HITS OF THE WEEK

SINGLES

ENGLAND DAN & JOHN FORD COLEY, "NIGHTS ARE FOREVER WITHOUT YOU" (prod. by K. Lehning) (writer: McGee) (Downbreaker, BMI) (2:52). "I'd Really Love To See You Tonight" gave this duo its biggest hit in many years. Their follow-up is quite simply an extraordinary piece of pop in all its splendor. Great harmonies and syncopation. Big Tee 16079 (Atl.).

LOU RAWLS, "GROOVY PEOPLE" (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (3:05). Since he was taken under the Gamble and Huff wing, Rawls' career has been revitalized. "You'll Never Find Another Love Like Mine" was only the beginning and this uptempo tune shows there's more in store. Philco, Int'l. ZSB 3640 (CBS).

ELECTRIC LIGHT ORCHESTRA, "LIVIN' THING" (prod. by Jeff Lynne) (writer: Jeff Lynne) (Unart/Jet, BMI) (3:30). Just as "Evil Woman" preceded the Face The Music album up the charts, this new Jeff Lynne masterpiece should precede the forthcoming "A New World Record" to the top. A savoey rock sound makes it happen. UA XW888 Y.

FRANKIE VALLI, "BOOMERANG" (prod. by Bob Gaudio) (writers: Victoria Pike & Teddy Randazzo) (Razzle Dazzle/New Seasons, BMI) (3:38). Valli has returned to the more overt disco stylings that sent "Swearin' To God" up the pop and r&b charts. Good stylings that sent "Swearin' To God" to the top. A savory rock sound makes it happen. UA XW888 Y.

THE SYLVERS, "HOT LINE" (prod. by Freddie Perren) (writers: K. St. Lewis & F. Perren) (Bull Pen/BMI; Perren-Vibes, ASCAP) (2:59). If "Boogie Fever" was not the biggest cross-over hit of the year, it was certainly in the top five. Here the group demonstrates a winning flavor again with their successful brand of bubblegum soul. A hot one! Capitol P 4336.

AL GREEN, "KEEP ME CRYING" (prod. by Willie Mitchell) (writers: Mitchell & Green) (Lec/Green, BMI) (3:06). The team of Al Green and Willie Mitchell just gets better and better with time. Their latest effort is reminiscent of a storming Gamble and Huff production and is probably the most uptempo thing we've heard from Green. Hi 2319 (London).

AL PARSONS PROJECT, "THE RAVEN" (prod. by Alan Parsons) (writers: Woolfson & Parsons) (Fox-Fanfare, BMI) (3:40). "The Raven" is perhaps one of Edgar Allen Poe's best known works. Here it provides the inspiration for another chapter in Alan Parsons' celebrated "Project." The mystery and imagination of the track is inherent in its sound. 20th TC 2309.

IANK THOMAS, "LIARS" (prod. by Ian Thomas & John Lombardo) (writer: Ian Thomas) (Tarana, ASCAP) (3:41). The "Painted Ladies" man returns after an absence of some years with a new label and a finely honed rock sound. The comparisons range from Queen to Wings, with enough pop gusto to send it all the way to the top of the charts. Chrysalis CBS 2116.

ALBUMS

STEVIE WONDER, "SONGS IN THE KEY OF LIFE." Two years and many postponements later a two-record-plus-EP with book arrives, overflowing with characteristic brilliance. The songs cover a remarkable amount of territory from salsa to jazz to wonderful singles material. The usual positive outlook is embodied in the lyrics. Tamla T13-34062 (Motown) (13.98).

ERIY CLAPTON, "NO REASON TO CRY." A new Clapton album can sound comfortably familiar and yet surprisingly fresh, which is precisely the case here. Working with The Band ("Beautiful Thing," "All Our Past Times") and Dylan ("Sign Language") adds new dimensions, while Clapton's craftsman-like guitar holds it all together. RSO RS 1 3024 (Polydor) (6.98).

RINGO STARR, "RINGO'S ROTOGRAVURE." All the good folks from the old days are present, and lots of friends made since, too. Arif Mardin, producing, has kept it light-hearted and avoided the temptation to overburden Ringo's good natured sound with a lot of fancy footwork. This is more than a dose—it's rock and roll's full prescription. Atlantic SD 18193 (6.98).
EXPLODING!

"THE BEST DISCO IN TOWN"

by

THE RITCHIE FAMILY

A True Entertainment Record.
From The HIT LP "ARABIAN NIGHTS"

Arranged & Produced by Jacques Morali and Richard Rome for Can't Stop Productions

Distributed by Marlin Records
The Independent's Independent

(Marlin No. 3306)
Copyright Reform Legislation Passes Overwhelmingly; House, Senate Compromise on Mechanical Royalty Rate

By Michael Shan

WASHINGTON—After a fitful day of secret negotiations, House and Senate conferees have agreed to compromise their two versions of the historic copyright reform bill, and both Houses of Congress have voted overwhelmingly to pass the legislation. The Senate vote was unanimous, 75-0; the tally in the House was an unrecorded voice vote.

Conferees from both houses never actually met face to face during the last hours of this Congressional session. Formal conferences are often open to the press and public. Instead, the staffs of the two subcommittees met privately and bargained out compromises on the outstanding differences, to which the members of the conference committee (the members of the two subcommittees that drafted the bill) signed their approval. It was, however, the mechanical royalty which proved the biggest stumbling block in the otherwise smooth negotiations. The House backed a royalty of 2% or $6 per minute (whichever is higher) while the Senate bill called for a 2½¢ or .6¢ fee. Behind a 4-1 vote, the Senate conferences at first refused to budge from their original plan.

The Senate later agreed to compromise its differences by accepting the House’s “per track” rate (2½¢) and the Senate’s per-minute fee (.6¢). There was much activity last Wednesday (29) around that permanent rate.

After the House accepted the report, the Senate conferences backed signing off on its side of the deal. Reportedly, publishing interests, or their representatives in the Senate, told Sen. Hugh Scott (R-Pa.), a member of the conference committee, that .5¢ was unacceptable to them. Instead, they wanted another compromise between the .5¢ and .6¢ figures (.55¢ in other words) as advanced by freshman Rep. Edward Patterson (D-N.Y.), a member of the House copyright subcommittee. Sen. Scott had already joined Sens. Hiram Fong (R-Hawaii) and

Small Labels, New Acts

Heat Up Singles Chart

By Barry Taylor

NEW YORK — With 33% of the spots on The Singles Chart taken up by songs on custom and smaller independent labels this week, there is a proliferation of new talent breaking into the top 100.

Of the seven records in the top ten that fall into this category, five are by new artists or artists new to the charts. Leading the list is Rick Dees and His Cast Of Idiots with his novelty record, “Disco Duck.” The former WMPS disc jockey has captured the top spot after nine weeks. The record, which originated from Nashville, originated from Cleveland, the record, distributed by Epic, hit number one on two separate occasions. Another former number one in the top ten this week is “A Fifth of Bee-

ABC Will Purchase Two Star Stations

By Michael Shan

WASHINGTON — The American Broadcasting Companies, Inc., will pay what is reportedly the largest sum ever to purchase two Washington radio stations. The stations are WMAL — the top-rated station in the market for close to a decade — and its FM companion, both owned by the Washington Star. The price tag is $16 million.

The financially ailing Star was forced to sell its radio stations (Continued on page 26)

A&M Sues George Harrison for $10 Million

By Sam Sutherland

LOS ANGELES—A&M Records has filed a suit against George Harrison, seeking $10 million in damages and the dissolution of Harrison’s Dark Horse label, first pacted to A&M in an agreement concluded on May 15, 1974. The Los Angeles Superior Court action, filed last Tuesday (28), alleged that Harrison had reneged on that original agreement which called for four Harrison solo albums. A&M’s suit charged that Harrison had failed to deliver the first of these, due on July 26 of this year, and had thus forfeited the million dollar royalty advance already paid to the artist. According to the suit, Harrison was obligated to return the advance monies should he fail to deliver the album within the prescribed deadline, but has thus far failed to do so. The suit set the total expenditures on behalf of Dark Horse, including the advance, at $2.6 million.

In a letter attached to the suit, Harrison’s attorney, Marvin Burns, denied the artist’s liability regarding the advance; Burns also counter-charged that A&M

The Record World Sales Index

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

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The financially ailing Star was forced to sell its radio stations (Continued on page 26)
**Powerhouse Picks**

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

**Boston** (Epic) "More Than A Feeling.

Receiving initial action in the Boston area, where it is top-10, this record broke nationally with several major adds along with strong chart movement where already played. Sales are reported throughout the country.

**Red Stewart** (Warner Bros.) "Tonight's The Night (Gonna Be Alright)."

Explosive is the word for this record. Showing huge success on the secondary level, it broke nationally with numerous primary outlets going on it.

**Lou Rawls Feted**

During his recent engagement at the Latin Casino in Cherry Hill, N.J., Philadelphia International recording artist Lou Rawls took time out between shows for the presentation of two gold record awards for his recent chart-topping single, "You'll Never Find Another Love Like Mine," and his album, "All Things In Time," his debut record Release during his recent engagement at the Latin Casino in Cherry Hill, N.J., Philadelphia International recording artist Lou Rawls took time out between shows for the presentation of two gold record awards for his recent chart-topping single, "You'll Never Find Another Love Like Mine," and his album, "All Things In Time," his debut record.

**MOA Announces Award Winners**

**CHICAGO** — By vote of the MOA membership and the awards committee, the winners of this year's JB (Juke Box) Awards are as follows:

- Record of the Year on Juke Boxes: "Waste Days and Wasted Nights" by Freddy Fender, ABC Dot.
- Pop Record of the Year on Juke Boxes: A tie vote made it necessary to have two winners in this category as follows: "Love Will Keep Us Together" by The Captain and Tennille, A&M Records, and "Feeling" by Morris Albert, RCA.
- Country Record of the Year on Juke Boxes: "Convoy" by C.W. McCall, Polydor Records.
- Soul Record of the Year on Juke Boxes: "That's The Way I Like It" by K.C. and the Sunshine Band, TK Records.
- The JB Awards will be presented by president Ted Nichols at the MOA Bicentennial Banquet, Sunday night, November 14.

**UA Names Wright Publicity Director**

**LOS ANGELES** — Patti Wright has been named national director of publicity, United Artists Records. She joins UA following tenures as director of artist development at Dark Horse Records and as national publicity manager at Capitol Records.

Wright will be headquartered in the Los Angeles offices and will report directly to Phil Skaff.

**Miller Gets Platinum**

**LOS ANGELES** — Steve Miller's Capitol album, "Fly Like an Eagle," has been certified platinum by the RIAA.
Turn a good ear to the Earth…

**Manfred Mann’s Earth Band**

Listen close to the sound of success. **THE ROARING SILENCE** is shaping up to be the biggest MM LP ever; with heavy FM play, the single “Blinded By the Light” spreading fast, and strong sales accompanying the band’s strongest tour to date.

---

**The Roaring Silence**

Featuring the single **BLINDED BY THE LIGHT** (WBS 8252)

Only from Bros. records and tapes. ES 2965
CHART ANALYSIS

Frampton LP on Top for 16th Week; 'Disco Duck' Is No. 1 Single

Dylan, Boston LPs Explode

By LENNY BEER

Peter Frampton (A&M) tops The Album Chart again for a record breaking sixteenth time, shattering the mark of 15 weeks that he set last week. The Frampton album is drawing most of its strength now from rack accounts where it is outpacing its competition by at least two to one. On the retail side, the album is also strong but not the far and away charttopper that it is at the racks. Fleetwood Mac (Reprise) is back up to #2 with strong rack and retail sales, and Boz Scaggs has moved to 3 with a bullet based on super strong retail and black sales, but it is still lacking at the racked accounts.

Two new albums cracked the top 10 this week, Steve Miller (Capitol) and Heart (Mushroom). Miller, in its twentieth week of charting, has reached its highest position at 7 with a bullet. The album is selling well at all levels and should be a major contender for top five honors next week. Heart, which has been out for close to six months, garnered the #10 position. The group has now spread its sales base from the midwest where it is and has been top five for some time. Strong sales are now being recorded on the west coast and the beginnings of major sales are being reported in the east. The Heart album is currently #4 at ABC national rack and #5 at J.L. Marsh's rack.

Bob Dylan (Columbia) really took off in sales this week and climbed from its debut slot of 49 to 15. Retail is solid in most markets and the racks are now reporting strong top 20 activity. The Captain & Tennille "Song of力争" album is exploding all over again due to a combination of television exposure and the third hit single from the package, which jumped from 36 to 26. The Bee Gees (RSO) scored well for the third straight week at both retail and r&b levels and scored big at the racks.

Steve Miller, Frampton Singles Hot

(Continued from page 3)
top. Chicago (Columbia) has their strongest single ever with "If You Leave Me Now," which has grabbed the #3 position with a bullet, just ahead of another Columbia debut, Box Scaggs. The only other bulleting item in the top 10 is Heart (Mushroom).

Making a strong run at the top 10 this week were Steve Miller (Capitol), Bay City Rollers (Arista), Linda Ronstadt (Asylum), Gordon Lightfoot (Reprise) and Hall & Oates (Atlantic). Miller appears to have the best shot at reaching the top 10 next week, but the others shouldn't be too far behind. Also receiving strong reports on the top side of the chart this week were Kiss (Casablanca) with their biggest hit single to date, ABBA (Atlantic) with their worldwide smash, "Fernando," Captain & Tennille (A&M) and the Commodores (Motown). The Commodores top the r&b chart for the second straight week with enormous sales, but the pop stations have not closed ranks around this one as quickly as they should. Blue Oyster Cult (Columbia), which has stopped and started nearly every other week, was definitely on the plus side this time around and should be home free from here on. Barry Manilow (Arista) is starting to make the moves to back up the strong radio support it has received, including a 20 point jump at WCOL in Columbus. Sales are starting to come into line also. Ringo Starr (Atlantic) is also closing in sales behind its enormous airplay.

And then there's Frampton (A&M). With the release this past week of his third single, Frampton debuts on the Record World Singles Chart at 48 with a bullet and is Chartmaker of the Week. Sales support for this item has been surprisingly quick with breakouts this week in the east and midwest. It will be extremely interesting to note exactly how many buyers there will be for this item.

The two hottest records on the bottom side of the chart are Boston (Epix) and Rod Stewart (WB). Both records are now exploding on the west coast with support also strong in the east and beginning almost everywhere else.

Judge's Comments In Davis Case

Following are comments made by Judge Thomas P. Griesa in rendering his decision in the Clive Davis tax case (See RW, Oct. 2).

The decision ended all charges against Davis.

"Mr. Davis has frequently been publicized as having been connected with payola, narcotics, organized crime and the like. The indictment in this income tax evasion case was released at the identical time as the news of other indictments of different nature of people in this industry. The confusion in the press was extremely unfortunate to say the least. I have reviewed the press articles going back some three years and they are appalling in the innuendo and direct attempts to connect Mr. Davis with crimes which with he was never indicted and to say nothing of never having been convicted."

"I don't want to get into a detail of press conduct, but on the face of it I see absolutely no excuse for the newspaper publicity which went on. But ultimately who was at fault for that, I really don't know but the results were there, the damages are documented."

"I have never had a case where, in my short career on the bench, where this situation has existed, at least in anything like the degree which it exists here."
Live, because.

Bob Dylan
Hard Rain

Bob Dylan's "Hard Rain" On Columbia Records and Tapes.

Produced by Don DeVito and Bob Dylan
RECORD WORLD OCTOBER 9, 1976

**New York, N.Y.**

By IRA MAYER & BARRY TAYLOR

![Image](696.0x931.2)

... through, McGee, in a fit of front office fury, from Huntington Beach, California. Immediately after the game, free agents in Steve McGuire (formerly an obscure Tulsa club), an obscure Tulsa club, and...
Laverne & Shirley to Atlantic

Laverne and Shirley were brought to the attention of Atlantic to complement the '50s setting on which the Paramount TV series is based. Their debut Atlantic album with producer Jimmie Haskell. The LP's format is second season, "Laverne and Shirley" are scheduled to

New Elton LP: Joint MCA/Rocket Release

LOS ANGELES — Elton John's new double album "Blue Moves" will be a joint MCA/Rocket release in America and Canada, it was announced by J.K. Mainland, president of MCA Records, and John Reid, president of the Rocket Record Company and manager of Elton John. Elton John is an MCA artist and has been recording for the label seven years. He founded The Rocket Record Company with John Reid, Bernie Taupin and Gus Dudgeon in 1972. Tony King is executive vice president of The Rocket Record Company, overseeing all marketing, promotion and publicity in the United States and Canada. The marketing of Elton John's "Blue Moves" on the MCA/Rocket label will be coordinated and supervised by both King and Rick Frio, vice president of marketing. Scheduled for late October (Continued on page 39)

DJM Promotes Three

NEW YORK — The New York office of Dick James Music has announced the promotion of Arthur Braun to the position of general manager of the music publishing division and a&r at DJM. Also, Carmen LaRosa has been appointed general manager of the DJM record division, and Martin Feig has been appointed secretary and controller for Dick James Music, Inc. and its U.S. subsidiaries.

Braun

Braun was previously national professional manager for DJM and now assumes full responsibility for the DJM publishing activity in the U.S. and Canada, plus the a&r function for the DJM record label. LaRosa, who joined DJM four months ago as marketing consultant, is now responsible for all aspects of the development and exploitation of the DJM record label in the U.S.

Feig, who previously was a controller at DJM, succeeds Joan Schulman as assistant secretary following Schulman's departure from the U.S. subsidiary of the DJM organization.

Fantasy Sets Campaign for New Artists

BERKELEY — Fantasy/Prestige/Milestone Records is readying marketing, merchandising and promotion programs for six newly-signed acts slated to make their Fantasy debuts during October and November. Artists included are Spider's Webb, Byron Keith Daugherty, Tom Chapin, Opa, Roger Glenn and Whiz.

Kaffel commenting on the company's decision to release and support albums by new acts during the traditionally heavy fall sales season, Ralph Kaffel, Fantasy president, pointed to a shift in the sales climate for new artists. "While this time of year is traditionally not the best time to break new artists, I think the market is increasingly geared to new talent," Kaffel remarked. "Two years ago, when business was off, there was dealer resistance to new artists, but now the climate has changed."

Spider's Web

Set for mid-October release is the Fantasy debut for Spider's Webb, featuring Carole Kaye, Spider Webb, Harold Land, Jr. and Renaldo Jackson; the album was produced for the company by Jeff Lane. Also set for release during that period is "Life Is Like That," the Fantasy debut for songwriter Tom Chapin, a featured performer for several years on ABC-TV's "Make A Wish" series and a founding member of Mt. Airy.

RCA Red Seal Single Coming From Tomita

NEW YORK — RCA Records is rushing release of a commercial Red Seal single from the forthcoming Tomita album, "The Planets." The single will contain edited versions of the "Mars" and "Venus" movements of the Gustav Holst score as realized electronically by Tomita.

RW Becomes Capri Lounge for Loretta & Charlie

It was a gala affair sure to go down in that massive volume of Record World Historic Moments as a dream come true. For here were Ferndale's most famous country and western singer and her husband getting first-hand knowledge of the inner workings of the Big Apple record biz. RW, spending no expense or effort, had a full crew working overtime to make elaborate preparations for the visit. Preparations barely completed as Charlie and Loretta Hoggers made their timely entrance. Through the inner doors of the RCA Radiola West, owner of the Troubadour in Los Angeles, who is also managing Daugherty's career, and "Reachin'," the label debut for flautist and vibraphonist Roger Glenn, produced by Larry and Fonce Mizell.

Opa

Already in release is "Goldenwings," the debut album for Opa, a Uruguayan trio that has performed with Flora Purim and whose first record was produced for the Milestone label by Aito. Due in November is the first album from Whiz, a west coast hard rock trio being produced for Fantasy by Wayne Henderson. Advertising and merchandising support for the new artists represented has already been initiated within Fantasy's current fall marketing program.
Buddy Holly left us many memorable songs... and on the 40th anniversary of his birth, DENNY LAINE has recorded a couple of his best...

IT'S SO EASY/LISTEN TO ME.
Produced by Paul McCartney
THE COAST

By JAAN UHELSZKI

Only 87 shopping days left until Christmas, so Paul Drew decided to beat the Christmas rush and ask Alice Cooper to emcee the RKO Christmas Charity Concert on December 17 at the Hynes Auditorium in Boston. The proceeds from the show will go to The Joseph Kennedy Jr. Hospital for Children. So far the line up of confirmed performers for the show is: Donny and Marie Osmond, Gordon Lightfoot, England Dan and John Ford Coley, and Dr. Hook. Alice won’t perform but it looks like this will turn into an annual commitment for him; the event is being renamed The Alice Cooper Charity Christmas Concert.

WHEN TO CALL A JOKE A CUT DEPT.: Did you hear Burton Cummings’ version of “You Ain’t Seen Nothing Yet?” It’s very piano-bar is being renamed The Alice Cooper Charity Christmas Concert. Burton playing the song during a break. “Richard said it was cute, novel, and satirical, but what if we added a band?” That was when ‘ Ain’t Seen Nothing Yet” ceased to be a joke.” Randy’s reaction? “I haven’t seen them in over six years, so I have no idea what he’s like. Since I haven’t been able to buy the hatchet verbally, I hope we’ll be able to do it musically.” Even if he doesn’t like Burton’s version, I’m sure Bachman won’t balk at the royalty checks.

CRANING FOR SYMPATHY? Gary Rossington is back in action and will be joining Lynyrd Skynyrd back on the road, but not on the highways. Peter Rudge has “forbidden” the band from driving. Guitarist Allan Collins’ answer to that was not to get a horse, but a tractor, which he has been spotted driving around Jacksonville at 100MPH tops.

ACCOUNT CLEARED: Marlon Brando phoned 20th Century Records and said it was cute, novel, and satirical, but what if we added a band?” That was when ‘ Ain’t Seen Nothing Yet” ceased to be a joke.”

YUKSTERS GO STRAIGHT, ALMOST: Flo and Eddie have finally got-it...uh...backed into a cactus and came out “wearing” eighteen bathroom break, but unfortunately had to call photos in the desert for the forthcoming “Dance” Ip. Mike took a day when he

DeVito Named VP, Adam VIII, Ltd.

NEW YORK — Morris Levy, president of Roulette Records, has announced the appointment of George DeVito as vice president of Adam VIII, Ltd., effective October 1, 1976.

