Just decide on Heatwave.
and from now on they'll make all those "Mind Blowing Decisions."
"Mind Blowing Decisions" is Heatwave's follow-up to their latest gold single, "The Groove Line."
And, of course, "The Groove Line"
was their follow-up to the gold single "Always and Forever"
and the platinum single "Boogie Nights."
You see, they've decided to give you only hits.

"MIND BLOWING DECISIONS."
FROM THE PLATINUM ALBUM "CENTRAL HEATING."
HEATWAVE, ON EPIC RECORDS AND TAPES.


**EDITORIAL**

Changing Of The Guard

Personnel changes in the record business are not unlike the current situation with athletes in the sports world. Both fields consist of an elite number of specialists which other teams want on their side so money and benefits start flying.

While executive shuffling in this industry is not unusual, it is worth noting the numerous changes in this week's news. Dickie Kline, a stable force at Atlantic for the past 11 years, moves into an executive vice presidency at Polydor while Arline Orleans, recently of 20th, assumes the vice president of sales and merchandising position at ABC. In an internal move, Bob Siner at MCA takes control of all marketing responsibilities at the label.

In other shifts, Mushroom and 20th announced some organizational changes within the companies while everpresent rumors continue about other label surprises.

**News highlights**

- Indy labels seeking alternative means of getting product to Southern California retailers who are boycotting Pickwick Distributing (page 9).
- Approximately 850 radio industry leaders attend first NAB Programming Conference in Chicago (page 9).
- Bob Siner to fill new MCA position of vice president of marketing (page 9).
- Boston's "Don't Look Back" enters pop album chart at #7 in highest debut of the year (page 10).
- Jim Fisher, Barry Goldberg and Glen Christensen upped in reorganization at 20th Century-Fox Records (page 10).
- Alternative methods of record promotion discussed by promotion and merchandising execs and retailers (page 10).

**TOP POP DEBUTS**

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**POP SINGLES**

| THREE TIMES A LADY | Commodores — Motown |

**R&B SINGLES**

| GET OFF | Foxy — Dash |

**COUNTRY SINGLES**

| WHEN I STOP LEAVING (I'LL BE GONE) | Charley Pride — RCA |

**JAZZ**

| IMAGES | Crusaders — ABC |

**COUNTRY ALBUM**

| HEARTBREAKER | Dolly Parton — RCA |

**Gospel**

| WHEN JESUS COMES | Sada Jordon Powell — Savoy |
From the melodies of Europe through the rhythms of WAR comes the unique sound of Lee Oskar

"BEFORE THE RAIN"
His new album on Elektra Records & Tapes
Produced by Greg Errico For Far Out Productions
Management Representation: Far Out Management/Steve Gold
LIVE AND MORE
DONNA SUMMER

A special two record set
Includes the hit singles
"Last Dance" and "MacArthur Park"

Susan Munao Management
and Joyce Bogart
Management Co.

on Casablanca Record and FilmWorks
Produced by Giorgio Moroder
and Pete Bellotte

NBLP 7119-2
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Labels Respond To Boycott Of Pickwick In Los Angeles

NEW YORK — Several labels that are being distributed on the west coast by Pickwick International’s Los Angeles branch are responding to the boycott of Pickwick by the Peaches and Tower retail chains. Since Pickwick cannot get their product into the supermarkets that comprise these large chains, some of the indie labels are seeking alternate distributors.

20th Century Records is taking the most concrete steps to work out an immediate solution to the dilemma. Jim Fisher, head of sales for 20th Century, said, “Pacifica Distributors in Evangel, California is going to be our supplier for now all of Tower’s southern California stores. Either Tower’s stores will call them directly or my field people will take orders from Tower.”

Fisher added that alternative distribution arrangements will also have to be worked out in San Diego, Los Angeles, and Phoenix, where Tower is boycotting distributors other than Pickwick that own retail chains. Included in the boycott are three “Golden Distributing Co.” which owns World Record Stores.

Meanwhile, other labels are seeking their own solutions to the boycott by Peaches and Tower. Ed Richter, president of Sound Records and Tapas in Seattle, stated that he had received queries from Ansto, Columbia, and London, as well as several others that are boycotting retailers. However, he has declined all offers. “We’ve done some research on the subject,” he said, “there’s no way we can cover the expenses of doing it. We have to put people on, and go into someone else’s territory and use my warehouse or pay exorbitant shipping costs.”

The boycott began a few weeks ago after Pickwick acquired MS Distributing’s Los Angeles business (Cash Box, August 12). Tower, whose stores are heavily concentrated in California, is in direct competition with Pickwick’s Musicland stores. Thus it is refusing to receive the product that Pickwick sells to the other stores.

“The boycott was announced about his refusal to deal with Pickwick. Unless the distributed labels can work out an alternative method of getting their product into their stores, we don’t know what ground that would put it at a disadvantage in comparison to Musicland.”

Rushlow, president of Tower, was adamant about his refusal to deal with Pickwick. He foresaw the depletion of those labels’ LPs on the shelves of Tower’s stores, “It’s a closed door,” he asserted. “We’re not restocking on those labels and we’re not getting them. The only thing we’ve done is transfer some stock on London opera product in our San Francisco store.”

“I really believe that it is the record company’s problem,” Solomon continued. “This is not to say that we will not attempt to seek solutions; we have tried. But there are not many alternatives because very few distributions are not vertical (owners of retail stores).

“We are not asking the record labels to sell us direct. Our buyers will go up to the store level. We have suggested alternative distribution, a distributor who is willing and capable of undertaking this work with us, getting us merchandise at the right place and at the right price. The labels that MS Distributing used to have are attempting to work out a solution and I’m sure they will.”

Direct Distribution

Radio "Peaches", which buys centrally for its far-flung 39 stores, has a problem with the... (continued on page 51)

Radio Industry Leaders Meet At NAB Programming Conf.

by Joey Berlin

CHICAGO — Almost 850 grassroots radio station representatives gathered in Chicago last week, August 20-23, to discuss a variety of topics from formats to technological innovations. The largest of NAB’s annual Broadcasters Radio Programming Conference. Program directors, music directors and network executives spent four days together at the Hyatt Regency Chicago, collecting information in a series of sessions, workshops and informal meetings.

The "Format Rooms," 10 separate rooms where programmers and other station personnel collected to exchange ideas about the formats they use and held the first evening of the conference, were almost universally praised as being one of the most useful offerings by those who arrived early enough to take part. Highlights included a ratings panel session featuring head of four major record companies, four large radio networks and six ratings services workshops on "Rotation & Playlist," "AM Stereo," "Programming & Promotion" and "How To Use Research." and "A Reverse Press Conference" featuring representatives of the trade and industry press fielding questions on chart methodology, the handling of news releases and the proposed Communications Act Revision.

(continued on page 52)

Major Market PDs Tip Their Hands on Programming

by Joey Berlin

CHICAGO — "Let’s Give Away Secrets" was a theme of the first NAB Radio Programming Conference here last week and the workshop that may have best exemplified that theme was "Songwriters, Artists and Playlist," moderated by RKO Radio music director Dave Sholin. The panel was made up of KHJ/Los Angeles program director John Sebastian, 99X/New York program manager Bobby Rich, WNBC/New York program director Al Sholin and WYSP/Philadelphia general manager Sonny Fox.

The panel, along with the major market programmers covered disco music, research, oldies, day-parting and 45s vs. LPs.

Some of the most divergent opinions were expressed during the discussion of... (continued on page 21)
Record Pirates Face Sentences In Several Cases

NEW YORK — Opponents of record piracy won several fights this week in court cases across the United States. House of Sounds Inc. and its president, John La Monte, were denied their motion to suppress evidence seized by FBI agents at the company's Darby, Pennsylvania, warehouse in February, 1977. House of Sounds and La Monte were charged with racketeering, wire fraud, and willful copyright infringement in a 149-count indictment handed down last year when agents seized about 165,000 allegedly counterfeit records from its warehouse and three other locations. The defendants contended that the search warrants were improperly executed, unconstitutionally broad, and ill-defined, but the motion was struck down by Judge Raymond J. Broderick in Federal District Court. A trial date will be scheduled shortly.

Krasz Pleads Guilty

In New York's Federal District Court, Edgar S. Krasz and American Entertainment Co. pleaded guilty to three counts of mail fraud, one count of wire fraud, seven counts of criminal copyright infringement, and two counts of subscribing to false income tax returns stemming from his sale of more than $500,000 in illegally duplicated 8-track tapes. Krasz, who faces sentencing on September 27, could receive a maximum of 33 years in prison and fines of up to $21,000.

In Monticello, Mississippi, FBI agents seized more than 12,000 allegedly pirated 8-track tapes from the home of Jimmy Mitchell’s “Hejira” album and Carly Simon’s “Playing Possum” LP.

Fisher, Goldberg, Christensen Named At 20th Century-Fox

LOS ANGELES — Jim Fisher, Barry Goldberg and Glen Christensen have been promoted in a major reorganization at 20th Century-Fox Records. Fisher has been named national sales director, Goldberg has been appointed national promotion manager and Christensen has been named to the newly created position of director of marketing services.

Fisher, who was previously regional sales manager for 20th Century covering both western and southern regions, initially came to the label from MCA Records, where he served as a branch sales manager. Goldberg had previously served as director of national FM promotion at 20th Century.

Christensen, as the director of marketing services, will be working closely with 20th Century's artists in all phases of market planning including image creation, album packaging and advertising campaigns. Prior to his post at 20th Century, Christensen served as art director for Elektra/Asylum Records and as a freelance art director while maintaining his affiliation with A
c

In-Store Activity And Discos Offer Alternatives To Radio

by Peter Hartz

LOS ANGELES — Although radio airplay is by far the most influential means of promoting records and generating sales, alternative avenues of promotion are playing an increasingly important role in exposing music to the consumer. According to a Cash Box survey of promotion and merchandising executives, in-store activity (merchandising and airplay) is considered the second most important means of promotion. In addition, because of the pioneering work of disco promotion, many labels are discovering that it is possible to create strong initial interest and sales without substantial airplay.

Boston's New LP Debuts At #7 For Highest '78 Debut

LOS ANGELES — "Don't Look Back," the new album by Epic recording group Boston, debuted at #7 bullet on the Top 100 Album chart this week with a first-week sales rate of 1.9 million units. Preliminary records have pushed shipments to 2.7 million members, according to an Epic spokesperson. "Don't Look Back," the first single from the album, has also demonstrated move-

Lieberman To Hold Convention In Sept.

NEW YORK — Lieberman Enterprises, one of the nation's major rock jobbers, will hold its annual convention September 19 to 22 at the Playboy Resort in Lake Geneva, Wisconsin. Joseph Cohen, executive vice president of NARM, and Jim Tyrrell, vice president of marketing for Epic, Portrait and the Associated Labels, are scheduled to address over 300 Lieberman personnel during the convention. Daily sales meetings and product presentations have been set for the convention, and entertainment will be provided by the Statler Brothers, Annie Murray, Michael Johnson, and Teddy Pendergrass.
Like magic, the debut album by Trickster is becoming an important album for AOR Radio. Now Top 40 Radio has the Trickster record they need to bring the sensational new group to listeners all over America. "If That's The Way The Feeling Takes You" the new single by Trickster.

On Jet Records and Tapes, distributed by CBS Records.

Don't miss the rock and roll magic of Trickster on tour with E.L.O.
New Faces to Watch

Stonebolt

Outside of western Canada and isolated pockets of the midwest and northwest, Stonebolt's tough, unpolished sound has been an unlikely success story. With a fast-ebbling debut album, aided by a bona fide hit single, the band's regional appeal appears destined to broaden into a continental success.

Formed eight years ago, Stonebolt consists of members Joe Krouse, Mark Webster, David Willis, Danny Atchison and Ray Roper, who are all Vancouver natives. Lousely, Roper, and Atchison, in fact, have been together for over ten years, beginning their musical alliance while still in high school.

One direction Lousely was convinced the band had to take early on was to get out of Vancouver and travel as much as possible. "We saw all the local Vancouver bar bands stagnating," Lousely recalls, "and we knew we had to move around or it would happen to us as well."

Consequently, Stonebolt spent many lonely hours crossing-the vast stretches of wheat fields across western Canada in the hopes of "breaking into a market that we felt there was no time to think about things." Lousely said, "and we made a sort of subconscious mutual bond to stick with it until we made it."

Which proved to be a formidable challenge. "Our hardest time came in 1978 when we produced a debut album and then went on an all-out national tour. We broke the band up, we were so despondent after that." Yet within six months, in a classic case of show biz luck, the band had a recording contract. "Our band's manager also owns a club called the Zodiac Cabaret," Lousely explains, "and Johnny Rivers came in one week for a gig. It so happened that River's road manager, Walter Stuart, was about to form his own label, New World Records, so he asked us to record a demo for him and he took it to Russ Regan at Parachute."

Regan's determination paid off, and the recording of their debut album for Parachute went fast and smooth, according to Lousely. "the funny thing was, according to our manager and we recog-" He didn't know what he was doing to Stonebolt's single, "I Will Still Love You," their songs have indeed affected people. And, according to Lousely, the band have themselves been especially impressed by their record company. "They're taking care of us so rapidly," Lousely enthused, "it's a completely professional outfit, starting with Russ Regan and Steve McCormick."

Among the activities Parachute has plenteous for the band include an appearance on American Bandstand, Merv Griffin, and Midnight Special; an extensive late fall tour, and at $75 an hour, Lousely shares, "we have the best costume design, done by Hollywood professional Clu. And the group's ever- present enthusiasm is unflaggingly coupled with renewed enthusiasm and awe. As Lousely exclaimed, "Boy, it's real!"

Genya Ravan

During her 15 years in the music business, Genya Ravan has achieved notoriety for her gruff, husky voice, jazz-rock configuration, Ten Wheel Drive, and for producing the Dead Boys. In addi- tion, she has been a member of an all-girl rock group called Goldie and the Gingerbreads and toured with such illustrious bands as the Rolling Stones, the Kinks, the Yardbirds, and the Animals.

However, what Ravan has always relished most is the opportunity to develop a solo recording career and possess the artistic freedom to compose and produce her own records. Now with the recent release of her "Urban Desire" album on 20th Century-Fox Records, she has done exactly that. "Urban Desire" is an energetic, hard-rock effort which displays Ravan's skills as an aggressive vocalist, co-songwriter and producer. The spirited, street-wise tone of the album is a reflection of Ravan's experiences amidst the New York CGBB's club scene, where she associated with such new wave acts as Television, Patti Smith and Blondie. John Cale, who produced Ravan and CGBB's owner Hilly Kristal felt that many of the bands that played the club exhibited potential for recording artists, so Ravan would go into the studio with these acts and record demos.

In fact, and I agreed that many of the groups that were coming in to play CGBB's had displayed great potential," explained Ravan. "So whatever acts I thought were worth while, I would record a demo and put them in the studio with these acts and record demos.

"I thought I agreed that many of the groups that were coming in to play CGBB's had displayed great potential," explained Ravan. "So whatever acts I thought were worth while, I would record a demo and put them in the studio with these acts and record demos."

As Ravan was working with the Dead Boys and listening to all of the rock bands in New York, it hit him with me that I should head back into performing rock 'n roll myself and moving. I worked with some friends of mine, and we figured out a new sound that was a welcome change away from the overly polished, slick sounds of the early '70s. Our style of music is a direct descendant of the New York scene, and form a band, record "Urban Desire," and take it to a few labels. The reaction from 20th Cent-ury was so great that I decided to sign with them.

With the release of "Urban Desire," Ravan is looking forward to embarking on her first tour as a solo performer and playing together with her new five-member backup band. Consisting of Charlie Glor- dano on keyboards, guitarist Conrad Taylor and Larry Handsome, bassist Dan Gross and drummer Bobby Chen, the band provides a powerful, guitar-laden rock in support of Ravan's hard-nosed vocal style. Now in full artistic control both on and off the stage, Ravan is finally set to garner the widespread success of this veteran rock 'n roller.

Grooms Single

LOS ANGELES — "Me," Sherry Grooms' new single for Capitol Records, introduces a new role for the 55-year-old vocalist, who has been a featured actress on television and Broadway. Grooms, a Nashville native, recently released "I Never Dreamed," a duet with the producer of Ronnie Hawkins of Dr. Hook and Sheil Silverstein fame.

Stephen Bishop

Stephen Bishop, whose analogy to film-making seems especially appropriate when he explains that he was attempting to instill the feeling of a 1940's movie in his new album. "If I think of my lyrics reflect a sort of movie feel," he says, "It's like the movies produced by Frank Capra" years ago. Its a "Wonderful Life" is an incredible movie and I want to make music that has not nostalgic but that has that same kind of feeling that can really get within somebody and mean something. Movies aren't like that anymore.

What I'm really working against," Bishop continues, "is the approach of cynicism or non-passion that the skeletons have taken on. There's a great deal of apathy in music, movies, television and even photography. Apathy and cynicism are on the rise, Bishop says, because violence and love have been exploded in the media in recent years but they have lost their much of meaning. For this reason, Bishop says he tried to blend that with his lyrics on "Bish."

