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Indie Publishers In L.A. Form a 'Voice'

By JOHN SIPPEL

LOS ANGELES—Seeking a voice industrywide, a group of strong local independent music publishers has conceived the embryo of a national organization here.

Spurred by the prospect of increasingly stringent demands by the new Copyright Act, Mickey Golden, Criterion Music, temporary chairman, expressed the hopes of

those attending the meeting Tuesday (8) that independents would increase their representation at all levels.

The formative meeting of the American Independent Copyright Owners was attended by: Kim Espey, T.B. Harms/Vogue, the Lawrence Welk firms; Bernie Wayne, (Continued on page 66)

Penney's Trims Records, Tapes

LOS ANGELES—None of J. C. Penney's new full-line stores opening after July 1977 will carry record/tape departments.

"Penney has determined that record (and book) departments will be excluded from the assortment mix in new stores opening after July 1977," a Penney spokesman says. "It is expected that some of our present stores will elect to discontinue record/tape departments. These stores, (Continued on page 18)

NECAA's Confab 'Activity' Jammed

BY ED HARRISON

LOS ANGELES—Harry Chapin will keynote the opening session of the 17th annual National Entertainment and Campus Activity Assn. (NECAA) national convention which begins in San Antonio, Tex., Wednesday (16).

Chapin, a long-time popular campus performer, with nearly 100

annual college dates, will address the convention about the world food crisis, specifically his World Hunger Year organization (Billboard, Dec. 18, 1976). Chapin received his start via an NECAA showcase and will also discuss showcase value.

This year's convention looms as (Continued on page 36)



PASTELS, Ron Carter's debut album on Milestone, is different from any album he's made before. Carter produced and arranged (with Don Sebesky). "Pastels" features a 16-piece orchestra that sails, soars and wings its way through five distinctive Carter penned selections. "Pastels" is a tour de force from the premier bassist of our time, Ron Carter. Available on Milestone records and tapes. (M-9073) (Advertisement)

New 'Beta Format' Could Shake Up Home Video Mart

By HIDEO EGUCHI

TOKYO—Viewed from all angles, worldwide adoption of Sony's 1/2-inch color videocassette system as the standard for consumer VTR is seen by many as a foregone conclusion.

The clincher, of course, is Zenith's agreement in principle with Sony to market and produce models based on features in the Betamax decks (Billboard, Feb. 12, 1977).

More than anything else, Zenith's recognition of Sony's technology has impressed the Japanese television makers, several of whom are at legal odds with the Japanese/American tv manufacturer.

And ironically enough, two of the Japanese tv makers, namely Sanyo (Continued on page 46)

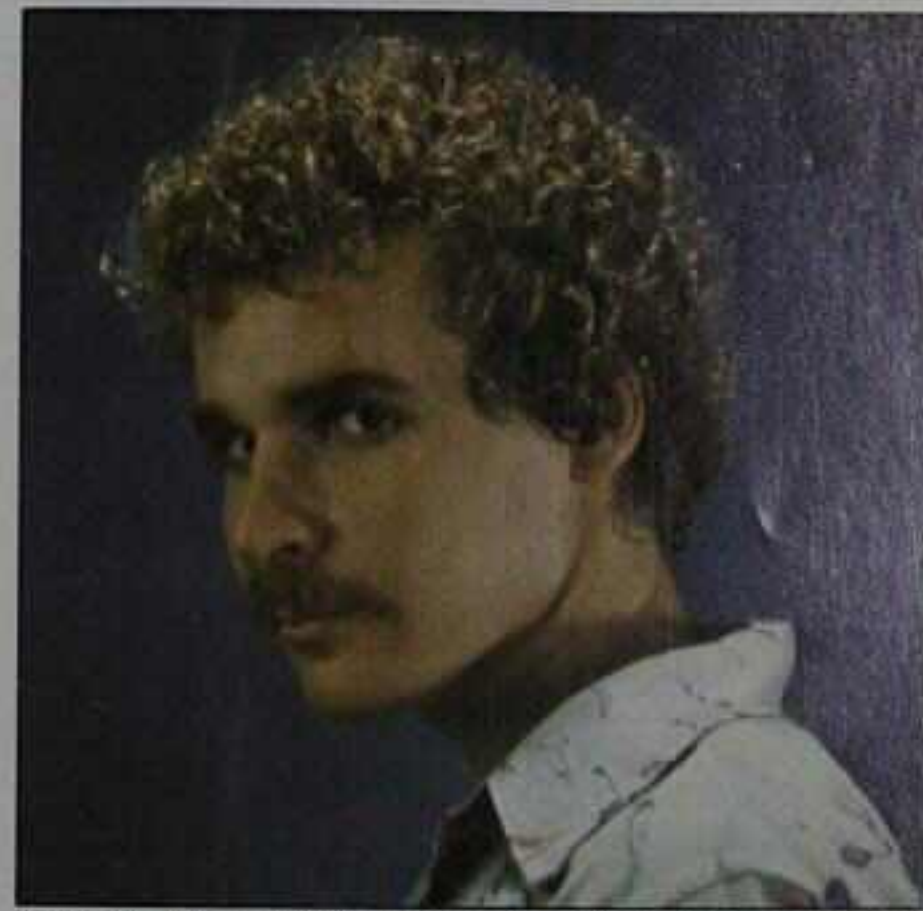
Airplane-Like Discos For National Franchise

By RADCLIFFE JOE

NEW YORK—Following close to two years of what its creators describe as an unqualified success as a pilot operation, Club 747 of America Inc., is being franchised across country.

Club 747, the brainchild of James Cosentino, co-owner of the Executive Inn and Charter House Hotels of Buffalo, N.Y., borrows its concept from the aircraft of the same name.

Touted as the disco "that literally takes you on a trip," the 747 club is patterned in the minutest of details after the 747 jumbo jets. (Continued on page 43)



Listening pleasure is now being served on D.C. LaRue's new LP, "THE TEA DANCE." It's going to stir you up. LaRue's steaming brew of energetic rhythm is arousing disco dancers across the country. Now out of the kettle, "THE TEA DANCE," PY-9006 pours forth the single "DON'T KEEP IT IN THE SHADOWS," P-8009. On Pyramid records and tapes. (Distributed by Roulette Records Inc.) (Advertisement)

Unmistakably Conniff. Unbelievably beautiful.
Ray Conniff. "After the Lovin'." PG 34477

On Columbia Records and Tapes.

Believe It!

CIRCUS

Modern Music Makers Awards 1976



Best New Group or Artist

Angel

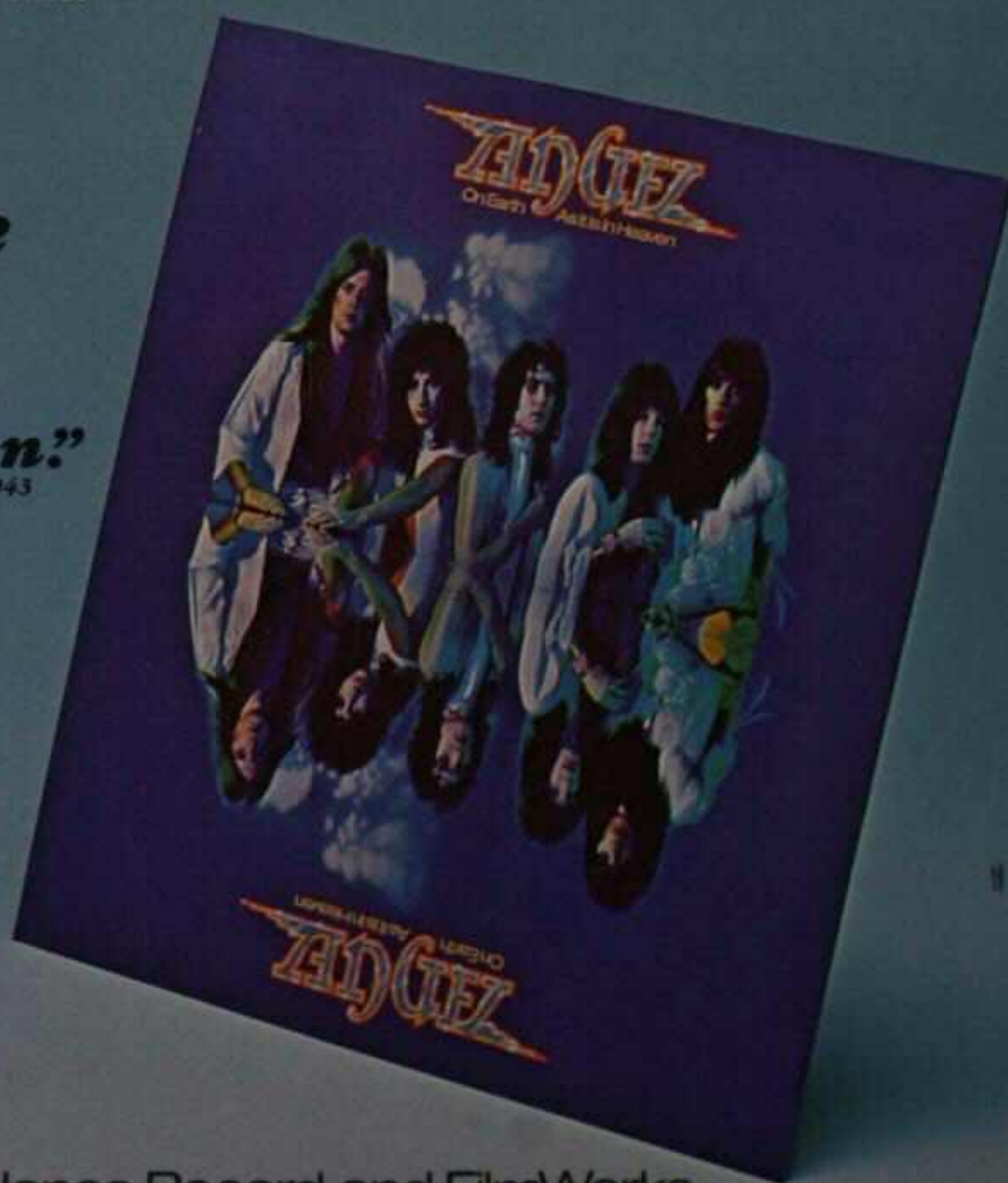
2nd: Heart

3rd: Boston

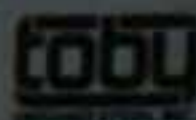
Angel's Helluva Band aced out Boston's More Than a Feeling and Heart's singular attempts for number one.

As voted by 40,000 readers of Circus Magazine.

Their New Single
"Magic Touch"
NBS78
From their new album
"On Earth As It Is In Heaven?"
NBLP 7043
Produced by Eddie Kramer



From Casablanca Record and FilmWorks
also available on tapes.



Copyrighted material

PAYOLA PROBE

No One's Talking In 1st Stage

By MILDRED HALL

WASHINGTON—The FCC's payola hearing scene is a mass of conflicting rumors, "no comments" or outright "I won't be there" denials from witnesses supposedly due to appear on the opening day, Wednesday (16).

Charles Kelly, chief of the FCC Hearings Division, which is conducting the hearings, has said the Feb. 16-18 dates were firm and hearings would resume again Tuesday (22) and probably continue all that week.

Kelly prefers not to reveal names of the witnesses until the proceedings have actually begun. All witnesses were subpoenaed, he said Thursday (10), but some will not have to appear.

The cast of characters as leaked to the press after the FCC announced its probe (some of the leaks out of the FCC itself), include top area rock concert producers, Cellar Door Productions and Dimensions Unlimited. They reportedly complained to the FCC about anticompetitive tactics and alleged payola demands from deejays on the leading black music station WOL-AM here.

The WOL deejays, who until recently owned their own concert production and promotion service,

(Continued on page 66)

4,781 STORES TARGET

Retailers Getting Promo Tape Via Soundaround Co.

By NAT FREEDLAND

LOS ANGELES—By the end of February, 4,781 U.S. record retail outlets will be receiving in-store play tapes which provide six hours of daily programming from major record labels from the Soundaround company. The ambitious in-store play system is already in operation at the 58 Corvette department stores on a special one-year contract. Ira Heilicher is running a 60-day test on Soundaround at 34 of the Treasury store departments leased by J.L. Marsh.

Most of the other stores receiving initial tapes have agreed to a two-week tryout period. Participating chains include the 71-store Camelot of Ohio, 25 Listening Booths of New York, 17 Record World stores of New Jersey and 33 Wisconsin BMI stores.

The nine record labels represented on the initial in-store tapes are ABC, Ariola America, Arista, Atlantic, Capitol, Casablanca, Elektra, RSO and Warner Bros.

Soundaround was started last fall by European businessman Martin Dane with a reported six-figure investment in partnership with Boyd Berlind and Chris Whittaker who operate a large-scale pen distributorship company here.

"Prepared tapes for in-store play have been widely used in England and Germany the past few years," says Dane.

"And record store operators re-

(Continued on page 74)

JAPANESE PRODUCTION UP SOLIDLY

By ALEX ABRAMOFF

TOKYO—Total recording production in units and dollars in 1976 were solidly up for member manufacturers of the Japan Phonograph Record Assn., with tape gains outpacing disks.

Total retail value, including the 15% commodity tax, amounted to about \$728 million (218.381 million yen), up 18% over 1975. Disks accounted for \$545.206 million (163,562 million yen), up 19%, and prerecorded tapes for \$182.73 million (\$4,819 million yen), a 15% gain according to the JPRO.

Total production of recordings hit 231,341 million units, nearly 14%

(Continued on page 55)

Polygram Intl Sales Rise 7-Fold In 10 Years, Firm Up To \$720 Mil Worldwide Gross

By JOHN SIPPEL

LOS ANGELES—When Coen Solleveld assumed leadership of the then newly-formed Polygram Group in 1966, 6,000 employees globally achieved "an annual turnover of more than \$100 million."

In 1976, the Polygram group, the 10-year-old fusion of Philips Phonografische Industries and Deutsche Grammophon Gesellschaft reported a \$720 million turnover with 12,000 employees in 31 countries.

Asked for a 1977 business forecast today, the 57-year-old group president states unhesitatingly: "A dramatic increase may not come in 1977. I look for about a 9% increase." He intimates that world currency fluctuation and continuing inflation stalemated financial forecasting.

"We'll work with about the same

number of employees. Everyone must work just a little bit harder," the one-time managing director of ELA, the electro-acoustics division of Philips based in Eindhoven, Holland, says.

And he points out the emergence of the Polygram Group, U.S., as the most encouraging recent achievement. Black ink was slow in coming, but he singles out Dr. Werner Vogel-sang, president of the group, "and Irwin (Steinberg), Charley (Fach), Lou (Simon) and John Frisoli" as primary in achieving a black ink figure in records and tape. "People are the strength of the group," Solleveld says.

Here last week on business, he points to North America as the key test for Anglo-Saxon repertoire. "We are getting increasingly better people here in the U.S. where 40% to

45% of the world market dollars are made."

The shift from North American Philips' stewardship of recorded product activity to the Polygram group concept about six years ago has many advantages, Solleveld feels.

The two competing groups, Phonogram-Mercury and Polydor, under the singular group banner here, have resulted in "constructive cooperation and friction," he notes. The past 16 months' growth has been reassuring, Solleveld feels.

He refers proudly to the mounting stature of the RSO link within the group. He tries to visit the U.S. four or five times annually. His trips here and around the world will be accelerated, he says, and he is urging

(Continued on page 14)



ROYAL OPENING—Abba's first tour in 2½ years is launched at Oslo's Ekeberghallen with Prince Harald and Princess Sonja, the Norwegian royal couple, on hand. Shown backstage, from left, are manager Stig Anderson, Abba's Bjorn and Anna, Prince Harald and Princess Sonja, Abba's Frida and Benny.

AWARDS MARCH 7

Wonder Leads In NARM Nominating

LOS ANGELES—Stevie Wonder, with three nominations, leads the candidates for NARM's 17 best selling record awards to be presented here March 7 at the closing dinner of the record merchandisers' convention at the Century Plaza Hotel.

Following with two nominations are the Eagles, Fleetwood Mac, Peter Frampton and Boston. NARM awards are voted by member companies strictly on the basis of sales.

The awards cover pop, soul, country, soundtracks, comedy, jazz and classical. The annual best selling single is chosen by write-in vote without prior nominations, as is the best selling classical album.

Joe Smith, chairman of Elektra/Asylum Records, will emcee the awards, as he did two years ago at

the biannual NARM convention here. E/A act Tony Orlando & Dawn will perform.

Following is a complete list of NARM award nominees:

Best selling album—"Their Greatest Hits 1971-75," Eagles; "Fleetwood Mac," Fleetwood Mac; "Frampton Comes Alive," Peter Frampton; "Songs In The Key Of Life," Stevie Wonder; "Wings At The Speed Of Sound," Paul McCartney and Wings

Best selling movie soundtrack—"All This And World War II," "A Star Is Born," Barbra Streisand and Kris Kristofferson; "Car Wash," Rose Royce; "Pipe Dreams," Gladys Knight & the Pips; "The Song Remains The Same," Led Zeppelin

Best selling Broadway cast album—"A Chorus Line," "Bubbling Brown Sugar"

Best selling album by a group—"Boston," Boston; "Their Greatest Hits 1971-75," Eagles; "Fleetwood Mac," Fleetwood Mac

Best selling album by a male artist—"A Night On The Town," Rod Stewart; "Breezin'," George Benson; "Dreamweaver," Gary Wright; "Frampton Comes

(Continued on page 61)

Latin Industry Is Apathetic To Grammy Awards Event

By AGUSTIN GURZA

LOS ANGELES—Reaction from Latin labels across the country to this year's Latin Grammy nominations, the second in the history of the awards, ranges from profound indifference to fuming indignation.

But without a doubt, apathy is the predominant response of Latin executives surveyed after the final nominations were revealed.

And a measure of that apathy is the fact that many of those executives could not even remember, when queried, whether they had submitted entries for this year's competition.

On the surface it may seem ironic that the Latin music community for the most part cares little for the Grammy results when it was clamored two years ago for the establishment of a Latin category.

But the complaint of most labels, this year as well as last, is that only a small portion of that community which screamed the loudest was the one that garnered the most influence and, perhaps not coincidentally, walked off with the honors in the end.

Specifically, the accusation is that salsa music, only a small segment of

the total Latin music scene in the U.S., dominates the competition and that Fania Records, the dominant salsa label, gets an immensely disproportionate share of the action.

A look at this year's pre-nominations list (from which the final nominees are selected) seems to lend credence to the charge.

Of the 63 albums on the list submitted by a total of eight labels, 34 are Fania entries. Not surprisingly

(Continued on page 56)

WHAT IT'S LIKE IN SNOWY BUFFALO

Lost Business, Late Deliveries, Burglary Hit Hard

By ROMAN KOZAK

NEW YORK—The recent storm in Buffalo has meant three lost business days, curtailment of hours, up to 40% loss in business, delayed mail and deliveries, and a burglary for the Play It Again Sam record stores.

But, says manager Bill Poszik, the streets are getting clearer and business is now picking up.

Poszik says that at the height of the storm on Friday night, Jan. 28, somebody broke the window of his outlet at Northrup Pl. and made off

with the store's sound system worth about \$800, and about \$100 in cash from the till. But they took no records.

"We had giant speakers mounted on the ceiling and they had to hook up a ladder to get to them, but they got them," says Poszik. "The storm was so bad that the front window was open for 10 hours before I could get to the store. Then I had to clean up all the snow inside. There were a lot of break-ins in the city during the

storm. But we were lucky that no stock was taken."

Play It Again Sam is a two-store chain specializing in used records with 500 square feet of floor space in one store and 1,000 square feet in the other. About 10,000 records are in stock in each.

Play It Again Sam sells mostly used rock LPs at \$2.50 each and also has a "pretty good" jazz selection. The two stores retail new releases at \$3.99 and sometimes "just for the

hell of it, to get everybody else angry I discount down to \$3," says Poszik.

Poszik says the Jan. 28 blizzard closed almost every other retailer in town for five days, though he was able to reopen his Elmwood Ave. store after only three days with reduced hours.

He says he was only open from noon to 6 p.m., as opposed to his usual 10 a.m. to 8 p.m. hours.

Although there were driving re-

(Continued on page 16)

Is This the Year Pop Music Will Break Down TV Barrier?

Could Be, Says E/A's Boss Smith

By CLAUDE HALL

LOS ANGELES—This may be the year that music makes stronger inroads into television, believes Joe Smith, chairman of the board of Elektra/Asylum Records.

Speaking Tuesday (8) before a luncheon of the Hollywood Radio and Television Society, Smith joked about the "ballpark estimate of \$2,750,000,000 that WEA had in sales this year" and how the record industry even hypes itself on numbers.

But then, growing serious, he pointed out that: "We're in an industry that's supposed to be leveling off because of the fewer teenage people coming along. But the numbers continue to grow, continue to expand in 1977."

Then he referred to the impact that music has made on lifestyles in the U.S. and the world going back to "the first explosion of rock'n'roll



RUNAWAY HIT—Mercury's Runaways draw some 200 fans to the Hollywood Licorice Pizza outlet for autographing their new title, "Queens Of Noise."

ONE A PRESSING PLANT EXEC

Indict 5 Men On Bootlegging Charge

CAMDEN, N.J.—Five men, including Vincent N. DeRosa, an officer of Superior Recording Pressing Corp. of Somerdale, N.J., were indicted on charges of illegally reproducing recordings.

Superior presses disks for Capitol, Motown and A&M. The five were charged with bootlegging recordings by Stevie Wonder, the Commodores, Jackson Five, Grand Funk Railroad, Helen Reddy and Carole King.

The indictments, cracking wide open a major source of alleged bootleg records, were announced Feb. 2 by Camden County Prosecutor Thomas J. Schusted.

In addition to DeRosa, who lives in nearby Woodbury, N.J., the others named in the indictments were James McCarthy, Lindenwold, N.J.; Donald Locicero, Williamstown, N.J.; T. Ronald Todd, Woodbury, N.J.; and Anthony J. Ciabattini of Philadelphia.

The five allegedly used a pressing machine and other equipment which had been removed from the

Superior plant to make duplicates of the popular records.

All are free on bail ranging from \$500 to \$25,000. DeRosa was charged with stealing the equipment from Superior and leasing part of an auto body shop in Brooklawn, N.J., in Camden County, where the pressing operation allegedly took place.

Assistant County Prosecutor William C. Levine, who has been assigned to prosecute the case, charges that the operation was part of a nationwide record bootlegging ring. He describes it as a "multimillion-dollar operation."

Levine says that in addition to the pressing equipment, all other materials necessary to produce a record album were also found in the auto shop, including labels, record sleeves and album covers.

Overdrive At \$7.95

CHICAGO—A new Bachman-Turner Overdrive LP, scheduled for release later this month, will carry a \$7.98 suggested list price. The tape will be priced at \$7.95.

Charlie Fach, the label's executive vice president, indicates that future \$7.98 list LPs will be determined on an "artist-by-artist basis."

Push By Atlantic

NEW YORK—Atlantic Records' eight album February release is being shipped with a full line of sales aids, up-to-date catalog changes and a two-record LP sampler containing 15 full-length tracks from the release.

Releases include a debut solo from Peter Gabriel, former vocalist and co-founder of Genesis; a Hall and Oates LP featuring material from previous albums and three new tracks; a new Kenny Rankin; Mama's Pride; Lenny White's second LP featuring an all-star jazz-rock lineup, Slave, a new group from Ohio; and a 15-minute LP disco version of Cerrone's Gallic hit "Love In C Minor."

NARAS NOD TO ATLANTA

NEW YORK—A 3½-minute film salute to Atlanta will be woven into this year's Grammy Awards show which will be telecast live on CBS-TV from the Hollywood Palladium, Saturday (19).

The salute to Atlanta's contributions to the world of music will feature such performers as Ray Charles, Gladys Knight & the Pips and Little Richard. The city emerged in the 1950s as an important contributor to the world of music through its blues, country and gospel performers.

The segment is being put together by a group headed by Stu Bernstein and Avthan Keller.

Executive Turntable

Mike Stewart has resigned from his posts as chairman of the board, UA Music Publishing group and chairman and director of all UA overseas publishing and record affiliates. He started with UA in its music publishing division in 1962. . . . At UA, Los Angeles, Dave Necker has been upped to vice president of manufacturing. Necker has been with the company four years and before that with Mercury Records, Richmond, Ind.

. . . In a major executive realignment at RCA Records, New York, Mel Ilberman is appointed division vice president, domestic operations, adding pop and Red Seal a&r to responsibilities which include marketing, Nashville operations and publishing activities direction. He had been division vice president, commercial operations. Ed Scanlon, division vice president, industrial relations, adds operations services to his title with responsibility for all manufacturing and studio recording activities. Robert Sumner remains as division vice president, RCA International, and David Heneberry as division vice president, music services, heads the record/tape clubs. All continue to report directly to president Ken Glancy. . . . At CBS Records, New York, Frank Calamita appointed administration and management development executive. He was management development executive. Gregg Geller moves to New York as director of East Coast a&r for Columbia Records. He was West Coast a&r director at Epic Records. In Los Angeles, Tony Zetland appointed associate product manager West Coast for Columbia Records. He comes from London where he worked at sales and promotion for CBS Records. . . .



Stewart



Ilberman



Scanlon



Calamita

Robert Singer promoted to manager of field marketing at Arista Records. He moves to New York from Philadelphia where he was the local marketing manager. Also at Arista, Jim Cawley promoted to singles sales manager. He was sales coordinator. . . . Warner Bros. Records has more than doubled its black music marketing operation promo team by bringing on seven additional local reps: Barry Terry in Washington, D.C.; Ted Astin, Charlotte; L. C. Sneed, Miami; Ted Joseph, Detroit; Willie Smith, Cleveland; Kirkland Burke, Chicago; and Charlie Geer, Atlanta, who also covers that market for Atlantic Records. . . . At Elektra/Asylum, Houston, John Michael Provenzano named promotion director Southwest region. He was local promo director in Houston. . . .



Geller



Singer

Geary Tanner has been appointed to the newly created post of Southwest regional promotion manager at Capricorn Records, Dallas. . . . Ken Leighton joins the press & artist relations department of Capitol Records, Los Angeles, as copywriter/publicist. . . . Roulette Records and Pyramid Records, New York, in realigning their national staffs have Mike Martucci joining the two labels as director of national sales; Haskel Stanback joins the promotion staff along with Michael Martin and Lenny Salamone. Salamone will cover the Los Angeles, Denver, Phoenix and San Diego territories. . . . Ed Kominski has been named national sales director for Little Angel Records, relocating from Nashville to Los Angeles. . . . At Private Stock, New York, Jody Uttal is publicity director, not advertising director, the post held by Sandy Janes. . . . Bunny Abraham has left RCA Records, New York. She was a&r coordinator. . . . Maury Benkoil elected vice president and chief operating officer of Amerama Records, New York. He was a program executive of WABC and WCBS, New York. . . . Ramon Harvey has left Motown Records publicity department. . . . Richard Hall moves from the multi-label promotion at MS Distributing, Chicago, to the city's Phonodisc branch, handling promotion for Polydor/RSO.

In Atlanta, Mike Clark, former head of a&r, named production coordinator at Lowery Music. William Lowery III, former assistant to Clark, promoted to director of promotion. And Jim Pettigrew, a writer and independent p.r. consultant, joins the staff to form a press relations department. . . . Charlotte Tucker has been promoted assistant to vice president Don Gant at Tree International, Nashville. . . . Nancy Hudak has become director of personnel for ASCAP, New York, succeeding Margaret Heffernan, who retired after more than 30 years with the society. . . . Sandy Pollock joins Barbara Best Inc., Los Angeles, as executive vice president in charge of personality and music publicity.

Thomas A. Needles has been appointed president and chief operating officer of Koss Corp., the Milwaukee-based headphone manufacturer. Needles, with Koss since 1973, replaces Gerald Parshalle, who will continue to serve on the board of directors of Koss. . . . Harry Akaki has left Superior Music, the central headquarters for Licorice Pizza retail chain, Glendale, Calif., as singles buyer. . . . John W. Dineen appointed manager, chain retail sales for the sales and distribution department of General Electric's housewares and audio business division. He comes to the firm's Bridgeport, Conn., headquarters from the audio electronics products department in Syracuse, N.Y., where he served as product manager, audio systems products. . . . Mike Govorko appointed national sales manager for VOR Industries, makers of Vac-O-Rac record cleaners, Anaheim, Calif. He was national sales manager at MGA. . . . Tom Anderson appointed manager of sales training at Kenwood Electronics, Gardena, Calif. He was a manufacturer's rep.

Live Broadway Album For Manilow

LOS ANGELES—Singer/songwriter Barry Manilow's recent sold-out Broadway engagement has been recorded live and will provide the material for his next album on Arista Records. Various performances on

the two-week engagement (Dec. 21 to Jan. 2) were taped for the LP on which Lady Flash, Manilow's backup vocal trio, and the City Rhythmic Band also perform. . . .

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Joe Smith: Television has not yet capitalized on contemporary music in programming.

with that crazy hip-swinger Elvis Presley which took place some 21 years ago.

"And the second major explosion was 13 years ago when those freaky looking kids from England with the long hair, the Beatles, came on the scene. And what many of you aren't aware of is that music has been more significant to the generation that's grown with it than Glenn Miller or Perry Como or Frankie Laine ever was to any of you who grew up in that era.

"This entertainment doesn't come free through a radio or television set. They're buying it to the tune of almost \$3 billion a year now. And what you must understand is that music, what it's saying lyrically and what it's doing musically, is an integral part of the lives of anybody under 35 years of age now.

"It's as important, it has as much influence on their life as automobiles, as books, and, God forbid, as much as television."

He said that music, "and our music in particular," crosses all kinds of barriers—geographic, language, ideological. "They bootleg our tapes and our records in Eastern Europe at \$50 or \$100 a copy.

"The Soviet Union now understands that there is a frustration in their country and is making more noises about bringing acts in other than the Boston Pops or the New

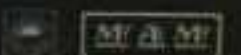
(Continued on page 66)

**Tom Jones
makes an offer you can't refuse.**



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

"Say You'll Stay Until Tomorrow." 8-50309
The sensational new Tom Jones album,
featuring the hit single of the same name.
On Epic/MAM Records.



Tony Wilson:

You'll like his style.

When he left Hot Chocolate last year, Tony Wilson could point with pride to 5 years of exceptional musical accomplishments.

As the internationally famous band's bassist and singer, he simultaneously built a major songwriting reputation as co-author of Hot Chocolate's "You Sexy Thing" and "Emma," and Stories' "Brother Louie." From Trinidad to London to Bearsville, a label that signs rarely but well, Tony Wilson's emer-

gence has pointed in one direction.

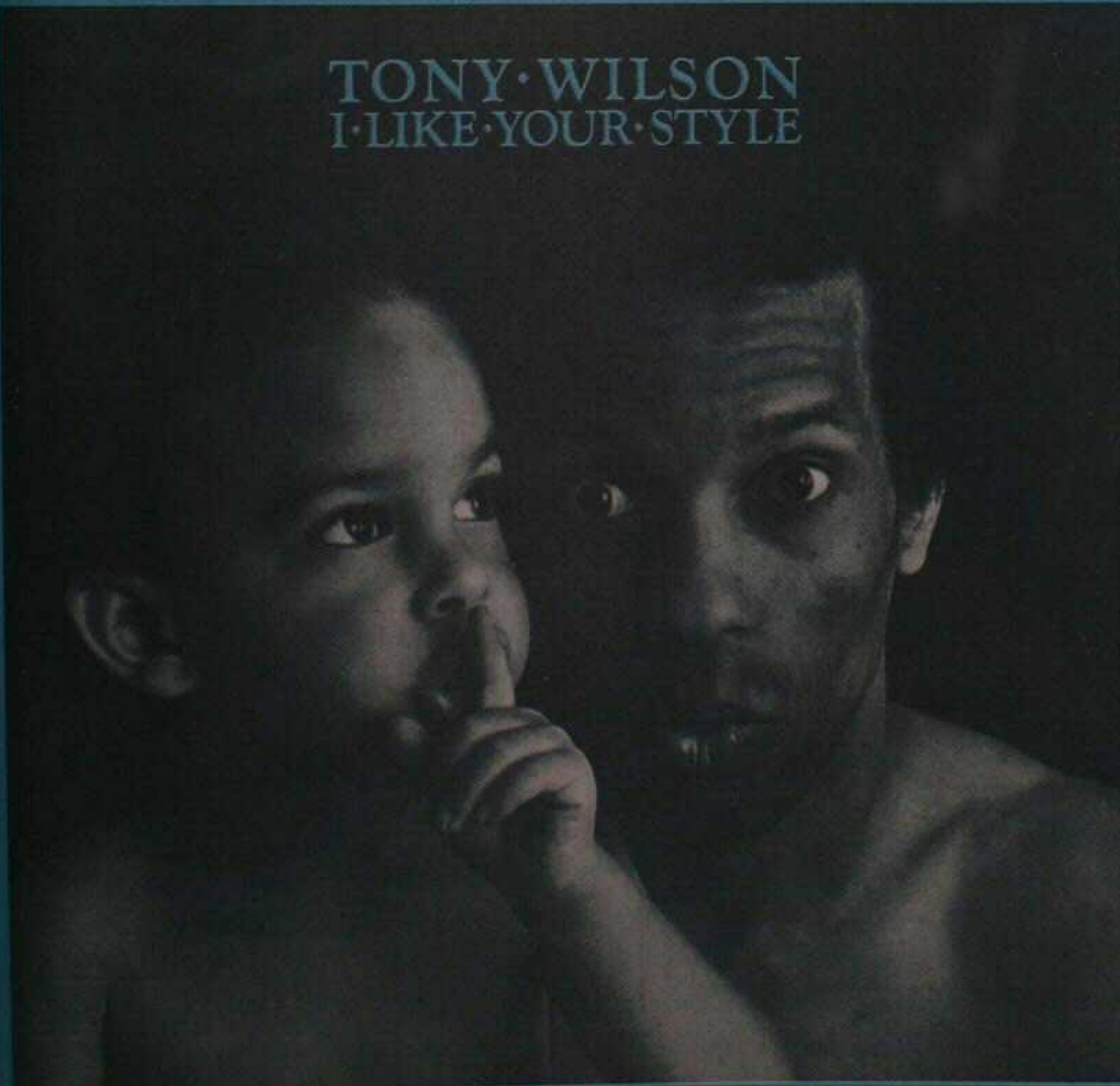
Toward the first Tony Wilson album, **I Like Your Style.** BR 6966

I Like Your Style.
Produced and arranged by Tony Wilson.



On Bearsville records & tapes.

TONY WILSON
I LIKE YOUR STYLE



CBS INC. HITS \$2 BILLION

Labels Aid With Sales, Profits Hitting All-Time Highs For '76

NEW YORK—The best sales and profits for both music arms of CBS Inc. brought the parent company record income and earnings per sales levels for the fifth straight year, as 1976 sales topped \$2 billion for the first time.

"The CBS Records Group had the best year in its history," chairman William Paley and president John Backe announce. "Sales and income each rose 16%, with growth in both domestic and international operations. The domestic sales of records and tapes accelerated sharply, in-

creasing at a rate well above that estimated for the U.S. recorded music industry."

The CBS/Columbia Group, which includes the direct mail Columbia House operation, also had its best year, with a 22% income gain on a 12% sales increase.

Income before taxes for the CBS Records Group hit \$65.3 million, up \$9 million from the \$56.3 million in 1975. Sales were \$563.8 million, about \$79.5 million ahead of the prior year's \$484.3 million. The group accounted for 19.7% of corporate before-tax income in 1976, versus 22.5% in 1975, while its sales share was up slightly to 25.2% from 25% the prior year.

For CBS/Columbia, income before taxes was \$20.2 million, a \$3.7 million gain from 1975, as sales were

\$393.3 million, about \$40.6 million over the year before. The group includes musical instruments, retail stores (Pacific Stereo), and toys, in addition to Columbia House. The group was responsible for 6.1% of corporate pre-tax income in 1976 versus 6.6% the year before and 18% of sales, up from 13% in 1975.

For CBS Inc., net income for 1976 hit \$163.995 million, a 33% increase from the prior year, equal to \$5.75 per share compared with \$4.30 per share in 1975. Net sales topped \$2.23 billion, a 15% gain from the \$1.939 billion reported in 1975.

Fourth quarter net income of \$48.887 million was a solid 34% ahead of the corresponding 1975 period, equivalent to \$1.68 per share versus the previous high for that period of \$1.25 the year before. Net sales in October-December were \$660.149 million, compared with \$547.722 million in the 1975 quarter.

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NEW YORK—Although revenue was slightly below 1975 levels for the quarter and six months ended Dec. 25, 1976, income from continuing operations was solidly ahead for both periods at Columbia Pictures Industries, president Alan Hirschfield announces.

Its Arista Records' domestic operations were slightly ahead for the quarter and first half of fiscal 1977, but the U.K. division revenues were significantly down resulting in a 35% dip for the quarter and 22% for the six months.

Explaining the decrease, Elliot Goldman, label executive price president, notes that the British quarter is one month late, so that May-November U.K. business is included with June-December U.S. figures.

"The December-February quarter in the U.K. is well ahead, with December and January alone almost equalling the first six months," he says. "The turnaround should be reflected in the next quarter."

No income breakdown by division is given, but sales from the records division were \$6.657 million for the October-December quarter, down 35.3% from the \$10.288 million in 1975. For six months, Arista sales were \$12.527 million, about 22% below the \$16.071 million of the year before.

As a result, the records division provided only 7.8% of the \$84.782 million corporate sales the second quarter, versus 11.8% in 1975 (of \$86.886 million), and 7.1% in the first six months (of \$174.545 million), compared with 9.1% the prior year (of \$176.660 million).

"The bottom line is holding steady or is down only slightly for Arista," according to Goldman. "This reflects artist signings and promotional investment." He anticipates a substantial third quarter with Manilow's album surge off the single, and the Kinks' new LP, although Eric Carmen and Outlaws product is delayed till the fourth quarter.

Market Quotations

As of closing, Thursday, February 10, 1977

1975		NAME	P-E	(Sales 100s)	1976		Change	
High	Low				High	Low		Close
42%	18%	ABC	16	608	38%	38%	- 1/8	
9%	4%	Ampex	13	83	8%	8%	Unch.	
9%	2%	Automatic Radio	3	9	4%	4%	Unch.	
81	48%	CBS	10	120	55%	55%	- 1/8	
11%	4%	Columbia Pictures	9	677	11%	11%	- 1/8	
16%	8%	Craig Corp.	3	33	12%	11%	+ 1/8	
83	40%	Disney, Walt	17	1526	41	39%	39%	- 1/8
5%	2%	EMI	9	27	3%	3%	+ 1/8	
20%	14%	Gulf + Western	3	2630	15%	14%	+ 1/8	
7%	3%	Handyman	10	9	4%	4%	- 1/8	
35%	14%	Harman Industries	8	97	33%	33%	- 1/8	
8%	3%	K-Tel	5	-	-	-	Unch.	
11%	6%	Lafayette Radio	6	72	8	7%	7%	Unch.
27%	19%	Matsushita Electronics	12	37	23	23	- 1/8	
42%	25%	MCA	7	105	39%	39%	- 1/8	
19	12%	MGM	8	78	16	17%	18	- 1/8
88%	49%	3M	17	715	49%	49%	+ 1/8	
4%	1%	Morse Electro Products	-	-	-	-	2%	Unch.
59	41%	Motorola	17	246	48%	45%	45%	- 1/8
36	19%	North American Philips	8	36	33%	33%	33%	- 1/8
23%	14%	Pickwick International	11	45	20%	20%	20%	- 1/8
8%	2%	Playboy	15	40	8	7%	7%	- 1/8
30%	18%	RCA	13	997	28%	28%	28%	- 1/8
11%	7%	Sony	18	560	9	8%	8%	Unch.
40%	16	Superscope	6	64	20%	19%	20	+ 1/8
47%	26%	Tandy	10	141	39%	38%	39%	- 1/8
10%	5%	Telecor	7	80	10%	10%	10%	Unch.
4%	1%	Telex	13	91	3%	2%	3%	+ 1/8
7%	2%	Tenna	8	13	3%	3%	3%	+ 1/8
15%	8%	Transamerica	8	805	15%	14%	14%	- 1/8
15	8%	20th Century	8	190	11%	11%	11%	- 1/8
29%	17%	Warner Communications	25	231	27%	26%	27	- 1/8
40%	23	Zenith	12	114	25	24%	24%	- 1/8

OVER THE COUNTER

	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	-	2	2%	M. Josephson	4	39	12%	13%
Gates Learjet	5	7	10%	10%	Memorex	7	132	28%	28%
GRT	30	25	3%	4%	Orrox Corp.	-	-	-	1%
Goodyear	3	-	1%	2%	Recoton	20	-	3%	4%
Integrity Ent.	3	34	%	1	Schwartz Bros	10	-	1%	2%
Koss Corp.	5	10	4	4%	Wallich's	-	-	-	-
Kustom Elec.	7	-	2%	2%	Music City	-	-	-	-

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange.

Off The Ticker

Memorex Corp., Santa Clara, Calif., has agreed to acquire Lencor International, Anaheim, Calif., for \$2.4 million in cash and 200,000 shares of Memorex common stock. Lencor, a computer media manufacturer, reported earnings of \$881,000 on sales of \$10.5 million in the fiscal year ended March 31, 1976.

Tandy Corp., Fort Worth, says

about 2.4 million shares of its common stock was accepted in its recent exchange offer of new 10% subordinated debentures due in 1991. Total face amount of the new issue would be \$97.1 million.

Tenders of 25-share, or 50-share lots, totaling 1.1 million were accepted without reduction and 31% of other tenders in excess of 50 shares. Total number of shares tendered was about 5.4 million.

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Have a Wonderful Time With Mike and Stevie

Stevie Wonder rarely appears on television. But you can catch him on "The Mike Douglas Show" Tuesday, February 15,* in his first in-depth TV interview in a long time.

No need to wonder why Stevie's doing the Douglas show. Mike's the host who draws more of the musical giants and draws the most from them.

He's the one who introduces the hottest new artists and gives their hits-to-be their first TV exposure.

*In New York, Channel 2, 5 pm
In Los Angeles, Channel 2, 3:30 pm

Douglas viewers in recent months have been treated to such stars as Barry Manilow, Peter Frampton, The Bay City Rollers, The Beach Boys, Crosby & Nash, Billy Joel, Frank Zappa, Patti Smith, Al Stewart, Tom Waits, Dr. Hook, Harry Chapin, Robert Palmer, La Belle, Ray Charles, Neil Sedaka, The Kinks, Lou Rawls, The Jacksons, Doug Kershaw, Arlo Guthrie, Billy Paul, England Dan and John Ford Coley, The Bee Gees, Seals and Crofts, Janis Ian, Natalie Cole, Tony Bennett, The Sylvers, Melanie, Dr. Buzzard's Original Savannah Band, K. C. and the Sunshine Band and many more.

You may wonder though about this photo. Well, Mike believes in allowing his guests to relax, so part of the session with Stevie was taped in a whirlpool!

The Mike Douglas Show

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4 NARAS Chapters Plan Pre & Post Grammy Galas

LOS ANGELES—NARAS members from four chapters will celebrate both before and after this year's Grammy Awards show telecast on CBS-TV Saturday (19).

In Los Angeles, where the Grammy show will emanate from the Hollywood Palladium, members and their guests will dine and disco-dance at an elaborate buffet supper at the Beverly Hilton Hotel.

New York members will also eat and dance to live music at the Statler Hilton Hotel where non-telecast awards will also be presented prior to the viewing of the live show on seven-foot screens.

The Atlanta chapter will hold a formal banquet at the Northlake Hilton Hotel which will be highlighted by a special "History Of Jazz" slide and tape show. Cabaret

entertainment featuring the Cotillions paying musical homage to past Grammy winners will precede the large-screen viewing of the show. Festivities will be topped by several hours of dancing to music provided by the Sharon Scott Sextet.

In San Francisco, members and their guests will gather at Bimbo's 365 Club in North Beach where the chapter will make its own award presentations to the city's outstanding recording figures. The Bay Area presentations, to be accompanied by dinner and cocktails, will be moderated by Scott Beach and John Wasserman and will feature Maria Muldaur and members of the Jefferson Starship as presenters. The evening will be capped by the large-screen viewing of the Grammy show.



HEAVY HONORS—Jeff Wald and wife Helen Reddy with notables after winning the Spirit Of Life Award at the 1977 City Of Hope dinner honoring them in Los Angeles. With the duo are California governor Jerry Brown and former First Lady Betty Ford.

Code Elements Win Council's Approval

LOS ANGELES—The record/tape industry's adoption of a universal product code accelerated last week when the Universal Product Code Council notified the RIAA/NARM coding committee that its code elements, denoting label identity, product selection number and configuration description, were approved.

The first four digits of the 10-digit code identify label, five digits for product selection number follow and the final figure denotes configuration, i.e., LP, cartridge, cassette, etc.

The code is graphically expressed in a symbol of vertical alternating bars and spaces of varying width. Human readable code numbers appear below the 10-digit bar code. A four-digit suffix bar code to express pricing or other elements is optionally available.

Bankrupt Stereo Web On Block

NEW YORK—Bullet Distributing, which owns 49% of the Tokyo Shapiro hifi chain in Cleveland, has filed for reorganization under Chapter XI of the bankruptcy act. It is believed that Presage International, of Nashua, N.H., is buying out the 8-store web.

Presage is a manufacturer of stereo speakers and is moving into the retail sector with reported plans to expand into a large chain of hi fi stores.

Presage will reportedly pay 50 cents on the dollar on Bullet's debts, which in Bullet's petition in Federal Court were put at \$3,159,210, with assets of \$1,648,688. Presage is reportedly buying the 51% share of Tokyo Shapiro owned by a group headed by William MacAlpin, president of Bullet. He is expected to stay on with Tokyo Shapiro as vice president of marketing.

The Bullet reorganization follows the resignation of former controller Andrew F. Fiorenza who pleaded guilty last month to one count of forgery after a grand jury indicted him on four counts of grand theft and three counts of forgery. The other charges have since been dropped and he awaits sentencing.

'Annie' Musical Heads For N.Y.

NEW YORK—"Annie," a new musical based on the comic strip "Little Orphan Annie," is scheduled to open at the Alvin Theatre on Broadway April 12.

The show, with book by Thomas Meehan, music by Charles Strouse and lyrics by Martin Charoin, will be produced by Mike Nichols in his debut role as a Broadway producer. Musical direction will be by Peter Howard, who has also been tapped to do the dance music arrangements. Orchestrations will be by Philip Lang.

The lead role will be played by 12-year-old Andrea McArdle who previously played the role of Wendy in tv's "Search For Tomorrow."

"Annie" will play a five-week engagement at the Eisenhower Theatre, Kennedy Center, Washington, before moving to Broadway.

Event Rescheduled

NEW YORK—The "Country Comes To Carnegie Hall" concert here is being rescheduled for May 17 due to prior television commitments by ABC/Dot artists Roy Clark, Freddy Fender, Hank Thompson and Don Williams. A radio broadcast of the show is planned and it will be released as a live album on ABC/Dot.

Rubinson Opens Automated Studio In the Bay Area

By JIM KELTON

SAN FRANCISCO—A dedication party for the new offices of David Rubinson & Friends Inc. and the Automatt, Rubinson's new automated recording studio, was attended by more than 700 representatives of the Bay Area music community.

The guest list included producers and management personnel as well as numerous artists, including:

Grace Slick and Paul Kantner of the Jefferson Starship, Herbie Hancock, members of the New Orleans group the Meters and Tower of Power, Mimi Fariña, Terry Garthwaite (formerly of Joy of Cooking), Ndugu Chancler (former of Santana) and members of Graham Central Station and Heartfield.

The combination offices-studio building once housed film director Francis Ford Coppola's American Zoetrope offices.

Rubinson's chief engineer, Fred Catero, demonstrated the recording facilities for guests through the Jan. 28 affair. The Automatt, reputedly the first of its kind in the world (a similar installation is being planned in Munich), features a Harrison 4032 automated console interface with the Allison Memory-Plus automation system, which makes it programmable and enables the system to store up to 65,536 separate functions.

The Automatt is fully maintained by the staff at San Francisco's CBS Recording Studios.

Rubinson, who produced recordings by Phoebe Snow, Labelle and Santana, is finishing an LP by the Meters at the new location. His first projects included mixing tapes for Santana BBC-TV special and mixing tapes for Herbie Hancock.

N.Y. Town Hall Will Revive Old Classic Musicals

NEW YORK—A series of concerts featuring top Broadway performers in limited run musical revivals will be staged at the Town Hall here beginning March 29.

The series which, if successful, could influence record companies into reassessing their attitudes about recording Broadway product, will be titled "Broadway In Concert At Town Hall" and will feature such well-known performers as Madeline Kahn, Rita Moreno, Margaret Whiting and George Rose.

The concerts, which will be presented by Richard Grayson and John Bowab, are "She Loves Me," "Knickerbocker Holiday" and "The Golden Apple."

Each concert will run for three weeks with performances Tuesday through Sunday at 8 p.m. Opening night curtain for each show will be p.m. There will be cost-saving subscriptions for all three productions.

The shows selected are regarded as having created milestones in the American theater. "Golden Apple" won the 1954 Critics' Circle Award for best musical, "Knickerbocker Holiday" produced the much-claimed evergreen, "September Song" and "She Loves Me" was produced in 1963 to critical acclaim.

Inspiration for the series developed out of Kahn's performances in a concert presentation of "Candide" held some time ago at Avery Fisher Hall.

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Polygram Worldwide Sales Soar Seven-Fold In Decade

Continued from page 3

other top brass with the group to do more traveling.

The U.S., too, is the logical place for the videodisk to establish itself as a basic family entertainment medium, Solleveld feels. "It is sensible that the concept will come only in a country where there is over-saturation of color television, an over-

amount of dispensable income, an interest in gimmickry."

On his current visit, Solleveld conferred with Lou Wasserman, MCA chief, but did not divulge their conversations.

Solleveld sees the videodisk making its bid in the early '80s. "It has been receding but right now it appears to be more around the corner than it has ever been," he adds. "We

are ready for it. It is so very costly. We are not yet doing any visual recording. We don't know what acts will be popular when the concept becomes a reality."



Coen Solleveld: he praises the U.S. record industry for its fight against tape piracy.

and the newness of the concept itself make it difficult to write audio/visual clauses into artist pacts, he says.

When queried about Sony's Elcaset, Solleveld admits he knows little of the development. He points out how it had taken over a decade for the cassette to assert itself in the U.S. market. "I think they have a very late start," Solleveld commented. The cassette's versatility, offering the opportunity to record as well as play back will ultimately lead to the cassette's superiority worldwide, he predicts.

The RIAA and the entire American record industry are praised by Solleveld for their inspiring drive against tape piracy. On a 1976 visit to Indonesia, where he worked for Philips years ago, Solleveld says all imported music tapes he saw were pirated.

Singapore was almost as bad, he says. "Major punishment for tape pirates is necessary. Misusing the properties of others must be recognized as a major crime before any country can halt piracy," Solleveld says.

The current campaign to introduce sub-audible encoding on recorded product to thwart piracy is downgraded by Solleveld. The former chief of Philips' audio products manufacturing wing says, "it has been my experience that anything one puts on a tape can be filtered out. No technician has shown it can't be done."

Disruptive world conditions make it difficult to program national expansion into new areas, Solleveld says. But he feels the ultimate breakthrough into the Iron Curtain countries, the U.S.S.R. and Red China is advancing through more and more classical artist touring.

Both the Berlin and Vienna Philharmonic orchestras toured the Chinese mainland last year. He sees renewed classical and jazz interest worldwide. "Classical was up 23% for the group last year."

The Polygram Group's future will benefit equally from major artist acquisitions and from more licensing deals, such as the one concluded with MCA for several markets recently, Solleveld feels.

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He explains that the group's tv-film division, founded in 1967, has recorded perennially popular entertainment like ballet. "We have perhaps 1,000 titles. Pim Zalsman, a veteran in classical music repertoire, has been put in charge of that division." Solleveld feels it's premature to discuss specific marketing plans but he promises "we will bring to the public original marketing concepts making it most easy to buy."

The difficulty caused by the lack of copyright provisions covering audio/visual in so many countries

All-Time High: U.S. Sales Of Moppet Records

NEW YORK—The exploits of the "Six Million Dollar Man," "Conan," "Star Trek," "Batman" and "Superman" are giving Hansel and Gretel and the Three Little Pigs a run for their share of the children's disk mart.

So says Martin Kasen of Peter Pan Records here. Sales of children's records and record/book sets are at an all time high, he reports.

Kasen recently acquired exclusive rights to Marvel Comics' "Super Heroes," in addition to the aforementioned sci-fi and demi-god characters. All do good retail business, Kasen says.

Peter Pan is expanding its promo efforts with television spots in selected areas in response to the rising sales figures, he adds.

Kiddie disks are worth fighting for, and comprise a lucrative mart.

A.A. Records, long a leader in the field with its Golden diskery, is now in litigation with Walt Disney Enterprises and Western Publishing in a dispute over who has the inside deal on Western's catalog of book titles used in the record/book packs.

A.A. claims Disney and Western are restricting trade in the growing kiddie market and is suing for damages well over \$5 million. Disney and Western deny the charges.

"Super Heroes" are marketed in various disk sizes. Single 7-inch disks retail for 79 cents. Book/record packs, same size, go for \$1.49. Deluxe 12-inch LPs retail for \$2.49 and 12-inch book/record sets go for \$3.98. Colorful floor and counter display units are available as well as prepacks in each line.

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New Companies

Opatny Records formed in Mountain View, Calif., by producer Howard Capp. Company's first release will be by singer, composer and pianist Linda LaFlamme, formerly of It's A Beautiful Day. Firm can be reached at P.O. Box 892, (415) 967-3627.

Joetay Productions, an artist management company, formed in Los Angeles by Bill Cherry, former vice president of Richard Pryor Enterprises and Joe Brown. Already signed are Street Corner Symphony, Choo Choo Montgomery, Loretta Long and Debra Fox. Offices are located at 8560 Sunset Blvd., (213) 659-8144.

Harmony Club Records formed in Hollywood by manager Sherry Rayn Barnett and members of the New Miss Alice Stone Ladies Society Orchestra. First release is an EP of a novelty musical satire entitled "First Gold Record." Firm can be reached at 6148 Glen Alder, (213) 874-2200.

Soul Sounds Unlimited Recording Co. launched in Cincinnati by Alvin Pettijohn, president. Initial release is a disco album by the Deviations. Address is P.O. Box 24230, (513) 681-2788.

Somerset Productions formed by David Zislin and Jay Boberg to handle concert promotion in San Diego and Santa Barbara, Calif. Location of firm is 20 Encanto Dr., Rolling Hills, Calif., (213) 325-5946.

Taazs Management formed in Philadelphia by Taaz Lang for the management of recording artists and performers. Location of firm is at 215 S. Broad St.

Goldhawke Productions, headed by Bill Curbishley who manages the Who and Steve Gibbons Band, has opened a U.S. office in an expansion move. The New York-based office located at 565 5th Ave., will be involved in coordinating activities on behalf of Goldhawke recording acts.

General News

Hill & Michlin To Disk Field

NEW YORK—John Hill and Spencer Michlin, successful producers of television and radio commercials here, are planning to crossover into pop disk production and talent management.

Hill, formerly with CBS and Buddha, explains: "We're frequently asked by a client to make it sound like a record and in a way we feel we're producing chart-type records every time we turn out a commercial."

Michlin and Hill jingles are featured in campaigns for Fritos, Diet Pepsi and Pepsi Lite, Chevrolet and Schmidt's and Schaefer beers.

Hill cites the disco sound as an instance where "one field definitely influences the other," with disco sound now "a major force in commercials."

Michlin and Hill expect to complete releasing agreements for three singles now in the final production stages. They've already released two jazz LPs on the Adamo label.

New 1-Stop In L.A.'s Valley

LOS ANGELES—Mike Lipton and Elliot Blaine have opened the Valley One-Stop in Van Nuys in the San Fernando Valley. The duo also operates The Music People one-stop in Oakland, Calif., and In Tune Distributing in the Valley area of Los Angeles.

The Valley operation is the first one-stop in the an Fernando Valley region, Lipton points out. It will be housed in the same facility as the distributorship which handles Playboy, De-Lite, Roulette and Salsoul plus some 80-odd small lines as well as songbooks from A&M, Warner Bros., Chappell and Screen Gems-EMI.

Why the need for a one-stop in the Valley? Answers Lipton: "All the people here have to schlep down to Pico Blvd." Pico is a good distance from the Valley.

Coyote Accord With Germans

LOS ANGELES—Coyote Productions, Inc., has signed a three-year subpublishing agreement with Melodie Der Welt, a German publishing firm for Coyote's copyrights in Germany.

Coyote, which recently formed two new publishing arms, Jeryl Lynn (BMI) and Carol Nan (ASCAP), included arrangement for the release of its disk product in the German agreement.

In separate negotiations, Coyote, owned by Len Sachs, finalized agreements with Chelsea and United Artists for the labels to release product of two Coyote artists, Alisa Colt (Chelsea) and Banbarra (UA). Coyote plans an extensive, "total concept" promotion/distribution campaign in conjunction with the releases.

Dichter Is Dead

ATLANTIC CITY, N.J.—Harry Dichter, a nationally-known curator, publisher and collector of sheet music, died Jan. 27, at Atlantic City Hospital, at the age of 77. Until he moved here five years ago, he lived in Philadelphia, where his collection grew to more than 20,000 pieces of sheet music. He was recognized as one of the foremost experts on American sheet music and was a consultant to the Library of Congress, the Free Library of Philadelphia, the New York Public Library and many universities.

Weekend In Jail For Trio Of Avco Execs

NEW YORK—Weekend jail terms and fines up to \$10,000 were levied against three former Avco Record executives in U.S. District Court here after the trio pleaded guilty to conspiring to pay an estimated \$170,000 to radio station employees in return for airplay for records produced by Avco.

Judge Robert Carter sentenced Luigi Creatore and Hugo Peretti to one-year terms but suspended them

in favor of six weekends in jail and a \$10,000 fine each.

Both men began serving them immediately after their Feb. 4 sentencing appearance.

Bud Katzel also received a one-year sentence. It too was suspended in favor of three consecutive weekends in jail. He began his sentence Friday (11). He was also fined \$5,000.

Snowy Buffalo Dealer

Continued from page 3

restrictions in effect when Poszik reopened on Monday (31), he says there was pretty good walk-in traffic from the area sometimes referred to as "The Strip," which Poszik calls "the hip neighborhood of Buffalo."

"Once the storm quit blowing, there was a lot of new traffic coming in, a lot of what I call tourists, people we don't usually see around the store," says Poszik.

He notes that about 30% of his business comes from students from the nearby State Univ. College of Buffalo, 30% comes from residents of the area and the remaining 40% comes from the rest of the city.

Since his is a more buy-and-swap operation with his merchandise coming in the door along with his customers, Poszik says that he has not been really hurt by delivery delays, although mails and other deliveries are about a week late.

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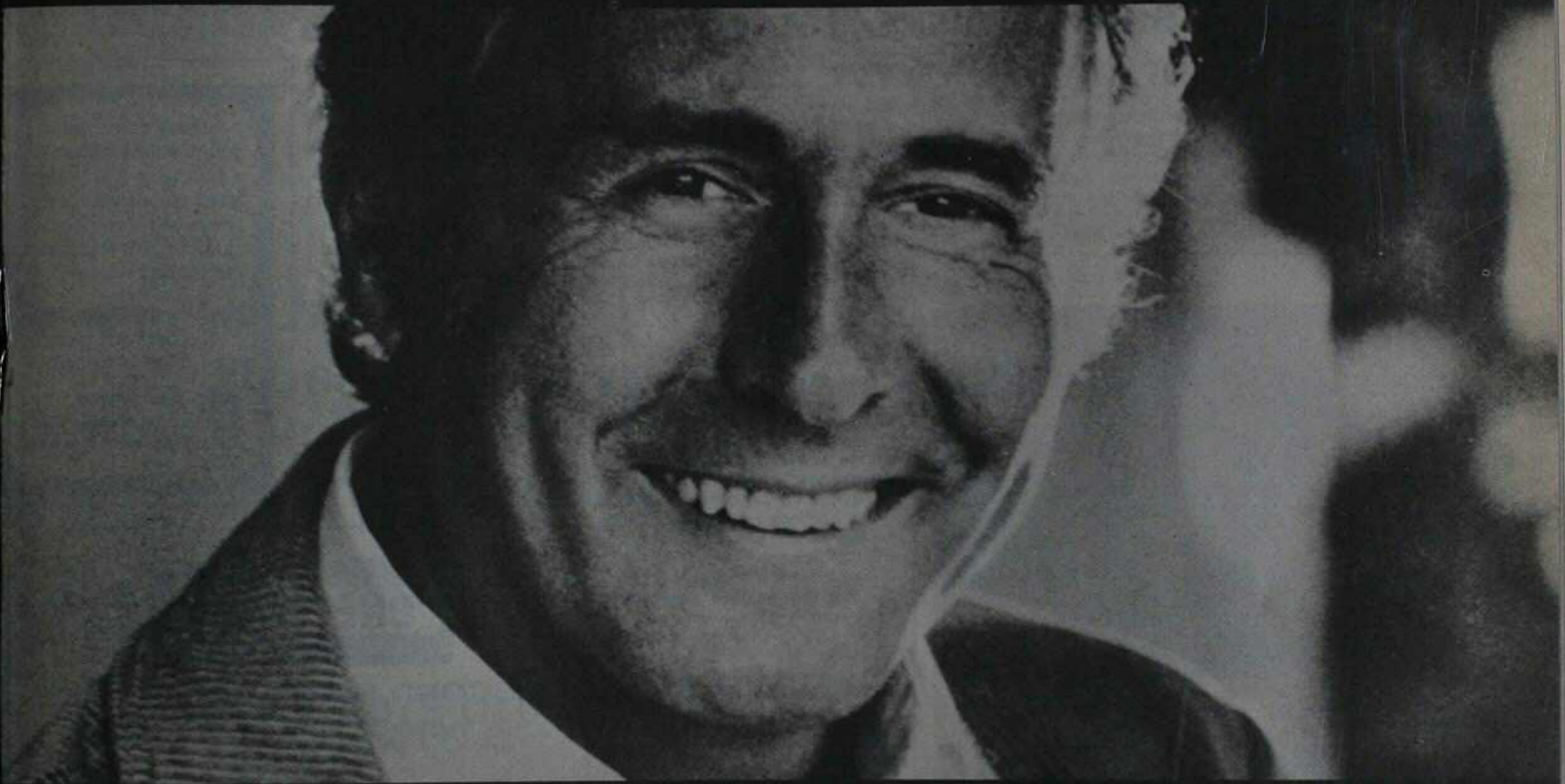
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RCA Records

Retailing, Concert Promos Click For Chain

By ALAN PENCHANSKY

CHICAGO—Retailing and concert promotion work hand in hand here at the growing Flip Side chain, which utilizes sales information from its five record and tape outlets in determining its concert bookings.

"We hope our involvement in the retail business gives us an edge as far as what new bands to look for and what old bands aren't selling," comments Carl Rosenbaum, co-owner of the chain involved in concert promotion here since 1971.