DeVito will be responsible for the development of concepts for broadcast packages, licensing, commercial production and services. He will oversee the Adam VIII operation, including time buying, packaging and marketing.

Prior to joining Adam VIII, DeVito was director of broadcast packages for Columbia House/Vista Marketing for the past two years.

20th Century Sets Eight Fall LPs

LOS ANGELES—20th Century Records has scheduled an eight album second-half fall release, led by Barry White’s new lp, “Is This Whatcha Want?” Also in the package are Dan Hill’s “Hold On,” Patti D’Ambrose’s “Livin’ It Thru,” Love Unlimited Orchestra’s “My Sweet Summer Suite,” Mark Ashton’s debut “Mark Ashton,” and the new lp from Love Unlimited, “He’s All I’ve Got.”

Westbound albums included are “Suzie-Supergroupie” by Junie, former lead singer of the Ohio Players, and “A Whole Nother Thang.” Clarence “Fuzzy” Haskins’ first solo lp after more than a decade as lead vocalist with Parliament-Funkadelic.

ABC Signs Martin Mull

ABC Studios has announced the signing of Martin Mull to the ABC Records roster. Mull will record material for in full!

CBS Promotes Gordon

NEW YORK—Bob Gordon has been appointed to the position of director, customer merchandising, CBS Records. The announcement was made by Don Dempsy, vice president, marketing, Columbia Records. He will be responsible for the supervision of design, production and allocation of all display and sales promotion materials for Columbia, Epic, Portrait and the CBS Records Associated Labels. He will be involved in the preparation and coordination of Marketing plans for new releases. Gordon joined CBS in 1972.

Private Stock Names Two in Production

NEW YORK—Private Stock Records vice president of production and creative services Beverly Weinstein has announced the appointments of Beverly Schaffer as album production coordinator and Gloria Galvis as assistant production coordinator.

Yesterday and Today Signed to London

NEW YORK — Walt Maguire, vice president of a&r for London Records, has announced the worldwide signing of San Francisco hard rock foursome Yesterday and Today. Pacted to a long term, exclusive contract, Yesterday and Today will be featured on London’s October release with the album “Yesterday and Today.”

Premium (Continued from page 32)
"LISTENING TO BURTON CUMMINGS IS LIKE SEEING AN OLD FRIEND."

— Richard Perry

Burton Cummings.
The voice that led the Guess Who—now solo on his debut Portrait album.

"Burton Cummings."
A new album including the single "Stand Tall." 470001
Produced by Richard Perry.
On Portrait Records and Tapes.
Isn't this the environment you want for your advertising message?

RECORD WORLD INVOLVES YOU
CBS Sponsors Black Caucus Benefit

NEW YORK—CBS Records provided substantial support for the Congressional Black Caucus’ sixth annual dinner-weekend September 24-25, sponsoring a benefit concert at the Capitol Center in Largo, Md., and hosting a party for the benefit artists after the Caucus dinner.

The concert, which starred the Jacksons (Epix), Johnnie Taylor and B.T. Express (Col.), was organized by LeBaron Taylor, vp-special markets, CBS Records, and promoted by Bill Washington of Dimensions Unltid. The Jacksons presented a special donation from the concert to Caucus chairperson Yvonne Braithwaite Burke at the September 25 dinner. The dinner itself was a complete sell-out at $100 a plate, with 2500 guests in attendance. In addition to numerous show business notables, Mrs. Rosalyn Carter, wife of Presidential candidate Jimmy Carter, (Continued on page 51)
**Bob Crewe: Renaissance Record Man**

By Pat Baird

NEW YORK—During his 20 years in the music business, Bob Crewe has consistently been described as one of the few Renaissance men in the industry. A record company president, producer, songwriter, recording artist, painter/sculptor, he is now involved in two of the most ambitious projects of his career—a rock ballet/record album titled “Street Talk—A Suite” and a solo album to be produced by Jerry Wexler in Muscle Shoals. Both will be released by Elektra Records.

Crewe visited the Record World offices recently and talked about the almost mystical way in which the “Street Talk” concept emerged. “I originally thought this would be a concept album with a thread of a story,” he said. “Instead, it seemed to have a life of its own, to be what it wanted to be. Everytime I got off the track it had a way of telling me where it wanted to go. It dictated itself in a very clear cut fashion.”

The plot of the album, and the eventual ballet production that is currently being mounted, involves “a young boy named ‘Cherry Boy’ from Nowhere, N.J., who becomes a master of street talk. It’s basically a Cinderella story with a ‘lady and the tiger’ ending. He’s torn between two people who he is very much involved with and must choose only one. In the end, the audience will have to decide which one he picked. I decided against putting the libretto on the album because it might seem too philosophical change over the past year and feels his songs are much more ‘positive’ because of it. His plans for the future include working with the individuals that comprise the Generation. That assemblage now includes eight percussionists, a rhythm section (including eight percussionists) and a choir.

As one of the few recording artists credited with having several one-man shows done, the “12 Hits of Christmas” package will be comprised of pop and rock performances, while the “Rhythm & Blues Christmas” set contains R&B stylings.

Norm Wienstroer, newly appointed director of special marketing for the company, projected an optimistic sales future for the titles, due to the decline of new holiday titles during recent years and the subsequent reissue of existing titles to cut-out bins and budget catalogues. Wiestroer also stressed that the performances included, licensed from various sources, are the “definitive” renditions that earned singles success in their original release; combined sales for the titles included are reportedly in excess of one million records following their initial availability.

**Triumphant Trio**

A&M’s songwriting troubadour, Peter Allen, paused between sets at the Bays—where he recently played to six nights’ worth of sellout audiences with the Manhattan Transfer—to greet a pair of longtime fans, A&M president Jerry Moss and Allen’s manager, Dee Anthony, who heads Bandana Associates.

**UA To Release Xmas Hits Packages**

LOS ANGELES—United Artists Records is readying marketing and promotion campaigns for two new holiday-oriented album packages culled from popular Christmas single hits of the past. Coordinated by Artie Mogull, president, and producer, Snuff Garrett, the packages include performances by artists such as Nat Cole, Gene Autry, the Harry Simeone Chorale, Bobby Helms, Brenda Lee, Bing Crosby, Clyde McPhatter & The Drifters, Brook Benton, Chuck Berry and B.B. King.

The “Twelve Hits of Christmas” package will be comprised of pop and rock performances, while the “Rhythm & Blues Christmas” set contains R&B stylings.

**UA To Head Big Heart Pub.**

LOS ANGELES—With the establishment of Big Heart Publishing and the recent appointment of Don Blocker as vice president and general manager of the publishing company, BNB Management has entered into another phase of the entertainment industry.

Blocker will be responsible directly to BNB for administering a full-scale publishing operation via Big Heart. The emphasis according to Blocker will be on the signing of new writers and singer/songwriters.

A veteran of the music industry for over 18 years, Blocker has been associated since 1970 with Snuff Garrett as executive vice president of Garrett Music Enterprises. On an independent level he was the man responsible for setting up the extensive publishing deal for the Jackson Five.

Big Heart is now involved in negotiations for worldwide sub-publishing deals. Currently, Blocker is working on the catalogue of Becky Hobbs and Lewis Anderson, who have been signed to Big Heart for publishing.

Big Heart’s offices are located at 9454 Wilshire Boulevard, Beverly Hills, California 90212; phone: (213) 273-7020.

**Bassey Bash**

On hand to welcome Shirley Bassey back to Hollywood at a private party at the Beverly Hills Bistro are Spencer Berland, VP, west coast manager of Record World (left), and United Artists Records president Artie Mogull, who hosted the event.

**Bob Crewe: Renaissance Record Man**

**Triumphant Trio**

**UA To Release Xmas Hits Packages**

**UA To Head Big Heart Pub.**

**Bassey Bash**
3 MORE IN FOCUS!

FRANKIE VALLI
INTRODUCES HIS NEWEST HIT!

PS 45,109
Produced by Bob Gaudio
Featured In His New Album!

FLASH CADILLAC & THE CONTINENTAL KIDS
BREAKING THROUGH IN A BIG WAY!

"DID YOU BOOGIE (With Your Baby)"
PS 45,079
Produced by Joe Renzetti & David Chackler
For Chalice Productions
From Their Current Album!

STARBUCK DOING IT AGAIN!
"I GOT TO KNOW!"
PS 45,104
Produced by Bruce Blackman & Mike Clark
For Bill Lowery Productions
The Second Hit From Their Debut Album!

THE FOCUS IS ON STARDOM!
CLUB REVIEW

Williams, Greene Score at Bottom Line

NEW YORK—One of the more established jazz-rock bands and a relative newcomer in the field brought their divergent approaches to the genre to the Bottom Line recently, and if the New Tony Williams Lifetime (Col) was more assured in its melodic blend of jazz and rhythm and blues, the Mike Greene Band (Mercury) demonstrated the musicianship and flair necessary to develop further a still-evolving style.

Williams' band featured a new guitarist, Alex Kotzen, who has added since the recording of the quartet's album, "Million Dollar Legs," but Williams' combination of light, pleasing keyboard melodies with a satisfyingly solid bottom was otherwise unchanged. He has the self-assurance to avoid the self-indulgent traps to which drummers' groups often succumb, and showcases himself along with, not in competition with, his players.

Pasqua

Alan Pasqua, who played a variety of keyboards during the set, demonstrated that he is one of the more enjoyable organ and synthesizer soloists in jazz-rock, and Graves, although he took few solos, slid from jazz to soul to rock with ease and shone particularly as a rhythm player with Williams and bassist Tony Newton. The set's highlight, "Joy Filled Summer," from the new album, was capped by a fine Graves solo.

Whereas Williams' music might more precisely be classified as jazz-r&b, Mike Greene's sound is at once strongly linked to the jazz tradition and somewhat related to some contemporary rock. Most of his compositions have vocal parts, and his are rock, not jazz, vocals. In fact, Greene's most essential attribute is his powerful tenor, although he is accomplished on both reeds and keyboards. The interplay of that voice with the high-pitched solos of guitarist David Michael is the most interesting recurring device in Greene's performance, with drummer Randy Powell and bassist Michael Holbrook rounding out a highly proficient quartet.

RCA Signs Kawasaki

Ryo Kawasaki, the Japanese guitarist who has recently performed with such American jazz stars as Gil Evans, Cedar Walton and Elvin Jones, has signed an exclusive contract with RCA Records. His first album, "Juice," produced by Mike Lipkin and featuring six Kawasaki compositions arranged by Ryo, is being released this week. Ryo is shown here with a synthesizer he invented for use on the album, and with (left) RCA engineer Bob Simpson and Lipkin.

Changing Style

Still, the sense one gets of Greene's style is that it has a number of changes to undergo, and the inanity of much of his material to cohere seems to underscore the point. He and his players can obviously do a number of things, but deciding which of them to stress will be a necessary step in his development. This reviewer's guess is that he will eventually move closer to rock, but whatever course he may pursue, he is worth watching.

Marc Kirkeby

Steeleye Tour Kicks Off

LOS ANGELES—Steeleye Span has embarked on a 10-city concert tour in conjunction with the release of "Rocket Cottage," their ninth Chrysalis album and first to be independently distributed by the label. The October tour, which began Friday (1) in Denver, includes stops in San Francisco, Los Angeles, Boston, Philadelphia, Chicago, Toronto, Washington, D.C. and New York.

Kaplan Joins Arista

NEW YORK—Arnold Kaplan has been appointed to the position of manager of royalty accounting for Arista Records, it was announced by Aaron Levy, vice president of finance for the label.

Atlantic Singles Hot

NEW YORK—Spearheaded by last week's release of Ringo Starr's first single for the label, "A Dose Of Rock 'N Roll" and the strength of the Spinners' "Rubberband Man," Atlantic Records is currently enjoying its biggest singles streak of the year.

Bolstering the activity is England Dan and John Ford Cooley's "I'd Really Love To See You Tonight" on Big Tree and the duo's follow-up, "Nights Are Forever Without You" which debuted on the RW singles chart this week at #89.

Four more Atlantic singles are on The Singles Chart, tied in with current album releases: "She's Gone" by Hall and Oates (bullied at #14), "You Are The Woman" by Firefall (bullied at #42), "Fernando" by ABBA (bullied at #25) and "Queen Of My Soul" by AWB at #79.

Other upcoming singles which should make for a lucrative fourth quarter for Atlantic include "Jump" by Aretha Franklin, "Teach Me" by Blue Magic, "Don'T Turn The Lights Off" by Margie Joseph and "Funky Music" by Luther.

Popp Tops Greenberg

LOS ANGELES — Sol Greenberg has been named director of marketing and national sales manager for Farr Records by Michael Ragar, president of Farr Music, Inc.

Farr Tops Greenberg

Greenberg most recently was director of marketing for ATV Music Corp. Earlier, he served as vice president and general manager of Granite Records, a subsidiary of ATV Music. He also worked with MGM Records for 15 years, beginning as budget product sales manager and later becoming vice president in charge of sales.

Originally from New York, Greenberg has been working in the music business since 1946, working with independent distributors in the New York market prior to joining MGM.

CTI Appoints Two

NEW YORK — Jerry Wagner, VP/marketing, CTI Records, has announced the appointment of Dalm Heyn to director of creative services, and Betty King to publicity director.

Ms. Heyn comes to CTI from Lithopinion Magazine where she was articles editor. Prior to that, she was associate editor at Redbook.
Coming soon
Ray Charles and Cleo Laine
Together for the first time
in
"Porgy & Bess"
CPL2-1631
The musical event of the year.

RCA Records
ANDY PRATT—Nemperor 008 (Atlantic)
THAT'S WHEN MIRACLES OCCUR (prod. by Andi Mardin) (writer: Pratt) (April, ASCAP) (3:28)
With his first Nemperor album, Pratt has lived up to the potential of his two previous efforts. A master of the pop ballad, he also employs jazz shadings on this ebullient track from the "Resolution" lp.

REAL THING—UA XW875
CAN'T BE WITHOUT YOU (prod. by Ken Gold) (writer: Gold & Dene) (Colpens-EMI, ASCAP) (3:07)
The group's soulful sound is not what one might expect from the Liverpoolian outfit, but "You To Me Are Everything" already hit the charts, and this, their follow-up, is strong enough to follow suit.

THE FATBACK BAND—Spring 168
(Polydor)
THE BOOTY (prod. by The Fatback Band) (writers: Curtis & Ivey, Jr.) (Cita, BMI) (2:54)
The group tells the story of a missing booty on this very danceable track from its "Night Fever" album. Here is another "boogy" song that should make it.

MAJOR HARRIS—WMOT 4002 (Atlantic)
LAID BACK LOVE (prod. by Bobby Eli) (writers: Bobby Eli & Len Barry) (Muscle-Tuff, BMI) (3:20)
The Major is laid back and sounding fine with this label bow, they show the style with the rockin' "I'm On Fire" and here, "Night Fever" album. Here he cooks up a strong r&b groove. Give this one an ear.

JOHNNY RODRIGUEZ—Mercury 37855
HILLBILLY HEART (prod. by Jerry Kennedy) (writers: Penn & Christopher) (Dan Penn/Easy Nine, BMI) (2:55)
Rodriguez has come up with the song that should finally put him on the pop charts. The classic Dan Penn ballad is the perfect vehicle for this c&w star.

5000 VOLTS—Private Stock 114
DOCTOR KISS-KISS (prod. by Tony Evers) (writer: Evers) (2:54)
The group has already connected once with the rockin' "I'm On Fire" and here, with this label bow, they show the style that could do it all over again.

THE GLITTER BAND—Arista AS 0207
MAKES YOU BLIND (prod. by Mike Leander) (writers: Leander/Phillips/Sheppard) (MCA, ASCAP) (3:15)
The Glitter Band sans Gary recorded this instrumental over a year ago. Due to widescale disco play (it sounds like ABW), it has been released here as a single.

J. B. BINGHAM—UA XW872
SHE'S GONE (prod. by H. B. Barnum & Steve Binder) (writer: J. B. Bingham) (Steve Binder, ASCAP) (2:54)
This is a cover of the Hall & Oates song, but is likewise a soulful ballad marked by an exceptional chorus. Bingham's vocal could send it to the top.

THE METERS—Reprise 1372 [WB]
TRICK BAG (prod. by Allen Toussaint & The Meters) (writer: Earl King) (Trovai, BMI) (3:17)
Since developing disco overtones to their music, the Meters are reaching a wider audience. This one sounds good in the discs or over the airwaves and should send these bayou funskers up the charts.

BLAZE—Epic/Sweet City 8 50292
SILVER HEART (prod. by Blaze) (writer: R. Welch) (Rock-Hopper, ASCAP) (3:00)
Fleetwood Mac's great song with the line, "If I could sing like Paul McCartney and get funky like Etta James, I'd never change," is given a solid pop reading by the group from the Sweet City stable.

CHILDREN OF THE NIGHT—PJP 6530
DINNER WITH DRAC (prod. by Geoffrey Block) (writers: Sheldon & Lapid) (Maryland, BMI) (2:28)
With Halloween around the corner, this song should find a place on every play-list. These five look like a creature feature, but there is a hit on their menu.

THE SEX-O-LETTES—Chelsea 3053
RIDE A WILD HORSE (prod. by K. Nolan) (writer: Nolan) (Sound of Nolan-Chelsea, BMI) (2:51)
The Sex-O-Lettes, best known for the spice they add to Disco Tex records, are on their own and adding breathy vocals to this number which has a disco slant.

ARTHUR ADAMS—Fantasy 777
REGGAE DISCO (prod. by Wayne Henderson) (writer: Adams & Johnson) (Effective/Pinchpenny/At Home, ASCAP) (3:32)
The title of the track says it all. It sounds more south of the border than reggae, but the novelty quality could make it a big hit.

LOS INDIOS TABAJARAS—RCA 10778
EL BIMBO (prod. by Ethel Gabriel) (Annie Wayne/Reynor, ASCAP) (2:19)
"El Bimbo" is quickly emerging as one of the most covered tunes of the past five years. Here, the Mexicali guitars of the group give it a unique flavoring.

FLO & EDDIE—Columbia 3 10425
ELENORE (prod. by Nevison-Taylor) (writer: Taylor & The Turtles) (Blimp/Island, BMI) (2:10)
As The Turtles, this song became a major hit. As Flo & Eddie, the sound is at once familiar and improved as they take one step back and two steps forward.

BLACKSMOKE—Chocolate City 006
(Casablanca) THERE IT IS (prod. by Wayne Henderson) (writer: Elkon) (Fiesta, At Home, ASCAP) (3:06)
The group's snappy funk sound is built around effervescent percussion swirls and some hot hornlines. It's all held together by a lucid production.

AL WILSON—Playboy 6085
YOU DID IT FOR ME (prod. by Marc Gordon) (Jasmine/Seven Valleys, ASCAP) (writer: Heath & Dunham) (2:58)
With "I've Got A Feeling" giving Wilson his biggest hit since "Show and Tell," his voice has become a regular name on the charts. Here he cooks up a strong r&b groove.

COTTON, LLOYD & CHRISTIAN—20th 2306
The Australian group that scored auspiciously here with "I Go To Pieces" again shows exceptional promise with a sinewy pop ballad. Give this one an ear.

ACKER BILK—Pye 71078
ARIA (prod. by Terry Brown) (writers: Bardoth & Bembo) (Fresh Air/Enteric, ACMP) (3:32)
This lush instrumental has already been a hit in England for Bilk. His saxophone work is pure and easygoing and offers the MORs an excellent choice of material.

Kool & The Gang—Delite 1586
OPEN SESAME (prod. by K. G. Prod. & Mr. Vee Prod.) (writers: Bell-Kool & the Gang) (Delightful/Gang, BMI) (3:48)
This title song from the forthcoming Kool & the Gang album finds the group doing what comes naturally—laying down a funky backbeat geared for the discos.

JAN HAMMER—Nemperor 006 (Atlantic)
Jazz keyboardist Hammer continues to broaden his audience with his very palatable fusion music. The title tune from his recent lp makes a funky connection.

LYONS & CLARK—Shelter 62005 (ABC)
LOVE LINES (prod. by David Kernsaben) (writers: Lyons & Clark) (Torok, ASCAP) (2:38)
This bright duo is bound to make its mark soon. Sounding like a laidback Linda Ronstadt, the vocal is warm and charming. This ballad will surely melt some hearts.

INSTANT FUNK—TSRP ZSB 4793 (CBS)
PHILLY JUMP (prod. by Bunny Sigler) (writers: Sigler & Life) (Mighty Three, BMI) (3:33)
The Bunny Sigler group lives up to the title of this song. A bubbly, danceable number with a chiming vocal by the cream of Sigma Sound's musicians.

GEOFF MULDAUR & BONNIE RAITT—Reprise 1370 (WB)
SINCE I'VE BEEN WITH YOU BABE (prod. by Trevor Lawrence) (writer: Ronnie Baron) (writer: Trevor Lawrence) (Cafe Americana/Smoke-Shop/ Americanradiohistory.com (3:03)
The combination of these two proven solo talents has resulted in a soulful series of vocal trade-offs. Muldaur and Raitt carry it off with a style and purpose.
Atlantic Records is pleased to welcome the multi-talented
Johnny Bristol
to our label.
And proud to announce the release of the first Atlantic single,
"Do It To My Mind"
by this great artist, writer and producer.
RAZOR SHARP
EARL SLICK BAND—Capital ST-11570 (6.98)
Following his days with David Bowie, Slick had the experience to know how to put together a band and draw the best from it. With Slick on guitar and Jimmie Mack assuming the majority of songwriting and vocal duties, this is a first-rate outfit—songs, playing and all. Incisive!

BEST OF LEON
LEON RUSSELL—Shelter SRL 52004 (ABC) 6.98
With Shelter distribution now under the aegis of ABC, this is a newly compiled set produced by Denny Cordell and Russell. “Delta Lady,” “Shoot Out At the Plantation,” “Hummingbird,” “Lady Blue,” “This Masquerade,” “Bluebird”—12 in all, with the fire and energy that have marked the Tulsa rocker’s best work.

TONITE! AT THE CAPRI LOUNGE
LORETTA HAGGERS
MARY KAY PLACE—Col PC 34352 (6.98)
Given the proper material—as with Dolly Parton’s “All I Can Do”—and Brian Ahern’s lightly rocking country production, “Mary Hartman, M.F.’s” Loretta emerges as considerably more than a novelty artist. Her series hits “Baby Boy” and “Vitamin U” are included, too.

