Bill Withers is making every day a lovely day.

"Lovely Day" is that great Bill Withers song that you've been hearing on the radio every day, and seeing on the charts every week.

That's because no one else in music communicates like Bill Withers. He can touch your soul with his thoughts and he can move your body with his rhythms. And his new "Menagerie" album will bring a little sunshine into your life, today and every day.

EDITORIAL

Southeast Radio . . . Breaking Those Records

The recent Anti-Musco radio conference in Birmingham, Alabama not only showed the importance and need of such gatherings, but also brought attention to the southeast area in their efforts to break records.

The massive increase in attendance, from 275 last year to more than 425 this year, alludes to the interest of the industry in the southeast market. Not only is the number of people attending important, but also the representation from label promotion departments supports this attitude.

The general consensus among industry people is that this region is old-line radio-programming by ear with little or no passive research. Figures bantered about at the conference suggested that 75-80% of new records are being broken in the southeast and that in general, these people give a lot of records an opportunity that other areas do not or cannot.

Another interesting item to note is the solidarity of the southeast radio industry. They communicate with each other continuously and present a united front. Their loyalty to some of their own regional artists has given the rest of the country some fine music and increased record sales.

Besides the face-to-face interaction which is important in this telephone-dominated business, an impressive list of panelists were on hand to offer their viewpoints.

With other regional radio conferences on tap, the success of Birmingham points to the need for this type of verbal exchange and the continuing significance of secondary regions like the southeast.

NEW HIGHLIGHTS

- Phonodisc Sets New Sales Record.
- Savage snowstorms in northeast U.S. cripple record business in that region.
- 20th Century-Fox Records became a profit-making operation in 1977.
- Capitol Industries-EMI Inc.’s revenues maintain stability during 1977.
- Record companies plan to bc:ience releases to avoid another Christmas crunch.
- Mark Lindsay, formerly of Paul Revere and the Raiders, named Xeti vice president of A&R.
- Eight acts have been announced in 'California Jam II’ line-up.

POP SINGLE

STAYIN’ ALIVE
Bee Gees — RSO

R&B SINGLE

(THEME SONG FROM)
WHICH WAY IS UP
Stargard — MCA

COUNTRY SINGLE

YOU’RE THE ONE
Oak Ridge Boys — ABC/Dot

JAZZ

WEEKEND IN L.A.
George Benson — WB

George Benson
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<tr>
<th>Artists</th>
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<td>BING CROSBY</td>
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<td>Galaxy (Warner/Curb 8488)</td>
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<td>I LOVE YOU</td>
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<td>Hey Deanie</td>
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<td>DEBBY BOONE (Warner/Curb 8485)</td>
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<td>Easy To Take</td>
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<td>THE CLOSER I GET TO YOU</td>
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ALPHABETICAL TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSES)
NEED SOMETHING HOT?

"LOVE IS ALL YOU NEED" High Inergy
"YOU ARE THE REASON (I FEEL LIKE DANCING)" 5TH Dimension
"YOUR LOVE IS SO GOOD FOR ME" Diana Ross — (Produced by Richard Perry)
"I CAN'T GO ON LIVING WITHOUT YOU" Thelma Houston
"KEEP ON TRYIN" Mandre
"YOU'RE MY PEACE OF MIND" David Ruffin
"INTIMATE FRIENDS" Eddie Kendricks
"WHAT YOU GONNA DO AFTER THE PARTY" Willie Hutch
"TOO HOT TA TROT" Commodores
"WHY YOU WANNA SEE MY BAD SIDE"
Smokey Robinson

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An Artist for Today goes back to his Roots.

Ralph Macdonald

The Path

The Path — Ralph MacDonald's first album since the phenomenal success of Sound of a Drum — is the musical story of a family. It is a story that spans 150 years, two continents, three centuries, five generations and 8,000 miles. It is a story that reveals the powerful African heart beating in the body of America's music.

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Hialeah,
Florida 33010
(305) 888-1685

Distributed by Records.
CBS Records Volume Leaps 28% in 1977; Domestic Division Shows The Biggest Gains

NEW YORK — The CBS/Records Group had record sales and earnings last year. Revenues rose 28% to $767.9 million from $609.2 million in 1976, while earnings increased 20% to $79.9 million from $63.9 million in the previous year.

The second largest of the four CBS groups also accounted for a larger portion of corporate revenues than ever before. The Record Group contributed 35% of CBS Inc. volume in 1977, compared to 26% in 1976.

Walter Yetnikoff, president of the CBS Records Group, commented, "We believe our business is growing, and we will continue to build on our success. We are pleased with the progress we have made in the past year, and we are confident that we will continue to do well in the future."
RELEASED YESTERDAY
THE ORIGINAL

"WE'LL NEVER HAVE TO SAY GOODBYE AGAIN"

By
England Dan/John Ford Coley
from their forthcoming album

"Some Things Don't Come Easy"
BT16110

Produced by Kyle Lehning for Twin Trumpets Management
Big Tree Records & Tapes Distributed by Atlantic Recording Corporation

www.americanradiohistory.com
A&M To Release 'Hot Wax' Album

LOS ANGELES — A&M Records will release the soundtrack from the Paramount film "American Hot Wax," the story of 1950s disc jockey Alan Freed and the early years of rock and roll. The LP, a two-disc, gold-record setting featuring newly-recorded live performances by Jerry Lee Lewis, Chuck Berry and Screamin' Jay Hawkins, recorded during the film's version of the famous Brooklyn Paramount concert which Freed emceed. Also included on the soundtrack will be several songs by the Charlatans, the group formed especially for the movie.

A&M plans to release the soundtrack in mid-March in conjunction with the film's release.

"We are delighted to be associated with 'American Hot Wax,'" said Jerry Moss, A&M chairman of the board. "Alan Freed's vision, the birth of rock 'n' roll, was an immense gift for all of us. We are proud to be a part of this project, and excited about the forthcoming release of the film and its music.

Cash Box

Johnny Paycheck has shoved his way into the national spotlight in recent months with his recording of David Allan Coe's "Take This Job And Shove It," a song which has found many sympathetic ears across the country.

"Take This Job And Shove It" rode to the #1 position on the Cash Box Country Singles Chart when the LP was released 27 consecutive weeks. And "Shove It" followed in the wake of two other chart success stories with "Slide On Down Your Satin Sheets" and "I'm The Only Hot (My Mama Ever Raised)" also reaching the #1 spot on the Cash Box chart.

Born Donald Lyte in Greenfield, Ohio, Paycheck began his career performing with Ray Price, George Jones and Roger Miller before signing with Epic Records in 1971. Currently, Paycheck is hoping to shove his new single, "Colorado Cool Aid," to the same heights as his other recent releases.

Labels Want To Balance New Releases To Avoid Another Christmas Crunch

by Mark Mehler

NEW YORK — As an ironic result of last year's dramatic upsurge in record sales, some manufacturers have concluded that it is time to revamp their approach to scheduling new releases.

One reason for the change in thinking is that last summer's excellent sales, followed by record-breaking fall and Christmas campaigns, proved that LPs can be effectively promoted year-round. And if that wasn't enough, last Christmas' pressing woes further convinced record labels that it makes little sense to dump all their hot, new releases on the public in the month of December.

"A lot of us (manufacturers) were very concerned with what happened at Christmas, in terms of pressing problems and overloading of product in the stores," said Arnie Orleans, senior vice president of marketing for 20th Century-Fox Records. "I don't think you're going to see it happen this year, at least to sensible companies. We don't have a very big roster now, but we intend to stagger our releases more (evenly) throughout the year."

In Today's Market

Orleans noted that in today's market, there is a mistake to arbitrarily break down the selling seasons into Christmas, first quarter, second quarter, summer and fall. "September," he explained, "is not that far from Christmas — that is, if we can effectively prolong the lives of our records."

Don Dempsey, vice president of marketing for Columbia Records, noted that CBS' "Winning Season" sales campaign, which began last September, is geared to continue well into the first quarter of 1978. If an album had sold 1.5 million units by Christmas, according to Dempsey, a single released after the first quarter could generate another million. He added that radio is more interested in multi- singles from one album than in the past.

CBS will release several superstar LPs in the first quarter (and early second quarter) of 1978, including albums by Bruce Springsteen, Boston and Heatwave. While CBS sources have indicated that the company might have preferred to release some of these superstar LPs last Thanksgiving, the nature of the acts and the present buying habits of American record consumers point to huge sales at any season.

Dick Carter, vice president of product development for Phonodisc, agreed that there was a clear trend toward "balancing" release schedules. He added, however, that the basic "cyclical nature" of the record business remains unchanged.

"The fourth quarter is still your big period, the summer stilllags. The first quarter can be an opportunity to get the year off to a good start, and the second quarter remains the toughest, with credits and overstocks of the first quarter. Carter noted that labels will still tend to pull back during the second quarter, concentrating on jazz, country and other chart-promotion issues. The first and second quarters, he added, were also becoming opportune times to release new artist products."

"If you've got good momentum and the artist commitments, and the product is ready to go, it may be wise to hold it until after Christmas. The pressing problems were very serious this year."

New Acts In First Half

Perhaps even more important than overall scheduling are changes in the types (continued on page 55)

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Ear For Talent Not Enough Says A&R Chief Rosencrantz by Alan Sutton

LOS ANGELES — The easiest thing is signing the act.” With these words Denny Rosencrantz neatly sums up his multifaceted role as the head of A&R for a major record label — a role he says is expanding.

“I discovered additional duties everyday,” he says.

Besides having a good ear for talent, the A&R chief “has to have experience in all phases of the record business,” according to Rosencrantz, who last year joined MCA Records as vice president of A&R. And he also believes it helps to have a rapport with artists, managers, agents, lawyers, the press, the trades and radio, as well as with heads of the other departments at the label.

“We’re taking all departments — sales, marketing, promotion, publicity, etc. — within the company pulling together to form one group — or a hit,” a person in charge of the A&R department must be a first-rate administrator, coordinator and troubleshooter, he says. “He simply revolves around acquiring talent for the label, selecting material and supervising the recording session. Indeed, the A&R man is the label state of the most minute aspects of the business.

Rosencrantz’ own background in the music industry is a case study in how he came to MCA. Having joined the company, he had done national promotion for ABC Records and tapes in Seattle for five years and Phonogram/Mercury in Chicago for six. In addition, he previously headed up Mercury’s west coast A&R operation, worked at Uni Records, Columbia Records and promoted rock concerts on the side.

In an interview at the MCA Tower in Universal City, Rosencrantz explained his musical direction at MCA, his views on signing new and established artists and the broad spectrum of responsibilities that fall under the heading of A&R.

Rosencrantz feels the record division is close to becoming “a full-line company,” which should complement well MCA’s heavy involvement in television and film production. “We’re almost a full-line company,” he says, “except for jazz and classical.”

An examination of the label’s current roster of artists with American roots should provide musical direction at MCA, he says, there are no artists and signed new artists who are the broad cross-section of responsibilities that fall under the heading of A&R.

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THE BRAND NEW WALTER.

If anyone thought Walter Jackson was just a ballad singer, that notion is gone. Along with beautiful love songs, Walter’s new album has something different—something great: hot, rhythmic music that moves. This is a new man. And his album is going to move.

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Artists Managed By Spouses: Making A Good Thing Better?

by Phil DiMauro

NEW YORK—Any recording artist would cringe at the thought of moving in with his or her manager, but there are several recording artists who are happily married to their managers, which is why Sound Advice recently reported on the many relationships between artists and their partners. We recently spoke with a number of managers who are married to their artists, and we found that the two professions do not always mix. Sometimes a manager's career overrules his or her musical aspirations. Ms. Sound advised the managers who are married to their artists to strive to do the things they both like. We also found that the artists' careers are well established by the time a couple takes on the role of manager. The world of management is as competitive as the world of music. The managers who are married to their artists must be able to balance their managerial duties with their own musical aspirations. Some managers find that they must sacrifice their own artistic ambitions to support their artists. But, as these managers have shown, it is possible to make a good thing better. We wish them all success in their careers. Next week, we will report on the managerial careers of some famous artists.

Recording Team Specializes In The 'Impossible' Projects

by Randy Lewis

LOS ANGELES — Their tapes do not self destruct in five seconds, but Al Williams and Joel Fein of Sound Advice like to refer to their recording business as 'Impossible Audio.'

"Impossible audio is our specialty," Fein said. "We take on the jobs that other sound recorders have deemed 'impossible.'" Sound Advice has been recording live performances under a wide range of conditions for the past three years, concentrating primarily on east coast events. Most recently, Williams and Fein have gone to the west coast to do the sound for "The Buddy Holly Story" film which recently completed shooting. Now Williams and Fein plan to open an office in Los Angeles and become more active in motion picture projects.

The Buddy Holly Story is a good example of the many adverse conditions under which Sound Advice has handled projects. First, all the songs were recorded live as the scenes were shot, rather than being taped in a studio and later dubbed. Second, the Buddy Holly Story film is time consuming. By RCA

Gamache Named WEA Manager Of Special Projects

LOS ANGELES — Tom Gamache has been named vice president of special projects for Warner/Chrysalis/Atlantic Corp., according to Vic Faraci, executive vice president.

Gamache has worked with WEA for the past two and a half years as an independent agent furnishing various creative services. He also has a background in radio in both on- and off-the-air capacities.

"There is a handful of producers in the country capable of satisfying the special and technologically complex needs of the record industry," Faraci said. "Gamache is a member of that elite group. His creative contributions for us as an outside agent for the past several years, and the constructive way in which he has developed his personal and professional development, have given the company the opportunity to start planning to add new and exciting dimensions to the sales and promotion capabilities of WEA and its customers."
LOVE IS LIKE OXYGEN (4549)

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Kaffel To Address NAIRD Convention

NEW YORK — Ralph Kaffel, president of Fantasy Records, will deliver the keynote address at this year’s convention of the National Association of Independent Record Distributors and Manufacturers (NAIRD). The convention will be held February 21-22 in the Sheraton Marin Hotel in Burlingame, California.

The Friday workshop on “Merchandising Your Music” will be chaired by Bruce Iglauer, president of Alligator Records. Panelists for this workshop include John Bienes of Music Cooper, Peter Liepmann of Pacific Tracks, and Freddie Avner of Pacific Record & Tape.

Registration for the convention is being handled by Mindy McCaulley of Bay Records, 1516 Oak St., Alameda, Calif. 94501. Her phone is (415) 865-2040.

Smoky Robinson LP Leads Motown Roster

LOS ANGELES — New albums by Smoky Robinson, Jorimaine Jackson and Cuba Gooding are scheduled to come from Motown Records in February.

Robinson’s new LP is called “Love Broke Through.” It contains a number of new self-penned tunes. Jackson’s album, “Frolic,” features the Tower Of Power horn section and is a musical departure from his earlier albums. The first Cuba Gooding Album was produced by Dennis Lamber and Brian Potter.

Motown will also release three various artist packages in February titled “Mottown’s Great Interpretation,” “Mottown Show Tunes” and “Mottown’s Greatest Hits.”

AVI Goes Hollywood


The move was necessary to house the new, added staff and to provide space for further expansion. The move will also allow greater accessibility to AVI’s recording facilities in Hollywood.

‘One And Only’ Album Among ABC’s New LPs

LOS ANGELES — ABC Records is releasing three albums this month including the soundtrack from “The One And Only,” “Stardust,” and “Motown.” ABC is also expected to release a new Motown LP in February.

Zimmermann Named To Capitol-EMI Board

LOS ANGELES — Don E. Zimmermann, president and chief operating officer of Capitol Records, has been elected to the board of directors of Capitol Industries-EMI Inc.

‘Leif Garrett’ Is Gold

NEW YORK — “Leif Garrett,” the Atlantic debut LP by the 16-year-old artist of the same name, has been certified gold by the RIAA.

Ellimour Tour Begins

LOS ANGELES — RSO recording artist Yvonne Ellimour will begin a 13-city concert tour of the U.S. on Feb. 13. Ellimour’s concert trailer will be pulled by a horse for “RST,” with the song “Close to You” which contains the single “If I Can Have You.”

L.T.D. Gets Gold 45

LOS ANGELES — “Back In Love Again,” L.T.D.’s latest single off the “Something To Remember” LP, recently was certified gold by the RIAA.

Ringo Starr TV Special To Air April 26 On NBC

NEW YORK — A television special starring Ringo Starr has been scheduled to air on the NBC television network Wednesday, April 26. The show titled “Ringo,” marks the first TV program produced by DIR Broadcasting.

George Gershwin will join Starr on the special, reportedly an updated version of Mark Twain’s “The Prince and the Pauper,” included among the songs Ringo will perform are “You’re Sixteen,” “Act Naturally,” “Yellow Submarine,” and “With A Little Help From My Friends.”

Bob Moykowitz and Peter Kauf, president and executive vice-president, respectively, of DIR Broadcasting, are the show’s executive producers. Ken Erlich has been selected as the producer of the special and Jeff Margolis will direct. “Ringo” was conceived and written by Neil Israel.

New BTO Album Leads Phonogram’s Feb. LPs

LOS ANGELES — “Street Action,” the first LP by BTO since their 1971 “Back On The Track” LP, is given six LPs set for release this month by Phonogram inc./Mercury Records.

Also included in the release will be “NRBO At Yankee Stadium,” NRBO’s debut on Mercury. Bobby Arvon’s “Until Now” on the SR-7 label.  Zakk Xung, released by The Other Side on De-Lite Records and two albums on the newly-formed Blind Records, Peter Ubun and “The Modern Day and Suicide Commandos” “Make A Record.”

Welk Firms Acquire Four Star Catalogs

LOS ANGELES — Bibo Music Publishers and Vogue Music, both owned by Lawrence Weck, have acquired the copyrights of BNP Records and a portion of the Warner Music Company from Four Star International. Songs in the catalog include “That’s Life,” “Take A Letter, Maria” and “Till Love Touches Your Life,” as well as cue music from various television shows owned and syndicated by Four Star.

New Cosby, Focus LPs In Capitol’s Release

LOS ANGELES — Bill Cosby’s “Bill’s Best Friend” and Focus “Focus Con Proby” head the Capitol release for February. Both LPs will be released by Capitol Records Feb. 13.

Also in the release will be “Stardust Lady” by Suzanne Streifel and will be released by Capitol Records Feb. 13.

Valli Will Sing Title Song Of ‘Grease’ Film

NEW YORK — Frankie Valli has been chosen to sing the title track of the forthcoming musical adaptation of the “Grease,” an RSO film starring John Travolta and Olivia Newton-John. The title song, “You’re The One That I Want,” will be produced by Gibb in association with Alby Galuten and Kari Osmers.

