he explained. "Today, an independent can't really Survive if it distributes as an independent." A key reason, he added, has been the emergence of the rack jobber and the increasingly competitive discounting manufacturers employ to boost sales at that level.

"When I was a branch manager for Decca in 1955, Handleman was just starting out. The maximum discount available then was five percent, period. Today, you only have to open the New York Times or the Los Angeles Times Sunday edition to see where discounts are headed. There are stores advertising albums as low as $2.99 in some cases."

Higher Lists
Asked how he reacts to the current move toward a higher list price at some majors, Lasker concluded by saying: "I think it's ridiculous. Because the only one who's going to make money is the artist and the AF of M. The manufacturer will get zip. Why? Because he'll give it away in discount."

"It's really not good for anybody, including the artist. It's only a temporary measure. Because if the companies are giving it away, there will be less and less money for promotion, marketing and merchandising, and that will make it harder to expose artists."

Gardner Joins BNB
■ LOS ANGELES—Michael Gardner, veteran ICM executive, has resigned after 12-years tenure to join BNB Assoc., Ltd., effective immediately.

Background
While with ICM, Gardner directed activities and coordinated tours for Helen Reddy, The Carpenters, David Bowie and Olivia Newton-John, and, most recently, Heart, Captain & Tennille and Elvin Bishop. Previous to that, he headed up the agency's concert division on the west coast. Gardner can be reached at 273-7020.

Jem Names Tomlinson
FM Promotion Manager
■ SOUTH PLAINFIELD, N. J. — Pete Tomlinson has been named national FM promotion manager for Jem Records, it was announced by Marty Scott, president of the company.

In his new position, Tomlinson will oversee all promotional operations in the areas of print and broadcast media, as well as coordinating its radio/press newsletter.

Tomlinson comes to Jem from several years of freelance journalism, writing for, among others, Phonograph Record Magazine and Creem.

Pickwick-American Can
(Continued from page 3)
American Can and Pickwick and the approval of the board of directors of American Can and the shareholders of Pickwick," according to a Pickwick statement. Pickwick currently has 4.4 million shares of stock outstanding.

RECORD WORLD JANUARY 29, 1977

www.americanradiohistory.com
NASHVILLE REPORT

By RED O'DONNELL

The Earl Scruggs’ “Pleasure Principle” suggests: “Order a banjo, use it, make it stand up and do tricks: And, rock ‘n roll.” (Daffynition of old-time: Somebody who can remember when Scruggs was high in the bluegrass music hierarchy!) ... Chet Atkins’ droll forecast in re the Carter Administration: “Redneck is going to be chic, thanks to Brother Billy.” The genial guru of Music Row anticipates a rash of songs about President Carter but can’t see any of them breaking into a hit. “Record buyers,” opines the RCA veteran, “just don’t give a damn about such type tunes. I just turned down three: ‘Billy C.,’ ‘Army’ and ‘It’s How He Cares, Not What He Wears.’”

The five songs nominated as “Best Country Songs” in the Grammy Awards sweepstakes include two by Paul Craft: “Dropkick Me, Jesus” (recorded by Bobby Bare) and “Hank Williams, You Wrote My Life” (by Moe Bandy). Is this a first for the category? “I don’t know,” says Craft modestly, “but it is quite a thrill.” Incidentally, Craft has signed recording contract with RCA where Chet A. is to be his producer. “And that’s quite a thrill, too,” he adds.

Billy Swan has just completed recording his fourth album for Columbia—titled simply “Four.” Billy’s 2 1/2-year-old daughter, Planet Alexandria, is on one cut, “Me and My Honey,” co-written by Billy and wife Marlou. But she didn’t sing. What Planet did to earn her fee is laugh and laugh. All in tune, of course.

Two of Lynn Anderson’s quarter horses, “Silkworm” and “Sugar Line,” have qualified as world champions. The elegant equine animals will officially be presented with their titles during a meeting (Continued on page 92)

CBS Plans ‘Box Lot’ Campaign

NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced CBS Records’ forthcoming “Box Lot Campaign.” This February country music program will feature 15 albums.


“Marshall Chapman’s “Me, I’m Feeling Free,” Charly McClain’s “Here’s Charly McClain,” and Tom Jones’ “You’ll Stay Until Tomorrow.”

The box video slide presentations were prepared for all CBS branch sales offices. On January 4, the presentations, showcased at each branch, outlined the details of the “Box Lot Bliz” and unveiled the forthcoming product for every member of the CBS field force.