BLACK HAT SALOON
RUSTY WEIR—Columbia PC 34319 (6.98)
Tell Me Truly Julie” and “I Think It’s Time (I Learned How to Let Her Go)” are about as up-beat as Weir gets this time; for the most part this set is laid back to the n-th degree, somewhat a la the sadder side voice. Gallagher is a performer is equalized with his writing just a matter of time before his force as a songwriter are carried yet another step forward.

SOMEBODY SHOOT OUT THE JUKEBOX
CHIP TAYLOR—Col PC 34345 (6.98)
Taylor is identified with the country idiom, and it is true that stylistically that’s where he sounds most at home. An excellent songwriter, however, Taylor has something to say to everyone and it is just a matter of time before his force as a performer is equalized with his writing reputation.

CALLING CARD
ROY GALLAGHER—Atlantic CHR 1124 (6.98)
A first for Gallagher—recording with a producer, in this case the estimable Roger Glover who provides a well-heeded outside voice. Gallagher is assisted by Lou Martin (keyboards), Gerry McAvoy (bass) and Rod de’Ath (drums, percussion) and alternates between hard (“Do You Read Me”) and soft (“I’ll Admit You're Gone”).

THE TROUBLEMAKER DEDICATED TO CARLENE
WILLIE NELSON—Col KC 34112 (6.98)
The traditional country side of Willie Nelson—such songs as “Precious Memories,” “Sweet Bye & Bye,” “Will the Circle Be Unbroken” and “When the Roll Is Called” all arranged by Nelson and produced by Arif Mardin. Sentimental in a modern way.

NEW NATION
RODERICK FALCONER—UA-1A-6611-G (6.98)
Falconer has something of the ambitiousness of Rupert Holmes, though the lyrics wax a little more to the impressionistic. Matthew Fisher’s production has humor and the overall effect is one of a highly stylized concept bound more by personality than by theme. “Baby Doll” and “Stand By Me” are the most playable.

A PIECE OF THE APPLE
NEW YORK MARY—Arista-Freedom AL 1035 (6.98)
Rarely is so much in smaller. technical expertise and imagination combined with such taste. The fine blend that was New York Mary’s debut has been further refined, and though this is jazz playing in every sense, the music has an unclassifiable appeal. Quality is so rare, it must be savored. Take a bite.

ALL THE WORLD’S A STAGE
RUSH—Mercury SRM-1-1105 (7.98)
Building it’s American reputation slowly but steadily in secondary markets, Rush stands poised for breaking through all the way via this two-record live set reflecting the group’s first four Ips and its North American tours of earlier this year. All the highly charged electricity is here in an explosive setting.

JOY RIDE
THE DRAMATICS—ABC ABCD-955 (6.98)
Six producers and about as many arrangers bring a variety of sensibilities to the vocal blend that is The Dramatics’ forte. “Richest Man Alive” and “Sing and Dance Your Troubles Away” represent the mid-tempo side, while the ballad “Be My Girl” (produced by Michael Henderson) is the album’s standout.

MAGIC TOUCH
TONY SILVESTRE & THE NEW INGREDIENT—Mercury SRM-2-7508 (7.98)
Silvester is more or less on his own now and as Vernon Gibbs writes on the back cover, “The new ingredient is sparkle and wit—the fine tuning of excellence.” Silvester’s credits with the Main Ingredient and as a producer are carried yet another step forward.

GOLD PLATED
CLIMAX BLUES BAND—Sire SASD 7523 (ABC) 6.98
Ignore the cover suggestion of unbounded electric impulses—Climax has long been a blues-based band, the accent on “based.” The band rocks intelligently, “Together and Free” here suggesting how well they’ve come to integrating vocal and instrumental forces. Also: “Berlin Blues” and “Sav’ry Gravy.”

PEABO
PEABO BRYSON—Bullet 81-7000 (6.98)
Three studios, four rhythm sections, arrangers Gene Page and Michael Zager, and an intelligent set of Bryson’s songs make each track something special. Bryson’s vocals, too, are special—unusually rich without straining for power. “I Can Make It Better,” “Just Another Day” and “Do Your Believe In Love” for starters. (Continued on page 55)

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Breschard to Portrait

NEW YORK—Dan Beck, director, press & public information, Epic Records and the associated labels, has announced the appointment of Jack Breschard to the position of associate director of press and public information for Portrait Records, the CBS west coast based record label. Breschard will be responsible for national publicity for Portrait and the artists on the label. He will work closely with Larry Harris, vice president and general manager, Portrait Records. In addition to his responsibilities for Portrait, Breschard will handle special publicity assignments for Epic and Associated Labels, and will report on those activities to Pat Siciliano, associate director of press, and public information, Epic and Associated Labels, west coast.

Capitol Sets Seger Promo Film

LOS ANGELES — Capitol Records, Inc., has prepared a six-minute advertising film featurette on Bob Seger and the Silver Bullet Band for exposure in select movie theatres nationally. The film is Capitol’s first venture into promotion via movie trailers, according to Jim Mazza, vice president, marketing.

Future Campaigns

“It has been tried in a limited manner by a few other companies,” Mazza stated, “but it is still a very new field. If we see direct sales results, we hope to utilize this new advertising area in future campaigns and develop the best way to use this marketing tool as we did with television advertising.”

Initial Exposure

Footage used in the film was derived from a Seger concert at Pontiac Stadium, Pontiac, Mich., earlier this summer, and features Seger performing three songs. The trailer is set for initial exposure in 20 Los Angeles area theatres, with CRI salesmen to coordinate instore display tie-ins with retail stores located near the participating theaters.

Creative Force

Creative direction for the film was given by Mazza; Don Grierson, director, merchandising and advertising; and Var Smith, creative director, merchandising and advertising. Vic Horwitz directed the short, which was edited by Joel Chernoff and is being distributed by Al Schoneberger.

WEA ‘Combination’ (Continued from page 4)

counter display boxes; dealer ad- glossies (full page, ½ page, ¼ page); radio spot tapes and scripts; and in-store sampler lips.

The daily sessions were marked by A/V screenings of WEA films on the retail explosion and how to increase sales through in-store merchandising; a documentary of a WEA regional sales office’s participation in a national promotion; an introduction to the Fall Combination program and WEA’s current one-hour dealer presentation entitled “The Combination.” The latter film is a musical dramatization of the histories of WEA’s combination of record companies, Warner Bros., Elektra/Ashley and Atlantic. So far this year, “The Combination” has been customized for chain and dealer conventions held by Western Merchandising, Stark, Musicland, Record Bar and Lieberman.

In addition to all branch personnel, sales, promotion and office personnel at WEA’s 12 district sales offices and eight sales residence areas attended the meetings held at their branches. Each day’s business sessions in the eight cities visited were climax ed by a cocktail party, entertainment and dinner. Friedman marked the night-time festivities in each city by presenting employees who have been with the company for five years with special awards.

Phonogram Taps Two

CHICAGO — Stan Bly, vice president/national promotion for Phonogram, Inc./Mercury Records has announced the appointment of two men to local promotion positions. Mike Risk has rejoined Phonogram / Mercury, covering the Cincinnati, Indianapolis, Columbus, and Louisville, Kentucky area. Wayne Cordray has been appointed local promotion manager for the northwest territory based in Seattle.

Brenner Joins Almar

LOS ANGELES — Ronald J. Brenner has joined Almar Management Ltd. as vice president in charge of banking relationships and investment programs, announced Alan Salke, president of the firm.

Brenner was formerly with Wells Fargo Bank, Beverly Hills.

David Joins WEA Intl.

NEW YORK—Nesuhi Ertegun, president of WEA International, has named Michael David to director of press and information for the organization.

David will be responsible for the coordination of press and information concerning the activities of the eleven affiliated WEA offices and licensees around the world.

Recording Studio Executive

SEeks CHALLENGING OPERATING MANAGEMENT POSITION, OVER 15 YEARS EXPERIENCE RUNNING ONE OF THE COUNTRY’S TOP RECORDING STUDIOS—HAVE FOLLOWING IN RECORDING EDUCATIONAL AND COMMERCIAL FIELDS WITH BACKGROUND IN RECORD AND TAPE SALES AND Duplicating.

RESUME ON REQUEST

BOX 929—Record World
1700 Broadway, N.Y.C., 10019

Warner/Elektra/Atlantic Corp. executives are pictured above at various steps during their week-long tour of eight branch marketing areas. Pictured boarding their plane in Chicago (top row, left) are Robert Gold, Bob Mealing, Henry Draz, Joel Friedman, Vic Faraci, Stan Harris, Irwin Goldstein, Fred Salem, Steve Hull and Tom Gomache. At right, L.A. branch manager Russ Bach is shown cutting a birthday cake, celebrating WEA’s fifth anniversary, with the help of Henry Draz, Joel Friedman and Vic Faraci. Pictured on the bottom row at left is Joel Friedman welcoming Boston personnel to the “Fall Combination” dinner party in center, Henry Draz and Vic Faraci are shown addressing the audience before the showing of “The Combination,” WEA’s one-hour audio/video presentation. Pictured at right, Joel Friedman is shown receiving an award for being the “creative force” behind WEA’s $5 billion plus in net sales during the first five years of operation. Pictured with Friedman are Vic Faraci, Bill Biggs, Atlanta branch manager, and James Woods, Atlanta Branch marketing coordinator.
Paul Anka "The Painter."
His new album on United Artists Records and Tapes.
Cover art by Warhol.
Songs by one of the great artists of our time.
New Singles Talent
(Continued from page 3)

thoven” by Walter Murphy and the Big Apple Band on Private Stock.
Two singles on the Rocket label are also currently in the top ten: Elton John and Kiki Dee’s “Don’t Go Breaking My Heart” (a former number one) and “Devil Woman,” Cliff Richard’s first entry into the U.S. top ten after 18 years and over 60 hits worldwide. Neil Sedaka’s “You Gotta Make Your Own Sunshine” is the label’s third single in the top 100 at #71.

The fifth new group in the top 10 is Heart. The Seattle-based outfit is scoring with “Magic Man,” the second hit from their debut Marshalls album.

In addition to their first number one on the RW chart since changing distributorship, RSO is represented by three other singles, "You Should Be Dancing" by The Bee Gees at #19 and their follow-up, “Love So Right,” at #43. The fourth single, “Street Singing” by Lady Flash, is at #84.

Private Stock is also currently represented by four singles in the top 100. In addition to Walter Murphy, Flash Cadillac and the Continental Kids is bulleted at #37 with “Did You Boogie (With Your Baby)" and Starbank is at #92 with the former top five "Moonlight Feels Right,” while its follow-up, “I Got To Know,” is at #59.

Other custom or associated labels represented include Big Tree with England Dan and John Ford Coley’s “I'd Really Love To See You Tonight” at #11 and its follow-up, “Nights Are Forever Without You,” debuting this week at a bulleted #89; the Jefferson Starship's “With Your Love” at #20 (Grun); Lou Rawls’ “You'll Never Find Another Love Like Mine” at #22 (Phil. Intl.); Starland Vocal Band’s “Afternoon Delight” at #32 (Windsong); The Richie Family’s “The Best Disco In Town” at a bulleted #31 (Marlin); John Valenti’s “Anything You Want” at a bulleted #50 (Ariola America); the O'Jays’ “Message In Our Music” at #82 (Phil. Intl.); the Little River Band’s “It's A Long Way There" at #86 (Harvest) and Burton Cummings “Stand Tall” at #90 (Portait).

Two Join Gest Firm

L.A. SONGS — Robin Thomas has been appointed director of national publicity at David Gest & Associates Public Relations. Ms. Thomas was previously with Public Relations Associates (PRA) based in Atlanta. When Managing Editor has been promoted to the position of national tour coordinator for all acts represented by the firm.
COUNTRY DISCO

IT'S A NEW SOUND
IT'S A SMASH HIT
IT'S ON RAMESES II

ERSEL HICKEY SINGS

"WAITIN' FOR BABY"

RA 2003

For information contact: RUTH LIEBERMAN, The Country Disco Association, 157 West 57th Street, New York, New York 10019—(212) 246-4378
October 9, 1976

The Singles Chart

A DOSE OF ROCK 'N ROLL Arif Mardin & Mike Clark (Brother Man) 52
A FIFTH OF BEETHOVEN RFT Music Corp. (RFT, BMI) 5
A LITTLE BIT MORE Ron Kiffin (Buena Vista, ASCAP) 8
AFTERTHOUGHT Delight Milton Olsen (Cherry Lane, ASCAP) 32
AINT NO USE YAN IL Crittenden (Mint, BMI) 20
BABY, I LOVE YOUR WAY Peter Frampton (RCA, BMI) 53
BETH Bob Ennis (Cafe Americana/Kiss Me/Team), BMI) 88
BIG LOVE FOR YOU All By Myself, BMI) 55
BRAND NEW LOVE AFFAIR Coral (Rock/Sea Songs, ASCAP) 88
DEVIL WOMAN B. Welch (Unichappell, BMI) 31
DON'T YOU DOO (WITH YOUR BABY) Joe Renzetti & David Chacklee (Geoff, BMI) 31
DISCO DUCK (Part I) Bobby Manuel 80
DON'T STOP BELIEVIN' John Farrow (Don Kirshner Publishing, BMI) 44
DON'T THINK... Feel Robbins Robertson (BMG, BMI) 74
DO YOU LIKE YOU WE DO FAVORITUM Alphonse Meledany, BMI) 48
FERNANDO Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP) 25
FLOWERS Maurice White & Charles Stepney (Kalambo, ASCAP) 94
GETAWAY Maurice White & Charles Stepney (Kalambo, ASCAP) 46
GET CLOSER Louis Shelton (Downbeater, BMI) 34
GET THE FUNK OUT OF MA FACE Quincy Jones & Siedles (Baby, BMI) 45
GET UP OFF THAT THING James Brown (Dynamite/Belinda/Unichappell, BMI) 91
GET UP AND (IT LOOSES) Le Roy Graham (N.Y. Times/Content/Little Wild, BMI) 55
GET TO ME INTO YOUR LIFE producer (United Artists, BMI) 54
HARVEST FOR THE WILD Isley Brothers (Island, BMI) 57
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-EMI, BMI) 97
HERMAN'S MY BAD MUSICAL ANGEL P. Feeren (Bull Pen, BMI) 45
HE'S NOT LISTED (Maclen, BMI) 90
I CAN'T HEAR YOU NO MORE Joe Wissert (Magenta/Love Nest, BMI) 66
I CAN'T LIVE IN A DREAM Mike Call & Charis, BMI) 87
I DON'T KNOW I'M GOING TO HAVE (Nina Simone, BMI) 88
I DON'T KNOW I'M GOING TO HAVE IT (Don Kirshner, BMI) 76
I FELL IN LOVE BOBBY BLACKMAN & Mike Clark (Brother Man) 55
I LIKE MINE Gamble & Huff (Da Ann, BMI) 83
I'M EASY Richard Baskin (Amer. Broad./Lucky Three, BMI) 91
I'M ON THE BANDWAGON Sammy Davis Jr. (Minta, BMI) 12
I'M SO SAD THE SONG Milton Okun (Cherry Lane, BMI) 99
I'M TELLING YOU I'M FALLING (Jobete, ASCAP) 12
I'M TELLING YOU I'M FALLING (Jobete, ASCAP) 79
I'M TELLING YOU I'M FALLING (Jobete, ASCAP) 84
I'M TELLING YOU I'M FALLING (Jobete, ASCAP) 11
I'M TELLING YOU I'M FALLING (Jobete, ASCAP) 33
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I'M TELLING YOU I'M FALLING (Jobete, ASCAP) 36
I'M TELLING YOU I'M FALLING (Jobete, ASCAP) 100
A FIFTH OF BEETHOVEN RFT Music Pub. 103
A LITTLE BIT MORE Ron Haffkine (Bygosh, BMI) 48
A LITTLE BIT MORE Ron Haffkine (Bygosh, BMI) 48
A LITTLE BIT MORE Ron Haffkine (Bygosh, BMI) 48
A LITTLE BIT MORE Ron Haffkine (Bygosh, BMI) 48
A LITTLE BIT MORE Ron Haffkine (Bygosh, BMI) 48
BE BOP DELUXE
MODERN MUSIC

Capital Records and Beechwood Music Corporation
Congratulate Be Bop Deluxe On
Their Major National Tour...
and For Their Brilliant New Album, Modern Music!

Produced by Bill Nelson and John Leckie

Available from Capitol ST-11575

October 7 Erie, Pennsylvania
October 8 Toledo, Ohio
October 9 Hammond, Indiana
October 10 Mt. Prospect, Illinois
October 12 Madison, Wisconsin
October 16 Kansas City, Missouri
October 17 Columbus, Ohio

October 20 Washington, D.C.
October 22 Boston, Massachusetts
October 24 New York, New York
October 25 Chicago, Illinois
November 12 Phoenix, Arizona
November 13 Los Angeles, California

More Dates To Be Announced!
"LIVIN’ THING"

The biggest single of ELO’s career.
This week radio stations all over America receive a 12-inch blue vinyl blockbuster from Electric Light Orchestra.
It’s the first single from ELO’s new album, “A NEW WORLD RECORD” "CULC679-0 The best tracks in the field.
On United Artists Records.
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label</th>
<th>Week On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> DISCO DUCK (PART II)</td>
<td>RICK DEES &amp; HIS CAST OF IDIOTS</td>
<td><strong>9</strong></td>
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<tr>
<td><strong>1</strong>}</td>
<td><strong>9</strong></td>
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<tr>
<td><strong>2</strong> PLAY THAT Funky Music</td>
<td>WILD CHERRY/Epic</td>
<td>Sweet City</td>
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<tr>
<td><strong>3</strong> IF YOU LEAVE ME NOW</td>
<td>CHICAGO/Atlantic</td>
<td>10</td>
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<tr>
<td><strong>4</strong> LOWDOWN BOZ SCAGGS</td>
<td>Capitol</td>
<td>15</td>
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<tr>
<td><strong>5</strong> A Fifth of Beethoven</td>
<td>APPLE BAND/Private Stock</td>
<td>079</td>
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<tr>
<td><strong>6</strong> DEVIL WOMAN</td>
<td>CLIFF RICHARD/Rocket PIG 40574 (MCA)</td>
<td>15</td>
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<tr>
<td><strong>7</strong> (SHAKE, SHAKE, SHAKE)</td>
<td>CLIFF RICHARD/Rocket PIG 40574 (MCA)</td>
<td>17</td>
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<tr>
<td><strong>8</strong> DON'T GO BREAKING MY HEART</td>
<td>ELTON JOHN &amp; KIKI DEE/Polydor</td>
<td>15</td>
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<tr>
<td><strong>9</strong> STILL THE ONE</td>
<td>ORLEANS/Asylum</td>
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<tr>
<td><strong>10</strong> MAGIC MAN</td>
<td>HEART/Mushroom</td>
<td>7011</td>
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<tr>
<td><strong>11</strong> I'VE REALLY HOLD YOU TO SEE YOU TONIGHT</td>
<td>ENGLAND DAN &amp; JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)</td>
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<td><strong>12</strong> A LITTLE BIT MORE</td>
<td>DR. HOOK/Capitol</td>
<td>P 4280</td>
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<td><strong>13</strong> SHE'S GONE</td>
<td>DARYL HALL &amp; JOHN OATES/Atlantic</td>
<td>3332</td>
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<tr>
<td><strong>14</strong> I ONLY WANT TO BE WITH YOU</td>
<td>BAY CITY ROLLERS/Casablanca</td>
<td>NB 863</td>
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<tr>
<td><strong>15</strong> GETAWAY EARTH, WIND &amp; FIRE</td>
<td>Columbia</td>
<td>3 10373</td>
</tr>
<tr>
<td><strong>16</strong> THE WRECK OF THE EDWARD FITZGERALD GORDON</td>
<td>LIGHTFOOT/Reprise</td>
<td>RPS 1356</td>
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<tr>
<td><strong>17</strong> THAT'LL BE THE DAY</td>
<td>LINDA RONSTADT/Asylum</td>
<td>45340</td>
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<tr>
<td><strong>18</strong> I WANT TO BE WITH YOU</td>
<td>CITY ROLLERS/Atlantic</td>
<td>0205</td>
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<tr>
<td><strong>19</strong> BETH KISS</td>
<td>Casablanca</td>
<td>NB 863</td>
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<tr>
<td><strong>20</strong> YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</td>
<td>BARRY DEVORZON &amp; PERRY BOTKIN, JR./A&amp;M</td>
<td>1856</td>
</tr>
<tr>
<td><strong>21</strong> TEAR THE ROOF OFF THE SUCKER</td>
<td>STEELY DAN/ABC</td>
<td>12222</td>
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<td><strong>22</strong> OWN LOVE</td>
<td>TANYA TUCKER/MCA</td>
<td>40598</td>
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<tr>
<td><strong>23</strong> COME TO ME</td>
<td>ENGLAND DAN &amp; BRAND NEW LOVE AFFAIR</td>
<td>JIGSAW/Chelsea</td>
</tr>
<tr>
<td><strong>24</strong> I CAN'T LIVE IN A DREAM</td>
<td>OSMONDS/Polydor</td>
<td>PD 14348</td>
</tr>
<tr>
<td><strong>25</strong> IT'S A LONG WAY THERE</td>
<td>LITTLE RIVER BAND/Harvest</td>
<td>P</td>
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<tr>
<td><strong>26</strong> YOU DON'T HAVE TO BE A STAR</td>
<td>MARILYN McCoo &amp; BILLY DAVIS</td>
<td>JUKE</td>
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<tr>
<td><strong>27</strong> IT'S RAINING</td>
<td>JIMMY CLIFF</td>
<td>WBS</td>
</tr>
<tr>
<td><strong>28</strong> ROCKET 'N ME</td>
<td>STEVE MILLER BAND/Capitol</td>
<td>P 4323</td>
</tr>
<tr>
<td><strong>29</strong> I ONLY WANT TO BE WITH YOU</td>
<td>BAY CITY ROLLERS/Casablanca</td>
<td>NB 863</td>
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<tr>
<td><strong>30</strong> GIVE IT UP (TURN IT LOOSE)</td>
<td>TYRONE DAVIS/Columbia</td>
<td>7077</td>
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<tr>
<td><strong>31</strong> A DOSE OF ROCK 'N' ROLL</td>
<td>RINGO STARR/Atlantic</td>
<td>33</td>
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<tr>
<td><strong>32</strong> YOU DON'T THINK</td>
<td>FEEL</td>
<td>NEIL DIAMOND/Columbia</td>
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<tr>
<td><strong>33</strong> DON'T THINK</td>
<td>FEEL</td>
<td>NEIL DIAMOND/Columbia</td>
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<tr>
<td><strong>34</strong> I NEVER CRY</td>
<td>ALICE COOPER/Warner Bros.</td>
<td>WBS</td>
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<tr>
<td><strong>35</strong> YOU DON'T MAKE YOUR OWN SUNSHINE</td>
<td>NEL SEDAKA/Rocket PIG 40614 (MCA)</td>
<td>3</td>
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<tr>
<td><strong>36</strong> THE BOYS ARE BACK IN TOWN</td>
<td>THIN LIZZY/Mercury</td>
<td>73786</td>
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<tr>
<td><strong>37</strong> HARVEST FOR THE WORLD</td>
<td>THE ISLEY BROTHERS</td>
<td>T-Neck</td>
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<td><strong>38</strong> DON'T THINK</td>
<td>FEEL</td>
<td>NEIL DIAMOND/Columbia</td>
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<tr>
<td><strong>39</strong> DON'T THINK</td>
<td>FEEL</td>
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<td><strong>40</strong> THE END IS NOT IN SIGHT</td>
<td>THE COWBOY TUNE</td>
<td>AMAZING RHYTHM ACES</td>
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<td><strong>41</strong> LOVE BALLAD LTD</td>
<td>A&amp;M</td>
<td>1847</td>
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<tr>
<td><strong>42</strong> I CAN'T HEAR YOU NO MORE</td>
<td>LICKA</td>
<td>MOONLIGHT FEELS RIGHT</td>
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<tr>
<td><strong>43</strong> THE END IS NOT IN SIGHT</td>
<td>THE COWBOY TUNE</td>
<td>AMAZING RHYTHM ACES</td>
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<td>THE COWBOY TUNE</td>
<td>AMAZING RHYTHM ACES</td>
</tr>
</tbody>
</table>
HEAVY ACTION (airplay, in descending order):