Wawyon, Willie Get Gold

NEW YORK — “Wawyon & Willie,” the RCA album featuring Alvin Riddings and Willie Nelson, has been certified gold by the RIAA.

Bucksin Signs Lee

LOS ANGELES — Brenda Lee has signed a personal management contract with David Skepern and his Bucksin Company.

East COASTINGS/Points West

East COASTINGS — FOREIGN RELATIONS — Michael Epstein, owner of My Father’s Place in Roslyn, Long Island, and Warren Smith, president of Euphony Records in San Francisco, have entered into an agreement with the Jamaican government and will begin booking and promoting reggae acts on that sun-soaked isle. Apparently it’s the first such deal the government has made with non-Jamaican businessmen. Epstein and Smith have taken over the old Trewenky Beach Club in Falmouth, and have renamed it The Island Music Center. Opening date is Feb. 24, with Burning Spear, Culture, and Soul Syndicate.

LET’S MAKE A DEAL — Jack Gilmore has been in and around the music business for 23 years, as a sales rep and lately as the proprietor of his own record store. Crazy Jack’s in Savannah, Georgia. Never, Jack says, has he seen things quite as bad as they are today. He’s gone to Israel with a long-time customer, which involved 7000 old singles and EP’s in good condition with original covers. Included, Jack reports, are a Beatles single on the Tolle label; all the Beach Boys’ 45s; Bobby Rydell’s “Sugar Daddy”; Roy Orbison’s “Big Bad John”; and many 45s released before 1950. Jack says that instead of putting them all into inventory, he’s looking to sell them as a researcher, record-collector. Get ready to jawnke.

SHUTTLE DIPLOMACY — CBS Records now has an unusual new album in the stores. It’s called “44 Hours In Jerusalem,” and the album, edited and narrated by Garrick Morgan, chronicles Egyptian president Anwar el-Sadat’s trip to Israel in December, 1977. Apparently, the album will be made available in the U.S. as an import. Meanwhile, SILLIES SONGS — The Rainbow Room in New York has a “Love Song Contest” set for Valentine’s Day, Feb. 14. Contestants have to guess the number of published songs since 1900 containing the word “love” in the title. Cast members of the long-running Broadway show “The Comic Strip” will attend, 16,000 people will be seated for the event.

ROYALTY — No, not the kind that brings semi-annual checks. We were thinking of old-fashioned nobility. Queens, for instance. According to an Oms magazine cover story, the Queens of Rock are none other than Linda Ronstadt, Joni Mitchell, Carly Simon, and Stevie Nicks, Honorable mention (princesses maybe?) went to Ann and Nancy Wilson of Heart. Debby Harry of Blondie, the Runaways, and Patti Smith. Speaking of royalty, quite an assemblage of stars showed up at Carnegie Hall to hear Chick Corea and Herbie Hancock play piano duets, including Dave Brubeck, Gil Evans, Lenny White, John McLaughlin, and Lonnie Liston Smith.

NAMES IN THE NEWS — Brian Eno to produce the new Talking Heads album at Compass Point studios in Nassau.

TWO HEADLINERS — Tom Petty and The Heartbreakers re-signed to ABC Records, Muddy Waters in New York at The Bottom Line this week. Kris Kristofferson And Rita Coolidge to tour Europe this spring, accompanied by jazz pianist Barbara Carroll. Frankie Miller’s new album “Ain’t Come No Time” is being finished by Douglas at Record Plant. Guest musicians include B.J. Wilson on drums; Chris Mer- centi, Lonnie Liston Smith on guitar. Release date is set for April 1.

ONE MORE TIME — Joe Farrell’s debut LP “Joe Farrell And The Combo” is being released March 5. Farrell revealed that his favorite CTI album was “Moongrooves,” which featured the talents of Stanley Clarke, Herbie Hancock, and Jack DeJohnette. Clarke is also on the new album, along with Ralph MacDonald, Eric Gale and Richard Tee, among others.

IT’S BEEN A PLEASURE — Phil D’Ivora, author of “East Coastings” for nearly two years, is leaving Cash Box for a position in the artist relations/publicity department at MCA Records. While at Cash Box, DiMauro excelled as a researcher, reviewer, columnist, reporter and tabletop drummer. The entire staff feel that working with him has been a privilege, and wish him the best.

Clark and Cottont — Ariola recording artist Gene Cotton recently taped a visit to Atlantic’s Broadcast Coastings—Points West, which is featured this month. Pictured above on the set are Clark’s show host, Dave Clark (l.), and Cotton.

Points West — NEW WAVE SPLASH — Although punk rock groups have yet to make a significant impact on the Top 100 Album Chart, several came in high this year’s Village Voice critics poll. The survey of 68 rock and pop critics from various publications listed the Sex Pistols, “Never Mind The Bollocks. Here’s the Sex Pistols” as the top album of 1977. The band’s debut album, in turn, was chosen by Elvio Costello’s “My Aim Is True. Television’s "Marque Moon,” Fleetwood Mac’s “Rumours,” Steely Dan’s “Aja,” Ramones “Rocket To Russia,” Talking Heads’ “77,” Randy Newman’s “Little Criminals,” Garland Jeffreys’s “The Great White Hunter,“ Devo’s “Qantam,” Filling out the critics’ Top 20 are Jackson Browne’s “Running On Empty,” Pete Townshend and Ronnie Lane’s “Rough Mix,” Kate and Anna McGarrigle’s “Dancer With Bruised Knees,” Al Green’s “The Belle Album,” Okkervil’s “A Dream In The Fields,” John Lennon’s “Visions Of Japan,” Furry Lewis’s “Riverboat,” Peter Gabriel’s “Peter Gabriel,” The Kinks “Sleepwalker,” Graham Parker’s “Stick To Me” and Neil Young’s “American Stars ‘N Bars.”

the SECOND TIME AROUND — Will 1978 be remembered as the year of the 1969 re-releases? Probably not, but two major artists will have albums from 1969 available again this year. First, Boz Scaggs’ first solo album, which was originally released by Atlantic in ‘69, will be re-issued by the label sometime later this year as its original double-d fitte album jacket, although it has been re-toured by Tom Perry. Also in 1969, the soundtrack from the film “You Gotta Kill It Like You Talk It (Or You’ll Lose The Beat)” was written by two little known (at the time) songwriters — Walter Becker and David Knopfler (continued on page 20)
Shine It On The Funk...

FLASH LIGHT

Breaking faster than the speed of light.

FUNKENTELECHY VS. THE PLACEBO SYNDROME

BELIEVE...

...and funk is its own reward from Casablanca Record and FilmWorks, Inc.
Chick Corea and Herbie Hancock plan to wind up their current U.S. tour February 12. After that, the two-man, two-piano show goes to Japan and Europe, ending in Copenhagen. This tour will result in two live LPs.

Chick's latest Polydor album, a solo effort called "Mad Hatter," should be hitting the streets as you read this. Another Polydor LP, which has been completed but not scheduled, is "Friends," a quartet date with Joe Farrell, Eddie Gomez and Steve Gadd. Following the tour with Hancock, Corea and his new band will begin a three-month world tour.

The latest from Improvising Artists is a solo set by Paul Bley titled "Axes," which was recorded last July at Axis in Soho.

The latest batch from Inner City consists of "Reach Out" by the Hal Calper Quintet. "Don't Look Back" by Nat Adderley, "One-Upsmanship" by the Mal Waldron Quintet with Steve Lacy. "Techniques Du Baie" by Francois Jeanneau. "Golden Delicious" by John Stowell; and finally a couple of reissues on Classic Jazz, both by drummer Jim Chapin, called "Skin Tight" and "The Jim Chapin Sextet," both of which releases feature Phil Woods. Veteran guitarist Mickey Baker, long based in France, has a new album on Kick- ing Mule, titled "Blues And Jazz Guitar." Jerry Gordon, proprietor of Philadelphia's hippest jazz store, Third Street Jazz, has ventured forth with his own label, Third Street. The first album is by Mumsa and is titled "Ribbit Cycle." The cast of players features a number of east coast avant garde mavens.

Dan Nogue exes: Platinum/Chess, where he produced a fine release series, to head up jazz publicity at Atlantic.

The Bellissimo Jazz Colony is featuring a special jazz weekend at Deer Park Lodge in Cuddebackville, N.Y. February 24-26. The jazzmen present will include Al Cohn, Frank Vess, Barry Harris, Tom Bryant and Dave Pochonet.

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Jazz Album Picks

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UBIQUITOUS SMILES — Ubiquity/Starbowl has issued their first Elektra/Asylum album "Roy Ayers' Presents Ubiquity/Starbowl." While the group has worked with Ayers for several years, this LP is their first effort as an independent group, and is part of the label's first batch of jazz/fusion releases. Pictured at a recent signing ceremony at E.A.'s Los Angeles offices are: (front row) Chano O'Ferral; Greg Moore and Jimmy Haslip; group members (second row) John Mosley and Justo Almaria of the band; (third row) Phillip Woo and Ricky Lawson of the group; (back row) E/A chairman Joe Smith, Ubiquity producer Roy Ayers and E/A jazz/fusion general manager Dr. Don Mell.

TUNE UP — Miles Davis — Prestige P-24077 — Producer: Ralph Kaffel — List: 8.98

This collection focuses on the Davis work of 1953 and '54, shortly before his famous group with John Coltrane. Original recordings of such classics as "Tune Up," "Walkin'" and "Four" are included. All the music is classic Miles, and the accompanying notes make this a significant addition to this fine reissue series.

YOUNG BYRD — Donald Byrd — Milestone M-47044 — Producer: Orrin Keepnews — List: 8.96

This set catches Byrd in 1957 with his cohorts of the time, Pepper Adams and Gigi Gryce. The Jazz Lab Quintet (with Gryce) was an interesting group, although rather short-lived. The band which included Adams lasted longer, and this is the first session recorded by that group. This later band is represented here by an in-person date with generally longer performances. Both dates have an abundance of solid playing, and are some of the era's best jazz.


McShann has been recorded extensively in Europe, but he has not been well represented in the U.S. Indeed, he is only the third LP he has recorded in his long and distinguished career for an American label. McShann is the last of the major Kansas City jazzmen and his music is representative of the best of the genre. Buddy Tate and John Scofield lend considerable assistance in the solo department, but McShann's vocals and the rifting ensemble are of equal importance. The program is mostly familiar material, but the performances are fresh and inspired.

The Adventures of Astral Pirates — Lenny White — Elektra 66-121 — Producers: Lenny White and Al Kooper — List: 7.26

This jazz fusion concept relates a storyline which is like a combination of the "Yellow Submarine" film, in which music is absent from society, and "Star Wars." White and his band musically interpret the various themes and moods, from the last-paced "Pursuit" sequence to the spacey "Revelation." The LP's graphics are especially attractive and should add in-store promotion. For jazz and AOR playlists.


The influence of Charlie Parker on the alto sax style of Gary Bartz, who has been blowing for better than 25 years now, is present in much of the material on "Love Songs," in particular, the light "You." Most of the tunes are upbeat, happy songs with an R&B flavor on some instances. He also cleverly blends loosely structured improvisational preludes and interludes with some familiar works.


Trombonist Richard Purelin has performed with the bands of Tommy Dorsey, Woody Shaw, the Terry, Johnny Long and Tony Pastor, among others, but his approach here, as the title suggests, is easy-going rather than mainstream jazz. His smooth trombone style and the orchestration on some well-known songs by Lennon-McCartney, Bacharach-David and Norman Gimble make this LP suitable for MOR as well as jazz formats.

Cash Box/February 18, 1978

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Their new hit single.
REVIEWS

ALBUM REVIEWS

Hawaiian songstress Yvonne Elliman is enjoying a boom in her career as a result of her current single. "If I Can't Have You," on the "Saturday Night Fever" album. The hit single is also on this collection of songs about life's pain and weaknesses. With its stylish production, excellent support from a long list of L.A.'s top session men and Elliman's smooth, yet husky voice, should earn this album ample airplay on pop and AOR stations.

DAVID RUFFIN AT HIS BEST — Motown M7-8951 — Producers: Various — List: 7.98
The former Temptations lead singer is one of R&B's top vocalists, with or without his former group. This collection of ten Ruffin renditions includes four songs from his days with the Temps. Including such classics as "My Girl," "I Would Rain," as well as material off his more recent solo albums. Ruffin's voice is strong, sure and husky enough to convey a range of emotions from joy to despair. The whole LP benefits from the production talents of such R&B giants as Norman Whitfield, Van McCoy and Smokey Robinson.

WET WILLIE GREATEST HITS — Capricorn CPN 0200 — Producers: Various — List: 7.98
The best of Wet Willie's brand of southern rock 'n' roll culled from the band's seven years with Capricorn is a treat for the group's long-time fans as well as a perfect sampler for those who aren't too familiar with their work. Their infectious energy shines through each of these rowdy rockers and is liable to bring out the good ol' boy in even the coldest Yankee.

This Canadian singer/songwriter has long been a favorite in his homeland and this album should bring him the same recognition in the U.S. The live 2-LP was recorded in Toronto and it captures Cockburn's stunning guitar work on 17 jazz-influenced folk ballads and blues numbers. Percussionist Neil Weller supplies the spice and the use of some French lyrics and bagpipes add a twist. Should receive heavy AOR airplay.

STORM FORCE TEN — Steeleye Span — Chrysalis CHR 1151 — Producers: Steeleye Span and Mike Thompson — List: 7.98
Although a few years have passed since the folk song has been at the fore of the popular music scene, few groups in recent years have made the genre more commercially viable or accessible than Steeleye Span. The six-member group specializes in updating traditional English folk ballads with the addition of percussion and the use of electric as well as acoustic instruments. And for the folk purist, the band's a cappella handling of the traditional "Sweep, Chimney Sweep" should prove a real treat. Excellent LP for anyone who adores precise vocal harmonies.

Elektra's move into jazz is no casual stroll. With Roy Ayers' Ubiquity as one of the first releases, Elektra has established instant credibility in their new field. Mainstream jazz is here enlivened with tasteful Latin rhythms and R&B accents, providing a near-classic example of fusion jazz. The universal appeal of this album should make it a well-quoted entry on the charts.

This excellent country-rock outfit falls somewhere between the Eagles and Poco, perhaps leaning a little more toward country than rock. The band is instrumentally proficient in all areas, although Pat Frederick's fiddle and Steve Seaiman's expert steel guitar work stand out. The songs range in style from almost pure rock to western swing and just about everything in between. Potential for AOR, country and Top 40 airplay.

If you notice a distinct sound similarity both vocally and instrumentally to the Atlanta Rhythm Section on Beavertown's second album, it is no doubt because lead singer Rodney Justo used to handle vocal chores for ARS. But this is no copycat from that sweet southern sound, this tough sextet shows a great deal of agility with white soul arrangements highlighting this sophisticated second effort.

Although this Philadelphia based quintet credits Bruce Springsteen for their inspiration, Pickins is more of a down-home boogie band. This combination of studio work and live recordings from Philadelphia's Tower Theatre is truly highlighted by "Down" and "Time Can Only Move You On" from the live set and a solid cover version of the Animals' hit, "It's My Life. Should receive AOR and pop airplay.

Bootsy is back with his Rubber Band, traditional funk and fusion. Get ready and arm yourself for a "Funk Attack" (Hollywood Squares) because they really set it out on this wax. "Bootsy? (What's The Name Of This Town?" is a "for instance" cut while "May The Force Be With You" and "Very Yes" seem to deviate from the norm, but round out this collection nicely. Should do well on R&B and pop formats.

THE JUST NO GOOD IN GOODBYE — The Manhattans — Columbia JC 35252 — Producers: Bobby Martin and The Manhattans — List: 7.98
The group, along with producer Bobby Martin, have come up with a madcap folky folk LP. "Almost Pure Rock & Roll" refines rough edges and tightening up losses smooth. Slow, slow-moving ballads like the title tune dominate this disc, reworking the theme of "the man and woman thing." "Then You Can Tell Me Goodbye" has a nice variation in the arrangement. "Happiness" is also a noteworthy cut. Good commercial potential.

"It Begins Again..." for Dusty Springfield on her first album since she left the music business four years ago. This collection of pop ballads and love songs, delivered in styles ranging from rock to soul to mainstream pop, prove Springfield's talents have not been lost in the hiatus. Top-notch arrangements sit off her rich and well-modulated voice on songs that hit a variety of formats, both pop and MOR.

I'M READY — Muddy Waters — Blue Sky Records JZ 34928 — Producer: Johnny Winter — List: 7.98
Well, there is one original tune all written in the traditional blues mold, as well as a few old favorites by legendary performers Willy Dixon and Sonny Boy Williamson, it's easy to understand how Muddy's voice is used to this Werkyt? — Winter's production is historically economical, utilizing a five-piece backup band on most cuts and spotlighting the blues-harp virtuosity of Roy Portnoy as well as his own excellent guitar playing. Still, it's Muddy's gutsy vocals that are always front and center on AOR and R&B formats.

LAWRENCE HILTON JACOBS — ABC AA-1045 — Producer: Lamont Dozier — List: 7.98
Another Sweatphant from ABC-TV's "Welcome Back Kotter." No Lawrence Hilton Jacobs' recording of some sincere music will do no harm put a dent in some of the hits this year.abic LP acknowledges the untapped talents of Jacobs as a recording artist and contains a variety of material which he handles with ease. "Love And Understanding Is The Answer" and "Holdin' On" should garner some attention, as will "Time Machine," which really moves.

BURNING SPEAR LIVE — Island ILPS 9513 — Producer: Dennis Thompson — List: 7.98
There has been precious little in the way of new reggae recordings in the past year, so the new Burning Spear live album is nothing as a sign of relief. Winston "Spea" Rodney's songs reflect much of his social/ethnic consciousness, as evidenced in his lyrics about Marcus Garvey and the days of slavery in the islands, while both lead vocals and the musical arrangements are pulsating with vitality. The LP should pick up many more on AOR and R&B formats.

No, the Pirates don't have the latest new wave band from England. But it might not be too far off to describe the trio's music as the first punk-rockabilly hybrid. From the original songs by Johnny Spence and Mick Greene to rock 'n' roll classics here, the spirit is rockabilly while the electrifying guitar work initially brings to mind punk. Side one was recorded live, with side two in the studio, but throughout the record is raw and exhilarating. "The Way You Are" conceivably could be a Top 40 success.

This band is a fully professional unit with well written and substantively lyrical, an often difficult combination to achieve. All the selections were written by Martin Pearson and Reed Nielsen, who are responsible for the vocals in strong, yet sensitive, performances. The band sounds a lot like early Doobie Brothers and may well reach the same level of success on both pop and AOR stations, as well as "Down To The River" and "Wants To Be The Love," which features Norton Buffalo on harmonica, stand out.