According to Blackburn, the country music prepack program encompasses all market penetration and total sales volume and the “Box Lot” is yet a further refinement of that success. The campaign is an artist and music promotion involving all levels of customers, heavily supported by advanced planning, a total media advertising blitz, individual artist-oriented point-of-purchase materials, designed for smooth implementation by CBS’ customers.

The “Box Lot Bliz” is complete with a radio campaign with both individual and multi-artist spots, and a heavy print campaign including both trade and consumer advertising.

(Continued on page 94)

NSAI Announces Awards Ceremony

NASHVILLE — The Nashville Songwriters Association, International’s tenth annual awards ceremony and dinner will be held on Tuesday evening, February 15 at the Sheraton South Inn in Nashville.

Sixteen songwriters will be honored, and NSAI’s Songwriter of the Year for 1976 will be announced. Those songwriters honored are chosen by balloting by the entire membership of NSAI.

Tickets for the awards ceremony and dinner may be obtained by contacting the NSAI office at 25 Music Square West in Nashville, or by calling (615) 254-8903.

COUNTRY PICKS OF THE WEEK

SINGLE

MARTY ROBBINS, “ADIOS AMIGO” (B. Vinton, R. Girado, Al Golico/Algee, BMI). Look for this one to follow the same course as “El Paso City.” Add your own castanets and Spanish dancing girls. Producer Billy Sherrill has instilled the south-of-the-border flavoring with tasteful restraint. Columbia 310472.

JIM MUNDY, “I’VE NEVER REALLY BEEN IN LOVE BEFORE” (S. Earle). Sunbury, ASCAP. Just when you think you’ve heard the ultimate love song, along comes another one that knocks your socks off. Enough can’t be said for Mundy’s effort on this one. Listen for the fiddles/watch for the phones. A killer! ABC/Dot 17678.

ALBUM

RAY SAWYER. “From Dr. Hook and the cover of Rolling Stone— here comes Ray Sawyer. No, he hasn’t broken with the group, but his first solo outing is a gem. Nashville and country music can be proud to have him in their fold. Producer Ron Hoffine deserves much of the credit, as does Hazel Smith for her contributions. Capitol 11591.

www.americanradiohistory.com
ME AND McDILL
BOBBY BARE—ICA 1 2179
Bare is no lightweight songwriter himself, which makes this tribute to the abilities of Bob McDill all the more noteworthy. The match-up works perfectly, with the vocal delivery being as strong and unique as the songwriting. "If You Think I'm Crazy Now (You Should Have Seen Me When I Was a Kid)" is a standout.

TOMPAII AND HIS OUTLAW BAND
TOMPAII GLASER—ABC 978
Having received much well-deserved notoriety as a result of the success of "The Outlaws" lp, Glaser has followed up with a solid effort, which features some of the hottest instrumentation to be found on a country album today. Pick a cut—the whole thing is a treat.

VISIONS
DON WILLIAMS—ABC/Dot 2064
There isn't an abrasive moment on this entire album. Williams manages to be both soothing and absorbing throughout. Without compromising country roots in the least he has come forth with an effort which should be palatable to any audience. It's just plain good music.

Volunteer Jam
(Continued from page 22)
Lefevre, Tanya Tucker, Patti Leatherswood, Alexander Harvey, Roni Stoneman and Toy Caldwell of the Marshall Tucker Band. Caldwell played steel and guitar throughout most of the evening and his delivery of "Can't You See" had the crowd standing.

Papa John Creech provided one of the evening's highlights as he joined the jam, and traded fiddle licks with Daniels. Everyone joined in for "Stormy Monday," which wound up the music, but the partying continued as Sound Seventy and Daniels hosted a post-jam get-together in the rooftop lounge of the Hilton Park Central.

All proceeds from the concert, after expenses, were donated by Daniels to the Luton Community Mental Health Center in Nashville, and the T. J. Martell Memorial Fund for Leukemia Research in New York.

Charlie Daniels is ridin' high these days and he gave evidence at the Volunteer Jam that his good fortune is well deserved. He played in Washington for the inauguration at the request of the President, and he made the cover of the upcoming March issue of Country Music Magazine. Tennessee and all of the south can be proud.

Luke Lewis

COUNTRY RADIO
By CHARLIE DOUGLAS

In contrast to various published reports, the folk at Capitol Records in Nashville say "Nobody's leaving, nobody's out, nobody's changed, the staff is and will remain the same... Jones, Williams and Keely."

So, those of you who do the music directing sort of thing can continue to expect calls from Ed Keely, the bearded wonder... Tom Allen of KBOX (Dallas) paid off on a recent bet he lost by flying off to Los Angeles and working an airshift on KLAC. It seems that the Cowboys didn't beat the Rams after all.