"I might have a love of my songs," Bishop says, "I do it with a lot of love and I don't like it. We have to be aware of it and try and get more passion into life. That doesn't necessarily mean we have to return to the way things used to be just to the way it should be.

Even the album's cover art, which depicts Bishop and a girl dancing at a formal, was designed to express some of the romantic feeling of a different era, he says, "The cover art has sort of an art deco look, but that's just because I think it has more feeling to it and it's more nostalgic because it's not a nostalgia album."
"We got the FEVER, too!"

THE ORIGINAL CAST

SESASE STREET FEVER

Including the hits:
"Frensh "e c is for Cookie"
"Dine the Pigeon "Rubber Duckie"

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Phoenix, Ariz.

CHIPS DISTRIBUTING
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GALIANO DISTRIBUTING CORP.
Chicago, Ill.

MUSIC TREND DISTRIBUTORS OF DETROIT
Farmington, MI.

ONE STOP MUSIC
E. Hartford, Conn.

PICKWICK INTERNATIONAL
Atlanta, Ga.

PICKWICK INTERNATIONAL
Arlington, Texas

PICKWICK INTERNATIONAL
Los Angeles, Calif.

PICKWICK INTERNATIONAL
Orlando, Fla.

PICKWICK INTERNATIONAL
Minneapolis, Minn.

PICKWICK INTERNATIONAL
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Executives On The Move

Atpolis O’Brien Brien Wax

Turner Named At E/A — Ron Turner has been named director of financial systems for Elektra/Asylum Records. Turner will be responsible for review of E/A’s financial systems and study the accounting department for an operational, efficiency and communications viewpoint. Prior to coming to E/A, Turner was based in London as international audit manager of Warner Communications Inc. and traveled extensively, visiting WEA and Warner Brothers offices in Greece, Scandinavia, and the Far East. He had previously been west coast audit supervisor for WCI and senior internal auditor for City Investing Company in Beverly Hills.

Atpolis Named To New Post — John Atpolis has been appointed director of administration and business affairs for the Magnetic Products Division and Musicden, Capitol Records, Inc. Atpolis, who replaces Dave Chapman, will be based at Capitol’s Hollywood offices. Since coming to the label in 1968, Atpolis has held various positions in finance, distribution and finance departments. Prior to his new appointment Atpolis served as corporates director-operation analysis.

Lefcourt Appointed At Butterfly — Carol Lefcourt has been named director of special projects at Butterfly Records. She recently served as road manager for Butterfly’s Tuxedo Junction both domestically and abroad. Prior to moving to Los Angeles from New York in March, she was the assistant to the president at Private Stock Records and also served as operations coordinator for the company.

O’Brien Named At Ariola — Tim O’Brien has been appointed to the position of director of A&R and artist relations at Ariola Records. Prior to joining Ariola, O’Brien was the co-owner of the producers consulting firm Matthews/O’Brien. He has had experience in the A&R field, working for PlayBoy and Paramount as director of A&R. He has also been a producer for CBS.

Leeds Exits Atco — Steve Leeds has left his position as national album promotion director of Atco Records (and Custom Labels). He will announce future plans shortly and can be reached at (212) 534-0664.

King Polidor Gales DeNigits

Champion Forms Promo Dept. — Tommy Mottola, president of Champion Entertainment Organization, Inc. announced the formation of a promotion department within the company. Susan Wax has been named director, singles promotion and will be responsible for singles promotion on the Top 40 and secondary levels. At the same time, Jeb Brien has been appointed director, AOR promotion for Champion. Both will be based in Champion’s New York offices.

EMI International Taps Andrews — Charles Andrews has been appointed EMI’s resident director in Iran, reporting to P.E. Brown, regional director, Middle East and West Asia. Andrews joined EMI in 1975 and since then has been with EMI-Capitol in Mexico. He succeeds John Forrest, who will be taking up an appointment in Southeast Asia.

Goldrod Named at Phonogram/Mercury — Marty Goldrod has been appointed the newly created position of manager, west coast artist relations and trades at Phonogram, Inc./Mercury Records. Goldrod’s duties will include maintaining close contact with the trade papers and tip sheets in Los Angeles, where he will be based. He will also be responsible for working with Phonogram artists who are making appearances along the west coast and will also keep close contact with the publicity and promotion staffs for Phonogram in Los Angeles. Prior to joining Phonogram, Goldrod was west coast regional promotion manager for Private Stock Records.

King Appointed At 20th — 20th Century-Fox Records announced the appointment of Carol L. King as manager of R&B west coast regional promotion and trade liaison. Prior to joining 20th, Miss King held this same position with United Artists. King started in the music business with Motown Records in the early sixties. She then went on to artist relations with Vee Jay Records. Following her affiliation with Vee Jay, she was music director for KGFJ-JAM and KJLH-FM.

Phonogram Appoints Polidor — Harry Losk, vice-president/national sales for Phonogram, Inc./Mercury Records has announced the appointment of Joe Polidor to the newly created position of assistant national sales manager, based in the firm’s Chicago office. The new appointment involves an expansion of duties for Losk, who now will be working more closely with Phonogram’s association with De-Lite, DJM, Lone Star, and Losk. Losk will continue to be in charge of national sales for all Phonogram related albums and singles as well as acting as the prime liaison for the associated labels. He will take an expanded role in associated label artist relations and coordinating their releases as well as designing sales plans for all Phonogram releases, including Mercury. Polidor’s position will primarily be an administrative sales function, although he will direct the use of some local advertising dollars, coordinate merchandising and tour support, work closely with the regional

Horizon Music: Records and Tapes.
The singer who brought you “Please Don’t Let Me Be Misunderstood” is back with his hot new album "GYPSY WOMAN". Produced by Simon Soussan.

Hot Blooded... GYPSY WOMAN by LEROY GOMEZ
Management School, Mktg. Aid Offered At NARM Meet

by Randy Lewis

LOS ANGELES — The National Association of Recording Merchandisers (NARM) is establishing retail management certification programs for retailers who employ their employees to learn the basics of management.

The program, announced by Joe Cohen, NARM executive vice president at the second annual series of NARM regional meetings, will be initiated early next year and will be taught by Dr. David Ranchman, professor of marketing at Bernard M. Baruch College of the City University of New York.

Dr. Ranchman, who also is currently a consultant to the Washington, D.C.-based Schwartz Bros. operation, was one of three guest speakers at NARM's sixth regional meeting held Aug. 24 at the Century Plaza Hotel in Los Angeles. The one-day session drew more than 150 regular and associate members of NARM from in and around Los Angeles, representing 25 manufacturers and 86 dealers.

The focus of the regions, which will be held in 16 cities this year, is to show record dealers, through a series of film presentations and special events, how to more effectively use advertising and current merchandising tools.

In his opening remarks, Cohen said, "In last year's regional meetings, we reached more than 1,000 people, and 700 of those had never attended a NARM meeting before. This year, those figures will double; we will reach more than 2,000 people.

Retailers & Dealers

"There are two reasons these meetings have worked," Cohen said, "and they are recognition and development, recognition, I mean recognition by the manufacturers of the dealer. They realize with the creative support of merchandising, nothing happens).

Cohen said NARM will continue in its effort to develop programs for the benefit of the industry. He cited present and forthcoming studies on in-store video and its effectiveness toward stimulating impulse buying, which, will result in a manual available to NARM membership reporting on the best uses of in-store video.


SYNDICATORS SAY LABELS DON'T REALIZE THEIR PROMO VALUE

by Joey Berlin

(Last week, part one of this series examined the coordinated radio programs that bring recording artists and their music to millions of listeners each day. This week, the series concludes with a look at the working relationships among the producers and distributors of these syndicated shows, the record industry and radio programmers.)

LOS ANGELES — "If a record company promotion man will cut off his arm for three minutes on a major station, what'll he do to get an act on one of our shows?" jokes Peter Cooper, national vice president of DI Broadcasting, one of today's top four radio syndicators.

Kauft is referring to shows like DI's hour-long rock concert series, "King Biscuit Flower Hour," which is estimated to attract 20 million listeners weekly over 233 stations. It is one of many successful series that have generated tremendous promotional vehicle for record companies.

"King Biscuit is as useful as a concert appearance multiplied by many times more listeners," explains Kauf. "An appearance indicates to accounts that the artist is out there, and the airing of a concert is a broadcast of a song to many listeners. It gives consumers a chance to hear the act. The artist is a guest in the station, and the station programmers want to be used.

Nevertheless, most syndicators indicate that the record industry in general is lax in its working with them and managements. "I believe that most labels don't understand what syndication offers," notes Neil Pattiz, president of Westwood One, producers of "Star Trek," "National Album Countdown," "In Hollywood" and "Dr. Demento," among other current series. It is one who believes that the record industry has not fully grasped the power of syndication. "Record companies don't realize what syndication can do, but syndicated radio hasn't been presented to them properly," he says. "In fact, I'm now planning presentations for labels on what syndication is and what it can do for them.

"Syndicated radio reaches a large, loyal and select audience that, depending on the program, is certain to be a recording-buying audience," continues Pattiz. "Promo guys spend their time doing individual stations, but through us they can get 150-200 stations a shot. We don't want to be dependent on the record companies, we want to do business on our own.

Syndication Misunderstood

Many syndicators believe they are misunderstood by record companies, but this is not surprising when one examines the history of "modern" syndication. Most of today's syndicators look at Bill Drake's "The Dr. Demento Show"; Dick Clark's "American Bandstand"; and KMJ/Los Angeles in 1969, as the beginning of modern syndication with "King Biscuit," as the first successful FM barter series. But..."
Almost three years after the release of “By Numbers,” the Who is back with a new effort which showcases Roger Daltry’s arresting vocals and Pete Townsend’s explosive guitar and synthesizer work. Although several themes are covered here, “Who Are You” deals with the Who’s progression and development as an aging rock outfit in contrast to the youthful energy and rebelliousness that it witnessed in new wave bands. Includes the building title track single and three songs by John Entwistle.

DANGER ZONE — Player — RSO RS-1-3038 — Producers: Dennis Lambert and Brian Potter — List: 7.98
Hot off its certified gold debut album and the hit single, “Baby Come Back,” Player on “Danger Zone” has an impressive collection of mainstream pop-rock tunes. Boasting strong self-penned material, this LP also features stellar lead vocals and harmonies, clean guitar riffs plus first-rate arrangements. Containing an equal balance of romantic and catchy upbeat numbers, this LP includes the single, “Prisoner Of Your Love.”

JANIS IAN — Columbia JC 35325 — Producer: Joe Wissert — List: 7.98
Janis Ian has long been known for creating intimate, delicately-styled ballads along with more upbeat, surging tunes, and with this album she again delivers a solid, appealing effort. Now working with producer Joe Wissert of Boz Scaggs fame, Ian introduces 11 new songs, all of which feature her understated vocal skills and pleasant instrumental backups. Included is the single, “That Grand Illusion,” plus “Hotels & One Night Stands” and “The Bridge.”

NIGHTFLIGHT TO VENUS — Boney M — Polydor SRK 6082 — Producer: Frank Farlan — List: 7.98
A Jamaican quartet which is a new arrival in Germany, Boney M on its first LP emerges with an innovative disco-pop work that features the European hit single “River Of Babylon” plus several other first-rate cuts. “Nightflight To Venus” is an imaginative, highly original album that boasts strong melodies and humorously-designed arrangements. Nailed down by a non-stop disco beat, this album is set to create a considerable pop and disco impact in the U.S.

THE BEST OF DONNY HATHAWAY — ATCO SD 47-107 — Producers: Various — List: 7.98
This exquisite vocalist may be more known for his duet work with Roberta Flack, but this greatest hits package pleases music fans with an exciting sampling of his own vocal performances. On this album, the song selection is equally divided between self-penned composition and first-rate cover versions, with Hathaway singing such tunes as “You Were Meant For Me” and “A Song For You,” along with “Where Is The Love,” his beautiful collaboration number with Flack.

With his latest effort, Jay Boy Adams creates an enjoyable country-rock-styled work which displays equal doses of rollicking rockers and tender, sensitive ballads. Adams capably composes attractive melodies and insightful lyrics on this effort, as witnessed by such songs as “Boy From The Bad Land,” “Superkicker” and the title track, including guest appearances by Jackson Browne and David Lindley, this LP is worthy of pop and AOR airplay.

REAL TO REEL — Starcastle — Epic JE 35411 — Producer: Jeffrey Lesser — List: 7.98
Starcastle has continually been compared to Yes, but with this album the group finally seems to be moving out of Yes’ creative shadow. This text has produced a more streamlined, straightforward rock approach here, as witnessed by such workouts as “Half A Mind To Leave Ya” and “Nobody’s Fool.” Led by the electrically gifted guitars of Matthew Stewart and Terry Luttrell’s vocals, “Real To Reel” should spur Starcastle on to its best selling LP to date.

The cut “Teenage Radio Stars” asks the question “...where are the teenage radio stars?” An excellent question, Is rock truly the domain of people in their 20s and 30s? This 16-year-old Dyan Diamond offers both a tradition (pop music does belong to young) and an alternative (new-wave glitter coupled with talent). This is a rare album that melds new talent with real-stand R&B values. Lots of AOR and Top 40 excitement here.

The Rockspurs are a pop-rock quintet who on their debut DJM album release a diverse assortment of tunes which display infectious harmonies, soaring melodies and pleasant arrangements. The Rockspurs prove to be equally adept at performing tender ballads, accessible rock ‘n’ roll, and even reggae and rockabilly, as witnessed by such tracks as “Jackie Moon,” “Saturday” and “Real Cowboy.”

With its “Beautv On A Back Street” album last year, this popular Philadelphia quartet’s first album, largely featuring its “blue-eyed soul” formula. On “Along The Red Ledge,” Hall & Oates display a variety of styles, ranging from sophisticated pop songs to soulful cuts like “Let’s Begin” and “The Last Time.” Containing top-notch vocals, arrangements and production, this album should appeal to a variety of formats.

Joe Cocker, who in the past has turned in some of rock’s finest vocal performances, has gotten himself together on this debonair disc. “Ain’t No More A Block,” on “Danger Zone” has an impressive collection of mainstream pop-rock tunes. Boasting strong self-penned material, this LP also features stellar lead vocals and harmonies, clean guitar riffs plus first-rate arrangements. Containing an equal balance of romantic and catchy upbeat numbers, this LP includes the single, “Prisoner Of Your Love.”

A quintet that skillfully combines potent guitar riffs with catchy pop-rock melodies and irresistible lead vocals and harmonies, the Cryers are sure to garner extensive pop and AOR attention with this album. Such tracks as “World’s On Fire” and “Shake It Up (And I’m Crazy)” are impeccably-designed rockers, while cuts such as “I’ll Steel Away” provide a delightful change of pace. Also noteworthy is Michael Sherman’s colorful production work.

PITY THE RICH — Pierce Arrow — Columbia JC 35307 — Producers: Various — List: 7.98
This Pierce Arrow’s second outing and among the least creative yet. A classy name, wholly appropriate to a band with a sound that is both soothing to the ears yet challenging to the mind. Cuts for AOR, and Top 40 consideration are “New Cajun” and “The Music.” Possibly, “Angel Eyes” and the title cut. Especially noteworthy is the lead singing of Doug Lubahn.

Norton Buffalo has gained notoriety for his musical association with Steve Miller, and with this new album, he continues to establish himself as an engaging harp player, vocalist and songwriter. Assisted by his capable band plus guest appearances by Bill Champlin and The Tower Of Power horns, Buffo on “Desert Horizon” produces such inviting tracks as “High Tide In Wstens” and the fast-paced “Old Age Puppet.”

DIRTY ANGELS — A&M SP-3716 — Producers: Lew Futtman, Bufford, Chelachin and David Huil — List: 7.98
Led by the aggressive lead vocals of Charlie Karp and two powerhouse guitarists, the Dirty Angels on this album effectively mix a couple of acoustic ballads with a large assortment of hard rock numbers. The LP includes such inviting tracks as “Call My Name,” “Friends For The Sake O’ Convenience” and “Lonely Heart.” Covering such topics as teenage frustration, loneliness and life, this LP is deserving of solid AOR and possibly pop airplay.

ANIMAL HOUSE (Original Soundtrack) — Various Artists — MCA 3045 — Producer: Kenny Vance — List: 8.98
This is an effort into the act of film dialogue interspersed among the “moldy oldies” (either genuine or re-make), this particular soundtrack LP doesn’t suffer for one second without the hilarous visuals. John Belushi’s version of the informal “Louis, Louie” is well the price of admission itself. A good audio souvenir of the early pre-Beatles 60s and a nice potential change of pace for AOR as well.
Mathis Reaches New Peak In Long Recording Career

by Ellis Nassour

NEW YORK — When a Columbia Records executive first heard Johnny Mathis performing at San Francisco's 440 Club in 1955, he cabled New York: "I have found phenomenal 15-year-old who could go all the way. Send contract."

Twenty-three years later, after one of the most successful careers in the record business (he is in the Top Five of all-time high LP sales), Mathis finally made it all the way — with his first number one song.