WE ALL KNOW WHO WE ARE — Cameo — Chocolate City CCLP2004 — Producer: Larry Blackmon — List: 7.98
This is an impressive debut album, by a powerful rocker and demonstrates the fine musicianship and vocal abilities of the group. "We All Know Who We Are" has a moderate tempo but a driving beat. "It's Serious" is a fine recording with some serious body action and after "It's Over" "Stand Up" and start again. Should provide continued airplay on pop and R&B stations.

www.americanradiohistory.com
Cash Box/February 18, 1978
ST. VALENTINE’S DAY IS YOURS
**REVS**EWS

**SINGLES**

**FEATURE PICKS**

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**JAMES TAYLOR** (Columbia 3-10689)

_Honey Don't Leave L.A._ (3:03) (Colgems-EMI Music/Korchmar Music — ASCAP) (D. Korchmar)

On this third single off the "J.T." album, James gets funky. Snappy guitar work, slepping beat and gritty sax solo highlight this story of a jet-setting lady and her down-home man who wants her to give up the flash and stay in cozy L.A.

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**ELECTRIC LIGHT ORCHESTRA** (United Artists-/Jet Records JT-XW1145)

_Sweet Talkin' Woman_ (3:40) (United Artists Music and Records Group, Inc. ) (Jeff Lynne)

Already a well-played disc on FM stations, this newest ELO single should follow its predecessors straight up the charts. Present are ELO trademarks — syncopated harmonies and full-bodied instrumental accomplishments.

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**RICK NELSON** (Epic 8-50501)

_Gimme A Little Sign_ (3:05) (Big Shot Music — ASCAP) (J. Winn/ & A. Smith/J. Hoover)

This cover of Benton Wood's nifty tune is the first single off Nelson's "Intimates" LP. The pace is gentle, the arrangement is clean and without embellishments. Ricky sings swell. A good addition to pop playlists.

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**THE TRAMMPS** (Atlantic 33839)

_Disco Inferno_ (3:35) (Six Strings/Golden Fleece — BMI) (L Green/R. Kersey)

This disco classic returned to the airwaves, prompted by the success of the film, "Saturday Night Fever." Though it has already been a #1 disco hit, the tune has returned to make a run up the pop charts.

---

**POCKETS** (Columbia 3-10687)

_Pasado_ (3:35) (Colgems-EMI Music — ASCAP) (J. Burke/C. Burke/R. Marrero)

This melodic love song (title means "past" in Spanish) is the second single off the "Come Go With Us" album. The cut features upfront percussion, strong horn arrangement, dancing beat, well-produced vocal arrangement and a tasty synthesizer solo. A pop likely.

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**THE BROTHERS JOHNSON** (A&M 2015)

_Love It_ (3:10) (Kildada Music/Goulguris Music — BMI) (B. Johnson/ S. Johnson) (J. P. Jones)

This love ballad by The Brothers features gentle lead vocals, an attractive melodic line, solid acoustic guitar work and Latin rhythms from the congas. Good backing vocals. Nice pop sound.

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**BOB DILLON** (Philadelphia Int'l/CBS 258 3639)

_Everybody's Breakin' Up_ (3:21) (Mighty Three Music — BMI) (K. Gambler/ & H. Huff)

On this second single from the "Only The Strong Survive" LP, Paul has come up with a smooth flowing lyrical irony. Excellent production and the strong Philadelphia sound should get this cut airplay on pop radio.

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**ROGER DALTREY** (MCA 40862)

_Leon_ (3:39) (Dick James Music — BMI) (Phillip Goodhand-Tait)

Whether wild and woolly or warm and compassionate, Roger Daltrey belts out a tune with convincing authority. Here, Daltrey uses a slow pace and a simple arrangement to tell a melancholy tale of the death of a friend that time never allowed him to fully get to know. Pop potential.

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**MELANIE** (MCA 40858)

_I'd Rather Leave While I'm In Love_ (3:42) (Unichappell Music, Inc./Begonia Melodies, Inc./Woolnough Music, Inc./Jemava Music Corp/Flying Music, Inc. — BMI) (Carole Bayer Sager/ Peter Allen)

Melanie's distinctive voice with its characteristic vibrato only gets stronger with advancing age without losing any of its inherent charm. Here, on a well-constructed tune, Melanie's vocals are laid over a soft-swing arrangement with strings and brass offering a full instrumental backdrop.

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**FLOWER** (United Artists UA-XW1138)


This ragged rhythm ballad features a gentle strum beat, chimes and melodic trumpet work. Taken off the "Flower" album, this second single swings gently with Flower's smooth and clean phrasing. Pleasant MOR pop material.

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**STONEBOLT** (Parachute RR 507)


On this cut, Stonebolt takes us to the honky-tonk circuit where that special someone waits for her man's return from the road. A competent rocker that straddles both pop and country formats.

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**BILLY PAUL** (Philadelphia Int'l/CBS 258 3639)

_Everybody's Breakin' Up_ (3:21) (Mighty Three Music — BMI) (K. Gambler/ & H. Huff)

On this second single from the "Only The Strong Survive" LP, Paul has come up with a smooth flowing lyrical irony. Excellent production and the strong Philadelphia sound should get this cut airplay on pop radio.

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**FAZE-O** (She/Atlantic Sh 8700)


This debut single from Faze-O features a heavy bass line and organ track that are akin to the work of the Ohio Players, who produced and arranged the cut. Likely R&B chart contender.

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**CLAUODIA BARRY** (Salsoul S 2058)

_Dancing Fever_ (3:12) (Publisher Pending) (Evers/Kor- duletsch/Berry)

Claudia's new single from her latest album displays a neat, clean arrangement with a touch of 40's swing. "Dancing Fever" makes Claudia a serious contender for R&B and pop charts.

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**BILL COSBY** (Capitol 1658)

_A Simple Love Affair_ (4:38) (Turtlehead/Uls Rendrag) — (BMI) (S. Gardner/B. Cosby)

Cosby lampoons the current disco craze of his latest LP, "Disco Bill." This song, spoken rhythm with a touch of slow-dance disco instrumentation, depicts a love affair that went wrong when Cosby's lady threw a table on his face. Pop and R&B stations should jump on this number.

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**Z.Z. HILL** (Columbia 3-10680)

_This Time They Told The Truth_ (3:25) (Two-Knight Music — BMI) (F. Knight)

The blues/gospel blend on this ballad should bring solid chart numbers and R&B radio support to this cut off the "Let's Make A Deal" album.

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**STANLEY TURRENTINE** (Fantasy F-816-A)

_Walkin' (3:36) (Richmar Music/Prestige Music — BMI) (Richard Carpenter)

A felicitous title for saxman Turrentine's latest, considering the walking bass that provides a strong backbone for this jazzy instrumental. Turrentine's tasty tenor licks, however, run rings around this record — a toe-tapper that should do well on jazz playlists.

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**ANDRE AGNION** (London SN-264)

_Donna_ (4:02) (Burlington Music — ASCAP) (A. Gagnon)

This latest release from Gagnon is a blend of orchestrated disco and up-tempo piano in addition to being a disco candidate for the dance floor crowd. "Donna" is also applicable to MOR playlists.

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**SHORT PEOPLE** (Gusto Records SD-5-8204)

_Tail People_ (2:14) (Power Play Music — BMI) (Gene Hughes/Glass Hammer)

_What hath Randy Newman wrought?_ This R&B-flavored rebuttal to Newman's _"Short People"_ is probably as close to Newman's tune in melody and copyright laws allow — so now short listeners can also enjoy the tune. For Top 40 and R&B playlists.

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**THE SUNSET BOMBERS** (Zombie 27676)

_I Can't Control Myself_ (2:55) (Dick James Music — BMI) (R. Presley)

This debut single is highlighted by a catchy vocal chorus and some sweeping guitar riffs recalling The Who. The melody is simple and the breathy retrain should help gain Top 40 airplay.
Anti/Muscolo Sponsor 2nd SE Secondary Radio Confab
by Joey Berlin

LOS ANGELES — The second annual Southeast Secondary Radio Conference, held at the Hyatt House in Birmingham, Alabama Feb. 3-4, brought together 450 participants, an increase of 80 percent from last year. Record company promotion personnel and music and program directors spent long hours philosophizing, meeting each other and exchanging ideas.

Representatives of major radio markets as well as secondaries took part in a series of nine meetings during the two days. First day discussions included Engineering, ADR, Sales & Research, General Programming and General Promotion. The second day’s meetings discussed Small Markets, Career Building, General Managing and Radio & Records in general.

Passive Research
Among the more interesting items to come out of the conference was the assertion, generally agreed on by those in attendance, that more than two-thirds of the national hit singles break first in the southeast. The pros and cons of passive research were also hotly debated, with promotion people arguing that it makes breaking records more difficult while others suggested it puts the station in close contact with its audience. Although most agreed that passive research is not big in the southeast.

The conference was entertained both nights, first by Warner Bros.‘ Sanford/Townsend band and by Epic’s Mother’s Finest the second night. Both bands were extremely well received by the audiences of industry personnel, according to Mark Alderman of the Cash Box chart department.

“The conference was successful in every sense of the word,” says Tony Muscolo, of Anti/Muscolo Promotions, the conference’s sponsor. “I thought the Sales & Research, Small Markets, Career Building and General Promotion meetings went especially well.”

Muscolo says four similar conferences are scheduled for later this year. The places and dates are: San Luis Obispo, Calif., March 17-18; Wichita, Kan., June 2-3; New Haven, Conn., Aug. 11-12; and Columbus, Ohio, Sept. 15-16.

Credit for the conference goes to Anti/Muscolo Promotions, including Don Ant, Tony Muscolo, Richard Chemel, Lana Beery and Gwen Collier. Also responsible were Bob Baron, WAAY; Reggie Blackwell, WLFF, Joel Denver, 96X; Carol Hart, Warner Bros.; Jim Jeffries, Epic; Jan Jeffries, WSGN; Frank Lewis, WERC; Jerry Rogers, WSGA; Scott Shannon, Ariala; Bruce Stevens, WBBQ; Charlie Walker, MCA; Lanny West, WHYY; and Tom West, WBJW.

STATION BREAKS
Hot flash of the week — Bobby Rich exits B-100 and sunny California for 99X in New York, will personally radio come to 99X. What Rockey M. P.D. will come to B-100?

Guy Broady has moved from KDAY in Los Angeles to new post as production director at WAKA in Atlanta.

Congratulations to Todd Thayer who recently joined KLAC in Atlanta as an account executive. Todd moved across the hall from KMET where he was operations manager.

Jim O’Brien at KDOK in Denver has told us about some big changes this week including: Doyle Thompson named as the new program director, Ron O’Jay as new music researcher and Donny Garcia is the new afternoon drive personality.

Some new faces at WKDN in Hartford according to Bob Scott. Walt Cooper from WHYN in Springfield will take afternoons and Eddie Jordan will take the morning drive.

Bobby Hurt former Atlanta Cabalatana rep. moves to Ariola as V.P. of pop promo at Ariola.

RKO Honor Its 1977 Achievers
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East Coastings/Points West

COMING TOGETHER? — It looks like there is a good chance the Allman Brothers Band may re-form. Both Gregg Allman and Dickey Betts were talking to Caproni president Phil Walden last month in Miami, although no announcements were made. Going the other direction, Mark Mendoza has quit as bass player of the Dictators. Adny Shernoff, the group's keyboardist and head writer, will take over on bass, which he played when the band was first formed. The Dictators' new album, tentatively titled "Blood Brothers," will be recorded live at the Record Plant in New York Feb. 20. The group says there will be no re-issuing, in order to capture a spontaneous feeling. — Also going his own separate way is Barry Burton, who is leaving the Amazing Rhythm Aces. He will be replaced by Duncan Cameron. Burton said the group's rigorous touring schedule and his desire to concentrate on individual projects were the main reasons for his leaving.

SHORTS — Bob Seger will be back in Los Angeles for an appearance at the Forum March 11. REO Speedwagon most likely will open the show. — The Beach Boys make their Las Vegas debut in two concerts at the Aladin Theatre for Performing Arts Feb. 16 and 17. — Manfred Mann will observe their 20th anniversary by playing his first gig with the band on stage in the U.K. by Warner Bros., which will have their first album, "Out of their Skulls," released in England, available here shortly. Although "The Pirates" sounds like the name of a new wave band, the band specializes in rock and roll and rockability. — Another rockabilly outfit, Ray Campi And His Rockabilly Rebels, has completed a tour of England where they had great success. One British label, Radar Records, has shown interest in signing Ray and his band. A possibility: Since Radar Records is distributed in the U.K. by Warner Bros., that would give WB the inside track for Rebels' product in the U.S.

MORE GRAMMY TICKETS — Since the 20th Anniversary Grammy Awards ceremony is being held at the Shrine Auditorium rather than the usual Palladium, there are almost four times as many tickets available as usual. The price of the tickets includes not only the actual award show but also a champagne reception and the NARAS-sponsored party afterward at the Biltmore Hotel. Prices are $100 (patrons), $60 (non-members) and $40 (NARAS members). Persons interested in tickets should contact Bernie Fleischer at (213) 843-8233.

randy lewis
WRCF – ATLANTA

KINGS – FRIEND

11-1 – Bee Gees – Alive

"Wild Cherry"

"Ridin' High"

"Who Do You Love"

"I Can't Help Myself"

"Let Me Be There"

"Speak Softly Love"

"Sweeter Than Ever"

"Jailhouse Rock"

"I Can't Stop Loving You"

"The Way You Look Tonight"

"That's Amore"

"Maybellene"

"That's Amore"

"The Love You Save"

"Goodnight"

"That's the Way I Feel About You"

"Dance With Me"

"People Get Ready"

"(I'm Old Fashioned) Like That"

"Don't Let My Love Be Wasted"

"I Want You"

"(What's So Funny 'Bout) Peace Love and Understanding"

"Precious Love"

"I Don't Want to Be a Soldier"

"Valerie"

"(Sittin' on) The Dock of the Bay"

"Think"

"Ain't No Mountain High Enough"

"I'm Gonna Be Strong"

"Ooh Child"

"Take Me to the River"

"Spanish Harlem"

"As Long As He Needs Me"

"Feel it In Your Heart"

"The Sun Ain't Gonna Shine Anymore"

"(I Can't Help Myself) Gonna Take Care of You"

"(I Don't Want to Be) There at All"

"(I Just Called to Say I Love You)"

"As Long As He Needs Me"

"Love Is a Many Splendored Thing"

"(I'm Afraid) To Fall in Love Again"

"(If I Were a Carpenter)"

"(When the Children Go Away)"

"(You're All I Got)"

"The First Cut Is the Deepest"

"Ol' Blue"

"Hooked on a Feeling"

"I Love You"
This Week To Date
1. NIGHT FEVER - BEE GEES - RSO 19% 48%
   WRKO, KLIF, KILT, KRBG, WQX, KXOK, KSMP, WMAB, WBAB, YQA, 9EX, KBJR, KIRM, KXKK, KIOA, KLCA.

2. NIGHT FEVER - BEE GEES - RSO 16% 55%
   WHBO, Q102, WMET, KDWB, B100, KTLK, WZZP, WBVF, KBJR, KTAC, WOW, KIOA, WKY.

3. EBONY EYES - BOB WELCH - CAPITOL 16% 30%
   KJH, KFRC, WBIF, WM, WAKY, WAYS, WQX, KCBS, PJ105, KPM, WOW, WISM.

4. RUNNING ON EMPTY - JACKSON BROWNE - ASYLUM 14% 21%
   WRKO, WXJ, WLAC, WGCL, KRBG, KING, WBQQ, Y100, WKLO, WOW, KJR, WISM.

5. HOT LEGS - ROD STEWART - WARNER BROS. 13% 24%
   CCLW, WBKB, KSLO, WAYS, 10Q, WOW, WAPE, WLKO, WING, WSAI, WZUU.

6. SWEET TALKIN' WOMAN - ELO - UNITED ARTISTS 12% 12%
   KJH, KFRC, CKB, PHX, WHYH, KIMN, KXKK, WING, WZUU, KCBS.

7. THE WAY YOU DO THE THINGS YOU DO - RITA COOLIDGE - A&M 11% 58%
   WPPG, WBBO, WQY, WGCL, WKOL, KERN, KPAM, WOW, KJR.

8. FALLING - LeBlanc & Carr - BIG TREE 11% 69%
   WLS, KILT, Q102, WTIX, WMET, KXKJ, BJ105, KACK.

9. CAN'T SMILE WITHOUT YOU - BARRY MANILOV - ARISTA 10% 35%
   KJH, KFRC, WKQ, WKY, KXOK, KCBS.

10. POOR, POOR PITIFUL ME - LINDA RONSTADT - ELEKTRA 10% 43%
    KJH, KFRC, Q94, WLAC, WCAO, 293.

11. JACK & JILL - RAYDIO - ARISTA 10% 62%
    WRKO, WBQQ, WMBT, WCAO, 130, WHHY, KCBS.

12. THUNDER ISLAND - JAY FERGUSON - ASYLUM 10% 83%
    WQA, KXK, WQAM, B100, KPAM, KAC.

13. LAY DOWN SALLY - ERIC CLAPTON - RSO 7% 98%
    WPL, WQX, KMS, WQAM, WAM, WAO.

14. BEFORE MY HEART FINDS OUT - GENE COTTON - ARISTA 7% 21%
    WQAM, WAM, WAO, WAO.

15. GOOD-BYE GIRL - DAVID GATES - ELEKTRA 7% 56%
    WFOM, WSGA, WAYS, 21-14, WQAM, WAM, WAO.

16. HAPPY ANNIVERSARY - LITTLE RIVER BAND - CAPITOL 7% 61%
    KJH, WPL, WQX, WAM, WAO.

17. ALWAYS AND FOREVER - HEATWAVE - EPIC 7% 63%
    KJH, WQC, WQAM, B100, KJQ, WISP, WAPE.

18. OUR LOVE - NANCY COLE - CAPITOL 6% 31%
    WQA, WQAM, WAO, 13Q, WBQQ, KJR.
### Regional Album Action

#### Northeast

| 1. | GEORGE BENSON |
| 2. | ROBERTA FLACK |
| 3. | RUFSU |
| 4. | TED NUGENT |
| 5. | EMILY LOU HARRIS |
| 6. | SEA LEVEL |
| 7. | DR. BUZZARD |
| 8. | MAZE |
| 9. | GROVER WASHINGTON, JR. |
| 10. | DAN HILL |

#### Baltimore/Washington

| 1. | TED NUGENT |
| 2. | GEORGE BENSON |
| 3. | DAN HILL |
| 4. | WAYLON & WILLIE |
| 5. | GORDON LIGHTFOOT |
| 6. | EMILY LOU HARRIS |
| 7. | MAZE |
| 8. | TED NUGENT |
| 9. | RUFSU |
| 10. | GROVER WASHINGTON, JR. |