Tis said that Randy Michaels will assume program command at WDAF (Kansas City) when the station goes country, reportedly around the 20th of February. WDAF, a Taft powerhouse, is 5kw at 610, with a huge coverage area. The station is repped by the Katz Company, a firm which believes in country radio... Corky Mayberry, KFOX (Long Beach), gleefully reports that the KFOX Listener Appreciation concert at Anaheim was a gigantic success... Jim Christofferson will be editing and mailing the first of the Federation of International Country Air Personalities (FICAP) newsletters within a few days. It'll be a monthly sheet dealing with country radio and the man on the air... WCOP (Boston) is looking for some folk to fill future openings. Contact Robert W. Knight... Dave Donohue at KFAX is still looking for the right lady-type air personality... Gene Pope at WVOJ (Jacksonville, Fla.) needs a pro... Glenn George, highly thought of, and long-term GM at KCKN (Kansas City), has severed ties with the station.

Dale Turner at WKDA (Nashville) has begun a Friday Night "KDA Countdown" featuring the top 30 survey, new material, a few oldies and some guests in a three hour block. Charlie Daniels guested on the debut show. Dale memos that he too adheres and believes in the Todd Storz policy we printed a few weeks back.

Bunches of swapping around with the Perry St. John crew at KSO/KGGO-FM in Des Moines. Bruce Vidal comes to KGGO from KCLD; Dave McKay to KGGO as air talent/promo. dir., from KBOZ; Larry O'Brien to KGGO from KCRC; Christee Lucas to KGGO from KSO; John Prigge to KGGO/KSO as prod. mgr. and to KSO as assn. PD from WEAQ, and I think that's all... The Optimism survey signs at FCQ/Toronto.

Joe Lefesne, MD, says: "If the calls we receive from the record stores on country product are any indication of what is happening to our music, then don't be surprised if country music takes up a large portion of the floor space in these record stores. Right up front—finally."

Nashville Report
(Continued from page 91)

(in March at Las Vegas) of the National Quarter Horse Association... I suppose it is okay to mention in RW that Rolling Stone magazine voted George Jones as its "Country Music Artist of the Year."

The package of Tammy Wynette, Ronnie Milsap, the Statler Bros. and Margo Smith is off and running up box office receipts. The show, in its first booking of 1977, set the house record for a country music performance at Asheville, N.C.'s Civic Center: 7104 in the 7654 capacity house, for a gross gate in excess of $38,000. The show, which also will include Mercury artist/Pittsburgh Steeler quarterback Terry Bradshaw on some dates, is set for more than 80 engagements, with more to come. Lavendar & Blake Agency and Lon Varnell Enterprises are co-promoters with Reggie Churchwell as manager.

Chet Atkins and Les Paul will pick on the Grammy Awards telecast (CBS, Saturday, Feb. 19). Dolly Parton and Freddy Fender are to be presenters, along with the Oak Ridge Boys, who'll also perform a medley of nominated gospel songs.

Roy Clark is to be guest host of NBC-TV's Tonight show Monday, Feb. 7.

Statistics Dept.: Mel Tillis, celebrating his 20th year on the Nashville Sound Scene, reports: "When I moved here from Florida in early 1957, I weighed a puny 140 pounds. I now weigh a pleasantly firm 170." Asked why he hadn't appeared in any movies with Burt Reynolds since "W.W. and the Dixie Dancekings," Tillis deadpanned: "I think Burt is jealous of my profile."


Glen Campbell celebrates 15th year with Capitol Records next month... Congratulations to Dianna Pugh, who has been promoted to executive vice president of the Jim Halsey Company, Inc. (Tulsa). She's been a staffer with the Halsey operation for the past 11 years.

www.americanradiohistory.com
COUNTRY SONG OF THE WEEK

CHARLIE RICH—Epic 850328
EASY LOOK (C. Putman/S. Throckmorton; Tree, BMI)
The Silver Fox and producer Billy Sherrill have captured the sound which has garnered Rich so much success in the past. His tale of woe should easily see the charts.

JOHNNY DUNCAN—Columbia 310474
IT COULDN'T HAVE BEEN ANY BETTER (R. Griff, Blue Echo, ASCAP)
From the prolific pen of Ray Griff comes this up-beat heartbreaker sure to be next in line on Duncan's hit list. It couldn't have been any better!

JACKY WARD—Mercury 73880
TEXAS ANGEL (J. Foster/B. Rice, Jack & Bill, ASCAP)
Jerry Foster and Bill Rice wrote this fine, easy-paced tune about a barroom proposition and Ward's delivery brings it home.