1. THE Mockingbirds - "The Mockingbirds"
2. The Doobie Brothers - "Long Way From Home"
3. The Eagles - "Life in the Fast Lane"
4. Eagles - "Hotel California"
5. Eagles - "Already Gone"

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

1. Eagles - "Hotel California"
2. Eagles - "Life in the Fast Lane"
3. Eagles - "Already Gone"
4. Eagles - "One of These Nights"
5. Eagles - "Life in the Fast Lane"

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

1. Eagles - "Hotel California"
2. Eagles - "Life in the Fast Lane"
3. Eagles - "Already Gone"
4. Eagles - "One of These Nights"
5. Eagles - "Life in the Fast Lane"

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

1. Eagles - "Hotel California"
2. Eagles - "Life in the Fast Lane"
3. Eagles - "Already Gone"
4. Eagles - "One of These Nights"
5. Eagles - "Life in the Fast Lane"

WBCN-FM/ROCHESTER ADDS:

1. Bob Dylan - "Like a Rolling Stone"
2. Bob Dylan - "Like a Rolling Stone"
3. Bob Dylan - "Like a Rolling Stone"
4. Bob Dylan - "Like a Rolling Stone"
5. Bob Dylan - "Like a Rolling Stone"

WRSU-FM/PHILADELPHIA ADDS:

1. Black Heart Man - "Bunny Wailer"
2. Black Heart Man - "Bunny Wailer"
3. Black Heart Man - "Bunny Wailer"
4. Black Heart Man - "Bunny Wailer"
5. Black Heart Man - "Bunny Wailer"

WIOG-AM/BALTIMORE ADDS:

1. The Who - "Baba O'Riley"
2. The Who - "Baba O'Riley"
3. The Who - "Baba O'Riley"
4. The Who - "Baba O'Riley"
5. The Who - "Baba O'Riley"

WQDR-FM/READES ADDS:

1. Fonda - "Fondas"
2. Fonda - "Fondas"
3. Fonda - "Fondas"
4. Fonda - "Fondas"
5. Fonda - "Fondas"

LONG MISTY DAYS ROBIN TROWER Chrysalis

THE FM AIRPLAY REPORT

SEPT 9, 1976

WBZ-FM/BOSTON ADDS:

1. Bob Dylan - "Like a Rolling Stone"
2. Bob Dylan - "Like a Rolling Stone"
3. Bob Dylan - "Like a Rolling Stone"
4. Bob Dylan - "Like a Rolling Stone"
5. Bob Dylan - "Like a Rolling Stone"

WIRL-FM/Long Island ADDS:

1. David Forman - "Anita"
2. Gold Plated - "Climax Blues Band"
3. Children of the World - "Bee Gees"
4. Fleetwood Mac - "Rhianna"
5. Fleetwood Mac - "Rhianna"

WBZ-FM/MIDNIGHT MIRAGE ADDS:

1. Mike Greene - "Midnight Mirage"
2. Mike Greene - "Midnight Mirage"
3. Mike Greene - "Midnight Mirage"
4. Mike Greene - "Midnight Mirage"
5. Mike Greene - "Midnight Mirage"

WBZ-FM/PROGRESSIVE ADDS:

1. Progressive - "Progressive"
2. Progressive - "Progressive"
3. Progressive - "Progressive"
4. Progressive - "Progressive"
5. Progressive - "Progressive"

WBZ-FM/ROCHESTER ADDS:

1. Bob Dylan - "Like a Rolling Stone"
2. Bob Dylan - "Like a Rolling Stone"
3. Bob Dylan - "Like a Rolling Stone"
4. Bob Dylan - "Like a Rolling Stone"
5. Bob Dylan - "Like a Rolling Stone"

WQDR-FM/READES ADDS:

1. Fonda - "Fondas"
2. Fonda - "Fondas"
3. Fonda - "Fondas"
4. Fonda - "Fondas"
5. Fonda - "Fondas"

LONG MISTY DAYS ROBIN TROWER Chrysalis
“HARD CANDY.” IT MELTS IN YOUR EARS.

Ned Doheny’s first album for us is an aural treat. It’s an outer shell of solid rhythm filled with tasty licks from the Tower of Power horns around a chewy center of some of the sweetest music and lyrics you’ve heard. Steve Cropper produced, and the notable talents of Ned Doheny were joined by some of rock’s greatest unnamable superstars.

### THE FM AIRPLAY REPORT

#### TOP AIRPLAY

**BOSTON**

- Epic

**MOST AIRPLAY**

- Epic
- Long May You Run—Stills
- Young Band—Reprise

**Honor Among Thieves—** Artful Dodger/Capitol

**I Don’t Want to Go Home—** Lynyrd Skynyrd—MCA

**More One From the Road—** Lynyrd Skynyrd—MCA

**One More From the Road—** Lynyrd Skynyrd—MCA

**Resolution—** Andy Pratt—Nemperor

**Somehow I’ve Never Traveled—** Ambrosia—20th Century

**Starz—** Capitol

**W-4-FM/Detroit**

**ADDs:**

- Animal Notes—Crack the Sky—Chrysalis
- Calling Card—Roy—Capitol
- Crystal Ball—Styx—A&M
- Deep Cuts—Styx—Oyster
- Modern Music—Be Bop Deluxe—Harvest
- Year of the Cat—Al Stewart—Janus

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

- Bigger Than Both of Us—Hall & Oates—RCA
- Freedom—Jefferson Starship—Grunt
- Jump On It—Montrose—WB
- Long Time You Run—Stills—Young Band—Reprise
- No Reason to Cry—Eric Clapton—RSO
- Rocket Cottages—Steeleye Span—Chrysalis
- Songs in the Key of Life—Stevie Wonder—Tamla
- Year of the Cat—Al Stewart—Janus

**KBP-FM/Denver**

**ADDs:**

- Deep Cuts—Stevie Wonder—Tamla
- Goodnight Mrs. Calabash—Bob Dylan—Columbia
- No Reason to Cry—Eric Clapton—RSO
- Rocket Cottages—Steeleye Span—Chrysalis
- Songs in the Key of Life—Stevie Wonder—Tamla
- Year of the Cat—Al Stewart—Janus

**KFS-FM/ST. LOUIS**

**ADDs:**

- Animal Notes—Crack the Sky—Lifeforce
- Calling Card—Roy—Capitol
- Crystal Ball—Styx—A&M
- Deep Cuts—Stevie Wonder—Tamla
- Modern Music—Be Bop Deluxe—Harvest
- Year of the Cat—Al Stewart—Janus

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

- Bigger Than Both of Us—Hall & Oates—RCA
- Freedom—Jefferson Starship—Grunt
- Jump On It—Montrose—WB
- Long Time You Run—Stills—Young Band—Reprise
- No Reason to Cry—Eric Clapton—RSO
- Rocket Cottages—Steeleye Span—Chrysalis
- Songs in the Key of Life—Stevie Wonder—Tamla
- Year of the Cat—Al Stewart—Janus

**KZEW-FM/Dallas**

**ADDs:**

- Black Hat Saloon—Rusty Wright—Columbia
- Long Time You Run—Stevie Wonder—Tamla
- Little River Band—Harvest
- New Nation—Roderick Falconer—U-A
- Year of the Cat—Al Stewart—Janus

**HEAVY ACTION** (airplay, sales, phones):

- Dreamboat Annie—Heart—Atlantic
- Eric Clapton—RSO
- Frampton Comes Alive—Peter Frampton—A&M
- Hard Rain—Bob Dylan—Col
- Hasted Down the Wind—Linda Ronstadt—Asylum
- Haste the Headwind—Lynyrd Skynyrd—MCA
- Long May You Run—Stills—Young Band—Reprise
- No Reason to Cry—Eric Clapton—RSO
- Rocket Cottages—Steeleye Span—Chrysalis
- Songs in the Key of Life—Stevie Wonder—Tamla
- Year of the Cat—Al Stewart—Janus

**KMYR-FM/Albuquerque**

**ADDs:**

- Long Long Time—Robin Trower—Chrysalis
- Mother's Finest—Epic
- No Reason to Cry—Eric Clapton—RSO
- Roaring Silence—Manfred Mann's Earth Band—WB
- Somewhere I've Never Traveled—Ambrosia—20th Century

**HEAVY ACTION** (airplay, sales, phones):

- Fleetwood Mac—Fly Like an Eagle—Steve Miller Band—Capitol
- Frampton Comes Alive—Peter Frampton—A&M
- Hard Rain—Bob Dylan—Col
- Hasted Down the Wind—Linda Ronstadt—Asylum
- Haste the Headwind—Lynyrd Skynyrd—MCA
- Jambalaya—Boz Scaggs—Col
- Sudden Luck—Jefferson Starship—Grunt
- Waking and Dreaming—Dreams—Atlantic
- Year of the Cat—Al Stewart—Janus

**KMET-FM/Los Angeles**

**ADDs:**

- Songs in the Key of Life—Stevie Wonder—Tamla
- Year of the Cat—Al Stewart—Janus

**HEAVY ACTION** (airplay, sales, phones):

- Fleetwood Mac—Fly Like an Eagle—Steve Miller Band—Capitol
- Frampton Comes Alive—Peter Frampton—A&M
- Hard Rain—Bob Dylan—Col
- Hasted Down the Wind—Linda Ronstadt—Asylum
- Haste the Headwind—Lynyrd Skynyrd—MCA
- Jambalaya—Boz Scaggs—Col
- Sudden Luck—Jefferson Starship—Grunt
- Waking and Dreaming—Dreams—Atlantic
- Year of the Cat—Al Stewart—Janus

**KOME-FM/San Jose**

**ADDs:**

- Chicken Skin Music—Ry Cooder—Capitol
- Deep Cuts—Stevie Wonder—Tamla
- Hard Rain—Bob Dylan—Col
- How Late'll Ya Play It—David Bromberg Band—Fantasy
- I Ain't Nothin' But a Big Fat Young Band—Reprise
- Long May You Run—Stills—Young Band—Reprise
- Simple Dreams—Troutman—Columbia
- Year of the Cat—Al Stewart—Janus

**KREW-FM/San Francisco**

**ADDs:**

- Anything You Want—John Valenti—Anita Ariola
- Calling Card—Roy—Capitol
- Elementary—Wah Wah Watson—Col
- Five Hundred Miles High—Ron Peterson—Epic
- Let It Out—Kool & Passpaw—WB
- Light My Fire—The Doors—Col
- Private Eyes—Tommy Bolin—Col
- Soul Sacrifice—Canned Heat—Elektra
- Talk to Me—Mississippi John Paul—Capitol

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

- Bigger Than Both of Us—Hall & Oates—RCA
- Freedom—Jefferson Starship—Grunt
- Jump On It—Montrose—WB
- Long May You Run—Stills—Young Band—Reprise
- No Reason to Cry—Eric Clapton—RSO
- Rocket Cottages—Steeleye Span—Chrysalis
- Songs in the Key of Life—Stevie Wonder—Tamla
- Year of the Cat—Al Stewart—Janus

**KZEL-FM/Eugene**

**ADDs:**

- Black Heart Man—Bunny Watler—Walters
- Bristol Swamp—Capital
- Livin' and Lovin'—Jaxxie Lomax—Capitol
- Brownsmith—Capital
- Chicken Skin Music—Ry Cooder—Capitol
- Corn Country—Chrysalis
- Country Roads—Bob Dylan—Capitol
- Green River—Bob Dylan—Col
- Magnificent—Roderick Falconer—UA
- Razor Sharp—Earl Slick Band—Capitol
- Tato—Pedagal
- Troublemaker—Willie Nelson—Col

**HEAVY ACTION** (airplay, phones):

- Amigo—Andy Allo—Reprise
- Anacalypsis—Stevie Wonder—Tamla
- Barefoot Ballet—John Kramer—Capitol
- Bird of Prey—John Kramer—Capitol
- Chicken Skin Music—Ry Cooder—Capitol
- How Late'll Ya Play It—David Bromberg Band—Fantasy
- I Ain't Nothin' But a Big Fat Young Band—Reprise
- Long May You Run—Stills—Young Band—Reprise
- No Reason to Cry—Reprise
- Rocket Cottages—Steeleye Span—Chrysalis
- Songs in the Key of Life—Stevie Wonder—Tamla
- Year of the Cat—Al Stewart—Janus
"Bromberg is talented beyond his recognition..."  (Walrus-9/22/76)

Until right now.

"...How Late'll...lacks the hectic pace of his earlier lps, but makes the strongest possible case for a truly unique style. They can play all night."
(Record World/Cover pick 9/16/76)

"In his previous major label recording career, Bromberg has not succeeded in breaking beyond a cult following. But now, in his first LP for Fantasy, he is taking a solid commercial shot at presenting his specialized style in the most elegant support package possible..."
(Billboard/Pop pick 9/18/76)

"...the broad range of musical styles covered herein will also make this two-record set a likely candidate for considerable airplay in many markets."
(Cashbox/Pop pick 9/18/76)

DAVID BROMBERG BAND HOW LATE'LL YA PLAY 'TIL?
F-79007 TWO-RECORD SET (limited time only, special $7.98 list)
On Fantasy Records and GRT Tapes.

Thank you, music lovers.
A new musical force: A new literacy for people who think and feel, for people who *listen* and *know* that music is sound with order.

Roderick Falconer: A poet in the highest sense; an assault on what you believe: a new vision of what is and what could be.


RODERICK FALCONER "NEW NATION" UA-LAB65 G
On United Artists Records & Tapes.
**Copacabana To Reopen Oct. 15**

**By PAT BAIRD**

- NEW YORK — The Copacabana, long this country’s premier night spot, will re-open under new ownership October 15 as a disco/talent showcase complex and private club with complimentary memberships available to recording artists and members of the music industry.

According to E. Roy Webb, director of operations, the new owners (Halron Restaurant Corp. of New York) have invested more than $1 million to restore the club to its original 1940s elegance replete with the famous plum and pink decor and Carmen Miranda styled Waitresses uniforms. The most advanced sound and light systems have been installed, both designed by Bob Lobi’s Design Circuit, Inc.

“We have tried to create an environment where our clients will be treated with a great deal of respect and intelligence,” Webb said.

The Copa was first opened at the 10 E. 60th Street address in the 1930s. The legendary Jules Podell purchased it in the ’40s and it was during that decade that it gained its reputation as the New York home of most of the top performers in show business. Since its closing in March, 1973 several attempts have been made to open it as a private club.

The new owners plan to continue the Copa’s policy as a showcase for both name and unknown artists. The main Copa Room will be a disco at most times but will occasionally have live entertainment by both cabaret and rock artists. The upstairs Copa Lounge will showcase new acts. Life USA, recently signed to Buddah Records, is scheduled to appear in the Lounge later this month.

All areas of the multi-level club will be fully utilized, Webb explained. One of the balconies off the Copa Room will serve as a background lounge while another will be glass-enclosed to allow the view but not the sound of activity on the Copa floor.

Like many of the elegant discs around the country, dress and conduct codes will be strictly enforced. According to Webb, there will be a “couples only” admission policy and guests must be dressed “properly.”

The cover charge will be from $12 to $15 per person and drinks will average $3 each. A full dinner menu is currently being planned. Membership will be offered to the general public, with approval of club management, and will range from $150 to $1500 with the average membership dues being $500 per year. Club membership will eliminate the cover charge for card holders and permit three guests per visit.

Webb said that they will also specialize in private parties (several are already scheduled by rock and society celebrities) and The Copacabana Conference Center will function as a separate business endeavor to attract industrial conventions and meetings to the club. Also in the planning stages is a syndicated television show (“Live From the Copa”). The pilot will be filmed during the opening weeks.

Webb, who has been involved with many of the major clubs and discom in the city, feels that: “working with the Copa is my dream; to be involved with a club where clients can be shown the respect and attention that has been lacking here.”

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**Flying High**

Doug Yule, Craig Fuller and Kate of UA group American Flyer (Eric Kaz is also in the group) were out and about in the midwest spreading the word about their new album, “American Flyer,” produced by George Martin, and their current single, “Let Me Down Easy.” Shown at the festivities in Chicago are, from left, top row, Skip Poppe, M.S. Distributing, promotion; Jim Ben, M.S., advertising; friend; Mns. Salstrom; Yule; Milt Salstrom, president; M.S.; Tony Dalsandro and friend, M.S., sales manager; Rich Hall, M.S., promotion; (bottom row) Katz; friend; Henny Weiss, M.S., sales; John Nelson, M.S. promotion.
**AM Action**

(Compiled by the Record World research department)

- **Commodores (Motown).** Holding down the #1 position on the R&B Singles Chart for the second week, pop action continues to spread with adds at WQXI (28), KLIF (27), WFLY (26), WQAM (25), WHBQ (24), WRKO (23), WFIL (22), KSLQ (21), WRKQ (20), WYRE (19), Z93 (18), WQRS (17), WQXI (16), KLIF (15), WQAM (14), WHBQ (13), WRKO (12), WFIL (11), KSLQ (10), WRKQ (9), WYRE (8), Z93 (7), WQRS (6), WQXI (5), KLIF (4), WQAM (3), WHBQ (2), WRKO (1).

- **Kiss (Casablanca).** Major adds at KFRC, WQXI, KLIF and KTLK and moves of 4-3 WRKO, 24-20 WFLY, 23-18 WFPGC, 23-21 CKLW, 18-12 Q102, 21-18 WQXI, 17-15 Z93, 24-1 WMP5, 16-14 ISQ, 21-17 KJR, 26-24 WDFH, 11-4 WCOL, 14-10 KSTP, 27-24 KSLQ, 16-11 M105, 21-19 WLAC, 6-3 WERC, 30-25 KGW, 25-20 WOKY, 40-33 KILT, HB-22 13Q, 13-7 Y100, 20-18 13Q, 26-16 KTLK, 22-19 KXOK, 38-15 CL105, 8-6 Z93, 15-13 WPGC, 22-8 WLAC, 16-12 WERC, extra album moves of 28-17 CKLW, 11-5 WQXI, NM -24 KFRC, 34-25 KSLQ, 8-6 Z93, 15-13 WPGC, 25-20 WOKY, 23-22 Z93, 29-23 WOKY, 27-23 WDHF, 9-6 WCOL, 12-9 WDHF, 8-6 KSTP, 26-25 Z93, 6-3 WERC, 30-25 KGW, 7-3 WFLI, 24-16 CK101, 28-17 KBEQ and 18-15 KSLQ, 9-6 WCOL, 28-22 WIFE and 14-6 WZYQ. Sales are strong both in pop and r&b.

- **Gordon Lightfoot (Reprise).** Record continues to gain believers with another excellent week, picking up WQAM, WHQ5, 15Q, KXOK, KTLK, WFCR, WG and WQOM. Still #1 at CLW and a move of 6-1 at WQXI. Other moves are 18-13 WLS, 18-11 KLIF, 29-23 WRKO, NM-22 KFRC, NM-26 KJH, 29-23 WFLY, 7-3 WOKY, 31-24 WNOE, 18-15 KSLQ, 9-6 WCOL, 12-9 WDFH, 8-6 KSTP, 28-25 CK101. Strong national sales are being reported.

- **RCA Intl. Pacts Quincy Jones.** Keeli G. Ross, manager, International Publishing for RCA, has announced that in the future RCA Records International Publishing department will handle all music publishing interests overseas of music-bandleader-composer Quincy Jones as well as some selected past copyrights. Immediate work will begin on the currently successful Brothers Johnson album, "Look Out For 2!" and their singles, "I'll Be Good To You" and "Get The Funk Out Ma Face." Also, Jones, on A&M recording artist, has signed to compose the score for the TV property "Boots," on ABC-TV series based on Alex Haley's recently published book. Seen above at a luncheon hosted by RCA when Jones and the Brothers Johnson appeared at New York's Fall Forum are, from left: Lois Johnson, Jones, Ms. Ross, George Johnson and Robert Summer, division vice president, RCA Records International.


- **Captain & Tennille (A&M).** Still skyrocketing with adds at WHQ5, CQL5, KXOK, KTLK, WFCR, WG and WQOM. Still #1 at CLW and a move of 6-1 at WQXI. Other moves are 18-13 WLS, 18-11 KLIF, 29-23 WRKO, NM-22 KFRC, NM-26 KJH, 29-23 WFLY, 7-3 WOKY, 31-24 WNOE, 18-15 KSLQ, 9-6 WCOL, 12-9 WDFH, 8-6 KSTP, 28-25 CK101. Strong national sales are being reported.