Rosenbaum says his stores provide weekly sales reports that are scrutinized for booking clues. The reports include an "album to watch" category which is particularly important, he notes. Recently, when the group Lonestar (CBS) was ranked there by all five stores, Flip Side was convinced to attempt to stage the act.

Rosenbaum says sell-out success with acts Hawkwind and Gino Vanelli also was prompted by retail feedback, at a time when "experts were saying who's Hawkwind, who's Gino Vanelli?"

Concert activity is promoted in-

tensely at all the Flip Side outlets, each of which provides Ticketron. "We've always treated Ticketron a lot different than other places," Rosenbaum notes. "We give it the same care and attention as someone coming in to spend money on merchandise."

Concert itineraries are posted at the stores, which also display hundreds of backstage photos of artists and Flip Side personnel. "It gives our customers the feeling that the Flip-Side people are truly involved in the music," says the chain owner.

Another way the concerts feed the

retail end is through easy access to groups for in-store appearances. Boston, Fleetwood Mac, Blue Oyster Cult and Kansas have been recent visitors to the outlets. Ted Nugent, whom Flip Side presented for two nights in Chicago's Amphitheatre, was flown by helicopter to the Flip Side in Buffalo Grove, where more than 1,000 persons awaited him.

Since fall, 1976, Flip Side has promoted concerts here in conjunction with Celebration Productions, whose Bruce Kapp and Brian Hansen were half of the now defunct Windy City Productions. The Flip

Side-Celebration alliance, which claims to have sold out eight major dates here in December and January, exploits an exclusive pact with the Chicago Amphitheatre that Rosenbaum and brother Larry sealed in May 1976.

"The reason we went to the Amphitheatre was that we saw they weren't getting shows and we felt they needed a salesman, somebody out there trying to get them the concert business," Carl Rosenbaum recalls. The hall's popularity seems to have increased since the exclusive was inked. Rosenbaum reports that other local promoters have tried to "pressure" their way into the 11,000-seat venue. (Continued on page 61)

\$20 Million Suit: Motown & CBS

LOS ANGELES—Motown Records seeks \$20 million in cumulative damages from CBS, CBS Records and Epic Records in an amended cross-complaint filed in Superior Court here last week.

Motown contends that the defendants, who include Joe Jackson and Richard Arons, conspired to induce the Jackson 5 to breach their Motown contract. It's alleged that the defendants willfully allowed promotional pictures, showing the Jackson 5, including Jermaine Jackson who remains with Motown, as CBS artists both in label promotion and in regard to the CBS-TV series by the family group.

Penney's Disks/Tapes Out

• Continued from page 1

which elect to discontinue, will receive management approval.

"These actions are taking place because of the low profit level of our departments. Although there has been improvement over the last few months, it has not been sufficient to satisfy our profit objectives," the

spokesman continues. "It is Penney's interest to provide store leadership and productive profitable plans for those stores that remain."

Of Penney's approximately 2,000 stores domestically, approximately 400 are full-line and most have record/tape departments. No announcement was made concerning the 37 Treasury discount stores, which are also part of the Penney retail empire. There were 23 new full-line stores planned for 1977. The Penney spokesperson could not provide information as to how many open after July 1.

Penney's record/tape departments pay about \$4.25 and \$5.20 to rack-jobbers for \$6.98 list LPs and \$7.98 tape, respectively. The average price paid by their keenest competitor, the chain retailer, is \$3.38 and \$4.01.

Penney's record/tape sections, which also included a good mix of accessories, were serviced essentially by Handleman, J.L. Marsh, the Pickwick International rack wing; and Alta Distributors, Phoenix and Salt Lake City in that order.

JOHN SIPPEL

Stewart Demands \$5 Mil Damages In Records Suit

NEW YORK—Rod Stewart has filed a \$5 million damage and misrepresentation complaint against Private Stock Records in a legal tug-o-war resulting from Private Stock's alleged unauthorized release of some Stewart recordings made between 1964 and 1966.

The complaint, filed in U.S. District Court here, charges that Private Stock's recent release of a Rod Stewart album titled, "Rod Stewart—A Shot Of Rhythm & Blues," contains songs which were recorded between 1964-66 for demonstration purposes only and were not authorized by the plaintiff for manufacture and release.

Stewart, through his attorneys, Mayer, Nussbaum & Katz, also contends that the quality of music, recording techniques and instrumental effects on the album in litigation are "significantly inferior" to the quality found on such more recent Stewart albums as "Atlantic Crossing" and "Night On The Town."

Stewart argues that as a result, he has been "seriously and substantially" injured, and that his reputation and career as an entertainer "have been adversely affected by defendant's wrongful conduct."

The songs which Stewart alleges that Private Stock is peddling as current material are "Ain't That Lovin' You Baby," "Just Like I Treat You," "Mopper's Blues," "Don't You Tell Nobody," "Bright Lights, Big City" and "Keep Your Hands Off Her."

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Heart	"Dreamboat Annie"	Mushroom MR 5005
Kiss	"Rock 'N Roll Over"	Casa NBLP 7037
Kiss	"Destroyer"	Casa NBLP 7029
Rufus	"Ask Rufus"	ABC 975
Harold Melvin & Bluenotes	"Reaching For the World"	ABC 968
E.L.O.	"A New World Record"	UA LA 679-G
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Rhythm Heritage	"Last Night On Earth"	ABC 987
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STARTED AS LOUISIANA DISK JOCKEY

What Is Comedy? George Carlin Says He Isn't Sure

EDITOR'S NOTE: This is an interview with comedian George Carlin who digs into what makes humor and discusses his early days as a disk jockey. The interview was conducted by Claude Hall, Billboard's radio-television editor.

HALL: The idea for this interview came to me when I discovered you'd been a disk jockey in Louisiana. What were you doing in Louisiana?

CARLIN: Well, I was in the Air Force. I joined when I was 17 and I was shipped down to Shreveport to Barksdale Air Force Base... and one of my reasons for going into the Air Force so early was that when I got out I could study radio, could take a course and become a deejay. I planned to get it over with in a hurry. But I got lucky while I was still in the service. I found out that, by hanging around radio stations a guy could get a chance because they knew cheap labor when they saw it.

I hung around. Actually, I was in an amateur play there and the owner of the station was in it. I knew him as a disk jockey—the morning man and the afternoon man. I didn't know he owned the station, too. So, I asked him if I could hang around a little bit and he asked me to read a little copy and after a while I got a chance to get on the air.

H: What station was that?

C: KJOE. It was No. 1 then. It was a 1,000-watt daytimer and No. 1... they were using the KLIF Top 40

format which was just getting started. This was about 1956.

H: What show did you do?

C: I began doing a thing from noon until 1 p.m., a separate little dumb kind of show, but I wound up doing afternoon drive.

H: Were you a good Top 40 jock?

C: Yeah.

H: I'd heard from some of the men down around that area at the time that you were pretty good. Did you start doing humor on the air at that point?

C: It was a little looser in those days, looser than the average Top 40 station later turned out to be. You could take a little while between records. And I started developing some of the characters and voices at that time. I was always a kid who was clowning around and I always had an eye on being a comedian. In my plan... my scheme of things... radio was going to be a stepping stone for me to get into nightclub comedy. That's why, on the air, I tried to be funny.

My first step was radio, but if I'd been in New York as a jock, I don't know if I would have bothered to make the change. That's a pretty good place to be a disk jockey.

H: How long were you in Shreveport?

C: I was there, while I was in the service, about a year. And after I got out of the service, about a year. Then I went up to Boston, where I didn't



George Carlin: Being a disk jockey was a means to his present status as comedian.

fit very well at WEZE. It had the NBC network at the time.

The reason I went up there was because the guy who took over as manager was a friend of mine from Shreveport. And, to me, it was just a bigger market. I wasn't concerned that I wouldn't be doing a Top 40 show on a Top 40 station. I just wanted to be up in a bigger market and then maybe get into a Top 40 operation up there.

H: What was the name of the manager?

C: Homer Odum. Homer wound up working for Gordon McLendon all over the country. He opened up

WAKY for Gordon and he opened up KABL in San Francisco.

H: How long did you last in Boston?

C: Three months. I took the mobile news unit home one weekend to New York and they didn't seem to understand that.

H: In other words, you were a typical disk jockey of the time?

C: Right. So, then I went to KXOL in Fort Worth. That was a good shot and I was homework jock there. I did 7-midnight... answered my own phones... played all of the dedications that were called in. I was really close to the kids and had a good following. There were a lot of chances there to do comedy because

7-midnight we didn't have much on the commercials log.

H: Were you using the name of George Carlin on the air?

C: Yeah.

H: How long were you in Fort Worth?

C: Only about seven months. And then I ran into an old friend from Boston—Jack Burns. He came through Fort Worth and needed a job and got one as a newsman. Stayed a little while. And that's when we made our comedy team move. We hung around a coffee house in Fort Worth, that's what they called them then, and after working hours we would go there

(Continued on page 77)

Canadian Rock 'Evolution' In Key U.S. Radio Markets

LOS ANGELES—"The Evolution Of Rock" 64-hour rock documentary produced by the CHUM Group, Toronto, has been sold to WLS, Chicago; KHJ, Los Angeles; KFRC, San Francisco; WRKO, Boston; WXLO, New York; KLIF, Dallas, and WHBQ, Memphis, among others.

J. Robert Wood, program director of CHUM in Toronto and spearhead of the syndicated rock documentary, reports the entire show is available and is being sold on a first-come basis. "The Story Of The Beatles" produced by the CHUM Group was aired on more than 400 radio stations around the world.

"The Evolution Of Rock" comes with one four-hour introductory chapter, then 20 three-hour segments dealing with music and its history from the early '50s through 1976. The program features more than 1,000 records and hundreds of rare and never broadcast interviews with record artists and record producers.

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (2/10/77)

Continued from page 24

WVGR—Chicago

- NONE
- NONE

WNDE—Indianapolis

- BEE GEES—Boogie Child (RSO)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- KENNY NOLAN—I Like Dreamin' (20th Century) 9-3
- BARRY MANILOW—Weekend In New England (Arista) 18-13

WKTY—Milwaukee

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- 10 CC—The Things We Do For Love (Mercury) 30-22
- AL STEWART—Year Of The Cat (Janus) 15-10

WZUJ—Milwaukee

- JENNIFER WARNES—Right Time Of The Night (Arista)
- SANFORD/TOWNSEND BAND—Shake It To The Right (W.B.)
- AL STEWART—Year Of The Cat (Janus) 19-7
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 11-6

WHRL—Peoria, Ill.

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- KANSAS—Carry On Wayward Son (Kirshner) EX-18
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 9-3

KSLQ—St. Louis

- HALL & OATES—Rich Girl (RCA)
- EAGLES—Hotel California (Asylum) (LP)
- ABBA—Dancing Queen (Atlantic) 31-18
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 13-2

KXOK—St. Louis

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- 10 CC—The Things We Do For Love (Mercury)
- KANSAS—Carry On Wayward Son (Kirshner) 21-16
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 24-19

KIOA—Des Moines

- ELVIS PRESLEY—Moody Blue (RCA)
- 10 CC—The Things We Do For Love (Mercury)
- JACKSONS—Enjoy Yourself (Epic) 16-5
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 13-6

KDWB—Minneapolis

- BOSTON—Long Time (Epic)
- BEATLES—Ob-La-Di—Ob-La-Da (Capitol)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 15-9
- ABBA—Dancing Queen (Atlantic) 19-14

WDGY—Minneapolis

- KANSAS—Carry On Wayward Son (Kirshner)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- HALL & OATES—Rich Girl (RCA) 17-8
- KENNY NOLAN—I Like Dreamin' (20th Century) 24-15

KSTP—Minneapolis

- NONE
- FLEETWOOD MAC—Go Your Own Way (W.B.) 22-17
- 10 CC—The Things We Do For Love (Mercury) 24-19

WHB—Kansas City

- KANSAS—Carry On Wayward Son (Kirshner)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- AL STEWART—Year Of The Cat (Janus) 20-15
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 18-14

KKLS—Rapid City, S.D.

- D THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- WINGS—Maybe I'm Amazed (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 28-21
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 21-16

KQWB—Fargo, N.D.

- ELVIS PRESLEY—Moody Blue (RCA)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 14-8
- DAVID SOUL—Don't Give Up On Us (Private Stock) 22-16

Northeast Region

TOP ADD ONS:

- KANSAS—Carry On Wayward Son (Kirshner)
- HALL & OATES—Rich Girl (RCA)
- ROD STEWART—The First Cut Is The Deepest (W.B.)

PRIME MOVERS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- 10 CC—The Things We Do For Love (Mercury)

BREAKOUTS:

- JACKSONS—Enjoy Yourself (Epic)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- WINGS—Maybe I'm Amazed (Capitol)

WABC—New York

- D THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- BARRY MANILOW—Weekend In New England (Arista) 15-10
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 6-1

WBLS—New York

- FAITH, HOPE & CHARITY—Life Goes On (RCA)
- LTD—Love To The World (A&M)
- NONE

WPIX—New York

- D THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 21-11
- AL STEWART—Year Of The Cat (Janus) 23-16
- JOHNIE TAYLOR—Love Is Better In The A.M. (Columbia)
- WILLIAM BELL—Trying To Love Two (Mercury)
- FACTS OF LIFE—Sometimes (Kayvette) 16-10
- HAROLD MELVIN & THE BLUENOTES—Reaching For The World (ABC) 13-8

WPRJ—Albany

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- KANSAS—Carry On Wayward Son (Kirshner) 25-14
- 10 CC—The Things We Do For Love (Mercury) 23-13

WTRY—Albany

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- GARY WRIGHT—Phantom Rider (W.B.)
- HALL & OATES—Rich Girl (RCA) 25-12
- AL STEWART—Year Of The Cat (Janus) 12-8

WKBW—Buffalo

- KANSAS—Carry On Wayward Son (Kirshner)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 23-15
- BARRY MANILOW—Weekend In New England (Arista) 11-5

WYSL—Buffalo

- KENNY NOLAN—I Like Dreamin' (20th Century)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus) 14-5
- BOSTON—Long Time (Epic) 27-19

WBBF—Rochester, N.Y.

- JACKSONS—Enjoy Yourself (Epic)
- BOSTON—Long Time (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 22-15
- DAVID SOUL—Don't Give Up On Us (Private Stock) 11-5

WRKO—Boston

- KANSAS—Carry On Wayward Son (Kirshner)
- HALL & OATES—Rich Girl (RCA)
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla) 17-10
- ROD STEWART—The First Cut Is The Deepest (W.B.) 29-23

WBZ-FM—Boston

- KANSAS—Carry On Wayward Son (Kirshner)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla) 15-7
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 11-4

WVBF-FM—Boston

- HALL & OATES—Rich Girl (RCA)
- WINGS—Maybe I'm Amazed (Capitol)
- JACKSONS—Enjoy Yourself (Epic) 9-5

WORC—Worcester, Mass.

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 12-7
- ABBA—Dancing Queen (Atlantic) 15-11
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla) 11-7

WDRS—Hartford

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 21-10

WPRO—Providence

- ORLEANS—Reach (Asylum)
- OLIVIA NEWTON-JOHN—Sam (MCA)
- KENNY NOLAN—I Like Dreamin' (20th Century) 11-3
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 22-15

Mid-Atlantic Region

TOP ADD ONS:

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- HALL & OATES—Rich Girl (RCA)
- ROD STEWART—The First Cut Is The Deepest (W.B.)

PRIME MOVERS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BARRY MANILOW—Weekend In New England (Arista)

BREAKOUTS:

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- SMOKIE—Living Next Door To Alice (RSO)
- DAVID SOUL—Don't Give Up On Us (Private Stock)

WFIL—Philadelphia

- HALL & OATES—Rich Girl (RCA)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 23-13
- KENNY NOLAN—I Like Dreamin' (20th Century) 20-16

WIBC—Philadelphia

- NONE
- NONE
- NONE

WIFI-FM—Philadelphia

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 19-12
- BARRY MANILOW—Weekend In New England (Arista) 13-7

WPGC—Washington

- SMOKIE—Living Next Door To Alice (RSO)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- NONE

WOL—Washington

- BARRY WHITE—I'm Qualified To Satisfy You (20th Century)
- STAPLES—Sweeter Than The Sweet (W.B.)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 6-4
- FACTS OF LIFE—Sometimes (Kayvette) 7-5

WGH—Washington

- KANSAS—Carry On Wayward Son (Kirshner)
- HALL & OATES—Rich Girl (RCA)
- D STEVE WONDER—I Wish (Tamla) 4-1
- EAGLES—New Kid In Town (Asylum) 7-4

WCAO—Baltimore

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla) 15-11
- HALL & OATES—Rich Girl (RCA) 18-14

WYRE—Baltimore

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 12-7
- ABBA—Dancing Queen (Atlantic) 15-11

WLEE—Richmond, Va.

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- WINGS—Maybe I'm Amazed (Capitol)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 20-12
- 10 CC—The Things We Do For Love (Mercury) 16-11

Southeast Region

TOP ADD ONS:

- WINGS—Maybe I'm Amazed (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)

PRIME MOVERS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ABBA—Dancing Queen (Atlantic)
- HALL & OATES—Rich Girl (RCA)

BREAKOUTS:

- BOSTON—Long Time (Epic)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ROD STEWART—The First Cut Is The Deepest (W.B.)

WQXI—Atlanta

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 11-1
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 12-2

Z-93 (WZGC-FM)—Atlanta

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- WINGS—Maybe I'm Amazed (Capitol)
- ABBA—Dancing Queen (Atlantic) 23-13
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 8-3

WBBQ—Atlanta

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BOSTON—Long Time (Epic) 30-24
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 10-5

WFOJ—Atlanta

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 20-11
- ABBA—Dancing Queen (Atlantic) 17-9

WSGA—Savannah, Ga.

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- DICKIE GOODMAN—Kong (Shock) 15-1
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 14-8

WQAM—Miami

- ABBA—Dancing Queen (Atlantic)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 18-10
- AL STEWART—Year Of The Cat (Janus) 19-12

Y-100 (WHUI-FM)—Miami

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- HALL & OATES—Rich Girl (RCA)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 19-15
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 12-1

BJ 105 (WBWJ-FM)—Orlando

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- WINGS—Maybe I'm Amazed (Capitol)
- BEE GEES—Boogie Child (RSO) 25-18
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla) 17-12

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- 10 CC—The Things We Do For Love (Mercury) 16-10
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla) 17-12

WQPD—Lakeland, Fla.

- HOT—Angel In Your Arms (Big Tree)
- KERRY CHATER—Part Time Love (W.B.)
- ROD STEWART—The First Cut Is The Deepest (W.B.) 38-12
- PARKER McGEE—I Just Can't Say No To You (Big Tree) 26-14

WMFJ—Daytona Beach

- KANSAS—Carry On Wayward Son (Kirshner)
- HALL & OATES—Rich Girl (RCA)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 22-12
- D THELMA HOUSTON—Don't Leave Me This Way (Tamla) 23-15

WAPE—Jacksonville

- BOSTON—Long Time (Epic)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ABBA—Dancing Queen (Atlantic) 19-3
- KENNY NOLAN—I Like Dreamin' (20th Century) 18-8

WAYS—Charlotte

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- BOSTON—Long Time (Epic)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 18-9
- KENNY NOLAN—I Like Dreamin' (20th Century) 16-10

WGIV—Charlotte

- SMOKEY ROBINSON—There Will Come A Day (Tamla)
- JERRY BUTLER—I Wanna Do It To You (Motown)
- D RUFUS/CHAKA KHAN—At Midnight (ABC) HB-22
- FUNKADELIC—Comin' Round The Mountain (W.B.) 22-9

WKIX—Raleigh, N.C.

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- WINGS—Maybe I'm Amazed (Capitol)
- KANSAS—Carry On Wayward Son (Kirshner) 30-20
- OLIVIA NEWTON-JOHN—Sam (MCA) AD-27

WTOB—Winston-Salem

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- WINGS—Maybe I'm Amazed (Capitol)
- KANSAS—Carry On Wayward Son (Kirshner) 26-19
- HALL & OATES—Rich Girl (RCA) EX-23

WTMA—Charleston, S.C.

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- HALL & OATES—Rich Girl (RCA) HB-5
- AL STEWART—Year Of The Cat (Janus) 24-16

WORD—Spartanburg, S.C.

- BRASS CONSTRUCTION—Ha Cha Cha (U.A.)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- ARETHA FRANKLIN—Look Into Your Heart (Atlantic) 21-10
- JOE TEX—Ain't Gonna Bump No More (Epic) EX-16

WLAC—Nashville

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- BOSTON—Long Time (Epic)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) HB-22
- BARRY MANILOW—Weekend In New England (Arista) 12-7

WMAK—Nashville

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- OLIVIA NEWTON-JOHN—Sam (MCA)
- ABBA—Dancing Queen (Atlantic) 26-16
- HALL & OATES—Rich Girl (RCA) HB-20

WHBQ—Memphis

- BEE GEES—Boogie Child (RSO)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 18-8
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 21-13

WMPS—Memphis

- D THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- EAGLES—Hotel California (Asylum) (LP) 30-16
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 17-9

WGOW—Chattanooga

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- BURTON CUMMINGS—I

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (2/10/77)

Top Add Ons-National

FLEETWOOD MAC—Rumours (Warner Brothers)
PINK FLOYD—Animals (Columbia)
KINKS—Sleepwalker (Arista)
PABLO CRUISE—A Place In The Sun (A&M)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS:

FLEETWOOD MAC—Rumours (Warner Brothers)
PINK FLOYD—Animals (Columbia)
KINKS—Sleepwalker (Arista)
PABLO CRUISE—A Place In The Sun (A&M)

★ TOP REQUEST / AIRPLAY:

EAGLES—Hotel California (Asylum)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
PINK FLOYD—Animals (Columbia)
VALERIE CARTER—Just A Stones Throw Away (Columbia)

BREAKOUTS:

MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
SEA LEVEL—(Capricorn)
JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
UTOPIA—Ra (Bearsville)

KSAN-FM—San Francisco (Don Pefanczk)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- PABLO CRUISE—A Place In The Sun (A&M)
- BOOKER T & THE MG'S—Universal Language (Asylum)
- SMOKEY ROBINSON—Deep In My Soul (Tamla)
- UTOPIA—Ra (Bearsville)
- JELLY—A True Story (Asylum)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- DAVID BOWIE—Low (RCA)

KWST-FM—Los Angeles (Mark Cooper)

- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- DERRINGER—Sweet Evil (Blue Sky)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- SEA LEVEL—(Capricorn)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

KPRI-FM—San Diego (Drake Hall)

- PINK FLOYD—Animals (Columbia)
- GEORGE BENSON—In Flight (Warner Brothers)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- BOSTON—(Epic)
- AL STEWART—The Year Of The Cat (Janus)

KOME-FM—San Jose (Dana Jang)

- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- SEA LEVEL—(Capricorn)
- UTOPIA—Ra (Bearsville)
- KINKS—Sleepwalker (Arista)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- PINK FLOYD—Animals (Columbia)
- EAGLES—Hotel California (Asylum)
- GENESIS—Wind & Wuthering (A&M)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

KZPF-FM—Sacramento (Bruce Weiler)

- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- SEA LEVEL—(Capricorn)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- PABLO CRUISE—A Place In The Sun (A&M)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)

KFML-AM—Denver (Craig Applequist)

- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- JELLY—A True Story (Asylum)
- RON CARTER—Pazels (Meridian)
- PABLO CRUISE—A Place In The Sun (A&M)
- HEARTSFIELD—Collectors Item (Columbia)
- PINK FLOYD—Animals (Columbia)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- RUFUS—Ask Rufus (ABC)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- ANDY FAIRWEATHER LOW—Be Boogie Woogie (A&M)

KZEL-FM—Eugene (Stan Garrett)

- PABLO CRUISE—A Place In The Sun (A&M)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- KINKS—Sleepwalker (Arista)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- SEA LEVEL—(Capricorn)
- JOHN MILES—Stranger In The City (London)
- GEORGE BENSON—In Flight (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- FLEETWOOD MAC—Rumours (Warner Brothers)

KZOK (OK 102)-FM—Seattle (Lori Holder)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- CITY BOY—Dinner At The Ritz (Mercury)
- STARCASTLE—Fountains Of Light (Epic)
- KIM CARNES—Sailin' (A&M)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- AL STEWART—The Year Of The Cat (Janus)
- GEORGE BENSON—In Flight (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)

Southwest Region

TOP ADD ONS:

FLEETWOOD MAC—Rumours (Warner Brothers)
PINK FLOYD—Animals (Columbia)
KINKS—Sleepwalker (Arista)
MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)

★ TOP REQUEST / AIRPLAY:

SANTANA—Festival (Columbia)
EAGLES—Hotel California (Asylum)
PINK FLOYD—Animals (Columbia)
FLEETWOOD MAC—Rumours (Warner Brothers)

BREAKOUTS:

DAVID BOWIE—Low (RCA)
RICK WAKEMAN—White Rock (A&M)
MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
UTOPIA—Ra (Bearsville)

KZEW-FM—Dallas (Charlie Kendall)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- KINKS—Sleepwalker (Arista)
- UTOPIA—Ra (Bearsville)
- PINK FLOYD—Animals (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- GEORGE BENSON—In Flight (Warner Brothers)
- SANTANA—Festival (Columbia)
- EAGLES—Hotel California (Asylum)
- KANSAS—Leftoverjam (Meridian)

KPWD-FM—Dallas/Ft. Worth (Tom Spencer)

- KINKS—Sleepwalker (Arista)
- RICK WAKEMAN—White Rock (A&M)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- THE BABYS—(Chrysalis)
- SAMMY HAGAR—(Capitol)
- BREXID—Lost Without Your Love (Elektra)
- GENESIS—Wind & Wuthering (A&M)
- SANTANA—Festival (Columbia)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)

KLOL-FM—Houston (Jim Hilby)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- RICK WAKEMAN—White Rock (A&M)
- DAVID BOWIE—Low (RCA)
- PINK FLOYD—Animals (Columbia)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- GEORGE BENSON—In Flight (Warner Brothers)
- SANTANA—Festival (Columbia)
- JACKSON BROWNE—The Pretender (Asylum)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)

Top Requests/Airplay-National

EAGLES—Hotel California (Asylum)
PINK FLOYD—Animals (Columbia)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
Z Z TOP—Tejas (London)

WENO-FM—New Orleans (Tom Owens)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- PINK FLOYD—Animals (Columbia)
- JOAN ARMSTRONG—(A&M)
- DAVID BOWIE—Low (RCA)
- KIM CARNES—Sailin' (A&M)
- BARBRA STREISAND & KRIS KRISTOFFERSON—A Star Is Born (Columbia)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- GEORGE BENSON—In Flight (Warner Brothers)
- EAGLES—Hotel California (Asylum)

KY102-FM—Kansas City (Max Floyd)

- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- DAVID BOWIE—Low (RCA)
- PINK FLOYD—Animals (Columbia)
- JANIS IAN—Miracle Row (Columbia)
- KISS—Rock & Roll Over (Casablanca)
- GENESIS—Wind & Wuthering (A&M)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- BARCLAY JAMES HARVEST—Octoberon (MCA)

KLBJ-FM—Austin (Steve Smith)

- KINKS—Sleepwalker (Arista)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- DIRK HAMILTON—Alias I (ABC)
- EAGLES—Hotel California (Asylum)
- JONI MITCHELL—Hejira (Asylum)
- JOURNEY—Next (Columbia)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)

Midwest Region

TOP ADD ONS:

KINKS—Sleepwalker (Arista)
FLEETWOOD MAC—Rumours (Warner Brothers)
PINK FLOYD—Animals (Columbia)
JOURNEY—Next (Columbia)

★ TOP REQUEST / AIRPLAY:

EAGLES—Hotel California (Asylum)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
Z Z TOP—Tejas (London)
GENESIS—Wind & Wuthering (A&M)

BREAKOUTS:

SEA LEVEL—(Capricorn)
DERRINGER—Sweet Evil (Blue Sky)
MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)

WWW-FM—Detroit (Greg Gillespie)

- THE RUNAROUNDS—Queens Of Noise (Mercury)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- JOURNEY—Next (Columbia)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- DERRINGER—Sweet Evil (Blue Sky)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- Z Z TOP—Tejas (London)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- EAGLES—Hotel California (Asylum)

WXT-FM—Chicago (John Platt)

- PINK FLOYD—Animals (Columbia)
- THE BABYS—(Chrysalis)
- SEA LEVEL—(Capricorn)
- KINKS—Sleepwalker (Arista)
- JOURNEY—Next (Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- GENESIS—Wind & Wuthering (A&M)
- MUDDY WATERS—Hard Again (Blue Sky)

WKQ-FM—Lexington (Dick Hangan)

- RENAISSANCE—Novella (Sire)
- JOURNEY—Next (Columbia)
- RUFUS—Ask Rufus (ABC)
- DERRINGER—Sweet Evil (Blue Sky)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches (Warner Brothers)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- AL STEWART—The Year Of The Cat (Janus)
- PINK FLOYD—Animals (Columbia)
- EAGLES—Hotel California (Asylum)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)

WNMS-FM—Cleveland (Shelly Styles)

- UTOPIA—Ra (Bearsville)
- SEA LEVEL—(Capricorn)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- RACING CARS—Downtown Tonight (Chrysalis)
- MR. BIG—Photographic Smile (Arista)
- AL STEWART—The Year Of The Cat (Janus)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- GENESIS—Wind & Wuthering (A&M)

WYDD-FM—Pittsburgh (Steve Downs)

- PINK FLOYD—Animals (Columbia)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- THE BABYS—(Chrysalis)
- EMMYLOU HARRIS—Lucky Limer (Warner Brothers)
- RICK WAKEMAN—White Rock (A&M)
- JOHN MILES—Stranger In The City (London)
- AUTOMATIC MAN—(Island)
- Z Z TOP—Tejas (London)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- GENESIS—Wind & Wuthering (A&M)

WQFM-FM—Milwaukee (Bobbie Beam)

- JOHN MILES—Stranger In The City (London)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- HEARTSFIELD—Collectors Item (Columbia)
- PABLO CRUISE—A Place In The Sun (A&M)
- KINKS—Sleepwalker (Arista)
- GEORGE BENSON—In Flight (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)
- STEVE WONDER—Songs In The Key Of Life (Tamla)

KSHE-FM—St. Louis (Ron Stevens)

- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- DERRINGER—Sweet Evil (Blue Sky)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- SEA LEVEL—(Capricorn)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)

Southeast Region

TOP ADD ONS:

PINK FLOYD—Animals (Columbia)
SEA LEVEL—(Capricorn)
FLEETWOOD MAC—Rumours (Warner Brothers)
RICK WAKEMAN—White Rock (A&M)

★ TOP REQUEST / AIRPLAY:

BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
EAGLES—Hotel California (Asylum)
PINK FLOYD—Animals (Columbia)
JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)

BREAKOUTS:

MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
KINKS—Sleepwalker (Arista)
HENRY GROSS—Show Me To The Stage (Lifesong)
JOHN MILES—Stranger In The City (London)

WLS-FM—Atlanta (Drew Murray)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- SAMMY HAGAR—(Capitol)
- SEA LEVEL—(Capricorn)
- JOHN MILES—Stranger In The City (London)
- ACE—No Strings (Anchor)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- BOSTON—(Epic)

WMAI-FM—Washington D.C. (Mark Berns)

- KINKS—Sleepwalker (Arista)
- PINK FLOYD—Animals (Columbia)
- RICK WAKEMAN—White Rock (A&M)
- SEA LEVEL—(Capricorn)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- GEORGE BENSON—In Flight (Warner Brothers)
- EMMYLOU HARRIS—Lucky Limer (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

National Breakouts

SEA LEVEL—(Capricorn)
MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
JOHN MILES—Stranger In The City (London)
HENRY GROSS—Show Me To The Stage (Lifesong)

HAIV-FM—Jacksonville (Bill Barlett)

- PINK FLOYD—Animals (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- PABLO CRUISE—A Place In The Sun (A&M)
- GEORGE BENSON—In Flight (Warner Brothers)
- ANDY FAIRWEATHER LOW—Be Boogie Woogie (A&M)
- Z Z TOP—Tejas (London)
- WINGS—Wings Over America (Tamla)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- AL STEWART—The Year Of The Cat (Janus)

WINZ-FM—Miami (Bill Steadman)

- SEA LEVEL—(Capricorn)
- PABLO CRUISE—A Place In The Sun (A&M)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- PINK FLOYD—Animals (Columbia)

WQSR-FM—Tampa (Steve Harrington)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- SEA LEVEL—(Capricorn)
- RICK WAKEMAN—White Rock (A&M)
- ANTHONY PHILLIPS—The Geese & The Ghost (Passport)
- STALLION—(Casablanca)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
- PINK FLOYD—Animals (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)

WYTR-FM—Baltimore (Steve Cochran)

- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- RICK WAKEMAN—White Rock (A&M)
- CITY BOY—Dinner At The Ritz (Mercury)
- HEARTSFIELD—Collectors Item (Columbia)
- CADO BELLE—(Kachor)
- PINK FLOYD—Animals (Columbia)
- WINGS—Wings Over America (Capitol)
- PINK FLOYD—Animals (Columbia)
- EAGLES—Hotel California (Asylum)
- GEORGE BENSON—In Flight (Warner Brothers)

WYSP-FM—Sala Cynwyd (Sammy Fox)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- OSI BISA—Osh Aesha (Island)
- PINK FLOYD—Animals (Columbia)
- DERRINGER—Sweet Evil (Blue Sky)
- ANTHONY PHILLIPS—The Geese & The Ghost (Passport)
- LOCUST—The Pagan Annual Cooptas
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- SAMMY HAGAR—(Capitol)
- QUEEN—A Day At The Races (Elektra)

WPLX-FM—New Haven (Gordon Weingarth)

- UTOPIA—Ra (Bearsville)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JONATHAN EDWARDS—Lullaby (Warner Brothers)
- SON SEALS—Midnight Sun (Alligator)
- SEA LEVEL—(Capricorn)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- PINK FLOYD—Animals (Columbia)
- Z Z TOP—Tejas (London)
- QUEEN—A Day At The Races (Elektra)
- STARCASTLE—Fountains Of Light (Epic)

WQAN-FM—New York (Tom Merritt)

- NEIL DIAMOND—Love At The Greek (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- PABLO CRUISE—A Place In The Sun (A&M)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- BLONDE CHAMPLIN—(Asylum)
- YESTERDAY & TODAY—(London)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- KIM CARNES—Sailin' (A&M)
- EAGLES—Hotel California (Asylum)

WQMF-FM—Rochester (Bernie Kimball)

- WAKA'S WIFE—(Upstart & Lowdown (A&M)
- STALLION—(Casablanca)
- ANGEL—On Earth As It Is In Heaven
- HENRY GROSS—Show Me To The Stage (Lifesong)
- PIPER—(A&M)
- KINKS—Sleepwalker (Arista)
- GENESIS—Wind & Wuthering (A&M)
- RENAISSANCE—Novella (Sire)
- LEON REDBONE—Double Time (Warner Brothers)
- STARCASTLE—Fountains Of Light (Epic)

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Carlin Asks: What Is Comedy?

Continued from page 22

and perform. Impromptu some of the time and some of the stuff we knew. And that's when we got our momentum together to try to be a nightclub comedy team. We left Fort Worth after about seven months with that in mind and came to Hollywood.

H: Was that the Burns who later teamed up with Avery?

C: Yeah.

H: Were your early days in comedy good to you?

C: Only as good as you might expect for that time. Actually, Jack and I hit it off. We started out sort of fast-paced. We were on the Jack Paar television show within seven months of having formed our act. So, we moved rather quickly. We had a lot of good clubs in the Midwest that we worked. And the Playboy Clubs were just beginning then and we got on the ground floor of that. So, we stayed together about two years and did pretty good for two guys who just walked in out of nowhere.

After Jack and I broke up after two years I just had to go back to New York and I kind of restarted in the Village. I spent two years at the Cafe au Go Go.

After a couple of years hanging around the Cafe au Go Go, working a week on, a week off, two days on, one off—a very strange schedule—I did my first Merv Griffin show about 1965. And that's when things began to happen—the first stage of my "visible" career. The television part. I did Merv and I did the John Davidson summertime replacement show in 1966.

H: There are two facets of your career that interest me. And the first is: What makes humor?

C: Well, that's a question that goes all the way back to Aristotle and cats like that, I'm told. There's no way to pin it down, it seems. But there are elements that are in humor most of the time. One of them is a suspension in the expected order of things.

If you surprise the audience by inserting something unexpected. That's one thing that's present quite often in humor. For instance, if you go through the alphabet: A, B, C, D, E, F, purple. That's not quite funny, but it has an element of humor in it. It's an unexpected break.

Laughter, on the other hand, is something quite different, because you can evoke laughter through humor or through tickling. And tickling is purely physical and has no intellectual existence at all connected to it.

So, it's a mystery to me as much as it is to all of the scholars who've studied it.

H: Are you able to sense when you're going to be able to make an audience laugh?

C: I know that a line that I want to use—even though I've never used it before—I know pretty well a high percentage of the time that it's going to work. Sitting right here, if I wanted to write out a little thing, I would know pretty well if I could make it work in advance. In terms of an audience itself, it has levels of acceptance and it depends pretty much on your own level of energy... how much you're trying to make your stuff work. I've heard myself do things that work well a lot and if I'm not pushing hard, just more or less reciting, they'll go over only moderately.

On another show, I'll hear that same portion of the monolog and if I'm really hot and trying hard and pushing and dramatizing it, it just works better.

H: How would you tell a disk jockey how to create humor?

C: I don't know. I think a sense of humor is something that's inborn. We all have it to varying degrees. Some of us have it in terms of being able to appreciate humor or funny situations that happen to us. And others have a sense of humor that allows them to express that better than others can. It's something that's a part of you.

I think a completely humorless person is probably a neurotic.

I think the degree to which you have humor in you is the degree to which you have some balance in your mental makeup.

It seems to be that humor is like a pressure valve—a safety valve for relieving tension. That is one of the functions of it that's always present. It's a sudden release of tension on the part of an audience or a listener.

H: Do you get your ideas out of the daily news? What's your source?

C: Well, it may sound kind of corny, but my source is life itself. I've zeroed in a lot in the past couple of years on things that are just kind of commonplace. I try to look in them for the kind of things you ordinarily overlook. Things we've begun to take for granted. Things about the telephone. Things about the way we walk. Things about our pets. Various little things that have been overlooked, but when they're magnified through humor are quite funny.

Depending, again, on your delivery... the kinds of words you choose to describe them... the attitude you have in presentation.

There's also an attitude involved in comedy. Two or three people can say the same thing, with the same energy and same inflections, and yet not have the same effect. There's an attitude about how you personally feel about something that affects how people laugh at it.

H: Do you think funny ordinarily?

C: In a way. If I'm listening to radio and a sentence comes over, I try to provide the next sentence. I mean, I don't sit around doing this all of the time, but sometimes that next sentence is so obvious.

H: Do you write all of your stuff?

C: Sure.

H: How does this humor come to you when you sit down to write it out?

C: Well, I don't really sit down to write it out much. I'll have an idea for a subject... let's say this: When you're alone in someone else's house, they've just left you by yourself in this room, do you look in the drawers?

And usually the audience laughs. Either they do look in the drawers or they've thought about it. Or they're tempted to.

Once I've said that onstage and they laugh at it, that gives me time to think of the next line concerning it.

So, most of the pieces that I say I write, I don't write in the strictest sense. I write them night after night. They grow nightly by a line or two.

H: You're winging it?

C: Yeah. But it's a form of winging it whereby the thing is always finished at one point and all you're doing is winging a little extension onto it.

H: Have you ever bombed out horribly?

C: Not horribly since I've been known. It's almost impossible once they know you and want to come to see you to bomb out in the strictest sense. I've had slow nights.

But, when I was an unknown and was an obscure opening act for a headliner with a bunch of men who were half drunk and out on the town

and didn't really care, sure. There are times they just stared. It's the worst feeling in the world. Because you're all alone up there. You don't have a guitar to hide behind... you don't have a song to fall back on. No costume. It's you up there, shamed. But you just keep going. It's part of the price of being in the business, I guess.

H: Did you have all of your voices when you were a disk jockey?

C: Yeah. Well, not the same ones, per se. Some new characters have crept in. A couple of new guys anyway. That was part of the fun of being on the air in radio.

H: How many voices can you do?

C: I don't know. I've never tried to figure it out. Of course, there are variations on them. You can do one with an English accent... you can do an old man... you can do a female... you can do either a proper British person or a cockney. I guess I can do about 20 or so, but with a lot of variations on them.

H: This is a comment more than a question, but it seems to me that while a lot of comedians have developed a rapport for nightclubs, your own exposure went far beyond clubs. And yet, your comedy records were not played on radio much. What gave you the superstar status, television?

C: I had enough identity from tv so that when I went into college concerts and so forth and went through my changes, which I allowed to happen on tv, there was recognition already there. They knew me. And they accepted me. The records then began to hit and tv helped them and they helped the tv acceptance. Concerts and records went hand-in-hand.

H: How are you able to switch from one medium to another so well considering your albums, in essence, are dirty.

C: Well, on tv you just do the parts that aren't dirty. When I go on the "Dinah Shore" show or the "Tonight Show," I'm going there to show just a little of what I do somewhere else. I think that's what tv's function is, for a guy like me anyway. Now, some folks want a career in tv. I don't really care for that. But I do like tv to billboard what I do. It's not a way of plugging a concert or album, but a way of showing five or six minutes of the kind of humorist you are.

So, naturally, knowing that I'm going there under their ground rules, I don't go there to change their system. I go on tv to show another side of George Carlin. That I have, besides a freewheeling, street-talking style, I have what would just be called, I guess, a clean side. That I have humor to show which isn't necessarily dirty or controversial.

H: Among all of the tv shows such as Merv Griffin, Mike Douglas, which are the best for exposure today? Where do you get the best reaction?

C: I do Johnny Carson's Tonight Show more than any other. But they've all been good—Mike Douglas, Merv Griffin, Dinah Shore. But the three big ones—Carson, Griffin, and Douglas, I've always received great comment from. They have, for the most part, a slightly different audience. Carson has a late-night audience. Douglas and Griffin are syndicated so they hit audiences at different times in different cities.

H: Have you thought about doing your own show on tv?

C: I've thought about it. There have been two or three false starts on projects to provide me with my own

(Continued on page 28)

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Carlin Asks: What Is Comedy?

• Continued from page 27

show. And each time I've backed away, I don't know... basically, in my heart and in my mind, I don't believe I'm compatible with the sales process in tv—not for my purposes in life. I don't really like the idea that, for the most part, my humor would be used to sell Brillo and toothpaste.

H: How did you get with Little David Records, which is basically a comedy label?

C: Flip Wilson and Monte Kay had the label and I'd known them just slightly. When I was going through my changes and beginning to attract some attention, because of a new attitude and the kind of things I was doing, they were interested in recording me. And I was interested in their attitude toward the artist. It was a natural wedding.

H: How do you do an album?

C: We record a lot on the road. And then every now and then we record for real quality with good equipment and everything. Then we take and edit all of that material down. We're editing some shows down now, trying to get a little under an hour's worth for an album.

H: So, you're actually doing an album all of the time you're on the road doing concerts?

C: Yeah. And as soon as I realize that this album is going to be out in March, the tendency for me is to downplay that material. It's subconscious, I know. I guess the reason I do it is because I want to get on with

the next batch of material that will develop.

But also I guess there's a false feeling that, now that the album is out, everyone knows the jokes. But there's really no problem with that at all. Because even if you sold 500,000 albums, that's only a tiny, tiny fraction of the people in the country and even if they'd heard it, they'd like to hear it again. And the material would have changed anyway a grown.

Yet, the subconscious feeling is there and I'm forced to get into new material and that's kept the new albums coming for me.

Stereo On AM Closer As 3rd System Set For Tests

By MILDRED HALL

WASHINGTON—AM stereo broadcasting has taken a hopeful leap forward with the signing of Belair Electronics of Devon, Pa., to be a third system entry, together with Motorola and Magnavox, in forthcoming tests for this new service.

"We are really rolling now," says Harold Kassens of the A.D. Ring engineering consultants firm here and chairman of the EIA special industry/broadcaster committee on AM stereo.

Kassens, who was a pioneer in the early push for FM stereo in the last decade, says the committee actually has a fourth system in prospect, from Pacific Northwest Broadcasting Corp., although details are yet to be

submitted. A fifth proponent, Leonard Kahn of Kahn Communications, is still bypassing the industry committee in favor of direct appeal to the FCC.

Kassens says the committee will meet Feb. 24 and hopes to get a field test program started in early spring. "We really expect to get our field test program tied down at the meeting, on just how we will conduct the tests, what measurements will be made, what hours the tests will be carried, and so forth."

Stations that will carry the AM stereo test programs have not been named, but Kassens has indicated there will be two in the Washington area.

(Continued on page 4)

Vox Jox

By CLAUDE HALL

LOS ANGELES—Shades of the old days when the old Scotsman himself Gordon McLendon owned and operated KLIF in Dallas, because when KLIF's new morning personality Charlie Brown arrived in town the other day, he tossed \$2,000 off the P.C. Cobb Stadium. An estimated 5,000 greenback seekers were on hand for the occasion. It was at KLIF, as I recalled, that McLendon pulled the now legendary "eccentric millionaire" stunt; a man appeared one day in town giving away money on a street corner. It wasn't until he'd made the newspapers and got coverage from local television and radio stations that he announced he was the new disk jockey for KLIF.



Charlie Brown: Tossing away some greenback over Dallas.

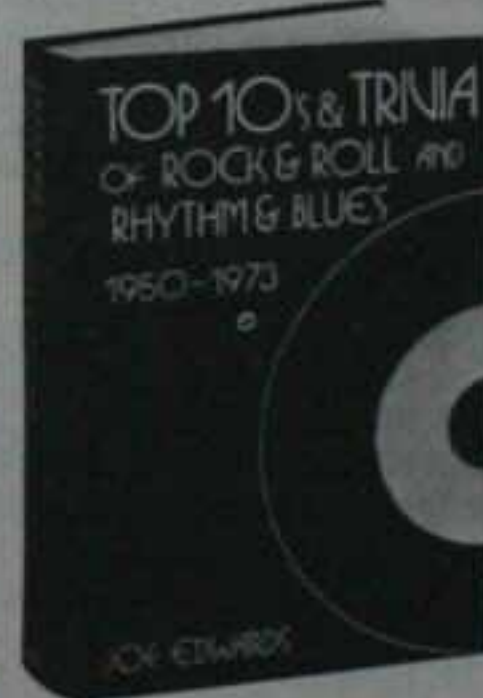
Phil Gardner has bowed out of WMPs, Memphis; says he hasn't felt comfortable on the air since leaving WGAR in Cleveland. ... Bob Hamilton, former program director of WFIL in Philadelphia, is the new program director of KRTH, Los Angeles, an automated oldies station. ... Harold R. Krelstein, chairman of the board of Plough Broadcasting, headquartered in Memphis, has been named recipient of the 1977 distinguished service award of the NAB.

The honor will be presented March 27 at the opening general assembly of the NAB's 55th annual convention, Washington, D.C. Krelstein, I've had the pleasure of meeting and conversing with from time to time. He's one of radio's most outstanding men and has always put the industry ahead of many of his own personal desires. He joined Plough as a salesman at WMPs, Memphis, in 1939 after five years with Harry S. Goodman Radio Productions. He is a former chairman and vice chairman of the radio board of directors of the NAB. He is also a past chairman of the Radio Advertising Bureau. He is also a former president of the Broadcast Pioneers.

Craig Magee has been named
(Continued on page 29)

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NEIL SEDAKA WAS LEAD SINGER FOR WHAT GROUP? • TENNESSEE TWO? •

Vox Jox

Continued from page 28

general manager of WAKR and WAEZ in Akron, Ohio. He replaces Sam Yacovazzi, Group One vice president of operations who has moved to Denver to manager KLZ and KAZY. Magee had been assistant general manager of Group One's KOBX and KMEZ in Dallas. Michael "Dusty" Black has been appointed assistant general manager and general sales manager of KBOX where he has been an account executive for five years. ... Ed Salamon, program director of WHN in New York, has been invited to lecture at the New School for Social Research, New York, about why country radio has become so strong in the last few years.

Dave (Dave Williams) Sebastian has drifted from 97 KHJ to 64 KFI. Lower frequency, but more money and probably the same songs, more or less. ... Jerry B. McKnight, S-E-N Radio, APO N.Y. 09168, is leaving the military Feb. 22 and heading for Vermont or New Hampshire. He has been in Europe for five years working at A-F-N in Frankfurt or S-E-N in Vincenza, Italy. He'll no doubt be hunting professional work, so everybody watch for him and say hello. He writes: "By the way, in case you're interested, I've been listening to Radio Luxembourg a lot lately. My impression is that they sound like a small-to-medium market Top 40 station of the early 1960s. I can't quite put my finger on it; they are relaxed and that's nice, but there seems to be a lack of discipline or on-air coordination or something." One thing more about McKnight: He has a speaking knowledge of French, Spanish, Italian, German and Greek. He worked at KVSL in Show Low, Ariz., before getting into military service; says he's good in production.



Salamon

Dave Dworkin, 414-733-9225, is looking for a good album-rock radio position; he's willing to take Eastern Sibena or even Watertown, N.Y., the home of snow. ... Lydia Alba Anderson, who does the 3-6 p.m. show on KVET in Austin, Tex., has Jim Ed Brown looking over her shoulder. Lydia is doing a country show, of course, and with looks like that she's going to have an awful lot of country music artists dropping by and program director Jerry Green will eventually have to put up a "no visitors" sign. ... Kris Eric Stevens, who once worked at WLS in Chicago under then program director John Rook, has left weekends at KIIS in Los Angeles to do weekends at KFI, Los Angeles, for new program director John Rook. Stevens is also hosting a new disco show for American Forces Radio and Television Service.

ning talk shows—party line in the morning and music line at night." Personality lineup includes Mike O'Brien in the morning, Dean Lammneck around the noon period, Mike Green at night. ... WMAK in Nashville has undergone tremendous changes. Gone are general manager John Patton, program director Rick Stewart and air personalities Alan Dennis and Stu Bowers. New program director is Chris Hampton from WBSR, Pensacola, Fla. Sam Trent is the new general manager. Lineup so far has Hampton doing 10 a.m.-noon, Bruce Clark does morning drive, Phil Stanley does noon-3 p.m., Cleveland Wheeler from KUPD in Phoenix is to do afternoon drive, the Boogie Man will do 7-midnight and Tony George all-night. A new music policy is slated to go into effect, and the playlist loosened up a bit after further assessment.



McKnight

Ever wonder what happened to Sean Morton "Doc" Downey? He was performing a week ago—singing, no less—at Ye Little Club, Los Angeles. For all of you who are only as old as Bob Pittman. "Doc" Downey used to really tear them up as a disk jockey in Miami. ... Johnny Rabbitt dropped by the other day and we shot the nonsense about all of the disk jockeys who're getting rich doing voiceovers for commercials. Supposedly, Bob Landers is the biggest in Los Angeles, but everybody's good friend Casey Kasem, host of "American Top 40" produced by Watermark that's aired around the world and back, may have earned half a million.

Mike O'Brien, program director of WCLW, Mansfield, Ohio, writes that he has revamped the ultra contemporary MOR operation.

"Incorporated into the format are many selections of memory music—giant hits of the past. The new image includes constant audience participation contests." Morning and evening

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- 102—TIME IS MOVIN', Blackbyrds, Fantasy 787
- 103—IT AIN'T EASY COMING DOWN, Charlene Duncan, Prodigal 0632 (Motown)
- 104—BETCHA BY GOLLY WOW, Norman Connors, Buddah 554
- 105—MIDNIGHT LOVE AFFAIR, Carol Douglas, Midland International 10753 (RCA)
- 106—THEME FROM ROCKY (Gonna Fly Now), Rhythm Heritage, ABC 12243
- 107—SPY FOR BROTHERHOOD, Miracles, Columbia S-10464
- 108—RITZY MAMBO, Salsoul Orchestra, Salsoul 2013 (Caytronics)
- 109—LOVE IN C MINOR, Heart & Soul Orchestra, Casablanca 876
- 110—DANCING QUEEN, Carol Douglas, Midland International 10870 (RCA)

Bubbling Under The Top LPs

- 201—PETER FRAMPTON, Frampton, A&M SP 4512
- 202—RUSH, All The World's A Stage, Mercury SRM-2-7508 (Phonogram)
- 203—SEALS & CROFTS, Greatest Hits, Warner Bros. BS 2886
- 204—FIDDLER ON THE ROOF/ORIGINAL CAST, RCA LSO 1093
- 205—SHIRLEY BASSEY'S GREATEST HITS, United Artists UA-LA715-G
- 206—LATIMORE, It Ain't Where You've Been, Glades 7509 (TK)
- 207—CROWN HEIGHTS AFFAIR, Do It Your Way, De-Lite DEP 2022
- 208—SIDE EFFECT, What You Need, Fantasy F 9513
- 209—ANDREW GOLD, What's Wrong With This Picture, Asylum 7E-1086
- 210—CHILLIWACK, Dreams, Dreams, Dreams, Mushroom MRS 5006

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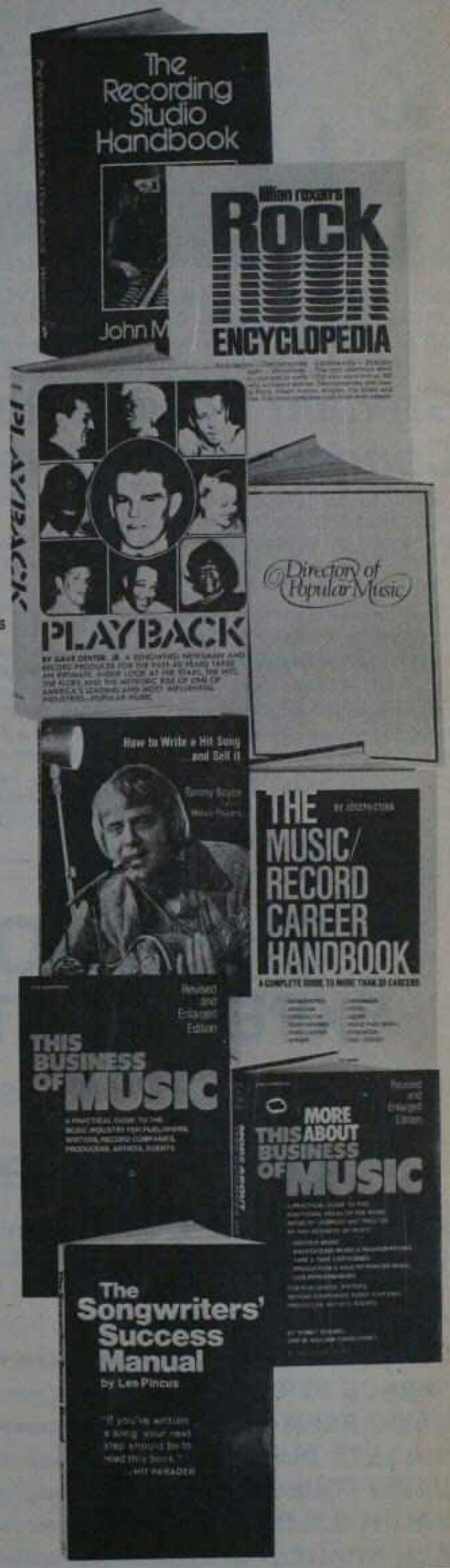
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Richard McCaffrey photo

INSULT TO INJURY—Not only did the striped-shirt Electric Light Orchestra "All-Stars" beat Bill Graham's "Crackers" 2-1 in a volleyball game prior to ELO's Jan. 25 show at the San Francisco Cow Palace, they also have prettier cheerleaders. Graham is seen holding the loser's trophy at left.

Graham Bowling Reserved Concerts For Winterland

SAN FRANCISCO—Producer Bill Graham is introducing reserved seat concerts at the venerable Winterland arena, a last bastion of 1960s' style free-form rock.

The first such event in the 5,400-seat facility is scheduled for Saturday (19) and will feature the Kinks, the Sutherland Brothers and Quiver. A Genesis concert in March is also planned as a reserved seat performance.

A spokesman for the Graham organization says the system is intended as an ongoing practice, if or-

der proves successful where anarchy once reigned.

All-day ticket lines were in the past a cause of concern by residents of the Winterland neighborhood. Reserved seating will eliminate that problem and make concert-going more convenient for customers who like to arrive late for the sometimes lengthy presentations.

Winterland is located near the center of San Francisco and the former ice rink has been the site of memorable rock events, including the "Last Waltz" farewell concert by the Band last Thanksgiving.

JIM KELTON

Talent ALEX HODGES Paragon Agency President Has His Acts Touring In Blizzards

By NAT FREEDLAND

LOS ANGELES—Although Alex Hodges, founder and president of the Paragon Agency, has his home base at Macon, Ga., in the sunny South and has recently been spending one week out of every five at his Sunset Strip satellite office here, the Northeast's harsh winter is much on his mind.

That's because just about all of his top-grossing acts are currently booked right across the heart of the 1977 snowbelt.

"There are lots of good reasons why working bands need to tour the cold Northern states and Canada in midwinter," says Hodges.

Of course the hope is always for relatively mild winters, not the unusually heavy blizzards and chill that have tied up much of the Northeast and Midwest this season.

"An act needs to tour when its album is out, whether that's summer or winter," says Hodges. "It has to expose the new material in key northern radio markets like Boston, Cleveland, Detroit and New York no matter what the season."

Touring the Sunbelt Southern states in winter is all very well, but it won't cover the entire season. Says Hodges: "You can cover the Southeast markets pretty thoroughly in November and December. So by January it's time to go north if you don't want to overexpose the group."

Currently wending their way across the frozen Northern U.S. are Paragon clients the Marshall Tucker Band, the Outlaws, Sea Level, At-

lanta Rhythm Section, Wet Willie, Buckacre, Brick and the Muddy Waters blues extravaganza featuring Johnny Winters.

Lynyrd Skynyrd, Paragon's biggest headliner, is in Europe. The Charlie Daniels Band had to leave the snows for 30 days when Daniels cut his hand in a pocketknife accident.

"It's necessary to keep in mind the total traffic pattern of shows coming into a market," says Hodges. "Summers have gotten so busy that sometimes too many concerts play a city too close together and most of the dates lose potential sales. In particular, the giant stadium fests hurt smaller bills in the region."

Six years of experience at Paragon has shown Hodges that a newer band establishes its identity much more firmly by headlining smaller venues than by opening big bills for crowds that will only remember the show's superstar attractions.

Admittedly, several of Paragon's Northeast dates this January had to be cancelled because of local weather conditions. This tended to be due to lack of fuel to heat auditoriums, or a prohibition against pleasure driving as happened to the Outlaws in Buffalo Feb. 4.

But the acts themselves have always been able to get through to their playdates by road or by air. "I took the Marshall Tucker Band trucks two hours longer than usual to make it from Chicago to Evansville, Ill.," says Hodges. "But travel is just slowed down, not made impossible."

Hodges founded Paragon in 1970, the year after college classmate Phil Walden started Capricorn Records in Macon. Hodges had helped his college friend run Walden Artists, which handled such pioneer black acts as Otis Redding and Sam & Dave.

Rogers Redding, brother of the late singer, is one of Paragon's four agents, all of whom book dates nationally in contrast to the usual agency system of regional responsibilities.

Paragon has made more money each year since its founding. This holds true even for 1976 when the superstar Allman Brothers Band stopped touring and ultimately broke up. "Gregg Allman starts his solo tour April 4 and I believe he'll be very well received," says Hodges, whose other Allman spinoff, Sea Level, is already off to a fast start in the snowbelt.

Big Sands Showroom Dark For Facelifting

By HANFORD SEARL

LAS VEGAS—The legendary main showroom at the Sands Hotel, a one-time home for the Frank Sinatra summit happenings, has been temporarily closed for extensive redesign and remodeling.

Wayne Newton was the last top act to play the outdated facility Jan. 30 when Summa Corp. officials shut down the 750-capacity Copa Room and moved shows into the nearby 850-seat Grand Ballroom.

"The hotel is spending a considerable amount to make the old room completely new," says Al Guzman, Sands publicity director. "Definite plans are still set to be approved about the details and features." The construction is designed to make the Sands more competitive in terms of room size with other Strip hotels.

Reports have circulated that the new room will be multi-tiered as opposed to the present one-floor level. The only known plan, says Guzman, is to knock out a wall install new booths, improve the sound system and add new lighting effects.

Although dark now, the Copa Room was the historic setting in the 1950s for spontaneous "Rat Pack" encounters between headliner Sinatra, Sammy Davis Jr., Peter Lawford, Dean Martin and Joey Bishop.

More recently, the room has been the showcase for the return of George Burns, Ginger Rogers and regular Summa stars such as Robert Goulet, Bob Newhart and Bobbie Gentry.

According to Guzman, construction and renovation efforts could be completed within a flexible four-month time period and the current top-name entertainment policy will remain intact.

No one has been named yet to reopen the new Copa Room facility, but bets were being placed on the Summa name Wayne Newton, who has played the Sands more than any other entertainer.

Newton completed his most recent billing in the temporary main room where he still draws standing-room-only crowds to his high energy performances.

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Talent In Action

QUEEN THIN LIZZIE

Madison Square Garden, New York

Queen's success is clearly tied to its ability to relate to its audience, which happens to be mostly white male adolescents and denim-clad lassies suffering from teen angst. No wonder it kicked off a 1½-hour set with "Tie Your Mother Down" Feb. 6.

Freddie Mercury's strong vocals and showmanship at the piano are also part of the group's appeal, but the gleam in the eyes of the SRO audience and their unconscious mouthing of key lyrics proves the band has struck an important nerve that spans Anglo-American cultures.

The group's imaginative use of the relatively simple Echoplex tape delay unit is another plus, allowing it to simulate studio effects onstage. Mercury employs it on vocals and guitarist Brian May uses it in an extended solo display of elec-

tronic magic. The group's sound system was excellent.

Oddly enough, both Queen and Thin Lizzy dropped their current hits into the middle of the sets, which robbed both shows of an extra bit of drama. Mercury's strutting use of the mike stand as a baton/sword and his classical dance moves still provide plenty of glamor, however.

Queen performed approximately 10 numbers, including a medley of hits, with "Somebody To Love" and "Bohemian Rhapsody" stuck in the middle. All the tunes reflected that blend of rock, British music, hard pop and hokey classical embellishments which characterize the group.

Mercury hinted that Queen is thinking of touring next time with a full orchestra. It doesn't really need one.

Thin Lizzie drives into more hard-edged music and Phil Lynott's vocals fit that mold well.

(Continued on page 31)

Jim Stafford, Phil Gernhard and Tony Scotti acknowledge that the lyrics in the version of "I Got Stoned And I Missed It" as recorded by Jim Stafford on MGM Records is different from that version written by Shel Silverstein, the author of "I Got Stoned and I Missed It" and to the extent that the Jim Stafford version was changed from the original version without Mr. Silverstein's consent, they regret the change. Mr. Silverstein's version appears below, with *italics* indicating the words that were changed on the MGM recording. No claim of ownership, authorship or entitlement to writer's royalties was made by Jim Stafford with respect to such version.