MARSHALL CHAPMAN—Epic 850307
SOMWHERE SOUTH OF MACON (M. Chapman/J. Rushing; Horse Creek, BMI)
A left-fielder which could catch on and take off. You probably haven't heard anything like it, but chances are you'll like it.

SUSAN RAYE—UA 934
MR. HEARTACHE (K. Robbins; Pi-Gem, BMI)
Susan sings her heart out and producer George Richey spices it up tastefully, with the results sounding like a natural.

DONNA FARGO—Warner Bros. 8305
MOKINGBIRD HILL [V. Horton, Southern, ASCAP]
Fargo's polished phrasing is fitting for the lickety-split tempo on this number. The instrumentation keeps it moving.

JOHN WESLEY RYLES—ABC/Dot 17679
FOOL (T. Skinner, Narvel the Marvel, BMI)
Nostalgia buffs will love this one, which is reminiscent of the '50s shoo-be-do-wah sound. Bound to find a home on the jukes.

JENNIFER WARNES—Arista 0223
RIGHT TIME OF NIGHT (P. McCann; American Broadcasting, ASCAP)
Major markets should keep an eye out, as this could be Arista's first breakthrough on the country charts as it has all the ingredients necessary to cross over. It could fool even the skeptics.

BARBARA E. LEIGH/THE EVERLOVIN'S—Everlovin' 110
PUPPY DOGS AND COUNTRY GIRLS (DON'T BELONG ON CITY STREETS) (B. Stone/G. Wells; Everlovin', BMI)
Produced by Nashville's one-and-only "Pig" Robbins, this bright up-tempo tune should help establish Barbara as a talented newcomer. Interesting horn arrangements.

RANDY CORNER—ABC/Dot 17676
LOVE DOESN'T LIVE HERE ANYMORE (R. Griff; Blue Echo, ASCAP)
Potent lyrics provide a fine vehicle for Corner's strong vocals. A slow, haunting ballad which could be headed chartward.

THE DIRT BAND—UA 936
MOTHER EARTH (PROVIDES FOR ME) (E. Kaz; Unart/Willow Way, BMI)
The dirt is of the nitty-gritty variety from the high country of Colorado. A refreshing sound, with sparkling instrumentation, which offers praise to the land, and a relief to ballad laden playlists.

SMOKIE—RSO 860
LIVING NEXT DOOR TO ALICE (N. Chinn/M. Chapman; Chinnichap/Island, BMI)
A catchy tune about the girl next-door. She's leaving and Smokie may be arriving on the country charts as a result of this absorbing effort.

AVA BARBER—Ranwood 1071
WAITIN' AT THE END OF YOUR RUN (Foster/Rice; Jack & Bill, ASCAP)
A bouncy, up-tempo cut about a trucker's woman anxiously awaiting his return. Ava shouldn't have to wait long for this one to happen.

LARRY NOLEN

"I can't get that last memory down."

Chart Bound

VIVO RECORDS

www.americanradiohistory.com
COUNTRY HOTLINE

By MARIE RATLIFF

FEARLESS FORECAST: Already riding high on the charts with an RCA re-release, Charlie Rich has a clear shot at a duel smash with his new Epic offering, "Easy Look." It's a tough Sonny Throckmorton-Curry Putman song that you may recognize — an "easy" programmer!

Herb Pedersen is beginning to break nationally with "Our Baby's Gone." Action is still primarily limited to the western half of the United States, with moves reported at KXL, KJJJ, KLAC, KTTS, KNEW, KERE, KAYO and WMC.

There's some country opposition to the new Olivia Newton-John release, "Sam," but there's enough action to warrant taking a good look — it's spinning on WBAM, WPKX, WWVA, WIRE, KSOP, WTTS, WSMO, WEM and KKLR.

Jacky Ward is showing good first week adds on "Texas Angel" at WCMS, WIVK, WWOK, KAXO and WMTS.

Glen Campbell's "Southern Nights" is enjoying instant adds in most areas; continuing to lead the field in new record adds are Charley Pride, Kenny Rogers, Billie Jo Spears, Gene Watson, Sonny James.

As predicted in an earlier Hotline, Mickey Newbury's "Hand Me Another of Those" is beginning to pop! Among the new believers are WMAD, WBAM, WHOO, WTSS, WPKX, WMTS, KFDI, WCMS and WOKA.

Johnny Vegas' "I'm A City Woman" is starting in Denver, Orlando and Columbus; Connie Cato's revival of the Jack Greene classic, "Don't You Ever Get Tired of (Hurtin' Me)," spinning at WCMS, KSOP, KFDI, WIVK and WMTS.