- **Blue Oyster Cult (Columbia).** Showing major activity this week with adds at WRKO, WLS (27), KJR, KGW, KREJQ, BJ105, WPM5 and KEWI. Chart movement remains positive with moves of NM-26 KFRC, HB-28 CLW, 23-21 ISQ, 11-9 WQXI, 22-21 Q102, 19-16 KSTP, 28-18 KFRC, 33-26 KSLQ, 27-23 Z93, 29-24 WOKY, 27-23 WDFH, 15-9 WCOL and 28-25 CK101.

- **Barry Manilow (Arista).** Growth of this record remains strong with adds at KSTP (29), Z93 (30), WCLG (26), KJR, KXOK (22) and WERC along with solid moves of 21-13 WQH5, HB-25 CLW, 20-16 WLS, 17 KSLQ, 22-21 WPGC, 18-15 WMP5, 37-31 KILF, 39-19 WCOL, (Continued on page 55)
Norman Petty on the Buddy Holly Revival

By RON McCREIGHT

Not only as the mentor of a talent never to be forgotten, Norman Petty also played a major role in Buddy Holly's career as producer and co-writer of many of his hits. During his recent trip to London Petty discussed with Record World this latest re-emergence of the Buddy Holly sound.

Record World: What are your personal feelings about “Buddy Holly Week”?

Norman Petty: It makes me feel very proud and I’m very excited about all the things that are happening.

RW: I understand that today (Tuesday 6th September) he would have been 40 years old—what sort of music do you think he’d be making if he were still around?

Petty: Probably ahead of his time like he was in 1958. I don’t know what it would be, but knowing Buddy and knowing how he kept on experimenting with various things, various ideas and so forth, he probably would be into something else that people hadn’t done before.

RW: How did you first come across Buddy?

Petty: Buddy came to Taos—he had been doing sort of experimental demo type of recording ever since he was probably 13 or 14 years of age. He had some radio programs in the area but I can’t tell you too much about that. He hadn’t made a professional recording prior to coming to Taos. 1956 was the first time that I had anything to do with him. He came over to do some demos that he was going to take to Nashville himself. We built the studio to record our own trio years ago simply for the fact that we didn’t want the pressures that were exerted on most artists—you sit there and watch the clock and remember what studio time is costing you. People became interested in what we were doing at Taos simply from the technical standpoint. They thought it was interesting that there was a quality recording studio sitting out in the boondocks. Sam Phillips who was down in Memphis at the time and our studio in Taos, New Mexico, were sort of standing alone as far as independent production was concerned. Nobody in the recording business had their own studios because producers would usually go into a major area like Nashville, New York, Chicago or California to do their recording. There were independent producers then but most of them really would produce in a studio in a place that was used by the majors. So I think that my studio and Sam Phillips’ were the first in the business.

RW: When “That’ll Be The Day” first happened, in 1957, did you at that time recognize the true depth of Buddy’s talent?

Petty: The creativity was very recognizable as soon as he walked into the studio, but as to the longevity of the music and the hits that have kept repeating themselves, this is really very amazing to me to this day.

RW: How do you feel about the 1976 version of “That’ll Be The Day” by Linda Ronstadt?

Petty: It’s very good. It surprised me when I heard it as a matter of fact, although I knew that she’d recorded it. I had heard several of her things before—some of her earlier albums I think are just excellent. She’s like a lot of other artists, who have stronger bits of material on some albums but not so strong on others. I think she’s a remarkable artist—I thoroughly enjoyed this version of “That’ll Be The Day.”

RW: What about other cover versions—what are your feelings when you hear yet another cover version of yet another Buddy Holly song?

Petty: It’s a new experience and I thoroughly enjoy it to his extent: when people intentionally try to imitate Buddy it sounds rather funny to me since I’ve spent so many hours listening to him. But when they take their own approach to the old copyrights I thoroughly enjoy it. For instance, it was a surprise when Peter & Gordon here did “True Love Ways,” the very chord structure that they used on the bridge surprised me, but it was very nice. Then when John Denver did “Everyday” in the States I was quite surprised at his version of it, but it came off just like a John Denver song. So I’d prefer the artists to take the material and adapt it for their own style, their own way of doing a song, then it can come out as if they’d written it themselves.

RW: So you are in favor of somebody taking the song and adapting it into their own particular style and changing the song completely?

Petty: I appreciate it more that way as it shows their creativity, and it also shows the adaptability of the song itself. In other words if Paul McCartney can do something and make it come out like Paul McCartney wrote it then I think it’s really excellent.

RW: You had so many hits together in such a short space of time, how would you account for such an incredible output?

Petty: I really can’t give you a straight answer on that except that we really never kept track of time—that probably has been a falling on my part. We’d start working and usually kept going for as long as the ideas flowed and if it was two days or three days or whatever else it was, well we’d just keep on working because we felt like it was fun, it was a challenge, we all sort of challenged each other the way we would work so I think that accounted for the fact we had so much material in such a short length of time.

RW: What do you consider to have been the most significant change in the industry since you first went into the studios with Buddy Holly?

Petty: My honest reaction is that I’m very unhappy, or should say very sorry, to see fewer and fewer honest to goodness music people left in the music business. For instance, I’m not going to name any people or any companies, but it’s very apparent to me that the industry is relying more and more on computer experts, marketing people, marketing analysis, rather than the music business. So it’s rather sad to me as it’s nice to be able to see people like Ahmet Ertegun at Atlantic and Jerry Wexler who are as comfortable in the control room as they are being chairman of the board. That’s what I would still like to see but unfortunately it’s going the other way, there are more young people that are taking over the business, which I think is fine, but I would like to see more young musicians taking over the responsibility.

I’m very unhappy... to see fewer and fewer honest to goodness music people left in the music business.

RW: What is your present day relationship with Jerry Allison?

Petty: I haven’t seen Jerry in quite some time. I saw him last at his home in California when we were in the process of trying to do a Buddy Holly movie. MCA at that time already had a screenplay written by Mark Sarhah and they were in the process of obtaining various releases from everyone. That was the first time I saw Jerry, he’d gone there on behalf of MCA, and of course everybody involved with the movie, to obtain a release for the use of his name and his likeness and so forth in the movie, that was the last time I saw Jerry.

RW: What happened to the movie idea?

Petty: Well it sort of bogged down—there had been, to my knowledge, three different approaches made to the movie although I was only connected with that one. I did talk to the people at MCA and ABC. David Victor, in California who is an excellent producer and a wonderful person, was going to direct the one that I was connected with. Then that sort of fell by the wayside because they did not obtain releases from everyone. The second attempt was a movie that involved the story of Jerry Allison and the Crickets. It was about a six week tour of the Crickets and I understand was to be called “Not Fade Away.” They recorded for a long time in California but now they’ve shelved the whole project. I understand they shot about $800,000 worth of film. They had pictures of the various young people that were involved in the project and it was pretty startling how much they had gone for accuracy and look alike. I didn’t know anything further about that, other than it was shelved. There’s another group currently in Dallas trying to put together an idea for a Buddy Holly movie—as to how far it will go I don’t know.

RW: Well perhaps the interest in “Buddy Week” will stimulate a few ideas in that direction.

(Continued on page 55)
THE ALBUM CHART

OCTOBER 9, 1976

TITLE, ARTIST, Label, Number (Distributing Label)

1  1 FRAMPTON COMES ALIVE
PETER FRAMPTON
A&M SP 3703
(16th Week)

WEB ON CHART

2  2 FLEETWOOD MAC/Reprise MS 2225 (WB)
63  F

3  3 SILK DEGREES/BOZ SCAGGS/Columbia PC 33920
30  F

4  4 CHICAGO X/Columbia PC 34200
15  F

5  5 HASTEN DOWN THE WIND LINDA RONSTADT/Asylum 7E 1067
7  F

6  6 SPIRIT JOHN DENVER/RCA APL1 1694

7  7 FLY LIKE AN EAGLE STEVE MILLER BAND/Capitol ST 11497
20  F

8  8 WAR'S GREATEST HITS/United Artists LA648 G

9  9 SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1157 (RCA)
13  F

10 10 DREAMBOAT ANNE HEART/Mushroom MRS 5005
22  F

11 11 WILD CHERRY Epic/Sweet City PE 34195
12  F

12 12 THIS ONE'S FOR YOU BARRY MANILOW/Arista 4090
8  F

13 13 HOT ON THE TRACKS COMMODORES/Motown M6 86751
14  F

14 14 15 BIG ONES BEACH BOYS/Brother-Repise MS 2251 (WB)
13  F

15 15 DIANA ROSS' GREATEST HITS/Motown M6 86951
11  F

16 16 ROCKS AEROSMITH/Columbia PC 34165

17 17 BEST OF B.T.O. (SO FAR) B.T.O./Mercury SRM 1 1101
20  F

18 18 THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868
34  F

19 19 BIGGER THAN BOTH OF US DARYL HALL & JOHN OATES/
RCA APL1 1467
6  F

20 20 ALL THINGS IN TIME LOU RAWLS/Phil. Int. PZ 33957
16  F

21 21 A FIFTH OF BEETHOVEN WALTER MURPHY BAND/
Private Stock PS 2015
5  F

22 22 SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570
30  F

23 23 OLE ELO ELECTRIC LIGHT ORCHESTRA/UA LA630 G
15  F

24 24 CHILDREN OF THE WORLD BEE GEES/RSO RS
32  F

25 25 JEFF BECK/EJIZED/Epic PE 33649
16  F

26 26 BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965
15  F

27 27 SOUL SEARCHING A&M Atlantic SD 18179
12  F

28 28 ONE MORE FROM THE ROAD LYNYRD SKIYNYRD/MCA
2  6001
2  F

29 29 LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567
30  F

30 30 1 A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS
2983
12  F

31 31 FIREBALL/Atlantic SD 18174
24  F

32 32 FREE-FOR-ALL TUD NUGENT/Epic PE 34121
3  F

33 33 SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS
2246 (WB)
16  F

34 34 YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BOS
5655
5  F

35 35 BEST OF THE BAND/Capitol ST 11553
5  F

36 36 WAKING & DREAMING ORLEANS/Asylum 7E 1070
7  F

37 37 EVERYBODY LOVES THE SUNSHINE ROY AYERS UBUIQUITY/
Polydor PD 1 6070
7  F

38 38 BOSTON/Epic PE 34188
3  F

39 39 NIGHTS ARE FOREVER ENGLAND DAN & JOHN FORD
COLEY/Big Tree BT 89517 (Atlantic)
6  F

40 40 KISS ALIVE KISS/Casablanca NLBP 7020
53  G

41 41 AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC
34164
16  F

42 42 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/
A&M SP 4552
79  F

43 43 GREATEST HITS ELTON JOHN/MCA 2129
98  F

44 44 BREAD & ROSES JUDY COLLINS/Elektra 1076
5  F

45 45 MESSAGE IN THE MUSIC O JAYS/Phil. Int. PZ 34245
(CBS)
2  F

46 46 DEDICATION CITY ROLLERS/Arista 4093

47 47 DO THE TEMPTATIONS THE TEMPTATIONS/Gordy G6
97551 (Motown)
4  F

48 48 ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7296
5  F

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

CHARTMAKER OF THE WEEK

79  —  LONG MISTY DAYS
ROBIN TROWER
Chrysalis CHR 1107
1  F

80  80 SPARKLE ARETHA FRANKLIN/Atlantic SD 18176
16  F

81  81 CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088
18  F

82  82 SOMEWHERE I'VE NEVER TRAVELLED AMBROSA/
20th Century T 510
3  F

83  83 STARLAND VOCAL BAND/Windsong BHL1 1351 (RCA)
19  F

84  84 STRETCHIN' OUT IN BOOTSY'S RUBBER BAND
BOOTSY'S RUBBER BAND/Warner Bros. BS 2920
7  F

85  85 THE MANHATTANS/Columbia PC 33920
23  F

86  86 GLOW AL JARREAU/Reprise MS 2248 (WB)
7  F

87  87 LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn
CP 0170 (WB)
16  F

88  88 AIN'T NOTHIN' STOPPIN' US NOW TOWER OF POWER/
Columbia PC 34302
2  F

89  89 SKY HIGH TAVARES/Capitol ST 11533
10  F

90  90 GET CLOSER SEALS & CROFTS/Warner Bros. BS 2963
9  F

91  91 HARD RAIN BOB DYLAN/Columbia PC 34349
20  F

92  92 BOOZE AND HONESTY IN THE NAME OF THE GAME
ROBBY HUNTER/Atlantic SD 7296
1  F

93  93 ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/
Atlantic SD 7296
12  F

94  94 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E
1052
15  F

95  95 HASTEN DOWN THE WIND LINDA RONSTADT/Capitol ST
11553
9  F

96  96 DO THE BRONX CHECHEL/Atlantic SD 7296
5  F

97  97 —  THE CLONES OF DR. FUNKENSTEIN PARLIAMENT/
Casablanca NLBP 7022
1  F

98  98 FREE-FOR-ALL TED NUGENT/Epic PE 33692
2  F

99  99 BICENTENNIAL NIGGERS RICHARD PRYOR/Warner Bros. BS
2960
2  F

100 100 ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/Atlantic SD 7296
5  F
WAITING ON RY...

It's something all his fans know.

Because a new Ry Cooder album is not an annual affair. It takes Ry longer because he delves deeper, gets to the source of real root music.

Chicken Skin Music is his latest album. And his latest discovery.

CHICKEN SKIN MUSIC
Produced by Ry Cooder for Warner/Reprise records and tapes. MS 2254

On Tour:
Oklahoma City, Okla. 10/1
Fayetteville, Ark. 10/2
Dallas, Tex. 10/3-4
Austin, Tex. 10/5-6
Baton Rouge, La. 10/7

Atlanta, Ga. 10/11-12
New Orleans, La. 10/13-14
Houston, Tex. 10/15-16
Tuscaloosa, Ala. 10/19
New York, N.Y. 10/27-28
J. J. Cale’s Laid Back Sounds Demonstrate Taste & Coherence

LOS ANGELES — J. J. Cale’s Shelter fortress—an arresting sparseness in lyric, melodic and arranging ideas—has long made his records and infrequent live shows look the textbook standards for that most basic and otherwise boring of modifiers, “laid back.” On his current tour, Cale’s eight-piece band challenges that tag with bursts of fiery playing, but the headliner himself works overtime to offset the effect by being as self-effacing as humanly possible.

Intoxicating
For his sold-out Roxy opening, Cale discarded the very idea of the frontman; throughout his set, he was literally a sideman, seated at the edge of the stage bathed in dim colored stage lights and avoiding the spotlight (which he generously donated to solo spots by his band members). He was clearly content to let his bonded bourbon vocals and simple, elegant blues guitar leads serve as signature. The most exciting was intoxicating for his admirers, but raised some questions about his impact on newcomers.

Repertoire
The repertoire only heightened that effect. His own salty originals were mixed with a charming, cock-eyed mix of standards from “The Way You Do The Things You Do” (a standout solo spot for vocalist Debbie Campbell, whose stunning, high-octane blues style was showcased a few years back in Buckhead) to “Willow Weep For Me,” Mix in “Blue Moon of Kentucky,” “Orange Blossom Special” and Randy Newman’s “Guilty,” and you’ve got some idea of the ground covered. Staging was straightforward, the set’s excitement relying on musicianship rather than theatrical effects.

Whether Cale’s shadowy presence might compete with brasher electric fare, in larger venues, was clearly of little importance to the Roxy crowd. Since the headliner himself has always appeared un-concerned with big league acceptance, perhaps we should just be appreciative of his taste and coherence as a musician.

Larry Hosford
Opening the show was Larry Hosford (ABC/Shelter), a droll, deep-voiced songwriter from Northern California who has developed an appealing, unpretentious country style. Hosford is clearly no cokespoon cowboy, and shares none of the mannerisms we’ve come to expect from naturalized country-rockers. His stage presentation, like his songs, was deceptively simple, but Hosford’s convincing baritone revealed a depth and intelligence to the writer’s songs that point toward a broad audience potential.

Sam Sutherland
Passantino Customizes Hello Jimmy Covers
NEW YORK—Charlie Passantino, of Passantino Printing Company, Inc., and publisher of Herman “Doc” Silver’s “Hello Jimmy,” a Jimmy Carter campaign song, has designed the sheet music with a blank back cover to be used by local Democratic candidates for their own messages. Passantino has also offered to print front covers with any band or singing group next to a photo of Jimmy Carter smiling.

Caribou Signs O. C. Smith
O.C. Smith has signed an exclusive recording contract with Caribou Records. The deal, pop promotion; Jerry Rubinstein, ABC chairman of the board; Paul Cotton, of October. “Together” was produced by Max Bennett and John Guerin of the L.A. Express, also affiliated with Caribou. Pictured from left are Larry Fitzgerald, president of Caribou; Max Bennett; O.C. Smith; John Guerin; Mark Hartley, vice president of Caribou Records.

Saxman Sanborn Sates RW Satyr
NEW YORK—“I don’t have a record player.” It sounded like the perfect lead-in to a story about a sax player whose discography boasts 46 albums.

“There goes that angle. ‘Taking Off’
But for Warner Brothers recording artist David Sanborn (that’s S-A-N-B-O-R-N, not Sandborn or Sanbourne or…) the angle best taken is probably simple chronological biography, picking up somewhere around the formal education at Northwestern and University of Iowa and following him to San Francisco during the flower year of 1967 when he joined the Paul Butterfield Blues Band. Most of Sanborn’s experiences have been live gigging with the likes of But- terfield, Stevie Wonder and James Taylor (how’s that for diversity personified). His solo WB debut “Taking Off,” released this summer displays many of these performing sides.

Studio Work
It was only later, mostly in the last three years or so, that Sanborn became in great demand as a studio musician, and the major- ity of dates on that discography, he pointed out while visiting Record World recently, were made since then. Included are sessions for many of the artists on the CTI roster, Paul Simon’s “Still Crazy After All These Years,” Phoebe Snow’s “Second Child- hood” and Mose Allison’s first lp in some years, “Your Mind Is On Vacation.”

‘Is that All?’
“Is that all? Is that what ‘visiting the trades’ is?” he asked, amazed at how painless this information extraction process was, leafing through an issue of RW. What else do you say to a man with no record player—Got any spare tapes? maybe.

Jra Mayer
Casablanca Sets LPs For October Release
LOS ANGELES — Casablanca Records has scheduled three albums for release in October, including the latest lp by Donna Summer, which will ship gold on October 8. Other albums in the release are John Baldry’s newest, “Welcome To Club Casablanca” and Masekela’s “Melody Maker.”
promotion director, has a successor in Russell Records and left open the slot of west coast All-Platinum Records, "it looks bigger then 'Love MOR. According to Joe Robinson, president of the near future an lp entitled "Is This What You promotion, handling the west coast for Atlantic. We had not found a replacement for him; however, we changes within the promotion department. The first change is the recent exit of Bill Staton, who was in charge of r&b nationally. Replacing him is Primus Robinson, who recently handled national album product for that company. Robinson also was at one time music director for WDAS-FM (Philadelphia). Since Jay Butler's move to Playboy Records, Atlantic had not found a replacement for him; however, we have found out, through reliable sources, that Ron Granger has decided to go back into the field of promotion, handling the west coast for Atlantic.

The "Maestro," Barry White will have released in the near future an lp entitled "Is This What You Want." The release date is scheduled to be the 15th of October on 20th Century.

Jackie Dean, better known as "Dino," is no longer the southeastern r&b regional promotion man for United Artists. Dean can be reached at (404) 768-5378. News from Englewood, New Jersey is that the Moments new single, "With You," has crossed over to WEXU-FM (Philadelphia) in charge of r&b nationally. Replacing him is Primus Robinson, who recently handled national album product for that company. Robinson also was at one time music director for WDAS-FM (Philadelphia).

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Gerry Griffith, who has moved up at Columbia Records and left open the slot of west coast promotion director, has a successor in Russell Simmons. Simmons, working out of the Dallas branch for that company, has five years experience within that area. Eddie Simms, with that same company, has been promoted to northeast promotion director, based out of the Elmhurst branch in New York. He had been handling promotion locally.

Sidney Willer has announced the formation of a new publication entitled Black Radio Exclusive. His staff consists of himself as publisher; Jerry Boulding, editor; Bob Hamilton, consulting publisher; and Mrs. Jones walked away with the award for best rhythm and blues female singer. Written by the group, it makes the grade. With Van McCoy producing and arranging, it becomes a natural for chart action. Ruffin places emphasis on the lyrical content with natural feeling and emotion.

Full Of Song" — Clarence Carter (ABC); "The Booty" — Specialty Of The House (Buddah).
LIVE ON EARTH!!!

by Mangnu Dartagnam

As we reported last week, we have proof-positive that there is life on Earth. Our information is based on the reaction of that planet to the very special recording we released not long ago.

Our very own Philadelphia keyboard wizard, Dexter Wansel, is to be thanked again for writing, arranging and producing this historic work titled "Life on Mars." As of this writing, one lone continent has taken note of "Life on Mars." Places there called Los Angeles, Philadelphia, Washington, D.C., Baltimore, Cleveland, Detroit and Atlanta.

The aforementioned Washington was the site of an immense project on the part of the staff here, for it was arranged for Dexter to appear there and reconstruct (for the benefit of the Earth people) at least the greater portion of his marvelous recording.

We must report here that the experiment was successful. The Earth people were not only saying things at the top of their collective voices like "More!"

And what's more...a careful checking of their recording periodicals has uncovered "Life on Mars" (in both the single and album form) as part of a mysterious chart. What this means to us is that the recording is getting more attention. And that more of the people on Earth are buying it. The more intelligent ones that is.

"Life on Mars" by our most revered Dexter Wansel. It's history. On Philadelphia International Records and Tapes.

RECOMMENDED SINGLES: If you keep in mind that one of my critical mottoes is "The Weirder the Better" (this does not apply to my private life), you might understand why "Did You Mean Maybe,"

(Continued on page 48)
Hayes Signed to Tattoo

LOS ANGELES—Sherwin Bash, president of Tattoo Records, has announced the signing of singer/songwriter David Hayes to the label. Tattoo will be rushing releasing his single to be followed by an album, and plans for a national tour will be announced.

Casablanca Promo

(Continued from page 46)

Love," scheduled for an October 8 release.