I Got Stoned and I Missed It
Words and Music by Shel Silverstein

I was sittin' in my basement, I'd just rolled myself a taste of somethin'
green and gold and glorious to get me through the day,
when my friend yells through my transom,
"Grab your coat and get your hat, son

There's a nut down on the corner givin' dollar bills away."
But I sat around a bit, and then I had another hit.
And then rolled myself a bomber, and thought about my mamma,
looked around, fooled around, played around a while and then . . .

I got stoned and I missed it, I got stoned and I missed it
I got stoned—and it rolled right by.
I got stoned and I missed it, I got stoned and I missed it,
I got stoned . . . oh me, oh my.

It took seven months of urgin' just to get that local virgin
with the sweet face up to my place to fool around a bit.
And next day she woke up rosy, and she snuggled up so cozy,
but when she asked me how I'd liked it, oh, it hurt me to admit:

I was stoned and I missed it, I was stoned and I missed it, etc.

I ain't makin' no excuses for the many things I uses
just to brighten my relationships and sweeten up my day.
But when my earthly race is over, and I'm ready for the clover,
and they ask me how my life has been, I guess I'll have to say:

I was stoned and I missed it, I was stoned and I missed it, etc.

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Neil Diamond likes to do "scary" things. Like doing a one-man show on Broadway in 1972. Like opening the Aladdin Hotel's 7,500-seat Theatre For The Performing Arts in Las Vegas. Like returning to the Greek Theatre in Los Angeles last year after setting a record in 1975. Like riding a motorcycle at excessive speed. Like bringing his concert performance to television rather than adhering to tv's variety show formula for a one-hour special.

"Being scared," the 36-year-old financially insulated composer/performer explains in his Los Angeles office, "is a tremendous motivation for me. It tends to make me do my best."

"People said you mustn't go back to the Greek. (It meant topping his record setting performance.) It was the scariest thing I could do."

Next up for noble Neil are some plans for Broadway and some motion pictures. "What else could scare me more?" he asks in reference to acting and participating in films.

For the moment, however, Neil is "scared" and "nervous" about his forthcoming tv special Monday (21) on NBC-TV at 9 p.m. titled "Neil Diamond . . . I Never Cared For Being Alone."

The tv special is his first American home screen appearance in nine years, or since he sang "Holly Holy" on the "Ed Sullivan Show." He did do tv for the BBC in London five years ago and had one of his concerts telecast in Australia last year.

But the upcoming NBC stanza has psychological as well as career significance for the writer who had taken a sabbatical which lasted four years and which came to a significant end last year.

The tv show marks the first time that Diamond will be totally coming out of the shadows of anonymity which he sought five years ago.

As hard as that may seem in light of the hundreds of thousands of persons who have been buying his albums and the multitudes who have seen him perform in person, Neil feels that "people don't know what I look like."

The tv show signifies the ultimate step in what he calls his public emergence following "1976 being my coming out party."

When Neil and I met on a recent Monday afternoon he said matter of factly "I've been a nervous wreck . . . I haven't slept in three months" because of his concern over getting the tv show down perfect.

The show is a videotaping of the final night of his triumphant return to the Greek Theatre last September. The program shows Neil doing what he does best: performing within his own milieu, within the safety of his own set, working his own beautiful music and engulfed all around by his own musicians.

So why the fear, the nervousness? "I've been an anonymous superstar for a long time," he answers, "and I've liked it that way. People don't know what I look like. People go around imitating me and there are two guys in jail because of it."

"The show will make me recognizable and I'm not totally happy about that. I've been away four years, hiding and trying to be an anonymous person. As a writer you have to be an observer and the key to observing is being anonymous."

Since his return to performing last year, Neil finds it's been "a little difficult remaining anonymous." And with the tv show looming ahead, he muses he's "buying banana noses and fake mustaches" to mask the face which those Americans who haven't peered at it in person, on an LP jacket or in some form of advertisement heralding his music, will surely see on their tv screens.

"I told my son I was going to grow a beard and he started to cry."

Why the tv special if being an anonymous superstar was the way he likes it? "I felt it was time," he parries, adding he had backed away several times prior from doing a show for NBC with whom he had been committed for one special. "NBC has been trying to do a special with me for almost five years and we started several times but I cancelled. I didn't want to be that celebrity that everyone knew."

But Neil realizes that once the tv audience views him onstage for one hour he will become more recognizable than he is now. But he's geared up for that.

After finding success with records and per-

sonals upon his return, he says he decided to go all out.

The concert show is an outgrowth of his own desire to tape his performance. He had failed to tape his critically acclaimed Greek engagement in 1975 which resulted in the smash LP "Hot August Night." So Neil was covering himself in hiring the tv crew to tape the show for his own use and possibly to be used as part of a special.

Neil says he rebelled against doing the typical variety show ("you do a song, introduce a guest, do a comedy sketch, sing a song with the guest and then into the finale.") "But that's not me. What's me is onstage."

Neil had hired Gary Smith and Dwight He-



Billboard photos by Bonnie Tiegel
Neil Diamond's intensity is exemplified in these photos taken in his Los Angeles studio/office complex. Below bottom right he goes over some material on his piano, but he also composes on an acoustic guitar.

mion to put together his tv special and they both liked the tape of the Greek show. Someone at NBC liked the performance also because the network gave the green light to build the show around the concert which ran two hours.

Says Neil: "I wasn't sure NBC would go for a pure concert show. It's formula things they want."

In the opening sequence, which Neil previewed for me, he sits alone in the empty Greek Theatre discussing the magic that has happened to him in this outdoor, rustic natured venue. He talks about performing before an audience and what he says is like a peek into a very private section of his inner core: ". . . you're having a love affair with thousands of people and most of all . . . best of all . . . you're not alone anymore." Fade to the crowd finding its seats.

Tying in with the tv show is a Columbia LP, "Love At The Greek," which contains 21 songs; the hour tv show has 14. The LP is out and in the shops before the telecast.

During his four-year hiatus, Diamond worked on the score for "Jonathan Livingston Seagull," a bomb at the boxoffice but a success as a recording; plus the LPs "Serenade" and "Beautiful Noise."

"I knew I'd come back, but I wasn't sure when," Neil says, puffing on one of his addictive cigarettes. "I spent one year on each of those albums."

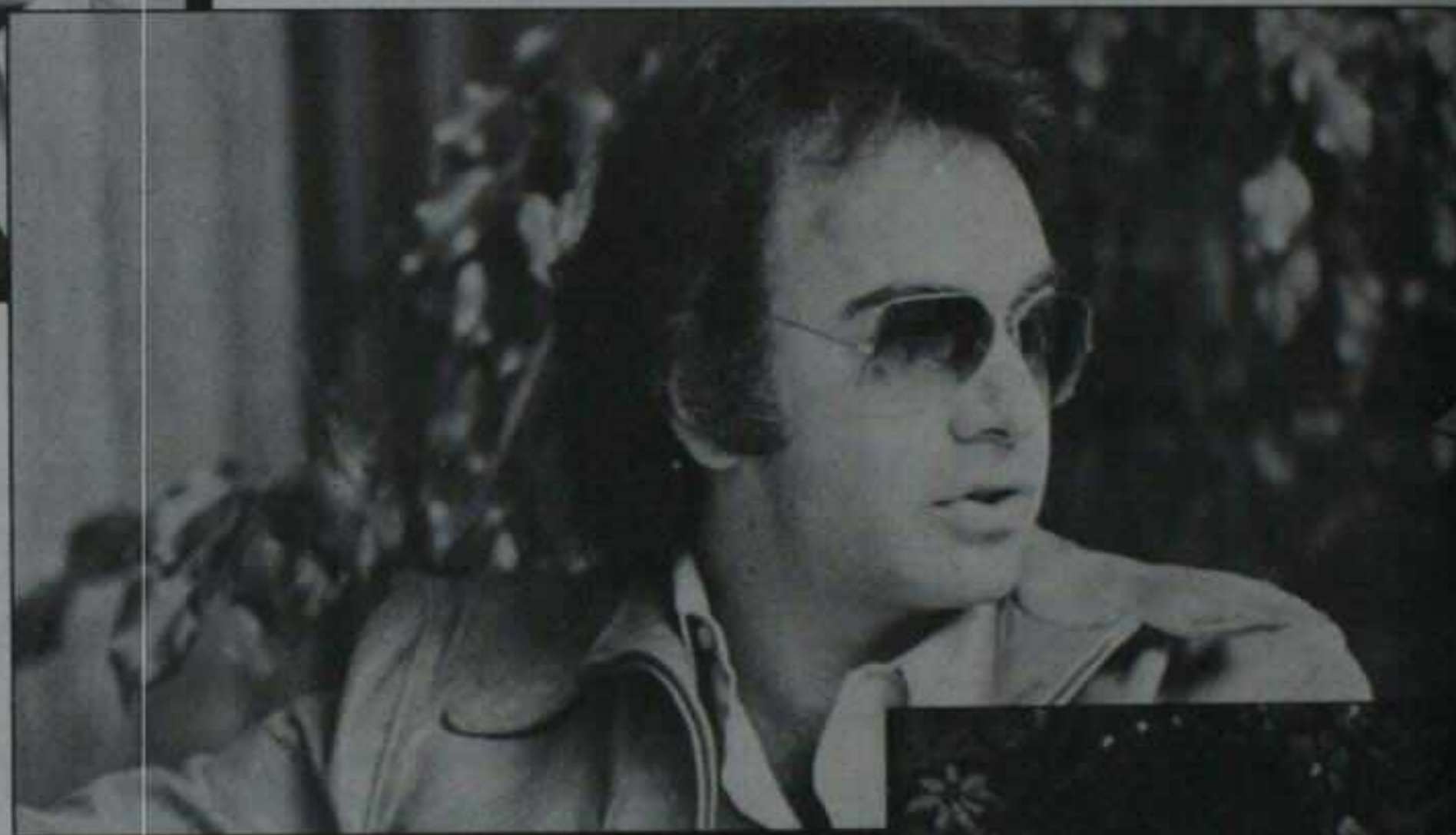
There are myriad reasons why Diamond got off the road and out of the studio. "I'd been away from family and friends, I'd been on the road six years. I had a son 2½ and I felt he needed me more than the audience did. I felt I'd come back when the juices were flowing."

"So for four years I devoted myself to my son Jesse, being home with him and doing normal things like waking up in the same city

EXCLUSIVE INTERVIEW

Neil Diamond's Emergence On All Fronts Will Make Him Recognizable Once And For All

By ELIOT TIEGEL



every day. There has got to be a balance. I could not just be a father without being a creative person and vice versa. It's a compromise. I want my home, my friends; ideally I'd like to find a balance.

"I was working like a normal person, I'd have breakfast with Jesse, drive him to school each morning and then go back to writing. I had seen too many tears when I'd go off to do concerts. It hurts and it's not worth it."

Having conquered music and recordings and concerts, Neil says he would like to try film acting. He's had roles he's turned down. "I've desired to stay away from the star syndrome; I don't want to become public property, but I'll try it because it's part of the learning process and it'll make me a better writer and performer."

He's also working on a concept for a Broadway play with a noted playwright in which he would do the words and music, but he's also hyped on developing his own Broadway vehicle. Both are two-three years away.

Closer to reality is his first European tour in five years at the end of May, working through England, France, Germany and Spain.

Neil's office complex (the Diamond company employs 30 persons, many involved in touring) is both his workshop and business lair. A small swimming pool sits in a courtyard surrounded by offices.

Neil's office is almost a living room with couches, African art objects, a fireplace, saltwater fish tank, tape machines, a Sony U-Matic videocartridge unit, lots of records, one Grammy, photos and a piano. It is the same piano on which he wrote the "Jonathan Livingston Seagull" score out at his Malibu beach house.

"This is a perfect working environment for me because it's relaxed. This studio is a private island. When I want to get into business, I bop over to the other side," he says, nod-



*Superstar
composer/performer
dropped out for
4 years to retain
his private life and
remain an 'anonymous'
individual*

scenced in California eight years. His personal manager of less than one year, Jerry Weintraub, is insurance that he gets the opportunity to perform his art.

The more than \$200,000 gig at the Aladdin Hotel in Vegas was Neil's first major job with Weintraub. Admits Neil: "We're both very strong-headed individuals, so we clash on that basis once in a while. But it's worked out very well. Since I'm involved directly in things I do, I tend to lose objectivity with my own work. Our clashes occur over subjective and objective viewpoints. Who wins? Whoever is right. It works out pretty even."

Neil's comment about his being involved in everything he does is underscored by his meeting with Gary Smith and Dwight Hemion. They come to discuss the final editing and preparation of the tv special.

Neil plays them the opening section of the program. Smith and Hemion (partners 10 years and one of the first teams to specialize in musical variety shows for tv) sit quietly on the couch watching the screen. "I love it," Neil says. "Neil's an involved guy," says Smith. "He doesn't say, 'just do it' to us. It's his show so he should be involved."

Neil is elated the program will be stereo simulcast on 200 FM stations. "We wanted this because the sound is so important. We wanted to make beautiful noise." Smith: "People should play this show loud. It's not a show people should converse in."

The tv show is a collage of evergreens and some newer works. But there is one score which inexorably taught Neil a lesson: the much maligned seagull epic.

Neil explains it all thusly: "I used to put life and death values in every concept of a song and performance. If it was accepted you live.

jazz, pop, folk, reggae. It wasn't like that in the late '50s when started. It was all bland. There's also a great deal more freedom today for the songwriter. Before Bob Dylan and the Beatles, a writer had to serve the needs of the publisher and record company as opposed to serving his own creative instincts. So it's 100 times better. The Beatles and Dylan made me and 1,000 other writers free and we're all indebted to them for that."

Will he ever stop writing and concentrate on performing or perhaps start his own record label (as he would like to some day)? "I'll always be a writer," is his quick reply. "It's part and parcel of what I am. I wrote for years with people thinking my writing was no good. It's what I need psychologically. It's too important to cut away from."

"Years ago I was a beginner in a situation I wasn't suited for, writing on demand. I never thought I'd make it." Now he finds "exhilaration" in his niche in life.

Tunes are composed on the piano and on the acoustic guitar. Most rhythm tunes are created on guitar. Sometimes he writes music on a piece of paper or records it on tape. "Most times I remember it." Songs have been written in a motel room, in the back of a limo, on a plane, backstage, in a movie studio dressing room. "Writing a complete piece of music gives me a feeling of inspiration. You know when something strikes you, gives you a zinger. Do you know if it's great? The public will decide that."

He hears instruments in his head. "That's the vocabulary I work with. When 'I Am I Said' came to me (after auditioning for the movie role of Lenny Bruce) I had heart palpitations. Once I understood the basic core of what 'Jonathan Livingston Seagull' was about, and the title of the song 'Be' came to me and I understood that was the heart and crux of the entire story, I also got heart palpitations.

"Be as a page that aches for a word / which speaks on a theme that is timeless / sing like a song in search of a voice that is silent / and the one God will make for your way."

"These lines summed up the crux of the film for me: be the best you can. Be everything."

Rhyming is part of writing, but "sometimes you want to avoid it because it can get in the way of the tune's meaning and emotional flow.

"Rhyme is only one element in the mix. The others are melody, emotional content, the groove, feel, performance, context of the song, attitude of the song, instrumentation. They're all important elements in making it work."

This fall Neil and producer Robbie Robertson plan having Neil's newest LP ready. Robertson, a former member of the Band, produced "Beautiful Noise" and the new "Love At The Greek" package.

Neil says he's been influenced by a core of producers: Jeff Barry and Ellie Greenwich ("they made songs I had written come alive in the studio"); Chips Moman and Tommy Cogbill in Memphis ("they had a Southern frame of mind, more relaxed and laid back); Tom Catalano ("he got me into more mature types of material and his records gave much more emphasis to my voice); now Robbie ("he's an extraordinary editor and being a songwriter he was able to empathize with the difficulties in my writing.")

Neil's gift for using the "hundreds of different colors and shades in the musical rainbow" as he calls them, adds an impacting element to his stage presentation.

"My vacation is when I go out on the road," he says. "I'm in total control of my life. It's just me; it's fun and it's a good part of the balance. But I wouldn't want to do it all the time. When I first started I went alone and I had to rehearse a new band each time. I had to even book my own hotel. It was very hard."

Neil recalls arriving in San Francisco in 1966 and trying to rent a car. He didn't have a credit card and the girl at the car rental had turned him down when one of his songs, "Solitary Man," came on the radio. "I convinced her it was me," he says, recalling that dark moment. "I even sang a few bars for her and she finally rented me the car."

Today, Neil travels in a chartered jet with an entourage of 30 including his nine-piece band and sound and lighting crews.

There's no way today anyone can say on the surface that Neil Diamond is a solitary man.

Design: J. Daniel Chapman and Kim Bucknam

FEBRUARY 19, 1977, BILLBOARD



Clockwise from the top left: Diamond relaxes on the outdoor patio circling the swimming pool in his office complex; he discusses his upcoming NBC-TV special with show executives Gary Smith and Dwight Hemion; singing some of "Solitary Man" to emphasize a point and checking the videotaped opening for the tv show on his videocassette unit.



ding his head in the direction of his associates across the courtyard. "Or swim over to the other side," he adds with a smile.

Neil Diamond compositions are a reflection of influences around the man who is a curator of thoughts, ideas, moods, deeply personal statements. He speaks of emotional experiences, of the people he comes in contact with, of the sounds of the Weavers, Fats Domino, Latin artists like Tito Rodriguez and Cal Tjader, of the pulse and excitement of New York, as all affecting him. "Life really is the biggest influence on me," he admits.

Neil prefers to write between the hours of midnight and 5 a.m. when it is most tranquil and there are no disturbances. He finds songwriting the most difficult thing he does; performing before 40,000 people (as he did in Australia and New Zealand) is a breeze compared to finely honing a song.

There is no set formula for how long it takes to write a song. This is significant for Neil since for eight years he tried to write tunes to order in New York and was fired from five writing jobs.

How does he know when he's hit the pinnacle in composition? "You know when it's ready when you really love it or the record

company says, 'here's the deadline.' But deadlines are good for me. They give me a closing point."

Neil writes the music first. "It's the emotional texture; it sets the emotional mood. Then you verbalize the emotional content. Everything I write reflects some feeling, some fantasy."

His failure to make the grade as a Tin Pan Alley writer from 1958-66 instilled in him the desire to "go and write what I feel" rather than what the publisher needs. "I began to write songs like 'Solitary Man' and other things I liked for myself. I was a pretty consistent failure writing to order."

An acknowledged distinct and unique song stylist today, does he look back with scorn at those who said his work was no good? No, he says. "You wipe all that rejection and failure from your mind."

Neil's credo as a writer is to compose music he feels and have a chance for an audience to "see what I can do." "As long as I have that, I think I'll be satisfied. That's all I want... the chance. I never had it before because I didn't fit in in Tin Pan Alley."

Chances and more chances are what face this former New Yorker, now comfortably en-

If not, you die. But 'Jonathan' changed that. I spent one year trying to get into the core of it. The film was a failure but I learned it wasn't life or death."

Neil has found that if a song reaches the stage where it is completed, he generally records it. If it was no good, it would not have been completed. "Music requires a certain naturalness to it. I find songs you can't get the handle on are not worth it. But I've spent months on a song. I spent four months on 'I Am I Said' because I refused to be satisfied until every word said what I wanted it to say and every word felt like I wanted it to feel."

"I have a love-hate relationship with songwriting. I love it because it's so satisfying... when it works. I hate it because it forces you to dig inside yourself. It is without a question the most difficult thing I do."

"Performing, on the other hand, is the most joyful thing I do. It's also the happiest thing I do. The bigger the audience the more anticipation, the more excitement."

"When you're writing it's a solitary profession and you wonder about the people's reaction."

Neil likes the fact that music is in a constant state of flux. "It's open for new things;

Signings

Tony Wilson, former leader of Hot Chocolate, to Bearsville Records. ... **Jackpot**, successful Dutch group, to Capitol. ... **Daddy Licks & the Slow Dance Kid Band** to Sugar Mountain Records of Allentown, Pa.

Marlena Shaw to Columbia from Blue Note. ... **Kenny Rogers** to Las Vegas Golden Nugget for 12 weeks through 1977.

Tornado to Polydor, with its debut LP, "Hit It Again," set for March release. **Willie Tyson** to Wise Woman Enterprises and Ura Records with three-LP contract. **Talking Heads** to Sire Records with single "Love Goes To A Building On Fire" released in early February.

Porno star **Marilyn Chambers** to Roulette Records with a 12-inch 45 r.p.m. single "Bonihana" backed with "So I Cried A Little Bit."

New On The Charts



AUTOMATIC MAN
"My Pearl"—97

Though last summer's top 10 breakthrough for Bob Marley & the Wailers tended to pigeonhole Island as a reggae label, none of its new-on-the-charts acts over the past few months has fit that tag. The company's last three first time successes include the blue-eyed soul of Robert Palmer, the disco crossover of the Wilton Place Street Band and now these hard rockers.

The group first formed in the San Francisco Bay Area in May 1975 with the Island pact coming last year. Since the U.S. album and single debut last September, half of the group's personnel has changed, with two of the four members pictured above no longer with the band.

Michael Shrieve, Automatic Man's original leader and drummer, left to pursue the union with Stomu Yamashita and Steve Winwood that resulted in "Go," an Island album which made the top 100 and had 12 weeks on the chart last fall. Shrieve had been part of Santana from its 1969 beginnings until 1974; a subsequent solo album for Columbia was never released but the recording sessions led to the formation of this group.

Original bassist Doni Harvey has also departed due to illness. He's replaced by Jerome Rimson, a Detroit area musician who has backed up the Motown greats, was a member of Westbound's Detroit Emeralds, has done session work and toured with the likes of Van Morrison and was involved in the production of the Real Thing's new-on-the-charts bow last summer.

Shrieve's replacement is Glen Simmons, an Oregon native who has played with Elvin Bishop in Cold Blood, was in Giants for its 1975 Casablanca LP and toured last year with John Klemmer.

The group's two continuing members are guitarist Pat Thrall, who drew his early influences from Jimi Hendrix and the English bands; and keyboardist Bayete, who has a degree in classical music but now favors jazz-rock, having backed up Herbie Hancock and John Klemmer and recorded two solo albums for Fantasy.

This U.K.-recorded single, which has taken five months to hit the Hot 100, is a celebrative, energetic pop-rocker which utilizes an array of electronic effects. The youngest band is now based in L.A., with management and booking through Island.



Sitting In: Al Kooper (center) sits in on guitar and dark glasses with the Atlanta Rhythm Section at a recent L.A. Roxy date.

Atlanta Rhythm Unit Aims For New Image

By ED HARRISON

LOS ANGELES—The Atlanta Rhythm Section is determined to break its image as just another Southern rock band after six albums, the latest, "A Rock 'N' Roll Alternative," sets its new course.

To help separate the group from its typecast image that stems mostly from the name, it is emphasizing itself as ARS.

Composed of bassist Paul Goddard; drummer Robert Nix; guitarists J.R. Cobb and Barry Bailey; keyboardist Dean Daughtry and vocalist Ronnie Hammond, ARS derived its name from the city where it is individually recognized as top studio musicians in the South.

"There was the Memphis Rhythm Section, Tennessee Rhythm Section and Muscle Shoals Rhythm Section, so it was natural to call ourselves the Atlanta Rhythm Section," says Nix.

"The name caused confusion though," adds Buddy Buie, ARS' manager, producer and writer. "People thought we were old men or sidemen that play jazz or else taken for another Southern rock band."

"Names mean nothing if you can reach the people. We're not ashamed being from the South, but there's more to us than that. A good name would be the Universal Rhythm Section."

"The cover of the new album has a picture of the group performing live because we want to emphasize ARS as a touring rock band," says Buie.

ARS had long been a studio band until Buie changed that 18 months ago and put the group on the road. It now averages nearly 200 days a year touring. Buie feels that getting the band a public image was a necessity and attributes the lengthy road trips as the reason why ARS is finally getting public recognition and airplay.

"You must tour to get known," says Buie. "And I feel it was the turning point for the group. It's also important to showcase a hit song."

ARS is in the midst of its most extensive tour yet. It started in December in St. Louis and will conclude at the end of March in England and Holland.

ARS is on the verge of its first major hit for Polydor, "So Into You," and Buie and Nix believe that in the past the group sacrificed commercial success for artistic freedom. "We've become singles oriented now," says Nix. "It was a mistake not doing it earlier."

It is little known that ARS is comprised of former members of the Classics IV, creators of such hits as "Spooky," "Traces Of Love," "Mighty Clouds Of Joy" and "Cherry Hill Park." Buie and Nix were collaborators on those early works.

The band does all its studio recording in its own Studio One in

Atlanta. The studio is jointly owned by Buie, music publisher Bill Lowery and guitarist Cobb. Built in 1970, the studio is frequented by Lynyrd Skynyrd and rented out to other groups.

ARS' next album will be a studio LP and will then be followed by the band's first live album. Keyboardist Dean Daughtry will also play a more prominent role in the singing, with many future songs geared for him. Ironically, vocalist Ronnie Hammond is considered the best overall musician, yet he doesn't play on stage.

New Jersey Shore Hails Rock Music

By MAURIE ORODENKER

ASBURY PARK, N.J.—Rock music, originally banned in the '50s by the city fathers at this resort community, has become the major entertainment staple for the entire seashore resort area covering Monmouth and Ocean counties.

In the 1950s, the rock beat was banned for fear that it would lead children to "depravity." Today, the same sounds are leading concert promoters, ballroom operators, nightclub and lounge owners to the bank.

In fact, this part of the New Jersey coast has developed what has become known as the "New Jersey Sound." Impetus has come in recent years from the superstar status achieved by Bruce Springsteen whose first album was called "Greetings from Asbury Park, N.J." Attention is now being centered on Southside Johnny & the Asbury Jukes, who recorded a first album for the Epic label. The Jukes are sticking close to home base here—the Stone Pony nightclub.

The attraction of rock music here was noted both dramatically and financially by Randy Macaluso, manager and part owner of the Gangplank in nearby Long Branch. He says the spot was making ends meet in '76 with disco music, holding its own the first nine months of the year as it did the year previous.

But when he switched to rock 'n' roll on Oct. 1 last year, that was a big difference. Business increased by 100% in the last three months of the year.

While a number of night spots in the area changed hands or folded in the past year, Macaluso says that none of them featured rock music. And they might have held on if they did, he adds.

Talent In Action

Continued from page 30

The volume was a bit louder, however, and many of the group's melodies get lost in the thunder. "The Boys Are Back In Town" would have worked better at the end of the set. Aside from these quibbles, Thin Lizzy proved it's a band worth watching.

DICK NUSSER

KINKS SUTHERLAND BROTHERS & QUIVER

Palladium, New York

The Sutherlands have a band with a lot going for it both in terms of musicianship and material which make up for a rather lackluster stage show.

Opening for the Kinks on Feb. 1 the band did a 45-minute set that included "Sailing," the giant Rod Stewart hit which is probably the best thing the Sutherlands have written.

On stage, the band's version of the song is much more guitar oriented and of course nobody can match Stewart's marvelous vocals.

Though generally it was difficult to understand the words of the 10 songs in the set, what did get through sounded like it might warrant further listening.

Perhaps nothing was so indicative of the Kinks and its place in the history of pop as when Ray Davies stopped singing and the band stopped playing during "Sunny Afternoon" and all that was heard was the audience singing along.

It was one of those magic moments that dramatized how long the Kinks have been around and just how good, how memorable some of their songs have been.

In the 100-minute set Davies led the band through its history, coming out to the strain of "You Really Got Me" and then later playing it through and segueing into "All Day And All Of The Night."

Although Davies dressed up in a mask, and had his two woman back-up singers brandishing canes and dressed in short dresses and gartered black stockings during selections from "Schoolboys In Disgrace," mostly the show relied on music, not theatrics.

The Kinks played selections from the new "Sleepwalker" LP including "Brother" and

"Stormy Sky," two of the band's better new songs.

But it was the old hits that the audience wanted to hear. And the Kinks obliged, performing such crowd-pleasers as "Waterloo Sunset," "Alcohol," "Lola" and "Well Respected Man," among others.

In the new LP and in much of the Kinks' concert set the band is moving to a harder rock sound and this contrasts nicely in concert with some of Davies' bittersweet ballads for an altogether well rounded musical evening.

ROMAN KOZAK

LONNIE LISTON SMITH ETTA JAMES

Roxy, Los Angeles

A near-capacity audience listened to the mellow jazz sounds of Smith and his band Jan. 27. The band played tightly, as keyboardist Smith shared the limelight, allowing both his sax player David Hubbard and his flutist-vocalist, Donald Smith, to play lengthy leads.

The emphasis was on lyrical instrumentals and mellow rhythms as the band performed numbers from Smith's current RCA LP "Renaissance." A trend reflected in the various songs was the blending of r&b rhythms with the jazz Smith has been associated with.

Some of the highlights of the hour-long set included the fast-paced "Summer Days," on which Smith demonstrated stylish keyboard playing and the title cut "Renaissance." Especially nice was "Starlight And You," which featured a flute duet opening by David Hubbard and Donald Smith. Hubbard displayed exceptional sax leads throughout the seven number set.

The evening's entertainment began with soul-blues vocal veteran Etta James, who performed seven numbers out of the past as well as her current material. She played the audience well during her 60 minutes, encouraging a running dialog as members of the audience called out their requests. Along with such numbers as "Your Love Is A Supernatural Thing," James played a medley of old hits that included "At Last," "Trust Me" and "Sunday Kind Of Love."

TOM CECI

(Continued on page 35)

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ARTIST—Promoter, Facility, Dates <small>(NOTES: SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)			
1. QUEEN/THIN LIZZY—Ron Delsener, Madison Sq. Garden, N.Y.C., Feb. 5	19,600	\$6.50-\$7.50	\$145,000*
2. KISS/URIAH HEEP—Schon Prod., Metropolitan Sports Center, Bloomington, Minn., Feb. 6	16,800	\$5.50-\$6.50	\$104,900*
3. BLACK SABBATH/BOB SEGER & SILVER BULLET BAND/TARGET—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Feb. 4	16,232	\$5.50-\$6.50	\$100,619
4. FOGHAT/DERRINGER/SAMMY HAGAR—John Bauer Concerts, Col., Seattle, Wash., Feb. 3	15,000	\$6-\$7	\$99,020*
5. KISS/URIAH HEEP—Daydream Prod., Aud., Milwaukee, Wisc., Feb. 1 & 2 (2)	12,311	\$6.50-\$7.50	\$86,719*
6. PARLIAMENT FUNKADELIC/SANTANA/BOOTSYS RUBBER BAND—Feyline Inc./L&E Prod., McNichols Sports Arena, Denver, Colo., Feb. 5	10,305	\$5.50-\$7.50	\$82,235
7. FOGHAT/SAMMY HAGAR/RICK DERRINGER/RONNIE MONTROSE—Bill Graham, Cow Palace, San Francisco, Calif., Feb. 5	14,500	\$5.50	\$79,750*
8. KISS/URIAH HEEP—Daydream Prod., Dane County Col., Madison, Wisc., Feb. 4	10,050	\$7.50	\$75,375*
9. FOGHAT/DERRINGER/SAMMY HAGAR—John Bauer Concerts, Col., Portland, Ore., Feb. 1	11,000	\$5.50-\$6.50	\$71,903*
ELECTRIC LIGHT ORCHESTRA/STEVE HILLAGE—Contemporary Prod./Chris Fritz, Municipal Aud., Kansas City, Mo., Feb. 4	10,857	\$6.50-\$7.50	\$70,571*
10. FOGHAT/DERRINGER/SAMMY HAGAR—John Bauer Concerts, Col., Spokane, Wash., Feb. 2	8,500	\$6-\$7	\$55,790*
11. KISS/URIAH HEEP—Daydream Prod., Brown County Arena, Greenbay, Wisc., Feb. 3	7,008	\$7.50	\$52,560*
12. GENESIS—Contemporary Prod., Kiel Aud., St. Louis, Mo., Feb. 6	6,540	\$5-\$7	\$42,478
13. GENESIS—Cowntown Prod., Municipal Aud., Kansas City, Mo., Feb. 5	5,669	\$6	\$34,014

Auditoriums (Under 6,000)			
1. KINKS/SUTHERLAND BROS. & QUIVER—Ron Delsener, Palladium, N.Y.C., Feb. 1 & 2 (2)	6,100	\$6.50-\$7.50	\$44,100
2. DAVE MASON—Feyline Inc./C.U. Program Council, Macky Aud., Boulder, Colo., Feb. 4 (2)	4,731	\$6.50-\$7	\$32,285
3. GROVER WASHINGTON JR./GATO BARBIERI/RANDY CRAWFORD—Ron Delsener, Palladium, N.Y.C., Feb. 5	3,300	\$7.50-\$8.50	\$27,100*
4. SANTANA—California Concerts, Golden Hall, San Diego, Calif., Feb. 2	4,172	\$6-\$7	\$27,000*
5. KINKS/SOUTHSIDE JOHNNY/ASBURY JUKES—Monarch Enterprises, Capitol Theater, Passaic, N.J., Feb. 4	3,456	\$6-\$7	\$22,988*
6. BOSTON—Monarch Enterprises, Capitol Theater, Passaic, N.J., Feb. 6	3,456	\$6-\$7	\$22,988*
7. AL STEWART/WENDY WALDMAN—Electric Factory Concerts, Music Hall, Cincinnati, Ohio, Feb. 3	3,117	\$5-\$7	\$19,315
8. NATALIE COLE/JOHN HANDY—Northwest Releasing, Paramount Northwest, Seattle, Wash., Feb. 4	2,773	\$5.50-\$7.50	\$19,196
9. GATO BARBIERI/JEAN-LUC PONTY/MIROSLAV VITOUS—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Feb. 4	2,825	\$4.50-\$6.50	\$17,555
10. ANDRE CROUCH—Terry Garland, Pacific Lutheran College, Tacoma, Wash., Feb. 4	3,100	\$4.50-\$5	\$14,550*
11. EMMY LOU HARRIS & HOT BAND/AL MUNDE ALLSTARS—MorningSun Prod., Civic Center, Marin County, Calif., Feb. 3	2,092	\$6-\$7	\$14,282*
12. GENESIS—Feyline Inc./C.U. Program Council, Macky Aud., Boulder, Colo., Feb. 2	2,068	\$6-\$6.50	\$13,131
13. GENESIS—Contemporary Prod./Chris Fritz, Municipal Theater, Tulsa, Okla., Feb. 4	2,077	\$5.50-\$6.50	\$13,042
14. EMMY LOU HARRIS & HOT BAND/AL MUNDE ALLSTARS—MorningSun Prod., Comm. Theater, Sacramento, Calif., Feb. 2	1,736	\$5.65-\$7.65	\$12,673
15. CHRISTOPHER PARKENING—Northwest Releasing, Opera House, Seattle, Wash., Jan. 31	2,118	\$4.50-\$6.50	\$12,604
16. BLUE OYSTER CULT/DICTATORS—R.A.C. Gavin Prod., Astor Theater, Reading, Pa., Feb. 3	1,792	\$6.50	\$11,648
17. STEVE GOODMAN/JIM POST—Univ. Activities Board, Cahn Aud., Evanston, Ill., Feb. 5 (2)	2,300	\$4-\$5	\$10,000*
18. AL STEWART/WENDY WALDMAN—Mid-South Concerts, Music Hall Aud., Memphis, Tenn., Feb. 2	1,613	\$5-\$6	\$9,678
19. ANDRE CROUCH—Metro Fedow, Convention Center, Yakima, Wash., Feb. 2	1,600	\$4.50-\$5.50	\$8,000*
20. JOHN PRINE/EDDY GRADY—Univ. Concert Committee, University, Lexington, Ky., Feb. 4 (2)	2,000	\$4	\$8,000*
21. ANDRE CROUCH—Terry Garland, High School, Salem, Ore., Feb. 3	1,400	\$4.50-\$5	\$6,950
22. JOHN PRINE/COLLIER & GOZWICK—Jerry Swift, Ritz Theater, Memphis, Tenn., Feb. 3 (2)	800	\$4-\$5	\$4,000*

Talent

Talent In Action

• Continued from page 34

TOM CHAPIN

Bottom Line, New York

Chapin is one of those natural-born entertainers who with nothing more sophisticated than a guitar in hand can totally captivate even a hard-bitten New York audience on a stormy, snowy night.

Chapin is a personable folk singer who works hard at trying to reach his audience. And his audience responds in kind. During his hour performance Jan. 14, he more than once tried to get his audience to sing along, including once on a song about a "travelling man" where the chorus at first seemed much too fast and difficult for the audience to follow.

But each time that chorus was repeated the audience got just a little bit better, so that at the end it was truly a part of the performance.

Tom Chapin has a warm voice that is full of good humor, with his warmth and human understanding especially evident on "Ladies Of The Line," which he wrote while stuck in Crete during the Turkey-Greece war a couple of years ago.

And his "Sorrow Takes A Bow" an especially sensitive song about broken relationships, was

all the more effective in contrast to the rest of Chapin's mostly cheerful 12 tune set.

ROMAN KOZAK

ATLANTA RHYTHM SECTION

Bottom Line, New York

This band looks rather like a well-fed everyman's rock band that is following in the footsteps to success trod earlier by other Southern groups.

The band took a while to warm up on its hour-long appearance Jan. 25, but after about eight songs toward the finale it was cooking fairly well.

As appropriate for its name, the band has a solid rhythm section held down by bass player Paul Goddard, whose solo at the finale is the musical high point of the performance.

Ronnie Hammond is a fine vocalist, but his efforts seemed somehow lost in the mix. Barry Bailey on lead guitar made up for it, interacting nicely with rhythm guitarist J. R. Cobb for a good, tight, double guitar sound.

Yet through it all, until "Another Man's Woman" it seemed that the band has a hard time getting loose. Playing as it was for invited

press and Polydor executives, it seemed trying to be too polite.

And a blues boogie rock band shouldn't do that. It would have been better with a bunch of sweaty kids jumping up and down.

ROMAN KOZAK

STEVE MARTIN LIBERTY

Roxy, Los Angeles

There was more than one arrow through the head to be seen Jan. 30, as comedian Martin kept the capacity crowd rolling for a solid 60 minutes of inspired lunacy. It is a good indication of Martin's solid nifty popularity that the audience came prepared to emulate his now familiar "arrow-through-the-head" gag with matching headgear of their own and several times anticipated other favorite routines with applause and shouts of recognition.

The nature of Steve Martin's humor defies pat definition. He wanders from downright silly sight gags such as repeated bumbling with the microphones to ironic quips about every subject imaginable (car seats to solar energy heat), to

(Continued on page 37)

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NECAA Convention

• Continued from page 1

the most activity packed to date and includes a variety of guest speakers, educational sessions and showcases.

According to Patsy Morley, convention chairwoman, 2,000 delegates are already registered with the final tally to reach nearly 3,000. Morley says the amount of schools represented will be higher than previous years although delegates might be lower.

"The East is where most NECAA members are and because this year's convention is in the South, attending delegates will be somewhat lower," she says.

A wide variety of guest lecturers will address the educational sessions. Actor John Wayne will be the featured speaker at the opening banquet and will talk about the entertainment business.

A panel comprised of record industry personnel will be conducted on Thursday (17) stressing the importance of record company interaction with the college campus. Sharing the panel will be Stephen Porada, director of management development and organizational planning, RCA; Larry Stessel, college campus supervisor, CBS; Bob Frymire, campus director, A&M; Scott Piering, campus director, Island Records; Jim McKeon, FM promotion, Epic; Perry Cooper, national album coordinator, Arista; John Montgomery, national director of promotion, Warner Bros.; Gunter Hauer, Atlantic Records; George Meir, editor of the Walrus album report; and Walter O'Brian, Passport Records. Dick Broderick, director of Morningstar Records coordinated the panel.

A panel comprised of publisher Wesley Rose, country star Johnny Duncan and Larry Watkins, of Moonhill Management, will discuss recording careers, country music and promotion of singles and albums at radio stations.

Frances Preston of BMI and Charley Scully of SESAC will share a panel dealing with music publishing.

John Dean, former Nixon attorney and now a frequent college lecturer, will discuss the importance of college lectures; Florence Kennedy,

founder of the new Feminist Party, will speak on the relationship of lectures to university education and the rationale behind lecture programs; animator Ralph Bakshi, renowned for "Fritz The Cat," will discuss animating film and cartoons; Sharon Lawrence, former Elton John publicist, will talk about promoting the contemporary entertainer and marketing to aid in audience development; and Hal Sherman of 20th Century Fox, is to discuss the film media.

Also scheduled are 13 regional cooperative booking meetings in which school representatives will decide what groups they want block booked. They will be chosen from the nearly 70 showcasing acts and from other names culled from exhibit booths.

This year's showcase will be divided between day and night to alleviate the duration of each. This year's talent includes Asleep At The Wheel, Aztec Two-Step, Canadian Brass, Chanter Sisters, Larry Coryell, Dillard, Cyndi Greco, Karma, Mark-Almond, Pat Martino, Ronnie Milsap, Charles Minus, Mother's Finest, Poussette-Dart Band, St. Elmo's Fire (see separate story), Spanky And Our Gang, Judd Strunk, Third World and Rusty Weir.

Morley says that this year's convention will stress "quality, not quantity." The four-day affair will encompass 80 work sessions with each area of entertainment allotted one session per time period.

NECAA associate members who will have exhibit booths now total 250, with representatives from all phases of the entertainment industry. Among the booths will be firms representing the performing arts, contemporary (which includes rock and pop), video companies, outdoor recreation and equipment, lectures and the arts.

Morley adds that agency interest in this year's convention is considerably more active, with all major firms expected to be represented.

Many firsts are also planned. An orientation session on Tuesday (15) will afford first time delegates and visitors an opportunity to get acquainted with NECAA proceedings.

2 Big Gigs Helping Texas Group Gain Natl Identity

By DAVE DEXTER JR.

LOS ANGELES—Two major bookings this month appear to be the break five young musicians in Houston need to gain national identity.

The five performers who comprise St. Elmo's Fire were selected from some 150 applying groups to perform with several nationally prominent acts at this week's national convention of the NECAA in San Antonio.

St. Elmo's Fire is comprised of singer-guitarist Conni Mims, lead guitarist Craig Calvert, banjo-guitarist Chris Idlet, bassist Keith Grimwood, who worked two years with the Houston Symphony, and drummer Damian Hevia, a Cuban who moved to Texas after a stint in Puerto Rico.

The second key booking to boost the combo's status, and which this month is reaping national publicity outside the rock world, is a three-night performance of the classical ballet "Caliban," based on the Shakespeare play, which was to be

performed Feb. 10-12 at plushy Jones Hall in Houston.

St. Elmo's Fire played the music for 28 dancers in the 90-minute stage production. It is all original music. But then most everything the group serves up is original.

"In the three years they have been together," says their manager, Bob Burton, "they have developed a remarkable aptitude for composing original material. They are into jazz, and folk, and almost classical-sounding pop tunes."

"People," says Chris, who at 6-9 is constantly bumping his head on ceilings and doorways, "are losing their enthusiasm for country music here in Houston. I think they are looking for a change, something more than 'Up Against The Wall, Redneck'. Basically, we are underground in our appeal. Yet when we try to come up we run into Catch 22. You can't travel unless you have a big name, and you can't acquire a big name without traveling."

STREET SENSE Freddie Perren Credits That Element For Producer's Skill

By JIM McCULLAUGH

LOS ANGELES—Freddie Perren believes he has combined a keen "street sense" of music, a classically trained college background and a developed hit-making technique to give him tremendous insight as a producer.

"I am able to talk on a guy's level," says the prolific hit maker who doesn't read music and "be right on the same base he's at. And later I can talk to a string player who's been playing 40 years on the same day."

In addition, the 33-year-old Howard Univ. graduate is "thinking music all the time. It's in my head constantly. When I write, for example, many times I will use the piano only to execute what I've already worked out in my head."

He also maintains his own 8-track home studio which, "gives me an edge. When I go into the studio I know exactly what I want to hear."

At the same time, however, he's "always creating and I invariably add to what I've heard because of different vibes. I like to cut my rhythm tracks in the morning and with the sunshine I often feel differently than I did earlier in the day or

the night before. I hear and add new things."

The combination of music savvy, creativity, vibes and technique has given Perren a phenomenal track record of late with an extraordinary number of charted singles and albums.

He's produced the Miracles, Sylvers, Tavares, Yvonne Elliman and Revelation and has been wrapping up projects with Minne Riperton for Epic, Yvonne Elliman for RSO, and his second LP for Tavares, all of which will be released shortly.

"Of course," he adds, "I'm also working with the Sylvers and coming up I have a lot of plans. However, I'm not taking on any new artists at the time because I'm working on a few other label possibilities and I'd like to see how that turns out."

Although Perren has huge success with the singles medium, he doesn't typecast himself a singles producer.

"I'm definitely into albums," he says, "but I do try to go for three or four hit singles within the project. It just so happens that a lot of my recent work caught on as singles hits."

At the same time, Perren, who is an opera buff loves rock 'n' roll and

the music of the 50s, doesn't lock himself into a strict r&b category.

"I have a wide musical background," he says, "and the Elliman project, for example, is straight ahead pop. If anything, there might be r&b overtones in the background but not necessarily r&b."

Again reflecting on why he's tuned into the pulse of the record buying public, the ex-Motown staff producer sums up, "It's really a combination of things. I've spent a lot of time in the record industry and I've learned a great deal by trial and error."

"Now I am able to weed things out. I start with the material and that, to me, is the most important thing. I just don't cut things I don't feel right about."

"Choosing the material is also an individual situation," he continues, "and depends a lot on the artist. The Sylvers, for example, are excellent writers themselves."

The energetic Perren explains his association with the Sylvers came about after a call from their manager Al Ross who was looking for a producer. At the same time he was contacted by Capitol, also interested in the group.

"It was a simultaneous reaction," he recalls.

Perren also adds he has developed a strong association with Tavares manager Brian Panella which has contributed to a good working relationship with that group.

Relating to the studio itself, he says he is "comfortable" in several L.A. studios, among them Cherokee, Total Experience and Western.

"But, of course," he interjects, "a

(Continued on page 61)

NECAM UNIQUE

London Studio 1st With Mix Computer

By PETER JONES

LONDON—AIR Studios of London has become the first in the world to install NECAM, the computer-assisted sound mixing system developed by Rupert Neve and Co. Ltd.

Says George Martin, AIR chairman: "It's a logical step in our aim to be at the forefront of technological developments and to provide the best recording facilities."

"We looked at all automated systems on the market and decided it offered the most flexibility and efficiency to the mixdown operation."

"Interest in the system at the international level is already high and it is operational immediately. NECAM is installed in a completely revamped Studio 3 here."

The Neve company introduced NECAM last year. It was developed after consultation with broadcasters, film and recording studios round the world. It links the computer to the sound control room to provide for the total management of the mixdown process.

Among the highlights of the system:

It is claimed to "use the power and sophistication of a modern mini computer to undertake decisions, control functions and remember actions so as to offer the engineer more opportunities for artistic expression."

It does not replace the sound engineer but gives him, through the computer, more hands and a better memory to concentrate more closely on the finished product.

Basic components of NECAM are a sound mixing console, tape machine, mini computer, floppy disk store, code reader, display and control panels, transport and control interfaces. The computer is model LSI 2-10, produced by Computer Automation, a world-level supplier.

Claims made for NECAM are, first, that it removes the real time barrier. By virtue of an independent storage medium keyed to a time code recorded on one track of the master tape, the mix process is freed from being tied to real time

The engineer can interrupt, recycle over short segments, even operate at half tape speed. There is complete freedom to manage the mix as required, according to the company.

It is also said to have broken the so-called "memory barrier." Many take attempts can be stored and recalled at will. "Update," the improvement of a recalled "take," is instinctive and needs no operator action other than that of correcting fader movements. The faders are servo driven and touch sensitive.

NECAM has a unique "merge" function. A mixdown undertaken in segments can be assembled into one "take" without moving the tape at all, simply by handling data.

A new "take" from already stored "takes" can be handled in several ways. Takes can be subdivided in time and subdivided by tracks through a routine of instructions to the keyboard. At no time is existing data lost and combinations possible are limited only by the operator's own imagination.

It is said to be simple to use, a small keyboard controlling all functions, backed by a single line display which informs the operator what is happening. Incorrect or impossible commands are refused and where an operation is carried out in stages, the next step is announced.

Control embraces the tape machine as well as the console and full power of the computer is used in monitoring the tape transport so as to enable locate functions to take place with no continuous reading of the time code in fast wind.

Decision functions of NECAM are stored as software in the computer memory. It would be possible, for instance, to store the index of an effects library and then on command locate any item within the chosen tape reel. Synchronization of tape transport is possible and the generation of cue signals at defined time points on the tape

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Kim Fowley and Earl Manke will co-produce Helen Reddy's next LP at Brother Studios.

Dennis Edwards, former member of the Temptations, was in recently at Westlake Audio working on his solo Motown LP, produced by Michael Sutton and Harold Johnson. Stevie Wonder dropped by to play harmonica. Westlake's Dean Rod engineered.

Timberline, newly signed Epic group, was in at Wally Heider working on its LP produced by Bones Howe. . . . Engineer Andy Bloch has left Heider to pursue independent projects. He has been working with Neil Diamond.

Becky Hobbs completed an LP at Larrabee produced by Steve Dorff. . . . Joe Porter produced Bobby Hall at Studio 55. Kenny Vance also produced Tomi Basil for an upcoming Warner Bros. LP, Howard Steele at the board.

Wayne Henderson was producing himself at ABC Studios. In other activity there, Larry Gordon was producing Jim Wetherly. . . . Poco has been producing itself at the Burbank Studios with Mark Harmon. . . . Esmond Edwards produced Les McCann at the Village Recorder. . . . John Klemmer laid down basic tracks for another LP at Mama Jo's.

In other Village activity, Rob Fraboni produced Rick Danko for Arista, Jeremy Zaitkin and Wayne Neuwendorf at the console and the

(Continued on page 61)

Jukebox

MAA To Pull 1,000 At Meet?

By STEPHEN TRAIMAN

NEW YORK—With the lure of the new video games and electronic pinball machines at its second exhibit, the Music & Amusement Assn. (MAA) expects a 50% attendance increase at the 1977 MAA Convention & Trade Show May 12-15 at the Stevensville, Country Club, Swan Lake, N.Y.

"We had about 600 at last year's event with our first-ever trade show," notes Ben Chicofsky, executive director of the former Music Operators of New York group. "With a complete sellout of 36 booths last year, we've doubled the space this time around and anticipate an early commitment from the manufacturers."

"With a topical seminar program ranging from the record industry to the growing games market, we anticipate nearly 1,000 registrants this spring," he says.

Chicofsky notes that manufacturers from California, Oklahoma, Texas and Florida joined firms from New York, New Jersey and Pennsylvania last year, drawing attendees from seven Mid-Atlantic and New England states.

A number of labels with a continuing interest in the jukebox singles market also were well represented in the attendees, including RCA, Columbia, ABC, Atlantic and Elektra/Asylum, he recalls.

Referring to the big splash made by the many video games and electronic pinballs from Bally and other major firms at the recent Winter CES in Chicago, he feels this enthusiasm will carry over to the MAA event.

Chicofsky is optimistic that the new consumer interest in the electronic games of all kinds will be a continuing shot in the arm for the association's members, many of whom handle both music and amusement equipment.

He sees an analogy to the situation at Bally, long a force in traditional pinball market and now literally getting a new lease on life with its extremely well received new line of electronic pinballs.

Further information on the MAA convention is available from Chicofsky at 250 W. 57th St., New York 10019, (212) CI 5-7550.

Seeburg To New Distrib

CHICAGO—The Seeburg distributorship in Hanover, Md., has been acquired by Sefco Distributing Co., Inc. The distributorship, whose territory includes all of Maryland except Allegany and Garrett counties, District of Columbia, the State of Virginia, and West Virginia counties Grand, Pendolton, Mineral, Hardy, Hampshire, Morgan, Berkeley and Jefferson, had been owned by Seeburg the past two years, following independent ownership the prior decade and a half.

Sefco will occupy the same 14,000-square-foot physical plant as the outlet under Seeburg, located at 7255 Standard Dr., Parkway Industrial Center.

In addition to Seeburg music and vending products the firm handles Williams electronic amusement games, manufactured by parent Seeburg Industries.

Talent

Talent In Action

Continued from page 35

quirky musical excursions on the banjo somewhat reminiscent of the early Smothers Brothers.

All is executed from a rather mock-humble stance, with Martin himself professing to be uncertain as to why he makes people laugh. It could be, he claims, the pieces of bologna he puts in his shoes before going onstage.

The audience is led to attribute its appreciation of this madness to not only the humorist's, but also its own loony sense of humor. It is Martin's endearing gift to have succeeded in confirming that sense of fun in those present.

The crowd was well warmed up by Martin's fellow Aspenites, Liberty, a six-piece band that delighted the audience with its unique blend of blues, big band boogie, and western swing. The 35-minute set maintained a surprising cohesiveness in moving through 10 tunes varying from bluesy numbers such as Fats Waller's "Ain't Misbehavin'" to a rocked-up "Sittin' On Top Of The World," to an impressive six-part a cappella spiritual, "Job."

Each band member displayed virtuosity on at least two instruments, but most notable were Jerry Fletcher's rollicking piano riffs, Kent Lewis' moody trumpet solos and the inspired vocals of both Jan Garrett and Dan Wheelman.

SUSAN PETERSON

COMMANDER CODY

Palomino, Los Angeles

Raucy is perhaps the best word to describe the dynamite music of Cody, who let it all hang out Jan. 28 at the opening show of a two-day stint at this bastion of country music.

His nine-piece group which includes two women brought him onstage with the theme from "Bonanza" and from there on Cody led them through camp, through boogie, through blues and country and always rocked up a storm. Tunes ranged in his jam-packed hour from "Smoke, Smoke, Smoke" by Tex Williams to "Stealin' At The 7-11," which will be on his upcoming Arista Records album.

Cody's piano and the bassist, Robby Greer, were the two outstanding features of the band; the bass player's stage movements were enormous, grandiose and slightly grotesque, but his musical accompaniment was equally great. Cody, himself, demonstrated on "Beat Me, Daddy, Eight To The Bar" that he's a musical rebel; if he puns certain songs; however, it's out of love, not ridicule.

After "Lost In The Ozone Again," his closer, the audience stomped and shouted until he came back for an encore to cap his dozen or so songs of the evening—"There's A Riot Going On."

Sitting in for a couple of weeks as the house band was Ira Allen and the Renegades. Allen, who has an excellent voice but lacks the stage command of a star, performed extremely well on "Hangin' On," a tune he says he wrote with Buddy Mize "about 1963," and raised the audience to thunderous clapping on "Bob Wills Is Still The King." His band was better in a country rock vein than at pure country. Overall, a very pleasing set.

CLAUDE HALL

JAMES MONTGOMERY BAND

Bottom Line, New York

The Montgomery Band is a blues-rock outfit from Boston that plays with energy in the tradition of the J. Geils Band.

Focus of the combo is James Montgomery himself, a scrawny, lanky-haired blues hollerer whose stream of consciousness monologs about such subjects as hung-over mornings and the Mormon Tabernacle Choir at 4 a.m. were the highlights of the performance Jan. 24.

Not that there was anything lacking in the music. Montgomery himself played very good harmonica in the band's one-hour, 10-song performance. But the real joy was guitarist Paul Lener, whose searing solos and riffs more than made up for the band's generally weak vocal harmonies. Also interesting was David Woodford on saxophone, who blew nice riffs, especially on "Love Fire," a new song.

The band was fun to watch. Montgomery has good stage presence while the rest of the band can't stand still, always bobbing and weaving behind him. And while the band was only semi-successful in getting the audience to sing "gooba, gooba, gooba" along with it, nevertheless there was good audience rapport.

ROMAN KOZAK

NATALIE COLE

Dorothy Chandler Pavilion, L.A.

Cole gave the people their moneys worth Feb. 1. To an audience which almost filled the hall, the singer proved to both the curious and convinced that she is indeed capable of holding her own even though she is repeatedly compared to Aretha Franklin.

Cole turned Doris Day's girl-next-door version of "Que Sera Sera" into a soulful, gutsy, spectacular, heavily laced with gospel tune into the best song of the show.

Although she is a truly talented performer who has pulled together a fast-paced show, she has not yet developed into a slick, polished stage act. But she's working on it.

If there was a flaw, it was Natalie's dependence on her two female background singers. Although the singers were impressive, offering powerful vocals, one might wonder if Cole could sustain an audience for a lengthy period without them. The background singers left the stage for a couple of numbers and Cole thrilled the audience with her natural vocal range then.

She still seems to be searching for her own identity. She sounds too much like Aretha, particularly when injecting gospel flavoring or the musical scream best done by Franklin. If anything, Cole seems to lack authenticity.

The singer offered a medley of her hits "This Will Be," "Inseparable" and "Mr. Melody." For more than an hour, she gave the audience basically unfamiliar tunes, a difficult task, which proved to be a hit with the crowd.

She stage-hopped and/or danced through tunes which included "Unpredictable," "No Plans For The Future," "Party," "I've Got Love On My Mind," "Peaceful Living Is Here," "This Heart Is Your Heart," "Catching Hell Living Alone," "I Can't Say No If You Ask Me," "Something Got A Hold On Me" and "Can We Get Together."

Special lighting effects were excellent. When coupled with fog seeping from fog machines, Cole appeared to be floating on a cloud and it was all most pleasing to the eye.

Her material ranged from torch to country-oriented, gospel flavored, disco-oriented, on to pop, rock and funky soul.

Her six-piece band, which seemed a bit lackluster, had one bright spot, Cole's musical conductor/pianist Linda Williams.

JEAN WILLIAMS

SNEAKY COOKIN'

Mikell's, New York

Sneaky Cookin' is a tough, blues-rock, white soul ensemble fronted by four women singers who are as pleasant to the eye as to the ear.

Only three of the four were in attendance, however, at the first hour set Jan. 30, but they shouldered the extra load admirably, switching lead chores among themselves while the other two provided background.

All have good, strong voices, but Rona Morrow and Christina Faith especially stood out as the band went through its mostly original material that included such songs as "Moonin'," "Sneaky Cookin'," "Dance Emancipation" and "Come And Get It," r&b derived song that is one of its best.

The band has a good sense of pacing, starting with a low-key blues jam among the 5-man band led by keyboard artist Howie Wyeth. Then it builds so that toward the end of the 12 or more songs the audience is bouncing to the sounds of "Tell The Truth."

But vocals are the group's forte, especially on such gospel tunes as "I Have A Prayer" where the voices are truly uplifting while the band keeps good, tight discipline on its instrumental work.

ROMAN KOZAK

Seeger Hot In Frigid Detroit; A Cobo Record

LOS ANGELES—Bob Seeger's mid-January, four-night stand at Detroit's 11,700-seat Cobo Hall set a record gross of \$325,496 for the facility, selling out all shows a week in advance. They were promoted by Keener-Clark concerts of Roseville, Mich.

In New York, Kiss has already sold out its Friday (18) debut at Madison Square Garden and a new show is being added next Monday (21) at suburban Nassau Coliseum.

Rock Singles Best Sellers

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As Of 2/9/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- 1 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America 7638
- 2 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252
- 3 HOT LINE—Sylvers—Capitol 4336
- 4 DAZZ—Brick—Bang 727
- 5 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287
- 6 THIS ONE'S FOR YOU—Barry Manilow—Arista 0206
- 7 NEW KID IN TOWN—Eagles—Asylum 45373
- 8 ROCK 'N' ME—Steve Miller—Capitol 4323
- 9 CAR WASH—Rose Royce—MCA 40615
- 10 WALK THIS WAY—Aerosmith—Columbia 3-10449
- 11 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283
- 12 JEANS ON—David Dundas—Chrysalis 2094
- 13 LOST WITHOUT YOUR LOVE—Bread—Elektra 45365
- 14 YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr.—ABC 12208
- 15 THE RUBBERBAND MAN—Spinners—Atlantic 3355
- 16 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol 4369
- 17 DANCING QUEEN—Abba—Atlantic 3372
- 18 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8-50270
- 19 HARD LUCK WOMAN—Kiss—Casablanca 973
- 20 ENJOY YOURSELF—Jacksons—Epic 8-50289
- 21 YEAR OF THE CAT—Al Stewart—Janus 266
- 22 GO YOUR OWN WAY—Fleetwood Mac—Warner Bros. 8304
- 23 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450
- 24 RICH GIRL—Daryl Hall & John Oates—RCA 10860
- 25 SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC 12232
- 26 I WISH—Stevie Wonder—Tamla 54272
- 27 STAND TALL—Burton Cummings—Portrait/CBS 7001
- 28 THE THINGS WE DO FOR LOVE—10cc—Mercury 73875
- 29 LOVE SO RIGHT—Bee Gees—RSO 859
- 30 MORE THAN A FEELING—Boston—Epic 8-50266
- 31 9,999,999 TEARS—Dickey Lee—RCA 10764
- 32 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262
- 33 LIVING NEXT DOOR TO ALICE—Smokie—RSO 860
- 34 SORRY SEEMS TO BE THE HARDEST WORD—Elton John—MCA/Rocket 40645
- 35 SOMEBODY TO LOVE—Queen—Elektra 45362
- 36 AIN'T NOTHING LIKE THE REAL THING—Donny & Marie Osmond—Kolob 14363
- 37 I NEVER CRY—Alice Cooper—Warner Bros. 8228
- 38 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla 54278
- 39 IT KEEPS YOU RUNNIN'—Doobie Brothers—Warner Bros. 8282
- 40 MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley—RCA 10857

Rock LP Best Sellers

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As Of 2/8/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- 1 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403
- 2 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084
- 3 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092
- 4 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2
- 5 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703
- 6 BOSTON—Epic PE 34188
- 7 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516
- 8 A DAY AT THE RACES—Queen—Elektra 6E-101
- 9 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090
- 10 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978
- 11 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA-LA679.G
- 12 WINGS OVER AMERICA—Capitol SWCO 11593
- 13 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052
- 14 TEJAS—Z.Z. Top—London PS 680
- 15 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037
- 16 ALIVE!—Kiss—Casablanca NBLP 7020
- 17 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479
- 18 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005
- 19 SONG OF JOY—Captain & Tennille—A&M SP 4570
- 20 YEAR OF THE CAT—Al Stewart—Janus JXS 7022
- 21 LOST WITHOUT YOUR LOVE—Bread—Elektra 7E-1094
- 22 AFTER THE LOVIN'—Engelbert Humperdinck—Epic PE 34381
- 23 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307
- 24 DESTROYER—Kiss—Casablanca NBLP 7025
- 25 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol ST 11557
- 26 JAMES TAYLOR'S GREATEST HITS—Warner Bros. BS 2979
- 27 SILK DEGREES—Boyz n the DG—Columbia PC 33920
- 28 FLEETWOOD MAC—Reprise MS2225
- 29 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938
- 30 SPIRIT—Earth, Wind & Fire—Columbia PC 34241
- 31 ROCKS—Aerosmith—Columbia PC 34165
- 32 CHILDREN OF THE WORLD—Bee Gees—RSO RS-1-3003
- 33 ROARING SILENCE—Manfred Mann's Earth Band—Warner Bros. BS 2965
- 34 GOOD HIGH—Brick—Bang BLP 408
- 35 LOW—David Bowie—RCA CPL1-2030
- 36 CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK—Rose Royce—MCA 2-6000
- 37 THIRTY THREE & 1/3—George Harrison—Dark Horse DH 3005
- 38 LEFTOVERTURE—Kansas—Kirshner PZ 34334
- 39 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001
- 40 CHICAGO X—Columbia PC 34200

Stock Damaged In A Warehouse Flood

LOS ANGELES—An estimated 200,000 to 300,000 surplus LPs and tapes were damaged in the basement warehouse of Greater Atlantic & Pacific Music Co. Wednesday (2) when a water main burst, flooding the 15,000 square-foot area.