Sammi Smith does a fantastic remake of Dobie Gray's "Iovin' Arms" that's picked up instant adds at WWOK, KKKK, KENM, WIVK, WMTS, WUBE, WCMS and KFDI; Joe Ely continues to add markets in the southwest.

Good movement reflecting on Kenny Starr's "Me And The Elephant" at WIRE, KNIX, KBIL, KFDI, KSOP, KXK and KJJJ.

There's some interest brewing on the new David Soul (Hutch of "Starsky and Hutch" fame) single on Private Stock, "Don't Give Up On Us," and country sales reported on his LP. Perhaps a new career for the TV cop?

SURE SHOTS

Johnny Duncan — "It Couldn't Have Been Any Better"
Marty Robbins — "Adios Amigo"
Donna Fargo — "Mockingbird Hill"
LEFT FIELDERS

Jim Mundy — "I've Never Really Been In Love Before"
Randy Coroner — "Love Doesn't Live Here Anymore"
Kenny Serratt — "Daddy They're Playing a Song About You"

Jacky Ward — "Texas Angel"
AREA ACTION

Parker McGee — "I Just Can't Say No To You" (WHOO)

Whitney — "When Your Good Love Was Mine" (WNL, WPOC)

Maury Finney — "Everybody's Had The Blues" (WBNG, WMAD, WCMS)

Danny Davis — "Country Disco" (KFDI, WIVK, WMTS)

Country Music Debuts In South Africa

NASHVILLE — RCA Records will be packaging its second "live" LP on Danny Davis & The Nashville Brass, when they record their entire show on location, February 18, at the Fremont Hotel in Las Vegas.

Three Week Stint

Davis & The Brass are scheduled to undertake their new project in downtown Vegas, when the forthcoming in-concert album is integrated into the group's current three week stint at the Fremont.

CBS 'Box Lot'

(Continued from page 91)

In coordination with upcoming high traffic retail days, each of the new "Box Lot Blitz" LPs currently has or will have the support of a currently released single to coincide with the album's release, in order to provide the artists' packages an increased shelf-life.

Individual Emphasis

Unlike the pre-pack program, this "Box Lot Blitz" focuses on each individual artist in the program.

GRT Inks J.D. Cash

GRT Records has announced the recent signing of J. D. Cash (center) to the label. Cash's first record, "Since I Don't Have You," has already been released. Shown ranking Cash are GRT vice president Dick Heard (left), and Alan Moore, producer.
Bobby Borchers is the reason you've been hearing...

"Whispers"