Merchandise offered to Parliament's fans includes a mobile, a T-shirt, a poster and a 54" life-size stand up display. Donna Summer's fans may choose from four different T-shirts, each reflecting the theme of one song title from her upcoming album; a mobile; satin pillowcase and a life-size display.

The albums will be shipped with a sticker announcing a "bonus album offer" inside. Those buying the mail order merchandise who also choose to fill out the questionnaire will receive a Casablanca disco sampler containing selections by Donna Summer, Parliament, Giorgio, Masekela, Jeannie Reynolds, Blacksmoke and Roberta Kelly.

Two Bright New Stars to Watch

By DEDE DABNEY

LOS ANGELES—The tall and stately 22 year old Marcia Hines (Chelsea) was born in Boston and later moved to Australia. Ms. Hines returned to the U.S. recently and was introduced to a way of life she hadn't experienced in quite sometime.

Background
She began her training in opera while in Boston and later joined the national company of "Hair." While touring with the troupe in Australia, she decided to make that country her home.

Wes Farrell recently signed Marcia to Chelsea Records after hearing her rendition of "Jumpin' Jack Flash." "J. J. Flash-Trilogy" is her first recording for the label and will be released sometime this fall.

Marcia recently told RW: "Never forget where you're coming from or where you're going." With this genuine attitude, Ms. Hines should have no problem hitting the record market as star material.

"This Is Niecy" is the title of the album by Deniece Williams (Columbia) and the name "Niecy" seems destined to become a household word.

Ms. Williams began her career in the music business six years ago when she recorded for Toddling Town Records in Chicago. Stevie Wonder later heard her sing and asked her to join his background group Wonderlove.

Niecy
Niecy is talented as a songwriter as well and her compositions have been recorded by such name artists as Frankie Valli, The Soul Train Gang, Merry Clayton and the Emotions.

Her career took another giant step when a friend introduced her to writer, producer and lead singer of Earth, Wind and Fire, Maurice White. White was looking for an artist to produce for Columbia Records. The result was the album "This Is Niecy."

Growth
In a recent interview Ms. Williams remarked that her attitude is "let yourself grow." The continuing growth of her talent and professionalism seems to indicate that she is another bright star on the horizon.

Dede Dabney

Strandlund to Polydor

LOS ANGELES—Robb Strandlund, co-author of "Already Gone," a hit for the Eagles, has signed a long term recording contract with Polydor Inc.

Just because David Banks produced the last two Richard Pryor albums doesn't mean he's funny.

But he might be.
Partyng with the Staples

Perren To Lecture At NARAS Workshop

L LOS ANGELES — Independent producer/arranger Freddie Perren will join 11 other record industry experts as guest lecturer for the Music/Record Career Workshops starting October 5 at the Golden Gate Mutual Life Insurance Co. auditorium.

Perren has worked with the Jackson 5, Silvers, and Tavares on recordings; he will lecture on the importance of the producer and arranger in creating a successful record at the third session of the five session seminar.

Joe Csida is director of the workshops and has announced as participants: Clarence Avant, John Breheny and Len Chandler, Harold Childs, Jay Cooper, Bernie Fleischer, Bob Holmes, Richard O. Linke, Jay Lowy and Tom Noonan.

Because of the overwhelming response to the announcement of the classes, acceptance of applications has been closed. However, Jay Lowy, education chairman of the Los Angeles chapter of the Recording Academy, states that plans for a similar workshop in the immediate future are in the works and overflow applicants will be notified of the dates and location of the second program.

Peer-Southern Runaways Intl. Pact

The Peer-Southern Organization has concluded an arrangement for the international publishing of the Runaways (Mercury). Pictured above with Peer-Southern vice president Ralph Peer II (from left) Joan Jett, Jackie Fox, Ralph Peer II, Leta Ford, Cherrie Currie, producer Kim Fowley, manager Scott Anderson and Sandy West.

GRT, Claridge Extend Pact

LOS ANGELES — GRT Music Tapes has announced the extension of its exclusive tape distribution agreement with Claridge Records of Los Angeles.
Copyright Revision

(Continued from page 3)

Quentin Burdick (D.-N.D.) in accepting the compromise. Subsequently, chairman John Mc Clellan (D.-Ark.) and Sen. Philip Hart (D.-Mich.) had already voted to reject it. Scott switched his vote late Wednesday, the Senate had no longer in agreement, and the brief compromise was in serious trouble.

Lobbyists for the record makers had to scramble frantically to save the compromise. They prevailed on five members of Congress—Sens. William Scott (R-Va.) and Birch Bayh (D-Ind.) and Rep. Kenneth Robinson (R. Va.)—from states with heavy record industry investments to approve the two bills.

The Pennsylvania Republican was eventually convinced that he had to accept the lower figure or risk scuttling the bill altogether, since it was his vote that kept the legislation from going to the Senate floor. Scott changed his vote again early Thursday morning (30), clearing the way for a full vote later that afternoon.

Stanley Gorlitz, president of the Recording Industry Association of America, said 104 "We are gratified that Congress did not grant the huge increase in the royalty rate that the publishers composers were seeking." The compromise saved record manufacturers an estimated $25 million in proposed royalties.

The other major difference between the two bills was the make-up of the Copyright Royalty Commission, newly created by the revision bill, which will have the power to adjust statutory rates for mechanical royalties (excluding mechanical fee and the new jukebox royalty). The Senate wanted a "tribunal" appointed from within the Library of Congress and approved by the Senate. The House—which feared such a method of appointments was unconstitutional since it effectively authorized Congress to both nominate and confirm—turned over appointment duties to the President, with approval from the Senate as is the case with almost all Federal regulatory agencies. Both houses originally wanted a three-person panel.

The conferences agreed to accept the House's method of approval, but decided to expand the commission from three to five members. Three will serve a seven-year term, two a five-year term initially.

A&M-Harrison Suit

(Continued from page 3)

Each provision of the bill was unclear as to whether record makers would be required to pay mechanical fees to composers and publishers on records distributed but later returned to the company. The House bill and report made clear that record manufacturers need pay mechanically only on those records it sells.

The bill now goes to President Ford for his signature.

Gorlitz on Copyright Bill

NEW YORK—Stanley M. Gorlitz, president of the Recording Industry Association of America, Inc. (RIAA), has issued the following statement in connection with Congressional passage of the Copyright Revision Bill:

"We are gratified that Congress did not grant the huge increase in the royalty rate that the publishers and composers were seeking. While some increase was inevitable, Congress wisely recognized that the economic facts did not support the excessive demands of the publishers and composers.

"While the increase was large, it is well below the rate sought by the publishers and composers, and well below the rate initially passed by the Senate (3 cents or 1/4 cents per minute of playing time). The original Senate version would have increased mechanical royalties by some $50 million a year. The law as enacted cut that figure by nearly $25 million."

Fortunately, the 6/10 of a cent playing time rate passed by the House was rejected by the conference, in favor of the half-cent rate.

"We believe the new law will be helpful in strengthening the hand of the Justice Department in prosecuting those who pirate sound recordings. The law makes it clear that the Government can confiscate pirate recordings and equipment used to manufacture them.

"We are keenly disappointed that Congress did not grant performance royalties and royalties to recording musicians, vocalists and recording companies. We hope and trust that Congress will correct this omission following review of a special report on the subject from the Register of Copyrights, which is called for by the Revision Bill."

"There is no valid reason for not granting a performance royalty. We support creators of sound recordings. Those who use recordings for their own profit should pay for the privilege, as they do for other copyrighted works."
NEW YORK—This October is Mahler month in New York, with the Philharmonic having the enterprise to offer—for what is thought to be the first time anywhere—all the symphonies and much of the orchestra-vocal music of the composer. The festival, most of which will take place at Carnegie Hall, was launched on September 26, with Erich Leinsdorf leading the orchestra and Frederica von Stade singing “The Song of Wayfarer.” The Metropolitan Opera’s music director, James Levine, then took over the orchestra for six concerts or the bulk of the festival, most of which will take place immediately before his death, and under Leonard Bernstein—in the late fifties and sixties—the Philharmonic was the U.S. organization most responsible for making Mahler popular in this country. To many of us who love the composer’s music, it is a blessing to have a Mahler festival with no mention of Bruckner. The two men knew each other, and both were respectful of and influenced by Wagner, but their the similarity stops. Anyway, it is Mahler now who has the support and the fans to make such a festival a financial success, and if the lips of the Philharmonic brass and wind players hold out, it should be a success all round.

Levine, who has already conducted the 1st and 4th for RCA, will soon be presented by a new recording of the Third. Perhaps coincidence Phillips also issued a record just as the festival began. Das Lied von der Erde hardly needed another recording; the Schwann is now a blessing to many of us who love the composer’s music. The fans to make such a festival a success all round. Anyway, it should be a success all round. Anyway, it should be a success all round.
Album Picks

(Continued from page 22)

WAVES OF DREAMS
SONNY FORTUNE—Harlan SP-711 (A&M) (S 98)
The reedman is surrounded by the likes of trumpeter Charles Sullivan, bassist Buster Williams and keyboardist Michael Chochrane, among others, in a very contemporary setting. "In Waves of Dreams" and "Seeing Beyond the Obvious" to first listen, particularly ambitious... and successful.

AFRICAN NITE
RANDY WESTON—Iinner City 1013 (6 98)
A truly fascinating solo piano album recorded in Paris a year ago. Weston has yet to reach the limelight position of his contemporaries, or of some of the younger jazz players who probably learned from him in the first place. "African Nite" is a strong point in the direction of rectifying that matter.

MY MUSIC
BUNNY SIGLER—Philadelphia Intl. FE 25267 (CBS) (6 98)
Bunny Sigler has driven. The excitement of "I'm the Bunny" holds up throughout the lp. Sigler the writer, producer, vocalist and sometime arranger stamping a distinctive personal imprint on everything he does. Also worth singling out: "My Music," "Ladies' Man" and "Somebody Loves You."

ANTICIPATION
WILLIE TEE—DA UA-L6555-G (6 98)
Not to be confused with Richard Tee, Willie is a keyboard man employing the cream of west coast session players—from Lee Ritenour to David T. Walker to Ian Underwood—for a set of original compositions that are mostly r & b-oriented. "The Moment of Truth," "I Can Feel It" and "Do What You Want" top.

ROCKET COTTAGE
STEELYE SPAN—Columbia CH 1123 (6 98)
"London" and "Silo Maid" demonstrate Steelye Span's cross-breeding of traditional and contemporary forms most ably, "London" perhaps the group's most commercial cut ever. Currently touring, the album's in temporary setting. "In Waves of Dreams" and "Seeing Beyond the Obvious" are, at first, very ambitious...

CLOSE-UP
BONNIE KOLOC—Epic PE 34184 (6 98)
A husky voice that has its own "Bunny Harris", the emphasis is similarly country rock for the songwriter/vocalist who may be remembered—especially in the midwest—from earlier efforts. Fellow Chicagoans John Prine and Steve Goodman contribute "Clocks and Spoons" and "I Can Sleep," respectively. Along with others...

PATTY WEAVER SINGS 'AS TIME GOES BY'
RE/SE 7000
A young woman whose understanding of big band music is evident on "Beginning To See the Light," and throughout, is just refined enough to reach both a jazz and an MOR audience. "Just In Time," "Where Is Love" and "Sometimes To Watch Over Me" reinforce a Streisand-like image.

Dialogue
(Continued from page 40)

Petty: I'm hoping that it will help.

RW: What is your personal pick out of all the Buddy Holly songs?

Petty: I've been asked that several times and I really wouldn't like to answer, not being evasive, but by working with Buddy I became so closely involved with his thinking that I picked out strong points, personal moments that I like to go back and remember about every session. Probably the most exciting in extremes as far as I'm concerned would involve three different songs—"True Love Ways," which I think is magnificent because it comes off so gentle for a real rocker like Buddy Holly. He does it very sensitively and I also like the way he did "Everyday." That came off marvelously and exceptionally different for what Buddy was doing at the time. Then one of my favorite records was one we did in New York, "Early In The Morning," a cover version of Bobby Darin's record and Buddy thoroughly enjoyed the session—I know that I did too. It's really good listening to the record again now.

RW: What direction did your career take when Buddy died?

Petty: Of course having been in the music business as a writer and as a producer prior to Buddy's coming I had to continue through all these years to produce various groups and to write and be involved in the music business—we still have our studio in Taos and we still have a couple of radio stations there so I've kept quite busy and kept right on enjoying it. However, part of my life spent with Buddy Holly was one of the most trying but also probably one of the happiest times of my life.

RW: Were you involved with his career right to the end?

Petty: I was involved with everything that was released of Buddy's. There are those that said that Buddy had actually broken down and did the string session—is this not correct because the string part of his career was at my insistence. Some of the people in the group didn't particularly like it—Buddy at first didn't like it—he said, "Well I'm more into the group thing than I am as a single." So at that time I sort of dropped the idea because I thought he didn't really want to do it. Then Buddy and I were in the airport in San Francisco and out of the clear blue sky he asked me what songs did I think we ought to record with the rocker strings! I said, "I thought you'd forgotten all about that!" and he said, "Well, I think it might be something to try anyway." So Buddy selected the songs he wanted to record, Dick Jacobs did the orchestrations and we recorded those four songs in New York: "True Love Ways," "It Doesn't Matter Anymore," "Raining In My Heart" and "Moondreams."

A&M Harrison Suit
(Continued from page 52)

Shankar, Attitudes, Splinter, Henry McCullough and Jiva. Sources alleged that negotiations to bring Dark Horse under Warner Bros. and Warner had been underway, pending the resolution of the current court action; however, spokespersons for both Warner Bros. and Harrison withheld comment at press time.

The matter was set for further hearing before Judge Harry Hupp of the Los Angeles County Superior Court at 9 a.m., Thursday, October 14, 1976.

Cooder On the Road

LOS ANGELES—Slide guitarist Ry Cooder embarks on a two-and-a-half-month tour beginning October 1 in Amarillo, Texas, and ending in Los Angeles. Divided into three regional swings, the tour initially will focus on small venues and clubs through the South, while concert halls are expected for the northeast and west coast.

AM Action
(Continued from page 39)

22-18 WDHF and 28-27 99X.

NEW ACTION
Peter Frampton (A&M) "Do You Feel Like We Do," This newest Frampton is the third single off his record breaking LP (#1 for the 16th week on the RW LP chart) and comes on as this week's Chartmaker with adds at KLLK, WQXI, Q102, WDHF, WMFS, WERC, KAAK, WBBS, KVOX, WRFC, WJBA, WBBQ and WRFC and moves HB-24 WFIL, 93-20 WRKO, 6-6 WPGC, 23-15 WRBQ, 14-11 KFRC, 11-6 KIR, 5-2 WPFX, 22-10 WCOL, 20-14 WCDA and 7-3-KSFL.
La crisis que normalmente abarca todo el país, tenía por fuerza que llegar a nuestro medio y hacerse sentir de una manera bastante notable. Salvo dos o tres cantantes que han cubierto todo el verano con sus galas, los demás están, sin que mis números sean exactos, o han estado trabajando al 50 o al 60 por ciento de otros años. Conversaciones sostenidas con varios de ellos como mis amigos y el paso de las Agencias de otros años. Conversaciones y discusiones sobre la posibilidad de llenar las salas de las empresas y todo induce a creer que esa gran nueva que llenaba las salas extrema con las salas otras salas con los mismos, pero todo es comprensible, se entiende que esto ocurra y todo induce a creer que esa gran nueva que llenaba las salas extrema con las salas otras salas con los mismos, pero todo es comprensible si se entiende que Roberto Carlos está en las 500,000 pts, Raquel Carré en las 750.000 pts, Demis Roussos en 400,000 Pts, etc, ellos, los nacionales, se encuentran en el derecho de pedir más de esas 90,000 a 100 mil pesetas, que es lo que normalmente suelen cobrar. La gran mayoría de los cantantes españoles hasta hace uno o dos años, pero, y seguidos con los perros, se da el caso de que los señores extranjeros han tenido acabadas todas las fechas en el tiempo de permanencia en España y según los rumores parece ser que las empresas han perdido dinero, dinero que luego en la gran mayoría de los casos se ha recupero, en el caso de los "guerras" artistas nacionales que en muchos casos son llamados a última hora para llenar ese momento de vacaciones tan justo des pués de todo un año de trabajo.

Sin ponerse a averiguar las causas de este desfase, sería muy conveniente que se siguiera una política más acorde dentro de los Organismos competentes, lo que se refiere a la contratación de estos cantantes ya que si España está tocando fondo económico, entre futbolistas y cantantes extranjeros, se está haciendo una enorme sangría a nuestra reserva de divisas—ya que cobran en divisas—e indiscutiblemente, un daño irreparable a los cantantes nacionales pues, si las empresas pierden dinero, luego existe una muy larga de invierno donde se tienen que surtir de los cantantes nacionales y como se comprenderá, si han perdido en verano, la austeridad vendrá en invierno. En fin que la crisis la tenemos encima pero, ¿no es más cierto que también nos la buscamos nosotros mismos?

Gran campaña ha de este año dentro de la compañía CBS, a las pruebas me remito y no tengo más remedio que darle la enhorabuena a D. Tomás Muñoz, director de la misma y a todo el cuerpo de la compañía que hoy por hoy está a la cabeza de España... Se nos fue Cecilia. Una verdadera pena puesto que era uno de las pocas voces jóvenes que tenemos en nuestra disco grafía, con ella se va una parte muy importante de la música de España. Descanse en Paz!...

"Vino Griego" cantada por José Vélez está sonando muy fuerte en nuestro país... Se anuncia la... (Continued on page 58)

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By FERNANDO MORENO

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La semana ha sido altamente satisfactoria ante la visita de distinguidas personalidades discográficas a mis oficinas, las cuales, a más del placer normal ante el disfrute de estos afectos, me han dado la oportunidad de aclarar y conocer a fondo situaciones y proyectos de gran envergadura, que irán afectando directamente los destinos de la industria discográfica latina en Estados Unidos, Latinoamérica y España. Entre los visitantes se contaron Adolfo Pino, Presidente de RCA Brasilia, Helcio Carma, Director de la Regional RCA, Mario y Norberto Kamin sky de Microfon Argentina, Tomás Toral y Enrique M. Garea de Discos Columbia y Alhambra a la RCA y el Presidente de la FLAPF (Federación Latinoamericana de Productores Fonográficos) y Guillermo Infante de RCA México. Tuve también el placer de saludar a Lazo de la Vega, uno de los más importantes empresarios del mundo de habla hispana, al grato amigo Louis Couttellenc de RCA de Mexico y el fraternal Joe Vías de RCA, New York. En promesa columna firme la ocupación de todos y cada uno de los temas tratados y sus resultados finales.

Desde que semanas de grandes rumores en cuanto a asuntos relacionados con Alhambra y Discos Columbia, me planifico comunicar que: En ningún momento se ha considerado la posibilidad de venderle esta empresa a ningún interés en Estados Unidos, a pesar, según me expresa Garea, de que cualquier empresa pueda venderse, siempre y cuando la cantidad ofrecida llenase los requisitos económicos del propietario, queda aclara- rado pues que Alhambra Records de Estados Unidos es a más de muy exitosa, propiedad absoluta de los accionistas españoles... Julio Iglesias tiene firmado un contrato con Discos Columbia de España, al cual le queda un largo tiempo de duración. A pesar de ello, las relaciones entre empresa discográfica y artista siguen el curso habitual de excelentes e immejorables aspectos. No obstante ello, existe una clausula en la cual autoriza a Columbia a hacer cualquier tipo de negociación en la distribución de sus discos. En la posibilidad de que un sello determinado lance sus grabaciones en idioma Inglés, si hay disponibilidad de cualquier arreglo. Existen conversaciones con CBS, pero no hay nada confirmado positivamente... Si se producirán cambios en el cuerpo ejecutivo y sistema operacional de Discos Alhambra en Estados Unidos... Al Records, empresa encargada del prensaje de los discos Alhambra en Estados Unidos, creada con Ramiro Munera como socio con gran porcentaje de acciones a su favor, está estableciendo su Operación en España, contando con excelente equipo y la hábil dirección administrativa del amigo Munera. La empresa tendrá ahora absoluto control de su prensaje y duplicación de cartuchos... Si bien es cierto que en un momento existieron cambios de opiniones entre el representante de Julio Iglesias, el corriente amigo Tinti, la realidad es que en estos momentos, este ha unido sus esfuerzos a la dinámica labor empresarial de Lazo de la Vega, abriendo más aún las posibilidades internacionales del cantante español... Julio Iglesias ha sido contratado para actuaciones en el Madison Square Garden, en un grandioso espectáculo presentado por los intereses de la compañía. Rinel Sousa elaboró la firma del contrato con Lazo de la Vega, que a

(Continued on page 57)
**Record World in Chile**

By RICARDO GARCIA

**Singles**

**Spains**

1. MUKO CORAZON
   By KBRG (OSCAR MUÑOZ)
2. FALSO AMOR
   By VIDA ARIAS SILVA
3. PERIODICO DE AYER
   By JOHNNY PACHECO-Fania
4. MI DESENGANO
   By JOE QUIJANO-Coco
5. FALSO AMOR
   By RAY CONNIFF-CBS
6. EL CARINO QUE PERDI
   By MIGUEL GALLARDO-CBS
7. MI DESENGANO
   By THE BLUE DANUBE HUSTLE
8. LA QUIN TA DE BEETHOVEN
   By WALTER MURPHY & THE BIG APPLE BAND-
9. TE AMO Y TE EXTRANO
   By CHELO-Musart
10. HURRICANE
    By ISMAEL MIRANDA-HARLOW-Fania

**Mexicos**

1. 17 ANOS
   By CAMILO SESTO-Musart
2. JUEVES TU, A VECES YO
   By JULIO IGLESIAS-Polydor
3. GRANDES EXITOS
   By LOS BUKIS-Melody
4. EL CARINO QUE PERDI
   By LOS PREDOS-Planeta
5. FALSO AMOR
   By JOSE A. ESPINOZA
6. VOLVERE
   By LOS BUKIS-Melody
7. SEGUNDA GUARDA
   By JUAN GABRIEL-RCA
8. BABY'S PEERS
   By FERNANDO ESTESO-Discophon
9. COMO DUELE ESTAR LEYOS
   By HECTOR MEJIA-Melody
10. DESPACITO
    By LOS ANGELES NEGROS-EMI Capitol

**Albums**

1. AMIGOS
   By JOHNNY PACHECO-Fania
2. DESORTE
   By BOB DYLAN-CBS
3. GRANDES EXITOS DEL 1976
   By LUIS LLAUCH-Movistar
4. BLACK AND BLUE
   Byユニットストーン
5. RECITAL DE MADRID
   By ALBERTO HAMMOND-CBS
6. GRANDES EXITOS
   By ALBERTO HAMMOND-CBS
7. CHICAGO
   By JETHRO TULL-Ariola
8. THICK AS A BRICK
   By ISMAEL MIRANDA-HARLOW-Fania
9. JERICO TULL-Ariola
10. MARISOL DEL MAR GARIBALDI
    By MARIANEL DEL MAR MARINO

**Puerto Rico**

**Spains**

1. OH CUANTO TE AMO
   By MARIA MOLINA-HARLOW-Fania
2. VENCER
   By MANUEL SANTAMARIA -INTERNATIONAL
3. TRY ME I KNOW WE CAN MAKE IT
   By PERIODICO DIO-CBS
4. ROBIN-CHANCE
   By PRESTIGE
5. CHOCOLATE
   By JOHNNY PACHECO-Fania
6. FIFTH OF BEETHOVEN
   By VALENTIN TOVAR-DE "MAI A MIA"
7. GERMANY REGALADO-Top Hits

**Mexicos**

1. GRANDES EXITOS
   By ODEON
2. ALMA DE AMOR
   By LOS ANGELES NEGROS-EMI Capitol
3. TOP 100 EXITOS
   By DISCO-LANDING
4. EXITOS DEL 76
   By RECORD WORLD

**Nuestro Rincon** (Continued from page 56)

más obtuvo contratos de gran cuantía a favor del artista en otras áreas . . . Juanito Estévez, a cargo de las ventas en Alhambra Records pasará al área de Texas y Miguel Estévez disfruta de un total respaldo de los propietarios de Alhambra . . . Tomás Toral, como uno de estos nombre, es consciente de aquello que dice: "Ver por creer". Me impresionaron su dinamismo y capacidad ejecutiva; un abrazo toca en . . .