Extent of the damage is not yet known. Norm Hausfater of GAPM said the damage is entirely covered by insurance. The firm was back doing normal business Monday (7).

FEBRUARY 19, 1977, BILLBOARD

Country Label Execs Look To a Spring Sales Boost

Weather And Layoffs Will Be Forgotten

By SALLY HINKLE

NASHVILLE—Layoffs prompted by America's weather problems could affect some country record sales all the way through June. But most record officials feel a spring re-coupment will bounce the industry back into shape.

To combat the problem, one label plans a reseriving of product in March, supported by a heavy marketing campaign, while another is planning for a country music month in the spring.

"We have experienced a slow-down in Midwest markets and it has hurt us in the respect that we're not getting the traffic that we had hoped for," says Joe Galante, RCA manager of Nashville operations. "What we have planned is a reseriving of most of our product in March and going heavy into a marketing campaign at that point."

B.J. McElwee, vice president of sales for ABC/Dot, says that there is always a little slump in the spring, especially around April because of income taxes and vacation planning.

Pride Has Heart

NASHVILLE—RCA Records has shipped heart-shaped boxes of Valentine candy to its country promotion team in support of Charley Pride's latest single, "She's Just An Old Love Turned Memory."

The candy boxes are being distributed and used by many radio stations throughout the country as prizes in various Valentine's Day contests.

But he doesn't expect any drastic slump to occur this year because of the added weather problems. "Companies are usually geared for these months knowing that they will be a little slower than normal," says McElwee, who cites a possible country music month prod for the spring sales.

"I don't think that there were enough monies lost that would effect the record business as it might have automobiles or other leisure entertainment items," comments Lynn Shults, national sales manager for United Artists. "I think when this weather breaks and people get out

again, they will buy in the volumes that they normally do."

On the other side of the coin, Tom McEntee with GRT Records expects a fairly severe spring slump. "The people who are out of work now will first have to pay all their bills before buying records and the gas and electric bills are going to be huge," says McEntee.

Agreeing with McEntee, Bill Williams, national country sales and promotion manager for Capitol Records, states that "it has obviously hurt the economy and it's hard to say how devastating it's going to be. People are going to pay those electric bills before buying records."



TEXAS PICKIN'—Joe Ely, MCA Records artist, entertains a packed house at Nashville's Old Time Picking Parlor as MCA hosts opening night festivities. Flanking Ely are Ponti Bone on accordion and Lloyd Maines, pedal steel.

Four Star's Legal Problems Mount With New Actions

NASHVILLE—Legal problems continue to swarm around the Four Star Music operation with suits and countersuits.

Much of the firm's recording equipment has been tied up by a restraining order. The order, signed by chancellor Ben Cantrell, responds to a suit filed by Union Leasing Corp., which allegedly wants to repossess recording equipment leased to Four Star.

In another hearing, U.S. District Court Judge L. Clure Morton has ordered the company to return some \$59,000 worth of recording equipment to the Ampex Corp.

Meanwhile, attorneys for First American National Bank have asked Joe Johnson, president of Four Star, to vacate the Four Star building on Music Square West. Johnson, who has filed a suit against the bank and other defendants, refuses to move pending the disposition of the suit.

Switch 'Carnegie'

NASHVILLE—May 17 is the new date set for the "Country Comes To Carnegie Hall" concert featuring Roy Clark, Buck Trent, Hank Thompson, Freddy Fender and Don Williams. Television commitments by the artists forced the rescheduling.

A presentation of the Jim Halsey Agency and New York promoter James A. Nederlander in cooperation with ABC/Dot, the show will be broadcast over several major market radio stations and will be recorded for release as a live LP on ABC/Dot.

For Nationwide Sound Distributors, the last couple of weeks have seen a drop in sales more than 25%, while Jimmy's One Stop reports a 50% cut in business because of the weather and the economy. But both locations feel that once the weather breaks, each will recover the slack that they've lost.

"Once the weather breaks and people go back to work, I think we'll resume business, maybe not 100%,"

COUNTRY RADIO SEMINAR

Metromedia's Chief To Deliver Keynote

NASHVILLE—George Duncan, president of Metromedia Radio, will deliver the keynote address here at the Country Radio Seminar March 18.

Between Duncan's opening speech and a closing talk by Darrell Royal, Univ. of Texas athletic director, the two-day conclave features a wide range of speeches and panels.

Following Duncan's keynote at 9 a.m., the broadcasters will be treated to two panel discussions before breaking for coffee: "The Fight Is Over (Sales Vs. Programming)," moderated by Al Greenfield, KIKK, Pasadena, Tex. with panelists Neil Rockoff, WHN, New York, and Smokey Hyde, KRMD, Shreveport, La.; and "How To Be The Decision Makers," moderated by Ed Salamon, WHN, with panelists Cliff Haynes, KNEW, Oakland, Calif., Bob English of KCUB, Tucson, Ariz., and Jay Albright, KUZU, Bakersfield, Calif.

"Engineering: What's New In Sound" is the final Friday morning session. Fred Hildebrand, KVOC, Casper, Wyo., will serve as moderator and the panelists will be Andy Laird, KDAY, Santa Monica, Calif.; Jim Loupas of Jim Loupas Assoc., Inc.; and Eric Small, president of Eric Small & Assoc.

Archie Campbell, country humorist and "Hee Haw" star, will speak at the Friday luncheon.

"Contests—On The Air" inaugurates the Friday afternoon session, moderated by Chris Collier, KIKK. Bob Young, WMC, Memphis, moderates "Music Research: You Can Do It!" with panelists handling four facets of research: requests by Ed Salamon, WHN; sales by Ron Jones, WHK, Cleveland; callouts by Larry Daniels, KNIX, Phoenix; and jukeboxes by Burt Bogash, MCA.

Perry St. John, station manager of KSO, Des Moines, moderates "Public Affairs Can Be Fun," featuring Jo Interrante, KFRC news director, San Francisco, and Mark Bragg, president of the Public Affairs Broadcast Group. At 3:30 p.m., Jason Shrinky, broadcast attorney, tackles the topic "FCC: So You Can Understand It."

A 9 p.m. to midnight "Rap Room" climaxes the Friday agenda.

Saturday sessions begin at 10 a.m. with "Programming For The Book" by Gerry Peterson, KCBQ, San Diego and Lee Abrams, of Burkhardt, Abrams & Assoc.

At 11:15, it's "Contests—Merchandising" with Don Langford of KLAC, Hollywood. The final session before noon—"Help! Understanding Sales Problems"—will be moderated by Shelley Davis, with panelists Billy Branch, sales man-

ager of WPOC, Baltimore; Rod Orr, sales manager of KSO, Des Moines; and Roger Brandt, KCIN, Victorville, Calif.

Three afternoon sessions precede Royal's closing talk. "Selling Yourself," a video presentation by Terry Wood, WONE, Dayton, Ohio; "Promotions—Off The Air" by Bill Robinson, WTRE, Indianapolis; and "Preparing For Your Next Job: General Manager" moderated by Bob Mitchell, KCKC, San Bernardino, Calif. Under that topic, Ron Iron of the NAB discusses profit and loss, while "general manager pitfalls" are discussed by Hal Smith, KNEW, Oakland; Bob Prangley, KLAK, Lakewood, Colo.; and Fred Hildebrand, KVOC.

Registration fee for the eighth annual Country Radio Seminar runs \$65 for radio representatives, \$85 for industry representatives and a \$25 spouse fee for those not registered in the radio or industry categories.

For further information on the seminar to be held at Nashville's Airport Hilton, contact Country Radio Seminar, P.O. Box 12617, Nashville, 37212.

ALEX HARVEY DISK SWITCH BY BUDDAH

NASHVILLE—Buddah Record has decided to flip its country emphasis to "High Roller," the B side of Alexander Harvey's latest single release. Radio stations initiated the label's switch from the A side, "Tennessee Woman," bringing about a reseriving of "High Roller" to country stations nationwide.

The change came about after an article appeared on lyric revisions (Billboard, Jan. 22, 1977) which spurred B side reaction from radio programmers.

"We didn't think the country stations would like 'High Roller' as well, but after the article appeared in Billboard a lot of stations started flipping it," notes Wade Cocklin, Buddah vice president, "so we decided to flip it too."

Oxford Tune Wins

NASHVILLE—Vernon Oxford with his RCA recording of "Redneck!" won the WWOK, Miami, listener's poll for favorite country tune. The song won over "Good Hearted Woman" by Waylon Jennings and Willie Nelson, "I Can't Get Over You" by Crystal Gayle and "I Don't Want To Have To Marry You" by Jim Ed Brown and Helen Cornelius.

COORDINATOR

Recording Industry Management Program

MIDDLE TENNESSEE STATE UNIVERSITY seeks a Coordinator of its Recording Industry Management (RIM) Program, which is administered by the Department of Mass Communications. This innovative program seeks to develop students for a wide range of careers in the recording industry, but does not concern itself with the area of the performing arts. More than 125 students are majoring in this degree program. Applicants to coordinate this pioneering program must hold advanced or graduate degrees in a professional area generally associated with the industry, i.e. music, law, or business. Applicants must demonstrate to the satisfaction of the Search Committee a working knowledge of and work in the recording industry. Applicants also must be willing to develop strong ties with the industry on Music Row in Nashville and nation-wide where applicable. Salary and academic rank are open to negotiation, based upon the credentials of the person chosen. It is a nine month appointment. Resumes with references should be sent to Dr. Edward Kimbrell, Chairman, Department of Mass Communications, Box 51, Middle Tennessee State University, Murfreesboro, TN. 37132. Application deadline is March 15, 1977. Appointment effective August 1, 1977. MTSU is an Affirmative Action, Equal Opportunity employer.

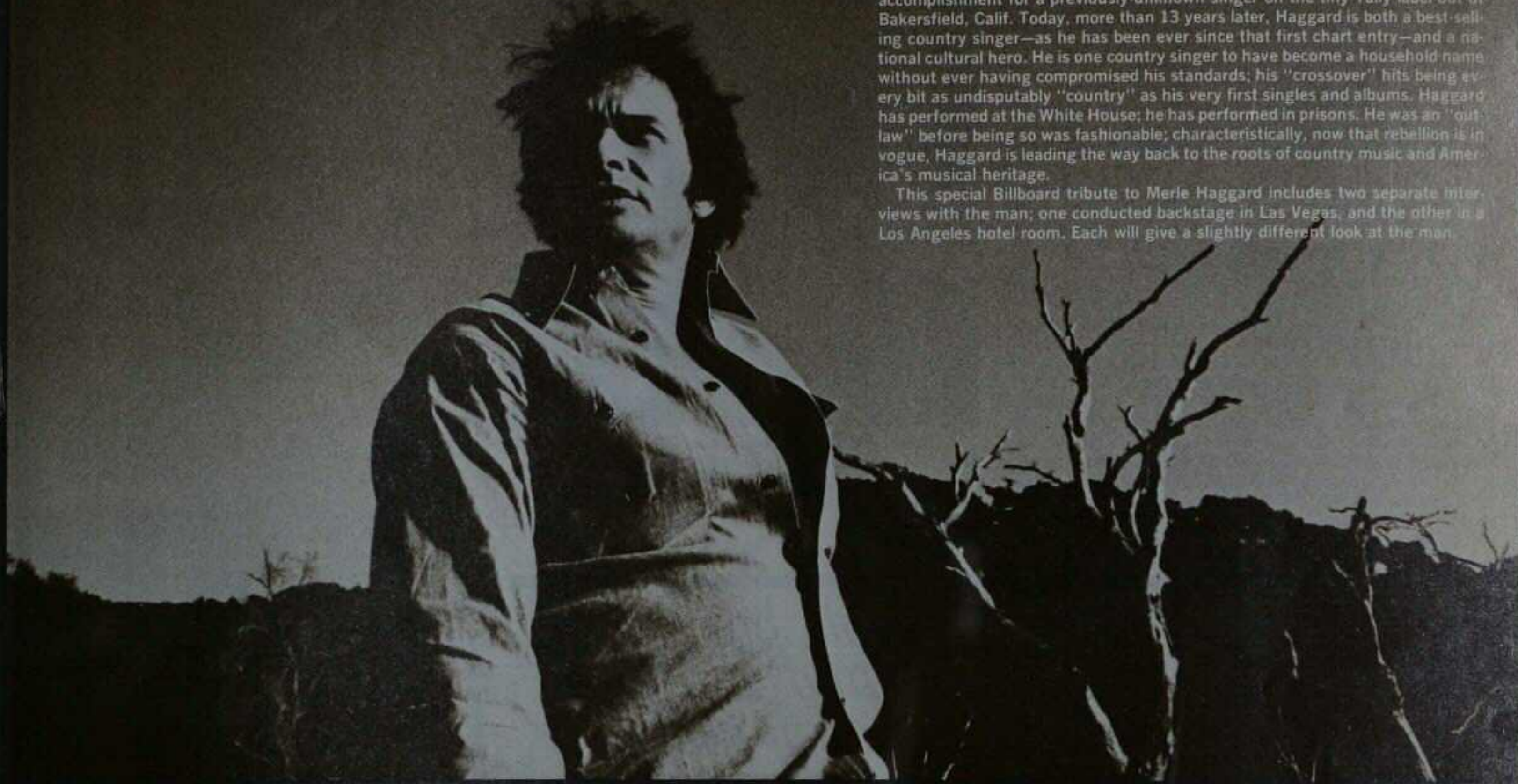
New Year's eve, 1976, was a time of celebration. The year had gone by well enough—better, at least, than most in recent memory—and 1977 looked to be even brighter. Restaurants, taverns, concert halls and night clubs were filled with people who weren't at some private party or another. Spirits were high, and people were at play.

Merle Haggard spent New Year's eve, 1976, in Nashville; at Jack Clement's studio, with a full complement of technicians and musicians. Strangers and strangers. While others were celebrating, Haggard was recording. For him, work is play, and 1977 was to be a year of new associations. Chief among them is a contract with MCA Records, following a busy and productive eleven years with Capitol. The new label was expecting new music, and Haggard was determined to bring it to them.

(Capitol has the right to release two more Merle Haggard albums. The first, probably toward Spring, will be of all-new material already submitted. The second will be a third "Best of . . ." compilation for the label.)

Haggard's first single to reach the Billboard country chart, "Sing a Sad Song," did so in December, 1963, and eventually reached the No. 19 position: no mean accomplishment for a previously-unknown singer on the tiny Tally label out of Bakersfield, Calif. Today, more than 13 years later, Haggard is both a best-selling country singer—as he has been ever since that first chart entry—and a national cultural hero. He is one country singer to have become a household name without ever having compromised his standards; his "crossover" hits being every bit as undisputably "country" as his very first singles and albums. Haggard has performed at the White House; he has performed in prisons. He was an "outlaw" before being so was fashionable; characteristically, now that rebellion is in vogue, Haggard is leading the way back to the roots of country music and America's musical heritage.

This special Billboard tribute to Merle Haggard includes two separate interviews with the man; one conducted backstage in Las Vegas, and the other in a Los Angeles hotel room. Each will give a slightly different look at the man.



MERLE HAGGARD

MERLE

Merle Haggard once devoted an entire album to his ". . . love affair with trains." It was an affair that may well have begun before his birth. His father was a railroad switchman who had moved the family to Bakersfield, Calif., after their Checotah, Okla., farm had burned to the ground. Merle was born in a converted refrigerator car, near where the Southern Pacific entered Bakersfield; then, as today, an important agricultural center and new home for thousands upon thousands of dust bowl emigres.

The Haggard family lived in the midst of Bakersfield's "Hoover camps": peopled by unemployed and migrant workers subsisting in cardboard shacks and on dirt farms, surrounded by oil wells and cotton fields. The Haggards were among the fortunate—they at least were working; Merle's father for the Santa Fe and his mother at jobs ranging from milking cows to bookkeeping.

His father died when Merle was nine. Saddened deeply by the loss, and not wanting to be a further burden to his widowed mother, Merle began to drift from home; running away several times, hitching rides on trains, and coming back to work at the oil fields, for a bakery (where he was on a doughnut production line), driving trucks, pitching hay, and getting into trouble. When he was 14, he was arrested on suspicion of armed robbery. When he was 15, he was arrested again and—at his mother's suggestion—sent to reform school. At 17, he moved to Oregon; not too much later, he moved back.

In 1957, Merle's youthful rebellion got the best of him. Previously, his activities—even the worst of them—could have been dismissed as mischief. But suddenly he got in further than he had intended.

It started as a boyish prank without anything sinister behind it. Merle and three companions, out of work and drunk beyond control, decided to break into and burglarize a local cafe. It must have been a comical sight for outsiders; Haggard and his friends busily prying away at the back door and suddenly surprised in the act—none of the aspiring thieves had noticed that the cafe hadn't yet closed for the night.

The judge and jury, less than impressed with the hilarity of the situation, and even less so with the booty from a previous job that had been discovered in the getaway car, sent him to San Quentin prison on a one-to-fifteen year sentence.

He served four years, during which he saw Johnny Cash perform for the first time (Cash was doing prison concerts as far back as the late 50s), getting into further trouble (an escapade making and distributing home brew sent him to solitary, where he was caged next to convicted rapist and then cause celebre Caryl Chessman) and

learning that outlaws aren't necessarily as glamorous as they're sometimes portrayed.

Paroled in 1960, Merle returned to Bakersfield, began working for his electrical contractor brother as an \$80 a week ditchdigger, and moonlighted as a musician in honky-tonk country bands—his father had taught him some guitar, and he'd been hanging around saloons for many years. Eventually, he was able to make enough money as a musician that he could make that his full-time occupation—at a drop in pay.

In 1962, Merle went to Las Vegas, playing guitar for Wynn Stewart. Not too much later, he had been discovered by Fuzzy Owen, a steel guitarist, songwriter, record producer, and—by then—personal manager. Owen signed him to the local Tally label; the first singles were recorded in a converted garage. In late 1963, his "Sing a Sad Song" entered Billboard's country chart; two years and two hits later, his Tally contract and masters were purchased by Capitol—as were those of Bonnie Owens, with whom he had by then married and recorded an album's worth of material (he and Bonnie separated in 1976). He remained with that label until signing with MCA in 1976.

From 1963 until today, Haggard has never been off the charts. In a period of transition, where purist country music fans point at what they feel to be a dilution of the music, Haggard has ridden a hard and straight line. His most obvious influences are pure country singers—Jimmie Rodgers, Hank Williams, and especially Lefty Frizzell—but he's never far from the blues, and his long infatuation with western swing shows with a leaning toward jazz as well. He's been compared with Woody Guthrie; the two share a compassion for the working man as well as similar geographical roots and musical inclinations. Guthrie, an Oklahoman, was moving to California at just about the time Haggard's parents were making their migration.

Merle has a private life; he likes to keep it that way and we'll certainly oblige him. As for his feelings and concerns, many of them are evident in his songs. He's concerned about poverty. He's concerned about a man's right to stand up for himself. His writing seems to stem from experience, rather than speculation. If he sings about life in a labor camp, or a prison, he sings with absolute authority. If he sings of a love affair gone adrift, we know that he's been there.

Occasionally overlooked by the casual Haggard fan (can there be such a person?) is Merle's rich and often-sly sense of humor, evident in such songs as "The Old Man from the Mountain," "Living With the Shades Pulled Down," "It's Not Love (But It's Not Bad)," and numerous album cuts as well as Haggard's most famous song, "Okie from

(Continued on page 12)

Merle Haggard Bio

• Continued from page H-1

Muskogee." Written on a whim, rather than as a conscious social statement, the song became a national anthem of the conservative element during the late Sixties; fair enough, since good percentage of the American population was still unable to understand or tolerate youngsters with long hair, let alone advocates of marijuana or L.S.D. The problem was that many listeners missed the humorous aspects of the song, and branded Haggard the poet laureate of the right wing. No such thing: songs like "Irma Jackson," about an interracial love affair and "The Farmer's Daughter," which advocates tolerance of many of the elements impugned in "Muskogee," show evidence of Haggard's refusal to be pigeonholed, politically or in any other way.

Through the years, Haggard has written the bulk of the material that he's recorded. Many of his copyrights, particularly "Muskogee," "I Take a Lot of Pride in What I Am," and "Today I Started Loving You Again" have become extremely valuable, thanks to several cover versions of each. In addition, though, Haggard has his favorite outside writers—Tommy Collins, an old friend from the struggling days, Nashville's Dave Kirby, and Dolly Parton are high on that list.

And, of course, there's Merle's regard for country music's heritage. Seldom will an album go by without the inclusion of some vintage number. He doesn't treat them like relics, though; he treats them like songs that are as valid today—either as sentiment or entertainment—as they were when first written. He's pulled several pages from the Bob Wills and Jimmie Rodgers books, recorded Floyd Tillman's "This Cold War With You," some Lefty Frizzell songs, a few dixieland numbers, Red Foley's "Old Doc Brown." . . . listening to Merle Haggard's albums can provide a nicely-rounded education in what makes country music.

Though he claims music to be his entire life, Merle has found time to appear in a film "Killers Three" and in a number of television programs, "The Waltons," "Huckleberry Finn" in straight dramatic roles; a sideline he intends to further pursue. He has also appeared on a number of television variety shows (though he walked off an Ed Sullivan show once when asked to perform "Surrey With the Fringe on Top") and hosted his own ABC-TV special, "Let Me Tell You About a Song." He has written theme music for the television series, "Movin' On," and the John Wayne film, "Chisum."



In 1972, California Governor Ronald Reagan granted a full pardon to Haggard; wiping his criminal record clean. Haggard's record as a performer, an artist, and as a sensitive and compassionate man who earned his identity and stature the hard way, stands to add him to the pantheon of America's most worthy idols.

"Never been nobody's idol, but at least I got a title and I take a lot of pride in what I am . . ."

INTERVIEW BY TODD EVERETT

QUESTION: What was your original connection with Tally Records?

HAGGARD: When I came to Tally Records, they were a typical small label, trying to get something going. They really got into the business at a bad time. They wanted to be a country-oriented label, but just about the time that they started was the time Elvis Presley came on the scene. That was 1955, 1956, and you'll recall that country music took an all-time dip at that period, and a lot of country labels went out of business. Tally had had a couple of records on the country charts, but went dormant until about 1961, when Bonnie Owens and I started recording for them. We had some success there and created some interest from major labels. Bonnie and I signed with Capitol, and they bought our Tally masters. The label was deactivated then, and lay dormant until Fuzzy Owen and I brought it back to life through MCA two years ago. Lewis Tally, who started the label, works with me now—so, of course, does Fuzzy Owen.

Q: Had you worked up any sort of a reputation before signing with Capitol?

H: I was working nightclubs in California and Arizona, doing a few scattered one-nighters, and a concert here and there when I was able to get on one. I was beginning to build a little following outside of the local.

Q: Did you do any back-up or session work before you started making your own records?

H: I was in a house band in Bakersfield and played backup for a lot of artists who were visiting town. As far as sessions go, Tally had a little studio and we'd go down sometimes and record some of the guys who came to town, but we were just messing around. As for masters and things, the only work that I remember was with Wynn Stewart, when he was still recording for Challenge.

Q: Back in those days, was there anyone who you were connected with who had any idea of how successful you would become?

H: Fuzzy Owen was a musician and entertainer there in town, and he'd written a couple of hit songs and had a little money. He was willing to spend just about anything he had to

invest in my potential. He's not one to elaborate on what he thinks, but I think that it's evident that he must have had quite a bit of confidence in me to spend his bankroll like that.

Q: Have you always been able to record pretty much what you wanted, and in the way that you wanted to?

Haggard: Capitol allowed me to do 99% of everything I set out to do. And, on those couple of exceptions, they turned out to be right. I had a song called "Irma Jackson" which had a controversial theme (an interracial romance), and my producer, Ken Nelson, felt that I shouldn't release it. I think that Ken was probably right at the time. Later on, we re-cut the song and put it on an album.

Q: Several of your past albums have had themes, from tributes to Jimmie Rodgers and Bob Wills to "Land of Many Churches" and "I've Got a Thing About Trains." Do you anticipate doing any more of them?

H: Concept albums, you mean? I have some concepts that I intend to record first off when we go to MCA. They're not in the "tribute" category, but are, I think, new ideas. I'd like to do a tribute to Lefty Frizzell sometime, too. He was one of my first big influences, and that album would be kind of a special thing for me to do. I've had a couple of things happen recently that might help in the creation of that album. His father called me the night before last. He's written a couple of songs that really aren't that commercial except on a tribute album. One is a song he wrote about the last phone call he received from Lefty before Lefty died. It's really a tearjerker, but a tribute album might be the place to do that—maybe even have Lefty's father perform it.

Q: The Bob Wills album ("A Tribute to the Greatest Damn Fiddle Player in the World") was quite influential.

H: I don't mean to be patting myself on the back, but I think that a lot of the enthusiasm concerning Bob was stirred up by that album. By getting a few of the old Texas

Playboys together it stimulated their interest, and curiosity from people in the business, and also from fans who had maybe . . . kind of forgotten about Bob's great success and influence. Of course his illness dragging on the way that it did and the benefits that were held for him brought his name back into the limelight.

Q: Did you ever get to work with Wills?

H: I was supposed to on the album, "For the Last Time." They recorded for two days, and I wasn't able to get there until the second. The first day, Bob was in charge of the session. He ran it completely by himself, though his vocal chords had been affected by his stroke. He'd whisper his instructions to the musicians. He arranged the songs, and designated the instrumental choruses and what was to be done. That night, he had the stroke that put him completely out of commission. I didn't know about it until I got there the next day.

Q: What kept you from recording in Nashville for so long?

H: Well, we had good sessions at Capitol in Los Angeles. But about five years ago, they were making some changes at the studio and while they were constructing, we had nowhere to record. So I went to Nashville and recorded at Columbia B there, then somehow I got to Jack Clement's, and I don't believe that there's better studio around. I don't think that studios make a hell of a lot of difference, though. Equipment is basically the same all over; I think that more weight should be laid on the man running the studio.

Q: Do you do much studio recording while you're on the road?

H: We stopped one time in Dallas and cut a single, "The Old Man From the Mountain." There was a bass player there who used to play on all the old country records in the 1950s—the old, upright, slap-type bass. Johnny Gimble, who had played in the Strangers and still plays on a lot of my records, knew where he was living, so we went down there to cut the single.

Q: Do you often tailor songs for specific musicians?

H: Sometimes. Like Chuck Berghofer, an upright bass player who lives in Los Angeles. He's played on three or four hits of mine, and I like working with him. Other than that, I usually use the same musicians. Sometimes songwriters like Red Lane and Dave Kirby will play on the sessions, especially if it's one of their songs that I'm doing—they'll help me arrange the tune 'cause they know it better than anybody else.

Q: Are you going to record the Strangers aside from their work with you?

H: I think that I might possibly be more interested in recording Roy Nichols, my guitar player. He's worked with people like Johnny Cash, Wynn Stewart, and Lefty Frizzell besides me, and built up quite a following over the years.

Q: Do you socialize much with other musicians?

H: It would seem that I tend to socialize more with songwriters than I do with entertainers. I have a lot of friends in the entertainment business, but I really enjoy songwriters. I spend a lot of time with Dolly Parton, Roger Miller, Hank Cochran, Whitey Schaefer. . . . I feel more at home with songwriters possibly because I think of myself more as a songwriter than as a musician. Of the players, besides the members of my own band, Johnny Gimble, Buddy Emmons, and Dave Kirby are special favorites of mine. I usually use Dave and Johnny on my sessions.

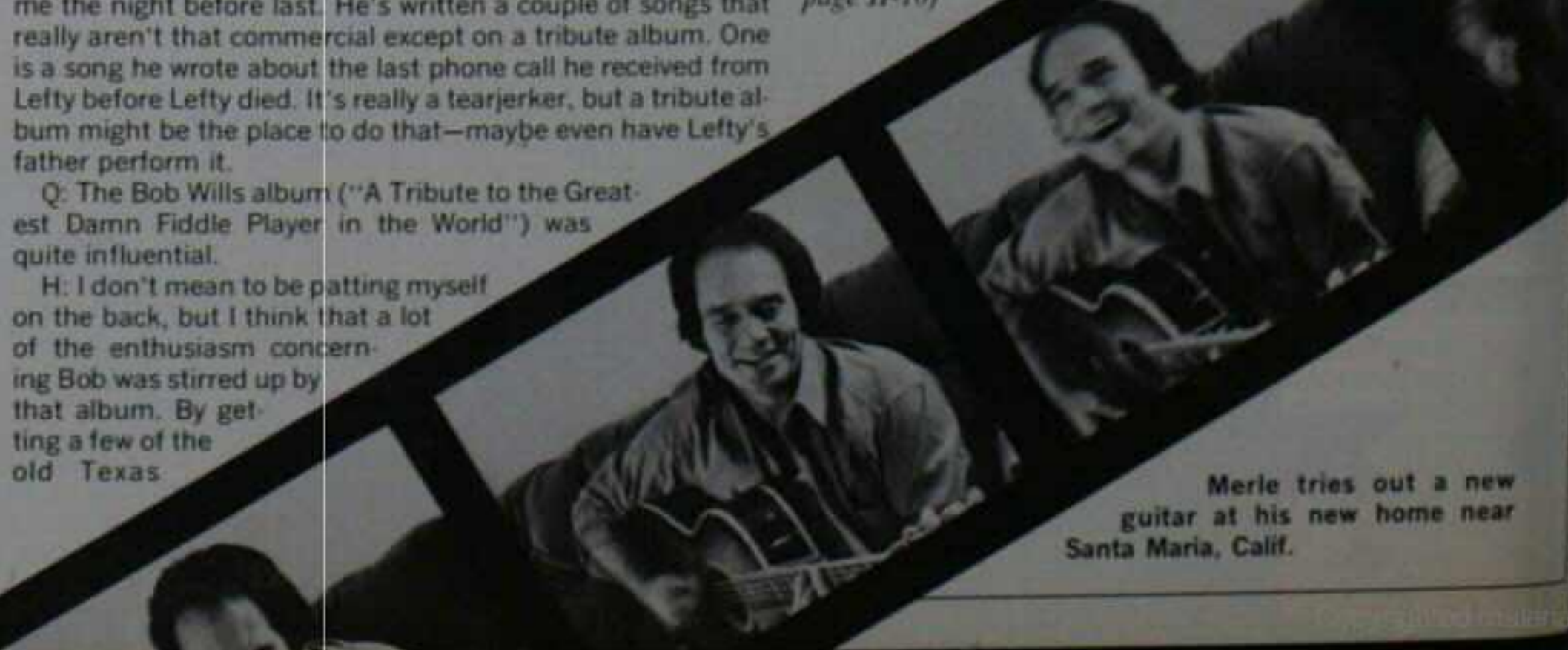
Q: It seems that much of the media still has you tied to "Okie From Muskogee," as if it was the only thing you'd ever done. Do you find that frustrating?

H: Fortunately, I've found that over the years since that song was released that most of the people who feel like it was the only thing I'd ever done are people who aren't bright enough to go any deeper. It's usually the ignoramuses in the audience who have no idea of why they're there except to hear "Muskogee." There are things that people want to hear much more than that song. I'm a little amazed that there's still as much activity about "Muskogee" as there is—it really doesn't fit the period now, at all.

Q: Not too long ago, a person would try to hide the fact that he'd been to prison. Now it's fashionable to be an "outlaw." How do you react to that crowd?

H: Well, I've already been through being an outlaw—I'm trying to go somewhere else! There's a lot of talk about that sort of thing, and a lot of people have been jumping on the outlaw bandwagon. I really don't know what the word "outlaw" is supposed to describe these days—I guess

(Continued on page H-10)



Merle tries out a new guitar at his new home near Santa Maria, Calif.

***“THERE’S
A NEW KIND
OF MUSIC” . . .***

*we can’t wait until the rest
of the world finds out.*

*Your friend,
NED
*(and Chris)**

***CONGRATULATIONS,
HAG!***

*We’ve enjoyed handling the
business management for the
Merle Haggard Enterprises
for all of these years.*

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Congratulations

Hag,

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touring band.*

*Thanks for helping
to make this past
year a success.*

The Strangers

Merle Speaks His Mind

AN INTERVIEW BY BOB EUBANKS

BILLBOARD: We're backstage at the Sahara Hotel in Las Vegas, Nev. with Merle Haggard, and Hag, let's just go back and start from the beginning if we can. Where did it first start for Merle Haggard, where were you born, where were you raised?

HAGGARD: I was born and raised in Oildale, Ca., which is a suburb of Bakersfield.

B: We've all heard about Merle Haggard's life and we've heard about the hard times and such. What was your young life like? Were you an average schoolboy, did you play baseball, football and things, or did music take over early?

H: Well, I went as far as the eighth grade—I've got a great education. I played baseball and football in school and liked it, I guess.

I left home when I was about 13 and did a lot of travelling, rode a lot of freight trains. I had a pass on the Santa Fe and I could ride the passenger train if I happened to get somewhere and really got cold and hungry. I had the pass because my dad was a railroad man and I was able to use it till I was 18.

B: You liked to ride the freight trains rather than riding in the passenger trains. Were you looking for adventure, was it a rebelling situation, or was it just fun?

H: Well, it was exciting, it was an adventure—and you know, some of the songs that I learned when I was first trying to learn to sing were the Jimmie Rodgers songs that talked about riding freights. I wondered what it was really like. You know, riding the rods, learning the expressions, seeing the hobo jungles—things I have written about myself came from my experience in those years.

B: Was music a dominant force in your life during your grammar school days?

H: I guess music has always been a dominant force in my life. I started to learn to play the guitar—you know, C F & G chords—when I was about ten or eleven years old. By the time I became a teenager I had a lot of friends, but my friends

couldn't handle. My dad wasn't there and my older brother tried to step in and of course I resented that. It just got all confused and mixed up. Momma certainly did try.

B: You mentioned earlier hobo jungles and boxcars. Jimmie Rodgers has had a great effect upon your musical career, I would assume. What's it like in a hobo jungle? What happens there, what are the people like?

H: I remember the only real hobo jungle that I ever walked into at night under the circumstances which you'd probably like to hear about was in Barstow, Calif. Used to be a hobo jungle there—just a kind of makeshift camp with a bunch of guys sitting around and not too much talking going on. Everybody had his own story going, you might say. They had a little pot of stew going and if you had something to put in the stew pot, you were welcome to have a cup. It must have been around 1951 and I only spent a few hours there. I was pretty young and kinda afraid to lie down and go to sleep, 'cause I didn't know

much about who these people were I was with or anything.

Another time I remember I was with eight hobos in a boxcar and we were coming from Eugene, Ore., back to California. We got into a hobo jungle in Dunsmire, Calif., and it was a different situation. It was more friendly and I learned a lot of things. I always like to hear older people talk and these old fellows had been around the world you might say. They had a lot of things to tell, and I enjoyed listening to them talk about how to know what train to ride and where it's going, which ones are local and so forth. I learned the lingo of the traveller.

B: This was before San Quentin, I assume. Am I correct on that?

H: Yeah.

B: You got in trouble many times but now the big time. Now San Quentin. Was there a difference in the crime? Was there a difference in Merle Haggard from going to the boy's institutions and the detention homes to going to San Quentin prison? What brought about your going to San Quentin?

H: I guess it's kinda like any other field that you choose to get into or happen to get into. I started out getting in trouble at a young age and the people that you become acquainted with are in the same rut. They progress, and one thing leads to another and one day you wake up and find yourself with some guys who are really into it professionally. I got in with some professionals and we pulled a few jobs that we got away with. I thought I was becoming a pro—you know, I had big ideas of joining the Mafia and whatever. Of course it's just a boy's way of thinking. That's where I was at and after working a few jobs with some pros I thought I would try one on my own. At that particular time, I couldn't have robbed an old lady. We were stone drunk on wine and wound up trying to burglarize a place that wasn't even closed. It was still open, you see, and the guy came to the back door and invited us in. It was really a very stupid thing.

Then, after being jailed for the burglary, I was turned loose out of the jail—they turned me out free and then charged me with escape, which has never been cleared up. It was not escape, but I wound up with a one to 15 for second degree burglary and an escape charge that carried a one to five. I wound up doing 33 months inside the walls.

B: What kind of prisoner were you? Did you stay out of trouble there? Was music a part of your life while you were in prison?

H: Well, no, I didn't stay out of trouble there and music was part of my life. We made a little home brew and I had to do some time in isolation. It was good home brew, by the way.

I finally got myself straightened out about the last 18 months of the period and joined the warden's show.

B: What'd you make the home brew out of?

H: It was made out of potatoes and sugar, yeast. I believe we had a little malt we got out of the kitchen and we had a good business going. We had quart milk cartons since we were

“Well, I'm just an average guy. It just so happens that I play guitar and I make a living on the bandstand . . .”

able to drink milk there, and we were getting eight packages of cigarettes for a quart of home brew. It was dang good stuff.

B: Hag, you told me a story one time—we were going across the deserts of Texas one night and you told me a story about Caryl Chessman, the red light bandit, from the time you were put on the shelf for solitary confinement.

H: I'll have to kind of describe the building there—the shelf or the isolation part of the building was separated only by some plumbing—a plumbing alley separated death row and isolation. The men who were on death row were able to talk and the guys in isolation were on the silent system where you're not allowed to talk from cell to cell or anything like that. So we were able to hear the conversations on death row very well. I had a couple of conversations with Caryl Chessman through the vents during the seven days that I was there.

One of them, I remember, started over an insurance policy. That's how I knew who he was. Some guy hollered out, “Hey, Caryl, you wouldn't believe what I got in the mail today.” He says, “I got an insurance . . . a life insurance policy.” Here's a guy on death row, and he's received a life insurance policy in the mail. Caryl said he'd received a couple of those or something—I forget what the conversation was, but I talked to him about his next death date. I think at that time it was about 60 days away or something like that.

I introduced myself through the deal and told him that if I could give a message to anybody on the yard for him I would, or whatever. So I had a chance to speak with him.

B: You have a song that you wrote called “Sing Me Back Home.” The song is self-explanatory. Can you tell us is it a true song or did San Quentin just give you the inspiration for the song? How did it come about?

H: Well basically it's a song that could fit a guy by the name of Jimmy Hendricks who escaped from inside the walls of San

(Continued on page H-8)

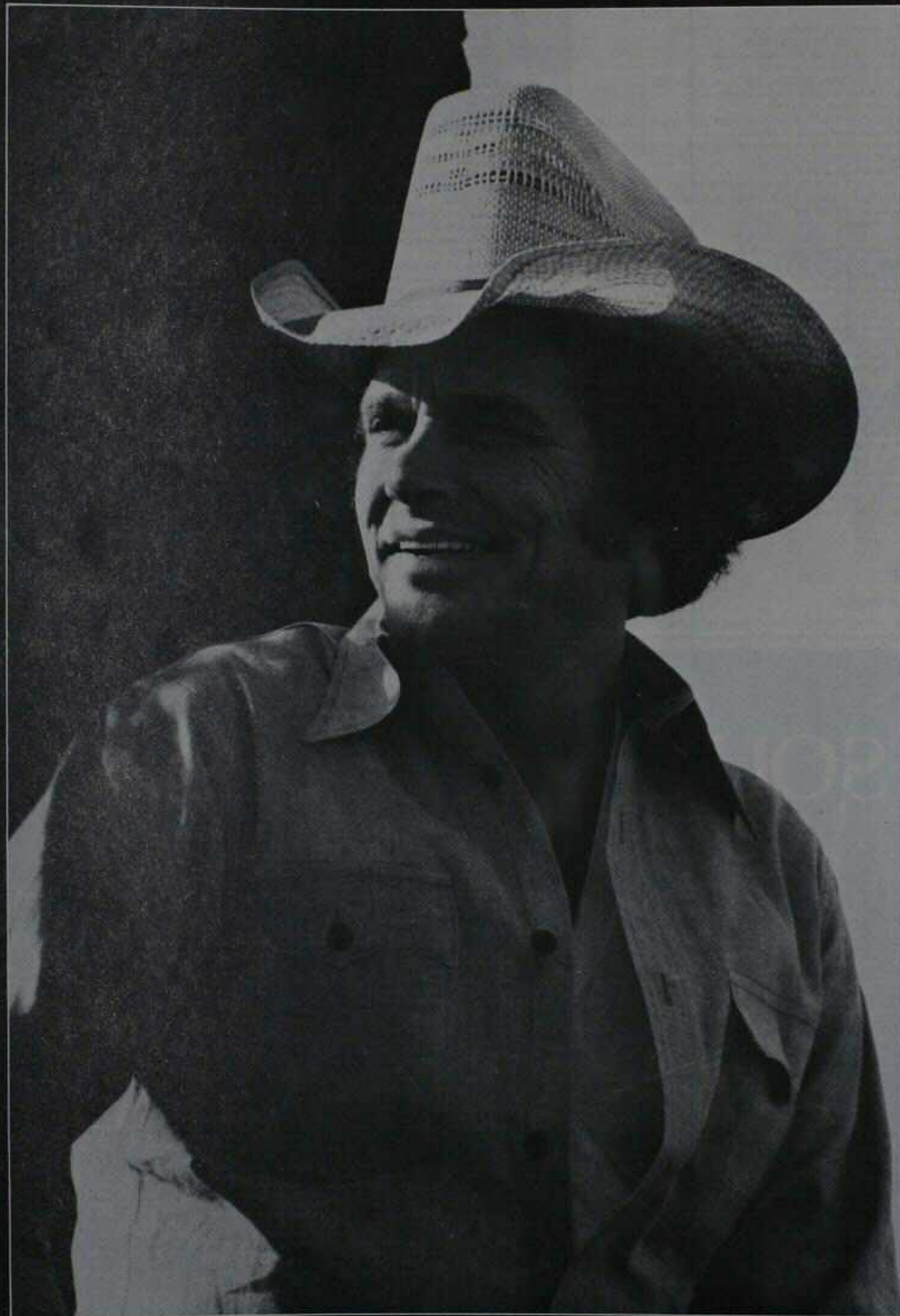
always wanted me to bring the guitar along; that was part of the deal. I was a friend as long as I had the guitar. I can remember a lot of times going out to a place we used to call “beer can hill” and spending the whole night singing whatever happened to be the popular songs of the day. I remember one time we sang two songs all night, they were so popular. The songs were Lefty Frizzell's “Always Late” and “Mom and Dad's Waltz.”

B: You went to the first penal institution at the age of 14. Was that a boy's school? What happened, what caused Merle Haggard to go from the good to the bad, so to speak?

H: I don't know, really. I spent a lot of time asking myself that question. I guess it was a mixture of a lot of things, like the loss of my father. I lost my dad when I was nine. Also, I had a driving desire for adventure. I was getting more than I could handle, I guess.

B: Merle, in your music you refer to your mother and her attempts to make a good home life for you. For instance, “Mama Ted.” During the time that

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SINGLES DISCOGRAPHY

Number in first parenthesis is highest position reached on Billboard's country music chart. Number in second parenthesis is highest position on pop chart.

Tally Records

- 1962 Singing My Heart Out/Skid Row *
- 1963 Sing A Sad Song/You Don't Even Try = 155 (19)
- 1964 Sam Hill/You Don't Have Very Far To Go = 178 (45)
- 1964 Just Between The Two Of Us * */ Slowly But Surely = 181 (26)
- 1965 Strangers/Hello, Mr. D.J. = 179 * * * (10)
- * Only 200 copies of this single were pressed; 50 mailed to radio stations
- ** "A" side only by Merle Haggard with Bonnie Owens
- *** Released out of sequence

Capitol Records

- 1965 I'm Gonna Break Every Heart I Can/Falling For You = 5460 (3)
- 1966 Swinging Doors/The Girl Turned Ripe = 5600 (5)
- 1966 The Bottle Let Me Down/The Longer You Wait = 5704
- 1966 The Fugitive/Someone Told My Story = 5803* (1/32*)
- 1967 I Threw Away The Rose/Loneliness Is Eating Me Alive = 5844 (2)
- 1967 Branded Man/You Don't Have Very Far To Go = 5931 (1)
- 1967 Sing Me Back Home/Good Times = 2017 (1)
- 1968 The Legend Of Bonnie & Clyde/Today I Started Loving You Again = 2123 (1)
- 1968 Mama Tried/You'll Never Love Me Now = 2219 (1)
- 1968 I Take A Lot Of Pride In What I Am/Keep Me From Crying Today = 2289 (3)
- 1969 Hungry Eyes/California On My Mind = 2383 (1)
- 1969 Workin' Man Blues/Silver Wings = 2503 (1)
- 1969 Okie From Muskogee/If I Had Left It Up To You = 2626 (1) (41)
- 1970 The Fightin' Side Of Me/Every Fool Has A Rainbow = 2719 (1) (92)
- 1970 Street Singer/Mexican Rose = 2778 (9)
- 1970 Jesus, Take A Hold/No Reason To Quit = 2838 (3)
- 1970 I Can't Be Myself/Sidewalks Of Chicago = 2891 (3)
- 1971 Soldier's Last Letter/Farmer's Daughter = 3024 (3) (90)
- 1971 Someday We'll Look Back/It's Great To Be Alive = 3112 (2)
- 1971 Daddy Frank (The Guitar Man)/My Heart Would Know = 3198 (1)
- 1971 Carolyn/When The Feeling Goes Away = 3222 (1) (58)
- 1972 Grandma Harp/Turnin' Off A Memory = 3294 (1)
- 1972 It's Not Love But It's Not Bad/My Woman Keeps Lovin' Her Man = 3419 (1)
- 1972 I Wonder If They Ever Think Of Me/I Forget You Every Day = 3488 (1)
- 1973 Emptiest Arms In The World/Radiator Man From Wasco = 3552 (3)
- 1973 Everybody Has The Blues/Nobody Knows I'm Hurtin' = 3641 (1) (62)
- 1973 If We Make It Through December/Bobby Wants A Puppy Dog For Christmas = 3746 (1) (28)
- 1974 Things Aren't Funny Any More/Honky-Tonk Nighttime Man = 3830 (1)
- 1974 The Old Man From The Mountain/Holding Things Together = 3900 (1)
- 1974 Kentucky Gambler/I've Got A Darlin' For A Wife = 3974 (1)
- 1974 If We Make It Through December/Santa Claus And Popcorn = 3989 (1)
- 1975 Always Wanting You/I've Got A Yearning = 4027 (1)
- 1975 Movin' On/Here In Frisco = 4085 (1)
- 1975 It's All In The Movies/Living With The Shades Pulled Down = 4141 (1)
- 1976 The Roots Of My Raising/The Way It Was In '51 = 4204 (1)
- 1976 Here Comes The Freedom Train/I Won't Give Up My Train = 4267 (10)
- 1976 Cherokee Maiden/What Have You Got Planned Tonight, Diana = 4326 (1)
- * Charted separately

ALBUMS DISCOGRAPHY

- Strangers ST-2372
- Just Between The Two Of Us ST-2453



Merle on shore of Lake Lopez in California and aboard his bass fishing boat at the lake. Haggard on the "Dinah Shore Show" with Claude Aikens, star of "Movin' On." Merle wrote the theme for the series.

- Swinging Doors And The Bottle Let Me Down ST-2585
- I'm A Lonesome Fugitive ST-2702
- Branded Man ST-2789
- Sing Me Back Home ST-2848
- The Legend Of Bonnie & Clyde ST-2912
- The Best Of Merle Haggard SKAO-2951
- Mama Tried ST-2972
- Pride In What I Am SKAO-168
- Instrumental Sounds Of Merle Haggard's Strangers ST-169
- Same Train, A Different Time SWBB-223
- Close-Up Of Merle Haggard SWBB-259
- A Portrait Of Merle Haggard ST-319
- Okie From Muskogee ST-384
- Introducing My Friends, The Strangers ST-445
- Fightin' Side Of Me ST-451
- A Tribute To The Best Damn Fiddle Player In The World ST-638
- Getting To Know Merle Haggard's Strangers ST-590
- Hag ST-735
- Honky Tonkin' ST-796
- Someday We'll Look Back ST-835
- Land Of Many Churches SWBO-803
- Let Me Tell You About A Song ST-882
- Best Of The Best Of Merle Haggard ST-11082
- It's Not Love, But It's Not Bad ST-11127
- Totally Instrumental (With One Exception) ST-11141
- I Love Dixie Blues (So I Recorded Live In New Orleans) ST-11200
- Merle Haggard's Christmas Present (Something Old, Something New) ST-11230
- Fiddlin' Around (Johnny Gimble; produced by and featuring Merle Haggard) ST-11301
- Merle Haggard Presents His 30th Album ST-11331
- Keep Movin' On ST-11365
- It's All In The Movies ST-11483
- My Love Affair With Trains ST-11544
- The Roots Of My Raising ST-11566



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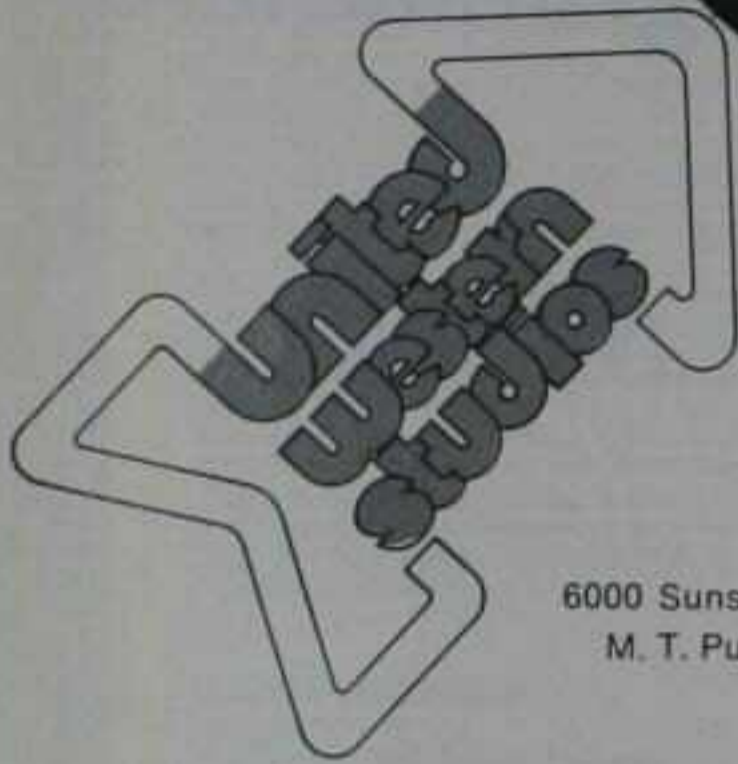
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Merle Speaks His Mind

• Continued from page H-4

Quentin while I was there. He had some friends build him a side of a desk that was to go to the judge's chambers in Frisco. Maybe I shouldn't know that much about it, but anyway, he got away. He'd made a vow not to come back and about three weeks after he escaped a highway patrolman stopped him and asked him for his driver's license. He killed the patrolman and they gassed him out of a place in San Jose. He was sentenced to death and they brought him back. Even though the crime was brutal and the guy was an incorrigible criminal, it's a feeling you never forget when you see someone you know make that last walk. They bring him through the yard and there's a guard in front and a guard behind—that's how you know a death prisoner.

They brought Rabbit out (his nickname was Rabbit) and a bunch of guys who knew him were sitting around as he came through the yard with a guard in front and a guard behind. They were taking him to see the father, I believe it was, prior to his execution. That was a strong picture that was left in my mind. Later, one time when we were driving through North Carolina the "Sing Me Back Home" thing came out of it.

B: After you got out of San Quentin was that the last time you got in trouble? Or did things go well?

H: Yeah, with the exception of my driver's license. I was able to get a driver's license for some time and I had to do three different five day jail sentences for driving without a license, but as far as my criminal career, I got out of that field as quickly as I could. Things have been pretty smooth since then.

B: You have a rapport with a great variety of people. In your song, "If We Make It Through December" the line "got laid off down at the factory" is included. Where do you get your ideas, lines like that and songs like that? Is it because of your background or do you just feel the relation of the average guy?

H: Well, I'm just an average guy. It just so happens that I play guitar and I make a living on the bandstand, which hopefully doesn't separate me from the rest of the world. I don't have any friends that aren't average guys. They're the only ones I identify with. So it's not really hard for me to think of things like that.

B: Another group of people that you have a very strong relationship with is truck drivers. Where do you think that relationship came from?

H: I've met a lot of truck drivers. We had CB radio in our bus ten years ago and a lot of the truckers did too, before the CB craze came out. We did a lot of talking to them and I can remember one particular instance where there were 20 trucks behind us between Memphis and Nashville one night. We just

(Continued on page H-11)

Hag . . .

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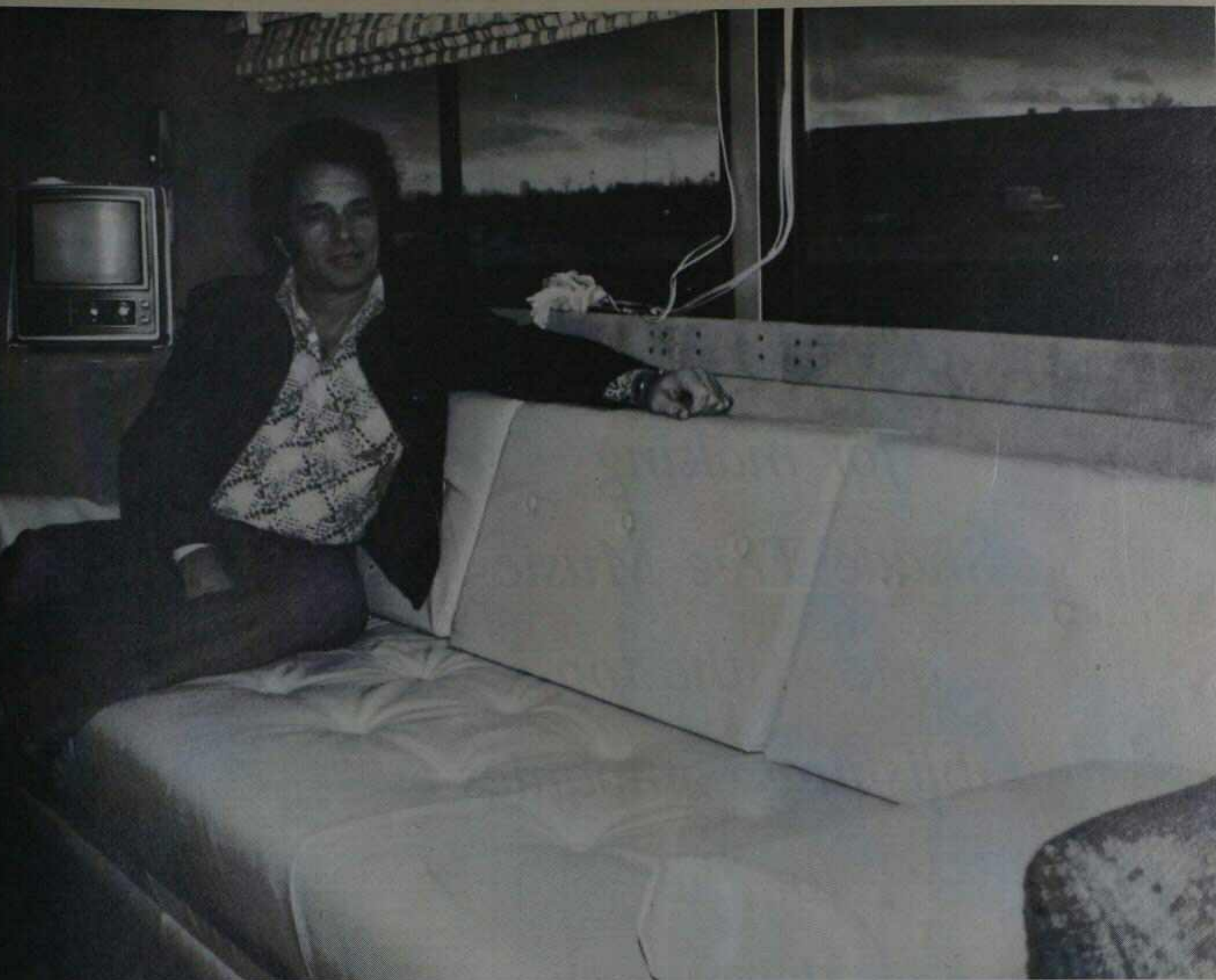
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Pride In What I Am

• Continued from page H-2

it's the entertainer who rebels against the Country Music Assn., or something.

Q: Do you attract the kind of younger audience that people like Waylon and Willie have found?

H: We've always had that following. We've never had what you'd call a gigantically hot period for that audience, but we've always had our share—particularly when we play Texas, or Oklahoma, where basically . . . Texas is like a little nation. They're different in a lot of respects from other states. Like the father and son image—even though they get wild at a Willie Nelson concert, the next day they still wear cowboy boots and cowboy hat and they still dress like Dad. In most states, looking like their father is the last thing an 18-to-30 year old would want to do. We've never had a problem with age brackets. We have fans 3-years-old and 80-years-old. I think it's a great asset, because that 3-year-old is going to be a record buyer one of these days.

Q: Which are your strongest personal copyrights?

H: "Today I Started Loving You Again" is probably the most recorded song I've written. "I Take a Lot of Pride in What I Am" was a big money-maker. "Mama Tried," "Working Man Blues," . . . we've had several good copyrights. "Okie from Muskogee" has been a big money-maker simply because it was on several big albums, or parodies have.

Q: What are some of your favorite cover versions?

H: I like Dean Martin's version of "Take a Lot of Pride." I'm a Dean Martin fan. I've never met him, but he's been awfully complimentary to me several times through the grapevine. Dolly Parton has done some songs of mine. Don Rich, who was Buck Owens' guitar player, did an album of instrumental versions of my songs just before he was killed.

Q: How did you like Sammi Smith's version of "Today I Started Loving You Again"?

H: I liked it. I think that she was real close; about as close as anybody has ever come to what I meant in that song. I still don't know if that song is a hit or not, if it's a #1 record. Yet it's a song that can be released every other year, and if it's a decent single I think it can go Top 10. Jim Reeves had one like that, "Am I Losing You." I think he recorded it four times, and had the same kind of problem. It did well each time he released it, but just didn't set the world on fire. Finally he captured the right recording of the song and it was a monster major hit. And hopefully somebody will do that with "Today I Started Loving You Again." I think I'm going to cut it again shortly . . . it's been seven, eight, or nine years.

Q: How do you feel about the work you've done in films as an actor?

H: I'm happy with the experience. I'm not particularly happy about the way that some of the things have come out. Television movies are about all that I've been able to get into, and they have a time problem, both in how long you can work on the project and in how long the finished product can be. I was involved with Ronnie Howard and Jack Elam in "Huckleberry Finn," and it was really a good movie. But they edited so much out of it that it barely made sense. I'm not talking about editing out my parts, I'm talking about necessary links in the story. I hope to do some more acting, though, and I'd like to establish some sort of career in that area.

Q: You would like to be an actor as well as a songwriter?

H: Yes. For some selfish reasons. I have some stories that I want to tell, if I could ever be involved in a hit movie that would put some money in my pocket to venture into a production of my own. Also, I like the work. This might not sound like I'm telling the truth, but it's not so much that I want to be in the movies as because I actually enjoy the production and work involved in making a film. It's so contrary to the music business. It's so physical and healthy, for me making a movie is kind of like a vacation.

Q: Have you any specific career goals for the next couple of years?

H: Well, I want to cut better records. In the next three or four years, I'd like to do what will someday be known as the cream of the crop, as far as Merle Haggard is concerned. That's the main goal. Everything else is secondary. I want to do some television. I don't know whether I can be a success at that yet, because I haven't had enough experience to decide whether or not that's my bag. Television can kill you if it's wrong. If it's right, though, it's a whole new career. I feel that I have something to offer, if somehow I can get a free hand to give it to the people.

Q: Are you a businessman yourself? Do you like wheeling and dealing?

H: I guess that I more-or-less have to be interested in business. I enjoy playing poker with life. I don't dig the underhanded type of business; I like to do it right. I don't like business meetings, though.

Q: How about speculative investments?

H: Outside of the music business, there aren't a lot of things that I know enough about to venture into without any advice from someone else; a partner, you might say. Of course, there's music publishing and that type of thing. I've been involved in the cattle business in the last four or five years, but music is really my entire life.

CREDITS

Editor, Earl Paige. Writer, Todd Everett. Photography and artwork, J. Daniel Chapman and Kim Bucknam.

continued from page H-8

to talkin' and we all pulled over and had coffee at the same truck stop. You know, two drivers in a truck, we got 40 guys sitting around in a circle. It doesn't take too many situations like that to build up a friendship. They do some talking to their friends and truckers are good friends to have when you live on the road like we do. They always know our bus. That's a funny thing. We get a new bus and it won't be two weeks till everybody on the highway knows that new bus. It's the people who make their living out there and their friends, I mean.

Q: Merle, when you're writing songs, when you try to come up with an idea, does the melody come to your mind and then the words or the words first? How does it work when Merle Haggard sits down to write a song?

A: Usually if it's a good song, if it's one that pans out all the way and goes on to be recorded, it usually comes all at one time. I mean, in a matter of 10 minutes the whole thing will be done. One of them I spend a lot of time on to get a melody that I am satisfied with. The words usually come first—the idea, the construction of the song is probably similar to a movie or whatever. You get a thought or idea that's worth spending a lot of time on. . . . There's a lot of different ways.

Q: I know for a fact that one time, a television production company came to you and said "we want you to write a theme song for 'Movin' On'." Now you had to sit down on purpose and write a song. It didn't come by accident. Was that tougher to do than just being creative as Merle Haggard and letting the songs just flow?

A: Well, there was quite a bit of pressure because they paid me half the money in front and the other half would come if I was able to write the song, because I told them "I don't know whether I can do it or not." I'm not that type of writer. So I went down and watched the pilot of "Movin' On" with Claude Akins. It was a difficult thing for me to do cause "Movin' On" had already been written and had been a big hit—the title "Movin' On," of course, was the name of Hank Snow's song. And I thought how in the hell am I gonna write something about movin' on? So I just decided to re-create what I saw on the screen and paid tribute to Will and Sonny, the characters of the series, as best I could.

Q: We've talked about Lefty Frizzell and Jimmy Rodgers. Now let's talk about another man whose music had a great influence on your life and that's Bob Wills. How did this come about?

A: Well, when I was growing up during those periods that we talked about earlier, Bob Wills and the Texas Playboys was just part of the way of life in California, if you were a transplanted Okie. My family were all transplanted Okies; Bob Wills was from Oklahoma and during the war he came to California. It was like bringing part of Oklahoma out here. And Bob was a big name—to me he was just like President Roosevelt. I remember hearing Bob at 8:30 every morning on the radio and then he had another show at 11 o'clock and it wasn't a variety of artists, it was all Bob Wills. The only other artist that I know of who had that type of popularity might have been Elvis. I've heard shows where they featured Elvis Presley, but at that time it was Wills.

Q: I think one Tuesday out of every month, they would have a live broadcast from Beardsley Ballroom in Bakersfield and I used to listen to that at night. At the time I didn't know that Bob Wills' music was what I especially wanted to hear. I was 10, 11 years old and I liked all the music and I loved Tommy Duncan's singing, but when Wills wasn't fiddling there was something missing and as some years before I found out that it was his lead fiddle that I loved to hear so much. A lot of years passed and I finally got into the business, but one of the highlights of my life was getting to meet Bob.