#### Southeast

| 1. | TED NUGENT |
| 2. | WAYLON & WILLIE |
| 3. | GEORGE BENSON |
| 4. | GROVER WASHINGTON, JR. |
| 5. | EMILY LOU HARRIS |
| 6. | MAZE |
| 7. | TED NUGENT |
| 8. | RUFSU |
| 9. | GEORGE BENSON |
| 10. | GORDON LIGHTFOOT |

#### South Central

| 1. | GORDON LIGHTFOOT |
| 2. | WAYLON & WILLIE |
| 3. | TED NUGENT |
| 4. | GEORGE BENSON |
| 5. | EMILY LOU HARRIS |
| 6. | MAZE |
| 7. | DR. BUZZARD |
| 8. | DAN HILL |
| 9. | CHUCK MANGIONE |
| 10. | BARRY MANILOW (NEW) |

#### West/Northwest

| 1. | TED NUGENT |
| 2. | GEORGE BENSON |
| 3. | DAN HILL |
| 4. | WAYLON & WILLIE |
| 5. | GORDON LIGHTFOOT |
| 6. | EMILY LOU HARRIS |
| 7. | MAZE |
| 8. | BOB WEIR |
| 9. | JOURNEY |
| 10. | RUFSU |

#### Denver/Phoenix

| 1. | WAYLON & WILLIE |
| 2. | GEORGE BENSON |
| 3. | GROVER WASHINGTON, JR. |
| 4. | EMILY LOU HARRIS |
| 5. | MAZE |
| 6. | TED NUGENT |
| 7. | RUFSU |
| 8. | GROVER WASHINGTON, JR. |
| 9. | BARRY MANILOW (NEW) |
| 10. | GORDON LIGHTFOOT |

#### North Central

| 1. | "SATURDAY NIGHT FEVER" |
| 2. | TED NUGENT |
| 3. | WAYLON & WILLIE |
| 4. | KENNY ROGERS |
| 5. | BEE GEES (LIVE) |
| 6. | DANA HILL |
| 7. | ANDY GIBB |
| 8. | NITA COOLIDGE |
| 9. | BARRY MANILOW (NEW) |
| 10. | GORDON LIGHTFOOT |

#### National Breakouts

| 1. | GROVER WASHINGTON, JR. |
| 2. | GEORGE BENSON |
| 3. | DAN HILL |
| 4. | WAYLON & WILLIE |
| 5. | MAZE |
| 6. | EMILY LOU HARRIS |
| 7. | MAZE |
| 8. | RUFSU |
| 9. | "SATURDAY NIGHT FEVER" |
| 10. | "SATURDAY NIGHT FEVER" |

### Top Ten Account Reports

#### Tower — Sacramento

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Tower — Seattle

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### All Records — Oakland

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Sound Warehouse — Dallas

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Wherehouse — Los Angeles

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Flipside — Chicago

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Music Plus — Los Angeles

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Record Bar — National

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Father's & Sun's — National

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Record World/T.S.S. — N.Y.

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Record & Tape Collector — Dallas

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Soul Shack — Wash., D.C.

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
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7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"

#### Harmony House — N.J.

1. "SATURDAY NIGHT FEVER" 
2. "I DON'T KNOW MUCH ABOUT LOVE" 
3. "THE BEST OF FRIENDS" 
4. "DAYDREAM LOVE LETTER" 
5. "GREAT BALL OF FIRE" 
6. "FOOTLE" 
7. "THERE SHE GOES AGAIN" 
8. "THERE SHE GOES AGAIN" 
9. "THERE SHE GOES AGAIN" 
10. "THERE SHE GOES AGAIN"
Ramones unaways

SANTA MONICA CIVIC AUDITORIUM
Gabbie Gabbie Hey Hey Hey Hey, which was a hit because of their kicking which rock-nights are built. Those children of the '60s. The Ramones came to town, ready to romp.
The main reason behind the Ramones taking off was that they allowed the removal of the seats from the floor area, allowing the eager pogo-ers room to move. The boys gave the de- voted what they came for.

With Dee Dee and Johnny on bass and lead guitar laying down the characteristic heavy and fuzzy bottom, Joey wobbled at the knees and launched into kickers such as "Creepin'," which counts its way to the top on a chart of "1-2-3-4."

The Ramones in the past year-and-a-half have been instrumental in the development of punk or "new wave" tastes on this side of the ocean. Their sound is hard, fuzzy; their stance defiant.

Their songs are primitive, as much a rejection of intellectualizing as a vehicle for meaning. Yet even the simplest lyrics assume power when delivered on the beat.

Highlighted by "Do You Wanna Dance?" a late '50s classic, which is a cut on the Ramones' third album, "Rock & Roll High School," the boys worked up a sweat under their leather jackets. It is ironic how perfectly suited material from a decade ago is the "new wave." It's a turning back to beginnings and away from the sophistication of rock in the '60s. And the Ramones are leading the way.

The Queens of Noise, The Runaways proved that girls can do it too. There was an intense and powerful lead singer Joan Jett sang "I Wanna Be Where The Boys Are" having made a successful run at the previously exclusive male bastion of rock.

The Runaways enjoyed the adulation of the audience which pressed forward to the stage. Opening with "Wasted," a track from their newest album "Wanin For The Night," The Runaways skillfully delivered their brand of pop punk. Sandy, the drummer, gave a convincing rendition of The Troggs' hit "Wild Thing." Lita thrashed at the guitar and Robert "Hot Rod" Halliwell's "Wain For The Night" was introduced by Joan as a track which they had never performed live before and their labors brought great screams to the audience.

An as yet undiscovered L.A. group, The Quick, opened the night. Danny, the lead singer, sang and moved about the stage in a way reminiscent of a young Bowie. His rendition of "Over The Rainbow" was a highlight of the evening.

Peter Hartz

Donna Summer
Brooklyn Dreams

AHARA TAHOE, LAKE TAHOE -- although it was winter outside, the capacity audience in the High Sierra Room was comfortably ensconced in Summer Donna Summer, that is, who displayed a captivating stage presence via an astral choice of material well-suited to her versatile talent.

Opening with Barry Manilow's "Could This Be The Magic" and advancing through selections by Elton John, "It's Not Right But It's Ok," "God It's Friday," Summer delivered a sparkling performance commensurate with her reputation as one of the most respected female vocalists. Adorned with top hat, tales and cane, she proceeded with a show "I Remember" followed by the bluesy "I've Got It Bad (And That Ain't Good)."

Donna Summer: A careerusked by her professionalism as a performer, exemplified by her warm rapport with both the audience and her fellow musicians and singers. The sensual "I Love You" and "Love To Love You Baby" were the highlight of the show, but her renditions of a variety of oriented ballads such as "The Way We Were" and "A Song For You" were also phenomenal.

Quarto Brooklyn Dreams opening set, which consisted of material from their debut album, displayed Quarto's noteworthiness as a musician, although a medium-sized club setting would possibly be more suited to the group at this point. But any rough edges at this, the band's first show, should be smoothed out with experience. Their promise was evidenced by the reaction of the audience, which was unfamilial with the material, but nonetheless gave the group a warm reception.

carla spencer

Kenny Rankin
Charles John
Quarto

McCABE'S, SANTA MONICA: Kenny Rankin has a style of his own and a wide-ranging repertoire of songs that he is able to make his own.

Rankin is a stylist — a singer and guitarist capable of making even the most familiar song sound fresh again. His jazzy, Latin-influenced arrangements of popular songs, such as "Sunshine On Leith" and "Penny Key West," are the impromptu, melodic surprises that Rankin's remarkable tenor is capable of.

Perhaps the only drawback to Rankin's stylistic stance is that when his accompaniment is limited — as it was in this show, with just an acoustic bass backup — the songs begin to sound too much alike. Rankin was able to overcome this obstacle to some degree, by effectively alternating the tempo of his set.

Rankin's treatment of George Harrison's "White Rabbids," which is set in the style of "Somebody Loves Me" and his own "Oh So Peaceful Here" seemed to especially please the capacity crowd at McCabe's intimate concert room. In "I Just Want To Talk To You" seemed perfectly tailored to Rankin's style.

Throughout his set, Rankin was ably assisted by bassist Peter Marshell, whose impassioned playing provided a fine backdrop to Rankin's Latin rhythms.

Opening the show was Charles John Quarto, who is most easily labeled a poet, but Quarto's performance on stage makes him more than just a poet — he is an enter- tainer as well.

Quarto's stage show blended insightful poetics with his own innovative comedy humor which allowed the performer to maintain a tight rein on the audience's attention during his musical works.

And while some show-goers might have been bewildered, at first, by the appearance of a poet in a musical concert, no question of relevancy was probably dis- pelled by Quarto's introduction as the lyricist of "Geronimo's Cadillac" and the mention that Jerry Jeff Walker's latest LP contains three poems performed by Quarto. Moreover, Quarto is a more than competent guitarist and a composer with a style all his own, although he only sang one of his songs, "Such A Blue Bohemian," dur- ing the set.

Quarto's poetry is never overly introspective or intentionally abstruse, rather his art examines universal experiences and emotions often with a surprising ac- cessibility. "I'm an artist and I'm not the appropriate. Quarto's work never strays far from a smile.

Jeff crossan

Sammie Fain

292 STREET Y, N.Y.C. — The greatest old songs are so pervasive that they are deeply rooted in the memories of people who weren't even born when they were written. That's why it was such a pleasure to see Sammie Fain participate in a series of "Lyrics and Lyricals" series. Many classic songs were vividly linked to the ones of the personalities behind them, and the personality turned out to be a delightful entertainer in his own right.

Sammie Fain is not a lyricist, but a com- poser who has worked with many of the most respected lyric writers. The presenta- tion was a musically illustrated interview conducted by the program's musical direc- tor, Dr. Jack Zim, and in a reverse chronologi- cal order. Sammie began, therefore, by playing and giving the histories of his earliest works, including his own lyrics, and some of the crazy little novelty songs he wrote for vaudeville. Each time Levine asked the pertinent question, "Was that a song hit?" Sammie would cock his head slightly, pause for the precise ins- tant of time, and respond emphatically, "Oh no!"

The hits began rolling in early in the program, beginning an unveiling of songs that many people know, though they might not associate them with Sammie Fain. "Let A Battered Old Guitar Stand," which was written by lyricist Irving Kahal, who was very sick in a New York hospital at the time. Other songs that have been covered since it's release, "I'm So Lonesome I Could Cry," which was sung by Dick Powell in the Busby Berkeley film of the same title, and "It's Magic," which the Saxophone Son- queroes picked up by Eddie Cantor. Sammy ren- dered one verse, and the song was picked up by a recording of Cantor's version. At this point Sammy got up from the piano, took center stage and lip-synched the tune, complete with Cantor's banjo eyes and waving palms. Some of the evening's other theatrical moments saw Sammy harmoniz- ing through romantic ballads with Marlene Verplanck.

The program progressed through numerous familiar songs, each delivered with such smoothness. "Brooklyn Dreams," which marked his late '50s classic, was such a hit, you included "You Brought A New Kind Of Love To Me" (made famous by Maurice Chevalier and the Marx Brothers), "Wedding Bell's Are Breaking Up That Old Gang Of Mine," "Dear Hearts And Gentle People," and "When I Take My Loving Woman Home."

The evening came to a dramatic close as Sammy, accompanied by pianist Ed Johnson, performed a song to perform most emotional and memorable pieces. "That Old Feeling," "Love Is A Many Splend- ored Thing" and the poignant "I'll Be See- ing You.

Phil dimaro

Ronnie Milsap

HARRAH'S, LAKE TAHOE -- While acclaimed as Country Music Entertainer of the Year, Ronnie Milsap defied those markings to prove that his music is not tied to the modes of his predecessors. Leading off with Kiki Dee's "I've Got The Music In Me," Milsap and an able group set out to gain the audience's attention through the show. While Milsap exhibited his country influence in "Stand By My Woman Man" and "Country Gentleman," he performed a semi-pop version of "Evergreen" that demonstrated his excel- lent vocal range.

Milsap not only is at home on stage, but one can tell that he enjoys it. In a rap be- tween numbers, Milsap joked about his blindness and other subjects that gave the audience a personal connection with him.

The highlight of the show was Milsap's interpretation of Presley's "Love Me," the Platters' "Great Pretender" and "Smoke Gets In Your Eyes." "Blueberry Hill" by Fats Domino and Jerry Lee Lewis songs. His versions of the material were fantastic impersonations of the originals.

Another notable part of the performance was "What A Difference You've Made," a one country single on the Cash Box chart.

Effective and subtle utilization of the orchestra enhanced the musical performance, while Ronnie Milsap the vocalist consistently took chances and succeeded.

For an encore, he sang "Hungry Tonk Woman," a song that was written for an associa- tion that pleased the showroom crowd.

dave fulton
**Latin Beat**

**Tito Puente** will be recording an LP for Tico Records named "Tito Puente To Benny More." Cuban bandleader who died a couple of years ago.

Anibal Vazquez, from Puerto Rico, has informed me that Charlie Tarrab and Alberto Dricul from International Artist Productions will be giving the Super Salsa Show 78 February 17, at the Hiram Bithorn Stadium. The following artists will be appearing: Willie Colon, Celia Cruz, Ruben Blades, Hector La Voz, Mon Rivera, Willie Rosario, Conjunto La Perla El Dronce, and on March 4, Barry White and Santa Esmeralda 2 from the States.

Santos Colo & Tito Puente will reunite once again by playing a weekend together at the famous Cerronar Casino in New York City.

Robertito Roena has been abig hit in the carnival in Venezuela.

Ismael Miranda will be in Chicago the week of March 25.

Hermanas Huerta, from Caytonyms, had a successful stay at the Million Dollar Theater in Los Angeles.

Felipe Arriaga will be at Million Dollar February 17-27.

Tony Cortez, promotion manager of Caytronics Records, will be going on a promotional campaign all over the northern California covering 25 radio stations with their new single hit by Jose, called: "Volcan." There is a big drive here in Los Angeles on Latin music getting recognition in the American record industry. Mercando Records signed Eddy Wilson's Su Tren Latino to a recording contract. This salsa band is from Hartford, Conn.

Sacco & Marrero are selling very well. Roberto Torres' new album just released is called "Vos Caminantes"; produced by Rene Lopez.

Oscar De Leon, Venezuela's superstar (bass player/singer) and former member of Dimension Latin, will be appearing in Puerto Rico with his orchestra during the month of March. Oscar will then make appearances in New York City and on the west coast.

Microfonito Records has contracted radio station KWKY in Los Angeles for an amateur hour contest for new talent. The winner of the contest will receive a recording contract of two, single sides 45 x rpm sponsored by Microfonito America Inc. The recording will take place in Buenos Aires, Argentina.

Ralph Mercado and Ray Aviles will present "Salsa's Perfect Combination" ("Salsa's Combination Perfecta") at Madison Square Garden, Friday, February 17 at 8 p.m.

Expected to be one of the major Latin music events of the year, the concert will headline Grammy Award winner Eddie Palmieri. And friends, along with two of his former vocalists, Ismael Quintana and Lalo Rodriguez. Ismael Quintana is a star in his own right, and Lalo Rodriguez will be recording his first solo album for Coco Records in the near future. Also starring at the concert will be Roberto Roena. And His Apollo Sound from Puerto Rico, and Los Hijos Del Rey, a leading group from Santo Domingo. Making their first appearance at the Garden will be "Special Guest." Charanga '76, one of the nation's most popular charanga groups. Extra added attraction at the concert will be Papo Lucca and La Sonora Poncena. Emcees will be Paquito Navarro of WJIT and Polito WBNX.

**PARA TODA LA VIDA — Danny Rivera — Graffiti GRLP-3003X**

- Producer: Harvey Avenue

Superstar Danny Rivera has come up with another gem in this album. Although this is a solo effort, he still retains the richly textured romantic sound we heard in his last LP with Eddie Gorme. His voice is superb and orchestrations by Cesar Gentili are excellent. The best cuts on this album are "Una Nueva Manana," "Amigo De La Vida," "Labu," and "Volvio Un Noche." A must in all Latin stores.

**EL AMOR ES NATURAL — Fausto Rey — Fania JM 00517**

- Producer: Fabian Ross

Producer Fabian Ross knows how to pick his artist. The talented Fausto excels with vocals and guitar solos. This is his first album for U.S. release by Fania. The Dominican singer does mostly romantic ballads. Arrangements are excellent. All cuts are fantastic especially the modernization of "La Montana." It should go high on Latin charts.

**MI TIERRA Y YO — Cheo Feliciano — Vayas JMUS59**

- Producer: Cheo Feliciano

Cheo stands out in everything he has done and this album is yet another example of his talent. He swings on most of the cuts and then turns to his romantic side. The album is backed mostly by the Fania All Stars. Honorable mention goes to Ruben Blades and musical director Johnny Pacheco. All cuts are great. Should go high on Latin charts.

**Latin Picks**

**SOY ANTE TODO MUJER — Yolandita Monge — Coco CLPX 139**

- Producer: Enrique Mendez

This is Puerto Rican vocalist Yolandita Monge's third album for Coco Records. There is a mixture of various tempos in this album including a modernized tango which should do well in Argentina. Her voice is great. The orchestration by Raúl Pariente is superb. Recording was done well in Argentina. It should be a good seller all over Latin America. All tunes are excellent.

**SALSA — Sonora Mantancera — Orfeon LP-1062**

- Producer: Bobby Marin

Sonora Mantancera has been the pioneer for Latin music for approximately 50 years. Salsa music of today was done many years ago by them. The do not need an introduction to salsa at all. This album is another triumph for them. The orchestra sounds the same, just like when Celia Cruz was with them. Yayo El Indio blends very well with them on vocals. All cuts are excellent.

**NYDIA CARO — Alhambra ALS-151**

- Producer: M. De La Calva

The island of Puerto Rico has given us a great vocalist in Nydia Caro. In this album she stands out in every song. Arrangements by E. Leiva and R. Arusa are superb. The best cuts are "Un Pueblo Es," "Quen Vas Engranar," "Precisamente Tu," "Oye Guitarra Mia" and "Sugar Me." Should go high on the Latin American charts.

**Mexico**

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| 10 MI BARRIO | SINGLES          |

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The Bucks
Start Here.
Old Masters Gather No Dust
In Gusto Records Re-issues
by Bob Campbell

NASHVILLE — Gusto Records here houses an organization which jets far beyond its current active roster of such artists as Red Sovine and David Houston. Gusto owns Starry-King and the subsidiary labels of Federal, Deluxe, Hollywood and Power-Pak—a catalogue which includes over 50,000 masters dating back to 1943.