Orlando Brú, Presidente de Discolando Records me explica: "Creemos sinceramente que la posición más siempre ha sido a la defensiva, pero qué más podemos hacer cuando ellos se han reído del contrato, han lanzado el material más barato como para matar a los artistas o para desbaratar el sello y sin embargo hasta ahora, nosotros no hemos hecho nada en absoluto. Nuestra posición ha sido esperar, y por supuesto, poner el caso en manos de nuestro abogado, porque para hacer esto es tiempo. Se me olvidaba decir que para colmo, enviaron un telegrama a las fábricas y constancia de eso te puede dar el Sr. Mateo San Miguel para que pararan toda la producción, cosa que se hizo temporalmente. Según vayan las cosas te quedará a día de todo el progreso.° En mi poder contratos, extensiones y documentación muy impropios en este caso. ¡Gracias Orlando! . . .

Hijo de Armenteros conocido periodista, empresario y representante de artistas, se encuentra organizando la Convención—Exposición "Promosonic", que se realizará en Miami a mediados del año entrante. Apoyo total de la mayoría de los productores y fabricantes de discos de Latinoamérica, Europa y Estados Unidos. Mi respaldo más absoluto a la labor dinámica de Armenteros. ¡Le felicito! . . . Mi más conmovido pésame a Valentín Velazco, gerente de la empresa distribuidora de Musart en Los Ángeles, por el fallecimiento de su suegro Guillermo. ¡Lo lamento Maria Velazco! . . . Olí "Qué bonito fué ser tu amante" de interpretada por Rausto de Colombia, en etiqueta Sonolux. Se merece el respaldo absoluto de todos los involucrados, etc... . . Otra interpretación (Continued on page 58)
Nuestro Rincon (Continued from page 57)
con posibilidades enormes es la de "A 20.000 metros de altura" en la voz de Mario Alberto y de la autoria de E. Juarez, en el sello Dicessa. ¡Mis felicitaciones y deseos más optimistas a este interprete!

Lamenté infinito no poder asistir al Homenaje rendido por RCA Mexicana a la intérprete argentina Libertad Lamarque, en ocasión de sus 50 años como profesional. ¡Mis respetos y saludo Libertad! . . . Ofrezco mis excusas a los hermanos Kaminsky, ante mi imposibilidad de acudir a Buenos Aires, atendiendo la cordial invitación de Microfon. Física y mentalmente, estaba hecho afechos . . . Y ahora . . . ¡Hasla la próxima!

Last week was really rewarding due in great part to the many personalities involved in the record industry who visited our offices in Miami. Great plans and clarifications of several matters which will be covered by this writer in future columns were discussed. Among the visitors were Adolfo Pino, RCA Brazil; Helcio Carmo, regional manager for RCA, Latin America; Mario and Norberto Kaminsky from Microfón Argentina, Tomás Toral and Enrique M. Garea from Discos Columbia and Alambique, Spain, Tono Hutt, president of the Latin American Federation of Record Manufacturers and of Dicessa, Salvador; and Guillermo Infante, from RCA Mexico. Also I chatted by phone with one of the top impresarios in the whole Spanish world, Lazaro Velazco, along with Louis Courtselene, president of RCA Mecxico and Joe Vias, international liaison for RCA Records, New York.

Orlando Bru, president of Discosindo Records sent me a letter in which he clarifies his position as follows: "I want you to believe me that I had been always in a defensive standpoint, but what else could I do if they had released material protected by a contract, a lot cheaper, in order either to destroy the label or the business. We have done nothing at all. We have been waiting to see what happens and of course, we already placed the whole matter in the hands of our lawyers." Orlando supplied copy of his contracts and extension-letter. Thank you!

Henry Armenteros, known personality in the industry as journalist and publisher of a trade magazine (Spanish), impresario and personal manager for several artists, is involved in the organization of a Congress-Exhibition of the industry that will be presented in Miami, Florida, late July, 1977. Henry is already enjoying acceptance for the great event. Labels from Latin America, Europe and the States will be present . . . I heard "Que bonito Fue ser tu amante" by Fausto, produced by Sonolux, Colombia. A superb performance that could make it real big. . . . Another performance with great possibilities in the international market is the one by Mario Alberto titled "A 20,000 metros de altura," released by Dicessa in El Salvador. . . . Sorry I couldn't attend the fete hosted by RCA, Mexico, in honor of Libertad Lamarque in occasion of her "50th Anniversary" as a performer . . . It was quite impossible also for me to attend an invitation offered to this writer by Microfon, in order to visit their facilities in Argentina this week . . . And that's it for the time being! . . . Our deepest condolences to Valentín Velasco for the sudden passing of his beloved father-in-law. Valentín is the distributor of Musart in the California area.

En España (Continued from page 56)
vuelta para la primera quincena de Diciembre de Julio Iglesias al Olympia de París, y una pregunta, ¿se acordará Julio de esa primera parte que hizo Betty Missiego en su primera actuación en el Teatro Parisino? indicamos esto por que las noticias que tenemos de la primera parte de su espectáculo en su segunda actuación, dejó mucho que decir, según me han contado. Y hablando de Betty Missiego, su canción "Piel de Diciembre" ya está en el número ocho de Los 40 Principales de Radio Madrid y su difusión en todo el territorio español es extraordinaria por lo que suponemos que Betty tiene otro éxito en su brillante carrera.

. . . Discos Hispanovox premia a su artista exclusivo Albert Cortez con un disco de Oro por sus ventas en dicha compañía dentro de cumplirse el "Quince Aniversario" dentro de la misma . . . "Adamó. Bienvenido a CBS", así me viene la promoción y creo que acertada ya que Adamo podrá dar muchas satisfacciones a esta compañía.

Dentro de un par de semanas saldrán las nuevas promociones para la entrega de los premios que anualmente concede nuestra revista para todo el mundo discográfico español, a los que estén, enhorabuena, a los que no estén, paciencia hasta el próximo año.

LATIN AMERICAN ALBUM PICKS

AMERICA
JULIO IGLESIAS—Alambique ACS 27
En un hermoso homenaje a las tierras que tanto calor le han dado, Julio Iglesias interpreta inolvidables páginas de nuestra América. "Caminito" (G. Coria-Penalooza-J. D. Filiberto), "Juraeme" (M. Grever), "Cuantanamer" (J. Fernandez-H. Angulo-Seege-Marti), "Moliendo Café" (J. Manzo) y "Sombras" (C. Brito).

■ In a very beautiful demonstration of his appreciation to the America that so enthusiastically admires him, Julio Iglesias performs unforgettable pages from our musical history. "Historia de un Amor" (C. Alman), "Recuerdos de Ypracarai" (Z. De Mirkin-D. Ortiz), "Maina de Carnaval" (A. Maria-L. Bonfa), "Alma Llanera" (P. Ellas Gutierrez), "Vaya con Dios" (Russell-James-Pepper), "Obesión" (P. Flores) and "Ay, Ay, Ay" (Pérez Freire).

100% BAILABLE

CHINO Y SU CONJUNTO MELAO—TR 122X
Gran sabor salsero le dan Chino y su Conjunto Melao a esta grabación cargada de ritmo y laegria. ¡Excelentes mezcla y arreglo! Contiene: a veracruz "En un hermoso homenaje a las tierras que tanto calor le han dado, Julio Iglesias interpreta inolvidables páginas de nuestra América. "Caminito" (G. Coria-Penalooza-J. D. Filiberto), "Juraeme" (M. Grever), "Cuantanamer" (J. Fernandez-H. Angulo-Seege-Marti), "Moliendo Café" (J. Manzo) y "Sombras" (C. Brito)." "Bono Caramboma" (A. Amadeo) y "La Clave" (Joe Torres).

■ Spicy salsa sound that could make it real big. Starting to move nicely, "jazmín" (C. Gautrau), "Quedate Retrata" (C. Gautrau) and "La Despedida" (C. Gautrau).

ANGEL
Disco DIS/5 1112
Logra Angel muy buen sonido instrumental que pudiera mover bien esta grabación y situarle internacionalmente. Excelente trabajo en mezcla y grabación y situarle internacionalmente. Excelente trabajo en mezcla y grabación! "Mahogany" (Mas-ser-Goñfin), "Jamás" (C. Blanes), "Hoy Tengo Canas de ti" (M. Gallardo) y "Em-manuelle" (Pierre Bacheile-Roy) y otras. Producida en El Salvador.


MUSICAL CONQUEST
SONORA PONCEA—Inca JMS 1052
Con arreglo de Papa Lucca, la Sonora Ponceña se destaca fuertemente aquí. Sonada grabación salsera. "Esta es Venezuela" (D.R.), "El Pio Pico" (Lobo y Melón), "BombMaparamboma" (A. Amadeo) y "La Clave" (Joe Torres).

■ With arrangements by Papa Lucca, Sonora Ponceña is at its best in this outstanding salsa package. "Nanara Cal" (D.R.), "El Tiempo" (D.R.), "La Pollera Colorá" (D.R.) and "Canto al Jibarito" (R. L. Castro).

Soul Truth (Continued from page 46)
and Jolie Jones, designer. This weekly tabloid will include in-depth reports on black radio, editorials, reviews and industry comments. For further information as to the working components of Black Radio Exclusive you may call either Miller or Boulding at (213) 656-3169 or 786-3184.

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AmericanRadioHistory.Com
Don't try to put a label on Dave & Sugar... because it just won't stick.

Dave & Sugar... an exciting group with a sound that is fine and distinct. Their new single "I'm Gonna Love You" is a smash follow-up to their two hits — "Queen of the Silver Dollar" and "The Door Is Always Open". All three are available on the album "Dave & Sugar".

Because labels won't stick on Dave & Sugar, definitely stick on you...
STILL THE ONE with their smash single nearing the top of the charts...

STILL THE ONE with their sparkling second album *Waking And Dreaming*, rivaling the single in its chart rise upward...

Orleans.

A singleminded musical assault. Up the charts and around the country.

And they're Still The One.

on Asylum Records and Tapes

Produced by Chuck Plotkin

STILL THE ONE with their giant cross-country concert tour through October/November with Jackson Browne...

By GILLES PETARD

FRANCE

Pellegrims de Bigard, chairman of the IPG group, has appointed Robert Oeges as international manager. IPG comprises La Société Française du Son (Decca-France), Fonior (Belgium), Durco (Holland), and Mazadis (Zaire). Oeges is to develop the international a&r and sales departments; primary targets are the launching of the IPG label in territories unexploited so far and the reconstruction of the factory in Zaire.

At the forthcoming Salon de l'Auto, Barclay is doing a novel promo tie-up with the AMC Pacer: every buyer of the car will get a free copy of a single culled from Jimmy Jackson's LP, "Rollin' Dice" (Buddah); the record sleeve, in turn, will feature the Pacer. Another subject of Barclay's promo team is the German rock group Tangerine Dream, which is shortly to embark upon a French tour . . . Frank Lipsick, former publisher of the weekly "Pop Music" magazine and producer of a daily music program at Radio Montecarlo, has been appointed head of the international department at Pathé-Marconi; he is reporting to Michel Poulain. Lipsick is succeeding Jean-Michel Peers, now supervising the development of the recording studios.

Forthcoming concerts include Marvin Gaye and Rose Banks at the Palais des Sports on October 11; Ray Charles & the Raelets at Pleyel on the 6th and 9th; Jose Feliciano, also at Pleyel, and German rock group Kraftwerk, who will receive two gold discs for their latest album on the 6th and 9th; Jose Feliciano, also at Pleyel, and German rock group Kraftwerk, who will receive two gold discs for their latest album on the same title: Rex Allen, Gene Autry, Eddie Dean, Roy Rogers, Jimmy Wakely, and the late Tex Ritter.

Air Dates

According to Burgess, air-dates will be announced shortly.

Word Picks Cotton

The international sales and marketing team of Word, Inc., welcomed Cotton Ivy (center), to a recent sales conference. Ivy, a country humorist, has just released his first national album on the Canaan label, distributed by Word, Inc. The conference, held in Cherry Hill, New Jersey, centered around the major promotion that will be given during September and October.

'Singing Cowboys' Set for TV

— NASHVILLE — Republic Records' executive Dave Burgess and the label's national promotion and marketing director, Gary Branson, have returned to Nashville from Los Angeles after a meeting with Republic's president, Gene Autry, and Karl Cotner, west coast professional manager.

Burgess announced that production has started on a TV special, "The Great American Singing Cowboys," which incorporates the western singing personalities who are featured on the Republic Records album of the same title: Rex Allen, Gene Autry, Eddie Dean, Roy Rogers, Jimmy Wakely, and the late Tex Ritter.

Air Dates

According to Burgess, air-dates will be announced shortly.

ENGLAND'S TOP 25

Singles

1. DANCING QUEEN ABBA/Epic
2. CAN'T GET BY WITHOUT YOU REAL THING/Pye
3. MISSISSIPPI PUSSYCAT/Sonet
4. I AM A CIDER DRINKER WURZELS/EMI
5. I ONLY WANNA BE WITH YOU BAY CITY ROLLERS/Bell
6. DANCE LITTLE LADY DANCE TINA CHARLES/CBS
7. SAILING ROD STEWART/Warner Bros.
8. ARIA ACKER BILK/Pye
9. BLINDED BY THE LIGHT MANFRED MANN'S EARTH BAND/Bronze
10. DISCO DUCK RICK DEES AND HIS CAST OF IDIOTS/RSO
11. THE KILLING OF GEORGIE ROD STEWART/Riva
12. DONNA DE JALE GEORGE TAMFIR/Epic
13. GIRL OF MY BEST FRIEND ELVIS PRESLEY/RCA
14. LOVING AND FREE KIKI DEE/Rocket
15. 16 BARS STYLISTICS/H&L
16. BEST DISCO IN TOWN RITCHIE FAMILY/Polydor
17. HERE I GO AGAIN TWIGGY/Mercury
18. LET 'EM IN WINGS/Parlophone
19. BABY WE BETTER TRY TO GET IT TOGETHER BARRY WHITE/20th Century
20. I CAN'T ASK FOR ANYMORE THAN YOU CLIFF RICHARD/EMI
21. YOU DON'T HAVE TO GO CHI-LITES/Brunswick
22. HOWZAT SHERBET/Epic
23. NICE AND SLOW JESSE GREEN/EMI
24. DISCO MUSIC JALN BAND/Magnet
25. GET UP OFFA THAT THING JAMES BROWN/Polydor

Albums

1. 20 GOLDEN GREATS BEACH BOYS/Capitol
2. GREATEST HITS 2 DIANA ROSS/Tamla Motown
3. GREATEST HITS ABBA/Epic
4. LAUGHTER AND TEARS NEIL SEDAKA/Polydor
5. A NIGHT ON THE TOWN ROD STEWART/Riva
6. FOREVER AND EVER DEMIS ROUSSOS/Philips
7. BEST OF THE STYLISTICS VOL. 2/H&L
8. WINGS AT THE SPEED OF SOUND/Parlophone
9. SPIRIT JOHN DENVER/RCA
10. BEST OF GLADYS KNIGHT AND THE PIPS/Buddah
11. NO REASON TO CRY ERIC CLAPTON/RSO
12. LIVE IN LONDON JOHN DENVER/RCA
13. ATLANTIC CROSSING ROD STEWART/Warner Bros.
14. A LITTLE BIT MORE DR. HOOK/Capitol
15. FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
16. JAIL BREAK THIN LIZZY/Vertigo
17. BEAUTIFUL NOISE NEIL DIAMOND/CBS
18. PASSPORT NANA MOUKOURI/Philips
19. JOAN ARMATRADING/A&M
20. BREAKAWAY GALLAGHER AND LYLE/A&M
21. THE ROARING SILENCE MANFRED MANN'S EARTH BAND/Bronze
22. THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
23. VIVA! ROXY MUSIC/Island
24. PASSPORT NANA MOUKOURI/Philips
25. HAPPY TO BE DEMIS ROUSSOS/Philips

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Song of the Earth

Song of the Earth (Continued from page 54)

filled with about every mezzo-soprano that could sing it led by almost all the important Mahler conductors. The new recording, however, shows how much a great interpretation is always welcome, and the palm of success this time goes to Bernard Haitink. 

Leading the Concertgebouw, Haitink does for the Song of the Earth what he did on his "Wagner Overtures" recording of last year. This is a sensitive, romantic playing, drenched in the mood of resignation, pessimism and bitterness that must have been the daily stuff of life in the last days of the Austro-Hungarian empire. But many is the conductor who has found Weltenschmerz in Mahler — one can hardly escape it. The trick to Haitink's greatness is his ability to sing. No opera of Wagner — Parsifal or Tristan und Isolde comes to mind — has ever been more movingly phrased or more soulfully presented. This is a kind of unbuttoned romanticism as enthusiastically as does Haitink. This is a floating romanticism, however, not to be confused with the kind of self-indulgent, over-stated ego trip some conductors employ to prove that Mahler was romantic. It is moving conducting all the way.

Baker Exceptional

And Haitink summons from Dame Janet Baker a performance that is exceptional even by standards applied to her. Miss Baker has sung the Lied in this city at least twice in the last three years, and each time she has given a moving performance. All that she has brought before is here, but Haitink has caused this exemplary artist occasionally even to lose the cool control that is so much a part of her. At the beginning of the Abschied she seems so intense and givelling that the intonation slightly distorts; this is no criticism but rather a sign of the enormous feeling that the mezzo-soprano has taken to heart in her work. Her final "Ewig's have all that they should." 

James King, a heavier voice than is sometimes used for the tenor, has his problems with the Lied, but they are largely of the "reading" variety. Generally his Wagnerian sound is perfect for Haitink's interpretation. King has not sung so freshly, powerfully or individually for some time. It is a reading on the highest level in every way.

Chilliwack To Mushroom

LOS ANGELES — Mushroom Records, Inc., has signed Canadian-based Chilliwack to a worldwide recording deal, the label's first major signing since beginning operations in the U.S. last February.

Chilliwack's first single for Mushroom, "California Girl," ships this week, with an album expected for November 1 release. The group is currently completing the album, as yet untitled, at Mushroom's Can-Base Studios in Vancouver.

Sire Releases New Climax LP

NEW YORK — Seymour Stein, managing director of Sire Records, has announced the release of the new Climax Blues Band album, "Gold Plated." Released September 24, it is the band's first album in a year and contains all new material recorded in England during April and May of 1976 at Chipping Norton Studios, produced by Mike Vernon.

RECORD WORLD INTERNATIONAL

GERMANY

By JIM SAMPSON

MUNICH — Flourishing in this market are series of re-issue material, examples of which can be found in the fall offerings of almost every record label. Teldec introduces its "Grand Gala der Stars (Hildegard Knef, Peggy March and many others)." Philips' "Star fuer Millionen" albums come with bio, photos and recordings by Vicky Leandros and Reyner. This is a Metropolis has several this fall, including "Gold Rock" and "Jazz Story." The latest EMI "Starportraits" spotlight Christian Anders, Michael Schanze and Katja Ebstein. Given the "Portrait" treatment by Bellaphon are Neil Diamond, Creedence Clearwater Revival and others. Steadily gaining in popularity is American country music. Austrian television presents a half hour local-origination program from Vienna every few weeks. Aimed at this sector of the market is the "Country Club" series from RCA, including hits by Waylon Jennings, Dolly Parton, Bobby Bare and many more.

The two hottest singles on the German hitparades now are ABBA's "Dancing Queen" (Polydor) and "Daddy Cool" by Reyner M. (Hansa). In concert last week in Germany: Gentle Giant, Randy Pie and David Crosby/Graham Nash. Steeleye Span added to their following with a five-city tour.

Freelance producer Christian Wagner is about to start a monthly rock music show on German television, originating from the WDR studios in Cologne. Featured on the first "Rock Palast" program will be the group Mallard, led by Captain Beeheeart exiles Bill Harkleroad, Mark Boston and Art Trip. From Metronome in Hamburg comes a glowing annual report: sales up 40% over last year. Manfred Mann's Earthband lp "The Roaring Silence" was released last month.

RECORD WORLD OCTOBER 9, 1976

ENGLAND

By RON McCREIGHT

London — At dusk last Saturday (18th) an estimated 60,000 people in Hyde Park heard "Bohemian Rhapsody" blast forth announcing the arrival of the four unmistakeable figures that comprise Queen, who emerged from a massive wall of smoke. Misses. Mercury and friends' professionalism was again in great evidence and their two hour performance was phenomenon on a level with The Stones' appearance in the Park some seven years ago. The aura of disturbance were dispelled as the atmosphere became more and more relaxed while the artists involved delivered a show of top class entertainment. Under the supervision of John Reid and Richard Vernon the immaculate presentation added to the enjoyment pro- duced by Supercharge, Steve Hillage, Kiki Dee and finally the irresistible Queen.