Q: How did it come about on a show in San Antonio, of all places, because, of course, he was famous for "San Antonio Rose." We worked a big package show there and Bob was on the show. I remember I'd had a few hits and just gotten my first new bus. A black Cadillac pulled up in front of the show and Tag Lambert and Bob Wills stepped out. At that time he'd already given up his band. It was in the last days of his career, about four years prior to the stroke that put him down. But he came by the bus and I invited him in and introduced myself. I tried to tell him how I admired him and I offered him the use of my band if he wanted it. He said he didn't know who he was going to use that day, and he was real proud that I offered him the band.

Q: I remember some of the guys in the group knew his stuff very well. Such as Roy and people like that. I spent most of the day with Bob and he told a lot of stories of his life and things. We became great friends over the next four or five years.

Q: I remember a story that I'll never forget. It really got to me. Wills, Roy Acuff and Tex Ritter and myself were standing at the edge of the Grand Ole Opry stage in 1968 and Bob just turned to me and said "You know, we don't listen to the radio a lot, Tag and I, so when we travel along the highway and we hear one of your records, we turn it up." And he said, "I said a little prayer for you. Part of it's been answered because you're in the top five."

Q: That always hit me hard, and from that moment on we became closer and closer friends. It wasn't too long after that Bob had the stroke and was bedridden. I did the tribute album to him and he gave me a fiddle. I understand that he told Betty Wills that if his life story was ever done that he wanted me to do it and he wanted me to have control of it. I figure that's a great compliment from a man of his stature.

Q: Bob Wills spent 50 years in the business and he laid the groundwork for almost everything that we're going in country music. He was the first man to ever use drums, to ever use horns, first man to ever use electric fiddles or dress a country band in uniform. First man to ever have a bus in our business. He was just first in so many things. He fought the unions back in the '30s when country music wasn't accepted as music, unless the musician could read music and do all the things that a musician is supposedly supposed to do. Well, Bob had all these things to fight and he fought them all for us. He was really the ramrod, you might say, in the early days that gave us a name.

Q: You mention that Bob talked about the top five and in considering country music, maybe you know why there haven't been any new people coming along and making an impact on the business. Besides yourself, there are Johnny Cash, Charley Pride, Conway and Loretta, Roy Clark. . . . but there hasn't been anybody new in a long time. Why do you think that country music isn't expanding the way it used to?

A: Bob had something in his favor. He didn't make an impact on music, he came with the music. A type of music. It wasn't like Bob Wills coming into country music, it was Bob Wills, the founder of country music, or western swing. He invented a type of music. He combined the blues, jazz, a bit of hillbilly, whatever, and in fact he had a thousand songs he could call upon immediately at a dance. That included anything from the "William Tell Overture" to "Get Along with Me Cindy." And he was a man who invented a type of music which was a combination of everything. It's hard to find somebody who has the talent to throw everything together that we have today, and make it come out right. He did that, and I doubt there'll be another person like that ever.

Q: Merle, can you kind of let us in on a new song that you might have in your head right now? I'm not asking you to sing it, I'm just saying, do you have an idea for a song right now? And if you do, if it's just a couple of lines, of whatever, can you share that with us?

A: I'll tell you what. I've got an idea for a song that I wouldn't dare give you a word of because it touches on a subject that has not been touched on at all and I'm really excited about it—it's a whole new era and how it's been missed I don't know. But I finally found one and I've got two songs written already on it. I just can't hardly wait till December. I'm changing labels and at that time I intend to record these songs. I really don't know what it's gonna do to me or what it's gonna do to the public but it's damn sure gonna be new.

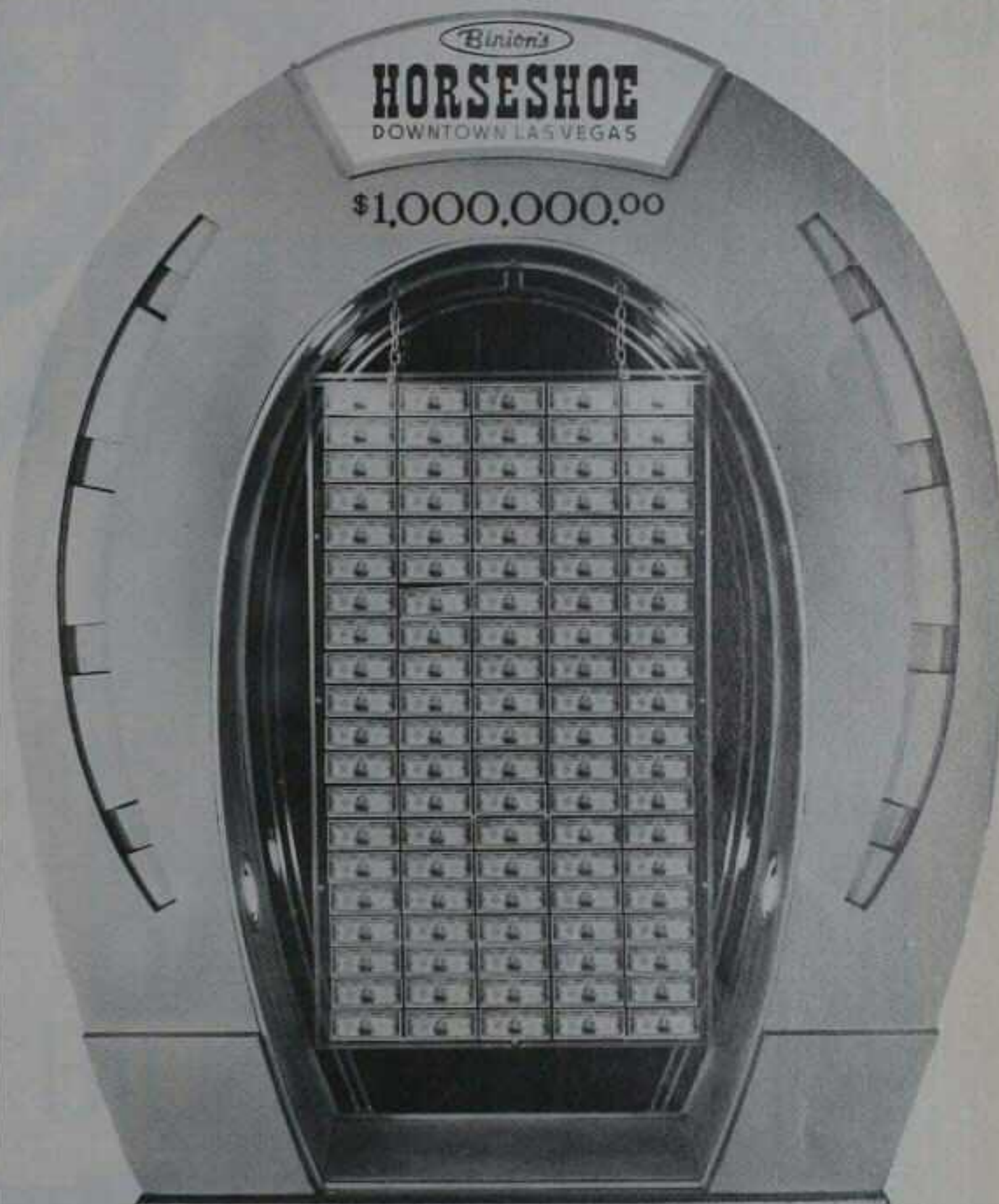
Q: Okay, we'll wait till 1977 when Merle Haggard will be on MCA Tally records and we'll see what happens.

Bob Eubanks, Concert Productions, Inc., interviewed Haggard for an American Airlines program produced by Billboard's airline programming division.

CONGRATULATIONS HAG!

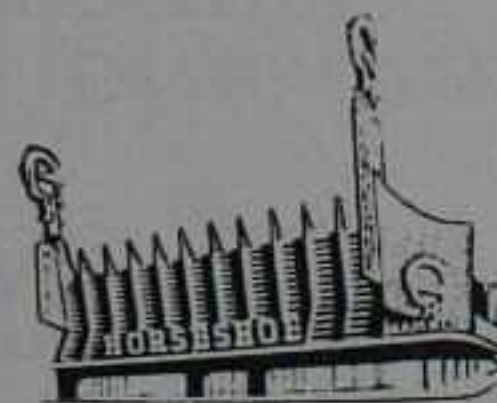
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THE BINION FAMILY



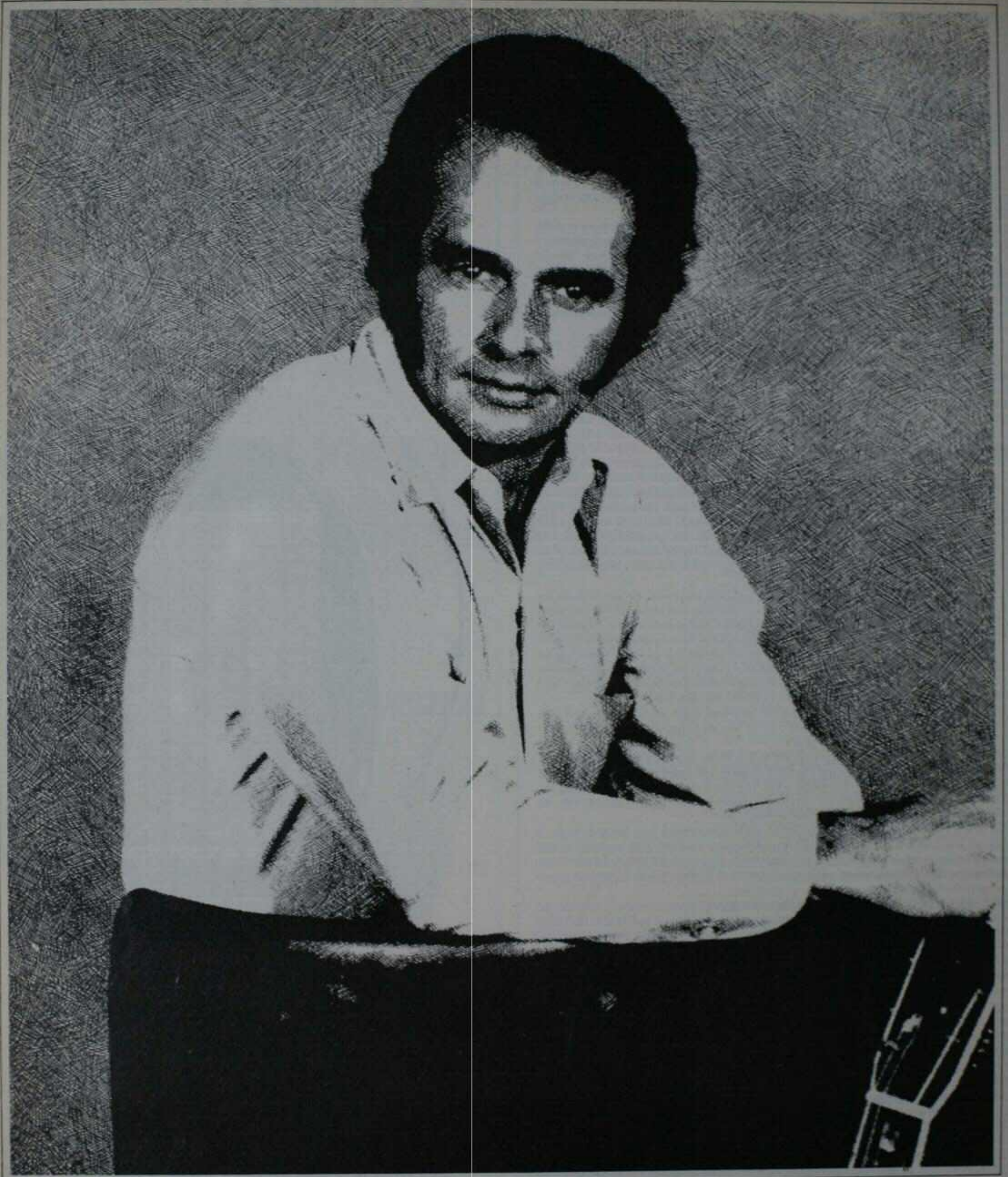
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Capitol Records

AGENCY NABS BILLY CARTER

NASHVILLE—A new country star who got his start by counting peanuts, drinking beer and being with the president has signed with Nashville's Top Billing Agency. "If Billy Carter's not a celebrity, then there's not a peanut in the state of Georgia," claims Tandy Rice, president of Top Billing.

Though Carter typifies the theme of the hit country song, "Red Necks, White Socks and Blue Ribbon Beer," he isn't a singer. But the agency which represents Jerry Clower, Jim Ed Brown, Kitty Wells, Tom T. Hall and several other major country stars plans to handle Carter's personal appearances and his media relations.

"You can't imagine the buckets and sacks of mail and the telephone calls he gets each day," says Rice.

The Top Billing representation covers all of Carter's future negotiations except the family's multi-million dollar peanut company.



RABBITT RE-RUN: Listening to the latest tracks put down by Elektra/Asylum artist Eddie Rabbitt at Quadrafonic Studios, Nashville, are, left to right, David Malloy, co-producer; Andy Byrd, keyboards; Jim Malloy, co-producer; Rabbitt; and Even Stevens, Rabbitt's co-writer. The E/A effort is Rabbitt's third LP.

Music Business Warm In Houston

NASHVILLE—Houston's active music scene continues in high gear with publishers, producers, artists and studio owners reporting a busy winter season.

"Uncle Mickey" Moody, chief engineer-producer for the Sugar Hill Studios of Huey P. Meaux, notes that the studio's second 16-track room will open for custom business, perhaps as early as March 1.

A new Buttermilk Records LP by Richard Dobson, "In Texas Last December," is scheduled for March release after the recent completion of the mixing at Rickley Recording Studios. Wells Sounds Studio has produced another single on Mike Kiser—"Sail Away" with "Melting The Ice"—on Odie Records. Mary Francis Odie is handling the promotion.

Shelton Bissell has finished arranging and conducting string section overdubs for Floyd E. Louis, Kite Tales Records artists, produced by Curtis Keene.

Ludwig Sound Specialties has moved into a new studio-office complex. The new facility contains two studios, five offices, shipping and receiving area and parking space.

In 1976, Ludwig completed 50 LPs and delivered some 65,000 records, with most of the business centered in the religious and gospel market.

Talent Set For Awards Event

NASHVILLE—Freddie Fender, Annie Milsap, Don Williams, Donna Fargo and Mel Tillis lead an all star cast of performers for the 21st annual Academy of Country Music Awards.

Pat Boone and Patti Page will co-host the awards ceremonies to be taped at the Shrine Auditorium in Los Angeles, Thursday (17) and will air as a "Thursday Night Special" on ABC-TV the following Thursday (24).

Among the presenters will be David Soul of "Starsky & Hutch," Donny Most of "Happy Days," LeVar Burton who appeared in "Roots," and country stars Mickey Gilley, Freddie Hart, Marty Robbins, Loretta Lynn, T.G. Sheppard, Crystal Gayle, actors Claude Akins and Joe Campanella and actress Lynn Marta.

NBC Records—Proof There Is A Right and Wrong Way To Distribute Country Product:

NASHVILLE—After trying many so-called "Independent Record Distributors," Robert Allen, Vice President in charge of Sales and Promotions for NBC Records (a Nashville and Los Angeles based firm), announced today that he has finally found the right way to distribute NBC's Country Product. Mr. Allen was referring of course to the recent signing of an exclusive distribution agreement with All-American Record Distributors, also of Nashville and Los Angeles.

All-American, he stated, came out far and above all other distributors that were contacted, not only in the method in which records are mailed to radio stations, but also in the manner in which the individual distributors of All-American are serviced throughout the United States. We were very impressed by All-American's policy of mailing only one record per envelope to the radio stations, as opposed to some of the others mailing eight (8) to ten (10) records in each package—because we know how valuable a Music Directors time is, Mr. Allen said. Also, we were made aware of All-American's procedure of mailing adequate samples to their distributors and one-stops immediately after mailing to the radio stations, thus insuring the product being available for sale as soon as it starts playing in each area.

Also, Mr. Allen observed, that all records mailed to key stations are sent First Class Mail, and all secondary stations are mailed Third Class.

This is very important to any label that has experienced the long delay that follows a bulk or Fourth Class mailing of records, which sometimes takes as long as three to four weeks for delivery.

We were completely overwhelmed by the tremendous response to our recent first release through All-American Record Distributors, which was, "LUNCH TIME LOVERS," by Robb Redmond. The record had only been out there for six days stated Hal Freeman of All-American, when our phones started ringing for orders. On the sixth and seventh day we accepted orders from four major markets of the country totaling more than eleven-thousand, five-hundred (11,500) pieces of product. "Fantastic for a new Artist," Freeman said.

To quote Mr. Allen, "We feel that All-American's ethics of only accepting high quality product to distribute, is responsible for this kind of early response . . . and we can highly recommend to anyone with good product and a label that needs the right distribution outlet to contact Jack Adams or Bob Fuller in Nashville, or Hal Freeman in Los Angeles before releasing their label through any other Media of distribution."

You may contact All-American in Nashville at (615) 224-3570, or write 56 Music Square West, Nashville, Tennessee 37203. West Coast Office (213) 986-5784, or write: All-American, 15130 Ventura Blvd., Sherman Oaks, Calif. 91403.

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Written By Dale Vest & Tommy Overstreet

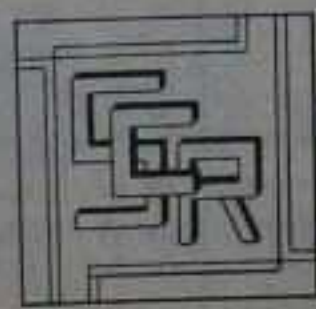
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Billboard

Hot Country Singles

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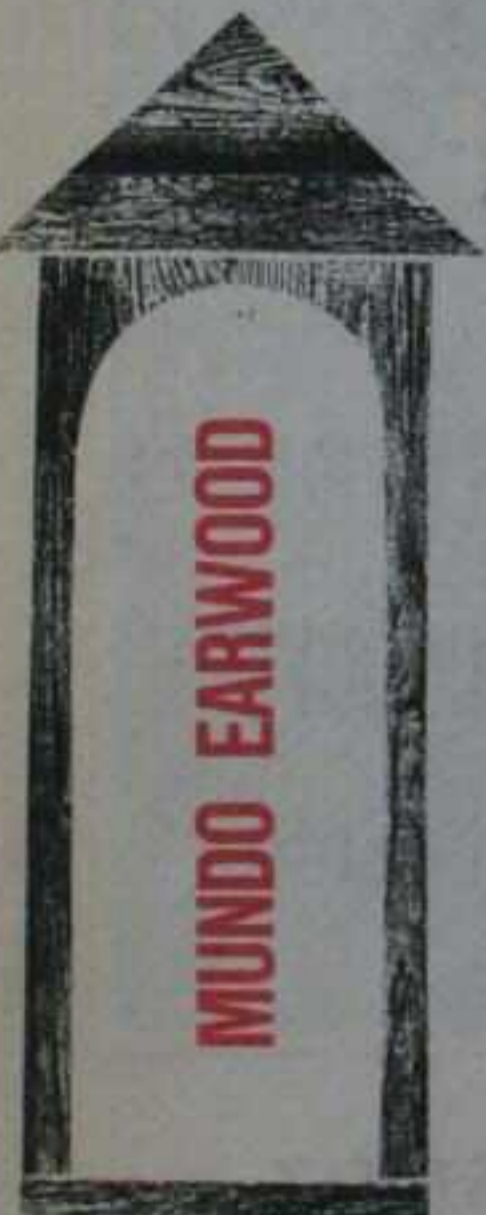


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Main Billboard chart table with columns for 'This Week', 'Last Week', 'Weeks on Chart', 'TITLE-Artist', and 'STAR PERFORMER-Singles registering greatest proportionate upward progress this week'.

FEBRUARY 19, 1977, BILLBOARD

Nashville Scene

By PAT NELSON

It seems everyone is cold this winter except for **Gatlin**—who happens to be hot. Gatlin's peak may not melt the snow, but it's keeping everyone at Monument Records warm.

Early in the winter, Gatlin purchased a Silver Bullet bus to take his family and friends on the road.

On Christmas day, he became the newest member of the "Grand Ole Opry" and celebrated the new year with a top five song, "Statue Without Hearts." Now, he has been notified that he received two Grammy nominations—one for country male vocalist of the year and the other for country song of the year for "Broken Heart" which was also a top song for him in early '76.

A number of television shows have also discovered Gatlin's charisma as audiences across the country are being introduced to his music. His recent tv appearances include guest spots on "Mike Douglas," Merv Griffin, "Dinah!" and "Tonight Show."

And Gatlin's hot streak is bound to continue with the release of his newest Monument single, "Anything But Leavin'."

Roger Sovine, assistant vice president of BMI's Nashville office and **Del Bryant**, assistant director of BMI writer administration, conducted a music performing rights seminar for the Muscle Shoals music industry. **David Johnson** of Broadway Sound, **Stephanie Brown** and **Ron Ball** of Widdgett Studio; **Jinx**, Private Stock recording artists; **Ava Aldridge**, writer; and **Terry Penner**, MCA recording artist were among those attending the sessions covering aspects of music business practices.

Hank Williams, Jr. and **Waylon Jennings & the Jakers** are taking their shows to Florida, North Carolina and Alabama with appearances at the Artis Nixon Convention Center in Tampa, Friday (18); Jacksonville Coliseum, Sunday (20); Asheville Civic Center, Wednesday (23); and Montgomery Civic Center, Thursday (24). RCA

artist, **Steve Young**, will also join the bill in Asheville.

Henderson, Kelly and Ward, Inc. has been appointed regional public relations counsel for Youngstreet Productions' tv show, "Hee Haw," seen in 226 markets. The firm will assist in public relations primarily for the Southeast also serving as press liaison for the show's videotaping two months each year.

Kenny O'Dell and producer **Craig Deitschmann** recorded "The Bull" for forthcoming Schlitz Malt Liquor radio commercials at the Sound Shop in Nashville. . . . **Danny Davis & the Nashville Brass** taped the "Merv Griffin" show Monday (14) in Las Vegas while in town appearing at the Fremont Hotel. . . . **Tommy Cash and the Tomcats** will open a six-week stint at the Vegas night spot March 10.

The **Amazing Rhythm Aces** spent lots of time in their Memphis studio working on the group's new album. "Toucan Do It Too!" is scheduled for release in March and includes more writing efforts from **Butch McDade** and **Jeff Davis**. . . .

There have been five additions at the ABC/Dot House. **John Conlee**, administration assistant and air personality at WLAC radio, will be produced by **Bud Logan**. His current Dot release is a self-penned tune called "Back Side Of Thirty." **Allen Frizzell**, Lefty's younger brother and frontman for Dottie West's band, will be produced by **Ron Chancey**. **George Hamilton IV** has returned to ABC where he had his first hit in 1956, "A Rose And A Baby Ruth." **Jack Lebock**, a writer for ABC Music Publishing who has two songs on Roy Clark's album, will be produced by **Jim Foglesong**. **John Wesley Ryles** has a new ABC/Dot release, "Fool," produced by **Johnny Morris**.

Having returned from its first European tour, the **Marshall Tucker Band** will soon embark on a major cross-country tour in support of its latest Capricorn LP release, "Carolina Dreams," recorded at Capricorn Sound Studios and produced by **Paul Hornsby**.



CEDARWOOD EVERGREENS—Five Nashville Songwriters Hall of Fame members who have been through the Cedarwood publishing complex take part in a rare public reunion during the last Nashville Songwriters Banquet. Left to right are **Wayne P. Walker**, **Mel Tillis**, **Marijohn Wilkin**, **John D. Loudermilk** and **Danny Dill**.

Fort Worth Hosts 'Cherokee Cowboys'

NASHVILLE—Many of the musicians and singers who have worked as members of **Ray Price's** band through the years will be reunited onstage for the first "Reunion of the Cherokee Cowboys" show slated for Friday (18) at the Tarrant County Convention Center in Fort Worth.

Performing with the ABC/Dot artist will be such acts as **Willie Nelson**, **Johnny Bush**, **John Austin Paycheck**, **Darrell McCall**, **Charlie Harris**, **Bob Collins** and **Buddy Emmons**.

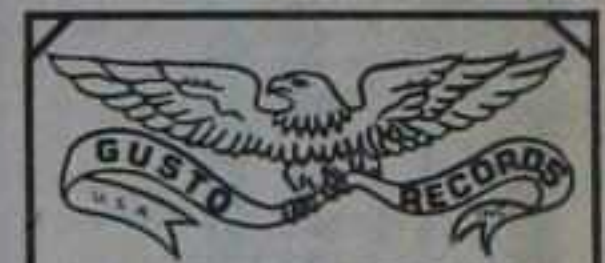
The reunion, set for 8 p.m., is promoted by **Larry Trader's Shotgun Productions** of Austin and **KXOL** radio, Fort Worth.

Price had been using **Hank Williams' Drifting Cowboys** band for his bigger shows before forming the Cherokee Cowboys in the '50s.

Over the years the group has spawned many now-famous musicians, including those who will perform and such other talents as **Shorty Lavender**, **Jimmy Day**, **Pete Wade**, **Buddy Spicher**, **Roger Miller**, **Tommy Hill**, **Ray Sanders**, **Don Helms**, **Van Howard**, **Steve Bess**, "Big Red" **Hays**, **Johnny Manson**, **Gene Gaserway**, **Spider Wilson**, **Jack Evans**, **Pete Burke**, **Jan Curtis** and **Moises "Blondie" Calderon**, who is now **Price's** conductor.

New Griff Office

NASHVILLE—Strong national radio and television promotion is planned by **Ray Griff** who is forging new directions in his Nashville business operations by opening a public relations and promotion office at his 1104 18th Ave. South headquarters.





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FEBRUARY 19, 1977, BILLBOARD

The New **Smash** Country Single



Billboard  31

Cash Box  37

Record World  41

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Personal Management: DON SILVERS

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"First Time with a Ballad"
JACK BARLOW
 singing a Foster & Rice Smash
 "Would You Take
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Billboard
**Hot
 Country LPs**

Billboard SPECIAL SURVEY
 For Week Ending 2/19/77

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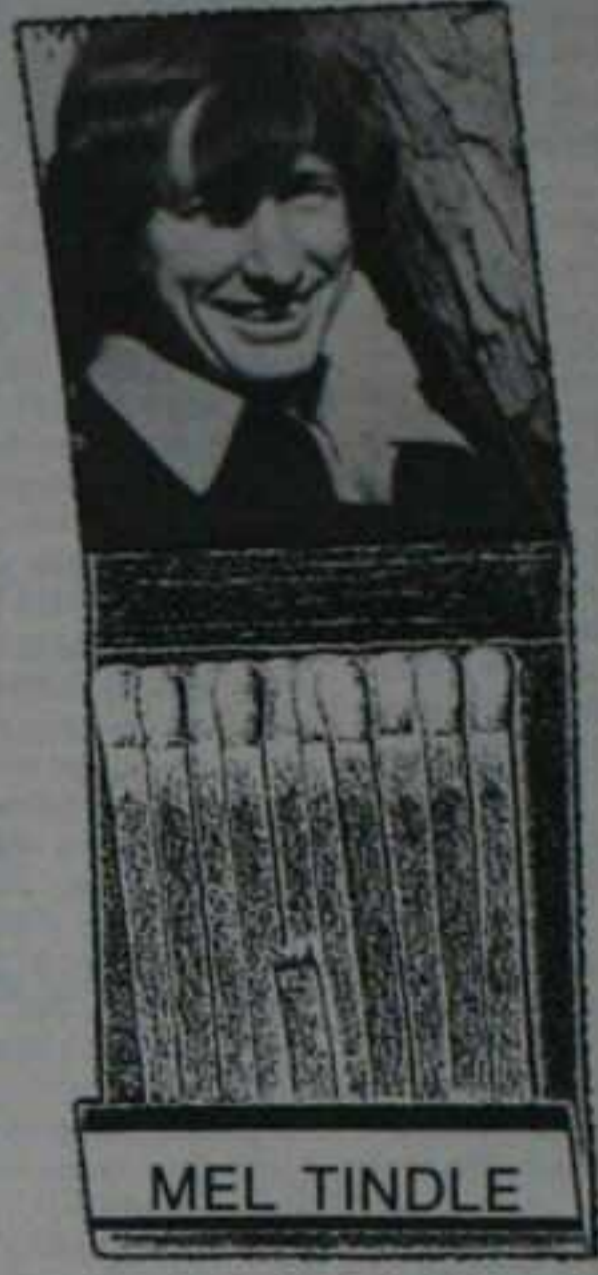
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	WAYLON LIVE—Waylon Jennings, RCA APL1-1108
2	3	4	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2936
3	2	7	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
4	5	11	RONNIE MILSAP LIVE, RCA APL1-2043
5	6	12	GREATEST HITS VOL. III—Conway Twitty, MCA 2225
6	4	15	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
7	7	19	THE TROUBLEMAKER—Willie Nelson, Lone Star MC 34112 (Columbia)
★	12	5	TORN BETWEEN TWO LOVERS—Mary MacGregor, Ariola America ST 50015 (Capitol)
9	9	11	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1-2024
10	10	32	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
11	8	10	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11586
12	11	13	CRASH—Billy Crash Craddock, ABC/Dot D05D-2063
13	13	14	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
14	14	13	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
15	16	14	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
★	33	2	VISIONS—Don Williams, ABC/DOT D05D-2064
★	30	2	THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM 1-1125 (Phonogram)
18	15	25	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E-1072
19	20	17	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
20	18	7	THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompal Glaser, RCA APL1-1321
21	17	24	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
22	23	23	DAVE & SUGAR, RCA APL1-1818
23	27	19	YOU AND ME—Tammy Wynette, Epic KE 34289
24	22	24	SPIRIT—John Denver, RCA APL1-1694
25	25	25	GOLDEN RING—George Jones & Tammy Wynette, Epic KE-34291
26	29	10	MIDNIGHT ANGEL—Barbara Mandrell, ABC/Dot D05D-2067
27	28	11	AFTER THE STORM—Wynn Stewart, Playboy PB 416
28	31	3	ME & McDILL—Bobby Bare, RCA APL 1-2179
29	24	10	HIGH TIME—Larry Gatlin, Monument MC 6644
30	19	11	HIGH LONESOME—Charlie Daniels Band, Epic PE 34377
31	32	4	BREAKEROD—Rod Hart, Plantation PLP 500
32	21	17	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
33	35	6	DIRT, SILVER AND GOLD—Nitty Gritty Dirt Band, United Artists UA LA670 B3
34	34	24	ALL I CAN DO—Dolly Parton, RCA APL1-1665
35	37	5	TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34356
36	39	2	GREAT MOMENTS AT THE GRAND OLE OPRY—Various Artists, RCA CPL2-1904
37	41	18	REFLECTING—Johnny Rodriguez, Mercury SRM 1-1110 (Phonogram)
38	26	25	EL PASO CITY—Marty Robbins, Columbia KC-34301
39	42	12	I'M NOT EASY—Billie Jo Spears, United Artists UA LA684-G
40	45	2	SINGS BLUEGRASS, BODY AND SOUL—Bill Monroe, MCA 2251
41	47	2	TOMPALL AND HIS OUTLAW BAND, ABC AB978
42	NEW ENTRY	→	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958
43	43	3	MIKE LUNSFORD, Starday SD 963R (Dubs)
44	44	5	THE LAST OF THE WINFIELD AMATEURS—Ray Griff, Capitol ST 11588
45	NEW ENTRY	→	HOTEL CALIFORNIA—Eagles, Asylum 7E-1084
46	49	2	THE BEST OF... VOL. 2—Faron Young, Mercury SRM 11130
47	40	18	IF YOU'RE EVER IN TEXAS—Freddie Fender, ABC/Dot D05D-2061
48	36	7	RUBBER DUCK—C.W. McCall, Playboy PD-1-6094
49	NEW ENTRY	→	VINTAGE '77—Tommy Overstreet, ABC/Dot D0A-2171
50	50	56	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)

National TV Boost For Country Music

NASHVILLE — With Johnny Cash receiving a lengthy tribute on the "American Music Awards" show Monday (31), country music scored new highs in the amount of time devoted to it on a national awards show.

Tennessee Gov. Ray Blanton, Cash received filmed tributes from Sen. Howard Baker, John Denver and Kris Kristofferson. During the ABC-TV telecast from the Santa Monica (California) Civic Auditorium, Cash received the special award for "all he has given to the American people."

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Discos

Old Bands Top Party

NEW YORK—A vintage disco dance party featuring the big band music of the 1930s was held Saturday (12) at the Ancram (N.Y.) Restoration Winter Carnival at upstate Ancram, N.Y.

The show, sponsored by the Gotham Light Opera Guild as part of its fund-raising program, re-created the music of the 1930s through the records and film clips of such entertainers as Eddy Duchin, Stan Kenton, Jimmy and Tommy Dorsey, Skinnay Ennis, Leo Reisman and Vincent Lopez.

Attendees were invited to wear costumes of the 1930s. Tickets were priced at \$12 and \$3 per person and included coffee and cakes. There was also a cash bar.

Club Just Like a Boeing 747

• *Continued from page 1*

To achieve this authenticity of design, Cosentino, along with his brother Patrick, have purchased all available 747 interiors from airlines wanting to turn their planes into freight haulers.

These interiors, like at the pilot club in Buffalo, will be hauled to new club sites and restored with care so that the clubgoer feels transported into the interior of a real wide-bodied jet.

The patent-pending design even features a projection screen in its "first class" lounge that shows a real 747 taking off. Borrowing a page from the "Earthquake" movie, the sound system is so designed that all the physical effects of an actual 747 take-off are re-created.

As Cosentino explains, the club is externally designed to re-create the fuselage of an actual 747.

Once in the lobby, the patron goes to a "ticket counter" where he buys a "boarding pass." From the ticket counter he moves through an authentically re-created electronic sur-

velliance system before being ushered into the "plane's" interior.

The club's interior is divided into a "coach" section and a "first class" section. A computerized dance floor with matching wall is used in coach. The dance floor in first class is of stainless steel.

Sound systems at the pilot club which Cosentino describes as state-of-the-art, was supplied by Seneca Sound of Buffalo, with the computerized floors and some of the lighting supplied by Disco Associates.

According to Cosentino, the first five clubs in the expanded chain will be wholly owned by Club 747 of America. They will be located in such cities as Albany, Rochester and Syracuse.

The first franchises will go to out-of-state owners and negotiations are already underway for locations in Warren, Ohio; Cleveland, Pittsburgh and Erie, Pa. For a franchise fee (that will vary according to city and club capacity) and a percentage of the gross, Club 747 of America will build the club to its own specifications and will act as a consulting agent to the club operator.

The average club will accommodate between 600 and 700 per-

sons, but Cosentino says they can either be smaller or larger. They can be constructed either in existing space, or can be built from the ground up.

Features proven successful in the pilot that will be used at other clubs in the chain, include the low cost \$1 admission, "V.I.P." passes which waive the cover charge for airline personnel, a broad mix of music encompassing all sound formats, special nights for evergreens and the music of the 1950s and 1960s and special days for disco dance classes.

As at the pilot, dress will be casual, but sweat shirts, T-shirts, battered jeans and tennis shoes will not be permitted. Waitresses and bartenders will all be dressed in the uniforms of airline pilots and stewardesses. Even the luggage racks in the jumbo jets are being re-constructed in the clubs.

According to Cosentino, Club 747 in Buffalo admitted more than 500,000 patrons in the first two years of operation and its popularity is showing no sign of waning.

"We think this is a good barometer to guide us in the design and operation of future clubs," he says.

Disco Mix

By TOM MOULTON

NEW YORK—The TK label has released two new 12-inch 33 1/3 r.p.m. disco disks. They are the T Connection's followup to "Disco Magic" titled, "Do What You Wanna Do" and a release by Funk Machine titled "Funk Machine."

In "Do What You Wanna Do" the T Connection has gone into a more r&b style and has added vocals as part of the act. However, there still remains many breaks that are reminiscent of the old T Connection sound. These feature Moog synthesizer and bongos. The tune runs for about 7.15 minutes and has all the basic ingredients to be a big r&b hit.

The Funk Machine song is also styled in an r&b format and features several good breakdowns. The group now has more of a horn sound and the song itself is constructed around a simple hook. The breaks lend interest to the tune and helps add to the overall excitement.

Friends & Co. distributed by Bullseye Records, has released a 12-inch 33 1/3 r.p.m. disco disk of Eddie Drennon's classic, "Let's Do The Latin Hustle" picked with the Manhattan Express, "Bad Girl" (Mala Femmena). Both tunes have been remixed and are longer than the originals. The disk is also commercially available.

Epic Records has released "You Take My Heart Away" by Laura Greene on a 12-inch 33 1/3 r.p.m. disco disk. This is a very exciting song in spite of the fact that the artist's vocals are almost lost in the track. This is also one of the best versions of the song to be done for discos. It embodies strong percussions throughout and at times displays a Latin style.

Dance Show Seeks TV

NEW YORK—The producers of "Disco '77" a 30-minute disco dance show featuring live acts and designed for prime time tv, have retained L. James Nameth & Co., of New York to merchandise the series and establish sponsor affiliates.

The show, initially slated for about 26 major markets nationwide is being produced by Marcus Productions of Miami, (Billboard, Dec. 25, 1976) and will feature such acts as K.C. & the Sunshine Band, Natalie Cole, Melba Moore, the Bee Gees, Lou Rawls and the Richie Family.

National sponsor of "Disco '77" is Star Brite, a Miami-based manufacturer of car polishes. Nameth's firm will merchandise the show on a regional basis and will locate and negotiate with local sponsors.

Nameth explains that in each market, "Disco '77" will approach one club owner whose facility is recognized as one of the best in the area and will try to sell him the idea of being the local sponsor.

If an agreement is reached, the owner, for a fee which varies depending on the importance of the market in which the club is located, will be allowed between two and three 30-second commercials on the show. His club may also be selected as the venue for the live taping of the show.

In addition, the club owner will be given access to a number of promotional aids, including "Disco '77" T-shirts, a neoned logo from the show to hang in his club and a number of other in-club displays.

4 NON-PROS OPERATE

Nothing Spared In Private Tulsa Club

By JOHN SIPPEL

LOS ANGELES—Reflections, a 12,000 square-foot multi-level club, has been opened in Tulsa by three doctors and a real estate broker/travel agent.

Stan Frisbie, realtor/travel agent, one of the principals who doubles as manager, would not comment on cost, only emphasizing that all four owners strove to put the very best into the club.

The exclusive member-only club features two primary rooms. The smallest, the Busy Businessman's Club, better known as the BBC, is 1,200 square-feet and members pay \$100 yearly. In addition, they pay about \$1.75 per drink. Little food is sold in any area in the club.

Jerry Laidman of Sound Chamber Audio, North Hollywood, who assisted with the audio playback and

lighting, says the installation is the finest money can buy.

The BBC room has all ceiling-mounted diffused speakers, with eight enclosures concentrating the music on the small dance floor.

The larger room, too, is set up so that the DJ can direct sound up to 118 decibels on the dance floor or any part of it, with the area adjacent to the dance floor receiving sound at a conversational level.

The main room has a 2,800-watt RMS biamplified four-way system of modified Cerwin Vega component enclosures. There are 13 cabinet enclosures, eight of which are front-loaded Cerwin Vega bass speakers; five mid-range enclosures, four of which have high frequency drivers and one mid-range driver in combination with center-suspended tweeter arrays.

These allow the DJ to accentuate sound at his discretion. "The DJ in (Continued on page 61)

DISCO FORUM FOR JAPAN FEB. 21-22

By ALEX ARBRAMOFF

TOKYO—Japan's first disco forum sponsored jointly by Music Labo, a joint venture publication of Billboard Publications and the All Japan Soul Disco Organization is scheduled to be held here Feb. 21-22.

The event will take the form of plenary and concurrent sessions and will explore such topic areas as, "The Art Of Disco Programming," "How To Manage A Disco," "Disco Deejays And Promotional Activities Of Record Companies," "The Art Of Disco Audio And Lighting Techniques," "The Future Of The Disco Industry In Japan" and "Domestically Produced Disco Products."

Speakers and panelists for the two-day confab will include such top Japanese disco personalities as Ichiro Asatsuma, general manager,

(Continued on page 39)



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National Disco Action Top 40

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- 1 DISCO INFERNO / STARVIN' / BODY CONTACT CONTRACT - Trammps - Atlantic (LP)
- 2 DON'T LEAVE ME THIS WAY / ANYWAY YOU LIKE IT - Thelma Houston - Tamla (LP)
- 3 DREAMIN' / HIT & RUN / RIPPED OFF - Loleatta Holloway - Gold Mind (LP)
- 4 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (12 inch)
- 5 LOVE IN MOTION / CUT THE RUG / GIVIN' BACK THE FEELING - George McCrae - TK (LP)
- 6 LOVE IN C MINOR / MIDNIGHT LADY - Cerrone - Cotillion (LP)
- 7 SPRING RAIN - Silvestri - Salsoul (12 inch)
- 8 LIFE IS MUSIC / LADY LUCK / DISCO BLUES - Ritchie Family - Marlin (LP)
- 9 UPTOWN FESTIVAL - Shalimar - Soul Train (12 inch)
- 10 SIX MILLION DOLLAR MAN / HURRY UP & WAIT / BEEN DECIDED - Originals - Motown (LP)
- 11 KING KONG - Love Unlimited Orchestra - 20th Century (12 inch)
- 12 DISCO LUCY - Wilton Place Street Band - Island (12 inch)
- 13 DANCING / SEARCHING FOR LOVE / FAR OUT - Crown Heights Affair - De Lite (LP)
- 14 TATTOO MAN - Denise McCann - Polydor (12 inch)
- 15 BOY I REALLY TIED ONE ON / MAGIC'S IN THE AIR - Esther Phillips - Kudu (12 inch)
- 16 TWENTY-FOUR HOURS A DAY - Barbara Pennington - United Artists
- 17 OPEN SESAME - Kool & The Gang - De Lite (12 inch)
- 18 MY LOVE IS FREE - Double Exposure - Salsoul (12 inch)
- 19 FREE LOVE / YOU GOT A PROBLEM / YOU WANNA GO BACK - Jean Carn - Philadelphia International (LP)
- 20 DAZZ - Brick - Bang (12 inch)
- 21 THERE'S LOVE IN THE WORLD - Mighty Clouds of Joy - ABC (LP)
- 22 DISCO REGGAE - Kaylan - MCA
- 23 FOUR SEASONS OF LOVE - Donna Summer - Oasis (LP all cuts)
- 24 SORRY / THAT'S THE TROUBLE - Grace Jones - Beam Junction (12 inch)
- 25 FREEDOM TO EXPRESS YOURSELF - Denise LaSalle - ABC (LP)
- 26 OVERTURE / DON'T KEEP IT IN THE SHADOWS / INDISCREET / O BA BA - D.C. Larue - Pyramid (LP)
- 27 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE - K.C. & The Sunshine Band - TK (LP)
- 28 ANOTHER STAR / I WISH / SIR DUKE / ISN'T SHE LOVELY - Stevie Wonder - Tamla (LP)
- 29 FOR ELISE - Philharmonics - Capricorn (LP)
- 30 THIS WILL MAKE YOU DANCE - G.C. Cameron - Motown (LP)
- 31 YOU'RE MY DRIVING WHEEL / LET YOURSELF GO / LOVE I NEVER KNEW - Supremes - Motown (LP)
- 32 DISCO FANTASY - Coke Escovedo - Mercury (LP)
- 33 FANCY DANCER - Commodores - Motown (LP)
- 34 I LEARN FROM MY BURNS / I DON'T KNOW WHAT'S ON YOUR MIND - Spiders Web - Fantasy (LP)
- 35 I DON'T WANNA LOSE YOUR LOVE - Emotions - Columbia (LP)
- 36 FUNK DE MAMBO - Karma - Horizon (12 inch)
- 37 AT MIDNIGHT - Rufus featuring Chaka Khan - ABC
- 38 TURN ON TO LOVE - Jumbo - Prelude (LP)
- 39 GOOD LOVE MAKES EVERYTHING ALRIGHT / GREATEST FEELING - Melba Moore - Buddah (LP)
- 40 ELEVATOR - Joanne Spain - Casimo (12 inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

- ### ATLANTA
- This Week
- 1 DREAMIN' / HIT & RUN / RIPPED OFF - Loleatta Holloway - Gold Mind (LP)
 - 2 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN' - Trammps - Atlantic (LP)
 - 3 SPRING RAIN - Silvestri - Salsoul (12 inch)
 - 4 KING KONG - Love Unlimited Orchestra - 20th Century (12 inch)
 - 5 BOY I REALLY TIED ONE ON - Esther Phillips - Kudu (12 inch)
 - 6 LOVE IN MOTION / GIVIN' BACK THE FEELING - George McCrae - TK (LP)
 - 7 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (LP)
 - 8 FREEDOM TO EXPRESS YOURSELF - Denise LaSalle - ABC
 - 9 OVERTURE / DON'T KEEP IT IN THE SHADOWS - D.C. Larue - Pyramid (LP)
 - 10 LET IT FLOW - Tamiko Jones - TK (12 inch)
 - 11 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (12 inch)
 - 12 SIX MILLION DOLLAR MAN / HURRY UP & WAIT / BEEN DECIDED - Originals - Motown (LP)
 - 13 TIME IS MOVIN' - Blackbyrds - Fantasy
 - 14 AT MIDNIGHT - Rufus featuring Chaka Khan - ABC
 - 15 WINTER MELODY / SPRING AFFAIR - Donna Summer - Oasis (LP)

- ### BALT. / WASH., D.C.
- This Week
- 1 SIX MILLION DOLLAR MAN / HURRY UP & WAIT / YOU ARE A BLESSING TO ME - Originals - Motown (LP)
 - 2 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (LP)
 - 3 BODY CONTACT CONTRACT / STARVIN' / DISCO INFERNO - Trammps - Atlantic (LP)
 - 4 DREAMIN' / RIPPED OFF / HIT & RUN - Loleatta Holloway - Gold Mind (LP)
 - 5 THIS WILL MAKE YOU DANCE - G.C. Cameron - Motown (LP)
 - 6 DISCO REGGAE - Kaylan - MCA (LP)
 - 7 LOVE IN C MINOR - Cerrone - Cotillion (LP)
 - 8 TATTOO MAN - Denise McCann - Polydor (12 inch)
 - 9 TIME WAITS FOR NO ONE / FREE LOVE - Jean Carn - Philadelphia International (LP)
 - 10 SHAKE THOSE DISCO BLUES / LIFE & MUSIC / LADY LUCK - Ritchie Family - Marlin (LP)
 - 11 THE WARRIOR / KEEP ON TRYIN' - Ojibwa - Island (LP)
 - 12 DISCO FANTASY - Coke Escovedo - Mercury (LP)
 - 13 MY LOVE IS FREE - Double Exposure - Salsoul (12 inch)
 - 14 TURN ON TO LOVE - Jumbo - Prelude (LP)
 - 15 REACHING FOR THE WORLD - Harold Melvin & The Blue Notes - ABC (LP)

- ### BOSTON
- This Week
- 1 LOVE IN C MINOR - Cerrone - Cotillion (LP)
 - 2 BODY CONTACT CONTRACT / DISCO INFERNO / STARVIN' - Trammps - Atlantic (LP)
 - 3 DREAMIN' / RIPPED OFF / HIT & RUN - Loleatta Holloway - Gold Mind (LP)
 - 4 THERE'S LOVE IN THE WORLD - Mighty Clouds of Joy - ABC (LP)
 - 5 SPRING RAIN - Silvestri - Salsoul (12 inch)
 - 6 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (LP)
 - 7 MY LOVE IS FREE - Double Exposure - Salsoul (12 inch)
 - 8 I WISH / ANOTHER STAR / ISN'T SHE LOVELY - Stevie Wonder - Tamla (LP)
 - 9 LOVE IN MOTION / GIVIN' BACK THE FEELING - George McCrae - TK (LP)
 - 10 DANCIN' - Crown Heights Affair - De Lite (LP)
 - 11 KING KONG - Love Unlimited Orchestra - 20th Century (12 inch)
 - 12 FOUR SEASONS OF LOVE - Donna Summer - Oasis (LP all cuts)
 - 13 DOWN TO LOVE TOWN - Originals - Soul (12 inch)
 - 14 TWENTY-FOUR HOURS A DAY - Barbara Pennington - United Artists (12 inch)
 - 15 MANGOUS YE / BLACK BROTHER - Black Soul - Beam Junction (12 inch)

- ### CHICAGO
- This Week
- 1 DISCO INFERNO / BODY CONTACT CONTRACT / DARK SIDE OF THE MOON - Trammps - Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (LP)
 - 3 DREAMIN' / HIT & RUN / RIPPED OFF - Loleatta Holloway - Gold Mind (LP)
 - 4 MY LOVE IS FREE - Double Exposure - Salsoul (12 inch)
 - 5 OPEN SESAME - Kool & The Gang - De Lite (LP)
 - 6 LET YOURSELF GO - Supremes - Motown (LP)
 - 7 FREE LOVE / IF YOU WANT TO GO BACK - Jean Carn - Philadelphia International (LP)
 - 8 SPRING RAIN - Silvestri - Salsoul (12 inch)
 - 9 BOY I REALLY TIED ONE ON / THERE'S MAGIC IN THE AIR - Esther Phillips - Kudu (12 inch)
 - 10 LOVE IN MOTION - George McCrae - TK (LP)
 - 11 DOWN TO LOVE TOWN - Originals - Motown (12 inch)
 - 12 SHAKEY GROUND - Phoebe Snow - Columbia (LP)
 - 13 AT MIDNIGHT - Rufus featuring Chaka Khan - ABC
 - 14 DANCIN' - Crown Heights Affair - De Lite (LP)
 - 15 LOVE IN C MINOR - Cerrone - Cotillion

- ### DALLAS / HOUSTON
- This Week
- 1 DISCO INFERNO / BODY CONTACT CONTRACT - Trammps - Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (LP)
 - 3 BOY I REALLY TIED ONE ON - Esther Phillips - Kudu (12 inch)
 - 4 SPRING RAIN - Silvestri - Salsoul (12 inch)
 - 5 KING KONG - Love Unlimited Orchestra - 20th Century (12 inch)
 - 6 DISCO LUCY - Wilton Place Street Band - Island (12 inch)
 - 7 UPTOWN FESTIVAL - Shalimar - Soul Train (12 inch)
 - 8 LOVE IN MOTION - George McCrae - TK (LP)
 - 9 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (12 inch)
 - 10 SHAKE THOSE DISCO BLUES / LIFE & MUSIC / LADY LUCK - Ritchie Family - Marlin (LP)
 - 11 TURN ON TO LOVE - Jumbo - Prelude (LP)
 - 12 I WISH / ANOTHER STAR - Stevie Wonder - Motown (LP)
 - 13 CLASSICALLY ELISE - Dino Sola & The Munich Machines - Hidden Sign (12 inch)
 - 14 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE - K.C. & The Sunshine Band - TK (LP)
 - 15 I DID IT FOR LOVE - Love Unlimited - 20th Century (LP)

- ### DETROIT
- This Week
- 1 DISCO INFERNO / BODY CONTACT CONTRACT / DARK SIDE OF THE MOON - Trammps - Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (LP)
 - 3 DREAMIN' - Loleatta Holloway - Gold Mind (LP)
 - 4 LOVE IN MOTION - George McCrae - TK (LP)
 - 5 AIN'T IT TIME - Queen Yahnou - P&P (12 inch)
 - 6 LOVE IN C MINOR - Cerrone - Malligator (LP)
 - 7 OPEN SESAME - Kool & The Gang - De Lite (12 inch)
 - 8 IF YOU WANNA GO BACK / FREE LOVE - Jean Carn - Philadelphia International (LP)
 - 9 DISCO LUCY - Wilton Place Street Band - Island (12 inch)
 - 10 TATTOO MAN - Denise McCann - Polydor (12 inch import)
 - 11 DADDY COOL - Boney M - Atco (12 inch)
 - 12 MANGOUS YE - Black Soul - Beam Junction (12 inch)
 - 13 DISCO REGGAE - Kaylan - MCA
 - 14 ELEVATOR - Joanne Spain - Casimo (12 inch)
 - 15 FLIP - Jesse Green - Red Bus (Import)

- ### LOS ANGELES / SAN DIEGO
- This Week
- 1 UPTOWN FESTIVAL - Shalimar - Soul Train (12 inch)
 - 2 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (LP)
 - 3 DISCO INFERNO / BODY CONTACT CONTRACT / YOU TOUCHED MY HOT LINE - Trammps - Atlantic (LP)
 - 4 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (LP)
 - 5 DAZZ - Brick - Bang (12 inch)
 - 6 LOVE IN C MINOR - Cerrone - Cotillion
 - 7 DISCO LUCY - Wilton Place Street Band - Island (12 inch)
 - 8 TWENTY-FOUR HOURS A DAY - Barbara Pennington - United Artists
 - 9 DANCIN' - Crown Heights Affair - De Lite (LP)
 - 10 THAT'S THE TROUBLE / SORRY - Grace Jones - Beam Junction (12 inch)
 - 11 TATTOO MAN - Denise McCann - Polydor (12 inch)
 - 12 SPRING RAIN - Silvestri - Salsoul (12 inch)
 - 13 FOR ELISE - Philharmonics - Capricorn (LP)
 - 14 FUNK DE MAMBO - Karma - Horizon (12 inch)
 - 15 DISCO REGGAE - Kaylan - MCA

- ### MIAMI AREA
- This Week
- 1 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (12 inch)
 - 2 LOVE IN MOTION / GIVIN' BACK THE FEELING - George McCrae - TK (LP)
 - 3 SPRING RAIN - Silvestri - Salsoul (12 inch)
 - 4 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN' - Trammps - Atlantic (LP)
 - 5 SIX MILLION DOLLAR MAN / BEEN DECIDED - Originals - Motown (LP)
 - 6 THAT'S THE TROUBLE / SORRY - Grace Jones - Beam Junction (12 inch)
 - 7 FOUR SEASONS OF LOVE - Donna Summer - Oasis (LP all cuts)
 - 8 ISN'T SHE LOVELY / SIR DUKE / ANOTHER STAR - Stevie Wonder - Tamla (LP)
 - 9 KING KONG - Love Unlimited Orchestra - 20th Century (12 inch)
 - 10 MAKES YOU BLIND - Giltner Band - Arista (12 inch)
 - 11 MY LOVE IS FREE - Double Exposure - Salsoul (12 inch)
 - 12 ELEVATOR - Joanne Spain - Casimo (12 inch)
 - 13 OVERTURE / DON'T KEEP IT IN THE SHADOWS / O BA BA / INDISCREET - D.C. Larue - Pyramid (LP)
 - 14 DANCIN' - Crown Heights Affair - De Lite (12 inch)
 - 15 DON'T TURN AWAY - Midnight Flight - SBI

- ### NEW ORLEANS
- This Week
- 1 I'M YOUR BOOGIE MAN / KEEP IT COMIN' LOVE - K.C. & The Sunshine Band - TK (LP)
 - 2 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (12 inch)
 - 3 DANCIN' - Crown Heights Affair - De Lite (12 inch)
 - 4 FANCY DANCER - Commodores - Motown (LP)
 - 5 I LEARN FROM MY BURNS / I DON'T KNOW WHAT'S ON YOUR MIND - Spiders Web - Fantasy (LP)
 - 6 DISCO LUCY - Wilton Place Street Band - Island (12 inch)
 - 7 KING KONG - Love Unlimited Orchestra - 20th Century (12 inch)
 - 8 OPEN SESAME - Kool & The Gang - De Lite (12 inch)
 - 9 CAR WASH - Rose Royce - MCA
 - 10 DAZZ - Brick - Bang
 - 11 DISCO INFERNO / BODY CONTACT CONTRACT - Trammps - Atlantic (LP)
 - 12 I DON'T WANNA LOSE YOUR LOVE - Emotions - Columbia (LP)
 - 13 FOUR SEASONS OF LOVE - Donna Summer - Oasis (LP)
 - 14 TOO HOT TO STOP - Bar Kays - Mercury
 - 15 FUNK DE MAMBO - Karma - Horizon (12 inch)

- ### NEW YORK
- This Week
- 1 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN' - Trammps - Atlantic (LP)
 - 2 LOVE IN C MINOR - Cerrone - Cotillion (LP)
 - 3 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (12 inch)
 - 4 LOVE IN MOTION / GIVIN' BACK THE FEELING - George McCrae - TK (LP)
 - 5 DREAMIN' / HIT & RUN / RIPPED OFF - Loleatta Holloway - Gold Mind (LP)
 - 6 LIFE IS MUSIC / LADY LUCK - Ritchie Family - Marlin (LP)
 - 7 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (12 inch)
 - 8 FREEDOM TO EXPRESS YOURSELF - Denise LaSalle - ABC (LP)
 - 9 OPEN SESAME - Kool & The Gang - De Lite (12 inch)
 - 10 SPRING RAIN - Silvestri - Salsoul (12 inch)
 - 11 SIX MILLION DOLLAR MAN / YOU'RE A BLESSING TO ME - Originals - Motown (LP)
 - 12 THAT'S THE TROUBLE / SORRY - Grace Jones - Beam Junction (12 inch)
 - 13 BLACK BROTHER / MANGOUS YE - Black Soul - Beam Junction (12 inch)
 - 14 YOU'RE DRIVING WHEEL / LET YOURSELF GO - Supremes - Motown (LP)
 - 15 DANCING / SEARCHING FOR LOVE / FAR OUT - Crown Heights Affair - De Lite (LP)

- ### PHILADELPHIA
- This Week
- 1 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (12 inch)
 - 2 DREAMIN' / HIT & RUN / RIPPED OFF - Loleatta Holloway - Gold Mind (LP)
 - 3 MY LOVE IS FREE - Double Exposure - Salsoul (12 inch)
 - 4 THAT'S THE TROUBLE / SORRY - Grace Jones - Beam Junction (12 inch)
 - 5 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (12 inch)
 - 6 LIFE IS MUSIC / LADY LUCK / LONG DISTANCE ROMANCE - Ritchie Family - Marlin (LP)
 - 7 COME BACK / MY TIME OF NEED - Carol Williams - Salsoul (LP)
 - 8 LOVE IN C MINOR - Cerrone - Cotillion (LP)
 - 9 GOOD LOVE MAKES EVERYTHING ALRIGHT - GREATEST FEELING - Melba Moore - Buddah (LP)
 - 10 TURN ON TO LOVE - Jumbo - Prelude
 - 11 SPRING RAIN - Silvestri - Salsoul (12 inch)
 - 12 CALL ON YOU / SIX MILLION DOLLAR MAN / DOWN TO LOVE TOWN - Originals - Soul (LP)
 - 13 LOVE IN MOTION / GIVIN' BACK THE FEELING - George McCrae - TK (LP)
 - 14 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN' - Trammps - Atlantic (LP)
 - 15 LET ME BE YOUR LADY TONIGHT - Stravinsky - Roulette (12 inch)

- ### PHOENIX
- This Week
- 1 LOVE IN MOTION / GIVIN' BACK THE FEELING - George McCrae - TK (LP)
 - 2 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (12 inch)
 - 3 DISCO INFERNO / STARVIN' / YOU TOUCHED MY HOT LINE - Trammps - Atlantic (LP)
 - 4 FOR ELISE - Philharmonics - Capricorn
 - 5 DREAMIN' / HIT & RUN / RIPPED OFF - Loleatta Holloway - Gold Mind (LP)
 - 6 YOU'RE A BLESSING TO ME / SIX MILLION DOLLAR MAN / HURRY UP & WAIT - Originals - Motown (LP)
 - 7 DISCO REGGAE / HELLO AFRICA / NICE & SLOW - Kaylan - MCA (LP)
 - 8 GOOD LOVE MAKES EVERYTHING ALRIGHT - Melba Moore - Buddah (12 inch)
 - 9 GOTHAM CITY BOOGIE / INKISO COUNTRY - Urbalunk - TK (12 inch)
 - 10 LIFE IS MUSIC / LADY LUCK / DISCO BLUES - Ritchie Family - Marlin (LP)
 - 11 ELEVATOR - Joanne Spain - Casimo (12 inch)
 - 12 INDISCREET / O BA BA / OVERTURE - D.C. Larue - Pyramid (LP)
 - 13 GOT TO DANCE TO KEEP FROM CRYIN' - Destinations - AVI (12 inch)
 - 14 THE WAY WE WERE - New York Disco Orchestra - Artime
 - 15 KING KONG - Love Unlimited Orchestra - 20th Century (12 inch)

- ### PITTSBURGH
- This Week
- 1 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (12 inch)
 - 2 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN' - Trammps - Atlantic (LP)
 - 3 LOVE IN MOTION / GIVIN' BACK THE FEELING - George McCrae - TK (LP)
 - 4 FOUR SEASONS OF LOVE - Donna Summer - Oasis (LP all cuts)
 - 5 DISCO FANTASY - Coke Escovedo - Mercury (LP)
 - 6 OVERTURE / O BA BA / INDISCREET - D.C. Larue - Pyramid (LP)
 - 7 LIFE IS MUSIC / LONG DISTANCE ROMANCE / LIBERTY - Ritchie Family - Marlin (LP)
 - 8 KING KONG - Love Unlimited Orchestra - 20th Century (12 inch)
 - 9 DANCIN' - Crown Heights Affair - De Lite (12 inch)
 - 10 YOU + ME = LOVE - Undisputed Truth - Whitfield (12 inch)
 - 11 TRIED, TESTED & FOUND TRUE - Ashford & Simpson - Warner Bros. (12 inch)
 - 12 BOY I REALLY TIED ONE ON - Esther Phillips - Kudu (12 inch)
 - 13 I WISH / ANOTHER STAR / SIR DUKE - Stevie Wonder - Tamla (LP)
 - 14 RIGOR MORTIS - Cameo - Chess/City
 - 15 UNFINISHED BUSINESS - Blackbyrds - Fantasy (LP)

- ### SAN FRANCISCO
- This Week
- 1 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (12 inch)
 - 2 TATTOO MAN - Denise McCann - Polydor (12 inch import)
 - 3 TWENTY-FOUR HOURS A DAY - Barbara Pennington - United Artists
 - 4 UPTOWN FESTIVAL - Shalimar - Soul Train (12 inch)
 - 5 LIFE IS MUSIC / LADY LUCK / DISCO BLUES - Ritchie Family - Marlin (LP)
 - 6 DREAMIN' / HIT & RUN / RIPPED OFF - Loleatta Holloway - Gold Mind (LP)
 - 7 THERE'S LOVE IN THIS WORLD - Mighty Clouds of Joy - ABC (LP)
 - 8 DISCO INFERNO / BODY CONTACT CONTRACT / STARVIN' - Trammps - Atlantic (LP)
 - 9 FREE LOVE / YOU GOT A PROBLEM / IF YOU WANNA GO BACK - Jean Carn - Philadelphia International (LP)
 - 10 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (12 inch)
 - 11 N. Y. YOU GOT ME DANCING - Andrea True Connection - Buddah (12 inch)
 - 12 FUNK DE MAMBO - Karma - Horizon (12 inch)
 - 13 PEOPLE WITH FEELING - Three Degrees - Epic (LP)
 - 14 ELEVATOR - Joanne Spain - Casimo (12 inch)
 - 15 THAT'S THE TROUBLE / SORRY - Grace Jones - Beam Junction (12 inch)

- ### SEATTLE
- This Week
- 1 DON'T LEAVE ME THIS WAY - Thelma Houston - Tamla (LP)
 - 2 BOOGIE CHILD - Bee Gees - RSO (12 inch)
 - 3 I DON'T WANNA LOSE YOUR LOVE - Emotions - Columbia (LP)
 - 4 SURE FEELS GOOD TO ME - Confunkshun - Mercury (12 inch)
 - 5 DISCO LUCY / YOU DON'T EVEN KNOW WHO WE ARE - Wilton Place Street Band - Island (12 inch)
 - 6 FOUR SEASONS OF LOVE - Donna Summer - Oasis (LP all cuts)
 - 7 DAZZ - Brick - Bang (12 inch)
 - 8 LOVE IS YOU - Carol Williams - Salsoul (LP)
 - 9 RUBBERBAND MAN - Spinners - Atlantic (12 inch)
 - 10 DADDY COOL / SUNNY - Boney M - Atco (LP)
 - 11 DISCO INFERNO - Trammps - Atlantic (LP)
 - 12 NIGHT PEOPLE - Fantastic Four - Westbound (LP)
 - 13 LOVE IN C MINOR - Heart & Soul Orchestra - Casablanca (LP)
 - 14 GET UP & DANCE - Lalo - London (12 inch)
 - 15 N. Y. YOU GOT ME DANCING - Andrea True Connection - Buddah

- ### MONTREAL
- This Week
- 1 TATTOO MAN - Denise McCann - Polydor (12 inch)
 - 2 TWENTY-FOUR HOURS A DAY - Barbara Pennington - United Artists (12 inch)
 - 3 SPRING RAIN - Silvestri - RCA (12 inch)
 - 4 DON'T LEAVE ME THIS WAY - Thelma Houston - Motown (LP)
 - 5 YOU KEEP ME HANGIN' ON / STOP IN THE NAME OF LOVE - Ron Hick - Quality
 - 6 FLIP - Jesse Green - X M
 - 7 DANCE & SHAKE YOUR TAMBOURINE - Universal Robot - Trans Canada
 - 8 PARTY SONG - Lavender Hill Mob - United Artists (12 inch)
 - 9 SINGLE PEOPLE - South Dynamics - CBS
 - 10 WHY MUST A GIRL LIKE ME - Claude Barry - London
 - 11 BABY COME ON - Ses O'Clock U.S.A. - London
 - 12 NIGHT RIDE (Part II) - Elliot Laine - Arista
 - 13 TOUCH ME, TAKE ME - Black Light Orchestra - RCA (12 inch)
 - 14 LET'S TRY ONCE AGAIN - Patrick Norman - RCA (12 inch)
 - 15 DREAMIN' - Loleatta Holloway - Gold Mind (LP)

INTERNATIONAL DISCO SOURCEBOOK

1977

Coming April 16

The world's only Directory
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STEREO TOWN GROWS

The Tylers Of Des Moines Blend Software & Hardware For Solid \$

By JOHN SIPPEL

LOS ANGELES—Henry Tyler, erstwhile Des Moines insurance executive, entered the record/tape/audio component business via the side door in 1968.