A sample of these masters are classic gold records by The Platters on the Federal label ("Only You"), The Ink Spots' "Ebb Tide" on King, Bill Doggett's "Merry Go Round" on King, Little Willie John's "Let's Go, Let's Go, Let's Go" on King, Billy Ward And The Dominoes' "Sixty Minute Man" on Federal, Freddy King's "Hideaway" on Federal, Red Sovine's "Phantom 309" and "Giddy Up Go" on Starry and Sovine's "Teddy Bear" on Gusto. Stored in the Gusto backrooms are rack upon rack of masters by representative artists of every field of music. Gusto also owns an entire series called "King & Dust". They are not honored with a place in the catalogue, but Ken and Company have a master's notebook and a master's catalogue. For example, Gusto leases a large percentage of the Old Sun catalogue, including all of the Junior Walker albums. Charlie Rich and Carl Perkins masters.

But these old masters are not gathering dust. They are not locked up and forgotten. Gusto has managed to maintain its catalogue in a packaging and re-packaging, and releasing and re-releasing this product through a

NSA To Benefit
From 'Rose Roast'
by Bob Campbell

NASHVILLE — Wesley Rose, whose influence on late-60s country as head of Acuff-Rose Publishing has been a dominant force in the enormous growth of Nashville's country music industry, will be honored March 12 with a "Rose Roast" in the balloon of the Opryland Hotel here. Invitations have been sent to nearly 2,000 dignitaries, business leaders and celebrities from the United States and Europe with proceeds going to the Nashville Songwriter's Association (NSA).

Rose had previously been approached concerning the possibility of a dinner in his honor, but he had declined because he felt such an affair should be associated with an organization in the music business. According to Acuff-Rose publicist Bob Jennings, Rose was receptive to the idea when he learned the NSA might benefit from it.

"Since I have been working here I've been aware that some people like Chet Atkins, Jack Stapp and Owen Bradley have been honored," Jennings said. "And I thought, Here's Wesley, a top publisher and a man who has graced the business with respect and dignity—who should be honored in some way. Me Forese (30-year promotion man for Acuff-Rose) came in one morning and also suggested something should be done for Wesley. We talked to him about it, and he said he wouldn't mind one being done if some persistent system of mail order business and record-rack sales. According to Tommy Hills, vice-president of Gusto and also its head producer, selling these old masters comprises 80 per cent of Gusto's business.

"Our biggest operation is our album and tape concept," said Hill, who formed Gusto here in 1973 and sold out to St. Louis-based Mercury and record-store chain Azure Music in 1975. "This consists of packaging all of the old masters. The company does things differently from our competitors by making it easier for distributors, rack jobbers and record stores continually. We send our mail order catalogue to anyone who has anything at all to do with selling records. There have been so many people who have come to Nashville in the last 20 years that have gone bankrupt because they really don't know anything about the record business.

"We haven't had a lot of parties and things like that out here. But whenever he started his career as a Decca recording artist on the Louisiana Hayride in 1952. "We didn't just sit back and watch. We haven't tried to over-publicize what we wanted to do. Actually, it is a surprise to me that we have done as well as the other writers as we have. Lytie recognized the potential of all these old masters when he bought Starry-King in 1975. He was a great friend to the record-store business and he used that knowledge to merchandise these records. The background and history of the formation and eventual merger of Starry-King, King and Gusto Records weave an interesting story in Housing. Take back in 1952, Jack Starnes and Pappy Dailey formed Starry — a name comprised of the first syllables of each of their last names. In 1953, Don Pierce had replaced Starnes and George Jones joined the Starry roster. By 1955, Starry had moved to Nashville and became the country label for Mercury Records for two years. During that time Pierce became the sole owner of Starry, and in 1963 he sold it to King Records. "

Accident Produces Rogers/West Duet
NASHVILLE — The new duet single by United Artists' Kenny Rogers and Waylon Jennings came about accidently, according to producer Larry Butler. "Everytime Two Fools Collide," which debuted this week at number 62 but tops the Cash Box Country Singles' chart, was the result of a visit by Rogers to a studio where West was working on an album.

"It was a pure accident," said Butler, who confirmed along with United Artists officials that over 240,000 copies of the single had already been ordered by distributors and retailers across the country. "Kenny was not really involved at all. He was visiting the studio where Dottie was recording, and Dottie mentioned that one of her lifetime ambitions was to record a duet with Kenny. We were listening to a playback of "Everytime Two Fools Collide" and Kenny asked her if he could sing on that cut. It was a very spontaneous thing. They walked out in the studio and re-cut the vocal. The instant they started singing I knew they had hooked it.

Duet Album
"We cut some more songs and they will have a duet album coming out," Butler added. "I had thought about recording a duet with Kenny and Dottie before, but it had just never happened. "Everytime Two Fools Collide" was written in 1975 by Jeff Tweel and Jan Dyer and published by United Artists and Fox, Window and Window Music Publ. Co. Inc. The song

Ward Re-Signs — When Jacky Ward re-signed with Phonogram/Mercury Records in Nashville recently, the label threw a party to celebrate. Pictured (l-r) are: Charlie Fex, executive vice president/general manager, Phonogram, Jim Sharp, Cash Box director of Nashville operations; Ward and Bob Campbell, Cash Box Nashville editor.

WARD RE-SIGNS — When Jacky Ward re-signed with Phonogram/Mercury Records in Nashville recently, the label threw a party to celebrate. Pictured (l-r) are: Charlie Fex, executive vice president/general manager, Phonogram; Jim Sharp, Cash Box director of Nashville operations; Ward and Bob Campbell, Cash Box Nashville editor.
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DICKEY LEE
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"YOU’RE THE ONLY GOOD THING (THAT’S HAPPENED TO ME)"
PB-11187

JIM REEVES
45 Billboard 52 Cashbox 55 Record World

RCA Records
Lee and Johnny Paycheck (Epic) were the only C.W. single this year. They are both very versatile and can handle any type of song.

The Playboys recorded their album last October at Knott's Berry Farm. The men are getting older, but they still play with spark and vigor. Included in the record are Bob Wills’ classic “Faded Love” and “Stay All Night, Stay A Little Longer,” and C.W. Originals “Roll On, Roll On.”


“Free Sailin’” is a song about not letting yourself be reminded of something else and that music should be fun. And even though some of the music he performs and records is serious, he leaves a listener feeling loose and easy. Axton has taken over Freddie’s production chores on this record to record only three of his own songs. However, Axton picks material which reflects his own offbeat perspective of life’s peculiarities. Almost all of the tunes here are excellent, and Axton’s version of “My Gal In The Mountains,” a country song written in 1929, is the finest cut ever recorded on Tumbleweed.

STONEMEN — On The Road — CMH CMH-6219 — Producer: John Wagner — List: 6.98

The Stonemen are a veteran, bluegrass-country group comprised of four men and a lady who have toured and spread the gospel of their music for years. They have tried to capture some of their magic by recording a live, in-studio album. The Stonemen blend their remarkable earthy harmony on standards such as “Wine, Women, & Song” and on the contemporary “City Of New Orleans,” and “Lucille.” Perhaps the finest cut is the beautiful and sad “Tecumseh Valley.”

Jennings Set For 3 CBS LPs

After ‘Waylon & Willie’ Deal

by Bob Campbell

NASHVILLE — Under terms of the cooperative arrangement by which CBS artist Willie Nelson shares equal status with Waylon Jennings on the RCA “Waylon & Willie” album, Jennings will appear on three CBS LPs which will be released this year. According to Rick Blackburn, vice president of CBS Nashville marketing, the RCA artist will lend his talents to albums by Johnny Cash, Earl Scruggs and a George Jones And Friends LP, which will also include an appearance by Jimmy Taylor.

“We negotiated this deal in November,” Blackburn said. “It was an opportunity for Waylon to do a thing with Waylon and we worked it out with RCA.”

The album was conceived in the offices of RCA here by Jerry Bradley, vice president of RCA’s Nashville operations, who had been considering for some time an album which would follow the pattern of RCA LP, “The Outlaws.” In which Nelson Jessi Colter and Tompall Glaser appeared along with Jennings. Several ideas were considered, but because of creative problems, the project boiled down to working out a new arrangement with CBS.

After the Outlaws album, I told Waylon, ‘Look, we are going to put out a Waylon & Willie album,’” Bradley said. “I’d like to see old songs of yours and five old songs of Willie. (Nelson recorded many years for RCA.) We can do that. We don’t have to talk to anybody. But what do you think about going in and recording on Willie’s tracks and putting your voice on it, and let’s make some duets.” Jennings said what Braden meant to Willie and we decided we would try because that would make a better album than the tracks of Waylon and five old tracks of Willie.

“So he came in and spent some time with the Waylon. He showed him all the tracks of Waylon & Willie’s album,” Bradley added. “It’s a great Waylon & Willie package and we were able to work something out with CBS.”

According to Braden, the new album was arranged by him. “We felt the timing was never quite right to release such a package. The company wanted me to put out an ‘Outlaws, No. 2’ and I told them, ‘We might sell a quarter of a million or maybe even a half million copies, but I’ve got better ideas.’ So I had Herb Glaser (owner of Pinwheel Art Studio) do a picture of artwork. The piece of artwork sat behind my desk for a year before I showed it to Waylon & Neil because the timing wasn’t right. I didn’t want anybody to know anything was coming out on Waylon & Willie, and if you noticed, this thing came up real quick.”

“Well, Waylon came in one day and told me of some things he had done and asked me if I had any suggestions.” I said, “I’ll do it,” and turned around and showed him the cover. He really liked it, and then he said, ‘Waylon, what we need is a cover. We want it to be a piece of artwork that will do the whole thing together creatively.”

The “Waylon & Willie” album shipped gold to distributors and retailers and deburred two weeks ago at #1 on the CB album charts. Also the only duet single which will be released from the album is “Mamas, Don’t Let Your Babies Grow Up To Be Cowboys,” which rides the CB Country Singles chart at #3 with a strong showing. And the radio stations are programming the tip side, I can Get Off On You.

ROBBINS IN INDIANA — Columbus recording artist Marty Robbins recently completed the recording of a country album which will be issued by CBS in the spring. The album debuts with a full 11 songs, ten of which are Robbins’ original compositions. The album was recorded at our new CBS studio in Nashville, one of the top recording plants in the country. Robbins was assisted by some of the top studio musicians in the business, including a number of gifted country vocalists. The album includes some of Robbins’ best-known hits, such as “El Paso” and “Leave Me Alone.” The album is set for release in the spring, and is expected to be one of the top sellers of the season. Robbins is known for his distinctive voice and his ability to capture the spirit of the Southwestern landscape in his music. With this new album, Robbins hopes to continue his success in the country music field.
YOU
AND YOUR R.C.

You’re really loving R.C. Bannon’s new, country version of Buddy Holly’s classic “It Doesn’t Matter Anymore.” And so are your listeners.

Jacky Ward, who recently signed a new contract with Mercury Records, looks like he may have his second straight hit with the release of “A Lover’s Question.” After two weeks in the top spot, the single is now the CB number one spot. A few weeks ago, “A Woman’s Love” was at number one with the release of “Bobby Darin’s Dreams.”

Top Hill performing president Randy Rice has been named to the board of directors of the Williamson County Bank in Franklin, Tenn. RCA artist Steve Young has been on a short tour of the Midwest. His new album, “No Place To Fall,” holds down the number 30 spot on the CB Country Album Chart. RCA may release Young’s version of Bob Dylan’s “Don’t Think Twice, It’s All Right” as a single.

MCA’s Loretta Lynn, who broke all Monday-night attendance records last year (3149) at the Houston Livestock Show when she appeared at the Houston Astrodome, will appear again in the Houston Astrodome again in March 2.

World International Group (WIG) recently signed a contract to promote and distribute records on the Louisiana Hayride label. The first record WIG will promote and distribute is “There Ain’t No Sunshine In Atlanta,” by Lee Morris. Morris, who wrote and co-produced the record, also runs the Louisiana Hayride studio, which is owned by the Hayride radio program of World International Group.

Speaking of David Woodward, John Overstreet has been promoted to national sales manager and Claude Branz is the new national promotion manager for WIG.

On the East Coast, Don Chappell, white singer, “Hey, Mommy,” who is receiving national airplay, is not a girl willing to let things get in the way of her music career. A college girl, Dave was offered a job as a model for the world-famous Neiman-Marcus Department Store in Dallas, Tex., but she turned it down with the comment, “No thanks, country music is my choice.”

RCA’s Ronnie Milsap is working on a new album at Woodland Studios under the production of Tom Collins. Tommy Overstreet has also been working at Woodland Studios.

Folk's sign the new Statler Brothers single, “Do You Know You Are My Sunshine,” is one of the best records they have ever cut. The single is taken from their new album, The Statler Brothers...Entertainers...On And Off The Record,...which will be released in March. One of the songs on the album, “Who Am I To Say,” was written by Harold Reid’s 14-year-old daughter, Kim. It is the first song she has ever had recorded. The Statler recorded it without her knowledge and surprised her with it after the session. The Statlers are also working on a Christmas album which should be out by early fall. They took advantage of the 30 inches of snow on the ground in the Shenandoah Valley where they live to shoot pictures for the album cover.

Monument’s Larry Gatlin is currently appearing at The Golden Nugget in Las Vegas Capricorn’s Billy Joe Shaver is back on the road appearing in Texas and Colorado. Billy Joe has appeared at The Texas Opry House in Austin, Tex. and The Opry House in Houston this month. He has also appeared in Aspen, Colo. “You Asked Me To,” penned by Billy Joe, is his new single. Billy Joe’s son, Eddie (who is 15), is now playing in Steve’s band. Warner Bros. artist Margo Smith, who has had a number 1 hit with “Don’t Break The Heart That Loves You,” is currently in the middle of a 17-city tour of the United States and Canada, playing with Jimmy James and the Vipers.

RCA’s Cathy O’Shea was in the office last week with publicity folks Kelly Delaney and Susan Roberts, also of MCA. She has been playing “Harvey’s” in Lake Tahoe and the “Nugget” in Carson City, Nev. with her band “Joyful Noise.” Cathy, who says she spends close to a year of each year on the road, now makes her home in Austin, Tex. Her new single is “Broken Dolls Need Love Too.”

Carlene Carter, daughter of June (who is married to a man named John), has been signed to an exclusive, long-term recording contract with Warner Bros. Records.

Flying fish artist John Hartford, who is primarily known for writing a little tune called “Gentle On My Mind,” said out three performances in three different Florida cities last month it was the first time Hartford had appeared in Florida in six years. John will also guest on The Jim Nabors Show in the near future.

Elektra artist Vern Gosdin doesn’t seem to get along with horses too well. His leg is bruised from six days because he was bucked off horse when something spooked his horse and off it came. From now on, I will just ride in an open convertible or walk.” Vern also has another single, “I Started All Over Again,” which rides the CB charts at number 45. Gosdin’s new single happens to be the fifth single which has been taken off his “Till The End” album.

Larry Galton, Carl Smith, Gene Watson and Johnny Russell will perform at the 19th Country Music Concert presented by lodge number 18 of the Fraternal Order of Police in New Jersey. The concert will be held at the Roxbury High School in Succasunna, N.J. and all proceeds will go to the lodge and to the local chapters.

Tom and Ted, the LeGrande Twins, were in Nashville’s Sound Stage Studios recently, putting the finishing touches on a new album before flying out to L.A. to tape a television pilot for CBS. The show is produced by Ken Axton, who created the “Tug Show.” The pilot is called “The Cheap Show,” and features Dick Morton and Tab Hunter. If CBS picks it up, Tom and Ted will have a spot as regulars in the cast.

Darrell McCall has a great song hitting the CB Country chart currently. Produced by Ken Axton, the song is called “Down The Roads Of Daddy’s Dreams.” The Columbia artist used to be a staff writer for Penthouse International, and wrote the number one hit single “Eleven Roses,” which was written by Johnny Paycheck. Stella Parton has been busy finishing her new album for Elektra. Jim and David Malloy are the producers.
She's got another smash single and album...

Out Of My Head And Back In My Bed

Congratulations Loretta for your American Music Awards: "Favorite Female Country Vocalist" and "Favorite Country Duo" (with Conway Twitty)

Produced by Owen Bradley (MCA-2330)

MCA RECORDS
Old Masters Gather No Dust, Gusto Records Re-Packages

(Continued from page 32)

Also during that time, Hill had moved to Nashville and was opening shows at the Grand Ole Opry. During that period, Jim Reeves had served as an artist until 1960 when he went to work as a producer for Starday.

Hill and his wife, Wanda, formed the Starday Studio on Dickerson Road which is now owned by Gusto. Pierre bought King Records in 1969 and the label became Starday-King. But Pierre ran into difficulties and he sold Starday-King that same year to Linn Broadcasting Co. King Records had been a R&B label formed in 1943 in Cincinnati by Sid Nathan. Nathan died in 1968 and his heirs put the label up for sale. The King catalog contained a mint of masters, including a valuable catalog of James Brown records. But Polydor Records purchased the James Brown Masters. Everything else was left intact.

Hill had left Starday in 1968, after producing Jim Reeves and watching his last hit, "Phantom 309" and "Giddy Up Go." Along with Pete Drake he set up Todd Records in the heart of the R&B and soul music scene in the mid 60’s.

Eddy Clinton, the Johnny Bush, George Morgan and The Kendalls. In 1972, the partnership was dissolved, and Drake owned the publishing rights, and Hill retained ownership of the Studio.

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OLD MASTERS

Gusto Records has released a new series of re-packaged old masters. They have re-issued Billie Jo and Rose and have released a new series of old masters. They have re-issued Billie Jo and Rose and have released a new series of old masters. They have re-issued Billie Jo and Rose and have released a new series of old masters. They have re-issued Billie Jo and Rose and have released a new series of old masters. They have re-issued Billie Jo and Rose and have released a new series of old masters.
People are flipping over Johnny Paycheck's new single. "Colorado Cool-Aid" is the flip side of the #1 hit (and new national anthem) "Take This Job and Shove It." And it's a smash. Because who wants one Paycheck when they can have two?

Phonogram/Mercury Label Expands Roster of R&B Acts

by Carita Spencer

LOS ANGELES — In the past, The Ohio Players have probably been the best-known and most successful group of the R&B roster of Phonogram/Mercury Records. Now, however, the area of R&B music is expanding remarkably at the label, according to Bill Hayward, vice-president of R&B product, who says that recent additions to the R&B roster are exhibiting remarkable potential.

Hayward cited Con Funk Shun as a case in point, who, after being primarily a studio group, released a single prior to signing with Mercury and recording their first self-titled LP for the label, which "gave good indication of what the group could do.