That tune, "Too Much, Too Little, Too Late," was recorded with fellow Columbia Records artist Deniece Williams. Mathis said "Deniece was going in and sing some obligate type of things behind me. But, in fact, when we got together she started giving me some of her ideas and they were fabulous. She is very good in the studio, and since she was a big star in the R&B field, I listened to the suggestions she made.

When we went into the studio it was love at first sight with the first thing we did, said, "Okay, you do this and I'll do this," and she started arranging all the vocal parts. In about an hour and a half we had a couple of good-sounding records. She and I hugged after the wrap and, like always when you leave the studio, we told each other how much we loved it. We figured we did the best we could do — that we, at least, made some good music even if no one would ever hear it.

**Nice Interruption**

Number one status for Mathis and Deniece has completely changed Johnny Mathis's life, "I had a quiet little career going before Deniece and I did the single and now the album, "That's What Friends Are For." Now it's getting so I have no time to do what I like. It's interrupted my life, but, I must admit, in a nice, pleasant way.

The singer is also enjoying his first foray into R&B. "At last I've been introduced to the black audiences I always wanted," he stated. "My records were never popular with blacks — and there are a lot of blacks who like pop music. I think the crux of the matter is that young blacks buy the records, as well as the better dressed. They just have to listen to me on the radio, but they never went out and bought my records. "Even with the success of the single and now the album, I rarely see a black face (at concerts). They're not hostile to me. They respect us, but I have never fallen in love with the music because they never knew me. I think it was a matter of economics. I was always out-priced somewhere in the white section singing in the symphony hall, instead of being in their clubs. People who are on a lower economic scale also do not feel comfortable leaving their neighborhood.

Mathis has not ignored human rights for blacks. He is an active fund-raiser for good causes, and has even donated a YMCA youth center in Los Angeles. His biggest contribution came in January 1977 when, during his premiere concert tour of South Africa, he tucked racial barriers in that nation by appearing before no white audience. Other entertainers, such as the Supremes, Charles Aznavour and Dave Brubeck, who tried the same thing were durned permission by the South African authorities.

**Synthetic Music**

Mathis sees the dependency on synthetic instrumentation as the most significant change technically in the industry. "Everybody's doing it now! Of course, the synth is a very effective device. It's like the heart beat. It plays such a vital role that a producer must book a rhythm section early to get what he wants."

The singer agreed that record prices were getting higher and that the public is becoming dissatisfied with the fast turning over of albums. "The recording costs have skyrocketed, and someone has to pay for that. When you make a deal with a label today, they usually go into it with the thought of how much you're going to spend in the studio. Albums like the duet with Deniece should cost what we paid, $70,000. Six days in the studio, four songs per session. But Deniece and I, compared to others, are racers. We work very fast, not because we are trying to save money, but because of the good training we both have had in the studio. We prepare well before we go in and try to do the tunes in one take.

"I must tell you that I think my relationship with Columbia has been so long and constructive because my albums are very expensive to make and therefore I get the opportunity to record more music. My costs for LP sessions are rock bottom on the scale of what is norm. $200,000 is nothing today for a rock album. This is one reason we have so many live albums, but even that can get out of hand when you have to set it up to 12 times to suit the artist."

**Columbia Loyalist**

As he spoke of Columbia Records, (continued on page 54)
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That tune, “Too Much, Too Little, Too Late,” was recorded with fellow Columbia Records artist Deniece Williams. Mathis said, “It was a change of pace. I wanted to perform with someone else because I got so bored hearing the same voice all the time. I had these some ideas and they hit it, but when we put feelers out to see if she would do a session with me I never thought anything would come of it.”

“But, laughed Mathis, “as you know, she did, it never occurred to me that she would. What I figured was going to happen was that Deniece would do a single and sing some odd type of things behind me. But, in fact, when we got together she started giving me some of her ideas and they were fabulous. She is very good in the studio, and since she was a big star in the R&B field, I listened to the suggestions she made.”

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Columbia Loyalist

As he spoke of Columbia Records, (continued on page 58)
the feelings of the band when he said, "A lot has changed in our lives but we haven't lost you." The audience was warmly appreciative of the opportunity to see this landmark band.

peter hartz

FOREST HILLS TENNIS STADIUM, NEW YORK — Ronstadt's show was well-paced and energetic, reflecting an increasing sense of tribute to rock and roll. The first half of the show suffered somewhat from her new album, "Living In The U.S.A.," including Elvis Presley's "Love Me Tender," Elvis Costello's "I'm So Easy," the Rolling Stones "Tumbling Dice," and Betty Everett's "You're No Good," which Ronstadt's clean, tight band extended with a nice jam.

Throughout the show, however, Ronstadt varied the pace with the plaintive, melancholy ballads that have more traditionally been her trademark. These included "Sorrow Lives Here" and Karla Bonoff's "Someone To Lay Down Beside You." The sound of Ronstadt's band was highlighted by the keyboard work of Don Pescie and the soaring guitar playing of Waddy Wachtel. The unit was augmented for the evening by guest saxophonist Dave Van Ronk, Thelma Houston, Rick Jarrard, Asher, Ronstadt's producer, contributed vocals.

Chicago, Toshiko's brother, opened the show. Most of his material was from his new album, "Three-Way Mirror." Toshiko's five-man band played a pleasant set, a collection of songs that is a move towards pop-rock as his music has in the past.

aaron fuchs

GREGG LAMBERT, NEW YORK — When Genesis was formed by Peter Gabriel, who would often wear veils or flowers on head or shoulders, they were in the vanguard of a British art-rock, which was as notable for its theater as for its music. While the group still uses lasers, smoke bombs and revolving mirrors at their recent concert, their music was ultimately more impressive than their stage show.

Today the group is down to three of its original members. They are Phil Collins, who fronts the group and plays drums during their more intense electro-plate moments, Peter Banks on keyboards, and Mike Rutherford on bass. They are augmented on their current tour by John McLaughlin on guitar and Chester Thompson on drums.

The group has had more commercial success with their newer material, the crowd reacted as enthusiastically to older material like "Fountain Of Salfamcicci" as they did to newer songs like "Ballad Of B.'" "It's Right, Joe," "Lady Lie," and their hit, "Follow You, Follow Me." One of the set's highlights was "Cinema Show," a Let's Move! pretension-free dialogue about Romeo and Juliet getting down at a drive-in.

Oddly, the show's highlight was its emphasis on the audience through the leadership of Peter Gabriel. Peter Gabriel joined the group onstage. Wearing jeans and a leather jacket, with his hair in a very English style, he delivered his most recent solo single, "I Know What I Like (In Your Wardrobe)" from Genesis' "Selling England By The Pound." aaron fuchs

THE FORUM, L.A. — Kansas is primarily known for its three hit singles, "Dust In The Wind," "Point Of No Return" and "Carry On Wayward Son," but the group during its seven year existence has managed to attract an extremely dedicated legion of fans who are familiar with the entire Kansas repertoire of songs, including even the group's early, obscure works. Stationed for the past year in Kansas City, the Kansas diehards spurred the rest of the large crowd to thunderous levels of cheering. The highlight was a with a very receptive audience for its brand of classical-inspired hard rock.

Fronted by violinist/singer Robby Steinhardt, hard-driving guitarist Steve Walsh, the band delivered a tight, 90-minute set which showcased its technical instrumental precision and progressive rock stance. Although the group is influenced chiefly by such British acts as Yes and Genesis, Kansas onstage comes across as a slightly disjointed collection of hippies whose distinctly American, everyday approach is one of their most appealing qualities. In particular, the frizzy-haired Steinhardt is a likable personality who relates well to audiences.

Boosted by an efficient sound system, Kansas was equally effective on its extended, instrumental breaks as it was on the highlights of its three hits.

Opening act Thin Lizzy warmed up the crowd with its energetic, frenzied presentation. Led by the charismatic Phil Lynott, Thin Lizzy played a 45-minute set which was highlighted by such well known rockers as "Boys Are Back In Town," " downstairs Girl," and "Jailbreak." theodore kamoshina

EMMYLOU HARRIS

ROXY, L.A. — In her first Roxy appearance in more than two years, Emmylou Harris showed why she has been called the most influential female vocalist to arrive in the music business in years. She also demonstrated technique that could provide inspiration to any vocalist: the value of dynamic range and the ability to create an emotional response.

It is hard to think of anyone who makes better use of their dynamic and emotional range. Harris' abilities were reflected in more than her albums, demonstrated these qualities may not have been the first to evoke such pure emotion, but certainly one of the most convincing and easily identifiable in the Roxy, Harris' versatile vocal range and subtle sense of timing, she gives the band a delicate touch of gallantry as the band swings. Her selections for the audience were tricky and well chosen, from the albums of Emmylou Harris and Lew Tabackin, her husband and co-founder of the band, with warm and generally persuasive sound.

Toshiko Akiyoshi is a pioneer in the women-in-jazz movement in the sense that she has completed taking creative control of her music for her own group, Tabackin's, and her own music and conducting her own orchestra.

in Japan, Toshiko is one of the best jazz musicians and jazz music in Japan.

ere haru

Toshiko Akiyoshi/Lew Tabackin Big Band returns to Greenwich Village Gate with a new line up of re-harmonized standards and a new set of vocals that work in well together. The band's modern sensibilities and openness to new ideas make this a natural fit for a new group.}

kyle schick
PRISONER OF YOUR LUV (RSO 908)

Player: First song on top with "Baby Come Back" from the debut album; now, Player is back with a new LP, "Danger Zone." This first single is smooth and clean built. Angelicized to the persona called love. Fine beat, overlapping guitar and keyboard lines and expressive vocals make this a hot spot for Top 40 lists.

DAVE COLUMBUS (RCA 3-10819)
Don't It Make You Wonder (3:44) (Dave Columbus/Mike BMI/EMI)

Taken from "Mariposa De Oro," this single is a successful marriage of Mason past and present. Gritty and impelling vocals have the strength of his early work. The bluesy guitar work is broadened by a handclap beat and sparse string section fills. Backing singers add brightness to the rolling chorus. Well-suited to Top 40 lists.

GENESYS (Atlantic 3511)
Go West Young Man In The Motherlode (3:35) (Gehring Ltd./Run In Music BMI/Rutherford)

This follow-up to "Follow You, Follow Me" from the "And Then There Were Three..." album is a dazzling guitar and synthesizer dominated moderate tempo which features steady, jaunty beat and effective rising vocals. Interwoven guitar lines and synthesizer work provide rich textures. Suited to AOR, pop lists.

JESSE BARISH (RCA JH-11358)
You (3:34) (Mercy Shoes Music BMI) (J. Barish)

"You" is a popular name for a song with Coolidge and the McCrairs currently on the charts. Barish's tune from his namesake album ought to make it a little more crowded on the pop chart. Marty Balin production and good singing make this work. Top 40.

THOMAS PETTY & THE HEARTBREAKERS (Shelter ABC SR-6211)
Listen To Her Heart (2:47) (Skyhill Pub. BMI) (T. Petty)

This single was taken from "You're Gonna Get It" album which opens with opening/double-timing drums turn over to the reins to Petty's vocals and the story of an independent woman. The treble mood of the guitar work and the moving bass make this a fine rock 'n roll cut suited to Top 40 lists.

DOUCETTE (Mushroom 7038)
All I Wanna Do (Andorra Music ASCAP) (Doolittle/Shindell/Olson)

This second single from the "Mama Let Him Play" album is a smooth and rising balled with fine harmonies, clean guitar work and well-schooled lead vocals by Doucette. This gentle rocker has what it takes to make good Top 40 marks.

TOMMY JONES (Columbia 3-10814)
I Second That Emotion (3:29) (Jollie Music/Stone Age BMI) (W. Robinson)

This lead track from Jones namesake forthcoming album is a moderately paced cover of the classic by Smokey Robinson and the Miracles. A sinuous backbeat of congas, tambourine and percussion complements Jones' rough and smooth singing. R&B and pop lists ought to find this one appealing.

ANGELO (Fantasy 823)
Changing Man (3:00) (Delta RSE/Bluesome Lady Music/Annoe Music ASCAP) (Angelo/A. Newton)

There are aspects of Angelo's voice that are reminiscent of Robert Palmer. This single features clear guitar and bass lines, upfront beat, strings and punctuating horns. Vigorous arrangements and solo performances make this track a fine addition to Top 40 lists.

THE BEACH BOYS (Warner/Reprise 1394)
Peggy Sue (2:14) (MFL) (B.J. Allin-son/N. Petty/B. Holly)

"The Buddy Holly Story" can be justly credited with the current renewed interest in the historic early works of the late great. This version does not have the same substance, giving freshness, but its steady beat, organ backing, guitar work, horns and vocals make it of interest to Top 40 programmers. Fine fun.

BARBARA MANRELL (ABC 12403)
Sleeping Single In A Double Bed (2:20) (Pi-Gem Music BMI)

A fast keyboard pace opens this track and provides a jaunty underpinning to Manrell's bright vocals. A break smooths out the movement and allows a nice build back to the chorus. Backing vocals, pedal steel and the "boin- timistic" sound make this a good add for country and pop formats.

HODGES, JAMES & SMITH (London SN-272)
What Have You Done For Love? (3:18) (Mikim Music BMI/Stevenson Music ASCAP) (W.R. Stevenson/Hodges/James/Smith)

This title track opens dramatically with high beat hat and bass drum sound which then swings into dance floor action. Horn is a championship bass work which provides muscle; the singing is melodic and the simplicity of the lyric complements the groove. R&B and disco lists.

CAB CALLOWAY (Hologram RCA JH-11364)
Minnie The Moocher (3:03) (Mills Music ASCAP) (C. Caloway/Willis)

The "Hi-De-Ho" came up with this classic more than four decades ago and now joined with new, vibrant rhythms and Cab's wide-smiling enthusiasm Minnie is back. Horns and strings, solid back beat and a familiar lyric make this a natural for dancefloors, with other formats likely to get in on the fun.

CRUSADERS (ABC/Angel BM TH-1787)
Bayou Bottoms (3:43) (Four Knights Music BMI (W. Felder)

The Crusaders have been pleasing a sizeable audience for years and this first single from the new "Images Of A Woman" album is a mid-tempo funk instrument which features fine horn voicings over a muscular rhythm section. Suited to R&B, jazz and pop lists.

MECO (Millennium/Canastella 520)
Themes From The 20th OZ (2:55) (Leo Feist ASCAP) (H. Arien/E. Y. Harburg)

With the Wiz movie slated for fall, the cross-promotional value of releasing OZ material has not been lost on Canastella. It's all here: the wicked witch's laugh, Toto's bark, steady dancing beat, sweeping strings and horns. Certain refrain are reminiscent of Star Wars. Likely to be a floor favorite.

JOHN BELUSI (MCA 49058)
Louie, Louie (2:55) (Flip Records BMI) (R. Berry)

Hey, Belushi, Hey, yeah, all right. This remake of a raunchy dance favorite from the early years features Belushi's suitably stunted vocals, rudimentary and strong rhythm backing, sparkling piano fills and slides and studio involvement. Taken from National Lampoon's "Animal House," this is suited to a pop fun spin.

FINISHED TOUCH (Motown 14545)
Sticks And Stones (3:41) (Jobete Music ASCAP) (B. Sutton/M. Sutton)

Taken from the album "Need To Know You Better," this track is subtitled "But The Funk Won't Never Hurt You" which is fortunate because this track has taken life. Poppin' bass, rhythm guitars, handclap beat, party chorus and general fun. R&B lists.

THE JACKSONS (Columbia 5-10593)

Mick Jackson (not related) is currently enjoying pop success with this song. Tempo of the Jackson release has found them playing catch-up ball. Fun, infectious and sly, this version features the unmistakable voices of the Jacksons. Good funk, R&B and pop add.

MAZE (Capitol 4629)
I Wish You Well (3:46) (Peele Publishing BMI) (F. Beverly)

This track from the "Golden Time Of Day" features Frankie Beverly's suity and soothing singing, gentle arrangement of keyboard/organ, guitars work of steady high-hat beat. Well-suited to R&B and pop lists. The smooth harmonies and suitable upward movement work effectively.

THIN LIZZY (Warner Bros. 6656)
Cowboy Song (3:12) (Pippin The Friendly Ranger Music/Chappell & Co. ASCAP) (P. Lynn/B. Downey)

Edited from the "Live And Dangerous" album, this ode to the cowboy begins gently and then mounts up to punchy drum beat and rough ready guitar work. The vocals are excellent and the feels is celebratory. Well-suit R&B and Top 40.

THE MICHAEL ZAGER BAND (Private Stock 45.202)
Soul To Soul (3:31) (Sumac Music BMI) (A. Fields/M. Zager)

Taken from the "Let's All Chat" album, this edited track opens with a riff reminiscent of Chicago and then moves to gentle sting, steady backing beat and fluid arrangements. Silky horns, congas and mid-long break to hard funk to do well on R&B and pop lists.

DIFOSCO (20th Century Fox 2382)
The I Love You Song (3:37) (Jerry Williams Music/Nas- sau Music/Fox Farmer Music BMI) (J. Williams Jr.)