By way of a contrast the Bay City Rollers' return to London made the GFC far from happy when riots broke out at the New Victoria on Sunday (19th). Most of the 2000 teens in attendance became uncontrollable and brought the show to a halt on three occasions while rows of seats were demolished and 15 kids were taken to hospital.

The British Phonographic Industry figures issued recently indicate a continued depression in the singles market during the three months ending June 30th, while album and cassette sales made an improve- ment during this period compared with the first quarter of the year. Album sales were up 5 percent after a 20 percent drop between January and March although cartridge sales are decreasing steadily with figures down by more than a third in these months.

From October 1st Island Records' distribution will transfer to EMI in order that they may "concentrate on the more creative pursuit of signing, developing and recording artists." David Bettefield added that he believed "the face of record distribution in the UK would alter considerably in the not too distant future." The switch also involves Island's affiliated labels Chrysalis, Brone and Klik.

Recent consumer magazine Melody Maker's poll favoured WEA with their acts sweeping the board and topping most categories. Jon Anderson and Robert Plant were voted top two male singers with Yes coming in as top band, followed by Zeppelin. Others top in their sections were Joni Mitchell (female singer), Carl Palmer (drummer) and Chris Squire (bassist).

Ail of the new Climax Blues Band album, "Gold Plated," was romantic. It is moving conducting all the way.

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UA Names Shults Country Sales Mgr.

NASHVILLE — Larry Butler, vice president, country product, United Artists Records, has announced the appointment of Lynn Shults to the position of national country sales manager.

In this capacity, Shults will be responsible for all country sales, working with UA's independent distributors.

Background

Shults returns to United Artists after a year's service with RCA where he held the post of national country promotion director. Shults had been, at one time, national sales manager and promotion director for United Artists country division.

Shults will be headquartered at UA's Nashville offices.

CBS Bows Country Marketing HQ

At the CBS Records country marketing division headquarters opening in Nashville, a number of top CBS executives as well as artists and press representatives attended to celebrate the occasion. Pictured from left: Jack Creigh, vice president, marketing; CBS; Tony Martell, vice president & general manager, Associated Labels; legendary producer Don Law; president, CBS Records Division Bruce Lundvall; John Sturdivant, vice president, Record World; Rick Blackburn, vice president, marketing, CBS Records; Nashville; Paul Smith, vice president, marketing, branch distribution CBS; Lundvall; Ron Alexenburg, senior vice president, Epic & Associated Labels; Billy Sherill, vice president, Epic, CBS, Nashville; Epic artist David Houston; Blackburn, Epic artists Marshall Chapman and David Wills; and Roy Wunsch, director, sales & promotion, Epic & Associated Labels. The new headquarters, in the 4 Star Building in Nashville, house offices for Blackburn's marketing staff, sales, promotion, product management, graphics, artist development and press and public information.

COUNTRY PICKS OF THE WEEK

DON WILLIAMS, "SHE NEVER KNEW ME"  
[B. McDermott-W. Holyfield; Hall-Clement / Maplehill / Vouge / BMI]. The soft, smooth sound of Don Williams has become his trademark. Laid back production and a very powerful lyric make this another number one sound. The story line deals with a lady who thinks she knows her man and vice versa, with the communication situation less than ideal. It's an ideal record, though! ABC/Dot DOA-17658.  

TOM T. HALL, "FOX ON THE RUN"  
[T. Hazzard; Dick James, BMI]. This is a significant record in that Tom T. will be drawing a lot of attention to bluegrass with this classic song that was originally a rock hit for Manfred Mann and later adapted as a bluegrass standard. From an album of bluegrass tunes, look for Tom T. to make a great contribution to that fine form of music in addition to having a hit. Mercury 73850.

JOHNNY RODRIGUEZ, "REFLECTING"

"With each album, Johnny becomes more than just a singer with a great voice, he becomes a true "artist," finding and recording great songs. Two Mickey Newbury tunes are gems as are two Eagles' songs. Additionally, his writing continues strong and solid with Louisiana, "Commonly Known As The Blues" and "I've Had All The Hurt I Can Take"—all excellent songs and cuts. Mercury SRM-1-1110.
NARAS Night at Possum Holler

The first NARAS Showcase, recently presented at George Jones' Possum Holler in Nashville, featured an exclusive line-up of Playboy recording artists. Among those who pitched in to help the event, which raised approximately $1000 for NARAS, are, from left: Playboy recording artists Chuck Price and Mickey Gilley, producer and head of Playboy's country operations Eddie Kiley; NARAS treasurer and songwriting royalty advisor Roy Burke; Nick Hunter, head of country promotion at Playboy; Playboy artist Bobby Borchers; Record World vice president and president of the Nashville chapter of NARAS, John Sturdivant; and Francine Andersen, executive director of the Nashville chapter.

Sublette Joins Top Billing

NASHVILLE — Tandy Rice, president of Top Billing, Inc., has announced the appointment of Jack Sublette as a sales agent for the company. Sublette, 29, comes to Top Billing with 16 years of musical background and four years of business experience. He has a degree in music education from the University of Tennessee at Martin, and was a high school band director for three years, following graduation.

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BITTNER'S

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NASHVILLE, TENN.

You'll find the latest in formal attire at Bittner's where "Formal" always means fun.

Coal Miner's Music Ups Meredith Stewart

NASHVILLE—Meredith Stewart has been promoted to the position of administrative director for Coal Miner's Music, Inc., announced the firm's general manager, Ken Jones.

Responsibilities

Stewart, who has been with Coal Miner's for two years, will continue to manage the international activities and will also assume increased writer development responsibilities.

Lamb Bows Label

NASHVILLE — Dudley Lamb, vice president of the Charlie Lamb Agency, has announced the formation of an independent record label, Doubletalk Records. Lamb, active in his father's business activities for the past three and a half years, said the first release, which he produced, by Leby Callahan, is a country-rock-novelty song entitled "Big Irene (The Massage Parlor Queen)."

Nashville Report (Continued from page 61)

Oct. 17-18 to tape appearances on the "Match Game" TV daytimer. Chet Atkins' RCA single of "Frog Kissin'" (on which he sang) did so well he plans another later this year. Ray Stevens will write the song and produce, thus repeating what he did with and for "Frog Kissin'."

Merle Haggard has been approached to star in a film biography of the late Bob Wills. Before his death Wills said, "If anybody ever does a movie of my life, I want Merle Haggard to play me."


How's this for a "money-themed" event? Tommy Cash and Carol Dollar are among entertainers booked for the "Nashville Sounds and Styles Show" Thursday (7) in Nashville . . . "Back in the Saddle Again" b/w "The Last Roundup" by Gene Autry is a new single on the Re-

Klipsch Visits N'ville

NASHVILLE—Paul W. Klipsch, pioneer in loudspeaker design, inventor of the Klipschorn, and audio consultant to the recording industry, will visit Nashville October 5-6. Hosted by his local dealer, Audio Systems, Inc., Klipsch will address the Middle Tennessee chapter of the Audio Engineering Society, as well as the Student I.E.E.E. chapter at Vanderbilt University, as well as an appearance both afternoons at Audio Systems.

ESCMI Visits White House

WASHINGTON, D.C. — Michael J. Molinari, vice president of Eastern States Country Music, Inc. and New York regional representative for SESAC, led a contingent of ESCMI board members and music industry representatives to the White House for a series of presentations on the lawn and south portico of the Executive Mansion.

Those taking part in the Sept. 27th visit included: Bob Wood, Eastern States manager; Frank Boucher, recording artist; John Sturdivant, regional representative for SESAC; Warner Sound's J. D. Nash, national representative for SESAC; and Warner Sound's John Sturdivant, national representative for SESAC. The group presented a plaque to the White House in recognition of its "continued support of the heritage of country music, and wood presented an Ovation "patriot" guitar, a limited edition crafted especially for the Bicentennial.
By CHARLIE DOUGLAS

The finalists in the CMA DJ of the Year Award will be selected from air checks by a panel of judges approved by CMA officials. Those finalists who were survivors of the balloting elimination are: Small Market (under 50,000 population)—Jay Diamond, WKYQ, Paducah; Billy Dilmorth, WLET, Toccoa, Ga.; Rudy Hickman, WFAI, Fayetteville, N.C.; Shannon Reed, KWMT, Fort Dodge, Iowa; and Earl Trigg, WAEB, Princeton, W. Va. Medium Market (under a half million)—Blough, WFVR, Aurora, Ill.; Mike Veeman, WOIO, Orlando, Fla.; Rich Garber, WESC, Cherokee, S.C.; Curtis King, KSO, Des Moines, Iowa; and Marty Sullivan, KRMD, Shreveport, La. Three of the nominees in this category were tied in the voting, accounting for eight finalists rather than five. Major Market (over a half million)—Lee Arnold, WHN, N.Y.C.; Ellye Dillon, WMAQ, Chicago, Ill.; Ralph Emery, WSM, Nashville; David Lee, WIL, Va.; Larry Scott, KFDI, Wichita, Kans.; and Marty Sullivan, KRMD, Shreveport, La. Three of the nominees in this category were tied in the voting, accounting for eight finalists rather than five. Major Market (over a half million)—Lee Arnold, WHN, N.Y.C.; Ellye Dillon, WMAQ, Chicago, Ill.; Ralph Emery, WSM, Nashville; David Lee, WIL, Va.; Larry Scott, KFDI, Wichita, Kans.; and Marty Sullivan, KRMD, Shreveport, La. Three of the nominees in this category were tied in the voting, accounting for eight finalists rather than five.

Buzz Barton is now six to midnight on KTOW (Tulsa). KTOW will provide a major portion of the entertainment at the Tulsa State Fair. Among those performing for grandstand entertainment will be Jimmy Dallas, the Ranch Hands, Mack Sanders, Ian Freeman and Karon Blackwell... The new line-up at WVFC (McConnellsburg, Pa.) is Denny Carl (Burnworth), Jacqueline Harvey, Mike Stenger, Jeff Curtis (Mellott) and J. B. Nelson... Stoner Broadcasting broke ground on 9/22 for a $130 thousand facility to house KSO and KGGO-FM in Des Moines. In addition to housing new studios and production facilities, the structure will be the home of corporate headquarters for the company. In the meantime, while waiting for the completion of the new building, the KSO Little Red Pick-em Up Truck has returned to the scene. Station personalities tour the city in the Ford Courier looking for KSO bumper stickers, after spotting one the personality describes the car he is following via two-way, if the driver of the car is listening for KSO bumper stickers, after spotting one the personality describes the car he is following via two-way, if the driver of the car is listening for KSO bumper stickers, after spotting one the personality describes the car he is following via two-way.

Don Roberts is the new MD at KFGO (Fargo, N.D.)... FICAP, The Federation of International Country Air Personalities, will hold its banquet activities on Friday evening, October 15 at the Hyatt Regency in Nashville. It's good to see that several of the board members of FICAP are finalists in the CMA "DJ" of the Year polling: Larry Scott, Mike Veeman, King Edward IV and Buddy Ray. Tickets are available from FICAP at 1206 16th Avenue South, Nashville.

There are a couple of openings in Huntsville, Ala.—One for a PD and another for an afternoon drive personality. Contact Buster Pollard at WBHP... Old friend Tom Adams, writer of the "Electric Weenie," to which a lot of country personalities subscribe, has departed his a.m. shift at Hawaii's KGU. Says he wasn't being paid enough so he'll just sit around and write on his weenie. Adams and I worked together in Shreveport about a hundred years ago... Ed Salomon of WHN (New York) has unveiled a new belt buckle for the station and KHYE in El Paso has one on the way... Ric Libby of KENR (Houston) and Bill Robinson of WIRE (Indianapolis) have both been named to the CMA Speakers Bureau... The Elkins School(s) of Broadcasting are now under new ownership. Ross Miles, regional VP, says the company has cut back to seven schools, rather than 21, and will concentrate on upgrading these facilities.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

Greenback Music To Acuff-Rose

NASHVILLE — Acuff-Rose has purchased Greenback Music from Liz and Casey Anderson, according to an announcement made by Wesley Rose, president of Acuff-Rose, and Bob Jennings, also of Acuff-Rose, who assisted in the transaction.

By MARIE RATALIFF

FEARLESS FORECAST: The inventive Tom T. Hall heads off in another new direction. At this time he's making bluegrass acceptable to the masses with a knocked-out version of the classic "Fox On The Run." Score another hit for "F"!!

Mary Kay Place scores with yet another medium! TV's Loretta Hagges takes the airwaves by storm with "Baby Boy," added this week at KKK, KXCF, WOKE, WONE and WBN.

Kenny Rogers is scoring heavily with a remake of "Laura (What's He Got That I Ain't Got.)" Early action showing at KENR, KXXY, WBAM, WMC, KCKC, KSPF and KFDI.

Johnny Rodriguez's "Hillbilly Heart" continues to draw widespread airplay; ditto for Tommy Overstreet's "Young Girl."

Jerry Reed has his best in years with the hauntingly beautiful "Remembering," moving well at WIRE, KLAK, WINN, WWVA, WMC, KSO, WPAX and KCKC.

Newcomer Danny Wood is beginning to draw attention at KLAK, KXXY, KKK and WPAX with "If This Is Freedom."

Susan Raye sports a new label affiliation and a possible hit sound! "Ozark Mountain Lullaby" on United Artists is looking good at KCKC, KFDI, WIRE, KSO and KCKC. LP Leenings & Bob Mitchell at KCKC reports heavy requests for Dave & Sugar's "I've Been So Wrong;" Tammy Wynette's "Hawaiian Wedding Song" favored at WHK.

"I've Rode With The Best" is moving for Jim Ed Brown at WSM, WBAM and KKKY; Stoney Edwards, "Don't Give Up On Me" good at WKDA and KFDI.

Vernon Oxford gives a straight country reading to Chip Taylor's "Clean Your Own Tables," already big in Texas and west coast markets.

SURE SHOTS

Mickey Gilley — "Lawdy Miss Clady"
Don Williams — "She Never Knew Me"
Billy Crash Craddock — "Broken Down in Tiny Pieces"
Johnny Cash — "It's All Over"

LEFT FIELDERS

Vernon Oxford — "Clean Your Own Tables"
Donna Fargo — "Don't Be Angry"
Debi Hawkins — "I'll Be There"

AREA ACTION

Larry G. Hudson — "You Light Up My World" (WSDE, KFDI)
Anne Morton — "Poor Wilted Rose" (KFDI, KKYX)

KAYO, Kansas City
KBOX, Dallas
KSUB, Wishita
KKC, San Bernardino
KKCN, Kansas City
KKRC, Houston
KFDI, Wichita
KKK, Houston
KJK, Phoenix
KKXY, San Antonio
KLAC, Los Angeles
KLAK, Danvers
KRMJ, Shreveport
KSPF, Salt Lake City
KVNO, Tulsa
WBAM, Montgomery
WBAP, Ft. Worth
WDEE, Detroit
WWOO, Greensboro
WHOQ, Orlando
WWLD, St. Louis
WINN, Louisville
WIRE, Indianopolis
WJDL, Chicago
WJQS, Jackson

KXOB, Nashville
KCMX, Memphis
WWAT, Dayton
WPLO, Atlanta
WPNX, Columbus
WSDS, Ypsilanti
WSLR, Akron
WSM, Nashville
WSUN, St. Petersburg
WUBE, Cincinnati
WWOK, Miami
WWVH, Wheeling
WXCL, Peoria

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<td><strong>COUNTRY SINGLE PICKS</strong></td>
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<td>OCTOBER 9, 1976</td>
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<td><strong>RECORD WORLD OCTOBER 9, 1976</strong></td>
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<tr>
<td><strong>MICKY GILLEY</strong>—Playboy P 6089</td>
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<tr>
<td><strong>LAWDY MISS CLAWDY</strong> (L. Price, Venice, BMI)</td>
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<tr>
<td>Mickey reaches back and pulls out this old Lloyd Price number that was also a hit for Elvis in the '50s. Just enough funk to jump on the turntables. Lawdy, Mickey!</td>
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<tr>
<td><strong>JOHNNY PAYCHECK</strong>—Dec 8-50291</td>
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<tr>
<td>I CAN SEE ME LOVIN' YOU AGAIN (J. Foster, B. Rice, Jack &amp; Bill, ASCAP)</td>
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<tr>
<td>Superb track showcases this ballad perfectly. Mr. Producer's tasteful production and the soulful voice of Johnny add up to a sure winner.</td>
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<td><strong>BILLY 'CRASH' CRADDOCK</strong>—ABC/Dot DOA-17659</td>
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<tr>
<td>BROKEN DOWN IN TINY PIECES (J. Adrian, Pick-A-Hit, BMI)</td>
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<tr>
<td>Crash slows things down a bit with this ballad about a love that didn't hold together. A fall-apart heart and a broken spoke in the wheel of love carry a hit.</td>
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<tr>
<td><strong>THE OAK RIDGE BOYS</strong>—Columbia 3-10419</td>
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<tr>
<td>ALL OUR FAVORITE SONGS (E. Montgomery-G. Jones, Alton, BMI)</td>
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<tr>
<td>The Oaks have been knocking on the door of a monster hit for quite a while. This number is catchy, has a unique introduction and should come home for them.</td>
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<tr>
<td><strong>BILLIE JO SPEARS</strong>—United Artists UA-XW880-Y</td>
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<tr>
<td>NEVER DID LIKE WHISKEY (K. O'Dell, Hungry Mountain, BMI)</td>
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<tr>
<td>A superb job by Larry Butler on these tracks, with Billie Jo's sexy voice delivering the message that she likes the steps although she doesn't care for the partner.</td>
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<td><strong>JAMES TALLEY</strong>—Capitol P-4341</td>
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<td>SOMETIMES I THINK ABOUT SUZANNE (J. Talley, Hardhit, BMI)</td>
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<td>James Talley is definitely a talent to watch, and this single, a sensitive ballad, will reach a lot of ears. You'll be thinking about James a lot in the future.</td>
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<td><strong>EDDY ARNOLD</strong>—RCA PB-10794</td>
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<td>PUT ME BACK INTO YOUR WORLD (L. Mann, Basket, ASCAP)</td>
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<tr>
<td>The world of Eddy Arnold has hosted a number of hits, most of them beautiful ballads. This number will add another to his already impressive string of hits.</td>
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<td><strong>CHUCK PRICE</strong>—Playboy P 6087</td>
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<tr>
<td>WHISKEY RYE WHISKEY (E. Kilroy, B. Dyson, Singletree, BMI)</td>
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<tr>
<td>Big Chuck sings as tough as he looks and this number, formerly a hit for cowboy Tex Ritter, has some modern lyrics to the cowboy feel. Drink up!</td>
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<td><strong>SIDE OF THE ROAD GANG</strong>—Capitol P-4338</td>
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<tr>
<td>WHAT AM I DOIN' HANGIN' ROUND (M. Murphy, Screen Gems-Columbia, BMI)</td>
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<tr>
<td>The sound from this Dallas-based group is catchy and likely to grab a lot of attention very shortly. This song will be hangin' around for quite a while.</td>
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<tr>
<td><strong>LORI PARKER</strong>—Con Brio CBK 113</td>
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<td>STEPPIN' OUT TONIGHT (L. Parker, Wilalex, ASCAP)</td>
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<td>A snappy, snazzy number that has a touch of raga, you can Charleston all the way to Charleston with this in your ears!</td>
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<td><strong>HERB RYALS</strong>—Ato 45-7057</td>
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<td>GOODBYE MARIA (P. Vance-L. Pockriss; Music of the Times/Emily, ASCAP)</td>
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<td>A Spanish-flavored number about a special love with a lovely lady. Nice sound.</td>
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<td><strong>GENE DAVIS</strong>—Maverick MKV-301</td>
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<td>OHHH THOSE TEXAS WOMEN (G. Davis, The Three of Us/Joy-Gen, BMI)</td>
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<tr>
<td>Down home Texas sound about those long legged Texas heifers. Git it on!</td>
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</tbody>
</table>

**COUNTRY SONG OF THE WEEK**

**JOHNNY CASH**—Columbia 3-10424

IT'S ALL OVER (J. R. Cash; House of Cash, BMI)

This song is filled with the "old" Johnny Cash from the Memphis days. Only 1:55 in length, the time is right and so is the sound. Sounds like a blast from the past!
COTTON IVY...

A GREAT NEW HYBRID?

"...no, but a combination of Mark Twain and Will Rogers."

Norman Odium
SESAC, VP

100% COTTON

A ROLLICKING NEW ALBUM GUARANTEED to plant a smile on your face...and turn your chuckles into belly laughs

featuring the hilarious

"FASTEST COON DOG IN THE WORLD"

Also includes: Where I Came From • Puttin' On Airs • Wilbur Verdeen Brasher & New Folks In These Parts • Boo Hedgeapple • Country Politicians • Haney School • Bananas • Ole Blue • Patrolman • The Game Warden • Hog Stealing • Cotton Goes To New York • Bar-B-Q • America. (CAS 9796)

To order, call our toll-free number
Nationwide: (800) 433-1590
In Texas, call (800) 792-1084
D.J.'s contact Bob Crawford at (817) 772-7650
Don't try to put a label on Dave & Sugar... Cause it just won't stick.

Dave & Sugar... an exciting new group with a sound that is genuine and distinct. Their new single "I'm Gonna Love You" is the smash follow-up to their two hits — "Queen of the Silver Dollar" and "The Door Is Always Open". All three are available on the album "Dave & Sugar".

Labels won't stick on Dave & Sugar, but Dave & Sugar will definitely stick on you.
STILL THE ONE with their smash single nearing the top of the charts...

STILL THE ONE with their sparkling second album *Waking And Dreaming*, rivaling the single in its chart rise upward...

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<td>Century Theatre, Buffalo, New York</td>
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<td>Oct. 11</td>
<td>University of Vermont, Burlington, Vermont</td>
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<td>Oct. 12</td>
<td>New Haven College, New Haven, Connecticut</td>
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<td>Oct. 13</td>
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<td>Oct. 15</td>
<td>Concert Tour through October/November with Jackson Browne...</td>
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<td>Oct. 17</td>
<td>University of Vermont, Burlington, Vermont</td>
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<td>Oct. 18</td>
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