"The album exploded heavily in Philadelphia, Memphis and in the south," says Hayward, "and even though there was no chart recognition, the sales were very good.

"Secrets," the group's second album, as well as the single, are receiving both pop and R&B chart recognition. After 24 weeks on the charts they are presently number 57 and number 8, respectively. The single, "Fun," is currently number 19, and was issued on the Cash Box pop charts and is number 9 on the R&B chart after 17 weeks.

The Columbia and Motown material also seems to be doing well. The album "Flying High" has the number nine spot while the single, "Let's Have Some Fun," is number 19, both singles. Both groups display outstanding talents as entertainers, Hayward says, adding that live performances were the deciding factor in signing the groups. They are scheduled to appear in concert at the Los Angeles Forum, Feb. 18.

Other Artists

Among the other artists on the Mercury R&B roster are some new as well as established artists, with a number of them based in Atlanta and Memphis.

Many of the label's new artists have come from the south, "which seems to be a source of talent for us," said Hayward. William Bell and Hamilton Bohannon are both Atlanta-based and have released records on the label. Bohannon is of particular interest, according to Hayward, because of his "ability to write, play and produce progressive, jazz and pop" as well as disco and R&B music. His album, "On My Way," will certainly broaden his appeal and identity," Hayward said.

Veteran singer Eddie Floyd was recently signed to Mercury along with David Oliver, whose latest release is "Jamaican Man." Also signed were The Newcomers, a male vocal group produced by the Bar-Kays and Heaven On Earth, a male vocal group from Chicago.

Other artists have come to Phonogram/Mercury through the acquisition of De-Lite Records for distribution Kool And The Gang, Daron Heights Affair, the Kay-Gees and Made In USA all have (continued on page 45)

Black History Month Celebrated by Carita Spencer

LOS ANGELES — National Public Radio has scheduled a series of special cultural and informational programs to celebrate Black History Month to be broadcast throughout February. Regularly scheduled NPR programs will also be expanded significantly. The series of special programs will be part of the national Public Radio program, "The Performance." C:

DARCUS — RCA recording artist Darcus was in Los Angeles recently to promote her latest album, "Darucus." While in town, she visited with the Cash Box Los Angeles office. Pictured (l-r) are: Lygia Brown, west coast regional R&B promotional manager for RCA Records; Walter Johnson, product merchandising manager for RCA Records; Carita Spencer, reporter for Cash Box magazine, Chuck Comstock, west coast advertising manager for Cash Box; and Darcus. (continued on page 45)

THE RHYTHM SECTION

Columbia recording artists Deniece Williams and Johnny Mathis have a new single release entitled "Too Much, Too Much, Too Little." A forthcoming LP by John Gold and Tyronne Davis will be out later this month and will contain the Bee Gees' tune "How Deep Is Your Love?"

Whitfield Records announces the signing of Willie Hutch to the label while Rose Royale is scheduled to appear in concert at the Forum, Feb. 18. Also performing on the show will be the Crests, the Manhattans, and The Nana-Kays. Whitewind, a self-contained group of eight musicians and a female vocalist, will debut this month with a single on the Whitfield label. The recently completed album will follow with an April release.

Natalie Cole has been nominated for the third year in a row by NARAS for a Grammy in the "Best R&B Vocal Performance" category. Her 1978 nomination was for "I've Got Love, and My Mind;" from her third Capitol LP. "Unpredictable." Award winners will be announced on the CBS television special to air Feb. 23.

TX/Marin Records' Ralph MacDonald will be producing upcoming material for Thjsa (continued on page 45)
56 WORKIN' TOGETHER
MAZE FEATURING FRANKE BEVERLY
GSIM 4037
36 5
57 ON FIRE
T-CONNECT (Dash/TK 5041)
27 13
58 THE END OF THE RAINBOW
ASHFORD & SIMPSON
ARISTA 1925
21 14
59 DO YOU LOVE SOMEBODY
LUTHER INGRAM (Kersa 728)
49 7
60 REACH FOR THE STARS
GEORGE DUKE
Epic 8-50436
28 16
61 LOVELY DAY
RICK WITHERS (Columbia 3-10627)
30 18
62 L-O-V-E-U
BRICK CONSTRUCTION (J. U. 19266)
50 4
63 BELL
AL GREEN (HI 77505)
35 17
64 NATIVE NEW YORKER
ODYSSEY (RCAC 1129)
39 19
65 STAY BY MY SIDE
PATTI LABELLE (Epic 5-50477)
52 8
66 THE PARTY SONG
SLAVE (Cleartone 43211)
63 6
67 EMOTION
SANGI ZHANG (Private Stock PS 45-178)
67 10
68 YOU ARE MY FRIEND
PATTI LABELLE (Epic 5-50477)
71 10
69 OUT OF THE Ghetto
RICK WITHERS (Columbia 3-10627)
76 32
70 BABY, YOU GOT MY NOSE OPEN
ANITA BELLE
Atlantic (Atlantic 4363)
83 2
71 WHAT DO YOU DO AFTER THE LOVE?
WILLIE KITCH (Motown 1343)
56 9
72 THE MIGHTY SPARK (PART 1)
NEW BIRTH (Warner Bros. WBS 8499)
59 9
73 PRIVATE PROPERTY
THE DEL-SLEX (Mercury 73977)
56 9
74 SISTER FINE
THE SYLVERS (Capitol 4352)
61 5
75 NEW HORIZON
ISAAC HAYES & THE BAR-KAYS
(Bar-Kays R&B Band) (Warner Bros. WBS 8512)
73 1
76 DANCE WITH ME
EDDIE CONDON (Warner Bros. WBS 8512)
76 2
77 SUPERSONIC
CREEDENCE CLEARWATER (CCT 4398)
63 6
78 RUB DOW
JOE TRIX (Epic 8-50498)
64 6
79 FIND ME A GIRL
THE JACKSONS (Epic 8-50496)
71 2
80 LOVE THAT WASHINGTON GIRL
DONNA SUMMER & THE FRANKIES (Atlantic 5040)
69 3
81 THAT'S ALL RIGHT
FREDDIE DEE DEE (Warner Bros. WBS 13089)
69 9
82 FREAKY DEAKY
JIMMY HUGGINS (Studiospeed/Teddy Berman/1)
52 6
83 MAKIN' LOVE IS GOOD FOR YOU
BROCK BENNETT (Old World BMI 1100)
74 4
84 I CAN SEE CLEARLY NOW
RAY CHARLES (Atlantic 4342)
64 5
85 IF YOU FEEL LIKE DANCIN'
AL HUDDSON AND THE SOUL PARTNERS
(ABC 12317)
66 12
86 EASY COME, EASY GO
DETAILED FALK (Sumack/Scorpion)
77 2
87 PRECIOUS, PRECIOUS
D.O. WRIGHT (PH-H 77500)
77 10
88 GOOD LUCK CHARM
(PART 1)
BILLY JOEL (Columbia 3-10664)
79 1
89 THE END OF THE RAINBOW
ASHFORD & SIMPSON
ARISTA 1925
21 14
90 DO YOU LOVE SOMEBODY
LUTHER INGRAM (Kersa 728)
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Atlantic (Atlantic 4363)
83 2
Phonogram/Mercury Label Expands Roster Of R&B Acts

(continued from page 42)

current product and through the arrangement, Mercury is responsible for promotions and sales in addition to distribution.

“We have a very diversified artist roster,” explains Don Collins, “and we are not partial to self-contained vocal groups because of the success of the players. I am looking for hit material and artists regardless of what form they are in. If it is promotable and saleable, I would like to have a shot at it.”

Another new artist, Roy C, is an example of what Hayward terms a “regional artist” which “is an artist that does well in one part of the country and has little activity outside of that territory.” He contends that with a promotion staff of four full-time regional promotion managers and a supplemental resident regional staff they can fully activate artists of this stature.

Cecil Hale, national director of album promotion and national recording.

This public relations, is responsible for maintaining communications with stations, as well as expanding the publicity approach to black product and developing ideas for promotion and marketing concepts. Hale will be making a trip to England shortly to exchange ideas with the United Kingdom publicity and promotion staffs. Hale said he will also visit every radio station possible, in addition to visiting the West Coast, and will also continue the main objective of “maximizing sales for our black product.

I have very personal feelings about representation of black product,” explained Hale. “I think that someone who has sat with R&B product from front to back and who understands the entire concept of the product is best qualified and equipped to exchange that information on a firsthand basis with anyone who wants it.” Hale has been involved in broadcasting all of his life and is presently working on his doctorate degree in communications. He admits that he has a selfish purpose in this trip but feels that it will be significant in that it will afford radio people in England an opportunity to meet someone who represents black product from the United States.

Worldwide.

“This will also be good for inter-company relationships,” he said, “in that it demonstrates that we aren’t operating as an island, that we really are a part of a worldwide musical complex.

In conclusion, Hayward pointed out that Mercury anticipates signing at least two or three major artists during the next few months, and acts who have made their mark on the industry of the caliber of the Stylistics, who recently signed with the label.

“This doesn’t mean that we will close our doors to new artists,” he said. “Our artist roster will not change the course and we will always keep our doors open to new talent.”

BRASS GETS GOLD United Artists recording group Brass Construction were presented a gold record for their recording of the Roxy in Los Angeles. Pictured (l-r) are: Joseph Wong of Brass Construction; Nick Albaran and Sid Maurer of Roadshow Records, Randy Muller of Brass Construction; Artie Mogull, UA president, and Mickey Grudge and W lange Wilkerson of Brass Construction.

THE RHYTHM SECTION

(continued from page 43)

Van Leer on Columbia Records. This is the leader of Holland’s Focus, the first continental European rock group to go gold in the U.S. Additionally, the rhythms of MacDonald’s “Calypso Breakdown” were used to open the CBS network television broadcast of the Superbowl.

Students of performing arts in Houston, Texas participated in an enthusiastic question and answer session with Bang recording artists Brick during their recent tour. The group visited Bay Academy, the Ishah School for Performing and Visual Arts Kashmere High School where they were treated to a concert by the Kashmere High School Band.

The Stylistic, in the midst of a South American tour, will perform at the Caribe Hilton in San Juan for two weeks this month. The group recently signed with Mercury Records and new product is expected around May.

Ron Townsend, former member of the Fifth Dimension, will appear at Disneyland’s Top of the World Show Room through Feb. 19 in Orlando, Florida. Performing with Ron will be Wild Honey, his three backup singers, and The Sweet Men musical ensemble. The group is scheduled to open at Caesars Club in Rochester, N.Y. following this engagement.

West End recording artist, Michele, is currently preparing for her American debut at the Philadelphia Academy of Music on Feb. 24. She will be appearing with the Salsol Orchestra and Meco. Michele is in the States to promote her new LP, “Magic Love,” and recently released single, “Can You Feel It.”

Stephanie Mills, the 19 year old gold acting-vocalist who played the role of Dorothy in the original Broadway musical “The Wiz,” recently signed to a recording contract with 20th Century Records with Lamont Dozier as producer. Also to 20th, Faith, Hope And Charity will record an album for Columbia Records and an album is expected in March.

Cecil Holmes, president of Chocolate City Records, announces that Cameo will continue their current tour after recovering from a recent highway accident near Carbondale, Illinois. Four members of the group were injured, the group’s road manager Dave Jackson suffered broken vertebrae in his lower back.

Some new changes at KDKO Denver: Jim O’Brien is music director, new afternoon jock is Danny Garcia, Doyle Thompson is program director and Ron O’Jay is in charge of music research.

Patti Austin recently signed to Quincy Jones’ Mellow Management for representation. carilfa spencer

NPR Schedules Special Programs To Celebrate Black History Month

(continued from page 42)

not transmitted but mailed to the stations to preserve sound quality, there is a two week time limit for possession of the tapes because of talent releases.

NPR began broadcasting the special one hour segments on Feb. 2, with “Options,” which featured actor/writer Frank Bullard reading a selection of short stories by prominent black writers. “Voices In The Wind,” NPR’s magazine of the arts, followed with two one-hour programs on Feb. 5 and 12 and featured interviews and commentaries by jazz pianist and host of NPR’s “Jazz Alive,” Billy Taylor along with actor James Earl Jones in the first part. The second half included soprano Clamma Dale, actors Ossie Davis and Gilbert Price and choreographer Melvin Dal.

Documentary

On Feb. 17, a documentary produced by NPR’s Department of Specialized Audience Programs will focus on America’s unemployment problem with an emphasis on the black teenage unemployment issue. Comments by economist Thomas Sowell, Elenton Jolley, head of the Opportunities Industrial Center program, and a number of black mayors around the nation will highlight this segment. “For The Festival USA” on Feb. 26 will feature a two hour musical review of The John Henry Folk Festival held at Camp Verde, near Sedona, Arizona, in celebration of the culture and heritage of minority groups from the Appalachian region.

“Jazz Alive,” NPR’s tribute to America’s current jazz scene (a regular program) will throughout the month of February present a blend of concert sets with interviews by prominent black jazz personalities on a weekly two-hour basis. Some of the featured guests include: Cecil Taylor, pianist/composer, The Heath Brothers, bassist Fred Hopkins and drummer Paul Maddox. In addition, on Jan. 29, the Specialized Audience Module Service, produced by the Department of Specialized Audience Programs, will provide NPR member stations with a series of short programs to be incorporated within their locally produced programs. Featured on the modules will be storytellers and other music personalities who will be accompanied by images about blacks in American history. Highlights include the adventures of Harriet Tubman, Nat Turner, Hattie Tubman, Phyllis Wheatley, W.E.B. DuBois and Frederick Douglass.

All interviews will be broadcast live from the network and fed down NPR’s AT&T line at specified times. Local NPR members should be contacted for a schedule of their broadcast times or schedules should be listed in the radio highlights section of local newspapers.

L.A. Stations

A number of Los Angeles area commercial, radio stations are also scheduling special programming in observance of Black History Month. KACE is dedicating eight one hour segments of “Speak Out,” their public affairs program, to significant issues. Some highlights include interviews with Dr. James Mays, medical director at United Blood Pressure Foundation; John Mack, executive director of the Los Angeles Urban League; Henry Dodson, president of the Los Angeles NAACP, and Dr. David Satcher, Dean of Drew Post Graduate School of Medicine. Topics of discussion will be high blood pressure as it relates to blacks, the civil rights movement: past and present; blacks in films; the role of blacks in the history of Los Angeles and medicine in the black community.

City Activities

KKTT, in addition to providing information on city-wide activities celebrating Black History Month, will also be involved in several of these functions. Carol Carper, public relations director, Don Mac, program director, along with air personalities will be on hand for the all day festival at Loyola Marymount College on Feb. 19. The university’s mascot, Lion, will be providing music for the event. Additionally, the station’s public affairs programs (Community Awareness, Pat’s Points and Church Today) will feature interviews with people involved in coordinating city-wide activities related to the celebration. A special public affairs program is also being coordinated by Carper and news director Ron Dungee. Carper will also be one of several black public relations who will be speaking with students at Inglewood High School on February 15.

The celebration of black history has been a tradition among blacks since 1926 when historian Carter G. Woodson started Negro History Week to include the birthdays of Abraham Lincoln and Frederick Douglass, Feb. 12 and 14, respectively, and was later changed to Black History Week. In recent years the celebration has been extended to a month’s observance. In February 1976, Black History Month was celebrated by official proclamation in 40 states.

STARGARD PARTY — MCA recording artists Stargard were treated to a disco party given in their honor by VIP Records recently in Los Angeles. In addition to all VIP store managers, the party was attended by MCA Records personnel including J. K. Maitland, MCA president, Richard Bibby, Jeff Scheible, David Jackson, Stan Bly, Bob Siner, Paul Lambert, Des Moines Green, Arthur Patterson, Santo Russo and Wayne McManners.
CBS Records Volume Leaps Up Paced By Domestic Sales

(continued from page 1)

CBI last year established the Crystal Globe Award for CBS artists whose albums have sold in excess of five million copies outside America. Santana, Ray Conniff, Johnny Mathis, Andrew Williams, Simon And Garfunkel, Bob Dylan, and Johnny Cash were recipients of Crystal Globes last year.

Neil Diamond's "Love At The Greek" album was boosted by a European tour and airing of his TV special in Canada, Mexico, the U.K., and other countries. Scaggs, Barbra Streisand, Chicago, the Manhat-

tans, and Janis Ian were other established artists who achieved commercial success in international markets in 1977.

Ted Nugent, Deniece Williams, and Kansas topped the charts this year.

The Latin American market has been an important source of revenue for CBS, with sales of over one million copies outside the U.S.

Scottish rockers Supertramp scored a big success in the U.K. with their album "Famous Last Words." The band's melodic rock sound resonated with fans across Europe, and they became a household name.

The Latin American market has been an important source of revenue for CBS, with sales of over one million copies outside the U.S.

Toxic Fumes Emitted By Vinyl Plant Force Closing Of California School

(continued from page 5)

In the Long Island, New York, Ivy Hill Packaging, one of the nation's largest

state loan for its Cleanup effort.

State ARB chairman Tom Quinn says "Health experts agree that vinyl chloride, causes cancer and that children are probably particularly affected. Vinyl chloride has been shown to cause birth defects and even genetic mutations. The Keyes-Cornell plant is owned by the family of San Fernando Democratic Assemblyman James Keyes, uses a byproduct known as vinyl chloride to extract raw vinyl from the vinyl chloride. Coloring agents and stabilizers are added and then the vinyl is melted down into a pellet form that is sold to record manufac-

In the Long Island, New York, Ivy Hill Packaging, one of the nation's largest concerns,

Scandinavia, with a hit single, "Dr. Love." Other top CBS artists in 1977 were Roberto Carlos of Brazil, Rafaeella Carra of Italy, and Harmonium of Canada. The biggest suc-

cesses by overseas CBS acts in the U.S.

market were achieved by Heatwave (Britain), Lake (Germany) and Crawley (Britain).

CRI also made important marketing and manufacturing changes last year. The company increased its overall marketing force, established a fully-owned Italian sub-

sidary, and tape duplicating facility in Iran. The Latin headquarters was relocated to Coral Gables (Florida), with a new development center for all of Europe opened in Paris. CRI operational facilities in the U.K. were also expanded.

Finally, CRI made three key acquisitions last year.

The company acquired GTO Records, which brought it Wave, as well as U.K. licensing of Donna Summer and the Dooleys. A licensing pact was reached with A&M Records of the continental Europe, where that label's Supertramp scored a big success. And CRI signed TK Records for worldwide distribution outside the U.S. and Puerto Rico.