A decade later, he envisions a \$5.7 million gross for his Stereo Town stores in Iowa and mid-Florida.

In 1968 his oldest son Tim was a business major undergraduate at Drake Univ., Des Moines. Father and son dug music. Son needed a part-time job. Father's first 800-square-foot free-standing store specialized in car stereo installations.

Now, Stereo Town is a six-store Iowa chain, overseen by Tim, while Henry has deserted insurance premiums in favor of full-time retail operation of four stores in greater St. Petersburg Bay area.

In addition, the family operates a recycling equipment store in Des Moines, with another to be opened in March in the St. Petersburg area. Both father, 52, and son, 29, see the possi-

bility of several more stores opening this year.

Both Tylers emphasize the need for knowledgeability in their salesmen. Lee Shelton and Ed Harlan, both 27, head up continuous staff education programs for the Iowa and Florida divisions, respectively.

They hold two-hour meetings every week with personnel in each store. Shelton must cover the 30 employees in five stores in Des Moines and one in Ames, while Harlan has the 18 employees in Florida.

Then every two weeks, all employees from each of the areas gather in a single store for an 8 to 10 a.m. general sales meeting, in which they are introduced to new product, changes in sales policy and marketing techniques. Factory personnel often speak there.

"All of our salespersons are male, but we wish we could find women interested in selling," Tim says. And Stereo Town offers excellent monetary opportunity.

All salesmen were switched to commission

and a draw from straight salary in 1973. Each salesman gets a percentage of the gross profit on each sale.

The commission incentive worked so well that now car stereo installers, too, work on commission. And they keep busy, for Henry has built a substantial trade in replacement installations for insurance companies in another division of Genco, the parent company.

Then both Tylers developed close ties with auto dealers in both areas. The result was their own OEM automobile after market sound division, installing tape units into cars after they were sold.

The Tylers estimate that 60% of their volume is done in componentry; 15% in car stereo and installation; 10% in CB radio; 10% in records and tape and 5% in miscellaneous, which includes a wide variety of accessories from patchcords through blank tape and cleaners.

Originally records and tapes were purchased directly. Then when recorded product sales

grew, they set up as a rackjobber. By early 1975, Genco had \$180,000 tied up in records and tape and showed two turns per year.

The Tylers sold the division to the Des Moines branch of ABC Records & Tapes, who in turn rack the Stereo Town departments. Both Tylers dislike the short profit margins in recorded product. It squeezes operational expenditures which include healthy dollar incentive for employees, they feel.

Paradoxically, Stereo Town's logo is a devil figure with the slogan "A H--- Of A Deal." Both Tylers describe their discounts as "competitive." The senior Tyler despises lowball pricecutting.

"The day audio manufacturers abandon specialized audio shops in favor of the higher tonnage from mass merchandisers, we're done as an industry," Henry affirms.

"Surely business would for a short time show an increase if that happened, but then

(Continued on page 48)

Co. Finds Mart For 'Disco Tower' Units

By ALAN PENCHANSKY

CHICAGO — Cross a speaker manufacturer with a veteran producer of musical and electronic instrument carrying cases and you get a firm uniquely suited to supply sound equipment to the disco market.

That is the reasoning here of American Acoustic Labs, one of the nation's newest suppliers of disco loudspeakers and equipment cases, which evolved to the disco market in precisely such a fashion.

The company, which has been marketing consumer loudspeakers for three years, is a division of American Case Co. here, suppliers of instrument cases for more than 15 years.

The firm's disco market debut, which came at the Winter CES, was prompted by a meeting between firm vice president and speaker designer Loyd Ivey, and Bernie Fryman, who formerly headed the pro sound, disco installation division of MusiCraft, a major Chicago area hi fi chain. Fryman now is national sales manager of American Acoustic.

"Loyd showed me some of the speaker designs he was working on, and I realized they were precisely the thing that so many of our MusiCraft customers had been looking for," Fryman recalls today.

As a result, Fryman joined Ivey to

Sansui Explains Test Decision

NEW YORK—After careful consideration, Sansui has decided not to test its two AM stereo systems during the upcoming NAMSRC field tests. A spokesman here explains that the FM/AM system is similar to RCA's (also withdrawn) and others already field-tested, so that its participation would not yield any new information.

Sansui's AM/AM system, which is claimed to conserve broadcast spectrum space where frequencies are severely congested, could not be made ready for tests in the near future. Sansui does not wish to delay the field tests of the other systems, but will continue to work on the AM/AM system for testing in the future. The company will continue to participate in the NAMSRC, the spokesman emphasizes.

bring to market the Disco Tower, which they claim offers a combination of compactness, ruggedness and power-handling capability, unavailable from any other speaker. Fryman says more than 200 Disco Towers have been shipped, since dealers and reps heard the unit subjected to a 300 watt powerburst demonstration at CES.

Listing at \$349, the Disco Tower contains two 15-inch woofers, a 4 by 10-inch mid-range horn and four piezoelectric tweeters, according to AAL. The speaker, weighing 125 pounds, ships with a lid that snaps into place, and features metal corners and carrying handles in its construction.

AAL also is offering a Disco One speaker (\$299, list), similar to the Tower but with only one woofer, and a Pro Tweeter array, comprising

(Continued on page 49)

Stereo On AM Tests Nearing

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area; one will be low, the other high in the AM band.

The good news comes just as the annual Washington Hi Fi Stereo Music Show put on by M. Robert and Teresa Rogers here was to feature a demonstration of AM stereo sound by WMAL radio, a strong advocate of the service that will help AM radio get on sound equality with FM (Billboard, Feb. 12, 1977).

The WMAL system, admittedly on a small scale, is one devised by its own engineer, J.B. McPherson, and assistant chief engineer Don Culp, to catch the attention of the crowds expected to pour through the hi fi show held at the Washington Hotel here last weekend (11-13).

Prospects for AM stereo were

(Continued on page 48)

Better Software Ups Portable Tape Sales

By STEPHEN TRAIMAN

NEW YORK—Better quality prerecorded tapes, both 8-track and cassette, have made portable tape units more a dealer staple instead of a novelty. And General Electric is getting more of a share of industry gains, according to Jack Dullmeyer, manager, personal communications products.

"As contrasted to a few years ago the novelty element has all but disappeared," he emphasizes, noting that more record/tape and audio retailers are expanding their lines and "trading up" to better sound now available.

"Eight-track software in particular has grown, with more record-mode equipment on the market and the new stereo playback units look like the next big boom," Dullmeyer observes.

"Prerecorded cassettes haven't made as dramatic gains, but cassette

is the biggest home recording medium and we're seeing gains there as well.

The industry was up about 5% in dollars though slightly down in unit volume last year, he says, while GE's increase was significantly larger in both respects. He sees another good year ahead, helped by selective price increases due mainly to constant inflationary pressures on materials and labor.

Acknowledging that the car stereo experiment with Clarion was a disappointment as far as merchandising of the seven models on a test basis, he isn't giving up in autosound.

With GE's move into CB on a controlled basis last year, he sees 40-channel radio/tape combinations as one good way for the company to get back into car sound. "We're in good shape on our 23-channel carryover and met our objectives there," he says, "acquainting our dealers with GE's entry into CB."

"Now we have an extensive sales training program and are building a 40-channel line which better meets consumer needs."

Dullmeyer believes that consumers are more knowledgeable than ever and GE has some extensive in-store surveys with customers who just bought its product to back up its ideas. "They know what they want in features and are looking for the best quality for the money," he maintains.

GE's sales were up all across in

(Continued on page 48)

HOME VIDEO BREAKTHROUGH

'Beta Format' Shakes Up Mart

• Continued from page 1

and Toshiba, have virtually abandoned their jointly developed V-cord II for home use and agreed with Sony to produce a 2-hour version of the Betamax. V-Cord will be sold only to the U.S. institutional market.

The real breakthrough in software cuts tape costs by 50%—to \$8 from \$16 per hour in the U.S. by halving the track width to 29 micrometers and the tape speed to .785 i.p.s. Additional circuitry in the new Beta format retains the 45 dB color signal/noise ratio and 250-line color resolution.

Sony's current Betamax decks have a maximum recording/playback time of 60 minutes. Up until now, chairman Akio Morita has insisted that one hour is enough. The Sanyo/Toshiba V-cord II and JVC's VHS (Video Home System) have a maximum recording/playback time of 120 minutes.

Also, Matsushita Panasonic is about to market a 120-minute blank

loaded cassette for its National Home Video model VX-2000, whose current tape length is 100 minutes.

And, as of presstime, Matsushita was planning full-fledged U.S. marketing of the VX-2000 and 120-minute cassette under its Quasar brand (Billboard, Feb. 5, 1977).

In terms of production, Sony's Betamax VTR plant in central Ja-

WINTER CES IN LAS VEGAS

WASHINGTON—The EIA/CEG made its official last week, shifting the Winter CES to Las Vegas from Chicago effective with the 1978 event. Jack Wayman, senior vice president, confirmed the earlier projected dates (Billboard, Jan. 29, 1977) of Jan. 5-8 (Thursday-Sunday) at the Las Vegas Convention Center.

A poll of 122 major exhibitors turned up virtually unanimous support for the move and accompanying 33% trim in exhibit costs from Chicago's \$5.75 square foot to approximately \$4 in Las Vegas.

Assistance in preparing this story was provided by Stephen Traiman in New York.

pan will be capable of turning out 25,000 units a month, come March, which is more than enough to meet Zenith's plans to offer them in volume during the 1977 fall sales season.

In addition, Sony's magnetic recording tape plant in northern Japan is fully capable of meeting the increased demand for blank loaded Betamax cassette until the Japanese manufacturer's two plants in Alabama go on stream, industry sources say. Additional sources include 3M, just beginning, and Ampex by year's end.

On the other hand, JVC already has its hands full in its efforts to meet limited monthly orders from Hitachi and Sharp, also from Mitsubishi Electric, besides fulfilling initial orders from its own distributors.

Also, as of presstime, Matsushita Panasonic was planning to market a VHS color videocassette deck along with its VX-2000. Although JVC was planning for an initial year's output of 10,000 units, half of them for export, industry sources say, its parent company Matsushita Panasonic would have to start production of

(Continued on page 48)

Maxell Reels—1st Accessories

NEW YORK—Four empty tape reels mark the entry of Maxell Corp. of America into the tape accessory market, national sales manager Gene LaBrie announced. They will be sold through Maxell dealers and are just the first of a planned line of items to complement the firm's blank cassette, 8-track and open-reel products.

Included are two 7-inch plastic reels, a standard hub at suggested \$4.40 retail and a large hub at \$4.70; a 7-inch standard hub metal reel at \$9.50 and a 10-inch metal reel with NAB hub at \$15.50.

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CR-B4747

Des Moines' Stereo Town Success Rx

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there would be a terrific falloff. Manufacturers' constant innovativeness requires that we retailers plow something back into the industry. I learned that as a farm boy.

"Profit pays for creative advertising, our clinics, good demonstration facilities, salespeople who know product."

He singles out Bose as the best of his suppliers in continually upgrading basically, with JBL and Advent not far behind.

To meet the competition of dealers who take trade-ins on new product merchandise, the Tylers introduced a separate recycling store in Des Moines last year, with a Florida recycling center due in March in the St. Petersburg Bay area.

"They sell nothing but recycled merchandise. We take a trade-in, have it completely refurbished by

our own service departments and then warranty it," Henry points out.

"I detest the practice of some dealers who will sell a salvaged unit as new. I am so determined to make the public realize the dishonesty present in the industry that in our stores soon will appear a notice offering \$1,000 reward if they can prove that at any time any salesperson has ever altered the sound characteristic of a speaker or other component in our store during demonstration," Henry adds.

Stereo Town employs seven people in repair in Iowa and three in Florida. Bill Paukert, the chain's repair and service chief, is also a responsible salesman who often works nights and weekends after the repair shop closes.

Another part-time salesperson and aide is daughter, Theresa, a full-time school teacher, who helps out in the Des Moines stores. Scott, 20, is

following in Tim's footsteps, working between classes in the Ames store while he attends Iowa State Univ.

Stereo Town can sell a rig as low as \$199 and has sold them as high as \$4,500. The Tylers guess their average rig runs about \$450 in Iowa and about \$50 less in Florida. The stores take a variety of the leading credit cards and financing is done regularly with General Electric Credit Corp. and sometimes with HFC.

Finance and the accounting end of Stereo Town is handled by Craig Tyler, 24, a business graduate from Iowa State and now its vice president, comptroller.

The Tylers recently set up their own in-house advertising agency, Embassy Advertising, Des Moines, where financial control and buying is also centered. Jim Rupert, another of the under-30 executives, puts 30% of the chain's ad budget into tv, 55% into radio and the remainder in print.

Almost all advertising is originally conceived by Embassy. Tim feels more dollars will go into tv in the future.

Both Tylers point proudly to Juan Roque, who at 31 is eldest of their executives. He is not only in charge of buying, but important in marketing because of his background with two electronics firms before joining Stereo Town.

2 40-CHANNEL COMBOS

New Pioneer 'Supertuners'

LOS ANGELES—Pioneer Electronics of America has added seven new car stereo products to its 1977 product line. There are also two new 40-channel in-dash CB/AM/FM/MPX radio combination units and a portable radio cassette recorder.

The car stereos include a series of Supertuners designed primarily to fit in the dash of a variety of American and European cars, one new under-dash cassette player and a new high performance car stereo speaker. They were introduced at CES and will be seen at PC-77 as well.

Pioneer is backing the new entries in its Supertuner and Centrex lines with a 1977 consumer contest to pick the winners of the Grammy Awards telecast Feb. 19 on CBS-TV, for which the firm is a participating sponsor. Top prize is a Supertuner customized 1977 Dodge B 100 van, with other awards including five Harley Davidson cycles, 15 Pentax cameras, three Bally pinballs, 50 National Semiconductor digital watches and 1,000 ABC LPs or tapes.

Dealers will receive equivalent prizes for registering winning entries, except for the Dodge van. Special incentive award for the dealer who registers the top winner is a week-long Hawaii trip for two.

The three 8-track Supertuners

with AM/FM/MPX have been designed for domestic cars. Model TP-9006 features 10-station preset push button tuning and model TP-7006 features five-station preset. Both are designed to fit dashboard openings of GM cars. The TP-9006 designed for Chryslers, also features 10-station preset.

Model KP-8000 is an in-dash radio/cassette Supertuner designed for European cars and features five-station preset. Model KP-8005, also five-station preset, features adjustable shafts for most American cars. Both feature a new cassette mechanism: locking fast forward and rewind, plus automatic replay after rewind.

Rounding out the new autosound products are GX-5050 AM/FM/MPX radio Supertuner with 10-station preset; model KP-292 cassette stereo player featuring locking fast forward and rewind, and TS-10 speaker, a 6½-inch round dome-mount unit.

The combination units are model GT-6600, a 40-channel CB/AM/FM/MPX radio with five-station preset push button; while GT-110 is a 40-channel CB/AM/FM/MPX radio with manual tuning.

The portable radio cassette recorder is model RK-888, part of the Centrex series, and includes separate bass and treble controls, low-pass switch, tape selector switch and separate tweeter.

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'Beta Format' Boosts Home Video

• Continued from page 46

VHS decks and save JVC's face if a sudden demand came from overseas. The Japanese industry is speculating that RCA and/or Philips/

AM Stereo

• Continued from page 46

looking very shaky late in January, as a result of the dropout of the four original systems submitted to the broadcast committee: RCA, Communications Associates and Sansui, which withdrew not one but both of its proposed systems.

Motorola and Magnavox were left alone out of the original six proponent systems and the committee did not get a firm commitment from Belair, the third system needed in a meaningful test, until the first week in February, according to Kassens.

Portables Gain

• Continued from page 46

extensive product line, a factor he sees as most important. "Mix expectations were met and exceeded in terms of each market segment," he says.

The company's entry into the micro-cassette market with its Micro II recorder and blank cassettes is due to the potentially large growth seen by Dullmeyer. "We'll add new product to the portable tape line as needed and as that market segment develops," he emphasizes.

Newest entry at the Winter CES, in addition to the Micro II and added CB models, was the model 3-5531 stereo 8-track player with AM/FM/MPX radio. Features include slide-type tone and volume controls, stereo accent switch, automatic/manual program advance and program repeat, plus twin 4-inch speakers.

The new unit complements the original "big sound" Loudmouth 8-track player bowed two years ago, followed by the step-up Showoff with AM/FM radio and the Music Machine cassette recorder with over-drive volume boost control. Six multiband radio/cassette combos also are offered.

Magnavox will go for the VHS system. Spokesmen for both firms in the U.S. indicate they will be in the home VTR market by year end.

From a technological point of view, it is deemed unlikely that RCA and Philips will adopt the VHS system. And now that Sanyo and Toshiba are pooling their R&D with Sony's Zenith-endorsed tape scan technology to produce a 2-hour "Beta Format" deck compatible with the current Betamax cassette, this would meet RCA's demands at least.

Besides 120-minute recording/playback time, the merits of JVC's VHS color videocassette deck have been in compact size, light weight and low power consumption, also "built-in" digital clock/timer. However, even an Ethel Merman or a Betty Hutton would conclude that Sony has convinced Zenith and other tv manufacturers that "you ain't seen nothing yet."

(This exclusive report on late-breaking developments in the emerging home video market will continue in future issues.)

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PIONEER REP—U.S. Pioneer's hi fi rep of the year award for the Eastern region goes to Carolina Marketing Assoc., West Columbia, S.C., and Raleigh, N.C. From left, at recent trophy presentation, are Bernie Mitchell, Pioneer president; Cecil Suite and Richard Streett of the rep firm which also covers parts of Virginia and Tennessee, and Lee Gold, Pioneer Eastern regional sales manager.

U.S. & ABROAD

Audio Magnetics Perks In Final Turnaround Stages

LOS ANGELES—Maintaining its momentum at Audio Magnetics Corp. "is in the final stages of its turnaround," says Tom Saccacio, recently installed president who was brought from European operations, indicates a number of new developments for the firm.

Among them:

- Steve Bennett and Sanford Gero, formerly of Memorex and Luis Longo from Capitol Magnet, have joined AMC and been named regional managers.
- The purchase of its Irvine, Calif., plant from Bell & Howell has been finalized with construction begun on expanded manufacturing, office, distribution and warehousing facilities slated for June completion.
- The company's industrial products division has named the newly formed Industrial Recording Supply Co., Oakbrook, Ill., to represent it.
- In Europe the company has es-

tablished a wholly owned distributing company in France and has received contracts totaling more than \$2 million from major new customers on the Continent.

- Far Eastern sales have more than doubled since a recent decision to make quality product for that market in the U.S. "where all phases of production can be company controlled."
- Audio's Hong Kong slitting operation has been sold to its joint venture partner there.

Saccacio also indicates that volume for the industrial products division has more than doubled in the past year with bulk cassettes and cassette tape sales to duplicators up. Lube tape sales have increased twofold in recent months, according to Saccacio, while lube capacity will be doubled again when a new \$300,000 addition to the Irvine coating line is completed in April.

Miamians Dig JVC Expo

MIAMI—More than 5,000 students came out for the touring JVC College HiFi Show Jan. 26-27, breaking all prior records on the eastern campus tour, according to Gene Yamemoto of the electronics firm.

Sponsored by JVC America, Boce Corp., TDK blank tapes, Columbia records, Audio-Technics and others, the Student Center expo included JVC equipment demonstrations, a special Bose sight and sound presentation, and other special displays.

Sound Advice, the local coopera-

ting JVC dealer, contributed its own local radio and television spots to the promotion effort that included campus newspaper ads, posters and handbills, and radio spots. The outlet expects to benefit from the event.

Joining Yamemoto in directing the JVC tour are Yale Stogel and Mike MacDonald representing the firm's ad agency, Philip Stogel Co. The JVC College Shows move into Louisiana and Texas next, then head for Arizona, New Mexico and California in March and April—with 20 shows scheduled overall by May.

RepRap

Membership of the Keystone Chapter of NEDA has been invited to the annual distributors' night hosted by the Mid-Lantic Chapter, ERA, Monday (21) at the Presidential Apartments, Philadelphia. All other distributors of consumer and electronic products in the tri-state area also are invited, by chapter president Joe Casele of Harry Estersohn Assoc.

Sales reps handling the Sonic Research, Inc., line of Sonus cartridges and products to be announced soon, including a record care kit, will be getting a 33% increase in commission rates, the firm's president, Peter Pritchard, announced. Move is due to the rate of growth achieved by the company, attributed to "the help of excellent representation in the field," says Sonic spokesman R. von Sacken. "Rep commissions are just as important as dealer margins—they both must be optimized commensurate with the quality of the products being sold."

Berberian/Patterson & Assoc., 8 Hampton Lane, Andover, Mass. 01810, will be representing BASF magnetic recording tape in all retail and audio/visual channels in New England, according to principal Jerry Berberian. Until recently he was the tape division's national sales manager, resigning to form the rep firm.

John Wurts, president of Manreps, Inc., Ardmore, Pa., received the third annual George Scarborough meritorious service award of the Mid-Lantic Chapter, ERA, in Philadelphia. The citation honors Scarborough, the long-time chapter executive secretary who retired several years ago.

AKG Acoustics, Mahwah, N.J., has appointed VF Sales-Michigan to handle dealer relations for the line of microphones, headphones, cartridges and reverberation systems. Greg Williams heads the operation at 8244 Deer Creek Lane, Canton, Mich. 48187, phone (313) 453-8720.

TEAM Training Program

NEW YORK—TEAM Electronics will unveil a new training program for its sales personnel at the firm's Spring Planning Conference, scheduled to get underway Sunday (20), in Orlando, Fla.

Said to be a first in audio and electronics retailing, the training program, designated Creative Selling Skills, was developed in cooperation with the Wilson Learning Corp. It is said to concentrate on developing an understanding of the personal interaction involved in successful selling.

It will utilize cassette tapes and

other printed materials as well as a variety of other learning tools and will be available exclusively to TEAM franchisees.

TEAM will also introduce a new electronic switching system that features a control panel with touch-activated controls and a remote-control device for audio speakers. The system, designed for TEAM by the Atlantis Corp., can handle up to 36 pairs of speakers, and an unlimited number of other electronic products. It, too, will be available exclusively to TEAM store operators as an advanced selling aid.

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FEBRUARY 19, 1977, BILLBOARD

AUDEX EXPO 'POSTPONED'

NEW YORK—AUDEX, the first International Audio Exposition planned by the Charles Snitow Organization for April 25-28 at Las Vegas, has been "postponed. Officials hope to put on a bigger event in the spring of 1978," Charles Snitow says.

With only \$100,000 in contracts representing about 30,000 square feet at the Convention Center "we had enough to hold a decent show but not a prime event," he says.

"We were bucking everybody," he observes, noting the opposition of the IHF and ERA and the EIA/CEG expansion of an audio-only satellite event at McCormick Inn tied to this year's Summer CES in Chicago.

However, Snitow claims he has assurances of support in 1978 from other companies who had prior commitments or timing conflicts that prevented them from going with AUDEX this year.

"They still are overwhelmingly in favor of an audio-only show," he says.

'Disco Tower'

Continued from page 46

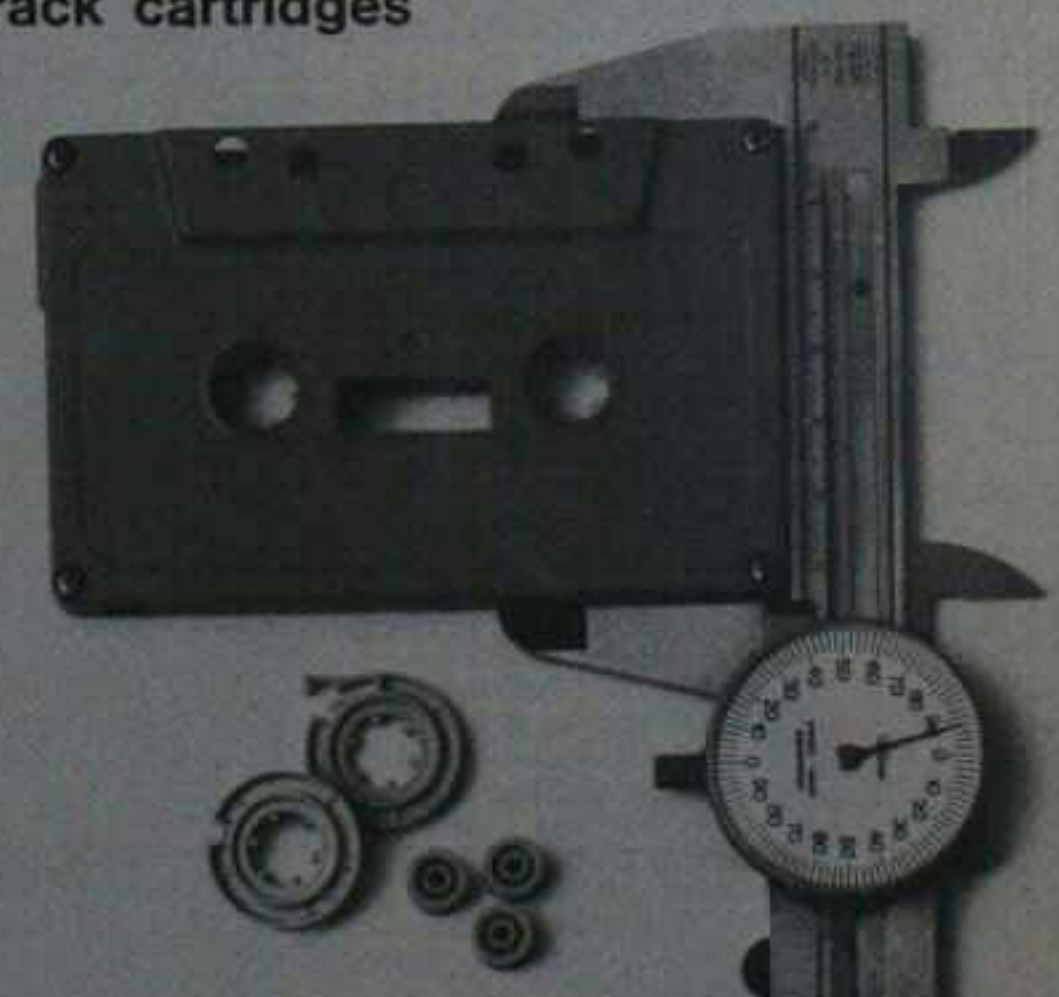
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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
2	2	7	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
3	3	7	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
4	4	9	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
5	11	4	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)
6	9	9	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
7	13	3	SOUTHERN NIGHTS Glen Campbell, Capitol 4376, (Warner-Tamerlane/Marsaint, BMI)
8	8	7	YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
9	6	12	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI)
10	7	10	YOU GOT ME RUNNIN' Gene Cotton, ABC 12227 (Dawnbreaker, BMI)
11	5	12	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP)
12	12	5	THE THINGS WE DO FOR LOVE 10cc, Mercury 73875 (Phonogram) (Man-Ken, BMI)
13	10	11	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
14	14	9	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casino 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
15	25	3	I JUST CAN'T SAY NO Parker McGee, Big Tree 16082 (Atlantic) (Dawnbreaker, BMI)
16	16	6	CHANSON D'AMOUR Manhattan Transfer, Atlantic 3374 (Bibo, ASCAP)
17	22	6	DREAMBOAT ANNIE Heart, Mushroom 702 (Andorra, ASCAP)
18	15	16	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
19	17	9	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP)
20	29	2	DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP)
21	21	9	AIN'T NOTHING LIKE THE REAL THING Dunne & Marie Osmond, Kolob 14363 (Polydor) (Jobete, ASCAP)
22	19	24	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
23	30	2	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils, A&M 1888 (Larry Lee Controlled by Lost Cabin, BMI)
24	31	2	SAVE THE LAST DANCE FOR ME John Davidson, 20th Century 2326 (Unichappell/Trio, BMI)
25	33	2	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
26	20	13	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
27	28	4	THEME FROM KING KONG (Pt. 1) Love Unlimited Orchestra, 20th Century 2325 (Ensign, BMI)
28	18	11	HAPPIER Paul Anka, United Artists 911 (Paulanne, BMI)
29	34	2	BLESS THE BEASTS AND THE CHILDREN Barry DeVorzon & Perry Botkin Jr., A&M 1890 (Screen Gems-EMI, BMI)
30	39	3	I KNOW Tommy West, Lifesong 45017 (ABC/Dunhill, BMI)
31	24	7	LIVING NEXT DOOR TO ALICE Smokie, RSO 860 (Polydor) (Chinnichap, BMI)
32	NEW ENTRY		CRACKERBOX PALACE George Harrison, Dark Horse 3313 (Warner Bros.) (Ganga B.V., BMI)
33	37	2	THEME FROM "ROCKY" (Gonna Fly Now) Current, Playboy 6098 (United Artists, ASCAP/Unart, BMI)
34	36	5	MELODY (Aria) Doc Severinsen, Epic 8-50318 (Easy, Listening, ASCAP)
35	32	4	THEME FROM KING KONG Roger Williams, MCA 40669 (Ensign, BMI)
36	26	11	WHISPERING/CHER CHEZ LA FEMME/SE SI BON Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)
37	27	24	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
38	42	2	DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Desilu, ASCAP)
39	49	2	BEFORE SHE BREAKS MY HEART Roger Whittaker, RCA 10874 (Tambo, CAPAC)
40	45	5	IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI)
41	48	2	FLY LIKE AN EAGLE Steve Miller Band, Capitol 4372 (Sailor, ASCAP)
42	38	7	BYE BYE FRAULIN Micky, Ariola America 7655 (Capitol) (U.S. Arabella, BMI)
43	35	15	SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig/Leeds, ASCAP)
44	23	21	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
45	40	13	TOGETHER D.C. Smith, Caribou 9017 (Fox-Gimbel, BMI)
46	46	7	I LOVE MY WIFE Frank Sinatra, Reprise 1382 (Warner Bros.) (Notable, ASCAP)
47	41	11	BEAUTIFUL NOISE Neil Diamond, Columbia 3-10452 (Stonetridge, ASCAP)
48	NEW ENTRY		GO YOUR OWN WAY Finetwood Mac, Warner Bros. 8304 (Gentoo/New Sound, BMI)
49	NEW ENTRY		SPRING RAIN Silvestri, Sakonul 2414 (Caytronics) (Barnegat, BMI)
50	47	4	STAY AWHILE WITH ME Doony Gervard, Greedy 109 (Warner-Tamerlane, BMI)



OPERATIC BOOST—Profits of \$100,000 from the sale in Germany of Ariola's "Stars Sing for the Hamburg Opera" album are presented by the label's Hans Richard Stracke, left, to the opera's director August Everding.

RCA POLLS CONSUMERS

NEW YORK—RCA Records is asking consumers to vote their preference for automatic or manual sequencing of multi-record sets. In self-mailer questionnaires inserted in new opera albums buyers can underwrite the company tradition of automatic side sequencing or vote for a change to manual. Results of the poll will influence future policy, a spokesman says. The questionnaire also seeks consumer input on the advisability of programming shorter works before or after a major work on disk, and whether hinged boxes are preferred in multi-record packages.

EMI To Record Iranian Orchestra

LONDON—EMI has signed a contract with the National Iranian Radio and TV Chamber Orchestra to record several albums of Western classical music. The recording, to be made in Teheran this year, are for worldwide distribution. It is the first time an Iranian orchestra has been signed by an international record company. The repertoire to be recorded will include works by Purcell, Vivaldi and Shostakovich. The orchestra has already visited some of the major European capitals, but not yet in the U.K. EMI looks for a concert tour for the orchestra, which comprises mostly Iranian musicians and was formed four years ago. The deal was signed by Peter Andry, director and general manager of EMI's International Classical Division, and orchestra director Scherezade Afshar, wife of the director-general of the National Iranian Radio and TV Service. The Afshars, visitors to the U.K. as guests of the Queen Mother, are involved in cultural matters through the British Council.

Pianist Foster Dead

BOSTON—Pianist Sidney Foster, 59, winner of the first Leventritt Foundation Award in 1940, died Feb. 7 at New England Medical Center here from pneumonia, following removal of his spleen. Since his Carnegie Hall recital debut in November 1941, he toured extensively. In 1952 he joined the Indiana Univ. faculty at Bloomington, as chairman of the piano department and was named Distinguished Professor of Music last year.

Classical

100TH ANNIVERSARY

Ganz Tribute In Chicago

By ALAN PENCHANSKY

CHICAGO—The 100th birthday anniversary of Dr. Rudolph Ganz, a beloved and highly influential figure in the musical life of the Midwest, will be celebrated in a series of special radio broadcasts this month to include all of Ganz' commercial disk recordings.

The composer, performer and educator, who died in 1972, also is being remembered here in public performances of his music, and in a special exhibit of documents and memorabilia, "The Man, His Music, And His Joy Of Life," mounted at the Cultural Center of the Chicago Public Library, Feb. 7-March 5.

Born in Zurich, Switzerland, Feb. 24, 1877, Ganz came to Chicago in 1901 to head the piano department of Chicago Musical College, an institution which he served as president from 1933 until 1954, when the school was incorporated into Roosevelt Univ. From 1921 to 1927 he was conductor of the St. Louis Symphony, with whom he recorded for Victor.

Ganz' name, as conductor, appeared also on the obscure Pilotone label. In the role of piano soloist, he made disks for Victor, Pathe and Decca, among others, and his playing was captured on piano rolls be-

tween 1910 and 1913 by the Welles process, and by the Duo-Art process between 1913-1929.

As an interpreter, Ganz is remembered for his early championing of many now-revered composers, including Griffes, Bartok, Webern and Ravel, who dedicated a movement of his "Gaspard de la Nuit" to the artist.

WFMT's eight-day Ganz Centennial broadcast series here also has scheduled recordings from a number of private sources, including a 1971 performance of Ganz' Piano Concerto Op. 32 with the St. Louis Symphony. Interviews with the performer/educator and excerpts from radio broadcasts Ganz hosted, also will be featured in the series that runs Sunday through Monday (7:28).

Performances of works by Ganz and works he championed are to be presented Wednesday (23) at the auditorium on the campus of Roosevelt Univ. that bears Ganz' name.

Rochester Orch Gets Vox Pact

NEW YORK—In a flurry of activity last week, the Rochester Philharmonic announced its first recording pact in a decade, with Vox Records, a three-year extension of its contract with music director David Zinman and the presentation of "An evening With Melba Moore" in cooperation with public television station WXXI.

The four-year agreement with Vox, signed Jan. 20 by George Mendelssohn, president of the label, and Tony Dechario, the orchestra's general manager, was eased by a new labor agreement signed last fall.

Dechario points to the media guarantee under which salary increments paid to players also build credit toward recording fees, with fees paid to the players at the time of the recording.

Vox will begin paying royalties to the RPO in 1977-78 "and we hope to recoup what we've paid in media guarantees through the royalties," he says. The media guarantee schedule for the RPO calls for \$210 (\$4 per week) in 1977-78, \$450 (\$10 per week) in both 1978-79 and 1979-80.

First recording under the new Vox pact will be Gene Gutche's "Icarus" with Zinman conducting, April 4 in Rochester, with the session funded by the Ford Foundation. Subsequent recordings with the label will be primarily in the classical repertoire.

Zinman's new three-year contract begins next fall and runs through 1980, with a commitment on his part to 16 weeks in Rochester during the winter season and two to four weeks during the summer schedule. He is now in his last season as music director of the Netherlands Chamber Orchestra, a post he resigned effectively this June. Last spring he was named principal guest conductor of the Rotterdam Philharmonic, devoting about eight weeks per season there effective this fall.

The presentation of Buddah artist Melba Moore, similar to her SR date at the Metropolitan Opera House in New York last December, will be a mix of Broadway, gospel, jazz and standards. Set for March at the Eastman Theatre in Rochester, it will be taped for later broadcast by WXXI.

Classical Notes

Polydor's classical division now mailing comprehensive itineraries and discographies of all touring DG/Archive artists to the press on a periodic basis. Project is handled by Jill Kaufman.

Alice Tully, whose many contributions to the musical community include the New York concert hall bearing her name, will be honored there with a special concert March 15 for the benefit of the Chamber Music Society of Lincoln Center. In a switch, underwriting this time is by the Baldwin Piano and Organ Co. Seventeen prominent artists will appear.

Young Audiences, the organization that helps mount concerts for school children across the country, will benefit from a gala concert to be given in New York's Carnegie Hall Feb. 27 marking Marian Anderson's 75th birthday. Performers will include Leontyne Price, Shirley Verrett, Pinchas Zukerman and James Levine. Emmett M. Steele named dean of the Chicago Conservatory College by Francois D'Albert, president of the institution.

The Spoleto Festival of the Two Worlds will live up to its name literally this spring when, for the first time, it presents a season in Charleston, S.C., beginning May 25. Chamber music presentations will be under the co-direction of Charles Wadsworth and Peter Serkin, with the latter's Tashi group due to perform. The festival returns to its traditional home in Spoleto, Italy, June 23.

The Cleveland Orchestra's Blossom Music Center this summer will launch a Sunday "family" series of light classics. Robert Merrill, Andre Kostelanetz, Arthur Fiedler and Mitch Miller are among those already booked.

Seventh annual Festival Canada kicks off July 2 with a performance of Richard Strauss' "Ariadne auf Naxos" in Ottawa. Mario Bernardi, festival director, will conduct. The internship program financed by the National Endowment for the Arts to help train prospective arts administrators begins June 6. Those selected for the program receive stipends of \$2,210 and travel money.

National Symphony music director Antal Dorati was awarded his 17th recording prize, the "Grand Prize of the City of Paris," for Haydn's opera "La Fedelta Premita" on Philips, with the Lausanne Chamber Orchestra. Three recent Philips recordings were honored with Grand Prix from Belgian Radio: Bach's "The Art Of Fugue" with the Academy of St. Martin-in-the-Fields; Beethoven's "Complete Works For String Quartet," Quartetto Italiano, and Mahler's "Das Lied Von Der Erde," Janet Baker, James King and Concertgebouw Orchestra.

Best Selling Classical LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE, Artist, Label & Number
1	5	5	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
2	2	55	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	3	19	CARUSO: A Legendary Performer RCA Red Seal CRM1-1749
4	1	10	THE CONCERT OF THE CENTURY Columbia M2 34256
5	NEW ENTRY		MEYERBEER: Le Prophete Horne, Royal Philharmonic (Lewis), Columbia M4 34340
6	11	14	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
7	20	5	WAGNER: Die Meistersinger Vienna Philharmonic Orchestra (Solti), London OSA 1512
8	4	73	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
9	6	14	MASSENET: Esclarmonde Sutherland, National Philharmonic Orchestra (Bonyng), London OSA 13118
10	23	14	THE HOROWITZ CONCERTS 1975/1976 RCA Red Seal ARL1-1766
11	19	23	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVM1-1687
12	12	10	CHARPENTIER: Louise Cotrubas, Domingo, Ambrosian Opera Chorus & New Philharmonia Orchestra (Pretre), Columbia M3 34207
13	14	23	VAUDEVILLE: Songs Of The Great Ladies Of The Musical Stage Morris, Bolcom, Nonesuch H 71330 (Elektra)
14	NEW ENTRY		FRENCH OPERA ARIAS Von Stade, London Philharmonic Orchestra (Pritchard), Columbia 34206
15	8	19	GERSHWIN: Rhapsody In Blue Gershwin, Columbia Jazz Band GERSHWIN: An American In Paris New York Philharmonic Orchestra (Thomas), Columbia M 34205
16	13	10	WAGNER: Die Meistersinger Chorus Deutsche Opera, Opera, Berlin Philharmonic Orchestra (Jochum), DGG 2713.011 (Polydor)
17	NEW ENTRY		BIZET: Carmen Suites National Philadelphia Orchestra (Stokowski), Columbia M 34503
18	26	5	BEETHOVEN: Symphony #5 Chicago Symphony Orchestra (Solti), London CS 6930
19	16	10	MASSENET: Le Cid Byrne Camp Chorale & Opera New York Orchestra (Queler), Columbia M3 34211
20	9	14	GERSHWIN: Porgy & Bess Charles, Laine, RCA CPL2-1831
21	18	14	BEETHOVEN: 7th Symphony Vienna Philharmonic Orchestra (Kleiber), DGG 2530.706 (Polydor)
22	NEW ENTRY		SAINT-SAENS: Symphony #3 Chicago Symphony Orchestra (Barenboim), DGG 2530.619 (Polydor)
23	22	5	CHOPIN POLONAISES Pollini, DGG 3300.659
24	25	5	GERSHWIN: Porgy & Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
25	NEW ENTRY		PACHELBEL CANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
26	7	14	TCHAIKOVSKY: The Nutcracker (Complete) Concertgebouw Orchestra (Dorati) Philips 6747.257 (Phonogram)
27	27	64	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
28	34	10	LIZST: Piano Concertos Nos. 1 & 2 Berman, Vienna Symphony Orchestra (Giulini), DGG 2530.770 (Polydor)
29	31	5	BEETHOVEN: NINE SYMPHONIES London Philharmonic Orchestra (Haitink), Philips 6747.307 (Phonogram)
30	NEW ENTRY		BEETHOVEN: Sonatas 21 and 26 Ashkenazy, London CS 6921
31	21	10	PARKENING AND THE GUITAR: Music Of Two Centuries Angel S 36053 (Capitol)
32	29	19	LAZAR BERMAN PLAYS BEETHOVEN Columbia M 34218
33	NEW ENTRY		ALICIA de LARROCHA: Mostly Mozart Vol. 2, London CS 7008
34	24	19	MASSENET: Thais Sills, Milnes, New Philharmonia (Maazel), Angel S 3832 (Capitol)
35	35	69	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
36	37	10	MOZART & ROSSINI OPERA ARIAS Von Stade, Rotterdam Philharmonic Orchestra (De Waart), Philips 9500.098 (Phonogram)
37	17	73	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
38	38	10	WAGNER: Rienzi Leipzig Radio Chorus, Dresden State Opera Chorus & Orchestra (Hollreiser), Angel SELX 3818 (Capitol)
39	NEW ENTRY		JOSE CARRERAS SINGS OPERA ARIAS Royal Philharmonic Orchestra (Benzi), Philips 9500.203 (Phonogram)
40	NEW ENTRY		DONIZETTI: Gemma di Vergy Caballe, Columbia M3 34575

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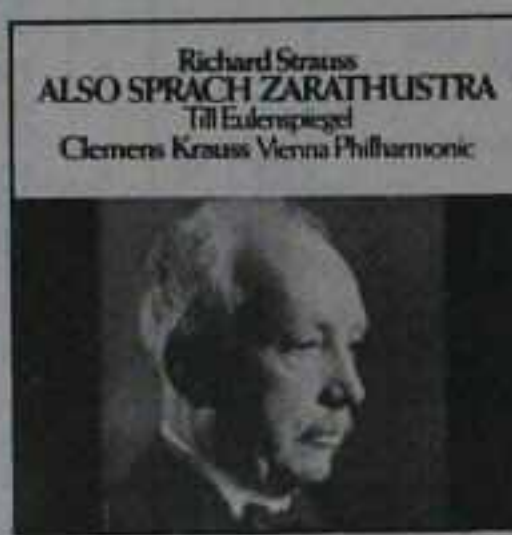


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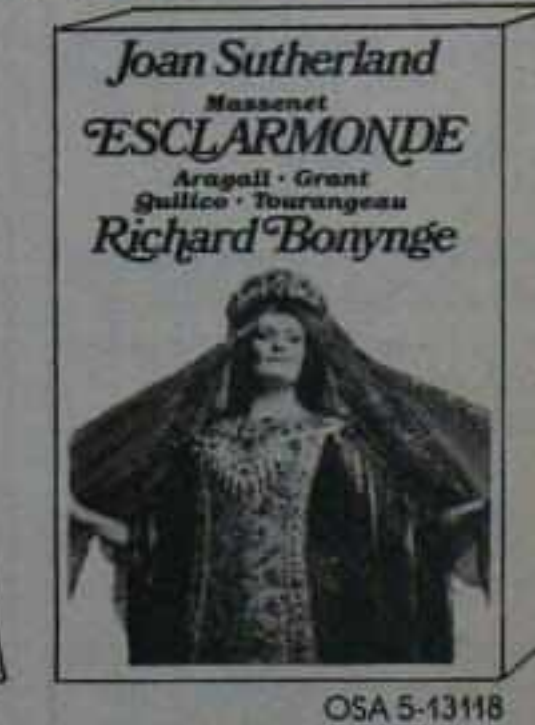
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Soul Sauce

School Into Recording Own Kids

By JEAN WILLIAMS

LOS ANGELES—Fruits Of Faith, a new label, a publishing firm of the same name, the Agape Singers, a group of record promoters, and a new album have all come out of the Inglewood, Calif. Adult School.

The Agape Singers, formed from the school's music class, has recorded a contemporary gospel LP "The Lord Is My Shepherd" with all tunes written by group members and music instructor Juanita Brown.

According to Brown, the label and publishing firms were formed as outlets for the school's music students. However, they are available to other acts.

The music entities come under the Fruits Of Faith organization, a non-profit firm headed by Brown with Eldon Boyd, principal of the school as president.

Brown explains that students are promoting and distributing the LP, although she is looking for a distribution deal.

"Todate, we have our LP in Dallas, Denver, Alaska, Oklahoma, Detroit and Washington, D.C. The members of the group are calling around trying to place the LP in other cities," she says.

The way it works is that students will call friends and family members across country, asking them to solicit their friends, schools, churches and other organizations. The students have sold more than 1,000 copies.

They are also contacting radio stations with gospel-oriented formats. Brown notes that although the label's first LP is gospel, Fruits Of Faith is not necessarily a gospel outlet.

The project has been financed by Brown. She says the entire project has cost \$3,225.

The LP sells for \$5.50 with all handling and postage paid by Brown, who hopes that not only will her investment be returned, but that all students involved will get a piece of the financial action.

Alex Haley, author of the widely acclaimed novel "Roots" has signed with Warner Bros. as a recording artist, with a new LP tentatively titled "Alex Haley Speaks."

I hear that Philippe Wynn, former lead singer of the Spinners, is talking to Nashboro Records about recording a gospel record.

The source claims that Wynn is still under contract to Atlantic Records but hopes to be released to pursue a career as a gospel artist.

Two additional dates have been added to Grover Washington's tour tagged "An Evening With Grover Washington Jr."

Concerts and dates are: St. Louis, Saturday (19) at the Keil Auditorium and the Music Hall, Cincinnati Feb. 20.

Monk Higgins, who has joined the executive team of Al Bell's new label Independence Corp. of America (ICA), Washington, D.C., reports the label is building a staff of writers, artists, producers, publishers, promoters, advertisers, management and concept training programs.

(Continued on page 53)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	9	DON'T LEAVE ME THIS WAY —Thea Houston (K. Gamble, L. Huff, C. Gilbert), Tamla 54278 (Motown) (Mighty Three, BMI)	35	32	19	ENJOY YOURSELF —The Jacksons (R. Gamble, L. Huff), Epic 9 50289 (Mighty Three, BMI)	68	72	3	SAY YOU LOVE ME —Patti Austin (P. Austin), CTI 33 (Arista, ASCAP)	
2	1	11	I WISH —Stevie Wonder (S. Wonder), Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP)	36	40	4	FEEL FREE —Four Tops (L. Payton, F. Bridges, O.D. McNeil), ABC 12236 (ABC/Dunhill/Rail, BMI)	★	79	4	THERE'S LOVE IN THIS WORLD (Tell The Lonely People) —Mighty Clouds Of Joy (T. Wilson, T. McFadden, L. Brown), ABC 12241 (Track/Screen Gems-EMI, BMI/Jobete, ASCAP)	
3	4	10	BE MY GIRL —Dramatics (M. Henderson), ABC 12235 (Electradisc, ASCAP)	★	46	4	DANCIN' —Crown Heights Affair (M. Anderson), De-Lite 1588 (Delightful/Cubini, BMI)	70	76	5	RIGOR MORTIS —Cameo (L. Blackman, L. Lefson, A. Lefson), Chess/Chess City 905 (Casablanca) (Better Days, BMI)	
★	10	5	I'VE GOT LOVE ON MY MIND —Natalie Cole (C. Jackson, M. Yancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)	38	44	5	SPY FOR BROTHERHOOD —Miracles featuring Billy Griffin (B. Griffin, P. Moore), Columbia 3-10464 (Grimona, ASCAP)	71	75	5	WAKE UP & BE SOMEBODY —Brainstorm (G. Kent), Tabu 10R11 (RCA) (Interurb, BMI)	
5	3	15	FREE —Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (Kice-Druck, BMI)	★	48	4	SPACE AGE —Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3375 (Impress, BMI)	72	74	4	SHO FEELS GOOD TO ME —Cot Funk Shun (M. Cooper, C. Martin, F. Frisco, L. McCall), Mercury 73883 (Phonogram) (Val-to-Joe, BMI)	
6	5	13	DARLIN' DARLIN' BABY (Sweet, Tender, Love) —O'Jays (K. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BMI)	41	41	5	BABY DON'T YOU KNOW —Wild Cherry (R. Parson), Epic/Sweet City 8 50396 (Bona, ASCAP)	★	83	2	THE WAY YOU MAKE ME FEEL —Melba Moore (C.H. Kays Jr.), Buddah 562 (Charles Kays, BMI)	
★	14	11	TRYING TO LOVE TWO —William Bell (W. Bell, P. Mitchell), Mercury 73839 (Phonogram) (Bell-Kat, BMI)	★	58	4	BOOGIE CHILD —Bee Gees (R. Gibb, B. Gibb, M. Gibb), RSO 867 (Polygram) (Stripwood/Unichappell, BMI)	74	78	3	WINDY CITY THEME —Carl Davis & Chi-Sound Orchestra (T. Washington), Chi-Sound 804 (United Artists) (Gambino/Tasmanian, BMI)	
8	8	7	HA CHA CHA (Funktion) —Brass Construction (R. Muller), United Artists 677 (Desert Moon, BMI)	43	43	5	YOU MAKE ME FEEL LIKE DANCING —Lay Sayer (L. Sayer, Y. Ponce), Warner Bros. 8283 (BrainTree/Lana Manner, BMI)	★	85	2	DR. FUNKENSTEIN —Parliament (G. Clinton, W. Collins, S. Warren), Casablanca 875 (Black-Music, BMI)	
9	7	20	DAZZ —Brick (R. Ransom, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Trolley, ASCAP)	★	54	3	WINTER MELODY —Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 874 (Rick's, BMI)	★	86	2	THIS SONG WILL LAST FOREVER —Loo Loo (R. Gamble, L. Huff, C. Gilbert), Philadelphia International 3604 (Epic) (Mighty Three, BMI)	
10	11	10	SOMETHIN' 'BOUT 'CHA —Lattimore (B. Lattimore), Glades 1739 (TK) (Sherlyn, BMI)	45	51	4	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman) —Joe Tex (B.L. McGinty, B. Niles), Epic 8 50313 (Tive, BMI)	77	82	4	STAY AWHILE —Dionne Warwick (V. McCoy, J. Cobbs), Gandy 109 (Vee-Meow/Warner-Tamerlane/Interurb, BMI)	
★	15	9	SOMETIMES —Facts Of Life (B. Anderson), Kayvette 5128 (TK) (Stallion, BMI)	46	28	17	OPEN SESAME, Part 1 —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1586 (Delightful/Gang, BMI)	★	NEW ENTRY	1	SWEETER THAN THE SWEET —Stapines (C. Mayfield), Warner Bros. 8317 (Mayfield, BMI)	
★	19	11	GLORIA —Enchantment (M. Stokes, E. Johnson), United Artists 512 (Desert Moon/Willow Girl, BMI)	★	64	2	LOVE IS BETTER IN THE A.M. —Johnnie Taylor (H. Scobie, M. Griffin, D. Davis), Columbia 3-10478 (Groovesville, BMI/Conquistador, ASCAP)	★	NEW ENTRY	1	I CAN'T SAY GOODBYE —Willie Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gambino/Bill Lee, BMI)	
★	17	6	LOOK INTO YOUR HEART —Aretha Franklin (C. Mayfield), Atlantic 3373 (Warner-Tamerlane, BMI)	48	27	13	YOU GOTTA BELIEVE —Pointer Sisters (N. Whitfield), ABC/Blue Thumb 271 (Duchess, BMI)	★	98	2	BLESSED IS THE WOMAN —Shirley Brown (B. Hutchins, Arista 073) (Jaysam, BMI)	
14	13	11	BODY HEAT (Part 1) —James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14360 (Dynamore/Belinda/Unichappell, BMI)	49	31	18	I DON'T WANNA LOSE YOUR LOVE —Emotions (W. Hutchison, I. Hayes), Columbia 3-10347 (Panjabee, BMI)	★	92	2	WHERE IS THE LOVE —Ralph MacDonald (R. MacDonald), Matrix 3308 (TK) (Arista, ASCAP)	
15	9	9	FANCY DANCER —Commanders (R. Caprad, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	50	24	19	DO IT TO MY MIND —Johnny Bristol (J. Bristol), Atlantic 3360 (Buzka, ASCAP)	★	NEW ENTRY	1	I'M QUALIFIED TO SATISFY YOU —Barry White (B. White), 20th Century 3329 (De-Vette/January, BMI)	
16	12	11	EASY TO LOVE —Joe Simon (D. Fritts, T.J. White), Spring 169 (Polydor) (Combine, BMI)	51	36	13	GOIN' UP IN SMOKE —Eddie Kendricks (A. Felder, N. Harris), Tamla 54277 (Motown) (Stone Diamond, BMI)	★	84	89	2	I'M HIS WIFE —Ann Selen (C. Curry, W. Dreggitt), Sound Stage 7 2504 (Monument) (Cap May, BMI)
17	6	12	I LIKE TO DO IT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1020 (Sherlyn/Harrick, BMI)	★	65	2	TIME IS MOVIN' —Blackbyrds (R. Killig), Fantasy 787 (Blackbird, BMI)	★	NEW ENTRY	1	RICH GIRL —Daryl Hall & John Oates (D. Hall), RCA 10860 (Unichappell, BMI)	
18	18	10	ISN'T IT A SHAME —LaBelle (R. Edelman), Epic 8 50315 (Hasting, BMI)	53	59	3	I'VE GOT THE SPIRIT/DO WHAT YOU WANT —Billy Preston (B. Preston, D. Jones), A&M 1892 (Irving/WEA, BMI/Glenwood, ASCAP)	★	NEW ENTRY	1	BOOGIE BOPPER —Sam (J.R. Wagner, D. Homans), Capitol 4382 (Glenwood/Domino, ASCAP)	
★	42	3	AT MIDNIGHT (My Love Will Lift You Up) —Rufus featuring Chaka Khan (I. Maiden, L. Washburn), ABC 12239 (American Broadcasting/Danava, ASCAP)	54	47	15	WHISPERING/CHECERZ LA FEMME/SE SI BON —Dr. Buzzard's Original Savannah Band (Schwenberger, Cobain, Ross, S. Browder Jr., A. Darneil), RCA 10827 (Fisher/Milner, ASCAP/Pink Pelican, BMI)	★	97	3	YOU'RE GONNA GET NEXT TO ME —Boyz II Men & Ruth Davis (B. Ralston, R.L. Ralston, R. Davis, B. Powell), Caridge 424 (Caridge/Bukak, ASCAP)	
★	25	5	THEME FROM KING KONG (Pt. 1) —Love Unlimited Orchestra (J. Barry), 20th Century 3325 (Easign, BMI)	55	50	11	SUMMER SNOW —Blue Magic (B. L. L. Barry), WMOT 4003 (Atlantic) (WMOT/Friday's Child, BMI)	★	88	88	3	I ONLY WANTED TO LOVE YOU —Lena (L. Ross), 20th Century 3318 (Fox Features/K&S/Son/Oscar Type/Screen, BMI)
★	29	4	REACHING FOR THE WORLD —Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Sim, BMI)	★	77	2	I TRIED TO TELL MYSELF —Al Green (W. Mitchell, A. Green), Hi 2322 (London) (London/Hi Green, BMI)	★	NEW ENTRY	1	DOUBLE DUTCH —Folack Band (G. Thomas, B. Curtis, J. Duggan, K. Ballard), Spring 171 (Polydor) (Oita, BMI)	
22	16	20	CAR WASH —Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)	★	73	2	THERE WILL COME A DAY (I'm Gonna Happen To You) —Smakery Robinson (R. Wakefield, M. Sutton, B. Sutton), Tamla 54279 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	★	NEW ENTRY	1	STICK TOGETHER (Part One) —Minnie Riperton (M. Riperton, R. Rudolph, S. Wonder), Epic 9 50107 (Dickie Bird/Jobete/Black Bull, ASCAP)	
23	20	16	WHEN LOVE IS NEW —Arthur Foyack (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)	58	55	14	TRIED, TESTED AND FOUND TRUE —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8286 (Nick O'Neil, ASCAP)	★	91	87	5	WHAT YOU NEED BABY —Capriotti (G. Dweil), Avila America 7545 (Capitol) (S.S. Anabelle/Capitol, BMI)
24	21	14	SATURDAY NITE —Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3-10439 (Sagittar, BMI)	59	63	3	DISCO LUCY (I Love Lucy Theme) —Wilson Pickett (E. Davis, H. Adams), Island 879 (Desilu, ASCAP)	★	NEW ENTRY	1	LET'S STEAL AWAY TO THE HIDEAWAY —Luther Ingram (J. Taylor, L. Ingram), RSO 774 (Kinonka, BMI)	
★	45	3	TOO HOT TO STOP —Bar-Kays (J. Freeman, H. Nicks III, L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Adee, H. Henderson, F. Thompson), Mercury 73880 (Phonogram) (Warner-Tamerlane/Dunbar, BMI)	60	66	4	MY LOVE IS FREE —Double Exposure (A. Felder, T. C. Conway), Salsoul 2912 (Capricorn) (Lucky Thru/Top Bound/Mighty Three, BMI)	★	NEW ENTRY	1	UNITED WE STAND —Rance & Noble (Hills, Simms), Chess/Chess City 907 (Casablanca) (Jensen Mills, ASCAP)	
26	22	13	FEELINGS —Walker Jackson (M. Albert), Chi-Sound 908 (United Artists) (Femata International/Melodisc, ASCAP)	61	61	11	GET UP AND DANCE —Wonglita Herts (A. Abraham, C. McDonald, T. Wonder, H. Jurek), RCA 10836 (Birdwood, ASCAP)	★	NEW ENTRY	1	GOOD THING MAN —Frank Lucas (R. Lucas, V. Pines, J. J. J.)	
27	23	20	HOT LINE —Sylvers (K. St. Lewis, F. Perrin), Capitol 4338 (Bull Pen, BMI/Parson Vibes, ASCAP)	62	60	9	SHAKE IT SHAKE IT —Willie Hutch (W. Hutch), Motown 1411 (Stone Diamond, BMI)	★	NEW ENTRY	1	ELEVATOR —Joanna Span (J. Span, D. Fitzpatrick, L. Robinson), Capricorn 677 (GRT) (Arista/BMI/Interurb, ASCAP)	
28	26	10	BE MY GIRL —Michael Henderson (M. Henderson), Buddah 552 (Electradisc, ASCAP)	63	67	5	FIESTA —Cabo Verde (C. Barber), A&M 1885 (Irving/Lowline, BMI)	★	NEW ENTRY	1	WHAT DO YOU DO/WILL YOU LOVE ME TILL TOMORROW —Dionne Warwick (D. Warwick, C. King), M. Platinum 2367 (Gambino/Casablanca, BMI/Screen Gems, BMI)	
29	33	6	BETCHA BY GOLLY WOW —Norman Connors featuring Phyllis Hyman (T. Bell, L. Creed), Buddah 554 (Bell Boy/Asorted, BMI)	64	53	16	BODY ENGLISH —Kag Floyd (B. Marchant), Chess/Chess City 907 (TK) (TK, BMI)	★	NEW ENTRY	1	DANCIN' —Paulella McWilliams (A. Carter), Fantasy 786 (Blackbird, BMI)	
30	34	5	LOVE TO THE WORLD —LTD (L. Mizell, T. Mizell, R. Mizell), A&M 1887 (Arista, ASCAP)	65	70	4	LIFE GOES ON —Faith, Hope & Charity (V. McCoy), RCA 10843 (Vee-Meow/Warner-Tamerlane, BMI)	★	NEW ENTRY	1	THE BOTTLE PART 1 —Gib Scott-Heron & Brian Jackson (G. Scott-Heron), Arista 8275 (Brookside, ASCAP)	
31	35	5	FEEL THE BEAT (Everybody Disco) —Ohio Players (J. Williams, C. Satchell, L. Ranner, M. Jones, E. Middlebrook, M. Pearce, W. Black), Mercury 73881 (Phonogram) (Play One/Unichappell, BMI)	★	81	4	COMIN' ROUND THE MOUNTAIN —Funkadelic (G. Clinton, C. Cook), Warner Bros. 8289 (Merlin, BMI)	★	NEW ENTRY	1	PASSION —Estelle, Passion & Pain (L. Jones, A. Young), Roulette 2395 (Panasonic/RCA, ASCAP)	
32	38	7	JUST ANOTHER DAY —Paule Brynner (P. Brynner), Bullet 82 (Web IV) (Web IV, BMI)	★	80	2	WELCOME TO OUR WORLD OF MERRY MUSIC —Mass Production (T. Williams), Cotillion 4213 (Atlantic) (Pepper, ASCAP)	★	NEW ENTRY	1	OUT OF THE BLUE —Calders (Darius, Del Surwit, Capitol 4371) (Dignity, BMI)	
33	37	7	CLOSE TO YOU —Tyronne Davis (J. Graham, M. Ross), Columbia 3-10457 (New York Times/Cadent/Life Bear's, BMI)									
34	30	17	I KINDA MISS YOU —Manhattan (W. Levett), Columbia 3-10430 (Natcham/Blackwood, BMI)									

FEBRUARY 19, 1977, BILLBOARD

WHITE HOUSE That's Where Gospel Will Be Playing, Nashboro Exec Says

By JEAN WILLIAMS

LOS ANGELES—Rick McGruder, a vice president at Nashboro Records, pledges that by the end of the year Nashboro will have the gospel acts entertaining at the White House.

meeting. Earl Dolphin, manager of the Dolphin retail record chain, applauded the label for being the first gospel label to give dealers a platform for voicing opinions and helpfully solving some of the problems that exist with moving gospel disks.