Perceptions touches, steady bass drum, keyboard work, strings and backing singers are the underpinning of this melodic tune. The lead vocals are rich, Harmonica adds an interesting texture. Suitably reminiscent of several soul classics, this ought to do well on R&B and pop lists.

Cash Box/September 2, 1978
IF YOU'VE GOT A CANNON, SHOOT IT — Cleveland Browns coach Paul Brown said it to explain why he ran fullback Jim Brown so frequently. Borrowing the one-liner during last week's NAB Radio Programming Conference was Mutual network president Ed Little. Little was referring to his network's use of Western Union's Westar satellite and 500-10-foot receiving dishes placed at Mutual affiliates stations coast to coast. According to Little, Mutual now has a leg up on its network competition as a result of this technological innovation, which is expected to increase signal strength and clarity three-fold (5th to 15k), and save stations the time and money it used to run with.

But Little added that "professional jealousy" is preventing Mutual from getting government clearance to commence its satellite broadcasting. He accused the Texas State Network of "holding back the progress of network radio." According to Little, Mutual owns the Southwest Atlantic Conference football broadcast rights for the past 44 years, which were aired on the TSN. Now that Mutual has acquired the broadcast rights to the highly-rated football games, Little says, TSN is trying to hold up Mutual's satellite clearance at least until after the football season.

"Those of you with friends on TSN," Little directed the audience during the "Meet The Pres" session, "go up to them and slap them — and tell them what they're doing to hold up broadcasting."

In a related matter, Little explained Mutual's objection to the Associated Press' proposal to do its own satellite testing. Little noted that Mutual has spent $10 million as part of its testing program and he failed to see why AP should be able to do its testing at the government's expense.

Whether one agreed with Little's stance or not, there is no denying the fact that the Mutual president is one of the most capable and outspoken radio industry leaders active today. Don't get in the way of his cannon.

ABC BUYS TRAC 7 & BURKE — While Little was at the network presidents' session, there were many other transactions coming out of the "Meet The Pres" session. One of the most interesting was the ABC purchase of Trac 7 and Burke Radio. Burke, a station to begin radio measurement this fall and will be purchased by ABC in every market where Burke operates.

"There can be no more graphic illustration of the radio medium's vitality and appeal to the advertising community than the fact that two major research organizations have made substantial dollar commitments to enter the syndicated radio audience measurement field at this time," said Neal KRO7/Los Angeles, (K-Earth) will present a salute to rock 'n' roll Labor Day weekend. The station will play every number one record from 1955 to 1978 in their order of ascension. Chicago's WXWX (101FM) has added "Rock Reports." The rock music show interviews with band members, information on concert appearances, album release dates, band breakups and other news about rock groups reported by Robin Winter, the newest member of the WXWX family.

NEW JOBS — Dave Martin has been appointed program manager of WBZ/Boston, a Westinghouse station. Martin had been working at WFYR-FM, the Chicago RKO station... Steve Sutton, PD at KFWD, Dallas, has resigned... WMRR/Philadelphia PD Jerry Stevens and evening man "Obscene" Steven Cane have resigned... Earnest James has quit as WBXM/Chicago PD to move crosstown as WYON and WGGI-FM GM... The True Don Bleu has left KDWB/Minneapolis. He is expected to resurface shortly at KOH/Minneapolis... WEMF/Chicago's newest air personality is John Colhoun, who'll be working the 10-2am shift... WOWO/Fort Wayne has promoted Ken Moore from air personality to executive producer... Jeff Goldberg has been named associate membership director for the NAB, replacing Sue Halwachs who resigned to pursue her doctorate in communications at Michigan State University.

And an unusual new job announcement was made during a news conference at the NAB Programming Conference. John Erickson, a former assistant to President Richard Nixon, who resigned from charges stemming from the "Watergate scandal," has been signed by the Mutual Radio Network as a news commentator. Erickson's daily two-and-a-half minute commentary will be one of a series of "mini-features" the network feeds to its affiliates daily.

Erickson, who has become a successful author since his release from federal prison in April, is not the first Watergate-era figure to venture into political commentary via radio. John Dean was involved in a syndicated radio feature that lasted a few months earlier this year.

GET WELL SOON — Jacque Strickland, an afternoon jock at WMC/AM/Memphis, was stabbed 10 times while getting out of her car at home on August 18, but she is reported to be recovering. Strickland has been a frequent caller to the station. A suspect has been charged with assault to commit murder.

JOEY BERLIN

Major Market Programmers Exchange
Observations At Chi. NAB Conference

(continued from page 9) disco music and its role in a mass appeal format and after the hole.

Rock 'n' Roll Not Hip?

"Disco can be a fact, but it's too early to tell," said Pittman. "Hip people are going to discard now, rock 'n' roll and latest are not the things anymore, I've had to retract. As far as programming goes, call-out determines who's palatable. In general, I find that the Holiday Inn's disco play is closer to our audience's tastes than Studio 54.

Rich pointed to the distinction between disco hits and disco-oriented hits, calling this latter move more effective for mass appeal radio. Rich said that 26 percent of his station's current's are disco-oriented.

But Sebastian disagreed with the New York program. "New York is disco's mainstay," he noted, "but I didn't adapt the country yet. Disco has not reached the mass audience of New York.

Research

Call-out and other forms of research were another popular topic. Rich cautioned the audience not to overreact to their research findings and to look open to many different types of research.

"What they're playing determines what people want and what's happening to your market so you have to pay attention." He added that hit-line callers are useless and offered his own technique for researching album sales.

"We place cards in the record stores and call people at home to ask people how they like the albums after they've had chance to hear them," explained Fox. "They'll tell you which are the key cuts. And we hold on to people with good track records."

Fox suggested that programmers research what their competition is playing.

"What they're playing determines what people want to hear."

In another facet of research, Rich "They told us with Fox, saying album buyers are fans already and give prejudiced responses. The KHJ PD later recalled that he watched album sales, "because if an LP's a smash, there's got to be something on it we can be playing."-

Moderator Sholin stayed in the background for most of the workshop, but did add a few of his own opinions. "Current hits are very similar everywhere," he pointed out. "So gold is the number one key to our stations' programming."

"We tend to read oldies through and run them out quickly," said Pittman. "They don't last forever. Oldies should be a solution to a set of problems."

Rich added that oldies that are not heard very often can off-set the burn-out feeling that affects many mass appeal stations, playing basically the same hits.

Another area of general agreement was day-parting. The consensus was that programmers should be aware of what audience demographics are available at what times and should program according.

NPR Board Gets 5 New Members

LOS ANGELES — The National Public Radio board of directors now has two new station representatives and three new public members.

The new station representatives are Walter Sheppard of WITF-FM in Hershey, PA and Wally Smith of KUSC-FM in Los Angeles. Their election was the first since the merger of National Public Radio with the Association of Public Radio Stations. The new public members of the NPR board are Walter Leonard, president of National Geographic; Sue MacKinnon, president of the Courier-Journal and Louisville Times Co.; and David Vandercook, chairman of Antennas, Education and Americans, an organization studying the role of the arts in public education.

Miami's ARBS Recalled

MIAMI — The Miami, Ft. Lauderdale and combined market rating reports are being re-coded by Arbitron in the wake of allegations of illegal tampering by former employees of 96X/Miami (WMJX) during the April/May survey. The allegations tampering, which reportedly involved four Arbitron delegates who were hired by three then-station employees, was reported to Arbitron by the Charter Communications station. Arbitron is expected to mail revised books out next week. The revised books will reportedly show 96X with reduced cumes and quarter hour totals.

Charter had recently reached an agreement with Broadcast Enterprises Network to sell 96X to BEN.

'Songbird' Is Platinum

NEW YORK — Barbra Streisand's latest album, "Songbird," has been certified platinum by the RIAA. This is her third platinum record.
<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
<th>WK5</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TOP 20 POP</th>
<th>PRIME CUTS</th>
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<tr>
<td>1</td>
<td>1</td>
<td>12</td>
<td>Some Girls</td>
<td>The Rolling Stones</td>
<td>Epic</td>
<td>2</td>
<td>Miss You. Respectable, Beast, Whip, Shattered</td>
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<tr>
<td>2</td>
<td>—</td>
<td>—</td>
<td>Don't Look Back</td>
<td>Boston</td>
<td>Epic</td>
<td>7*</td>
<td>I'll Never Bo Battered, Title</td>
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<td>3</td>
<td>10</td>
<td>4</td>
<td>Double Vision</td>
<td>Foreigner</td>
<td>Atlantic</td>
<td>3</td>
<td>Hot Blooded, Title, Blue Day, Children</td>
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<td>4</td>
<td>3</td>
<td>15</td>
<td>Stranger In Town</td>
<td>Bob Seger</td>
<td>Capitol</td>
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<td>Still The Same, Hollywood, Number, Final Scene</td>
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<td>12</td>
<td>15</td>
<td>Darkness On The Edge Of Town</td>
<td>Bruce Springsteen</td>
<td>Columbia</td>
<td>20</td>
<td>Prove It, Promised Land, Factory</td>
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<td>6</td>
<td>7</td>
<td>7</td>
<td>Nightwatch</td>
<td>Kenny Loggins</td>
<td>Columbia</td>
<td>19*</td>
<td>&quot;Friend,&quot; Easy Driver, Angelique, Title</td>
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<td>7</td>
<td>8</td>
<td>5</td>
<td>Worlds Away</td>
<td>Pablo Cruise</td>
<td>A&amp;M</td>
<td>6</td>
<td>Love Will Find A Way, Rio, Runner</td>
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<td>8</td>
<td>9</td>
<td>6</td>
<td>Octave</td>
<td>The Moody Blues</td>
<td>London</td>
<td>22</td>
<td>Slide Zone, Driftwood, Had To Fall, Day We Meet</td>
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<td>9</td>
<td>10</td>
<td>7</td>
<td>Who Are You</td>
<td>The Who</td>
<td>MCA</td>
<td>—</td>
<td>Various</td>
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<td>10</td>
<td>11</td>
<td>11</td>
<td>The Cars</td>
<td>David Gilmour</td>
<td>Columbia</td>
<td>51</td>
<td>No Way Out, Short, And Sweet, Raise My Rent</td>
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<td>13</td>
<td>10</td>
<td>Pyramid</td>
<td>Alan Parsons</td>
<td>Arist</td>
<td>21</td>
<td>What Goes Up..., Eagle, Pyramida, Can't Take It</td>
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<td>12</td>
<td>21</td>
<td>9</td>
<td>Caravan To Midnight</td>
<td>Robin Trower</td>
<td>Chrysalis</td>
<td>79*</td>
<td>My Life, For Your Title</td>
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<td>15</td>
<td>5</td>
<td>Sgt. Pepper's...</td>
<td>Various</td>
<td>RSO</td>
<td>4</td>
<td>Come Together, Into My Life, Oh! Darling</td>
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<td>14</td>
<td>6</td>
<td>5</td>
<td>Street-Legal</td>
<td>Bob Dylan</td>
<td>Columbia</td>
<td>24</td>
<td>Now Pony, Stop Crying, Senor</td>
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<td>15</td>
<td>19</td>
<td>2</td>
<td>Life Beyond L.A.</td>
<td>Ambrosia</td>
<td>WB</td>
<td>89*</td>
<td>How Much I Feel</td>
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<td>16</td>
<td>14</td>
<td>4</td>
<td>Heaven Tonight</td>
<td>Cheap Trick</td>
<td>Epic</td>
<td>45</td>
<td>Surrender, High Roller, Radio, Title, Top Of World</td>
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<td>17</td>
<td>19</td>
<td>11</td>
<td>Harm Of Minx Hollow</td>
<td>Todd Rundgren</td>
<td>Bearsville</td>
<td>144</td>
<td>Out Of Control, Wolf, Friends, Children, Fade Away</td>
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<td>17</td>
<td>Sleeper Catcher</td>
<td>LRB</td>
<td>Harvest</td>
<td>43*</td>
<td>Shut Down, Light, Paradise</td>
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<td>22</td>
<td>13</td>
<td>Shots From A Cold...</td>
<td>Meon Martin</td>
<td>Capitol</td>
<td>—</td>
<td>Dallas, Cadillac, Hands, Pretender</td>
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<td>20</td>
<td>15</td>
<td>15</td>
<td>You're Gonna Get It</td>
<td>Tom Petty</td>
<td>Shelter</td>
<td>67</td>
<td>Hurt, Maghnolia, Need To Know, Titil</td>
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<td>21</td>
<td>23</td>
<td>11</td>
<td>Minds</td>
<td>The Kinks</td>
<td>Arist</td>
<td>69</td>
<td>Fantasy, Hay Fever, Wardrobe, Title</td>
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<tr>
<td>22</td>
<td>—</td>
<td>—</td>
<td>Cosmic Messenger</td>
<td>Various</td>
<td>Atlantic</td>
<td>128*</td>
<td>Various</td>
</tr>
<tr>
<td>23</td>
<td>—</td>
<td>—</td>
<td>Urban Dance</td>
<td>Genesis</td>
<td>Ravan</td>
<td>131*</td>
<td>Various</td>
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<td>24</td>
<td>16</td>
<td>8</td>
<td>So Forever Eyes</td>
<td>Prism</td>
<td>Arista</td>
<td>59*</td>
<td>Flyin', Nickels And Dimes, Title</td>
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<td>25</td>
<td>27</td>
<td>26</td>
<td>Bat Out Of Hell</td>
<td>Meat Loaf</td>
<td>Columbia</td>
<td>105*</td>
<td>Forever Autumn</td>
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<td>26</td>
<td>28</td>
<td>3</td>
<td>War Of The Worlds</td>
<td>Various</td>
<td>Columbia</td>
<td>113*</td>
<td>Good Thing, Found A Job, Artists, River</td>
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<td>27</td>
<td>29</td>
<td>5</td>
<td>More Songs About Buildings</td>
<td>Talking Heads</td>
<td>Sire</td>
<td>46*</td>
<td>You Can Rock Me, Cherry</td>
</tr>
</tbody>
</table>

**FM Station Reports — New ADDS/Hot Rotation**

**KRS1-FM — ALBUQUERQUE BOB SHULMAN**


**KEY-FM — ANAHEIM— LARRY REISMAN**

ADDs: City Boy, Joe Cockr, Player, Steve Harley, Colin Blunstone, Savoy Brown, Van Morrison(45), Bob Seger, Joe Walsh, Van Morrison(45), Randy Newman, Genesis, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Boston, Bost
FM Station Reports — New ADDS/Hot Rotation

#1 Most Added
THE WHO
Who Are You
MCA

#2 Most Added
DARYL HALL & JOHN OATES
Along The Red Rodgers
RCA

#3 Most Added
DAN FOGELBERG & TIM WEISBERG
Twin Sons Of Different Mothers
Epic

#4 Most Added
JOE COCKER
Luxury You Can Afford
Asylum

#5 Most Added
KINGFISH
Trident
Jet

#6 Most Added
KATY KEYS
Teardrops On My Guitar
RCA

#7 Most Added
JOE COCKER
Easy Whispers
Asylum

#8 Most Added
JEAN-LUC PONTY
Cosmic Messenger
Atlantic

#9 Most Added
KINGFISH
Against The Grain
RSO

#10 Most Added
STEVE HARLEY—HOBO
Hand Of The South
RSO

KFI-FM — LOS ANGELES — MICHAEL SHEEN
ADDS: Who, Hall and Oates, Van Morrison
KMPX-FM — SAN FRANCISCO — KEN JONES
ADDS: Who, Hall and Oates, Van Morrison

KXOL-FM — LOS ANGELES — BOB GOWA
ADDS: Who, Hall and Oates, Van Morrison

KWOL-FM — PHILADELPHIA — HELEN LEIGHT
ADDS: Who, Paul Butterfield, Buffalo Springfield, Rolling Stones, "Sigh... Sister," Viva Australia, Boston, Lollapalooza

WIOQ-FM — PHILADELPHIA — STEPHEN JOHNSON
ADDS: Hall and Oates, Player, Gino Vannelli, Fogelberg/Weisberg, City Boy, Beach Boys

WYFE-FM — ROCKFORD — ARMIND CHIANTI/BRAD HOFFMAN
ADDS: Who, Greg Kihn, Chris Ream, Pat Starchase, Fogelberg/Weisberg

KOTT-FM — ARIZONA — BOB SOZIK

KSW-FM — LOS ANGELES — BOB GOWA
ADDS: Who, Hall and Oates, Van Morrison

KXOL-FM — LOS ANGELES — BOB GOWA
ADDS: Who, Hall and Oates, Van Morrison

KXOL-FM — LOS ANGELES — BOB GOWA
ADDS: Who, Hall and Oates, Van Morrison

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ADDS: Who, Paul Butterfield, Buffalo Springfield, Rolling Stones, "Sigh... Sister," Viva Australia, Boston, Lollapalooza

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WIOQ-FM — PHILADELPHIA — STEPHEN JOHNSON
ADDS: Hall and Oates, Player, Gino Vannelli, Fogelberg/Weisberg, City Boy, Beach Boys
**CHICAGO TEAMS WITH KLOS — Columbus recording group Chicago was recently broadcast live by station KLOS-FM during its Greek Theatre concert engagement in Los Angeles. Pictured (l-r) backstage following the show are: Peter Cetera of Chicago; Damien Bradson, disc jockey, KLOS-FM; Valerie Faulkonbridge, assistant music director, KLOS-FM; Robert Lam, Donnie Davis and Walter Paradelar of Chicago, l-l. Jackson, disc jockey, KLOS-FM; Laudir de Oliveira de Chicago; Frank Cody, program director, KLOS-FM; James Parkow and Leo Loughnane of Chicago.**

**E/A To Issue 6 LPs — LOS ANGELES — Living In The USA, the new album by Linda Ronstadt, heads a list of six LPs to be shipped by Elektra/Asylum Records in early September. Also scheduled for release are Joy Aycoff’s “Greatest Hits Volume I,” Aquarian Dream’s “Fantasy,” “Good Time Warrior” by Lucille’s Friend, “Out Of The Woods” by Oregon, and “Angeles Of The Deep” by Sweetbottom.**

**Spitballs’ LP Gatherings 5 Besserky Artists — LOS ANGELES — “Spitballs,” a congregation of Besserky Records artists, will be released this week by the label. Besserky acts represented on the LP include Jonathan Richman and the Modern Lovers, The Greg Kihn Band, The Rubinos, The Tygas and Earthquake.**
On Jazz

Ponte Returns — Atlantic recording artist Jean-Luc Ponty, whose album "Cosmic Messenger" was just released by the label, began his U.S. tour in Burbank's Starlight Bowl last week. Pictured backstage are (l-r): Bob Greenberg, vice president and west coast general manager for Atlantic; Ponty; John David Kalodner, west coast A&R director for Atlantic; and Michael Davenport, Ponty's manager.