WELCH AT CASH BOX — Capitol recording artist Bob Welch stopped by Cash Box’s Los Angeles offices recently to present the staff with picture discs of his “French Kiss” LP. Welch is known for his versatility: Clay Tuskon, national AOR promotion manager, Welch, George Albert, Cash Box president and publisher; Chuck Comstock, Cash Box west coast accounts director; Steve Meyer, Capitol’s national promotion manager, and Dave Fulton, Cash Box editor-in-chief.

Recording Team Specializes In The ‘Impossible’ Projects

(continued from page 12)

significant catalog item, he said. “We must now look to our new artists, in particular Rubicon, Dan Hill, Jigsaw, Nile City, Keane Brothers and Linda Lory.”

In 1977, Livingston said, “This organiza-

tion demonstrated that, given the right product, we can sell as much as anybody and maybe more.”

I have tremendous confidence in Har-

very Cooper as an A&R man,” Livingston said. “I’ve spent my life in artists and repert-

toire and I know a good man when I see one. I feel the same about Arnie Orleans from a merchandising standpoint. I feel the same about Benny Beer from a promotion standpoint and I feel the same about Bill Donnelly from a standpoint of overall ad-

ministration.”

Livingston also said, despite the atten-

tion on the division’s financial success last year, profits will not be the sole object for 1978.

Not Just Profits

“The improvement and the building which happened in 1977 will unquestionably continue in ’78. Whether we will do things purely for profit considerations or whether we will do them in anticipation of building an artist roster and spending money necessary to do it, I can tell you that the lat-

er is the answer.”

“We are looking long range,” Livingston said. “not just to make money again in ’78! I think we will, but we are not looking just to build our profits only, we are looking to build an organization.”

Cenci Leaves Motown

LOS ANGELES — Nick Cenci, national secondary promotion for Motown, has left the label to form his own independent manufacturers company in Pittsburgh. Pa

20th Has $6.6 Mil Turnaround in ’77

(continued from page 7)

the stores were operating with skeleton staffs and had minimal business on Wed-

nesday, February 18, 1978. However, Goody said, the effects of the recent storm were “economically less harmful” than those of the storm which devastated the northeast in late January.

NEws Close Down

Virtualiy all areas of the record industry were slowed or shut by the storm. Most record companies headquartered in mid-

town Manhattan reported out of business. Only Gold- dor did most of the major one-stops, dis-

tributors, and recording studios.

On the Long Island, New York, Ivy Hill Packaging, one of the nation’s largest

EPA PLAYs DOCTOR — While taping the “Merv Griffin Show” recently, Spring/Polydor recording artist Millie Jackson was joined onstage by Polydor publicist Len Fandan, who dressed as a dress-up clown, in an attempt to put a straw jacket on Jackson as she emotionally sang

of the departure of her lover in her first number, “I Still Love You (You Still Love Me).” In the photo at far right, two other guests on the show, comic Billy (Boo) Crystal and singer Charley Pride, are also shown getting into the act by dragging Merv (c) off the stage.

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CHICAGO — Ray Muschiano, a music and games route operator from West Warwick, R.I., recently received a 1978 Datsun 280-Z as first prize in Midway Manufacturing Corp.’s 280 ZZZap Sweepstakes. The presentation was made by Midway’s director of sales Larry Berke.

“Although the weatherman gave us snow, sleet and everything else but hail on that happy day in Ray’s life, the weather didn’t deter him from reaching the Midway Datsun — coincidently the same name as our company — showroom in Boston to receive the car,” said Berke.

Muschiano, who is known as a capable repairman for TV and electromechanical games, recently opened Clyde Electronics, a TV sales and repair shop in West Warwick.

Philanthropic

While noting that Muschiano “has been quietly philanthropic over the years, always taking a little time to help someone in need and never asking for applause,” Berke concluded, saying, “The 280-Z could not have been awarded to a more deserving guy. All of us at Midway wish Ray and his charming wife, Pat, much success in their new venture and our congratulations on our sweepstakes.”

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. CAN’T SMILE WITHOUT YOU BARRY MANILOW (Atlantic2059)
2. POOR, POOR PITIFUL ME LINDA RONSTADT (Elektra45482)
3. DUST IN THE WIND KANSAS (K-tel254-4728)
4. THE CIRCLE IS SMALL GORDON LIGHTFOOT (Warner Bros.8516)
5. THANK YOU FOR BEING A FRIEND ANDREW GOLD (Elektra45488)
6. RUNNING ON EMPTY JACKSON BROWNE (Asylum45460)
7. HOT LEGS ROD STEWART (Warner Bros.8535)
8. LITTLE ONE CHICAGO (Columbia3-10688)
9. FOOLING YOURSELF STYX (A&M 1977)
10. CALIFORNIA DEBBY BOONE (Warner Bros.8571)

TOP NEW COUNTRY SINGLES

1. RETURN TO ME MARTY ROBBINS (Columbia3-10673)
2. A LOVER’S QUESTION JACKY WARD (Carnival1714)
3. READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE (La VV-1136)
4. LOVE IS A WORD DICKY LEE (RCA PB1-1917)
5. I’VE GOTTEN THE PESHTIME IN YOU DON WILLIAMS (ABC 12393)
6. I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH (Columbia3-10681)
7. HERE IN LOVE DOTTYS (RCA PB1-1703)
8. SOMEONE LOVES YOU HONEY CHARLEY PRIDE (Capitol12301)
9. IT DON’T FEEL LIKE SINKIN’ TO ME KENDALLS (Cotillion/Atlantic1974)
10. HEARTSON FIRE EDDIE RABBITT (ElektraE-45461)

TOP NEW R&B SINGLES

1. BOOTZILLA BOOTZILLA’S RUBBER BAND (Warner Bros.8512)
2. FLASHLIGHT PARLIAMENT (Casablanca3-6809)
3. DON’T COST YOU NOTHING ASHFORD & SIMPSON (Warner Bros.8514)
4. FREAKY DEAKY ROYAYERS (Polydor14451)
5. THE PARTY SONG SLAVE (Credibility3-2331)
6. EASY COME, EASY GO THE SPINNERS (Atlantic34681)
7. FIND ME A GIRL THE JACKSONS (Ziploc5-5946)
8. THINK FOR YOURSELF THE TEMPTATIONS (Atlanic3461)
9. GHOST OF LOVE TAVARES (Capitol4544)
10. DANCE WITH ME PETER BROWN (Epic3-2268)

TOP NEW MOR SINGLES

1. CAN’T SMILE WITHOUT YOU BARRY MANILOW (Atlantic2059)
2. SWEET, SWEET SMILE THE CARPENTERS (A&M 2008)
3. THE ONE AND ONLY KACEY CISSYG (ABC 12393)
4. I CAN’T HOLD ON KARLIS BONOFF (Columbia3-10698)
5. YESTERDAY WHEN I WAS YOUNG BING CROSBY (Polydor14452)

Personality Profile:

Stern’s Toni Leski Gets The Job Done With Little Fanfare

by Frank Manners

CHICAGO — Some people work without a trumpet fanfare or crashing cymbals. They simply do their jobs, quietly, thoroughly and effectively. Stern Electronics, Inc., the Chicago-based pinball manufacturer, has one of these people in Toni Leski, marketing coordinator.

As marketing coordinator, Toni does it all. She writes sales orders, schedules game shipments, handles advertising, monitors the inventory and is Sam Stern’s executive secretary. In addition, she processes all international paper work, including the banking, listens with a willing ear to customer complaints, relieves at the switchboard, operates the telex and gets out the mail.

Toni entered the coin machine industry in 1973 when she was 17. She had graduated from Trinity High School in River Forest, Ill., and was seeking her first job before starting college. Chicago Coin was it. She answered a newspaper ad and became a secretary in the firm’s production office.

Sore Feet

Transferred to the switchboard in 1974, she slowly gravitated to sales. Taking phone messages soon led to taking equipment orders. She became acquainted with the distributor customers and discovered she could fill their requests as easily and efficiently as the sales department. In 1975, Toni worked her first MOA and the coinbox bug really bit her. Aside from the sore feet and the unceasing bing bang of the games, she was most impressed with the people. With much anticipation she finally met the distributors with whom she had spoken so often on the telephone.

When Chicago Coin’s export manager moved to Arizona in 1976, she recommended Toni for the position and, afterward, when Stern Electronics bought the defunct Chicago Coin, Toni remained as marketing coordinator. She was one of "the dirty dozen" as she puts it; one of the 12 Chicago Coin employees who was kept by Stern Electronics as part of the new company’s staff.

(continued on page 48)
Stern Marketing Coordinator Getting The Job Done With Limited Fanfare

(continued from page 47)

Unquestionably Toni enjoys the coin business. She likes both the people she works for and Stern's distributors. To her, it's fun rather than work, despite the times when the customers gruffly demand more games than can be produced. She's party to a unique, gratifying experience, starting with a company at its inception and watching it bloom into a major manufacturer.

Toni's life is not all work. Her hobbies reflect her vibrant, bustling nature. She belongs to three racquet ball clubs. bowls and plays softball in a league (not simultaneously). Her softball days ended prematurely this season when she broke two fingers saluting a line drive.

Toni has a younger, married brother in the Navy in San Diego and, on Oct. 14, she will be married to Michael Marchinski, assistant foreman for Fel-Pro, Inc. of Skokie, Ill. Toni, however, has no plans to quit Stern.

Hockey Star Bobby Orr Featured In New Bally 'Power Play' 4-Player Pin

CHICAGO — "Hockey star Bobby Orr is the big attraction of 'Power Play,'" declared Paul Calamari, sales manager of Bally Manufacturing Corp., announcing the start of volume production of the factory's new four-player electronic flipper pinball game.

"But," he continued, "the name and fame appeal of Bobby Orr is equalized by the play appeal and fast scoring action built into the 'Power Play' playfield.

"At the top of the playfield is a kickout hole with extra strong scoring power; 3,000 'Power Play' kickout hole value is lit before each ball is shot. Lit value is scored and value advances in steps of 3,000 each time a ball is shot into the kickout hole up to 15,000 top, which also lights two out lanes to qualify for specials.

"Out-lane specials are two of three ways to score special," Calamari added, "the third way being by knocking down all four targets in either of two banks of drop targets for the fourth time and each additional time during the play of each ball, or the fifth time and each additional time.

"Drop targets are also keys to high scores, extra balls, bonus advance and, most important, multiplied bonus scores. The 2X bonus multiplier lights when all four targets in either bank are down for the first time, during the play of each ball. Second time down lights 2X multiplier, third time down lights 5X multiplier.

"Multiplied bonus is not collected in one operation of the score counter, as in standard pinball, but is collected in steps," he said. "For example, if multiplied by five, actual 'face value' bonus is collected, then reset to scored count for four times, and collected fourth additional times by the bonus memory system. New multiple step bonus collection adds exciting visual impact to multiplied bonus.

"Based on worldwide location tests," Calamari concluded, "we are confident that 'Power Play' will rate among the top four-player Bally flippers of recent times."

Atari Delivers 'Sprint 1' Video Driving Game

SUNNYVALE, CA — Atari has announced Sprint 1, a one-player video game with 12 different tracks designed to appeal to racing enthusiasts of all ages. A smaller cabinet with fine woodgrain finish makes Sprint 1 more versatile than its predecessor, Sprint 2.

Clock Race

In Sprint 1, two 'drone' cars line up at the start to challenge the player in his race against the clock. Fast acceleration, quick response steering with skids on corners and a 4-speed shift accompanied by realistic racing sounds add to the thrill of the high speed driving action. The tracks change automatically after one or two completed laps, as selected by the operator. Optional oil sticks on the track can increase the excitement of skids and obstacles in the race.

Players are encouraged to develop skill (continued on page 48)
Preparations were underway at press time last week for the arrival of 20 regional finalists in the big national pinball tournament sponsored by Bally Mfg. Corp. Competition has been in progress since this past October at Aaldan’s Castle locations throughout the U.S. The winners were being flown into Chicago from various cities across the country to compete in the national finals. With the pinball tournament being closed down for two days during what was termed the worst Blizzard in the city’s history. Shaffer’s Dick Gilger said they’re still “sliding around” and “shoveling out” from the paralyzing effects of some 14 inches of snow and ice that blanketed the city. One kind of delivery of some much needed equipment.

TONY YULA of Mondifield, N.J. scheduled two Gottlieb solid-state school districts at the 55 Fadom Road premises. The first went off just beautifully, according to Tony, with more than 80 in attendance for a very well received program. Similar results were expected nationwide – only Old Man Winter interfered with one of those “worst blizzards in history” so the session had to be postponed. But, based on the reaction to the first school and the tremendous success of the Gottlieb “Cleopatra” pinball machine, which was featured on the show, he expects a packed house for the rescheduled event in addition to strong Cleopatra sales, Tony notes that Atari’s “Airborne Averager” is also among his hit items and he’s expecting samples, very shortly, of the new Meadows “3-B” Bolt and the Aladdin’s Mountains.

Commenting on the recent ATE London show, Universe Affiliate Int’l. Prexy Barry Feinblatt termed it “very successful.” With the newly reorganized registration arrangement, including a badge system similar to AMOA’s, it was clear that attendance was very high, he noted, and American participation equaled that of previous shows. He stressed, however, that there was nothing really spectacular in the way of new equipment shown, and most of the American made pieces had already been revealed at AMOA so, once again, the London show held very little interest for the Americans, he said, despite the fact that weather conditions in the U.S. did prevent some Americans from making the trip. Barry was personally gratified over the success of Universe’s “Whack-A-Mole” model which was displayed at ATE and he said a large number of orders were taken from U.K. customers.

**California Clippings**

Negotiations are currently underway for C.A. Robinson & Co. to take on a full jukebox and coin-op sales representative for the state. Company vice president Ira Bettelman, who attended the recent ATE Show in London, reports that the exhibit was a huge success and that he is looking forward to receiving some of the new models that were shown. Ira’s supposed non-stop flight to London turned into a rather harrowing experience as the plane was forced to land in Chicago because of engine trouble. Nice to have you back in one piece, Ira.

**Pressing Business**

Jack Gordon, from attending the ATE Show, Atari’s western regional sales manager Don Osborne said he was about to leave for the Western Theater Concessionaire Assn. trade show, slated for the weekend of Feb. 10 in San Diego. The event marks the 15th year of the Coronado Hotel, and, as Don explained, his trip is “part of Atari’s continuing effort to broaden the market for coin-operated games.” As Don noted further, the firm’s annual distributor meeting will be held March 11-15 in Pebble Beach. Last year’s event, which was attended by 150 people, caused quite a sensation, Don said, and he feels it will be even better this year. In addition to business meetings and new product presentations, there will be golf, tennis and backgammon tournaments and a barbeque hosted by Atari founder and chairman Nolan Bushnell at his estate.

**A MOA Exec Granger Scouting New Locations in Chicago for ’78 Expo**

CHICAGO — AMOA’s executive vice president Fred Granger, at the direction of the AMOA leadership, has been investigating the possibilities of a new location in Chicago for the association’s rapidly growing annual Exposition and trade show.

Among the sites surveyed thus far are the new Holiday Inn/Mart Plaza Expocenter, which is located next to Chicago’s famed Merchandise Mart; and the new Marriott Hotel currently under construction and nearing completion on North Michigan Avenue. Neither facility, however, has sufficient accommodations to house the considerable number of AMOA Expo, according to Granger.

**Combine Facilities**

He noted, that he did not look at this but the idea of using them was considered. “It would be possible,” Granger said, “to put all exhibits on the hall of the Holiday Inn/Mart Plaza, which has a limited number of sleeping rooms and could not accommodate the AMOA banquet. The Marriott, on the other hand, had the hotel on the site, and over 1200 sleeping rooms but does not have an exhibit hall.”

Among the sites surveyed, there was considerable criticism of the Conrad Hilton Hotel and suggestions were made by many Expo participants that the association should seriously consider moving the convention into another Chicago facility.

Another location in Chicago currently being investigated is the Hyatt Regency Hotel, which will not have its exhibit hall completed until 1980.

**Amusement Machine Association**

**Chicago Chatter**

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**Amusement Machine Association**
Cash MCA Exec Says

Special to The New York Times

WASH.—And now a lot of labels are coming out with soundtracks.

Pacing MCA soundtracks in 1978 will be "FM" and "The Wiz," both of which will be released between March and June.

While the role of the A&R executive in recent years has expanded in proportion to the complexity and sophistication of the music industry, Rosencrantz' main concern is bringing talent to the label. "We're always looking for stars," he said, "but finding that new act is what keeps me doing." 

Free Agents

Rosencrantz likened the signing of an established act whose contract is up to another label to the free agent negotiations that are commonplace these days in professional sports.

"When a big act's contract runs out, they're in the driver's seat," he explained, "It's not that dissimilar to the Reggie Jackson and Catfish Hunter deals." 

According to Rosencrantz, economic considerations and a major factor in the decision whether to sign an artist with whom they're losing another label is the cost of the talent.

"It's up to the record company how much you can go," he said, "and that's where business affairs comes in. In other words, you have to talk to your worldwide percentage points to see whether it's a good deal or not. Once that's taken care of, you sign the act, especially if they are on the upswing." 

On certain kinds of deals (label) presidents and even corporate presidents have to okay a dollar figure. Somebody's checking it out. At all times on a major artist, switching labels, the head of A&R definitely is not an island.

We're talking about signing an unknown artist. Rosencrantz said he relies more on his "gut" feeling in deciding the artistic and economic viability of the deal. "It's a matter of my seeing the act on stage. I'm thinking, the crowd reaction and thinking there's some magic here," he explained.

Marketing Plan

Hand-in-hand with the decision to sign an act is the development of a promotional and marketing plan, according to Rosencrantz.

"On certain acts there's advance and the production (fees) and the percentage and the tour support," he said, "It's pretty much goes without saying any record company worth its salt is going to have a merchandising, promotion, publicity campaign behind that act. You'd better have one or that record is dead in the water." 

"Those days of signing acts and throwing them out are over. The rule today is hard work — first album, second album. The job Elektra did with Queen is a good example."

According to Rosencrantz, today's most significations are initiated by contacts with managers, agents, lawyers, artists and friends of artists.
ABC Launches Gospel Month With Release Of 5 Albums

LOS ANGELES — "ABC's Gospel Explosion" will hit retail March 1 and mark a new commitment by the network to develop and support new and established gospel acts. Each of the 5 albums will be released March 1. Included are two new Nashboro releases and one on the Creed Records label.

ABC is releasing five new gospel albums and reserving one on that date, and will support all with a marketing and merchandising campaign throughout the month.

Los Angeles-based ABC is expanding its involvement in gospel music. The label has been active in gospel since acquiring the Peachcock label and its subsidiary, Songbird, in 1973. "There is currently a new trend of interest in gospel music that is reflected in increased promotional efforts by a number of national labels," says Sonny Carter, A&R director at ABC. "With our Gospel Month, we plan to demonstrate the increased visibility and wide appeal of this musical style."