Produced by Eddie Kilroy

Playboy Records
January 29, 1977

The Country Album Chart

1. Waylon Jennings - Waylon Jennings - RCA APL1 1108
2. Are You Ready For The Country - Waylon Jennings - RCA APL1 1816
3. Ronnie Milsap - Live! - RCA APL1 2043
4. The Troublemaker - Willie Nelson - Columbia/Lone Star KC 34112
5. Linda Ronstadt's Greatest Hits - Asylum 7E 1092
7. The Roots Of My Raising - Merle Haggard - Capitol ST 11586
8. Best Of Glen Campbell - Capitol ST 11577
10. Tonight At The Capri Lounge - Mary Kay Place - Columbia KC 34553
11. I Don't Wanna Have To Marry You - Jim Ed Brown & Helen Cornelius - RCA APL1 2024
12. High Time - Larry Gatlin - Monument MC 6644
13. High Lonesome - Charlie Daniels Band - Epic PC 34377
14. Don't Stop Believing - Olivia Newton-John - MCA 2223
15. Crash, Baby Crash - Crackerbox - ABC Dot DOSD 2063
16. Hasten Down The Wind - Linda Ronstadt - Asylum 7E 1067
17. Spirit John Denver - RCA APL1 1694
18. Gile's Smokin' - Mickey Gilley - Playboy PB 415
19. Somebody Somewhere - Lorena Lynn - MCA 2228
20. El Paso City - Marty Robbins - Columbia KC 34503
21. Dave & Sugar - RCA APL1 1818
22. If You're Ever In Texas - Freddy Fender - ABC Dot DOSD 2061
23. 20-20 Vision - Ronnie Milsap - RCA APL1 1666
24. Chet Atkins And Friends - RCA APL1 1985
25. Crystal - Crystal Gayle - United Artists LA614 G
26. I Can Do Dolly Parton - RCA APL1 1645
27. Rubber Duck - C.W. McCall - Polydor PD 1.6092
28. Reflecting - Johnny Rodriguez - Mercury SRM 1 1110
29. After The Storm - Wynonna Stewart - Playboy PB 415
30. Midnight Angels - Barbara Mandrell - ABC Dot DOSD 2067
31. Breakeroo - KC Hart - Planeton PLP 500
32. Country Class - Jerry Lee Lewis - Mercury SRM 1 1109
33. Angels, Roses And Rain - Dickey Lee - RCA APL1 1725
34. Elite Hotel - Emmylou Harris - Reprise MS 2239
35. Luminous - Emmylou Harris - Warner Bros. BS 2998
36. You And Me - Tammy Wynette - Epic KE 34289
37. Here's Some Love - Tony Tucker - MCA 2213
38. Golden Ring - George & Tammy - Epic KE 34291
39. The Outlaws - Willie, Waylon, Tompall & Jessi - RCA APL1 1312
40. L.A. Sessions - Brenda Lee - MCA 2223
41. Ten Years Of Dirt, Silver & Gold - Nitty Gritty Dirt Band - United Artists LA670 13
42. Family Portrait - Earl Scruggs Revue - Columbia PC 3446
43. Sax Life In Nashville - Mac Guru - Soundwaves SW 3301
44. Welcome To Mel Tillis Country - MGM MC 1 0022
45. Honky Tonk Women - Love Redneck Men - Jerry Jaye - Hi HL 32102
46. Dance Pure Prairie League - RCA APL1 1924
47. Play It Again, Charlie Charlie - McCoy - Monument MC 6640
48. I'm Not Easy - Billie Jo Spears - United Artists LA684 G
49. Kenny Rogers - United Artists LA689 G
50. The Last Of The Winfield Amateurs - Ray Griffith - Capitol ST 11566
51. Teddy Bear - Red Sovine - Starday SD 948 X
52. 24 Greatest Hits - Hank Williams, Sr. - MGM SE 4755
53. Best Of The Statler Brothers - Mercury SRM 1 1037
54. Hotel California - Eagles - Asylum 7E 1084
55. Charlie Rich's Greatest Hits - Epic KE 34230
56. The Magnificent Music Machine - Tom T. Hall - Mercury SRM 1 1111
57. Before The Next Teardrop Falls - Freddy Fender - ABC Dot DOSD 2069
58. After The Lovin' - Engelbert Humperdinck - Epic 34381
59. Keeping In Touch - Anne Murray - Capitol ST 11559
60. Jean Shepard's Greatest Hits - United Artists LA685 G
61. Alone Again - George Jones - Epic KE 34290
62. Sammy Soon - Kathy Barnes - Republic IRDA 6019
63. I'm All Wrapped Up In You - Don Gibson - ABC Hickory AH 4401
64. A Head Of His Time - Roy Head - ABC Dot DOSD 2066
65. Texas Red Stegall - ABC Dot DOSD 2068
66. Don't What I Feel - ABC Dot DOSD 2045
67. Diamond In The Rough - Jessi Colter - Capitol ST 11543
68. Somebody Loves You - Crystal Gayle - United Artists LA643 G
69. My Love Affair With Trains - Merle Haggard - Capital ST 11544
70. The Winner And Other Losers - Bobby Bare - RCA APL1 1786
71. Peanuts And Diamonds - Bill Anderson - MCA 2222
72. United Talent Conway & Loretta - MCA 1109
73. Super Songs - Danny Davis - RCA APL1 1986
74. The Best Of Johnny Duncan - Columbia KC 34243
75. Black Hat Saloon - Rusty Wier - Columbia KC 34319

Record World January 29, 1977

Warner Country is Young Country.
Produced by Stan Silver for Warner Bros. Records.
WBS 8305.
JUST RELEASED

Charley Pride’s New Single
“She’s Just An Old Love Turned Memory”

PB 10875

Added:
WSLR  WSLR  KBOX
WWOL  WBNX  KXLR
WTSO  WKDA  KFDI
KWMT  WIVK  KRMD
KLAC  WBAM  KENR
KMPS  WUNI  KIKK
KFOX  WESC  KNUZ
KCUB  WCOS  KKYX
WIRK-FM  WWOK  KHEY
KVET  WVOJ  WIL
WONE  WPLO  WHOO
WJJD  WYDE  WSUN
WXCL