Cleotus Anderson, owner of the VIP retail chain offered, "When we are playing disco records in our stores, gospel customers are chased away."

To this statement McGruder suggested shop personnel should treat gospel product in their stores as they do r&b or pop product.

Said McGruder: "We have changed the packaging of our product, making it colorful and eye appealing. We are also distributing gospel playlists to aid your customers."

There are now large colorful posters and other merchandising aids to bring attention to gospel product. If properly displayed, these aids could have the same impact as contemporary r&b music.

"You will realize an additional increase in sales because Nashboro is taking top gospel acts not necessarily our own groups, into facilities like the Greek Theatre here and other general market halls.

"There are a lot of people who want to see gospel acts perform, but don't want to have to go to church to see them."

The label recently purchased the 11 p.m.-midnight slot Monday through Friday on KFOX, a country-oriented station in Long Beach, Calif.

Some dealers felt that KFOX is not the best alternative for merchandising black gospel product.

"Blacks don't listen to KFOX, so how are we to reap any benefits from the station, even though you tag us at the end of the commercials?" asked another dealer.

McGruder insisted that blacks are listening to the station, while contending that the reason for going with KFOX as opposed to one of the black-oriented stations in Los Angeles is, "KDAY and other stations will not sell us time for gospel during the week."

"That has always been the problem with gospel music; it's been relegated to the wee hours of the morning or only on Sunday."

"We spent \$3,000 over a three-week period with KGFJ, Los Angeles, advertising six LPs. We sold 22 albums totally."

"We started with KFOX six weeks ago and have sold almost 800 LPs. Now what does that tell you? You may not be listening to the station but apparently your customers are."

Nashboro will shortly have direct mailing into consumer homes with KFOX, says McGruder. Plus the label is in the process of purchasing television time.

Some dealers complained about price wars and the fact that chain operations are able to sell product below the small dealers' purchasing prices.

"While stores and even chains are selling other albums cheaper, most stores do not discount gospel product," McGruder said.

"Gospel LPs usually sell for \$4.99 across country."

Said Earl Dolphin: "Perhaps Nashboro's efforts to deal directly with retailers and dealers will encourage other gospel labels to do the same. And we will all be able to make money on gospel product."

Name the Sylvers

LOS ANGELES—The Sylvers have been named national youth ambassadors for the National Foundation of the March of Dimes and, as they travel for concerts, will be holding press conferences at high schools to talk about health education. As part of the campaign, the Capitol Records artists will write a song for the March of Dimes, make a film and tape radio and television advertisements aimed at the prevention of birth defects.

Action At Farr

NEW YORK—Farr Records is releasing three 45 r.p.m. 12-inch disco remixes of "Just Friends" and "I Got A Thing" from the "Silver Platinum & Gold" LP and "Song From M.A.S.H." by the Marketts.

Duke Scholarship To N.Y. Musician Residing In L.A.

LOS ANGELES—Mayor Tom Bradley has proclaimed Monday 4th Jazz Heritage Day, coinciding with the Jazz Heritage Foundation's presentation of its first Duke Elling-

ton Composer/Arranger Scholarship to be awarded at a free public jazz concert the same day.

The scholarship, awarded during the concert festivities at Los Angeles City Hall, was won by composer/arranger LaMont Johnson, 35, a native New Yorker who now resides here.

Musicians slated to perform include Kenny Burrell, Jerome Richardson, Jimmy Jones and Ernie Andrews.

The Jazz Heritage Foundation, a non-profit agency dedicated to the advancement of jazz, plans to expand its scholarship programs in the names of other significant jazz figures.

Guitarist Burrell, serving as the Foundation's president, explains that a portion of the proceeds from the "Ellington Is Forever" LP on Fantasy Records supports the Ellington scholarship.

Free Dinners In Mercury Promotion

CHICAGO—Phonogram / Mercury plans to buy dinner for radio listeners in Atlanta, Buffalo, Dallas, Houston, Miami, San Francisco and other major markets as part of a campaign to promote a new LP by British rockers City Boys.

Listeners can win dinner at restaurant called the Ritz, or ritziest eatery in their locale, as the prize in area contests supporting the album, "Dinner At The Ritz." Contests are being coordinated by Mike Bone, national head of album promotion.

Two-fers Coming

LOS ANGELES—MCA Records will continue with its twofer catalog releases with nine set for February, bringing the total to 97 titles in the series.

Those albums slated for release include Atlanta Rhythm Section, six albums to be included in the Leonard Feather Jazz Series plus "The Best of Jack Jones" and "The Irish Rovers' Greatest Hits." All two-fers carry a retail list of \$7.98.

Tee Connors Push

NEW YORK—Buddah Records is pushing Norman Connors' "Romantic Journey" LP with display units, white scarves and a special consumer discount drawing. Fishbowls of discount tags will be displayed in designated stores and buyers will pick a tag making them eligible for discounts ranging from 50 cents to \$2. A jackpot tag gets the album for 25 cents.

Soul Sauce

Continued from page 52

"We're looking for writers who can not only write the boy and girl love song, but who are able to put together a song about life in general," says Higgins. "We will produce songs from 12-bar blues to jazz, rock gospel, raggae and sonata forms," he adds.

To date the label has signed writers Holly Maxwell, Vee Pea, Frank Lucas, Margie Evans, Freddy Robinson and Andy Butler. Most of these writers are also recording artists.

"We'll have a self-contained rhythm section to work in the creative department. Freddy Robinson, guitar and harmonica; Bill Upchurch, bass; Warren 'Hamm' Haywood, drums; Bill Henderson, keyboard and Harold Mason, percussion. With a team like this, I think we'll be able to take care of business," says Higgins.

Tom Joyner has returned to KKDA, Dallas, after a stint with

Muhammad Ali as the champ's press aide and handling his special projects. Joyner now holds down the 6-10 a.m. Monday through Friday slot.

Other changes at the station include Dewayne Dancer beginning his shift at 3 p.m. and Steve Ladd taking over the mid-day slot from 10 a.m.-3 p.m.. Ladd was the all-night announcer for KKDA's FM affiliate K-104.

Esmond Edwards, head of ABC/Impulse Records, is producing the album from the Broadway musical "Your Arms Too Short To Box With God," slated to be released this month.

The show was written by Vinette Carroll, who also co-authored "Don't Bother Me I Can't Cope." Most of the music and lyrics are by Alex Bradford with additional material supplied by Micki Grant.

Remember... we're in communications, so let's communicate.

Soul LPs

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Table with 6 columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label), and another set of columns for week 31-34. Includes album titles like 'Songs In The Key Of Life', 'Disco Inferno', 'Festival', 'Children of the World', etc.

PRS IMPATIENT

Court Action Looms In Store-Play Fracas

By PETER JONES

LONDON—Dramatic new developments have built up in the long-running wrangle between the Performing Right Society (PRS) and the U.K. retail trade over the licensing of stores for public playing of records.

The PRS has now issued writs against three of the country's leading retail operations—Harlequin, Virgin and Rushworth, and Dreaper, of Liverpool.

The writs are clearly a reflection of PRS impatience with a situation which has dragged on for more than a year, and which protracted discussion and negotiation has failed to clear up.

One recent attempt by the PRS revolved around a proposed payment to Music Trades' Assn. (MTA) funds

in return for retail cooperation in the matter of licenses. But this was turned down by the MTA.

The PRS case is that its members are entitled to payment for in-store playing of records, and a license fee based on the floor area of the shop has been suggested. This has been strenuously opposed in principle by the retail trade which feels that in-store play is ultimately in the interests of PRS members because it often stimulates record sales and hence added royalty income.

But despite the wrangling, PRS has reached agreement with several of the multiples, among them Smiths, Boots and Woolworth. It is essentially the independent retail trade which will be involved in upcoming court battles.

The MTA intends to fight the case and a mutual fund has been established to raise funds to pay for legal representation.

Disco Hardware To Be Shown By Mfrs. In London

LONDON—BADEM, the British Assn. of Disco Equipment Manufacturers, will stage an exhibition at the Bloomsbury Hotel here Sept. 12-14 under the title "Discotek '77."

The association itself was set up to further the aims and improve the general knowledge of disco manufacturers both in Britain and abroad. There are now 21 members, all leading manufacturers, and Dave Durie, chairman, is confident of at least doubling that number within a few months.

He says: "It is clear to us, from various negotiations going on now, that BADEM will be recognized as an essential organization, representing the needs of the disco industry. Setting up Discotek '77 as just one of our future plans, was a logical extension."

A temporary address for those seeking information on the association is through Steve Adams, of 1 Latymer Close, Braybrooke, near Market Harborough, Leicestershire, England.

COLLUSION DENIED

SACEM Answers Critics

By HENRY KAHN

PARIS—Following expressed criticism of SACEM, the French copyright society, press representative Patrick Renault has denied any collusion between the society and the show business world to deprive certain kinds of music of its rights.

In a published letter, he says that if pop music gets the main share then it is not the fault of SACEM which merely tries to project an accurate picture of the use of music at every level.

He stresses that in a single year some 500,000 individuals, organizations or enterprises are responsible for public performances. He admits it is quite impossible to know precisely what music is played every three minutes on the 45,000 French jukeboxes, or to keep an exact track of what is played in the nation's 4,000 discotheques.

So SACEM uses a system aimed at reaching the right average in discos and on jukeboxes. "It is the only way the operation can be carried out at a reasonable cost, and in any case overhead adds up to 20%."

The same system is used for halls and dances. In early days serious errors, even false entries, were discovered. Now, on a sampling system, SACEM can get very close to the exact figures, he maintains. All bands and orchestras are requested to submit, at three-monthly inter-

vals, sample repertoires of music being played.

The sampling system does not apply to regular concerts, where each item is noted. In cases where authors rights are based on the amount of money taken in, organizers are asked to note how much money is received as well as what music is played.

Renault says SACEM does have great difficulty obtaining the necessary information. Often its representatives are presented with an illegible scrawl, largely incomplete.

However, Renault's reply has not proved completely acceptable to all groups, particularly jazz composers who complain that SDRM, the mechanical rights section of SACEM, takes 33% for expenses, not 20%. Others have complained that the present structure of SACEM is undemocratic.

SACEM is now preparing a packet of information for young writers who may not be aware of all the services the society provides.

French Composers Ask More Air Time

PARIS—The National Union of Composers here is to take legal action against French radio, claiming the percentage of French compositions broadcast is below the legal minimum.

The union represents all kinds of music except pop, with operas and operettas included in the general range of light music and film score writing.

Pierre Ancelin, secretary, has produced a chart showing that broadcast music by foreign composers is well above time given to French works. For France Musique, a program devoted entirely to music, foreign compositions average between 31% and 34%, and French music, written by both living and dead composers, is just in the 10% to 15% mark.

Ancelin says: "This is not a merely chauvinistic attitude. We are trying to show that composers represent a whole cultural force and should have a voice."



UEP SUCCESS—Several major hits have been charted since the formation of United European Publishers, seven firms from different countries, including "Rocky," "Boogie Fever" and "What I've Got In Mind," all examples of the group's close cooperation. Pictured after the general meeting at MIDEM seated from left, are Francisco Vinuesa Gimenez (Spain); Peter Meisel (Germany); Nanou Lamblin (France); Trudy Meisel (Germany); Elisabeth Mintangian (Italy). Standing from left are Julio Guio Arbeloa and Julio Guio Clara (Spain); Peter Phillips (England); Roland Kluger (Belgium); Anders Moren Lasse Torefeldt and Kaj Lunden-Welden (Sweden), and Claude Pasca (France).

Phonogram One-Stop Cuts Stir Mixed U.K. Reaction

LONDON—Phonogram's plans to cut back its one-stop and wholesale business (Billboard, Jan. 29) has met a mixed reaction from the U.K.'s major operators.

But while Fil Towers, national sales manager, prepares to visit wholesalers in the country, Ronald Downing, head of Liverpool firm Downing Records, slammed the Phonogram scheme.

"If Phonogram is cutting back on one-stoppers, why couldn't they have done something about the

big stores like Boots and Smiths a few years ago? They are the ones who started off the whole price war which had damaged the trade far more than the wholesalers have ever done.

"The retail trade would be a lot healthier now if the record companies had prevented them from discounting."

And Jerry Connor, managing director of Tibro Record Distributors of Scotland, says: "If Phonogram cut down to eight wholesalers for the whole country, they will be in trouble. They need eight for just the South. If the other big companies follow suit, our business could be hit, but I doubt if they will."

Norman Mandell, director of Lightning Records, already on the list of accredited Phonogram wholesalers, says: "There is always room for the genuine wholesaler. Phonogram is trying to stop the person who calls himself a wholesaler just to get a bit of extra discount. These chaps are just glorified bulk buyers and ought to be stopped."

International Turntable

Lyndon Holloway has been appointed creative director for Rocket Music and Big Pig Music, the publishing outlets for Elton John and his lyricist Bernie Taupin. He was formerly head of promotion at NEMS and Decca and before that worked in the promotion division of RCA and Philips Records.

Dave Brown has been appointed London promotions manager of MCA Records, reporting to marketing manager Stuart Watson. More recently he has been working in freelance promotion but was previously with EMI for three years, concentrating on promotion for Capitol and Rak product.

New manager, audit and financial analysis of CBS Records in London, is David Hogan. Reporting to managing director Maurice Oberstein, he will be responsible for internal audits, liaison with external and corporate auditors and various special projects and investigations. He moves over from CBS Europe's internal audit department, which he joined in 1974 as audit manager.

Les Whittle has been named assistant sales manager at Courier Express, retaining responsibility for record company business and also taking charge of the firm's fast expanding European services. He joined Courier in 1971 as sales account executive.

Martin Adams promoted to Southern regional sales manager at Polydor, U.K., following the departure of Bill Lamb, Adams has been with the company for seven years, joining as a salesman in 1969 and becoming Manchester area sales manager five years later. His position as area sales manager goes to John Harrison.

Big Exports For EMI Intl

LONDON—For two months running, EMI International has broken the million-pound barrier (\$1.71 million) for exports of records. During November the division reported a 90% increase on sales figures over the same period in 1975. December figures also total more than \$1.7 million.

Sales controller Norman Bates says one reason has been the exploitation of record markets in Africa and the Middle East. "There has also been a resurgence of interest in back catalog and nostalgia records, and classical sales material, which has accounted for 50% of this increase. The November figures were particularly good because during that period there was not one major 'hot' release which could have contributed strongly to that 90% upturn."

EMI's distribution department at Hayes, Middlesex, which has moved more than 50% more than its normal pattern required, will probably have its export distribution operation size increased to enable it to cope with the continuation of the export boom expected to follow through 1977.

Bates says: "All this is happening at a time when the record business is going through a severe winter."

SUDDY SEA FLOATS LP

LONDON—British breweries are donating the beer for what should prove one of the most popular record launch receptions of the year.

"In Camra" is the title of an album by the National Youth Jazz Orchestra, to be released by RCA and dedicated to the nationally organized Campaign for Real Ale, a movement aimed at increasing availability of "old-style" beer in Britain's thousands of public houses.

The cover features a picture taken at Young's Brewery and inside are the trademarks of all the breweries involved, plus cartoons.

Watanabe Plans Cultural Drive

TOKYO—The Watanabe Production Company is actively pursuing a policy of broadening cultural exchanges through music with the nations of Southeast Asia.

Shin Watanabe, president of the firm, has recently returned from a visit to Hong Kong, Indonesia and Singapore, where, he says, officials showed great interest for the program to be administered through the Watanabe Foundation For Music And Cultural Exchange.

Details are expected to be finalized by the end of February. Even though Japan now has broad cultural links with the U.S. and Europe, those with Southeast Asian nations have been very limited.

Larger Office Space For Phonogram-U.K.

LONDON—A two-year search for new offices has ended for Phonogram here and the company moves to Park Street, Mayfair, April 1.

This will enable the company to centralize administrative and creative departments in 17,500 square feet of space. The two staffs are presently divided into two offices.

Phonogram, then Philips Records, moved into its Stanhope Road, London, premises in 1956 and its staff has grown from around 20 to a current 175.

The studios remain in Stanhope House, though they will be closed for three months from Feb. 10 for external structural repairs.

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76 PRODUCTION UNIT DOLLARS

Japanese Disk/Tape Volume Up

Continued from page 3
 more than the 203,666 million volume of 1975. Product mix was 86% disk/14% tape in 1976, versus 87% disk/13% tape the prior year.

In unit volume, record production reached 199,752 million units, a 13% increase from 1975 when 177,371 million were manufactured.

Singles production was up 13% to 15.09 million units, from 92,706 million the prior year; LPs increased 2% to 94,343 million units, from 1,097 million in 1975, and EP (ex-

tended play) production declined 44% to 318,000 units, from 568,000 the year before.

In retail value, including the 15% commodity tax, singles were up 22% to \$133 million, from \$109 million in 1975; LP production accounted for \$411.64 million, an 18% gain from the prior year, and EP volume was down 12% to \$580,000, from \$660,000 the year before.

Total production of prerecorded tapes was up 20% to 31,589 million units, from 26,295 million in 1975. Cassettes jumped a big 43% to 20,187 million units from 14,095

million the prior year; cartridges were down 6% to 11,388 million units, from 12,161 million the year before, and reel-to-reel product dropped by 68% to 14,000 units, from \$4,000 in 1975.

In retail value, total production of tapes was up 15% to \$182.73 million, from \$159.16 million in 1975. Cassettes represented \$111.34 million, up 59% from the prior year figure of \$70 million; cartridges were down 20% to \$71.27 million, from \$88.91 million the year before, and reel-to-reel product dipped 55% to \$120,000, from \$260,000 in 1975.

PROMOS PAYING OFF

More Converts For TV As Stimulant For Retail Sales

LONDON—Television time is still pressed in U.K. record company pending schedules with a couple of new contenders, Riva and Virgin, joining the majors and the merchandisers.

And CBS has declared its commitment to tv advertising, saying the company will run with at least six packages before the end of 1977, while RCA has issued details of its first serious tv campaign, showcasing John Denver.

Riva is test marketing its "All This and World War II" soundtrack, already in the album charts and which has pulled out hit singles for Rod Stewart and the Four Seasons. This is an unusual campaign in that the first-second commercial goes out back-to-back with seven-second spots taken by 20th Century-Fox to promote the movie itself as it premieres in Newcastle.

Mike Gill, Riva managing director, says the company is working closely with the film people. The tv advertisements feature Rod Stewart, Elton John, Leo Sayer and Status Quo. Results of this test will decide whether national time is taken for the product. If it does go ahead, Gill confirms the collaboration with the movie company will be sustained as the movie opens round the country.

Virgin is test marketing 15-second spots in the Border northwest area for two weeks on the Supercharge album "Horizontal Refreshment." The company is spending only £1,710 at rate card levels and made the commercial itself. Darryl Edwards, marketing manager, says that sales cover the cost of the commercials the effort will move to other areas where the group is popular.

CBS commitment to tv, at one time in question, was emphasized at the company's midyear sales meet-

ing in London. Tony Woolcott, marketing director, revealed details of a tv campaign for Abba's "Arrival," despite the album having already sold more than 700,000 units.

"Our research," he says, "leads us to believe it has the potential to be even more enormous, doubling, or even trebling, its performance to date."

Abba promotion starts in the north, then expands accordingly. Woolcott says CBS should handle at least six tv packages, probably three before June and including a specially created Johnny Mathis compilation.

Second volume of "The Best Of John Denver" represents RCA's first significant tv venture. The \$5.96 album, with full dealer margin, includes Denver's biggest U.K. hit

"Annie's Song." An audience of more than 40 million adults is predicted for the promotion's first phase.

Polydor is using tv for its "Hollies' Live Hits" in two regional areas for three weeks, followed by others. Support to an over \$200,000 promotion takes the form of radio advertising and extensive window displays.

Anchor uses three areas on behalf of Don Williams' album "Visions," trade sell-in for which produced orders of 250,000 units, giving Anchor and Williams their first gold disk on initial sales. The singer, whom the company is attempting to take beyond his basic country field to a wider MOR popularity, visits the U.K. at Easter for a bill topping appearance at the Wembley Country Music Festival.

GERMAN TV HIT

6 Added To Music Series

MAINZ—Through 1977 ZDF, the Second German TV network, is to show six more programs in the "Music Is Trumps" series with Peter Frankenfeld. Started two years ago, it has proved the most successful entertainment format so far produced here.

All 12 shows in 1976 achieved very high audience ratings, and some have been broadcast live in Austria and Switzerland. This year, every edition will be transmitted live by Austrian and Swiss networks.

This year also sees the continuation of a successful link: ZDF has given Cologne EMI rights for the musical production of all shows in the series. Two other EMI AV shows were put out by ZDF, one of which was "Schöne Heimat, Schöne Lieder," studio-produced with inserts of German landscape shots.

The musical side was done in Cologne under the direction of Ralf Bendix and Erich Becht, with choirs singing country songs corresponding to the different seasons. Choirs involved were Tolzer Knabenchor.

German Abba Push

HAMBURG—The Abba tour for Germany has been given a big promotion campaign in the concert cities: Berlin, Cologne, Essen, Hanover and Hamburg.

Rainer Schmidt-Walk, of Polydor, reports two-meter posters for all dealers and special window displays of Abba sleeves. Prior to the sold-out concerts, sandwich-board men paraded the streets showing Abba album sleeves and pictures of the group.

Bielefelder Kinderchor, Betho-Lucas-Chor, MGV Bleifeld, the junior Vera Schink choir and the Karlheinz-Steinfeld-Chor.

Last New Year's Eve, EMI AV produced the show "Jetzt Geht Die Party Richtig Los," broadcast by ZDF from the Rhein-Main-Halle in Wiesbaden, and in January EMI Electrola released a double album featuring recordings from the show. Artists included Michael Schanze, Peggy March, Gitte, Marlene Charell, Alice and Ellen Kessler, Heino, Udo Juergens, Roberto Blanco, Peter Kraus, Vico Torriani, Chris Howland, Lou van Burg, the Hot Dogs and the Hugo Strasser Orchestra.

EMI-EAR Inks Capuano Team

AMSTERDAM—The development of EMI-EAR as a source of international recordings for EMI took a significant step forward with the signing of Mario and Giosy Capuano from Rome.

The brothers gained international fame some years back when they introduced the U.K. group Middle of the Road to the world record market, the duo writing and producing a string of hits for the group, including "Chirpy Chirpy Cheep-Cheep," "Sacramento" and "Soley Soley."

Now the Capuano brothers and EMI-EAR have joined on initial productions—the duo's discoveries as well as EMI-EAR signings. New Capuano songwriting product is covered by a new contract with EMI-EAR.

Lorraine Frisaura

U.S. release on Prelude Records



Her debut album, "Be Happy For Me," is too original, too beautiful for her native country only. It's our pleasure to introduce Lorraine Frisaura to listeners all over the world. That's a big audience, but she has the talent. And we have the company.

EMI Records International

Kingston Exits Southern In U.K.

LONDON—Bob Kingston, managing director of Southern Music and of its affiliated Spark Records label, is leaving the company after 11 years for what are described as "personal reasons" connected with the financing of the record company side of the operation.

In an official statement Monique Peer-Nash, president of the Peer-Southern World Organization, stated that Kingston leaves with his son Barry, Spark producer, and Mike Walker, northern area promotion manager. She will shortly appoint a new managing director and decisions of major importance will in the meantime come from the New York office.

Freddie Perren: Producer

Continued from page 36
 depends on availability. I am at Berkeley through the mixdowns of Liman and for Tavares but it's sometimes difficult to get time especially if you want to block off a month or so for a project." A strong working association has developed between Perren and engineer Larry Miles, ex-Motown staffer who is now an independent. The two have been working together for six years. Perren also believes there is a certain "formula" aspect in the producer's role.

Concert Promos

Continued from page 18
 Rosenbaum also notes that the press provide a source of virtually free advertising for Flip Side's concert activity: "Say we're booking a show coming up in 10 days. We'll sign up in all the stores and by the time the concert goes on sale an awful lot of people know about it and we haven't spent a nickel."

then you have to pick it apart and I can usually do that. I can feel a hit. I sensed the Sylvers' Hot Line would be a smash."
 Future goals for Perren involve expanding his small but effective production company.
 "I have a few artists signed to me and basically I want to keep expanding and creating all across the total musical spectrum," he concludes.

Casablanca In Tie With Pye

LOS ANGELES—Casablanca Records and Pye of London have made a long-term reciprocal licensing agreement for product from their firms. Pye replaces EMI, which had been Casablanca's U.K. affiliate.
 Maurice Lathower, Casablanca's international chief, says the initial Pye product to be released here will probably be by Jimmy James, produced by Biddu. Fred Marks, Pye global chief, assisted in negotiating the agreement with Neil Bogart.
 NEW YORK—The New York chapter of NARAS is moving into the penthouse at 14 East 53rd St. (212) 755-1535.

NARM Nominees Revealed

Continued from page 3
 Alive, Peter Frampton; "Silk Degrees," Bob Scaggs; "Songs In The Key Of Life," Stevie Wonder.
 Best selling album by a female artist—Diana Ross' Greatest Hits; Diana Ross; "Don't Stop Believin'," Olivia Newton-John; "Hasten Down The Wind," Linda Ronstadt; "Helen Reddy's Greatest Hits," Helen Reddy; "Love Trilogy," Donna Summer.
 Best selling album by a male country artist—"Are You Ready For The Country," Waylon Jennings; "The

Outlaws," Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser; "Troublemakers," Willie Nelson; "20-20 Vision," Ronnie Milsap.
 Best selling album by a female country artist—"Don't Stop Believin'," Olivia Newton-John, Elite Hotel; Emmylou Harris; "Hasten Down The Wind," Linda Ronstadt; "Here's Some Love," Tanya Tucker; "Somebody Loves You," Crystal Gayle.
 Best selling album by a male soul artist—"All Things In Time," Lou Rawls; "Eargasm," Johnnie Taylor; "I Want You," Marvin Gaye; "Songs In The Key Of Life," Stevie Wonder; "You Are My Starship," Norman Connors.

Tulsa Club

Continued from page 43
 this club can control the impact of music to excite," Laidman says. Turntables are Technics and QRK. All primary electronics are Cerwin Vega. The overlapping three-way crossover is by Sound Chamber Audio.
 Reflections subscribes to the Billboard's Disco record service and was supplied with an opening library by Sound Chamber Audio, which also operates a record/tape shop at its North Hollywood base. They program essentially current disco hits.
 Reflections is a monicker applicable to the comprehensive utilization of mirrored glass and also the nostalgic concept throughout the club.

Best selling album by a female soul artist—"Diana Ross' Greatest Hits," Diana Ross; "Love Trilogy," Donna Summer; "Natalie," Natalie Cole; "Sparkle," Aretha Franklin; "This Is Niecey," Deniece Williams.
 Best selling album by a soul group—"Brass Construction II," Brass Construction; "Dr. Buzzard's Original Savannah Band," Dr. Buzzard's Original Savannah Band; "Happiness Is Being With The Spinners," The Spinners; "Hot On The Track," Commodores; "Message In Our Music," D'Jays; "Ohio Players Gold," Ohio Players; "Part 3," K.C. & The Sunshine Band; "Spirit," Earth, Wind & Fire; "The Clones of Dr. Funkenstein," Parliament.
 Best selling pop instrumental album—"Fifth Of Beethoven," Walter Murphy Band; "Nadia's Theme," Barry DeVorzon & Perry Botkin Jr.; "Nice 'N' Naasty," Saboul Orchestra.
 Best selling album by a jazz artist—"Bob James Three," Bob James; "Breezin'," George Benson; "Feels So Good," Grover Washington, III; "I Heard That, The Musical World Of Quincy Jones," Quincy Jones.
 Best selling comedy album—"Bicentennial Nigger," Richard Pryor; "Live At City Center," Monty Python; "NBC's Saturday Night Live," "Sleeping Beauty," Cheech & Chong.
 Best selling album by a new artist—"Boston," Boston; "Dreamboat Annie," Heart; "Firefall," Firefall; "Look Out For #1," Brothers Johnson; "Starland Vocal Band," Starland Vocal Band; "Wild Cherry," Wild Cherry.

The BBC, for example, is entirely walled with one-way mirror glass, permitting a patron to see into any other area in the disco. A number of 24-karat gold framed mirrors break the monotony of the total mirror wall in the room. The BBC room, which has a 75 to 100 capacity, provides patrons with a selection of either FM radio, disco music or a specially prepared mood library. There is a small dance floor in the BBC.
 The large room, about 7,500 square feet, admits patrons who pay a \$20 yearly fee. Seven bars are scattered about edges of the room. All Academy Award winners and details of their wins are pictured along the walls. Table tops are transparent and individual motion picture stars' data is carried on each table.
 The dance floor is 1,000 square feet. Suspended over that area is a 38 by 22-foot brass and glass gazebo-like roof, which has 2,200 light bulbs, set in sequence so they can chase and do other things as the DJ wishes. Another wall in the large room has a multi-function automated projection system. There are five separate fogging units in this room.
 Each of the four owners, who include Drs. Mike Bird, Silvie Alfonso and Bob Myers, along with Frisbie, have smaller areas in what they term a "backstage area," which is set up to look like the backlot area used by individual stars.
 Memorabilia associated with John Wayne, James Dean, the three Stooges and gangster movies set the motif for these areas, each selected by an owner.
 Dean's area zeroes in on an old Porsche, like the one in which Dean had his fatal collision. There are separate pool table and backgammon rooms. A patron can rent the Rudolph Valentino Room, which has a Persian tent motif, for \$10 per hour. The room is equipped with one-way glass and is strictly private, with patrons accepting their drinks through a slot in the wall.
 Frisbie says Reflections expects to play live talent at convenient times. The four owners expect to build and/or franchise similar clubs with different design in other cities in the future. Reflections has a strict dress code.
 The entrance lobby is modeled after the motif of an MGM nostalgic musical, with monster crystal chandeliers and even an elevator for the handicapped to reach any level in the disco.



Singles
 Elton John's "Sorry Seems To Be The Hardest Word" on MCA/Rocket; disk is his 10th gold single.
 Burton Cummings' "Stand Tall" on Portrait/CBS; disk is his first gold single.
 Brothers Johnson's "I'll Be Good To You" on A&M; disk is the duo's first gold single.

Albums
 Lou Rawls' "All Things In Time" on Philadelphia International has gone platinum.
 Barbra Streisand & Kris Kristofferson's "A Star Is Born" soundtrack on Columbia has gone platinum.
 "Linda Ronstadt's Greatest Hits" on Asylum has gone platinum.
 Rufus Featuring Chaka Khan's "Ask Rufus" on ABC; disk is the group's third gold album.
 ZZ Top's "Tejas" on London; disk is its third gold album.

Studio Track

Continued from page 36
 Band produced itself on overdubs and mixes for its upcoming "Island LP." Neil Brody, Ed Anderson and Hernan Rojas doing the engineering.
 At Sound Labs, Zembu's producer Skip Drinkwater was producing Lee Ritenour with engineers Don Murray and Tommy Vicari.

Bird specializes in remote recordings for conventions.
 England Dan & John Ford Coley were working on their second Big Tree LP at Lee Hazen's Studio By The Pond, Hendersonville, Tenn., Kyle Lehnig producing. . . . Randy Richards was at Master Sound Studio, Atlanta, wrapping up his first Little Angel project with Paul Hornsby producing.
 At New York's Secret Sound, Harry Chaplin worked on his new album under the production eye of brother Steven with Jack Malken engineering sessions. That studio has recently added Michael Barry to the staff.
 Audun Tylden with Phonogram Oslo brought in a group called Dr. Jonas Field from Norway to do an LP in Nashville with Audie Ashworth producing. The site: Crazy Mama's Studio.
 Mickey Thomas was mixing his solo MCA LP at Bayshore Recorders, Miami, Alan Blazak producing. . . . Walter Haynes produced Cal Smith at Nashville's Bradley's Barn.
 Barry Manilow was interviewed by Murray the K for Newsweek Television at Six West Recording Studios, N.Y. . . . The Billion Dollar Babies, Alice Cooper's original band, were in at New York's Record Plant working on a debut Polydor LP, Lee DeCarlo producing. . . . At Electric Lady in New York, Norman Connors was producing Vitamin E, new Buddha act.
 At QCA Recording Studios, Cincinnati, J.D. Sumner and The Stamps Quartet, for more than five years featured warmup and backup group with the Elvis Presley organization on concert appearances, recorded old style and contemporary gospel material for a QCA LP.
 Cousin Bruce Morrow has been regularly taping interviews with numerous artists for his NBC-TV Newscenter 4 spot in New York at Blue Rock Studio. Among them Gloria Gaynor, the Keane Brothers, John Lucien and the Chambers Brothers. . . . Joel Diamond producing Engelbert Humperdinck at New York's Media Sound.

In notes elsewhere:
 UA's Merrilee Rush was produced by Denny Diente at AIR Studios, London, for a forthcoming LP. . . . Enroute to Nigeria, Stevie Wonder stopped over in Chicago to join Ramsey Lewis in cutting Lewis' LP at PS Studios. . . . Leo Graham produced Tyrone Davis at Universal Studios, Chicago.
 Van McCoy produced a rhythm session on David Ruffin at United Sound, Detroit, with Jim Vitti on the board. . . . At Chicago's Paragon, Styx co-produced for its next LP with Barry Mraz. . . . Jack Jones and Ron Lisenberg engineered and produced two singles of Otis Blackwell at R.B.Y. Recording Studios, Roslyn, N.Y.
 Michael Murphey and Rachel Faro were in at Northstar, Boulder, Colo., recording a film soundtrack, Adam Taylor engineering. . . . Siefert, the Polish violinist who was featured at the Monterey Jazz Festival, wrapped up his LP at Electric Lady, N.Y. . . . Bob Fava has album appointed chief engineer at Associated Recording, N.Y.
 Doug Kershaw recently completed an album for Warner Bros. at Capricorn Studios, Macon, Ga., produced by Johnny Sandlin with Kurt Kinzel, Carolyn, Harriss and David Pinkston at the board. . . . Brad Shapiro produced sessions on Jackie Moore at Nashville's Sound Shop, Ernie Winfrey engineering.
 The SeaBird Recording Studio, Edgewater, Fla., recorded jazz figures at the recent National Assn. of Jazz Educators convention in Daytona Beach. Among them, Buddy DeFranco, Tom Ferguson, Marian McPartland and Bill Dobbins. Sea-

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 2/19/77

Number of LPs reviewed this week 62 Last week 77

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Spotlight

Pop

MARSHALL TUCKER BAND—*Carolina Dreams*, Capricorn CPK0180 (Warner Bros.). Southern rock band serves its tastiest Southern boogie yet. Augmented by a first rate horn section, arranged by Leo LaBranche, the band varies the pace from hard hitting vocals to unobtrusive instrumentals. Doug Gray's smooth lead vocals and Toy and Tommy Caldwell's guitar and bass blend well to produce an intelligent country rock sound. Charlie Daniels and other sideman supply backup harmonies and instrumentals. This album is a superb effort in down-home rock and country blues. Good production by Paul Hornsby.

Best cuts: "I Should Have Never Started Lovin' You," "Desert Skies," "Tell It To The Devil."

Dealers: Tucker is now a leading exponent of Southern rock and a consistent seller.

UTOPIA—*Ra*, Bearsville, BR6965 (Warner Bros.). The title of this album refers to the Egyptian Sun God with each song bearing an ethereal relationship to the title in both theme and musical orchestrations. Produced by Rundgren, "Ra" is a total Utopia effort with each band member playing a more prominent role in the composing and singing. Musically, the band shifts from hard rockers to complicated instrumentals with that galactic, cosmic Rundgren sound.

Best cuts: "Communion With The Sun," "Jealousy," "Singing And The Glass Guitar."

Dealers: Display with other Rundgren albums.

MARLENA SHAW, *Sweet Beginnings*, Columbia X698. Marlena punches, socks, soothes, cajoles with her voice in the style made popular in the mid '60s by Nancy Wilson. Only this foxy lady gets down into the beat of today's disco themed pop music and has a wailing albeit controlled time. Arranger/producer Bert deCoteaux is right on the mark with his witty and spicy arrangements. "Pictures And Memories," the opening cut starts the churning, uptempoed disco flavor, with "Go Away Little Boy" sexy combination of a monolog and tasty new arrangement for the tune which first emerged in the early '60s. The combination of Marlena's fluid vocals, the precise way she phrases with the neatness of the arrangements, makes this a total listening experience. Big band charts enhance the experience.

Best cuts: "Pictures And Memories," "Sweet Beginnings," "Walk Softly," "Go Away Little Boy," "No Deposit, No Return."

Dealers: Vocalist scores with a blend of disco and slick pop tunes.

Soul

MANHATTANS—*It Feels So Good*, Columbia PC34450. Established soul-crossover hitmaker foursome delivers a round of intense, ultra-contemporary r&b material. The group's high lead vocals, punching harmonies, solidly communicating material and precision horn-strings backing use the standard tools of this genre with impeccable taste and emotional control. Animated photos of the group on the cover give energy to the visual presentation but there should have been far more extended liner notes and a lyric sheet.

Best cuts: "I Kinda Miss You," "It Feels So Good To Be Loved So Bad By You," "Up On The Street."

Dealers: A highly consistently selling group.

Country

SONNY JAMES—*You're Free To Go*, Columbia KC34472. Another solid set with the excellence in material, delivery and musically expected from James. Love ballads are balanced with uptempo numbers such as "I Ain't Blamin' You" and "I'm A Goin' Toward The Rising Sun" where he receives some powerful distaff singing support. George Richey's production gets the maximum out of the honest James voice—and the LP is bolstered with some on-the-mark string arrangements by Cam Mullins. LPs by James are marked by some of the best guitar work on a country record—and this album is no exception. "Puttin' On The Dog Tonight" features some of the liveliest guitar licks on the LP.

Best cuts: "You're Free To Go," "Down To My Last Good-bye," "Puttin' On The Dog Tonight," "Beautiful Isle."

Dealers: A long time consistent best seller, James had a legion of fans that keeps him there.

First Time Around

SEA LEVEL, Capricorn CPD178 (Warner Bros.) If this mostly instrumental album sounds a good part of the time like the backup tracks from classic Allman Brothers Band cuts, that's not surprising since three of the foursome are ex-Allmans. It's also pretty fine music—Southern rock-soul at its highest artistry with casually expert, lightning-picking that boogies without booming painfully. Leader Chuck Lea-



FLEETWOOD MAC—*Rumours*, Warner Bros. BS13010. Fleetwood's astonishing breakout success of 1976 is consolidated and verified by the group's latest product, which already has a red-hot single in "Go Your Own Way." The album solidifies the group's brilliant use of two female lead voices and male background singing against a crisp, medium-hard rock instrumental backing that can go softly lyrical and haunting when the material calls for it. Many of the songs here deal with the painful freedom of being separated from a love partner, which reflects the personal changes among the two couples in the quintet. But overall the tone of the LP is a rueful optimism that fits perfectly within Fleetwood's English-folk-influenced rocking. Excellent use of photos on the cover and inner lyric folder helps bring out the style of individual group members.

Best cuts: "Go Your Own Way," "The Chain," "Dreams," "Oh Daddy."

Dealers: Fleetwood Mac will spend most of 1977 on the road.

NEIL DIAMOND—*Love At The Greek*, Columbia KC234404. This is chapter two of the romance between Diamond and audiences at L.A.'s Greek. This two-disk set, taped last September following Diamond's spectacular run at the Aladdin Hotel in Las Vegas, offers a number of musical surprises. Several of the singer/composer's evergreen hits have taken on a new musical and lyrically phrased dress. There are two segments dedicated to five tunes each from Neil's "Beautiful Noise" LP and the "Jonathan Livingston Seagull" score/LP. The remainder of the works included in the LP are past greatest hits with one exception, a ballad called "Glory Road." But for the nth time one can enjoy "Kentucky Woman," "Sweet Caroline," "Song Sung Blue" (with special guest singers), "Holly Holy," etc. Diamond's own tight eight-piece band, the sweeping strings plus backup female voices are all blended well by producer Robbie Robertson. Naturally Diamond's projection and his strong voice do justice to his own compositions.

Best cuts: This is a felder's choice.

Dealers: Next week's Diamond TV special will surely motivate additional sales for this LP.



ISAAC HAYES & DIONNE WARWICK—*A Man And A Woman*, ABC AB996/2. What was theoretically deemed the most unlikely couple to compliment each other vocally, has turned out what might possibly be the best duo effort of the year. Both performers take on difficult tunes, turning them into musical treats. This LP cut during their cross country tour offers them the opportunity to explore each other musically, but more than that it offers Hayes the opportunity to be a straight singer, minus the props and/or gimmicks. The effect is impressive. As opposed to most on location LPs, the quality of this album is outstanding. Warwick is the dominating figure here, she takes a more-than-10-minute medley of hit tunes. Orchestral string sections highlight the excellent material enclosed in this album.

Best cuts: "I Just Don't Know What To Do With Myself/Walk On By," "By The Time I Get To Phoenix/Say A Little Prayer," "Can't Hide Love," "Chocolate Chip," "Feelings."

Dealers: This LP has across-the-board appeal.

back sound of Record's Smokey Robinson type voice, are by James Mack. Record and someone call "Tom Tom 84."

Best cuts: "Laying Beside You," "Here Comes The Sun," "Danger! Love Under Pressure."

Dealers: New solo performer will need merchandising and concentrated display to get his name across.

TONY WILSON—*I Like Your Style*, Bearsville 6966 (Warner Bros.). In his first solo work after departing Hot Chocolate, Wilson made sure to stamp his identity on this LP by singing, composing, producing, arranging and playing guitar. Luckily, his talents match his ambitions. Backed by a three-man group and sweetened with tasteful string touches, Wilson's melodies are engaging, his themes compelling, his reggae-styled vocals at once pleasant and powerful.

Best cuts: "New York City Life," "Anything That Keeps You Satisfied," "Legal Paper."

Dealers: Texture of attractive cover photo seems to change with light.

KERRY CHATER—*Part Time Love*, Warner Bros. BS3008. Songwriter turned singer makes a fine debut in this superbly

produced and arranged package of his own tunes in association with several other authors. Chater's voice is soft and reminiscent of the Jimmy Rodgers school of soft vocalists. Michael Omartian is responsible for the fine charts for the country-flavored band plus powerful background vocalists. Omartian and Steve Bani are the co-producers who have layered the sound into a fine fashion of crisp pop rockers with the emphasis on melody, not explosion.

Best cuts: "Beginning Of The End," "Part Time Love," "Here Comes The Rain," "Breaking Up Is Gonna Break Down."

Dealers: This is a finely polished LP marrying good song with interesting instrumental sounds.

CORKY LAING—*Makin' It On The Street*, Elektra TE1010. Good solo effort from ex-Mountain member on a number of counts—writing, playing, and vocals. Music is a cross between rock and r&b with a pinch of Georgia soul thrown in for good measure. Laing's voice has a likeable, raspy quality and a treat is a funky rendition of the old Barbara George hit "I Know."

Best cuts: "On My Way (By The River)," "Makin' It On The Street," "Two Places At One Time," "Growing Old With You & Roll."

Dealers: Laing has following from past group affiliations.

Billboard's Recommended LPs

pop

HENRY GROSS—*Show Me To The Stage*, Lifesong LS6010. Though Gross is still looking for a followup to "Shannon," this album should provide some tasty ballads and upbeat rock that can end his search. Gross displays a more than adequate ability on guitar and with some fine backup musicians play pleasant songs of lost love or hard hitting rockers. His voice remains one of the most distinctive rock sounds and adds feeling to his sad moments. **Best cuts:** "Show Me To The Stage," "If We Tie Our Ships Together," "What A Sound."

GALLAGHER & LYLE—*Love On The Airwaves*, A&M SP441. Accomplished English vocal duo that has been doing quality music for some years and rates acceptance on the level of Hall & Oates or England Dan & John Ford Coley. They are clever, melodic pop, very contemporary and generally softly pretty. **Best cuts:** "Every Little Teardrop," "Love On The Airwaves," "Street Boys," "Never Give Up On Love."

RICK WAKEMAN—*White Rock*, A&M SP4614. This is a score for a documentary film about the last winter Olympics. Wakeman provides an number of exciting, dramatic sounds with his multi-keyboard overdubs, using only drummer Tony Mendez to help out. The eight compositions are likely to set up as background themes on numerous television, radio, film tracks. **Best cuts:** "White Rock," "Ice Run."

KENNY RANKIN—*The Kenny Rankin Album*, Little D LD1013 (Atlantic). A lovely, live-in-studio album with overdubs that creates dramatic beauty by bringing Rankin's liquid, jazzy guitar and light vocal stylings to the bodied string charts of Don Costa in a selection of songs by writers ranging from Hank Williams to George Harrison. As well be the artist's most commercial package yet. **Best cuts:** "A House Of Gold," "I Love You," "Make Believe."

JONATHAN EDWARDS—*Sailboat*, Warner Bros. BS3020. Easygoing contemporary folk-pop of Edwards moves through a recital of his own songs and that of other writers from Axton to Curtis Mayfield. Edwards, now based in Nova Scotia and working with producer Brian Ahern, uses his own sweet voice on a fascinating variety of outstanding material. **Best cuts:** "Never Together But Close Sometimes," "Evaluation," "Carolina Caroline."

ORIGINAL SOUNDTRACK—*Scott Joplin*, MCA MCA2098. Hyman adapted and plays these cleverly varied treatments of Joplin classics for the score of a Universal-Motown biopic film on the tormented piano ragtime genius starring Billy Williams. The pieces are always authentic and always elegant but Hyman can use his flashy solos and full orchestration to evoke a range of emotions from boisterous high spirits to full melancholy. **Best cuts:** "Maple Leaf Rag," "Solace."

BURT BACHARACH—*Futures*, A&M SP4622. The famed arranger effectively uses a Quincy Jones format by bringing in several vocalists and a phalanx of studio instrumental stars to express his music. Bacharach collaborates with Neil Simon and Norman Gimbel as lyricists, besides long time partner Hal David. Jimmie Armstrong's soulful tenor vocals are featured on four songs. These are sophisticated lads of rueful memories, for the most part. **Best cuts:** "Seconds," "I Took My Strength From You."

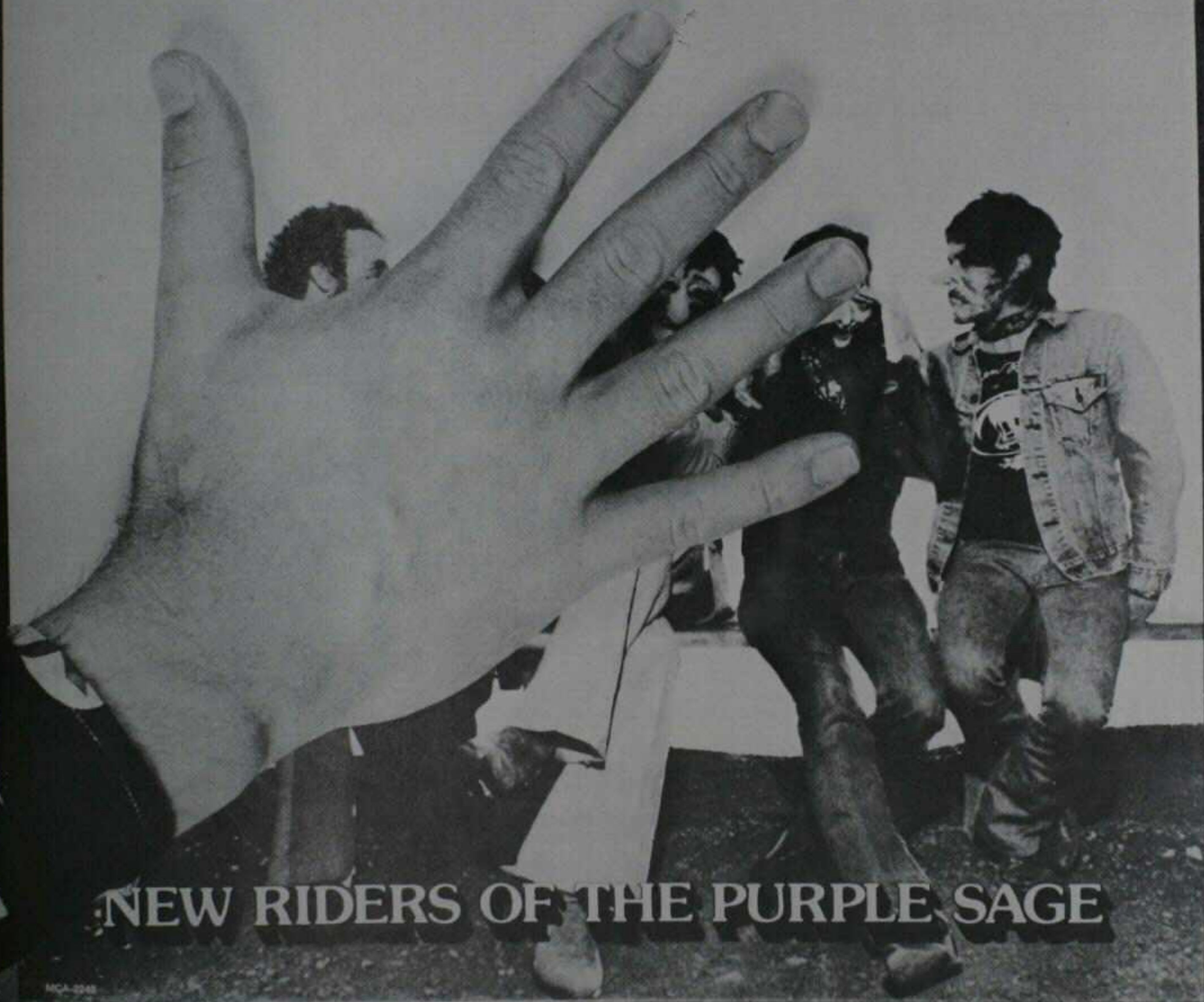
PABLO CRUISE—*A Place In The Sun*, A&M SP4625. A consistent work from a rock band that displays more versatility and genre around. This time, the album's highlight is a Janis Joplin sounding number called "El Verano." The group should

(Continued on page 10)

Spotlight—the most outstanding new product of the week's release and that with the greatest potential for top of the chart placement—predicted for the top half of the chart in the opinion of reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer; or albums of superior quality albums receiving a three star rating are not listed. Reviewer: Nat Freedland; reviewers: Elton Tiegler, Gerry Wood, Jo Harris, Ed Harrison, Jesse Williams, Dave Dexter Jr., Roman Kazak, Art Garza, Dick Rumar, Jim McCullough.

Who Are Those Guys?

Who Are Those Guys?



NEW RIDERS OF THE PURPLE SAGE

MCA-2248

The Riders have a new album and a new hit single "Love Has Strange Ways."



Produced by Bob Johnston

Album: MCA-2248

Single: MCA-40686

MCA RECORDS

SOUL RECS

- JIMMY RUFFIN—Fallin' In Love With You (3:13);** producers: Richard Rome, Jimmy Ruffin; writers: J. Ruffin, J. Dean, J. Glover; publisher: Ruffin-Ready, BMI, Epic 850339.
- LEON HAYWOOD—Dream, Dream (3:12);** producer: Leon Haywood; writer: V. McCoy; publishers: Oceans Blue/Van McCoy/Warner-Tamerlane, BMI, Columbia 310477.
- PAULETTE REAVES—Your Real Good Thing's About To Come To An End (3:48);** producers: Clarence Reid, Clay Cropper; writers: I. Hayes, D. Porter; publisher: East Memphis, BMI, Blue Candle BC1518A (T.K.)
- IMPRESSIONS—You'll Never Find (3:40);** producer: McKinley Jackson; writers: Mervin Steals, Melvin Steals; publishers: Drean-Jean/Walden; ASCAP, Cotillion 4544214 (Atlantic).
- SHELBHA DEANE—Don't Touch Me (3:23);** producers: Roger Hawkins, Nelson Larkin; writer: H. Cochran; publisher: Tree, BMI, Casino GRT114 (GRT).
- LEW KIRTON—Do What You Want, Be What You Are (3:58);** producers: Joel Diamond, Charlie Calello; writers: Daryl Hall, John Oates; publishers: Unichappell/Hot Cha, BMI, Marlin MAR3311A (T.K.).



Country

- VERN GOSDIN—Yesterday's Gone (3:11);** producer: Gary S. Paxton; writer: Wayne Bradford; publisher: Pax House, BMI, Elektra E45353X. Gosdin established himself as a banner country talent with his No. 16 smash "Hangin' On" and returns with another powerful performance. A mellow, haunting number, it's sweetened by strings and strengthened by an outstanding singing job.
- LORETTA LYNN—She's Got You (3:04);** producer: Owen Bradley; writer: Hank Cochran; publisher: Tree, BMI, MCA MCA40679. Lynn follows a pair of No. 1 hits with this Hank Cochran ballad. Very simple and sparse production and instrumentation highlight a straight country version of the song.
- T.G. SHEPPARD—Lovin' On (3:20);** producers: Ray Ruff, Bill Browder, Jr., Jack Gilmer; writer: Ben Peters; publisher: Ben Peters, BMI, Hitville H6053F. Always on the lookout for an excellent piece of material, Sheppard chooses a Ben Peters selection and renders it with an uptempo thrust. Tight, pulsating guitar work effectively boosts Sheppard's vocal.

COUNTRY RECS

- SHERRI KING—Your Sweet Love (2:20);** producer: Stephen A. Davis; writers: S. Davis/S. Lyons; publishers: Al Gallico/Algee, BMI, United Artists UAXW943Y.
- C.W. McCALL—Audubon (3:41);** producers: Don Sears, Chip Davis; writers: C.W. McCall-Bill Fries-Chip Davis; publisher: American Gramophone, SESAC, Polydor PD14377.
- BOBBY GOLDSBORO—Me And The Elephants (2:53);** producer: Bobby Goldsboro; writer: B. Whitehead; publisher: Younggun, BMI, Epic 850342.
- BEN REECE—No One Will Ever Know (3:01);** producer: Jim Viennneau; writers: Mel Foree-Fred Rose; publisher: Milene, ASCAP, Polydor PD14376.

- COLLEEN PETERSON—Six Days On The Road (3:04);** producer: Chuck Neese; writers: E. Green C. Montgomery; publishers: Newkeys/Tune, BMI, Capitol P4349.
- GEOFF MORGAN—20-20 Vision (2:48);** producer: Tom Collins; writer: Geoff Morgan; publisher: Pi-Gem, BMI, MCA MCA40680.
- CHARLY McCLAIN—Lay Something On My Besides A Blanket (2:48);** producer: Larry Rogers; writers: G.J. Scaife-R. Scaife-D. Hogan; publishers: Julep/Partner, BMI, Epic 850338.
- TENNESSEE PULLEYBONE—Richard & The Cadillac Kings (3:03);** producer: Chuck Neese; writers: Stephen K. Smith-Elwood T. Simpson, Jr.; publishers: Sing Me/Backyard, ASCAP, RCA JH10887.
- WILLIE RAINSFORD—No Relief In Sight (2:52);** producer: Louisiana Hayride Records; writers: Rory Bourk Gene Dobbins-Johnny Wilson; publisher: Chappell, ASCAP, Louisiana Hayride RPA7615A.
- PAT BOONE—Colorado Country Morning (2:36);** producer: Ray Ruff; writers: R. Duncan-J. Cunningham; publishers: Mandina, BMI/Glenwood, ASCAP, Hitville H6054F, (Motown).
- CHARLIE ROSS—Without Your Love Mr. Jordan-Part II (4:42);** producer: Paul Vance; writers: Paul Vance/Perry Cone; publishers: Music Of The Times/Jova, ASCAP, Zodiac ZS1022.



Easy Listening

- BOBBY GOLDSBORO—Me And The Elephants (2:53);** producer: Bobby Goldsboro; writer: B. Whitehead; publisher: Younggun, BMI, Epic 850342. Smooth but strongly organized version of a song that has been covered less well by several other artists in recent weeks. Goldsboro's gift for commercial sentimentality is well used in this flowing ballad about sad memories of an afternoon at the zoo with a long-gone lover.
- TOMMY LEONETTI—Crossroads (2:49);** producers: Bob Finiz, Al Delory; writers: Tommy Leonetti, Jill Williams; publishers: Cintom/Stacey, ASCAP, RCA PB10647.



Disco

- HERBIE MANN—Birdwalk (2:52);** producers: Michael Kunze, Sylvester Levay; writers: Herbie Mann, Sylvester Levay; publishers: Herbie Mann/Rosalba, ASCAP, Atlantic 453390. The jazz flute veteran has another strong crossover candidate in this salsa-disco instrumental (with vocal chanting of "Do The Birdwalk") that finds Mann's lead imparting a bird-chirp tone to a jungle-safari chord pattern.
- CERRONE—Love In 'C' Minor—Pt. 1 (3:58);** producer: Cerrone; writers: Alec R. Costandino, Cerrone; publishers:

Felice/Cerrone, SACEM, Cotillion 4544215 (Atlantic). The original European version of the song by its producer and co-writer will have to catch up with the Heart & Soul Orchestra cover on Casablanca which is already no. 9 on the Disco Chart. Cerrone's version starts with a cute rap over a beat that expands into a lush orchestral dancing theme.

DISCO RECS

- MELBA MOORE—Good Love Makes Everything Alright (7:32);** producers: Van McCoy, Charles Ripps; writers: Van McCoy, Richard Harris; publishers: Van McCoy/Warner-Tamerlane, BMI, Buddah Disco 110.
- EDDIE RUSS—Stop It Now (5:30);** producer: Bob Crawford; writer: Eddie Russ; publisher: Combine, BMI, Monumen D121.
- NEW YORK DISCO ORCHESTRA—The Way We Were (3:11);** producer: Clem Vicari; writers: M. Hamlish, A. Bergman, Y. Bergman; publisher: Colgems, ASCAP, Artemis ART2001.



First Time Around

- MYSTIQUE—What Would The World Be Without Music (3:24);** producer: Bunny Sigler; writers: B. Sigler, D. Coverly; publisher: Mighty Three, BMI, Curton CMS0123 (Warn Bros.). Driving, string-flaring, fancy production of what is essentially a simple but catchy soul riff.
- STALLION—Old Fashioned Boy (You're The One) (3:07);** producer: Dik Darnell; writer: Wally Damrick; publishers: Rick's/Variena, BMI, Casablanca NB877. Pretty easy balladeering with light harmonies by distinctive vocal group supported by full orchestral production.
- MIRAGE—Let's Stop Running (3:10);** producers: Clayton Ivey, Terry Woodford; writers: T. Woodford, C. Ivey, J. Wallace, L. Ledford, R. Clark; publishers: Song Tailors/Stone Diamond, BMI, Warner Bros. WBS8326. Catchy melodic phrase, basis of this fast balladic soul-rock ditty with high-tenor unison vocals over a strong beat.
- 5 SPECIAL—(Let's Stop Making) Small Talk (3:10);** producer: Jimmy Roach; writer: J. Roach; publisher: Jibaro, BMI, Mercury 73885. A slick Barry White-type rap leads to a falsetto harmony soul ballad of a dude who wants some romance besides the mental communication, since he truly loves his girl.
- STEVE MARCH—Ease Down Line (3:21);** producer: Pekkonen; writer: S. March; publisher: Critliman, ASCAP, United Artists UAXW949Y. Jazz-pop midtempo catchy debut in the vein of a Kenny Rankin or Michael Franks with March light voice floating over a solid acoustic rhythm section.
- TALKING HEADS—Love Goes To Building On Fire (2:56);** producer: Tony Bongiovi; writer: D. Byrne; publishers: Indes, Bleu Disque, ASCAP, Sire SAA737. Strange enough, but not too rough-edged, debut from one of the stalwarts of the New York punk rock scene. The horn trills and surreal lyrics add to a mid-period Beatles feel.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor: Nat Freedland.

FEBRUARY 19, 1977, BILLBOARD

recommended

- FOGHAT—I'll Be Standing By (3:47);** producer: Dan Hartman; writers: Peeverett, Price; publisher: Knee Trembler, ASCAP, Bearsville BSS0315 (Warner Bros.).
- GALLAGHER & LYLE—Everly Little Teardrop (3:25);** producer: David Kershenbaum; writers: B. Gallagher, G. Lyle; publisher: Irving, BMI, A&M 1904.
- ELVIN BISHOP—Keep It Cool (3:01);** producer: Allan Blazek; writer: Elvin Bishop; publisher: Crabshaw, ASCAP, Capricorn CPS1269 (Warner Bros.).
- QUINCY JONES—"Roots" Medley A. Motherland, B. Theme From "Roots" (2:39);** producer: Quincy Jones; writers: A. Quincy Jones, B. Gerald Fried; publisher: DLW, ASCAP, A&M 1909.
- AWB—Cloudy (3:22);** producer: Anil Mardin; writers: Stuart, Gorrie; publisher: Average, ASCAP, Atlantic 453388.
- AMBROSIA—Magical Mystery Tour (3:54);** producer: Lou Reizner; writers: Lennon-McCartney; publisher: Comet, ASCAP, 20th Century TC2327.
- SAMMY HAGAR—Catch The Wind (3:33);** producer: Carter; writer: Donovan Leitch; publisher: Southern, ASCAP, Capitol P4388.