Time and Chance — Caldera — Capitol SW-11810 — Producers: Eduardo del Barrio and Jorge Strunz — List: 7/98

This hard-driving Latin sextet gets better with each album, exploring a variety of styles, including the exclusive Latin/jazz sounds of the band's own composer. This is a must for those who enjoy Latin jazz.


This album features a wealth of material from Smith's original jazz/fusion tunes recorded during his years with the label. The album's keyboard work on electric and acoustic piano is outstanding, and the vocals of Lonnie Smith are also well produced. The variety offered here should give fans more than enough to appreciate.


Keyboardist Barron works primarily with the basics of jazz on this album. He is featured on a number of tracks, including "Bachanale," which is an upbeat, funky tune that should do well on all jazz playlists.

Jazz albums picks


The latest release in Hampton's Who's Who series features an all-star contingent including Mingus on bass, Benny Mulligan on tenor, Woody Shaw on trumpet and the indefatigable Hampton on vibes. The material, of course, is pure Mingus — from the lively "Just For Laughs," to the seductive "Duke Ellington's The Sound Of Love," to the eclectically "Farewell Farewell," a thoroughly swinging showcase for Mingus and his music.


Although he is probably best known for his film and television scores, jazz composer/pianist Lalo Schifrin has put together an exciting concept album which successfully conjures up gypsy images by fusing jazz and Flamenco music. The album blends acoustic, electric and synthetic sounds.


A member of the original Brecker Brothers band, guitarist Khan is reunited with Mike and Randy Brecker on his second Columbia LP. Dave Sanborn on alto rounds out the horn section which is featured on three of the album's six tracks, including "Some Time Down," "The Little Ones" and "An Eye Over Autumn," whether fronting the basic rhythm section or the expanded quintet with horn. Khan's solos are penetrative and incisive.
Radio Industry Leaders Meet
At NAB Programming Conf.

(continued from page 9)

to be informed in areas you wouldn't even use.

While Gregory's stirring remarks, which
wowed a standing ovation when he finished, were well received, the thrust of the con-
ference was toward informing broadcast-
ers in areas they use everyday.

Workshops delved into such topics as rela-
tions with DJ and sales managers, format
switches, legal considerations and news
programming. Among the industry leaders
who shared their expertise by leading work-
shops were: Kathryn Lenard, NBC Radio
research director; Tom Yates, presi-
dent of National Broadcast League; Harvey
Mednick, RK0 Radio vice president; Lee
Abrams, Burkhart-Abrams director of FM
programming and Arthur Ginsburg, FCC
chief of broadcast complaints and com-
plicity division.

What's New With The Numbers

"Let's Give Away Records" was an un-
toxic reminder that in one of the best
illustrations of this theme came during the
daily session called "Ratings...Or What
With The Numbers." Representitives from
 Arbitron, Burke, and TRAC 7, Ram Research,
Media Statistics and Professional Research
Service explained the unique qualities of their
operations, including their distinct
methodologies and the number of markets
they cover.

Also tipping their hands to a degree were
the presidents of the nation's four largest
radio networks, Mutual's Ed Little, CBS'
Sam Cook Digges, ABC's Hal Neal and
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But as is usually the case with large con-
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work was done in small groups in lobbies,
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Four Record Label Executives
Face The Music At NAB Radio Conference

by Joey Berlin

CHICAGO — In a lively question and
answer forum, four record company chiefs
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Joe Smith, A&M's Gil Friesen, Casablanca's
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The label executives warned the radio
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search, pointed out the dangers of Top 40
and AOR formats becoming too similar and
voiced support of performance royalty
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Warning The Stations

"Don't rely too much on research,"
counselled Bogart. "TV is totally researched
and it's just a boring communications medium around." Davis spoke of the influence of AOR sta-
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Friesen went on to call the similarities be-

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One programmer asked the panel why
beautiful music stations are virtually
ignored by the major record companies.
"Since beautiful music stations rarely
identify the music they play and their audiences of 40,000 listeners are not volatile,
record buyers, the cost of servicing them
is not worthwhile," explained Smith.

Davis was even more blunt. "I find
tractable areas. Helping find What's behind the
industry's sales and the need to be aware of
the market's growth with the number of markets
they cover.

Also tipping their hands to a degree were
to the presidents of the nation's four largest
radio networks, Mutual's Ed Little, CBS'
Sam Cook Digges, ABC's Hal Neal and
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is not worthwhile," explained Smith.

Davis was even more blunt. "I find
beautiful music very bland and there's not
much original talent involved with it.
Beautiful music is neither fun nor
profitable," he said.

Disco

Many of the questions concerned the
types of music that are currently in vogue.
Bogart noted that the "disco industry"
now grosses $4 billion a year, but he scored
Davis for refusing to "go disco" unless he
called it a "crossover medium."

"Crossover is the most dramatic com-
cmercial trend in the industry in recent
years," said Davis. "It's an area that every
label has to be aware of. I think disco is a
trend, magnified by 'Saturday Night Fever,'
but in the next year or two it will be incor-
porated into the mainstream of society."

All of the record company directors told
the programming conference that they
are watching the current trends and trying
to control the hyped content of the
records they manufacture.

Music Reflects Society

"Music reflects what is going on in
society as a whole," said Smith. "Our artists
reflect what's current in the minds of the
artist and audiences."

"We have no business censoring our
artists," Davis stated. "We are dealing
with our artists' artistry and we can't tell
them what to do. They're self-contained, we
can't program them."

Friesen simply reported that "I don't con-
sider drug-oriented lyrics to be a problem."

Symphony-Sized Pop Ensembles Are
Multiplying Across The Country

NEW YORK — The recent formation of
several symphony-sized ensembles
dedicated to a wide spectrum of music
highlights an increasingly common
phenomenon across the U.S.

In Los Angeles, for example, a 78-piece
group of prominent session men called
The Orchestra is rehearsing new material by
such composers as Dave Grusin and Henry
Manchen for a showcase performance in
Los Angeles October 22.

CAM-U.S.A., based in New York, recen-
tly signed an 88-member ensemble, fit-
ttingly tagged Orchestra 88, as well as a 10-

to piece, Pennsylvania-based band named
Ralph, which bills itself as a "rock orchestra." And Millenium recording artist
Meco frequently composes for entire
studio orchestras.

Bread & Roses Festival
Of Acoustic Music Set

LOS ANGELES — The Bread & Roses
Festival of Acoustic Music, a three-day
music event featuring performers playing
only acoustic instruments, will be held
Sept. 24-26 at the University of California
campus in Berkeley in the Greek Theatre.
Performers will include David Bromberg,
Stephen Stills, David Grisman, Kenny
Ward, Axl Rotton, Jon McLean, The Persuasions and Kenny Rankin. "The show will be
hosted by Phil Lesh and David Osman of the
Foreign Theatre.

Tickets are available at the University
Box Office, 101 Zellerbach Hall, U.C.
Berkeley and at all Bay and outlets and
major agencies.

Chrysalis Signs Rabin

LOS ANGELES — English singer-

group's John, Clive Davis, Chairman of Chrysalis Records, has been signed by

Chrysalis Records, according to Terry
Ellis, president of the label.

CAPALDI SIGNS WITH RSO — Jim Capaldi, former member of the British rock group
Traffic, has recently signed a recording deal with RSO Records. Capaldi's first album for
the label is called "Daughter Of The Night," which is set for release September 11. Pictured
(l-r) at the signing are: Rich Fitzgerald, RSO vice president, promotion; Jay Levy, RSO ar-
ists relations coordinator; Capaldi; and Al Coury, RSO president.

Polygram Braches in Detroit, Seattle Move

NEW YORK — Polygram Distribution Inc.
has moved its Detroit and Seattle branches.
The new Detroit branch will be located at
755 West Big Beaver, Suite 508, Troy,
Michigan, 48084, telephone (313) 362-
4420. The Seattle branch is now operating
at 1018 Industry Drive, Seattle, Washington,
98188, telephone (206) 575-
3630.

The branches will continue to operate
under the direction of Bill Schulte and Garry
Koppey, respectively.

Additional new locations in Cleveland
and St. Louis are to be announced.

U. Of Sound Arts Will
Offer Label Experience

LOS ANGELES — The University of Sound
Arts here will be offering students the op-
portunity to operate a record company un-
der the guidance of University staff and es-
tablished industry professionals in Sep-
ember. Students participate in all phases
of company activity from talent scouting,
recording, material selection, engineering
and production to development of marketing campaigns for finished product.
A VISION IN PLATINUM.

Blue Öyster Cult “Agents of Fortune.”
On Columbia Records and Tapes.
Syndicators Say Labels Don't Realize Their Promo Value

WILD AND CRAZED GUY JOINS ASCAP — Warner Bros. recording artist Steve Martin is shown waving at the camera following his recent signing with ASCAP. Pictured (l-r) are: William M. McGregor, ASCAP membership representative; Martin; John Mahan, western regional executive director, ASCAP; and Ken Sundleson, Martin's attorney.

CBS/Columbia Group Has New Vice President

NEW YORK — Seymour L. Gartenberg has been appointed vice president of the CBS/Columbia Group.

Gartenberg’s first project, according to John Phillips, president of the CBS/Columbia Group, will be to assist the integration of Gabriel Industries, a toy manufacturer recently acquired by CBS, into the CBS Toys Division.

Gartenberg joined CBS in 1956 as budget and controls manager of the Columbia Record Club. His most recent position was executive vice president for CBS Toys Division, which he held for the last five years. Gartenberg also spent six years as executive vice president of the Columbia House division, which includes the record club.

Jem’s Annual Catalog Lists 2,500 Albums

NEW YORK — Jem Records is releasing its seventh annual catalogue, The Jem Records’ Catalogue ’78-’79. Most extensive in Jem’s history, the catalogue contains alphabetical listings and notes on over 2,500 albums, including new wave albums, and experimental music.

Jem will mail copies of the catalogue to 9,000 retail, rack, and industry personnel, and will provide stores with an inexpensive play sampler, plus mobiles and stickers.

Jem president Marty Scott is quick to explain that the firm has selected television as an import function as an "import, if you look at the cover of our catalogue," he explains, "you'll notice that we've deleted the word import. We're much more than that now. Our catalogue now contains a variety of domestic releases, as well as an assortment of books and publications.

Scott noted a trend toward pressing records on colored vinyl and picture discs. Jem has done very well with its own pressing of the "Rocky Horror Show" picture disc and expects to do well with a colored vinyl pressing of the Whoo's "Who Are You" album and Steely Dan's "Aja." This will be the year of the collector's item," he concluded.

English Joins Sea Level

LOS ANGELES — Drummer/percussionist Joe English has joined Capricorn recording artists Sea Level after a two-year stint in the same capacity for Paul McCartney and Wings. During that time, he co-produced the Wings and participated in the Wings Over America Tour of 1976. English recently accompanied Sea Level to Europe for performances at the Montreux Jazz Festival and is also featured on the just-completed album by the group titled “On The Edge,” scheduled for release in September.

Record Pirates Face Sentencing

Record Pirates Face Sentencing (continued from page 8)

Brooks, owner of Jimmy Brooks Enter-
prises, and from two vans parked near his house. Authorities said that the house was being used as a storage area for the tapes.

In Montgomery, Alabama, Charles Howard Campbell and Cherry Valley Seem-
Center in Cherry Valley, Ala., was con-
victed by a jury in Federal District Court on seven counts of willful copyright infringe-
ment for selling pirated tapes, in addition to operating an in-store, 8-track cartridge tape duplicator. Judge Robert Varner sen-
tenced Campbell to a fine of $1,400 and or-
dered the destruction of more than 500 tapes that had been seized by the FBI. He had been accused of illegally duplicating copyrighted recordings originally released by A&M, CBS, London, MCA, RCA, and Warner Bros.

Quintessence Adds 40

LOS ANGELES — Pickwick Records’ Quintessen-
ti class line will release 20 albums in September followed by another 20 in October. The albums will include the complete Beethoven concertos, Bach’s Brandenburg Concertos and a two-record set of Earl Wild’s “Liszt In The Grand Manner,” one disc of which is a new creation.

Pickwick’s budget classic line now features almost 100 titles.

MUSCLE SHOALS STUDIOS OPEN — Muscle Shoals Sound Studios & Publishing Co. recently opened a facility in Muscle Shoals, Alabama on the banks of the Ten-
nessee River. The facility offers record producers complete accomodations in-
cluding two publishing companies and production services. Pictured (l-r) are the company's co-owners: David Hood, Roger Hawkins, Jim Johnson and Barry Beckett.
More Than 20 Country 45s Enter Pop Chart In Past Year

by Donna Baham

NASHVILLE — Due largely to the "crossover fever" that is currently uppermost in the minds of record company executives here, more than 20 country singles have entered the Top 40 pop charts in the past 12 months. But of those records, only Crystal Gayle's "Don't It Make My Brown Eyes Blue" has been able to reach the #1 position on both the country and pop charts.

Gayle's United Artist single debuted in the country charts July 9, 1977 at #86 but reached the #1 country position nine weeks later. It also took the #1 position on the pop charts, debuting August 6, 1977 at #59 and peaking at #3 on October 8. Gayle's success with her hit single is a sure sign that the crossover movement, where the title mentioned something on a business card that attracts fans to the store. He pointed out that Warners is very reluctant to have them because they have this small number of people that will address themselves to all areas of music. If you are the vice president of black music, when you sit in on a vice presidential meeting or attend the Warners convention, you are expected to contribute on the general running of the company, not just your specialty and one area. It will enable me and Stan Byrd and Norro Wilson, the three senior executives in the country division, to perform more effectively for our artist roster. This means that I have access to all the top management decisions which occur at Warner Bros. "...I can have a lot of things I want with much less difficulty."

Other than solidifying support for the corporate structure, Warner Bros' of Nashville, division within the Warner Bros, corporate structure, Warners said his promotion would have no effect upon the basic mode of operation for Nashville's office.

More Than 20 Country 45s Enter Pop Chart In Past Year

by Donna Baham

More than 20 country singles entered the pop charts July 2 at #96 nearly six weeks after its initial debut on the country charts. But after three consecutive pop chart peaks, it peaked at the #11 slot. Fourteen #1 country singles crossed into the pop charts in the past year, according to the country chart in the top 50. Waylon Jennings' "Luckenbach, Texas (Back To The Basics Of Love)" peaked at #2 in the pop chart, and "Daytime Friends" by Kenny Rogers climbed to the #28 position, and "My Way" b/c Elvis Presley reached number two.

Jerry Seabolt, director of national country promotion for United Artists, commented on the Gayle single's unique successful climb to both chart tops. "It goes back to what makes a hit, and don't think anyone's able to answer the question the same way twice," he said. "Seabolt. "It was a time in the marketplace where people were ready for a song like "Don't It Make My Brown Eyes Blue.""
CMA Talent Buyers Seminar Planned To Start On Oct. 13

NASHVILLE — CMA board members and co-chairmen of this year’s 7th annual CMA Talent Buyers Seminar, Shorty Lavender and Don Romea, have announced plans regarding the agenda.

Opening day, Oct. 13, will feature special panel discussions, conducted by recording artist Charlie Daniels and his manager Joe Sullivan who will answer questions from TBS registrants pertaining to the relationship between a recording artist, his manager and agent, and how they work together in booking play dates. The discussions should provide a clearer perspective on each of these roles to participating talent buyers and explain the element time and pressure involved in booking an act.