RCA Records
THE COUNTRY SINGLES CHART

1 2 I CAN'T BELIEVE (SHE GIVES IT ALL TO ME) CONWAY TWITTY MCA 40649
2 4 LET MY LOVE BE YOUR PILLOW RONNIE MILSAP RCA PB 10843 10
3 3 TWO DOLLARS IN THE JUKEBOX EDDIE RABBITT RCA 45357 13
4 1 YOU NEVER MISS A REAL GOOD THING (TILL HE SAYS GOODBYE) CRYSTAL GAILE/Artists XWX883 Y 13
5 5 DON'T BE ANGRY DONNA FARGO/ABC Dot DOA 17660 15
6 8 SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822 11
7 7 ARE YOU READY FOR THE COUNTRY/SO GOOD WOMAN WAYLON JENNINGS/RCA PB 10842 11
8 13 NEAR YOU GEORGE JONES & TAMMY WYNETTE Epic 8 50314 8
9 6 STATUES WITHOUT HEARTS LARRY GATLIN & Monument 45 201 14
10 14 LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40646 9
11 9 BROKEN DOWN IN TINY PIECES BILLY CRASH CRADDOCK/ ABC Dot DOA 17659 15
12 16 WIGGLE WIGGLE RONNIE SESSIONS/MCA 40624 8
13 17 UNCLYDDAY WILLIE NELSON/Columbia 3 10453 8
14 20 WHY LOVERS TURN TO STRANGERS FREDDIE HART Capitol 4363 9
15 18 TWO LESS LONELY PEOPLE REX ALLEN, JR./Wanner Bros 8297 8
16 26 CRAZY LINDA RONSTADT/Asylum 45631
27 24 BABY, YOU LOOK GOOD TO ME TONIGHT JOHN DENVER RCA PB 10854 7
28 23 WHISPER BOBBY BORCHERS/Playboy 6092
29 21 A MANSION ON THE HILL RAY PRICE/ABC Dot DOA 17666 9
30 22 TWENTY-FOUR HOURS FROM TULSA RANDY BARLOW/ Gazette IRA 330 10
25 21 IF NOT YOU DR. HOOK/Capitol 4364
32 27 RIDIN' RAINBOWS TANYA TUCKER/MCA 40650 6
33 31 SAY YOU'LL STAY UNTIL TOMORROW TOM JONES Epic 8 50308 7
34 22 MOODY BLUE ELVIS PRESLEY/RCA PB10857
35 29 THE CLOSEST THING TO YOU JERRY LEWIS Mercury 73872 7
26 19 WHEN IT'S JUST YOU AND ME DOTTIE WEST/United Artists XWX889 Y 11
27 34 MIDNIGHT ANGEL BARBARA MANDRELL/ ABC Dot DOA 17658 7
28 28 ORDINARY MAN DALE McBride/Con Brio 114
29 32 WHEN THE NEW YEARS WARS OFF OF OUR LOVE JODY MILLER/ Epic 8 50303 9
30 36 THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316 6
31 38 IF WATER WERE A BOTTLE OF TOMMY OVERSTREET/ ABC Dot DOA 17672 6
32 10 C. B. SAVAGE ROD HART/Plantation/Little Richie PL 144 11
33 35 ROUND THE WORLD WITH THE RUBBER DUCK C. W. McCAL/Polydor 14365 7
34 39 THE LAST OF THE WINFIELD AMATEURS RAY GRIF/capitol 4268 7
35 42 YOUR PLACE OR MINE GARY STEWART/RCA PB 10833 11
36 41 MAY I SPEND EVERY NEW YEAR'S WITH YOU T. G. SHEPPARD/Hitsville 6048 6
37 51 HEART HEALER MEL TILLIS/MCA 40657 6
38 47 IN THE MOOD HEN HOUSE FIVE PLUS TOO/ Warner Bros 8301 6
39 39 SHE TOO MUCH THAN HER SHARE MOE BANDY/ Columbia 3 10428 13
40 58 DESPERATE JOHNNY RODRIGUEZ/Mercury 73878 3
41 46 MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859 9
42 15 SWEET DREAMS EMILY JUHARIS/Reprise 4PS 1371 16
43 50 VEGAS BOBBY & JEANIE BARE/RCA PB 10852 5
44 44 RAMBIN' ROSE JOHNNY LE/GRT 096
45 53 THE MOVIES STATLER BROTHERS/Mercury 73877 3
46 62 TORN BETWEEN TWO LOVERS MARY MCGREGOR/Ariola America 7468 4
47 41 I HAVE A DREAM, I HAVE A DREAM ROY CLARK/ ABC Dot DOA 17667 7
48 55 THE SON OF HICKORY HOLLER'S TRAMP/ I WONDER HOW SHE'S DOIN' NOW JOHNNY RUSSELL/RCA PB 10853 7