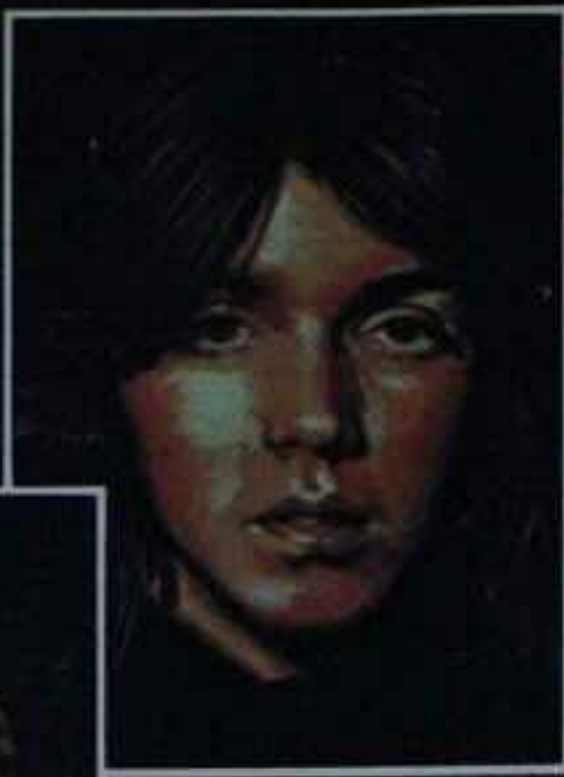
Billboard's Recommended LPs

- *Continued from page 62*
- time exploration to overcome its major problem: a lack of distinction in sound. Best cuts: "Tonight My Love," "Atlanta June," "El Verano."**
- RAY STEVENS—Feel The Music, Warner Bros. BS2997.** Stevens' second LP for Warner touches base with several styles from pop to rock to country and even blues. Stevens (who wrote most tunes himself) is apparently intent on having his music taken seriously, and this LP is a big step in that direction. The vocalist also arranged and produced. **Best cuts: "Dixie Hummingbird," "Bljes Love Affair," "Set The Children Free."**
- YVONNE ELLIMAN—Love Me, RSO RS13018.** The sweet soprano voice of this artist of "Jesus Christ Superstar" is interestingly mated to the production of disco specialist Freddie Perren. But her pure notes don't come across like a Sylvers rip-off, but rather in a set of varied, contemporary midtempo ballads that show off her softly intense way with a lyric. **Best cuts: "Hello Stranger," "I Keep Hangin' On," "I Can't Get You Out Of My Mind."**
- PHIL SPECTOR'S GREATEST HITS, Warner/Spector 2SP9104 (Warner Bros.).** Time works against this concept: Spector has been out of the limelight for some time, so it's hard to imagine masses of record buyers surging into stores to gulp this LP up. Still, the two-disk set presents 24 cuts dating back to 1958 with the emphasis on the mid '60s with which Spector had his fun with his famous "wall of sound" and other fancy studio techniques for such artists as the Ronettes, Crystals,

- Darlene Love, Righteous Brothers, Ike and Tina Turner. Best cuts: Oldies fan will have to make their own choice.**
- BLONDIE CHAPLIN, Asylum 7E 1095.** Flash guitarist Chaplin works up a storm of rock 'n' roll here with some inspired interplay among vocals, drums, horns, and guitar. Garth Hudson contributes guest accordion on one Band-like tune. **Best cuts: "Bye Bye Babe," "You Can Hear Me," "Crazy Lovin' Woman Don't Cry," "Riverboat Queen," "Gimme More Rock 'N' Roll."**
- DIRK HAMILTON—Alias I, ABC AB976.** Moody Dylanesque surreal rock from a writer-singer with a gift for strange urban images and odd melody lines. Backed by strong L.A. studio rhythm section. **Best cuts: "Alias I," "The Classic Sweat Poze."**
- CHILLIWACK—Dreams, Dreams, Dreams, Mushroom MRS5006.** A deserving Canadian group that has released prior U.S. product to good notices, the foursome has honed a soaring multi-harmony vocal style and an upbeat, soft-rock songmaking skill. This LP gives the new label as much to work with as it had with its breakout for Heart. **Best cuts: "Fly At Night," "California Girl."**
- TONY JOE WHITE—Eyes, 20th Century T523.** A founder of spillover country-rock with lots of soul works his progressive vein some more in his husky baritone. Clean production by White and a more contemporary jazz-influenced beat that has been found in his previous work. **Best cuts: "Soullful Eyes," "You Taught Me How To Love," "You Are Loved By Me."**
- ANGEL—On Earth As It Is In Heaven, Casablanca NBLP7043.** Basic, thunderclap riffs and lyric-shouting in a teen-teen

- voice by Punkie Meadows is the sound of this extremely unisex-looking quintet obviously being groomed as a variant on the Kiss formula. Best cuts: "Can You Feel It," "White Lightning."**
- SMALL WONDER—Growin', Columbia PC34425.** Crisp, energetic Joe Wissert production of a multi-instrumental and vocalizing trio that ranges from boogie rocking to full-orchestra production ballads with equal conviction in all styles. **Best cuts: "Will You Be A Part Of Me," "Good Morning Daybreak."**
- JELLY—A True Story, Asylum 7E1096.** Neat, sweet-toned harmonies and songwriting by this L.A. trio of two guys and a girl. Mellow pop commerciality in a laidback style. **Best cut: "Susan," "I Don't Want To Beg You Baby."**
- DEEP VOICES, THE SECOND WHALE RECORD, Capitol ST11598.** A worthy followup to "Songs Of The Humpback Whale" which was a surprise seller of over 100,000 units. The sounds recorded with underwater microphones around the world by scientists Roger and Katy Payne are strangely beautiful, haunting and wonderfully peaceful.
- WOODY GUTHRIE—Warner Bros. BS2999.** As the Guthrie resurrection continues so does the famed folksinger's works surface. This album, however, features Guthrie's own renditions of his most popular material. All songs were originally recorded between 1940-1946 and despite some flaws in sound reproduction, the strength of the material helps it stand the course of time and is a testimonial to the legendary folkie. **Best cuts: "So Long (It's Been Good To Know You)," "This Is Your Land," "Pastures Of Plenty."**

- soul**
- LUTHER INGRAM—Let's Steal Away To The Hideaway, RSO KOA1300.** Here's one for ladies who want a singer somewhere between Al Green and the late Otis Redding. Johnny Baylor played no small part in this opus, writing, producing and arranging with the rock steady, laid-back support of the Memphis Shoals timekeepers. **Best cuts: "Let's Steal Away," "All That Shines," "It's Too Much."**
- NYTRO, Whitfield WH3018 (Warner Bros.).** Eight member group cuts a fine path for itself with tight, sweet harmonies coupled with controlled dynamics in its instrumental work. Lyric content has uncomplicated themes and the Norman Whitfield produced package is a self-assured endeavor, with rippling trumpets and good percussion helping herald the band's quasi soul-slick pop concept. **Best cuts: "Atomic Funk," "Dreaming," "What It Is," "Give Me One More Chance," "Trick Bag."**
- BOOKER T and the MG's—Universal Language, Asylum 7E1093.** This jazz-oriented LP, produced and written almost entirely by Booker T, offers a saltier side of the musician. Instruments are clearly defined and well blended. **Best cuts: "Grab Bag," "Love Wheels," "Moto Cross," "M.G.'s Salsa."**
- PURIFY BROTHERS JAMES & BOBBY, Mercury SRM11134.** Good vocals are offered to well selected material. This duo is as impressive while singing solo as they are together. Material ranges from slow to uptempo. Female background singers are complimentary blending well with the team. **Best cuts: "Starting All Over Again," "Everything Must Change," "Get Closer," "Lay Me Down Easy."**



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NEW WINGS SINGLE
FROM THE ALBUM
WINGS OVER AMERICA



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FCC's Payola Scene

• Continued from page 3

DJ Productions, are accused of allegedly demanding payola from competing concert producers and promoters for airtime and favoring their own enterprises.

The outside producers' alleged complaint is that they are shut out of access to WOL and that there is allegedly a virtual boycott of their talents' recordings vital for pre-concert promotion—if they do not buy off the deejays.

As for the FCC witness schedule—one source indicates that Bill Washington, president of Dimensions Unlimited, might be a starting witness, "followed by the WOL people."

However, Bill Washington, who sometimes teams up with Cellar Door in concert production, has "nothing to say." Cellar Door Productions' Jack Boyle is "out of the country" and his partner, Sam L'Hommedieu said, "I will not be at the hearings."

The attorney for Cellar Door and Dimensions, Jason Shrinky could not be reached for comment. However, in an earlier press story he was quoted as saying that the crux of the matter is whether deejays should be allowed a conflict of interest situation like owning their own concert production and promotion services in competition with independent producers who do not have broadcast connections.

FCC's head of the Complaints and Compliance Division, Phil Ray, has since said he wished the press stories had not put so much emphasis on this aspect, because the probe is to investigate "all forms of pay-

ola." (Billboard, Feb. 12, 1977.)

Calls to WOL brought only referrals to its attorney Harry Becker, Washington-based communications lawyer. Becker says he feels the hearing witness schedule is none too firm and he did not expect to be able to attend any hearings on Feb. 17 or 18 due to a prior out-of-town commitment.

Jackson Pushes New York Labels

CHICAGO—The Rev. Jesse Jackson, president of Operation PUSH, the civil rights organization, has taken his concern about sex-oriented song lyrics to record company executives, as he promised.

According to Operation PUSH, Jackson was set to meet with representatives of RCA, CBS, Atlantic, Cotillion and Buddah Friday (11) at New York's Marriot Essex House. And, PUSH says, invitations to a Monday (14) meeting at the Los Angeles Bel Air Hotel have been tendered to executives of Elektra, Warner Bros., Capitol, ABC, Motown, A&M, 20th Century and MCA.

PUSH says the meetings, which Jackson requested earlier this year (Billboard, Jan. 29, 1977), will focus on concern relative to song lyrics that "promote sexual irresponsibility or are overtly drug-related."

A PUSH spokesman notes that Jackson also is concerned with the "punk-rock trend that is violence-oriented."

Closeup

LETTA MBULU—There's Music In The Air. A&M SP4609.

Mbulu is one of Africa's top vocalists who has chosen to work in the States and as a result, she has had as her patrons Harry Belafonte and a number of record companies.

All involved in the past have recognized her ability with a word and her capability for bridging the cultural gaps between America and Africa.

Sadly, despite her proven ability, she has not been a major record act or concert draw, working often in the shadow of others. Or not getting the right material or proper album promotion.

This newest LP is by far for this listener her most potent and most commercial. Yet it came out several weeks ago with nary a word and so far there has been no exploitation behind it.

And that's a mistake. For this LP truly is a meeting of two worlds and two cultures and it links the ethnic, esoteric exploits of two continents in a way that has dramatic meaning for worldwide listeners.

This is an LP which should be heard and give Letta her true, often delayed launch into the stratosphere of top international stardom, with emphasis on American audiences.

This new work, which sadly may already be a flickering memory, is a gem, a delightful example of expert planning and artistic endeavor all joined in the pure love of musical expression.

The LP is a major project involving 33 musicians, five singers, two producers and top Los Angeles sidemen all working toward one goal: participating in a musical project which gives contemporary music a broader scope, an involvement with the world and which allows Letta to show off.

If you haven't as yet heard her voice you are in for a treat: she sings in a sweet, pristine style but can gallop across a lead sheet with the speed of a gazelle.

Ace trumpet man Herb Alpert is the chief producer and he plays an inspired flugelhorn solo on one cut, "Feelings." Composer Caiphus Semanya is the associate producer who also sings on four cuts and is the author of five of the tunes.

The opening cut, "Music Man," is a blending of ersatz African influenced tempos with contemporary phrasing in the bass, trumpets, guitar and background voices. Letta lets fly with some African dialects and her flighty, soaring voice is consistently above the beat.

She sings parts of "Ain't No Way To Treat A Lady" in her native languages of Xhosa and Sepedi and the foreignness of the words in no way detracts from the power of the piece.

She also sings Portuguese expertly on "Tristeza" but in the main she works in English with all the ease of someone who has been touched by contemporary music and is involved in it all the time.

On "Tristeza," a medium tempoed song, there is a hauntingly effective brass line behind her crystalline voice, with tympanis effecting accent marks.

"Let's Go Dancing" is a slow, reggae sounding tune with electric piano and guitar lending a soft cushion to Letta's warbling which bleeds right into "You've Lost That Lovin' Feeling." Effective quick repeat phrases by the background voices provide a good contrast to Letta's slow reading of the rideout phase of the song. A sudden introduction of a disco styled top hat rhythm at the tail end of the cut adds a dash of today's "in vogue" sound.

Indie Pubs Seek a 'Voice'

• Continued from page 1

Harold Spina, Jerry Livingston, Don Robertson and Donald Kahn, all of whom head firms under their own name: Ralph Peer, Peer-Southern; Jim David, Jac Music, the Hal David firms; Marshall Robbins and Jeff Mercer, Commander Music, the Johnny Mercer firm; Kathy Paige, Northridge Music, the Henry Mancini firm; Guy Webster, the Paul Webster firms; Molly Hyman and Hannah Russell, Harrison Music, the Bob Russell catalogs; Al Stanton, Blue Seas Music, the Burt Bachrach firm; Johnny Lang, Bullseye Music; Mack Green, the Harry Warren firms; and Bud Dain, Snuff Garrett firms.

"Our purpose is to work through the existing organizations and to encourage all our members to take an active part in their affairs," Goldsen said. "But no one organization covers the broad scope of our activities: performances, mechanicals, miscellaneous income and copyright legislation. And we have no direct line of communication as a group to have our voice heard," Goldsen said.

"We are the last of a diminishing tribe of rugged individualists. If you look at the ASCAP or NMPA board, they are controlled by conglomerates and multi-national corporations. We think we have something to contribute to this industry's organizations. But we need to band together to achieve this."

Jackpot New Name

LOS ANGELES—If you can't succeed under one name, change your name and try again. This seems to be the key to success for Jackpot, a Dutch group once known as Music Strings. Capitol Records released a single called "Midnight's Alright" on EMI Records Monday (7) by the group, which scored a hit in Europe in 1973 with "Is Everybody Happy."

Joe Smith's L.A. Speech

• Continued from page 4

York Ballet. Even the Chinese have made some sounds."

The demand for American music is universal, he said.

Smith pointed out that radio is alive and flourishing due in no small part to the fact that in a critical time it found a lot of free programming from records.

Yet, with the exception of a few late-night tv shows, tv has not been able to capitalize on the music art form.

"We can't blame prime time network people who find that they make a shot at it and get discouraged when the numbers don't lead up to what they have to have for those time slots.

"But it just seems to me that some bright network junior executive who

"Sacred Drum" offers parts African while "Ain't No Way To Treat A Lady" starts off in African and switches gears easily in this slow reading. The quiver in her voice, augmented by a click sound, are effective devices in addition to her ability to jump into the high register on one note and then come right down to where she was a split second earlier.

"Maru A Pula" is a jump tune built around African rhythms, with shouting chorus and a gospel tinge all combined in homogenous fashion. Letta offers some fine la la las as fills.

"Feelings" has Letta talking behind Semanya's soft first reading of the words. "Rainy Day Music" has a

"The men on these boards work for somebody. With two exceptions they are beholden to other boards or directors," he continued.

"The writers have AGAC. The writers have a West Coast advisory board. We independents have been fragmented and need a catalyst. No organization guides us in the area of printed music, now a \$200 million business.

"There is no comprehensive directory of services, listing what publishing companies specialize in, whom they represent, what printers, arrangers, engravers, artists are available to help create sheet music and folios," Goldsen stated.

Spina noted that the combined catalogs present at the formative meeting were perhaps equal to Chappell's copyrights. Both Goldsen and Robertson were alarmed by the way in which the status of music publishers was portrayed at the recent Copyright Act seminar staged here by ASCAP.

Congressional and copyright office speakers noted that the Copyright Tribunal could review and possibly lower mechanical rates if they found publishers were lacking.

"These are our copyrights," Goldsen stated. "They want us to spend money for ads and help promote. They want to tell us what to do." Goldsen intimated that there is a plan wherein publishers might be locked into the old two cents rate "in legal manipulations" even after the new higher rate becomes effective Jan. 1, 1978.

Goldsen pictured chapters in music centers like Chicago, New York, Nashville and Atlanta. Kahn visits New York next week and intends to promulgate the message of AICO.

Its next meeting is scheduled for noon March 15 at Martoni's Calhoun, Hollywood, at 12:30 p.m. A temporary legal counsel will be present.

is a product of our music and our time is going to combine a certain frustration that goes along with the lack of appearance of this music on television, along with some creative framework to showcase it.

"And that television will respond to the fact that this instrument, the medium, has enormous impact and influence in this country."

On the dais were Clarence Avant, Taboo Records; Jerry Rubinstein, ABC Records; Jerry Moss, A&M Records; Jay Lasker, Ariola Records; Bob Greenberg, Atlantic Records; Don Ellis, CBS Records; Gil Friesen, A&M Records; Neil Bogart, Casablanca Records; Russ Regan, 20th Century Records; Don Burhimer, RCA Records; Barney Ales, Motown Records and Mike Mailand, MCA Records.

calypso flavor and some multi-tracked voicings and is a happy romp. "There's Music In The Air" blends her soft, sweet, enriched voice in front of some other gentle sounds produced by piano and guitar. Click sounds and some blues runs on piano and guitar complement the song in a modish fashion.

There is enough ingenuity and outstanding talent on this project to warrant its being given a chance for success. If riff repeated crossover jazz and absurd punk rock mediocrity can be given a public platform, why not music which is created by serious, devoted people striving for something above the norm and out of the ordinary? Why not indeed. ELIOT TIEGEL

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ONE FOR WRIGHT.

Gary Wright is *Billboard's* Top Pop Singles man in the New Male Vocalist category for 1976. He likes being Number One and offers the following assurance he makes One in '77: "Phantom Writer" b/w "Child of Light." WBS 8331. On Warner Bros. Records.



Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE										
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL			
★	1	11	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	▲					★	39	6	GROVER WASHINGTON JR. A Secret Place Rudi RD 3251 (Motown)	▲					71	71	16	LED ZEPPELIN Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2 291 (Atlantic)	▲										
	2	9	EAGLES Hotel California Asylum FE 1084	▲					★	49	51	EAGLES Their Greatest Hits: 1971-1975 Asylum FE 1082	▲					72	75	43	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol S488 11523		●									
	3	19	STEVIE WONDER Songs In The Key Of Life Tambora T33-3402C (Motown)	▲				17.98		38	38	NBC'S SATURDAY NIGHT LIVE Arista AL 4101						73	73	15	BAR-KAYS Too Hot To Stop Mercury SSM 1 1099 (Phonogram)											
	4	9	WINGS OVER AMERICA Capitol SWCO 11583	▲				14.98		★	43	4	JEFFERSON AIRPLANE Flight Log (1966-1976) Gross CY12 1255 (RCA)					74	77	6	ROY AYERS UBIQUITY Vibrations Polydor PD-1-6091											
★	6	20	AL STEWART Year Of The Cat Jamae JRS 7022					7.95			40	14	20	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce MCA 2-6000					★	★	★	QUINCY JONES Roots A&M SP 6626										
★	10	39	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲				7.98		★	52	17	DENIECE WILLIAMS This Is Niecy Columbia PC 34242					76	74	26	LINDA RONSTADT Hasten Down The Wind Asylum FE 1072											
	7	10	LINDA RONSTADT Greatest Hits Asylum FE 1072	▲				7.97		★	46	5	ABBA Arrival Atlantic SD 18207					★	88	4	UNDISPUTED TRUTH Method To The Madness Whitfield WH 2947 (Warner Bros.)											
	8	22	BOSTON Epic PE 34188	▲				7.97		★	54	9	THELMA HOUSTON Anyway You Like It Tambora TB-34501 (Motown)					78	80	11	LONNIE LISTON SMITH & THE COSMIC ECHOES Renaissance RCA APL1-1872											
	9	5	QUEEN A Day At The Races Elektra 6E-101					7.97		★	48	5	LEON REDBONE Double Time Warner Bros. WS 2971					79	79	21	LYNYRD SKYNYRD One More From The Road MCA MCA 2-6801											
★	23	15	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557					7.98			45	47	11	GEORGE HARRISON Thirty Three & 1/3 Dark Horse DH 3005 (Warner Bros.)					★	94	2	AN EVENING WITH DIANA ROSS Motown M7-67782										
★	13	4	DAVID BOWIE Low RCA CPL1 2030					7.95		★	56	118	AEROSMITH Toys In The Attic Columbia PC 33479					81	85	14	FOGHAT Night Shift Bearsville BR-8382 (Warner Bros.)											
	12	17	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA-LA479-G	▲				7.98		★	51	6	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080					82	55	6	CHICK COREA My Spanish Heart Polydor PD-2-8003											
	13	9	PETER DINKlage Peter Comes Alive A&M SP 3703	▲				9.98	11.95		48	42	11	JONI MITCHELL Hejira Asylum FE 1087					83	84	89	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4352										
★	16	22	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965					7.97			49	50	4	JANIS IAN Miracle Row Columbia PC 34440					★	97	2	DONALD BYRD Carnalures Blue Note BN-LA633-G (United Artists)										
★	40	3	RUFUS Featuring CHAKA KHAN Ask Rufus ABC AB 975					6.98	7.95	2.95		50	33	19	EARTH, WIND & FIRE Spirit Columbia PC 34241					85	89	16	BARRY DeVORZON & PERRY BOTKIN JR. Nadia's Theme A&M SP 3412									
	16	11	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	▲				6.98	7.97	9.95		51	36	12	THE JACKSONS Epic PE 34229					86	81	15	BEE GEES Gold, Vol. 1 RSD RS-1-8006 (Polydor)									
★	87	2	GEORGE BENSON In Flight Warner Bros. BSK 2983					7.98	7.97	7.97		53	17	13	ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381					87	78	34	CHICAGO X Chicago X Columbia PC 34200									
★	20	5	ZZ TOP Tejas London PS 680					6.98	7.98	7.98		54	58	15	ELTON JOHN Blue Moves MCA/Rocket 2-11004					★	130	2	JIMMY BUFFETT Changes In Latitudes- Changes In Attitudes ABC AB 990									
	19	18	ROD STEWART A Night On The Town Warner Bros. BS 2938	▲				6.98	7.97	7.97		55	19	15	BRICK Good High Bang BLP 408 (Web TV)					★	99	72	KISS Alive! Catalina NBLP 7025									
	20	21	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467					6.98	7.95	7.95		56	57	18	K.C. & THE SUNSHINE BAND Part 3 TK 685					★	100	45	GEORGE BENSON Breezin' Warner Bros. BS 2919									
★	28	16	KANSAS Leftoverture Rishon PC 34224 (Epic)					6.98	7.98	7.98		57	30	13	LEO SAYER Endless Flight Warner Bros. BS 2962					91	86	14	CHUCK MANGIONE Main Squeeze A&M SP 4417									
★	25	14	JACKSON BROWNE The Pretender Asylum FE 1079					6.98	7.97	7.97		58	53	16	DONNA SUMMER Four Seasons Of Love Catalina NBLP 7028 (Catalina)					92	90	16	JOAN BAEZ Gulf Winds A&M SP 4687									
	23	24	KISS Rock And Roll Over Casablanca NBLP 7037	▲				6.98	7.98	7.98		59	59	49	BOZ SCAGGS Silk Degrees Columbia PC 32929					93	37	41	KISS Destroyer Casablanca NBLP 7025									
★	26	5	EMMYLOU HARRIS Luxury Liner Warner Bros. BS 2998					6.98	7.97	7.97		60	64	3	HAROLD MELVIN & THE BLUE NOTES Reaching For The World ABC AB 969					94	44	82	FLEETWOOD MAC Ropes MS 7225 (Warner Bros.)									
★	★	★	PINK FLOYD Animals Columbia JC 34474					7.98	8.98	8.98		61	60	12	JAMES TAYLOR'S GREATEST HITS Warner Bros. BS 2978					95	70	16	BURTON CUMMINGS Portrait (CBS PW 34261)									
★	29	5	GARY WRIGHT The Light Of Smiles Warner Bros. BS 2951					6.98	7.97	7.97		62	62	10	WAYLON JENNINGS Waylon "Live" RCA APL1 1108					96	91	26	THE EMOTIONS Flowers Columbia PC 34182									
	27	27	SANTANA Festival Columbia PC 34423					6.98	7.98	7.98	7.98	63	63	49	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570					97	67	7	CSAO TOMITA Holist: The Planets RCA AM1 1919									
★	31	6	BREAD Lost Without Your Love Elektra TE 1094					6.98	7.97	7.97		64	68	46	HEART Dreamboat Annie Meridian MS 5005					98	101	10	NITTY GRITTY DIRT BAND Dirt, Silver & Gold United Artists UA-LA478-L3									
★	32	27	BARRY MANILOW This One's For You Arista AL 4090	▲				6.98	7.98	7.98	8.95	65	65	39	AEROSMITH Rocks Columbia PC 34183					★	109	21	GATO BARBIERI Caliente A&M SP 4587									
	30	22	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1304					6.98	7.95	7.95		66	61	16	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 7223					★	★	★	SMOKEY ROBINSON Deep In My Soul Tamla T 2985 (Motown)									
★	34	5	AVERAGE WHITE BAND Person To Person Atlantic SD 3 1002					9.98	10.97	10.97		67	72	12	JEAN-LUC PONTY Imaginary Voyage Atlantic SD 18195					101	103	14	STYLVES Something Special Capitol ST 11598									
★	41	5	GENESIS Wind & Wuthering A&M SD 36 144					6.98	7.97	7.97		68	66	23	MARILYN McCDO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ANCO 952					102	110	33	COMMODORES Hot On The Tracks Motown MS-867 ST									
★	45	6	MARY MCGREGOR Torn Between Two Lovers Arista America ST 90913 (Capitol)					6.98	7.98	7.98		69	69	14	BRASS CONSTRUCTION II United Artists UA-LA677 G					★	120	3	RENAISSANCE Novella Sire SA 7125 (ABC)									
	34	35	BLACKBYRDS Unfinished Business Fantasy F 9518					6.98	7.95	7.95		70	76	5	TRAMMPS Disco Inferno Arista SD 18211					★	115	142	PINK FLOYD Dark Side Of The Moon Harvest ST 11183 (Capitol)									
	35	15	BEE GEES Children Of The World RSD RS-1-8003 (Polydor)	▲				6.98	7.95	7.95									105	106	27	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Top BT 8813 (Atlantic)										

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

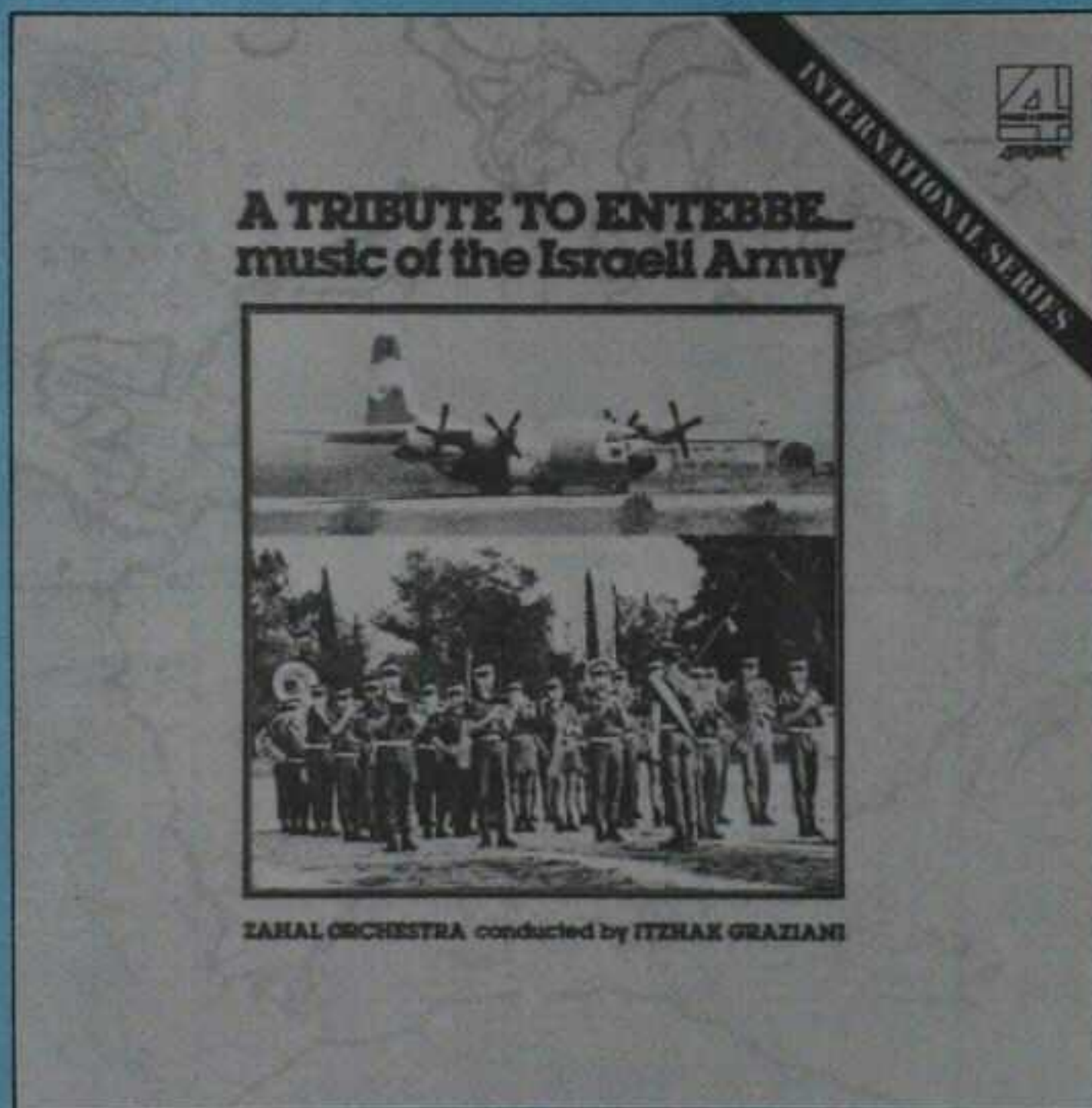
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ICH BIN EIN BERLINER... MUSIC OF BERLIN SPW 10006
DUTCH BARREL ORGAN SPW 10007
JERUSALEM OF GOLD SPW 10008
FRINI!... THE GOLDEN VOICE OF GREECE SPW 10009
FLAMENCO FROM SPAIN SPW 10010

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FREEDOM AND PEACE SPW 10011
THE GOLDEN VOICE OF WALES SPW 10012
LOVE MY GRECIAN MAIDEN SPW 10013

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WELCOME TO BAVARIA
SONGS OF NAPLES
FREILECHS AND CHASSIDIC SONGS
LUFTWAFFEN MARCHES

KENNETH MC KELLARS'S SCOTLAND
MADEMOISELLE DE PARIS
CARNIVAL IN BELGIUM
ZITHER!
GREECE TODAY!
ACCORDION ON THE LEFT BANK
OOMPAH—TIME IN GERMANY
ALPINE HOLIDAY, VOL. 1
ALPINE HOLIDAY, VOL. 2
POLKAS AND WALTZES FROM GERMANY

THE WONDERFUL WORLD OF MAN
ISRAEL ON TOUR
FOLK TUNES AND DANCES OF GREECE
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, Number (Dist. Label)	ALBUM	4-COMM.	8-TRK.	CASSETTE	REEL TO REEL
116	113	6	THE BEST OF BREAD	Elektra EK 75056	6.98	7.98	7.97	8.97	7.97	12.95
107	82	21	O'JAYS	Message In Our Music Philadelphia International PZ 34245 (Epic)	6.98	7.98	7.98	7.98	7.98	
108	98	16	PHOEBE SNOW	It Looks Like Snow Columbia PC 34387	6.98	7.98			7.98	
109	105	21	TED NUGENT	Free For All Epic PE 34123	6.98	7.98	7.98	7.98	7.98	
★	NEW ENTRY		ISSAC HAYES & DIONNE WARWICK	A Man And A Woman ABC AB 956/2	8.98	9.95			9.95	
111	83	13	DAVE MASON	Certified Love Columbia PC 34174	7.98	8.98			8.98	
112	96	25	JOHN DENVER	Spirit RCA APL 1-1694	6.98	7.98			7.95	8.95
113	117	34	ELECTRIC LIGHT ORCHESTRA	Ole ELO United Artists UA LA630-G	6.98	7.98			7.98	
114	114	23	ABBA	Greatest Hits Atlantic SD 18148	6.98	7.97			7.97	
115	95	33	JEFFERSON STARSHIP	Spitfire Grant BFL 1-1557 (RCA)	6.98	7.98	7.95	7.98	7.95	8.95
★		2	RITCHIE FAMILY	Life Is Music Merle 2263 (DK)	6.98	7.98			7.98	
117	123	71	DARYL HALL & JOHN OATES	RCA APL 1-1144	6.98	7.95			7.95	
★	NEW ENTRY		JOURNEY	Next Columbia PC 34311	6.98	7.98			7.98	
119	122	52	QUEEN	A Night At The Opera Elektra EK 1053	6.98	7.97			7.97	
120	124	31	WAYLON JENNINGS	Are You Ready For The Country RCA APL 1-1816	6.98	7.95			7.95	
121	104	168	JOHN DENVER	Greatest Hits RCA CPL 1-0374	6.98	7.95			7.95	8.95
122	102	19	ERIC CLAPTON	No Reason To Cry RSD RS-1-3064 (Polygram)	6.98	7.98			7.98	
★		7	KING KONG/ ORIGINAL SOUNDTRACK	Reprise MS 2265 (Warner Bros.)	6.98	7.97			7.97	
124	107	19	PARLIAMENT	The Clones Of Dr. Funkenstein Casablanca NBLP 7034	6.98	7.98			7.98	
125	119	13	STANLEY TURRENTINE	The Man With The Sad Face Fantasy F 9519	6.98	7.95			7.95	
★		6	JAMES BROWN	Bodyheat Polydor PD-1-6053	6.98	7.98			7.98	
127	128	7	D.C. LARUE	Tea Dance Pyramid PY 9006 (Route 66)	6.98	7.98			7.98	
★		5	BILLY PAUL	Let 'Em In Philadelphia International PZ 34389 (Epic)	6.98	7.97			7.97	
★	NEW ENTRY		GENTLE GIANT	Playing The Fool Capitol SBHR 11592	7.98	8.98			8.98	
130	138	36	DAVID BOWIE	Changes On Bowie RCA APL 1-1732	6.98	7.95			7.95	
131	111	11	LOGGINS & MESSINA	The Best Of Friends Columbia PC 34388	6.98	7.98			7.98	
132	133	39	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia PC 32900	6.98	7.98	7.98	7.98	7.98	8.95
★		3	STARCASTLE	Fountains Of Light Epic PE 34375	6.98	7.98			7.98	
134	112	35	GORDON LIGHTFOOT	Summertime Dream Reprise MG 2746 (Warner Bros.)	6.98	7.97			7.97	8.95
135	108	102	BEACH BOYS	Endless Summer Capitol SVBR 11307	7.98	8.98			8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	42, 114
Ace	170
Aerosmith	46, 65
Joan Armatrading	150
Ashford & Simpson	180
Atlanta Rhythm Section	47
Brian Auger	149
AWB	31, 142
Roy Ayers	74
Joan Baez	92
Gato Barbieri	99
Barclay James Harvest	181
Bar-Kays	73
Bay City Rollers	159
Beach Boys	135
Bea Gees	35, 86
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Stephen Bishop	152
Blackbyrds	34
Bootsy's Rubber Band	52
Boston	8
David Bowie	11, 130
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Bread	28, 106
Brick	55
Johnny Bristol	200
James Brown	126
Jimmy Buffett	88
Jackson Browne	22
Donald Byrd	84
J.J. Cale	177
Captain & Tennille	63, 83
Jean Carne	182
Chicago	87, 132
City Boy	175
Stanley Clarke	149
Eric Clapton	122
Climax Blues Band	196
Commodores	102
Alice Cooper	161
Chick Corea	82
Cream	184, 198
Crusaders	154
Hank Crawford	77
Burton Cummings	95
D.C. Larue	127
John Denver	112, 121
Derringer	174
B. DeVoron & P. Bolkin	85
Derek & The Dominos	185
Doobie Brothers	16
Dr. Buzzard's Savannah Band	30

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, Number (Dist. Label)	ALBUM	4-COMM.	8-TRK.	CASSETTE	REEL TO REEL
★	146	6	STEVE HILLAGE	Atlantic/Virgo SD 18205	6.98	7.97		7.97		
137	145	85	ELTON JOHN	Greatest Hits MCA 7128	6.98	7.98		7.98		
★	156	5	DAVID SOUL	Private Stack PS 2019	6.98	7.98		7.98		
139	143	27	LTD	Love To The World A&M SP 4585	6.98	7.98		7.98		
140	140	61	TED NUGENT	Epic PE 33691	6.98	7.98		7.98		
★	152	4	GEORGE BENSON	In Concert—Carnegie Hall CTI 60721 (Mercury)	6.98	7.98		7.98		
142	149	32	AVERAGE WHITE BAND	Soul Searching Atlantic SD 18179	6.98	7.97		7.97		
143	147	13	THE BEST OF GEORGE HARRISON	Capitol ST 11578	6.98	7.98		7.98		
144	148	7	MASS PRODUCTION	Welcome To Our World Columbia SD 9516 (Atlantic)	6.98	7.97		7.97		
★	155	4	LEO KOTKIE	Chrysalis CHR 1106	6.98	7.98		7.98		
146	150	46	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPA GLEASER	The Outlaws RCA APL 1-1321	6.98	7.95		7.95		
147	151	46	WINGS AT THE SPEED OF SOUND	Capitol SW 11525	6.98	7.98		7.98		
★	NEW ENTRY		DRAMATICS	Joy Ride ABC ABCD 955	6.98	7.95		7.95		
★	NEW ENTRY		BRIAN AUGER'S OBLIVION EXPRESS	Happiness Heartaches Warner Bros. BS 2981	6.98	7.97		7.97		
★		2	JOAN ARMATRADING	A&M SP 4586	6.98	7.98		7.98		
★		4	TAJ MAHAL	Music Fuh Ya (Music Para Yo) Warner Bros. BS 2994	6.98	7.97		7.97		
152	154	7	STEPHEN BISHOP	Careless ABC ABCD 954	6.98	7.95		7.95		
153	158	4	ARTHUR PRYOCK	All My Life Old Town OT 12 084	6.98	7.98		7.98		
★	NEW ENTRY		MUDDY WATERS	Hard Again Blue Sky PZ 34448 (Epic)	6.98	7.98		7.98		
155	93	15	OHIO PLAYERS GOLD	Mercury SRM 1-1322 (Phonogram)	6.98	7.95		7.95		
156	118	13	DONNY & MARIE OSMOND	New Season Kaleb PD-1-8083 (Polygram)	6.98	7.98		7.98		
157	157	14	KOOL & THE GANG	Open Sesame De-Lite DEP 2023 (RPM)	6.98	7.98		7.98		
158	136	17	STYX	Crystal Ball A&M SP 4604	6.98	7.98		7.98		
159	113	23	BAY CITY ROLLERS	Dedication Arista AL 4093	6.98	7.98		7.98		
160	160	22	STANLEY CLARKE	School Days Mercury NE 439 (RCA)	6.98	7.97		7.97		
161	121	32	ALICE COOPER GOES TO HELL	Warner Bros. BS 2896	6.98	7.97		7.97		
★	NEW ENTRY		RHYTHM HERITAGE	Last Night On Earth ABC AB 967	6.98	7.98		7.98		
163	168	11	THE BEST OF ROO STEWART	Mercury SRM 2-7507 (Phonogram)	7.98	9.95		9.95		
164	131	28	KISS	Dressed To Kill Casablanca NBLP 7016	6.98	7.98		7.98		
165	165	13	AL GREEN	Have A Good Time Hi-ResL 32103 (London)	6.98	7.98		7.98		
166	166	25	WALTER MURPHY BAND	A Fifth Of Beethoven Private Stack PS 2015	6.98	7.98		7.98		
★	184	2	HERBIE MANN	Bird In A Silver Cage Atlantic SD 18208	6.98	7.97		7.97		
168	176	209	LED ZEPPELIN (IV)	Atlantic SD 7288	6.98	7.97		7.97	9.95	

Carol Douglas	111
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Herbie Mann	167
Manfred Mann	14
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Gary Wright	196
Frank Zappa	29
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Renaissance

During the past three years, Renaissance has become the leading exponent of classically influenced contemporary music. Many critics consider Annie Haslam's voice "the most pure and accurate in the whole rock sphere." And set off instrumentally by John Tout, Jon Camp, Terence Sullivan, and Michael Dunford, the band has achieved a tightness and identity that is strikingly their own.


Their last album, *Live At Carnegie Hall*, marked the completion of an era for them—the summing up of their career. Now they begin a new phase of their development with the release of *Novella*, and the start of their first major headlining American tour.

The Renaissance Cities

Feb. 10 Montreal—Le Plateau SOLD OUT
Feb. 11 Toronto—Massey Hall SOLD OUT
Feb. 12 Buffalo—Century Theater
Feb. 13 Rochester—Eastman Theater SOLD OUT
Feb. 14 Stonybrook—State University of New York SOLD OUT
Feb. 16 Bethlehem—Lehigh University
Feb. 18 & 19 New York—Radio City Music Hall SOLD OUT
Feb. 20 & 21 Philadelphia—Academy of Music SOLD OUT
Feb. 24 Albany—Palace Theater
Feb. 25 Boston—Orpheum Theater
Mar. 2 Pittsburgh—Soldiers & Sailors Hall
Mar. 4 Chicago—Riviera Theater
Mar. 5 Akron—Civic Theater
Mar. 6 Detroit—Ford Auditorium
Mar. 8 Indianapolis—Civic Center
Mar. 9 Nashville—War Memorial Auditorium
Mar. 11 Atlanta—Fox Theater
Mar. 12 Tampa—University of South Florida
Mar. 13 Miami—Gusman Philharmonic Auditorium
Mar. 30 San Diego—Golden Hall
Mar. 31 Los Angeles—Shrine Auditorium
Apr. 1 Phoenix—Celebrity Theater
Apr. 3 Denver—Auditorium Theatre
Apr. 4 Albuquerque—Pope Joy Hall
Apr. 7 San Francisco—Winterland
Apr. 8 Seattle—Paramount Theater
Apr. 9 Portland—Paramount Theater
Apr. 14 Houston—Music Hall
More West Coast dates to come.



Novella SA-7526
New Renaissance music.

 On Sire Records
Marketed by ABC Records
Produced by Renaissance




MONARCH ENTERTAINMENT
John Scher/David Passick



'SOUND-ALIKES' AVAILABLE Sing Along Demos For \$99 In N.Y.

By DICK NUSSER

NEW YORK—A major 24-track recording studio here has opened its extensive canned music catalog to the public for use as instrumental tracks in making demos.

Dimensional Sound Studios, owned by original Jimi Hendrix producer Ed Chalpin, is plugging the new service in a series of FM radio spots. Television ads are being planned.

The idea, which draws 50-75 inquiries a day mostly from would-be singers, is the brainchild of studio manager Lila Wassenaar, who had been with Bell Labs here for many years.

"We have an extensive catalog of 'sound-alikes' we cut here using top session musicians, hit covers that are sometimes better-sounding than the originals," Wassenaar explains.

She decided to exploit them beyond their present role as background music supplied to clients around the world by PBX Enterprises, a division of Dimensional Sound.

For \$99 anyone can come in from the street and warble along with a professional track that apes the original hit note for note. The price includes an engineer, a reel-to-reel copy of the song with added vocal track, and 30 minutes of studio time.

Wassenaar admits the Walter Mitty-minded are finding the price a bit steep.

"It's not at all expensive when you figure what it would cost to hire all those musicians yourself and get that cover sound," she adds.

In any case, she feels the idea is new and besides, it is spreading the studio name around for people interested in producing complete sessions.

"All legal clearances are taken care of," she notes. "We do tell clients that their tapes can only be used for demo purposes. If they wanted to cut a master or something with it, that's a different story."

In that event the client would be asked to enter into special arrangements for leasing the track or some other deal would be arranged.

FBI Nabs 20,000 Alleged Counterfeit LPs In Raid

PHILADELPHIA—More than 20,000 allegedly bootleg and counterfeit record albums were seized in an FBI raid on the Scorpio Music Distributors, River Road, Croyden, Pa.

Seized in the raid were about 20,000 copies of "The Little White Wonder" LP of Bob Dylan performances manufactured by Buhay Records in Italy. Also seized was a quantity of allegedly counterfeit copies of Todd Rundgren's "Run" LP.

"We imported the Dylan albums from Italy and we have the receipts and we also have proof of purchase of the Rundgren albums. All were purchased in good faith," says Rodney Mortillaro, an account executive at Scorpio, who says that despite the raid business is continuing.

The raid was staged by FBI agents from the Philadelphia office, aided

Rush 2 Singles

LOS ANGELES—Zodiac Records has rush released two singles by producer Paul Vance as a result of a recently signed production pact.

Rush released will be "Rocky's Girl," by David Geddes and "Without Your Love Mr. Jordan, Part II" by Charlie Ross. The label will also release the first single by vocalist Beryl Davis, "Storms Of Troubled Times."

ALSO DELAYED BILLING

E/A Offering 'Ear' Sale Discount

LOS ANGELES—Elektra/Asylum Records, whose initials spell Ear, is launching a Giant Ear Sale discount and delayed billing campaign for the catalogs of six label artists with current albums in the Billboard top 50.

Wholesale and retail accounts have until next Friday (25) to order at special prices all E/A albums by the Eagles, Queen, Linda Ronstadt, Jackson Browne, Bread and Joni Mitchell.

A massive national print-radio advertising campaign will go into action throughout March. George Steele, E/A marketing services vice

by agents from New York. Neil J. Welch, special agent in charge of the Philadelphia office, says the raid was based on investigations conducted by the New York, Minneapolis, Indianapolis, Dallas and Philadelphia offices of the FBI.

Redding Estate Gets \$300,000 Royalties

MEMPHIS—U.S. District Judge Bailey Brown has awarded \$300,000 in unpaid royalties to the estate of the late Otis Redding from bankrupt Stax Records and holders of assets which once belonged to Stax.

Redding was killed in a plane crash almost 13 years ago.

Administrators of Redding's estate had sued for \$638,000 they contended Stax owed in unpaid royalties since 1964. One of Redding's biggest hits, which sold several million records, was "Sittin' On The Dock At The Bay."

The judgment was against Union Planters National Bank of Memphis; First American National Bank of Nashville; East Memphis Music Corp. of Memphis; and Stax. This means the \$300,000 will be paid from the \$1.3 million the estate recently acquired in the sale of the Stax master tapes.

president, says some 4,000 store display kits with material on each artist are being shipped.

Stan Marshall, E/A sales vice president, toured all eight WEA branches last week to explain the incentives campaign and says initial ordering responses are overwhelmingly above projections already.

E/A is coordinating the Giant Ear Sale with a 1977 Year of the Ear campaign that so far includes 10,000 sampler disks on the label's February release serviced to key accounts and radio plus T-shirts, posters and banners illustrating the theme.

Are Sid Talmadge and Sammy Ricklin closing out their rack wing, Record Rack, including their San Diego warehouse, to concentrate on independent label distribution at their long-time Record Merchandising, Los Angeles? The negotiation between the pair and Lee Hartstone to turn their seven Hitsville stores over to the Warehouse chain has also been completed. . . . Red Chinese universities and colleges provide recording industry institutes, according to recent visitors to the mainland. . . . Is a long-time indie label, based in the East and specializing in jazz, about to be sold?

ABC is negotiating to buy CHC, a Los Angeles-based publishing empire, whose holdings include Sparrow Records, the religious label headed by Billy Ray Hearn. . . . One-time MGM and other labels' exec Harold Berkman runs a rapid delivery service in Los Angeles, geared to the music industry called "Music Express." . . . Is Scott Young, who left the Record Bar chain last November, headed for Wayzata Blvd. base of the Pickwick International chain of 275-odd retail stores, where he would be retail coordinator? What happens to Grover Sayer? And is an accounting executive change imminent there?

What's the likelihood of Mike Stewart going with Ariola America as publishing chief, a new post for the Lasker label and Lester Sills moving into the Stewart slot at UA Records? Or will Artie Mogull take over the slot, too? . . . More and more Los Angeles area retail shops sporting expensive neon promotional signs, bankrolled by labels, for important acts. But with the energy shortage, the neon is unlit except when the shop is operating. . . . What's going to come from those think-tank sessions Al Bennett is having with San Francisco distribution veteran Al Bramy? . . . Dinah Shore, Robert Merrill, Peter Frampton, Fleetwood Mac and Wild Cherry added to the star-laden cast for the Feb. 19 CBS-TV Grammy Award show.

Near 5,000 Stores Getting Programs

• Continued from page 3

port they increase sales by as much as 20%. It's such an obvious way to help impulse buying that it seems amazing the U.S. hasn't gone after it in a big way yet."

Late in October, Soundaround sent out a survey letter to 10,000 U.S. record retailers on the Dun & Bradstreet list and got almost 3,000 replies, it claims. A computer analysis of the survey result showed some fascinating information.

The average record store in the survey attracted some 1,300 customers weekly and sold 635 albums per week. The stores estimated that 57% of their sales were impulse buys by clients who had no specific purchase title in mind when they entered the store.

By November, Soundaround had 14 trained phone salespeople working five exclusive WATS lines on shifts pitching retailers. Saturday was soon found to be the best selling day because the store manager or owner could invariably be reached on the premises during this busiest retail day.

Soundaround is selling its service to retailers at the rate of some \$4 per weekly tape. "Clearly the profit has to be in sponsorship from the record labels," says Dane.

"But we didn't want to give the tapes to the stores for nothing because we want to increase their commitment. Our rate to stores will just cover production expenses."

Soundaround plans to have its phone personnel call every store playing the tapes biweekly on a random basis. If the store is playing the Soundaround tape at the time of the call, the clerk will get a gift by mail. Customers at the stores will also be asked to come to the phone and be given a free album by mail as a goodwill gesture.

The sponsorship rates for record labels are based on minutes of play-time per store each week and will rise as more stores join the system.

Several sampler tapes have been made and regular production time with top disk jockeys is reserved at the Wally Heider Studio in Hollywood. Tapes are to be played for two

weeks before being destroyed by the stores or returned for deposit. Thus, there will be two 90-minute tapes available to the store each week.

Along with each tape, participating stores get a poster naming every record being sponsored on the shows.

Soundaround is recommending that participating retailers set aside a special section where all of the current sponsoring records are stocked together. The company will provide special display banners to retailers that wish to set up Soundaround racks.

The Soundaround survey found that some 85% of record retail stores have tape decks, either 8-track or cassette, for in-store play. It is giving away 8-track players to any stores that don't already have such equipment and will sign up for a year of twice-daily plays.

"The record labels are concentrating on sponsoring in-store play for whichever of their artists are happening at the moment," says Dane. "We have our own program consultants to help them select most effective material."

RCA Sales And Earnings

• Continued from page 6

asked us for all kinds of documents. I believe they're investigating anti-trust activity and it depends on what comes out in the hearings as to the effect on the industry."

• On pricing, he believes it's crazy that the music business doesn't have multiple pricing like the book industry. "Why should we be in a straight jacket by pricing a string quartet like an opera, or a new hit for the same price as a catalog item?" he asks.

Acknowledging that the "suggested retail price" of \$6.98 or \$7.98 is necessary as the peg for negotiating with most artists on a royalty structure, he emphasizes that what the retailer prices an album for is his own business. He doesn't see everything necessarily going to \$7.98, but

Red Skelton works his first Gotham gig March 12 at Carnegie Hall in 40 years. He'll conduct his own compositions performed by a 17-piece orchestra. . . . FM Radio News, monthly tabloid, has been launched by Martin Cerf, once with UA Records. He also publishes Phonograph Record magazine. . . . Nancy Wilson accolladed by the Chicago Black Business Directory and Johnson & Johnson company for her concern about the health of black mothers and their infants. . . . Three recent Jackson Browne benefits for Simpatico, an anti-nuclear group, on the West Coast netted \$39,000. . . . "Track was wrong. The IRS has not issued an order disallowing conventions in foreign countries by U.S. firms or attendance at foreign confabs by U.S. participants as non-deductible (Billboard, Feb. 5, 1977). . . . Doug Kershaw is marshal of one of the parades during the New Orleans Mardi Gras Feb. 20. . . . Dick Clark emceeds the May 20 testimonial for Philadelphia's dean of indie promo reps, Matty "Thought For The Day" Singer. . . . The Al De Nobles (he's Casablanca singles sales chief) are parents of their first, Amy Alin, born recently. . . . What Coast label is blaming its sales sag and personnel layoff to the bad weather back East? . . . Bob Elcivar scores "Olly Olly Oxen Free," the next Katharine Hepburn starrer, Dave Grusin scores 20th Century-Fox's "Fire Sales," to be directed by Alan Arkin, who also appears as an actor. . . . Neil Bogart, Peter Guber and Richard "Stogie" Trugman, principals in Casablanca Record and Filmworks, put the loot behind Artworks, a new LaCienega gallery which opened last week with an Alexander Calder showing.

Frankie Valli bought the Beverly Hills manse of clothes designer Luis Estevez. It's a 5,000 square-foot Mexican villa. . . . Record Shack, the one-stop chain owned by Eddie Portnoy, eyeing its entrance into Dallas

Soundaround also retains a marketing psychologist whose job is to help make the tapes the strongest device possible for "leading the customer around the store" to the sponsoring records.

Dane says that participation by a multitude of record labels assure enough good music to carry interest through a 90-minute tape. "It's vital to get a mix of unknown artists, new product by big name acts and product currently climbing the charts," he says. "Having only one level of product exposed will be a turn-off to listeners."

For this purpose, Soundaround is maintaining a "substantial" portion of non-sponsored tape time to ensure that a proper mix of music is maintained.

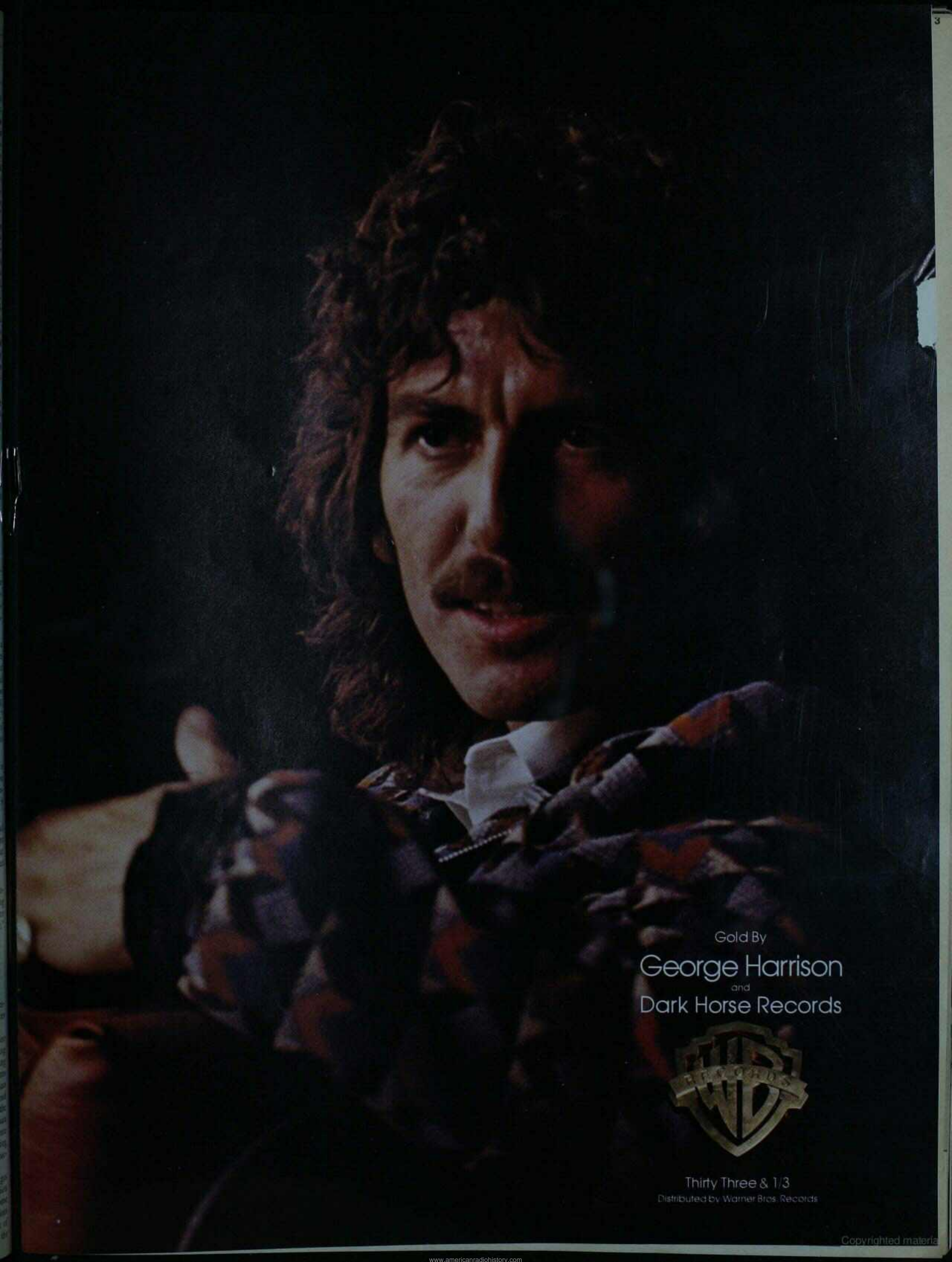
By the end of 1977, Soundaround hopes to offer up to eight different regional editions of its tapes so that labels can cover specific break-out markets even more directly.

"With the new copyright law putting restrictions on in-store playing of radio music, our timing for Soundaround couldn't be better," says Dane.

notes that neutral inflationary pressures will proceed to keep prices moving upward.

• On the coming home video market, he sees what RCA is doing now to utilize video as a marketing tool, but isn't sure on what programs consumers will buy. Both Ilberman and Heneberry see a definite need for creative video programs for the home market alone, with Ilberman emphasizing that cable and home television can't be the programming for videodisk or videocassette success.

While Heneberry acknowledges his direct marketing operation would play a key role in any home video distribution system, he points out this has its own unique set of pricing problems that makes the program cost a price comparable



Gold By
George Harrison
and
Dark Horse Records

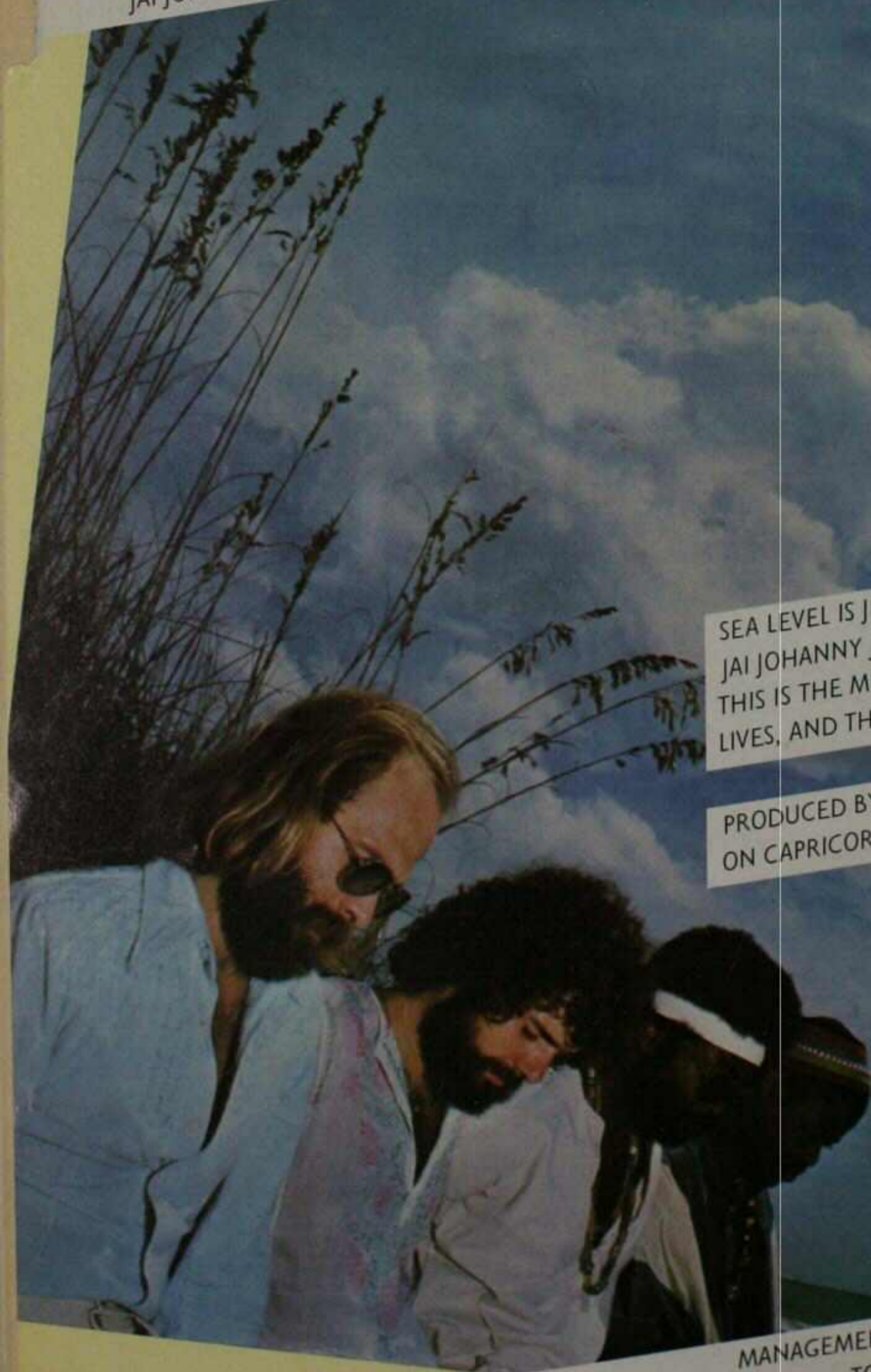


Thirty Three & 1/3
Distributed by Warner Bros. Records

S e a l e v e l

LIKE NOTHING TO COME FROM THE SOUTH BEFORE!

JAI JOHANNY JOHANSON • CHUCK LEAVELL • JIMMY NALLS • LAMAR WILLIAMS



SEA LEVEL IS JIMMY NALLS AND, FROM THE ALLMAN BROTHERS BAND, JAI JOHANNY JOHANSON, CHUCK LEAVELL, AND LAMAR WILLIAMS. THIS IS THE MUSIC THAT THEY'VE WANTED TO PLAY ALL THEIR LIVES, AND THIS IS THE BAND THAT THEIR MUSIC LED THEM TO.

PRODUCED BY STEWART LEVINE FOR OUTSIDE PRODUCTIONS, INC. ON CAPRICORN RECORDS & TAPES, MACON, GA.

MANAGEMENT: WILLIAM H. PERKINS
TOUR DIRECTION: THE PARAGON AGENCY



CAPRICORN RECORDS