The following day, CMA board member and MCA recording artist Bill Anderson will appear before the seminar presenting a special slide show production featuring a slide show with live music and narration by Bill and the Po’ Folks with Mary Lou Turner. The audience consists of a capsule history of country music, with examples and descriptions of the various types of current country music.

Labor Day Bluegrass Fest. Comes To Kerrville

KERRVILLE, TEXAS — The annual Labor Day Bluegrass Festival set for Sept. 1-3, at Rod Kennedy’s Quiet Valley Ranch, nine miles south of Kerrville, will blend the fresh with the familiar in 30 hours of on-stage performances.

The Poverty Playboys of Kerrville, as in past festivals, will kick things off Friday night. The band dresses like early Grand Old Opry performers in straw hats and plays traditional bluegrass. All 14 of the other bands are imported from Texas, California, Indiana, Georgia, Kentucky and Tennessee and their music will be as diverse as the states from which they come.

Texas bands include the Shady Grove Rambles from Irving, Grafftiire from Austin, Tennessee Valley Authority from San Antonio, Southern Select from Austin and the Bluegrass Ramblers from LaPorte with guest fiddler-guitarist-singer Joe Stuart, from Nashville.

Out-of-state acts include the Pinnacle Boys, the Cañon Family, Dan Grady, Richard Greene, Peter Rowan, the McLain Family, the Bluegrass Alliance, Larry Sparks and the Lonesome Ramblers, the Lewis Family, and Buck White with the Down Home Folks.

TEAR TIME — Dave & Sugar — RCA-APLT-2861 — Producer: Jerry Bradley and Dave Rowland — List: 6.98

Dave & Sugar continue to mark their recordings with rich, three-part harmonies. Complex harmony is not new to country music, but the trio is different in that they switch lead vocals and dexterously along with strong harmony on a song’s chorus. Dave & Sugar are enjoying more and more success as artists, and this album should move well in country markets. Best cuts are "Teardrop Time" and "Baby, Take Your Cost Off.".


Gene Watson is highly underrated in the country field even though he does everything well. One big hit record could greatly enhance his changes, and Gene may find one in this album. Watson sings straight country music, but he insists on written material. "I Wonder How It Is in Colorado" and "One-Sided Conversation" complete this strong package.


Although he has maintained a low profile during the past couple years, Kenny O’Dell is one of Nashville’s most successful songwriters. For instance, he wrote Charlie Rich’s "Behind Closed Doors" and "Take It On Home" (included on this album). Now on Capricorn, O’Dell shows he is a capable artist as well as writer. With an attractive album cover and crack production, this product should generate considerable airplay and sales.

THE FEELINGS SO RIGHT — Don King — Con Brio-CBLP-053 — Producer: Bill Walker — List: 8.98

Don King is one of those fresh faces with loads of talent who come along every so often in this business. His music is light, melodic and full of positive love songs. King still needs vocal maturity, but he is young and his voice will probably grow stronger each year. "The Feelings So Right," "Don’t Make No Promises" and "Music Is My Woman" round out the best of this album.

Cash Box September 2, 1978
**Wickham Forecasts Change (continued from page 33)**

**Country 45s Crossing Over (continued on page 7)**

**Country Column**

MCA recording artist Conway Twitty has been in Nashville taping “Hee Haw Honies,” a new spin-off sequel to the already popular series “Hee Haw.” While in town, Conway spent most of his time in Bradley’s Barn studio cutting new material for his next album to be released in Jan. A single is set for an Oct. release. In other news, the Conway/Loretta duo was voted Vocal Duo of the Year by WMA’s recent Listener’s Choice Awards for the third straight year. And Conway is set to guest star on “Carroll Baker’s Special,” to be taped in Toronto Sept. 19-20. During the show, Conway will be presented with a double platinum album from Teevee Records in Canada who released a greatest hits album on Conway in Canada. He is also set for a Canadian tour Oct. 12-22.

Lynn Anderson has included Gail Davies’ song, “Bucket To The South,” in her latest Columbia album. Interesting to note that Anderson is an alumnus of the Lawrence Walk show and that “Bucket To The South” was made famous by Ava Barber, current WKRK show regular. Also interesting to note is that Gail Davies, who was the original lead singer for a record called “No Love Have I,” started her professional writing career as a staff writer for Welk’s Vogue Music and her recording career as an artist for Welk’s Vogue Productions.

Showaday Productions, formerly located in Nashville, has a new address. Showaday Talent Agency, 2009 Antoine Street, Houston, is the new location.

Epic artist Charly McClain and MCA artist Ronnie Sessions recently taped segments for the U.S. Air Force show “Country Music Time” at Laurel Tree Studios in Nashville. “Country Music Time” is aired on 2,000 radio stations in the U.S. and is beamed to foreign countries via Armed Forces Network. The shows have been taped here for the past 21 years. Columbia recording artist Barbara Fairchild has been chosen as the Truck Driver Sweetheart and will host a few of them as her guests in Nashville Sept. 11. Then she’ll truck the show around the country.

Columbia artist Bellamy Brothers, the Round Mountain Boys, and the House Brothers Johnnie High, co-host of the Grapevine Opry, hosted the show. They played in the Saturday schedule as a means of satisfying the numerous requests for bluegrass in the Dallas/Fort Worth area. The Opry has increased its recording facilities from 4-track to 4-channel 16-track consoles and machine, and has added digital equipment to upgrade the necessary 11-board equipment, such as equalization, limiters, etc.

Randy Gurley has been tapped as a headline for a series pilot tape recently recorded in Nashville for Ford. It is to be aired on TV (Independent Television), in color in Nov. on the network of 10 TV stations throughout the British Isles The 45-minute special is the first in a planned series of country music programs being prepared and produced by Westward TV.

The appearance marks Randy’s first exposure in a foreign market. Her ABC releases are now undergoing special promo push in Britain.

Warner Bros.’ Donna Fargo is home in Nashville after spending a month in Santa Barbara Cottage Hospital in Santa Barbara, Ca. The final diagnosis was transverse myelitis. It is hoped that she will be able to resume personal appearances in a couple of months. Just released is Donna’s single “Another Goodbye,” pulled from the forthcoming “Dark Eyed Lady.”

Electra/Asylum’s Sammi Smith has been busy with fair dates, concerts, clubs, etc. She has just been booked for her first European tour, set for Nov., to cover Germany, Spain and England. Recently, producer Johnny Morris was named as Sammi’s manager with booking arrangements through Johnny E linger of Music City Talent Agency.

Congratulations to Scorpio’s Ron McCoy, the proud father of a 9 1/2 lb. boy born Aug. 21, and named Ronnie Dean. Wife Karen is resting comfortably at their home in Portland, Tn. McCoy recently recorded a new album at the Fox Theater in Atlanta before an enthusiastic audience of admirers.

RCA’s singer/songwriter Raelynn Bailey is on the Cash Box singles chart. With “What Time Do You Have To Be Back To Heaven,” this week in the #52 single slot. This is the artist’s second release for RCA, produced by Bob Montgomery. Bailey is currently playing clubs around Georgia and recently appeared with his band, The Aquarians, on the Jerry Reed Show in Macon. He hopes to be on the road within six weeks. Bailey’s is also the pen behind Epic’s O.B. McClintock’s new release “Natural Love.”

**WELCOME WOEMENWRITERS** — As part of its campaign to recruit new womenwriters, Tree Publishing is buying billboard space in Nashville to explain how Tree staff is run by women who are interested in having material heard. Tree staff members assigned to assist in the search for new writers are (L-R): Cliff Williamson, Terry Choteau, Dan Wilson, Chris Doddson, Nancy Hirth, and Tree vice president Don Gant.

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THE COUNTRY MIKE

PITTSBURGH POWERHOUSE GOES COUNTRY — WWSW/Pittsburgh is the latest of several stations to change their format this year. The 5000 watt station announced the format change to its listeners with a 97-hour promotion which began at noon on Friday, August 18. The promotion consisted of 97 hours of non-stop music, to accommodate the station's move to the new contemporary country format. The former MOR formatted station will operate under the direction of program director Dave Stidtron. Dave Stidtron has been at WWSW for about five months. WWSW and WFEZ (FM) is owned by Bill Block, who also owns the Pittsburgh Post-Gazette newspapers. The personality lineup at the station will consist of Ed Scheek and not much else. Michael Warren, afternoon; Stan Savran's Sports Show from 6-7 pm, Scott Kohler, 7-midnight; and Dave Shellenberger will handle the all-night show.

FRICKE GOES BACK TO RADIO IN CINCINNATI — As reported last week in Country Mike, Nashville promotion executive and long-time radio indy man Nick Fricko has been hired to program WSAQ/Cincinnati. Last week the station announced plans to change to the top 40 format to country. The station is already on the air with the new format. Fricko started working with country formats in Nashville, before opening his own promotion company, Promotions Plus. Fricko says that after a year two absence from radio he's very excited about going to Cincinnati. When asked what he thought about the existing competition, WUBE, and the possibility of more competition in the future from WKRQ, should they decide to go country, Fricko said, "The best defense is a good offense." Fricko also commented that the station was in need of country oldies product. WSAQ is located at 6th and Matteo Place. Cincinnati... 45204. Fricko can be reached at 615-251-5700.

WLLW WILL BE WRDN — BIG RED RADIO — The Federal Communications Commission is giving the station a chance to stay on the air. The station will be allowed to charge for call letters, to WRDN, as of September 13th. Program director Dave Danehue says they're already getting listeners used to the charge through an hourly ID which relays, "Big Red radio is WLLW/Milwaukee, soon to become WRDN." Also thanks to Dewey for an excellent three-part series on contemporary radio, which has appeared in Cash Box for the past two weeks. The final segment in this is in hope. You enjoyed these articles.

NEW PD AT WPKX/COLUMBUS, GEORGIA — Ron Scott has left KRMD/Shreveport to program his new station, WPKX/Columbus. Scott replaces Jack Reynolds, who recently left the market. Scott will also have an air shift from 10 am-2 pm. Jim Bell will continue to be music director.

WHAT EVER HAPPENED TO: Billy Eger — former music director at KODO/Omaha.

As of now, Trina's after hour show wasesslered at WTHC/Omaha.

WANE HAS NEW MUSIC DIRECTOR — Bob Bradyn has taken over the music chores at WAME/Chattanooga, replacing Pat McGowan, who returns to the all-night show. Here's the latest lineup at the station: Ed Gallaway, mornings; Larry English 10-3, Bob Grayson 3-7, Bob Brandon 7-midnight.

As of some may know by now, Storer Broadcasting has decided to put KTNYQ (Ten Q) up for sale and will not be changing the station's format or call letters as previously announced. KGFS—FM. Ten Q's sister station will go ahead with plans to change their call letters to KHTZ, (K-Hits) but the format will remain country. Ten Q is reportedly on the block for ten million... and inside sources say that for the right offer, Storer would probably sell both stations.

Later this month, Cash Box will announce several new country reporting stations to be added to the list of stations supplying information for the Cash Box Country Singles Chart. Thanks to all the stations that supplied us with promising reporters... and look to this column in the next couple of weeks for the new stations.

Send your station news and photos to: Country Mike... Cash Box... 21 Music Circle Ext... Nashville, Tennessee... 37203.

Moving Up, Getting New Jobs

by Dave Donahue

(This is the third in a three-part series on contemporary radio.)

NASHVILLE — The time has come to make your move... Many reasons may have contributed to it from the need for more money to a new challenge. Sometimes it seems you're getting offers left and right when you've only been on the air a short time, especially if you're on the street, nothing is available.

And so be it if management encouraged you to grow within the company as far as you could, then helped you find a new challenge outside—but in most cases that won't happen. Hopefully, you can tell your boss you're going to look for something else and keep your job but that also depends on the market condition. The most important thing to grow may mean you have to go. There are several pits out there in the radio jungle you must avoid.

THE RUMOR MILL. Faster than a radio wave, it really gets around. If you totally believe all you hear about WTHC/Omaha you'll go down the wrong first pit. Sometimes, long shots on rumors are a way in, but more often than not, they are unfounded. The best way to check a rumor is to call or go to the source. (See page 4)

Moving Up, Getting New Jobs

by Dave Donahue

(Continued from page 3)
"LITTLE BITTY PRETTY ONE"
(E-45514)
SURE TO BE Big on Juke Boxes
B/W "FOREVER"

HARGUS "PIG" ROBBINS

COUNTRY INSTRUMENTALIST
OF THE YEAR

We deliver... Always have...

FROM THE ALBUM

6E-129
**Bally 4 Player ‘Lost World’ Features New Art Technique**

CHICAGO — “First thing a player notices about ‘Lost World’ on location,” commented Paul Calamari, sales manager, Pinball Manufacturing Corporation, Chicago, announcing volume delivery this week of the new four-player electronic game, “is the startling brilliance of the backglass.

“The theme alone,” Calamari added, “would be an eye-catcher in any technique — a dreamy landscape of a mysterious ‘lost world’ with giants, dragons and beautiful maidens. But the truly magic eye-appeal of the ‘Lost World’ backglass lies in the new and revolutionary printing process employed for the first time in pinball, a process that reproduces an unlimited number of colors and images an illusion of three-dimension depth.

The game’s striking visual appearance is further enhanced by new scoring features and well-thought-out playfield arrangements. ‘First, to the ‘Lost World’ theme, is the new Dragon’s Den — upper left closed lane with a target at the top end,” Calamari said. “The target is hit by a captive or ‘lost’ ball at the lower end of the lane, impelled upward in the lane when forcibly struck by the ball in play. Normally, a target hit scores 500 but may be multiplied by 10, if the 5,000 light is lit by skill, or if the extra ball signal is lit by skill, a Dragon’s ‘hit’ causes the bonus play, in the out-hole, to return to player as an extra ball.

Another new score ‘strong ‘Lost World’ feature consists of rollover and target hazards scattered on the playfield for strategic skill challenge. Individually identified by letters A, B, C, D, E, and F, these letters are keys to increased Dragon’s Den target values already mentioned, and are also keys to the 2, 3, and 5 times out-hole bonus multipliers. ‘Twin kickout hole at each side of upper playing field loads ball in play with vigorous scoring energy, rings up big scores, is key to kickout specials. Kickout value starts at 1,000 before each ball is shot, advances — 1,000 — 2,000 — 4,000 — 6,000 — 8,000 — 10,000 — special — each time ball is shot into either left or right kickout hole or contacts either left or right ball return lane when lit. ‘Kickout specials are only two of the four ways in which specials may be scored, the other two ways being ball exiting via left or right out lane when adjacent special signal is lit, thus transforming a lost ball into a special-scoring skill shot.”

**Gottlieb Banking On Motion Picture Tie-In With New ‘Close Encounters’**

CHICAGO — D. Gottlieb & Co. has adopted the sights and sounds of the popular film “Close Encounters of the Third Kind” to a challenging, new solid state pinball machine. Among the many highlights is an electronic sound generator that simulates the tones of the mother ship communicating with earth humans in the landing scene of the movie.

“Pinball distributors and operators will gain a tremendous advantage from the multi-million dollar advertising program promoting Columbia Pictures’ motion hit,” commented Joel Weinberg, Gottlieb’s president. “But purists can be assured that the movie promotion hasn’t taken anything away from the challenges of the new game. This is the kind of game that appeals to the serious pinball player.”

In the process of play, green ‘hit’ lights indicate which roto-targets have been scored and the exclusive Gottlieb roto-target features a “Star” target that can score extra balls, specials and advance the bonus multiplier. Five drop targets and A-B-C rollers light extra ball and special features and also advance the 2, 3, and 5 times multipliers. The machine is equipped with the noted solid state controller system engineered by Gottlieb/Rockwell.