49 49 THE SHADY SIDE OF CHARLOTTE NAT STUCKEY MCA 40658
50 29 HANGIN' ON VERN GOSDIN/Elektra 45353 5
51 37 SHE NEVER KNEW ME DON WILLIAMS/ABC Dot DOA 17658 16
52 60 GOOD 'N COUNTRY KATHY BARNES/Republic IRDA 338 6
53 40 MY GOOD THING'S GONE NAVEL FELTS/ABC Dot DOA 17664 13
54 42 STEALIN' FEELIN' MIKE LUNSFORD/Starday SD 146
55 53 DRINKIN' MY WAY BACK HOME SHYLO/Columbia 3 10456 5
56 56 ANGEL WITH A BROKEN WING ROY HEAD/ABC Dot DOA 17669 7
57 43 MILES AND MILES OF TEXAS ASLEEP AT THE WHEEL Capitol 4357
58 71 I JUST CAME HOME TO COUNT THE MEMORIES CAL SMITH/MCA 40671 2
59 66 I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD DAVID ROGERS/Republic IRDA 343
60 70 AFTER THE LOVIN' ENGLEBERT HUMPERDINCK/Epic
61 67 NEW KID IN TOWN EAGLES/Asylum 45373 7
62 73 WRAP YOUR LOVE ALL AROUND YOUR MAN LYNN ANDERSON/Columbia 3 10467 2
63 53 INSTEAD OF GIVIN' UP (I'M GIVIN' IN) BILLY WALKER/ RCA PB 10821 10

CHARTMAKER OF THE WEEK

64 — SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE RCA PB 10875
65 68 LOVIN' YOU, LOVIN' ME SONNY THROCKMORTON/Starcrest GRT 094
66 74 YOUR PRETTY ROSES CAME TOO LATE LOIS JOHNSTON/ Polydor 14371
67 79 HE'LL PLAY THE MUSIC LITTLE DAVID WILKINS/MCA 40669 7
68 75 HER L-O-V-E'S GONE RED STEAGALL/ABC Dot DOA 17670
69 72 NEON LADY BOBBY WRIGHT/United Artists XWX813 Y
71 76 — YOU'RE FREE TO GO SONNY JAMES/Columbia 3 10466 11
72 46 HEY DAISY I TOM BRESHE/Parl 012
73 45 SING A SAD SONG WYNN STEWART/Playboy 6091
74 38 CHEROKEE FIDDLE MICHAEL MURPHEY/Epic 8 50319
75 87 EVERY BEAT OF MY HEART PEGGY Sue/Door Knob 6021
76 83 — I'M NOT EASY BILLIE JO SPEARS/United Artists XWX935 Y
77 84 — I' M GGETING HIGH AGAIN BOBBY LEWIS/Record Productions of America 7613 2
78 86 BILLY THE KID CHARLIE DANIELS BAND/Epic 8 50322
79 81 — SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376
80 89 POOR SIDE OF TOWN BOBBY WAYNE LOFTIS/Cherry 104 (NSD)
81 81 NEON LIGHTS NICK NIXON/Mercury 73866
82 82 HELLO ATLANTA CHICAGO CROY/Columbia 3 10446
83 65 CHEATIN' 15 BARBARA FAIRCHILD/Columbia 3 10423
84 85 PAPER ROSE GENE WATSON/Capitol 4378
85 80 HONKY TONK GIRL HANK THOMPSON/ABC Dot DOA 17673
86 88 NIGHT FLYING ROŸ DRUSKY/Scorpion 0521
87 92 A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARNES/ BRAWL VERNON OXFORD/RCA PB 10872
88 90 BLUE SKIES AND ROSES KARON BLACKWELL/Blackland 254
89 81 LORD, IF I MAKE IT TO HEAVEN CAN I BRING MY OWN ANGEL ALONG? BILLY PARKER/RCA 136 3
90 — HE'S GOT A WAY WITH WOMEN BOB LUMAN/ Epic 8 50323
91 95 ALL THE SWEET MEL McDANIEL/Capitol 4373 2
92 92 — SAM OLIVIA NEWTON-JOHN/MCA 40670
93 98 NEON WOMAN CARMEL TAYLOR & STELLA PARTON/ Elektra 45367
94 94 WE FELL IN LOVE THAT WAY CLAUDE GRAY/Granny 10002 (NSD)
95 100 IT'S NOT SUPPOSED TO BE THAT WAY STEVE YOUNG/ RCA PB 10868 2
96 — — OUR BABY'S GONE HERB PEDERSON/Epic 8 50309
97 80 IT SHOULD HAVE BEEN EASY PATTI LEATHERWOOD/Epic 8 50308
98 57 BABY BOY MARY KAY PLACE/Columbia 3 10422
99 98 — OUT OF MIND CATES SISTERS/Caprice 2030 16
100 — ALL MY LOVE JOE ELY/MCA 40666

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