Contemporary

The "Gospel Explosion" release is comprised of both contemporary and traditional gospel recordings. Included is "Chapter Prised," by Sonny Carter, A&R gospel director at ABC.

"Jesus Is Coming," by the Sensational Nightingales, is in the traditional gospel vein. "Biblicals Live," by the Biblical Gospel Singers, was recorded at the First Baptist Church in Fort Worth Texas, at the First Baptist Church in Fort Worth, Texas. The album, "The Melody-Aires' new album is titled "2,000 Years." A more contemporary effort, it was produced by Eddie Robinson. The Crowns' "And From These Roots" is an offering which musically tells the story of how gospel music started and how it has evolved. In addition, ABC is re-releasing "Live And Direct" by the Mighty Clouds of Joy, which was originally issued last fall.

ABC is supporting the gospel release with posters, radio time buys, and trade and consumer print ads. In addition, the label is issuing a gospel sampler, which includes two cuts from each album.

In the last four years, said Carter, ABC has supported several moves by artists on the roster toward a more contemporary spiritual approach, maintained its strong backing of those staying with traditional gospel, and been active in signing new gospel talent.

The label has achieved considerable success in gospel, from the Dixie Hummingbirds' teaming with Paul Simon on "Love Me Like A Rock" to the recent success of the Oak Ridge Boys. With its current "Gospel Explosion," Carter said ABC hopes to lead the way toward the "renaissance of gospel music in the '70s."

Songbook With 21 Pugh Songs Issued

NASHVILLE — A new songbook containing 21 songs by gospel writer Sullivan Pugh is being released by Nashboro Record Company and his publishing affiliate Sparrow Music Company. Sullivan Pugh, along with his wife Joia, are a popular group in black gospel music. The Consoler Known worldwide as The Consolers, the pugs have been responsible for such gospel songs as “Waiting For My Child To Come Home,” “Give Me My Flowers,” “Somewhere Around God’s Throne.” "They have been tagged as the most commercially successful black gospel group."

"I’m Going To Sit Down Ernest Franklin

Cash Box/February 18, 1978
CBS Canada's End Of Year Report Shows Sales Increase

By Kirk LaPointe

TORONTO — A year-end report submitted by CBS Records Canada Ltd. cited considerable improvements by the company in the Canadian marketplace compared to the same period in 1978.

Arnold Gosewich, chairman and chief executive officer, said Canada’s sales showed 170 percent increase in sales on a consolidated basis over 1976, with pre-tax profits showing a substantial gain. “All CBS centers in Canada were appreciated above all previous years,” he said, commenting on favorable sales increase for CBS Reports distribution and factory operations. Shorewood, A&A franchised and company-owned stores, and by ARS Ltd.

A recent report from the Canadian Recording Industry Association cited CBS as the leading company in Canada with 25 percent of the gold and platinum record certifications coming from the CBS catalog. Gosewich said that gold and platinum certifications were up 26 and 60 percent, respectively.

Since Gosewich came to CBS from Capital Records in Canada, where he was president, he has been responsible for a reorganization of the corporate structure within the company. A recent Cash Box story has featured an interview with Antiglio in the firm, and more reorganization was announced recently in the promotional department.

Reporting to director of promotion for CBS Bill Bannon (also a former Capitol officer), who came to CBS after Gosewich, now has the dual responsibility of the company’s operations in Canada.

BBM Issues Radio Station Ratings For The Competitive Toronto Market

TORONTO — With three new radio stations in Toronto since the summer, the eagerness recently by Sammy Hagar, a Capitol equivalent to Neilson ratings) brought good news for only one of three new entries.

CILQ-FM, known as listeners as Q107, showed excellent gains over its first months of operation, securing roughly half of the audience of the highest-rated station in town. CHUM-FM, Q107 was tuned in at least once each week by 262,000 people, who listened for an average of 230,000 hours. The station also drew half as many listeners as MOR stations CKFM and CHFI-FM.

A spokesman for Q107 says the station was elated with the ratings, adding that “our alternative seems to be becoming quickly the station to listen to.” Fewer advertising minutes per hour, and a distinct playlist were cited as the main reasons for the station’s success.

CFNY-FM was particularly disappointed in the ratings, which ranked it behind the city’s French-language station, CJBC. But the boost in power for the station did not guarantee it listenership from across Toronto. The band frequency is now jammed with three competing Toronto and American FM stations. “That may be part of the problem,” admitted the spokesman for Heart & Hagar Benefits.

JPRA Releases 1977 Summary Report Showing A 10% LP Sales Decrease

TOKYO — Japan Phonograph Record Association recently reported the total output of both record and tape sales in 1977 and discussed several major problems faced by the Japanese music industry.

According to this report, total output of records in this country in 1977 has been about 180,000,000 copies in volume and it reached about 17,000 yen in average revenue. Compared with 1976, this result has been an 10 percent decrease in volume while the value increase is about 10 percent. On the other hand, the total output of tape sales was about 34,000,000 units in volume and reached about 5,000 yen in average revenue. These figures represent a 5 percent increase from the previous year.

The decrease of record production by 10 percent from the previous year was an unusual occurrence. During the last 20 years.

JPRA said in the report that the music industries of Japan should seek some compensations from the makers of cassette tape recorders.

Where In The World . . .

Tavares, Capitol recording artist, whose newest single, “The Ghost Of Love,” has just been released, have been set for a six week European tour. Schedule includes promotional activities in London and the provinces, Feb. 27-28; guest appearance on “Follies” television program, Mar. 1; and tour dates in July and August.

The Crusaders have six major concerts for their upcoming Japanese tour, March 14-20. The tour marks the second visit to Japan for the Crusaders, following their highly-lauded 1974 concert dates.

Johnny Mathis and Bob Newhart fly to London for a special Royal Gala show which includes performances by Liza Minnelli, John Boxley, and others.

Rush began their second tour of England within one year on Feb. 12 in Birmingham. The 12-date tour ends Feb. 27. Rush’s latest Mercury album, “A Farewell To Kings,” has already sold over 300,000 copies in the United Kingdom. The group’s first tour in England, in 1976, was a sold out tour that brought the band back to the top of the charts.

Cash Box/Feb 18, 1978
More Lawyers Attend MIDEM To Make Contacts, Set Deals

by Ken Terry

NEW YORK — MIDEM’s growing significance is reflected in the burgeoning importance of the international music market. And as that market has expanded, the number of lawyers who attend MIDEM has also swelled, according to Martin Cohen of Cohen & Steinhardt, a Los Angeles law firm.

Cohen, who has gone to all 12 MIDEM conferences, pointed out that 60 lawyers were named on MIDEM’s official guest list this year. In previous years, he said, he had spotted at least five more lawyers whose names were not on the list.

Why do all these lawyers descend on the international music conference? The most important reason, according to Cohen, is that the international business has become just as complicated — and as lucrative in many cases — as the domestic business. Thus, as the day of the single handshake deal faded, people began to rely more and more on lawyers, especially those who knew the country’s legal system well.

“The lawyers knew whom to deal with,” Cohen said. “They knew the usages and the complications involved in the various countries.”

The mid-level musician deals that have been brokered at MIDEM followed the trend in the entire music industry: It’s becoming so technical that only someone trained in international law can negotiate and know the ramifications.

Cohen recalled that, in the early years of the music industry, international deals were considered minor. Labels usually signed artists only for U.S. rights, and American publishers would license material to their foreign counterparts on a country-bycountry basis.

“There were some catalog deals, but they weren’t particularly important. People actually listened to the recordings in the technicalities. It’s a prime importance that it be promotable in that country.”

“These days you have a different phenomenon. You don’t just get covers, but if you go with the right publisher in a particular country, he can literally establish your artist in an important territory, like Germany, Japan, England, or France.”

Cohen pointed out that there aren’t more than 10 or 12 lawyers who have been attending all 12 conventions. “Their clientele is there the way around. Most of the other attorneys in attendance this year, he speculated, were Petroleum lawyers or corporate lawyers. Their clientele is where he was to pay a little dues. If you’re not seen at MIDEM, no one will know you go there.”

The lawyers who do most of the wheeling and dealing at MIDEM. Cohen observed, are a variety of clients and have set up their deals in advance. “Usually, there are a few fine points to go over. And if you’re lucky and everyone is satisfied, you go home with a contract.”

International Executives on the Move

Alan Kape, currently director of the Licensed Repertoire Division of EMI Records, has been reassigned to the newly created position of managing director, EMI Special Markets Operations, and Bob Mercer, currently director of Group Repertoire Division, becomes managing director of Group Repertoire. Both men will report directly to EMI’s new MD Ramon Lopez.

The two-group executive roles were set up last year by EMI’s new chairman, who upgraded the labels EMI distributes. Under the Licensed Repertoire umbrella are the Motown, MCA, RAK, Rocket, Bronze, Purple, Marm, EMI International, Fantasy, Ariola and Island labels, and under the Group Repertoire heading are EMI, Harvest, Parlophone, Capitol and EMI-Amiga.

Tony Clark has been named to the post of executive assistant to the managing director and senior division of CBS Records U.K. Maurice Oberstein. In his new position, Clark will assist the division executive in corporate planning and operational review. Previously, Clark was vice president of MG Music, a subsidiary of Virgin Records, where he was responsible for the company’s operations in the U.K. and Ireland. Prior to MG, Clark was formerly with Whitbread Brewery where he was marketing financial analyst.

RCA Records have announced a re-shuffle of their London staff as follows: Chris Lotten becomes assistant promotion manager for the contemporary product, previously being display manager; Shaun Greenfield exits the product department to become album coordinator in the A&R department; Ian Dinley is promoted from marketing operations manager to operations manager, reporting directly to managing director Ken Glancy.

Canadian Notes

BTO’s new album “Street Action” is slated for imminent release. After nearly two years of recording, GRT recording artist Ian Thomas has completed work on his new album. Self-produced, the album is slated for a spring release. The album was so long in the making that the original title “Clear Day,” was used up. Thomas’ new title has not yet been announced for the disc, which was recently previewed at Hamilton’s D&B Sound. Davis & Goodwill have dropped back tracks for his new album, with Fred Mollin and Matt MacAuley producing at Magic Studios, and directed by Andrew Hendy, and will be remixed in Los Angeles. The Poles, a Toronto new wave act, whose name is actually more successful in New York than in their hometown, are recording an album at the Nimbus Nine studios with Jack Richardson (Guests Who Producing). Dicey Bettis was recently remixed his new album at Soundstage Studios. Max Webster has decided not to record for their third album on Anthem Records (distributed by Mercury International). David Bradstreet has finished work on his second A&M release for due in release in the spring. A particularly interesting recording session was at Toronto’s CTV Studios, where former rock and roll great Buddy Knox (“Party, Doll”) was making a comeback. Knox has started his own label, called Sunny Hill Records, and will be making Toronto his homebase from now on. A recent Toronto Globe and Mail editorial titled “Ouch!” cited a recent breakthrough by a Californian guitarist, Bob Brown, who has invented a new sound that sends rats running from the source of the sound. The new “sound” has something to do with the pitch and volume of the playing. The Globe and Mail commented: “Parents who have been exposed to the work of rock guitarists will suspect that this is the first time scientific research has tested a theory on humans before using it on rats.”

For the Record

It was erroneously reported last week in an article on MIDEM signers that Art Santucci of Rock City Management signed rock ’n’ roll band Riot to a label with the EMI label group. In fact, the band was signed to Capitol and Steve Loeb of Anacrusa/Fireign were responsible for the signing. In addition, Ian Trulock, publicist, of Anacrusa/Bandura, was responsible for signing the sub-publishing deals.

Argentinian News

BUENOS AIRES — The sudden death of folklorist Jorge Caeufre has started the local show business world. Caufre started a horseback trip which was intended to cover several provinces of the country, but the day was mortally wounded when his horse was hit by a truck near Buenos Aires. The tour had been widely promoted, with front-page articles by the newspapers, and generated a great deal of public concern.

Centro Cultural del Disco, one of the leading distributors and retailers, gave an award to Microfon Records for being the leader in the charts published weekly by this organization. The award was given at a party, with the attendance of CID’s president, Rodolfo Gonzalez, and Microfon top managers Mario and Norberto Kaminsky.

Ana Maria Aranda has released her new LP, with tango music, with a party at Michelangelo. Ana Maria has been a success in the music industry for its debut years, and this record means her return to the scene. The LP has been released by Surco, the company headed by Iriberry and Di Bella.

Folk music group Los Chalchaleros is preparing its first tour of Australia, and its management was recently negotiating a trip to several European countries. The quartet celebrated recently its 15th anniversary, and RCA has released a new LP by them. CBS ARN, head of Rodolfo Liendo, returned from the Latin American convention of CBS, held in Miami, very satisfied with the success obtained by Daniel Magal and other local artists at the event.

Virgin Launches Front Line Label For Reggae

LONDON — Virgin Records have announced the launching of a new label, Front Line, to handle the company’s reggae output. In 1976, Virgin released a Front Line sampler album, at a singles price, to ascertain reaction to their reggae artist roster. First release on the new venture will be “Heart Of A Lion” by I-Roy, followed by an album by the same. Other reggae acts to be featured on the label are U-Roy, the Giants and the Maytals.
Labels Want To Balance New Releases To Avoid Another Christmas Crunch

(continued from page 9)

labels being released at certain times. Because superstar generally produce an LP every 12 to 18 months, the emphasis is usually on getting them out during the peak fourth quarter period. However, since retail and radio exposure is at a premium then, new artists (who usually subsist on one and two in the early release stages) are simply shunted aside during the Christmas season. This is why executives like Carter see the first six months of the year as increasingly important for debut acts.

Of course, there are exceptions to this theory, such as 20th Century's Dan Hill. His single, a ballad, broke nationally over the Christmas holiday.

"Looking at it practically, we shouldn't have had a prayer," Orleans said. "Overcoming these barriers was a matter of great promotion. This record wasn't broken in the retail stores.

Of course, all this talk of balanced scheduling amounts to nothing without the cooperation of artists and their managers in delivering the product on time. This is one of the record companies' oldest laments. Orleans felt that the best way to get artist support is by demonstrating to them, with hard data, the sales potential that exists in the spring, summer, and fall. That way, he said, they would be less inclined to demand that their albums be released right before Christmas.

Susan Joseph, who manages England Dan and John Ford Coley, said she would prefer to have the group's albums released at Christmas, because "it is going to do 40% better at Christmas than at any other time of the year." Joseph added, however, that if she was "insecure" about the album (or single) sales potential, she would prefer to wait two or three months, because it would have a "better shot" in February or March.

"The point is, you can't really put a hit down," she continued. "I'm not worried about competitive. We have a hit too. Come Too Far, during ARBs. Regardless of in-store display, she concluded, radio play will break a Christmas record.
Shirley Alston sang lead for the Shirelles ... you may remember.

Lady Rose is Shirley Alston singing on her own — you may never forget!

Produced by

Randy Irwin

Arranged by George Andrews

Rhythm section by the Billy Vera Band
CASH BOX TOP 100 ALBUMS

February 18, 1978

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### Italy

<table>
<thead>
<tr>
<th>Top Ten 45s</th>
<th>Artists and Albums</th>
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<tbody>
<tr>
<td>1.</td>
<td>&quot;Uptown Top Ranking&quot; - Don't Let Me Be такомга</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;Love's Unkind&quot; - Donna Summer - GTO</td>
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<tr>
<td>3.</td>
<td>&quot;Don't Make My Brown Eyes Blue&quot; - Crystal Gayle - United Artists</td>
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<tr>
<td>4.</td>
<td>&quot;A Heartache From Lovin' You&quot; - RCA</td>
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<tr>
<td>5.</td>
<td>&quot;Native New Yorker&quot; - Odyssey - RCA</td>
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<tr>
<td>6.</td>
<td>&quot;Jammin'/Punky Reggae Party&quot; - The Isley Brothers &amp; The Wailers - Island</td>
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<td>7.</td>
<td>&quot;Lovely Day&quot; - Bill Withers - CBS</td>
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<td>8.</td>
<td>&quot;Brotherhood Of Man&quot; - Pye</td>
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<td>9.</td>
<td>&quot;Dance Dance Dance&quot; - Atlantic</td>
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</table>

### Argentina

<table>
<thead>
<tr>
<th>Top Ten 45s</th>
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<tbody>
<tr>
<td>1.</td>
<td>&quot;Lagrima Y Recuerdo&quot; - Grupo Risurau/Microfon/Nomadas/Tonodisc</td>
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<td>2.</td>
<td>&quot;En El Estadio&quot; - Carlos/rights</td>
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<td>3.</td>
<td>&quot;Ruidos&quot; - Hipocresia</td>
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<td>4.</td>
<td>&quot;Dentro&quot; - Rita Moreno</td>
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### Canada

<table>
<thead>
<tr>
<th>Top Twenty-Five 45s</th>
<th>Artists and Albums</th>
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<tr>
<td>2.</td>
<td>&quot;You're My Heart, You're My Soul&quot; - Rod Stewart - Warner Bros.</td>
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<td>3.</td>
<td>&quot;My Way&quot; - Elvis Presley - RCA</td>
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<td>4.</td>
<td>&quot;Baby Come Back&quot; - The Radio Birdmen - Epic</td>
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<td>5.</td>
<td>&quot;Girl's School&quot; - Paul McCartney &amp; Wings - Capitol</td>
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### Great Britain

<table>
<thead>
<tr>
<th>Top Ten 45s</th>
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<tbody>
<tr>
<td>1.</td>
<td>&quot;Mill Of Kintyre&quot; - Wings - Apple</td>
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</table>
Roy Ayers presents Ubiquity
STARBOOTY
An album for free people on Elektra records & tapes.
If you've been reading the trades faithfully, you know they're at the top of the Jazz Charts and the Jazz Polls. Their let loose sound is disco/funk bottom, party/chant vocals, and jazzy horn lines. UBICITY is everywhere and STARBOOTY is wide-open after dark.

PRODUCED BY ROY AYERS.

Tour Dates
Feb. 5
Feb. 7, 8, 9, 10, 11, 12
Feb. 16, 17, 18
Feb. 19
Feb. 20
Feb. 22, 23
Feb. 26
Mar. 10, 11
Mar. 23
Mar. 24, 25, 26

Taping of "Soul Train" Redondo Beach, Ca.
Concerts By the Sea Chicago, III. • City Life Cleveland, Ohio • Cuyahoga College Landover, MD. • Capitol Center New Orleans, LA • Rcesey's Gainesville, Fla. • U. of Fla Chicago, Ill. • West Theatre Saginaw, Mich. • Civic Center Detroit, Mich. • Latin Quarter