In reviewing the new model, Roger Sharpe, pinball authority and author of the book, “Pinball,” commented on the theme and the outstanding solid state products but said, “the playfield design is such that the game would be a winner even without the tie-in. A few solid state names in the usual Gottlieb original is the roto-spin target which finds its way into the action at the top right of the field. Always a precision shot, the roto-spin

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**THE JUKE BOX PROGRAMMER**

**TOP NEW POP SINGLES**

1. "DON’T LOOK BACK" BOSTON (Epac-1-0579)
2. "OH! DARLING" ROBIN GIBB (Rca 907)
3. "WHO ARE YOU" WHO (Mca-4904)
4. "PARADISE BY THE DASHBOARD LIGHT" MEAT LOAF (Cameo-11-5078)
5. "HOLLYWOOD HUSTLER BOB STEGER" (Capitol-1-0418)
6. "COME TOGETHER" AEROSMITH (Columbia-3-10052)
7. "BACK IN THE USA" LINDA RONSTADT (Asylum-E-4519)
8. "RIGHT DOWN THE LINE" GEFF RAFFERTY (United Artists-U-1235-Y)
9. "IT’S A LAUGH" DARYL HALL & JOHN OATES (Rca-Ps-11371)
10. "SGT. PEPPER’S LONELY HEARTS CLUB BAND" WITH A LITTLE HELP FROM MY FRIENDS THE BEATLES (Capitol-1-0410)

**TOP NEW COUNTRY SINGLES**

1. "HEARTBREAKER" DOLLY PARTON (Rca-Ps-11288)
2. "DO IT AGAIN" LARRY GATLIN (Mca-22-2189)
3. "IT’S BEEN A GREAT AFTERNOON" MERLE HAGGARD (Mca-49036)
4. "EASY FROM NOW ON" EMMY LOU HARRIS (Warner Bros.WBS-5922)
5. "ANYONE WHO ISN’T ME TONIGHT" KENNY ROGERS & DOTTIE WEST (United Artists-UA-1524-4)
6. "LET’S TAKE THE LONG WAY AROUND THE WORLD" RONNIE MILSAP (Rca-Ps-11359)
7. "TEAR TIME" DAVE & SUGAR (Rca-Ps-11322)
8. "TOE TO TOE" FREDDIE HART (Capitol-F-4069)
9. "LAST LOVE OF MY LIFE" LYN ANDERSON (Columbia-3-10292)
10. "ONE SIZED COMPLETE" GENE WATSON (Columbia-C-4418)

**TOP NEW R&B SINGLES**

1. "THERE WILL BE LOVE" LOU RAWLS (Mca-11-2285-2620)
2. "MIND BLOWING DECISIONS" HEATWAVE (Faw-5-5008)
3. "DON’T STOP, GET OFF THE GYVERS" KENNEFORD (Coilburn-9931)
4. "I’M IN LOVE" (AND I LOVE THE FEELING) ROSE ROYCE (Warner Bros.WBS-8825)
5. "STAND UP ATLANTIC" JIMMY WOOD (Capitol-C-4418)
6. "IT SEEMS TO HANG ON" ASHFOORD & SIMPSON (Warner Bros.WBS-5071)
7. "HONEY I’M RICH" KAYDO (Atlantic-A-4805)
8. "YOU WERE MEANT FOR ME" VIVIENNE WATSON (Arista-A-4702)
9. "SWEET MUSIC MAN" MILLIE JACKSON (Spring SP-165)
10. "SHINE ON SILVER MOON" MARYLIN MCCOO & BILLY DAVIS JR. (Columbia-3-29090)

**TOP NEW MOR SINGLES**

1. "DEVOTED TO YOU" CARYL SIMMONS & JAMES TAYLOR (Epac-95500)
2. "IT’S ALWAYS A WINTER" BILLY DEL (Columbia-3-10783)
3. "OH! DARLING" ROBIN GIBB (Rca 907)
4. "SHINE ON SILVER MOON" MARYLIN MCCOO & BILLY DAVIS JR. (Columbia-3-29090)
5. "ALL I SEE IS YOUR FACE" DAN HILL (20th Century TC-2387)

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**Mrs. Martin Will Chair NAMA Conv. Ladies’ Activities**

CHICAGO — Mrs. William H. Martin of Columbus, Ga., has been named chairlady of the NAMA convention ladies’ activities program, which will be an integral part of the activities scheduled to take place during the association’s annual convention in Atlanta, Oct. 5 through 8.

Members of Mrs. Martin’s committee are: Mrs. David Becton of Little Rock, Ark., Mrs. Ray Manthy of Columbus, Ga.; Mrs. J. E. Mead of Amarillo, Tex.; Mrs. Van Myers of Coral Gables, Fla.; and Mrs. Trammell Scott of Dalton, Ga.

Mrs. Martin is the wife of William H. Martin, president of Martin Food Services, Inc., a former chairman of the NAMA board of directors.

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**Firm Bows Plan To Develop Token Play Conversion**

CHICAGO — Mayer and Wenthe, a leading manufacturer of tokens and medallions for more than 100 years, has developed a new token program which is designed specifically to coin-operated amusement games industry.

Under the two-fold program, the company will offer assistance to customers in designing tokens to their specific needs and also provide guidelines in the conversion of mechanisms for coin-operated token play. It was conceived, and is being directed, by coin machine industry veteran Bob Sheadow, who recently joined the staff of Mayer and Wenthe.

Addressing himself to the “many advantages in the use of tokens,” Sheadow pointed out that tokens will “reduce, or eliminate, the problem of machine pilferage and the damage resulting from break-ins.” Insurance rates, in many cases, are reduced, he said, which is financially beneficial to the customer. Community promotions are also handled very easily. Sheadow added, by the use of tokens with specially imprinted messages.

Mayer and Wenthe will be participating in the Nov. 10-12 AMOA convention at the Conrad Hilton Hotel in Chicago with a full display of new token concepts in Booth 639. Service representatives will be on hand for demonstration purposes and to answer inquiries about conversion to token play.
Gottlieb Unveils ‘Close Encounters’

(continued from page 39)

Gottlieb solid-state games, the play is quick, smooth and always challenging.”

The “Close Encounters” game, Weinberg pointed out, is the second Gottlieb product to carry the theme of a Columbia picture. The first was “Sinbad” based on “Sinbad and the Eye of the Tiger.”

Mood Of Today

“As in any fashion-oriented business,” he said, “one of the most important factors affecting success is the ability of a manufacturer’s designers to capture the mood and culture of the day. Our association with Columbia Pictures Industries will provide us with an ongoing stream of new, well-researched and popular themes.

“These new properties, in combination with our own designer research, will continue our tradition of developing creative, challenging and exciting games. Such games, and our reputation of providing quality and reliability and of encouraging a strong distribution organization, will maintain Gottlieb’s position as the ‘Cadillac’ of the industry.”

Down Home Fun Is Included In Midway’s New ‘Dog Patch’ Video Game

CHICAGO — Stan Jarocki, director of marketing at Midway Mfg. Co., announced the release of “Dog Patch,” the factory’s latest electronic video game. The machine has an “original down home flavor,” according to Jarocki, and will accommodate one or two players.

Commenting further, he said, “It gets increasingly difficult in this innovative and highly competitive field to come up with true original games, since it seems as though every conceivable area of human activity has been portrayed through video games. The concept, the play of Dog Patch and the highly suitable graphics have all combined to produce a game that is going to delight the game players of America.”

Dog Patch is a gun game, set in a “mountain folks and setting” and the player, competing against the computer or another player, tries to hit tin cans tossed into the air by a bystander. Points are scored when a can is hit, following which it immediately reverses direction allowing it to be hit several times, depending on the skill of the player. Hitting an airborne can earns an extra point which is added to a special bonus score and the last player to shoot a can out of the reach of the opponent is awarded ten points plus accumulated bonus.

Added Challenge

For added challenge, a wild goose (preceded by a series of warning honks) soars on the screen at random intervals. This target is harder to hit but will earn the player 50 points.

Operators have the option of determining the number of cans used during play and extended play is also provided. Additionally, Dog Patch features a tie-breaker which assures a winner every game.

The machine, measuring 67-inches high, 26-inches wide and 24-inches deep, is encased in a brightly illustrated, humorously decorated cabinet, complete with cartoon styled drawings. Standard equipment includes Midway’s 23-inch monitor, double coin chutes and microprocessor with built-in Rom/Ram testing.

Mondial Expands Dept.

NEW YORK — Mondial Commercial Corporation recently expanded its technical and service parts department, in an effort to better serve its worldwide distributor network. The move was prompted by the growing worldwide interest in electronic solid state games, according to the firm’s executive vice president Richard Sarkisian.

The newly enlarged department, he said, is headed by H.S. Darmanian, who has considerable expertise in the field of electronics parts export and is a veteran of many years in the business. Darmanian will be assisted by a staff of multilingual personnel, experienced in the processing of technical data and parts orders.

The department has been in full operation since mid-August.

See Distributor or write

2640 Belmont Avenue, Chicago, Illinois 60618
With most of the Chicago factories now back in production after the customary vacation-time shutdown, the new product which annually accomplishes this period is already in evidence. Among the new items being debuted are Bally's "Lost World," Gottlieb's "Close Encounters of the Third Kind," Midway's "Dog Patch" and Stern's "Electronico." Williams Electronics, Inc. just about ready to unveil its latest pin "Disco Fever." There's more to come, of course, which should make for an exciting fall season — in music, too, judging from the hints circulating in the trade about what's in store from the phonograph manufacturers.

The AMOA Convention, now ranked among the biggest of its kind in the industry (the other two being the ATE and Japan shows) is "expected to break all records" this year, according to the association's executive vice president Fred Granger. Never before in the history of the association has there been a larger show. The AMOA's 78 exhibits will be housed in the Coliseum, West and Continental, at the Conrad Hilton Hotel and the show dates are Nov. 10, 11 and 12.

Two new features are being introduced by Bally on its latest pinball machine "Lost World," as pointed out by the factory's Tom Nieman — and they're something to brag about, not the least of which would focus on service, earning capacity, playfield, etc., but in the case of "Lost World" the emphasis was definitely on the physical aspect. After all, when you have a multiple choice location, which houses a number of machines, you have to have something extraordinary to get the edge, said, Tom, "Bally has proven with previous machines that appearance and promotion do, indeed, have an effect on the earning power of a machine." In the case of "Lost World," no specific promotional effort was launched but the machine was designed, as Tom, "like a picture," and that seems to be what's happening especially since the second of the new features is "electronic tones and tunes" which enhances the sound considerably to further stimulate player interest.

Industry Photos Joe Gino took the matinée plunge on Aug. 20. He and his bride, who are from Montreal following which they will be taking up residence in suburban Des Plaines. Cash Box felicitations to the happy couple.

United Seal Bows Serrated Bag Seals

Los Angeles — United Seal Co. of Columbus, Ohio is offering a coin and currency bag seal that features serrated edges on two sides instead of the usual smooth side edges. Called Serra-Cap, this new design uses a double row of serrated teeth grips to close the bag tightly, preventing it from opening.

The seals, which can be applied with any standard sealing tool, cannot be removed without cutting the bag, and are available with natural fiber four or five-ply cords, or extra strength rayon cords.

Sample seals will be supplied upon request.

For additional information contact United Seal Co., 2000 Fairview Ave., Columbus, Ohio.

Monroe Taps Grotran

Chicago — Jerry Grotran, formerly of Royal Distributing Corp. in Cincinnati, has been named sales manager of the firm's Dayton, Ohio facility.

Ramtek Introduces New Laser Action Arcade Game With

Sunnysvale, Calif. — Ramtek, is offering a new laser-action arcade game called "Dark Invader." The game is designed for one-on-one competition between a player and a fleet of enemy spaceships. Looking through a shielded porthole into the enclosed cabinet, the player aims and fires a laser beam at the approaching invaders. The laser beam, visible as it streaks toward a target, is stopped by the vehicle and battle sounds. The player accumulates points for each target destroyed, with play becoming increasingly difficult the higher the score goes. During extended play, the game becomes even more of a challenge as the potential targets increase in number and frequency of appearance.

Dark Invader is equipped with a number of operator-adjustable features, including: repeat sound, fungo sound, (1,000, 2,000, 3,000 or 4,000 points), game length (60, 90, 120 or 150 seconds), and cost per play (25, 50 or 75 cents). Other features include a self-taught mode, sound/no-sound mode, a free-play option for shows and demonstrations and two spectator viewing ports. The fighter meets all U.S. government safety requirements, according to Ramtek.

The Conrad Hilton Hotel • Chicago, Illinois
FRIDAY, SATURDAY, SUNDAY — NOVEMBER 10-11-12
AMOA'S International Trade Show for Coin-Operated
Games and Allied Products

Cash Box/September 2, 1978
PLATINUM KANSAS — Don Kirshner, president of Kirshner Records, was recently presented with a double platinum album for Kirshner recording group Kansas’ “Point Of Know Return.” L.P. Kirshner also accepted an award for the gold single, “Dust In The Wind.” Pictured at the presentation (l-r) are: Tony Markanich, president and general manager of the CBS Associated Labels; Kirshner; and Don Damperley, senior vice president and general manager for the Epic/Por- trait/Associated Labels.

Entertainment Lawyers To Meet At Musexpo

NEW YORK — An international meeting of entertainment attorneys has been added for the first time to the agenda of the Jem Records, will be focal conven-
tion convened in Miami Beach, Florida on November 4.

The meeting, which is open to all MUSEXPO participants, is expected to give birth to the first International Association of Entertainment Attorneys, according to MUSEXPO President Roddy Shashoua.

Topics to be covered at the meeting will include “Foreign Licensing Agreement Overviews,” “International Fax Strategy and Planning (USA and Over-
seas),” “International Accounting and Auditing,” “Foreign Merchandising,” “Inte-

cnagov. Foreign Subpublishing, Foreign Subpublishers and Mechanical and Per-
formance Societies,” and “Ramifications of the U.S. Copyright Act of 1976.”

Famous, BHY Pact For Foreign Publ. Rights

NEW YORK — Famous has signed a long-term, exclusive agreement with Baker, Harris and Young which will give them publishing rights outside of the U.S. and Canada for all new material produced by the firm. Famous had previously han-
dled foreign rights for the Trammps’ debut LP and several BHY-produced singles.

BHY has produced records for the Trammps.そうです、Trammps、Media Tops, Gloria Gaynor, Joe Simon and others.

Automatic Label Bow's First Sales Campaign

LOS ANGELES — Automatic Records has begun its first sales campaign, “The Pop Rocks,” which offers dealers a free goods assortment coupled with an increased return allowance on “The Pop” LP as well as The

Pop’s “Down On The Boulevard” EP. The program, which is being run in coordination with the Trammps, is expected to be followed by a September print ad campaign.

Carmen Re-Signs With CAM Productions

NEW YORK — Ariisa recording artist Eric Carmen has entered the independent production field via an agreement with CAM Productions. Carmen has also re-
signed with CAM as a composer/artist.

1,000 Songwriters Attend 2nd Expo

LOS ANGELES — More than 1,000 songwriters attended the second annual Songwriters Expo at Immaculate Heart College in Hollywood. Spon-
sored by the Alternative Chorus of Songwriters Showcase, under the direction of John Brathy and Don Chandler, the event gives songwriters the opportunity to attend seminars and workshops conducted by some of the industry’s top executives and artists.

One highlight of the event was a BMI pastiche of “The Wizard of Oz,” whose single, “There’s No Business Like Show Business,” will be released on both seven-inch and LP formats. Promotion of the single and LP will be released on yellow vinyl.

Other albums released will be Joe Tracy’s self-titled debut album and the second album by the Godz. There will also be single releases by Lori Lieberman, Madison Street, Sovereign, Ruby Winters, and others.

ABKCO Revenues Down In Second Qtr.

NEW YORK — ABKCO Industries has reported revenues from the third quarter of 1977 of $1.6 million, down from $2 million for the comparable period in 1977. ABKCO’s Chief Financial Officer said that revenues for the quarter of $1,000, down from $35,000 for the same quarter last year.

Revenues for the nine-month period ending June 30, 1978 were $6.2 million, down from $6.9 million for the same period of 1977. ABKCO’s chief financial officer said that revenues for this year’s nine-month period of $220,000, up from last year’s figure of $56,400.

Theatre Workshop To Relocate In September

LOS ANGELES — The California wing of the Musical Theatre Workshop, sponsored by BHY, will move to the Pan Am Alley Room of the Variety Arts Club at 940 South Figueroa Street here when meetings resume in September. The purpose of the group is to cultivate new composers, lyricists and librettists for the musical theatre. Lehman Engel, a conductor and musicologist, moderates the workshop for BM in New York and California.

4 A&M LPs Turn Gold

LOS ANGELES — Four A&M albums have recently been certified gold by the RIAA. Two of the albums were the works of Quincy Jones: “Sounds,” and “Stuff Like That,” Rita Coolidge’s “Love Me Again,” and “Worlds Away” by Paulo C主治

Rabbit To Dist. Labels

LOS ANGELES — Rabbit Distributing has entered into an agreement to distribute RCA Records & Cinema Corporation of Houston, JDC Records of Los Angeles and West End Records in New York for marketing and promotion in Texas and Oklahoma.

Gold For Esmeralda

LOS ANGELES — “Don’t Let Me Be Misun-
derstood,” Santa Esmeralda’s first album on Casablanca has been certified gold by the RIAA. The group’s third LP, “Beauty,” is out for late summer release.

foremost new wave band The Clash has been in San Francisco working on its second album, due for release on Epic in October. The group’s first album sold a reported 100,000 copies in England and 20,000 imports in the U.S., where it is available in domestic release. Apera, a well-known record company, is releasing an LP of The Clash, “The Distanace Between.”

One of the features of the group’s music is its political stance, with songs about the British occupation of Northern Ireland, the war in Vietnam and the struggle for black liberation.

The group’s sound is a mix of rock, reggae and punk, with a strong emphasis on social and political issues. They are known for their live performances, which are often energetic and passionate.

The Clash’s first album, “The Clash,” was released in 1977 and was a commercial success, reaching number six on the UK charts.

The group’s second album, “Give 'Em Enough Rope,” was released in 1979 and was also a commercial success, reaching number five on the UK charts.

The Clash disbanded in the mid-1980s, but their influence has continued to be felt in the punk and post-punk music scenes.

APPLE IN THE BIG APPLE — Monument recording artists Gary Apple recently completed a concert engagement at the Other End in New York where he played before a packed house. Apple played an acoustic set, with a variety of songs from his album “The First One’s Free.”

The concert was a success, with Apple receiving a standing ovation from the audience.

After the concert, Apple said: “It was a great experience to play in New York, and I hope to do it again.”

The first album, “The First One’s Free,” was released in 1978 and was a commercial success, reaching number 19 on the UK charts.

The album featured a mix of rock, reggae and punk, with a strong emphasis on social and political issues. It was well-received by critics, who praised Apple’s passionate delivery and his ability to write powerful songs.

The album’s lead single, “Should I Stay or Should I Go,” became a hit, reaching number two on the UK charts and number 12 in the US.

The album’s other singles, “I'm Outta Love” and “Right on Time,” were also successful, reaching number 14 and 24 on the UK charts respectively.

In the wake of the success of the album, Apple signed with the Polydor label and went on to release several more albums, including “The Final Cut” and “The Big Apple.”

Apple’s music continued to be influential, with his songs being covered by other artists and his music being used in films and TV shows.

In 1984, Apple released his final album, “The Big Apple,” which was well-received by critics and audiences.

After the release of the album, Apple disbanded, but his music continues to be remembered as a classic of the punk and post-punk genres.

The Big Apple’s music continues to be influential, with his songs being covered by other artists and his music being used in films and TV shows.
In-Store Activity And Discos Offer Alternatives To Radio

**BRITISH LIONS ROAR INTO L.A. — RSO, recording group the British Lions recent visited Los Angeles during their extensive American concert tour. The quintet is scheduled to headline the Starwood in L.A. on September 5-6. Pictured (l-r) at a party hosted by RS Records' Promotions Director Rich Fitzgerald, vice president of promotion, RSO; Morgan Fisher, Bullfin, John Fiddler an Ray Major of the British Lions; Al Courty, president of RSO; and Overreed Watts of the British Lions.**

Some other discos promotion for Cassablanca. "Between clubs, benefits, dance contests and artist appearances, we have created enormous interest and sold records without getting initial radio support.

Simon cites the recent "Thank God It's Friday" national dance contest which was aired on the Merv Griffin show as one of the company's most successful promotions. "By involving the record pools in different cities, we coordinated dance contests to local discs across the country. The semi-finalists were selected and the winners of that contest went to the finals on Merv Griffin. The result was massive exposure from the grassroots up. The TV show was Griffin's highest rated show and we received strong promotion for the album and the film."

"Similar promotional success was achieved when Donna Summer took over the reins of Dick Clark's American Bandstand for a special disco show. Moreover, we received over 38% of the audience share and attracted attention and sales for Casablanca acts, Love and Kisses and Village People."

"In-store have supplied a couple of record promotions to 22 record pools throughout the country, securing the follow-up calls to DJs and retail accounts to achieve reporter action which is then brought to the attention of radio. Identification of artist and song remains a problem for disco promotion due to the non-stop nature of disco play; however, increasing awareness of the problem by creating a high visibility for the label itself and by encouraging creative solutions in the clubs such as peace flags on the stage and the jackets of the album DJ is playing."

Tuxedo Junction, a record by the Butterfly group, is cited by Dee Joseph, director of national disco promotion, as an example of the power of discs to provide the crossover strength from which to garner radio play. "In January and February, the song was playing in clubs and we totaled sales of close to 75,000 units. From there, it broke onto the radio in the southeast in March and then it crossed over to many formats. Meanwhile, Tuxedo Junction was visiting the record pools and clubs and making personal appearances. There is radio resistance to disco in the same way there was to early rock 'n' roll, but the sales results are hard to ignore."

While discs and in-store activity are generating solid sales, most industry executives concede that radio is still the most powerful element in generating massive sales, tonnage. However, the alternative means of promotion provide momentum. Back To Radio"

"All the other promotion means are just different ways to get back to radio," says Ed Rosenblatt, vice-president and general manager of Warner Brothers. "You go after other means in order to get radio interested. By getting initial retail action from reporters, radio hears a record talked up by the retail accounts rather than promotion guys. The more volume you build up, the more radio is interested."

Elektra/Asylum used several unique title 1N ges for interest in Caras, E.A. utilization August. "The promotion of 'Touche'" was a program sponsored by Seventeen Magazine to garner unusual exposure. During May and June, the label produced a special tape which contained suitable dialogue and selected cuts from Car's debut album and played it in 35 department stores throughout the country in conjunction with Seventeen-sponsored shows. E.A. also provided merchandising materials.

"The Seventeen fashion show participants were the demographic we were aiming at and by having the materials in out of the ordinary locations, we reached a new audience," says George Steckle, vice-president of marketing services for E.A. "In-store airplay also helped the record in the southeast during the early period of the release when it was in light rotation at A&D stations."

**Future Technology Now**

Several executives felt that in-store video will become an important aspect of future merchandising as the technology reaches the retail level on a wider scale. Pickwick is currently in testing and development stage of a video implementation program called "Channe 1000," which will see distribution of 100 video units to rack and retail. However, store video is already achieving results.

"Eddie Money is a good example of this breaking power of in-store video," says Bob Sherwood, vice-president of national promotion for Columbia. "His video was great and when it first played in stores in San Francisco, it started to move record and build up an image. The in-store activity was a contributing factor."

With in-store methods and other alternative means of promotion such as disc expanding and growing increasingly more sophisticated, the power of the airwaves sell records is being complemented by new techniques. As recent ties between music and film projects have proven, exposure is the key to maximize sales. Radio will long be the primary vehicle for exposure of music; however, the development of new methods will guarantee increased consumer awareness of music.

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**Cash Box** September 2, 1978

**BLENDING IN WITH MCA — The Blond, a rock band from Maine, has recently signed a long-term contract with MCA Records. Pictured (l-r) at the signing are: Stevo Dore of Blond; Carl Strube, president, Sky's The Limit Productions; Don Tomber of Blond; Andrew Gowan, Blond management; Ken Holt of Blond; Mike O'Leary, Blond manager; J.D. Brown of Blond; Danny Rosencrantz, MCA vice president/AR; Harry Nelson, former program director of WRKO/Boston; Skip Smith of Blond; and Bob Slavin, WCOZ/Boston.**

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**Bleeding In With MCA — The Blond, a rock band from Maine, has recently signed a long-term contract with MCA Records. Pictured (l-r) at the signing are: Stevo Dore of Blond; Carl Strube, president, Sky's The Limit Productions; Don Tomber of Blond; Andrew Gowan, Blond management; Ken Holt of Blond; Mike O'Leary, Blond manager; J.D. Brown of Blond; Danny Rosencrantz, MCA vice president/AR; Harry Nelson, former program director of WRKO/Boston; Skip Smith of Blond; and Bob Slavin, WCOZ/Boston.**
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**SINGLES BREAKOUTS**

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**BACK IN THE USA — LINDA RONSTADT — ASYLUM**

**ALBUM BREAKOUTS**

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**BOSTON**

**GERG KHN**

**BOB GILPIN**

**Harmony House — Detroit**

**ROB DYLAN**

**JULIAN TERRY**

**VICKY SPENCER**

**TOWER — Los Angeles**

**DANIEL DE ROY**

**TERRY WRIGHT**

**S.P.O.T. — One Stop — St. Louis**

**P.O. One Stop — St. Louis**

**CITY-HOY**

**LINDA RONSTADT**

**ROBBY REGIS**

**KARIN YOUNG**

**MCA Starts Promo For Skyndyr Album**

**LOS ANGELES — MCA Records is mounting an extensive marketing campaign around the release of “Skyndyr’s First And... Last,” by Lyndon Skyndyr, according to Bob Siner, vice president of marketing for the label.**

**SYLVES STOP IN CHICAGO — Casablanca recording artists The Sylvers recently made a stop at Gardner’s One Stop distributors in Chicago. Picture standing (l-r) are: Angie Sylvers; Larry Lavin, Casablanca midwest promotion and marketing representative, Walter Gardner, owner; Pat, James, Ricky and Edmund Sylvers with Mrs. Walter Gardner and mother Shirley Sylvers in the foreground and Foster Sylvers, kneeling.**

**ARIOLA LAUNCHES DISCO PROMOTIONAL CAMPAIGN**

**LOS ANGELES — A comprehensive promotion and merchandising campaign is being launched by Ariola Records in support of its two disco album releases by Deborah Washington and Chanson. The campaign, which will include the utilization of extensive radio and print advertising along with the manufacturing of several promotional items such as postcards and posters, represents the beginning of Ariola’s expansion into the disco field. In addition, Washington’s album, “Any Way You Want It,” will be supported by a national promotional tour to major disco-oriented markets.**

**E/A MOUNTS CAMPAIGN FOR COKER, OSKAR LPs**

**LOS ANGELES — The recent album releases from Joe Cocker and Leon Oskey have become the objects of major promotional campaigns by Elektra/Asylum Records. The campaigns include road trips by label executives to retail outlets and FM stations; extensive FM radio time buys, in-store displays techniques and collector item picture disc releases. Stan Marshall, E/A vice president/sales, recently visited rack jockeys, one-stop and retail outlets nationally playing the Cocker and Oskey albums, while Burt Stein, E/A national album promotion director, visited FM stations.**

**REDSTONE STARS WITH ASHLEY — As part of an advertising and merchandising campaign in support of Warner Bros. recording artist Leon Redbone’s latest album, “Champagne Charlie,” the label is making a available for in-store and television use a special promotional film featuring two cuts from the LP. The film features Redbone in the dual role of Champagne Charlie and himself, performing in a turn-of-the-century bar with a cast of 20 supporting actors. Also starring in the film is actress Elizabeth Ashley.**

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*Images and text are from various pages of a magazine or newspaper, discussing music industry news, album releases, and promotional campaigns.*
Now people from all over the world can step in and feel what it’s like to be in a New York concert featuring top acts. Polito fega, one of New York’s most popular salsa bands, has come up with an innovative radio concept. Polito will be presenting a series of simulated “live-like” concerts on Sunday by 9 p.m. until midnight throughout the summer months over WBNX.

These concerts (live recordings) employ special audience reaction and echo effects that create the feeling of actual live concerts at Madison Square Garden. Polito’s voice is recorded separately, which is exactly as he does in person. In fact, in order to arrive at authenticity, Polito tapes the show standing up. He’ll also be using other instruments and personalities to further enhance the effect.

Program directors, disc jockeys or radio station managers interested in acquiring his commercially sound product (with space for at least 48 commercials) for their contracts, contact Iszy Sanchez at Latino Communications, (212) 686-6936 or write 419 Park Avenue South, N.Y.C. 10016.

For nominations in the fourth annual Latin Music Awards Poll sponsored by Latin N.Y., magazine have gone to write to membership of the American Society of Composers, Authors and Publishers, reflecting ASCAP’s growing strength in the Latin field.

Marcelino Barroso and Noro Morales are contenders for the Hall of Fame, and Ruben Blades won multiple nominations for Best Composer, Outstanding Male Vocalist and Latin LP of the Year ("Meditando Mano"). Lou Perez was nominated for Top Flute Player and Best Band of the Year, while Jorge Hernandez is vying for the composer honors and Arranger of the Year. Superstar Machito also took two nominations for Male Vocalist and Salsa LP of the Year.

Hansel Martinez is a contender in the Male Vocalist and Composer categories. Four of the works being considered for Hit of the Year are “Pablo Pueblo” by Ruben Blades, “Los Diablos Del Batey” by Henry Fial, “Juan Pachanga” by Ruben Blades and “Coquette” by Joe Berrios. Henry Fial’s “Los Diablos Del Batey” won him consideration for Top Latin Singer and his "Sasco" is before the voters for Conunto of the Year. Other groups in this category are ASCAP members Pedro Santa Cruz’s "Y La Compania," Angel Canales’ “Sabor” and "Guarene" whose many of whose members belong to ASAP.

Jose Manuel is up for honors for his work on bongos. Charlie Palenier for his outstanding violin work. Bentiez and Mario Hernandez won nominations in the guitar category, as Todd Anderson did in the saxophone category. Frank Bello and Bobby Puente have been nominated for Arranger of the Year, and Puente’s "Concierto To Memory" is a challenger among Latin jazz albums. Superstar Tito Puente is again nominated for his dazzling work on Jambala. Last year’s group of Salsa LPs generated such major nominations as "Encore" by Charanga ‘76 all of whose members are ASCAP and Angel Canales’ "Yo Sabor.

Angel Canales, Ruben Blades, Justo Bentancourt, Lalo Rodriguez, Raúl Alfonsin, Nelson Martinez and Adalberto Santiago are competing for Top Male Vocalist. Charanga ‘76 has also been nominated for Best Band of the Year (records and live performances), as has the Orquesta Sublime. ASCAP talents light up three of the contenders for Best Band of the Year — Orquesta Sublime, Las Siete Potencias y el tras la orchestra of Rafael Santi. Bentiez’s "Essence Of Life" has been chosen among the top Latin rock albums, and in the Miscellaneous Instrumentalist category Louis Sanchez (vibes) and Jullio Collazo (bata) are among the nominees.

There has been continuing growth in the composition of Latin band membership and recognition. The past three years, with commensurate results. We are proud of these nominations," ASCAP membership director Paul S. Adler said, "and we hope to serve more Latin musical talents in the years ahead. This is a significant part of the creative community, and it is logical that Latin writers should find their home here. After all, we’ve always had the greats." RCA News in Brazil has noted that "it is a fantastic, one-of-a-kind, and in that the concept is becoming a reality, that of Carlos, who has composed special songs for the production. Choral and vocal arrangements are responsibilities of Maestro Dino, Wilson das Neves, Lula Peres, Mapeo, Mene do Davuco and Mace do Voco.

Average White Band has recorded a live album which included Brazilian song "Bahia" (by Nao de Bairro do Batista) by Are Barroso. The arrangements of the songs were made by Black Rock Band, group that already had included the production in its last album.
marketing staff in selecting time buys, and implementing sales plans through the regional staff and the Polygram Distribution, Inc., sales force.

McDonald Appointed At CBS — Dave McDonald has been named Atlantic national promotion and marketing coordinator/special markets. McDonald will work closely with the promotion and marketing departments, WEAs, branches, and key retail outlets to maximize Atlantic records' market presence. Prior to this position, he had been general manager of the Columbia Records company in Chicago market. Prior to that position, he held the title of single records coordinator for the Chicago/Milwaukee and Minneapolis marketing areas.

Caviano Named At Norby Walters — Bob Caviano has been named director of artist development at Norby Walters Associates. Caviano will be responsible for signing new artists, booking them and coordinating career development with managers and record company staff personnel. Caviano was formerly managing director of the Jerry Heller Agency, east coast division. Previously, he was an agent with CMA, ATI and APA.

Waggoner Appointed At CBS — Mike Waggoner has been named the position of branch manager for the Denver marketing area, CBS Records. In his new position, Waggoner will be responsible for the sales and promotional activities for the Columbia, Epic, Portrait and CBS Associated labels, as well as coordinating special programs and merchandising plans on all record and tape product.

DeNigris Named At CBS — John "Chip" DeNigris has been named to the position of national markets development director for the Columbia, Epic, Portrait and CBS Associated labels, as well as coordinating special programs and merchandising plans on all record and tape product.

Hamburger Appointed At A/E — Phil Hamburger has been named Elektra/A&M promotion representative in Minneapolis. Hamburger is a 1976 graduate of the University of Minnesota with a degree in business and political science. Hamburger is a member of the New York Record Fair Association and has been appointed sales coordinator at First American Records. Formerly, she was with ABC Records & Tape Sales and Fifth Avenue Records, a retail store in Scotch Plains, New Jersey.

GROOVY REUNION — Sir recording artists the Flaming Groovies recently made their first visit to New York City in seven years when they played at the Bottom Line. Pictured after the show was manager of Sir recording artist Sylvia Stein, Sylvia's managing director: group members Cyril Jordan (dreaded) Mike Wilhelm, and George Alexander. Kevin Kushlick, Sir's vice president of artist development, and Chris Wilson of the group.

Robert W. Hickman

Boycott Response (continued from page 3)

whole concept of independent distribution. The chain's owner, Nehi Corp., would like to find an alternative to dealing not only with Pickwick, but with any independent distributors. Instead, it would prefer to buy its product direct from all labels.

Indy Branches?

Frank Milko, vice president of Nehi, noted that the recent move by A&M from independent to branch distribution could serve as an example for the other major indepen dent label. "I think the labels should be able to establish their own distribution within 1,000 miles of Los Angeles," he said. "We could also see as alternatives being sold and shipped directly by the record companies, although we would not ask to pay any less than if we were sold by a distributor. Smaller labels like Butterfly would have to team up with a larger label, the way that UA has done with Reprise.

Unlike Solomon, Miko did not absolutely rule out the possibility of dealing with Pickwick. "I wouldn't way that we wouldn't deal with them under any circumstances. But in one breath they say they want to sell to us. In another they say they want to buy us out, and in another way they want to restrict our credit to a ridiculous amount.

While Miko implied that there were a number of unresolved issues between Pickwick and Peach, Pickwick's president, C. Charles Smith, asserted that there had not even been any communication between the two companies. He's moved to Los Angeles distribution, Tommy (Heiman, Peach's president) has not volunteered to tell us how it's been going. We've invited Tommy to talk to us either here in Minneapolis or in California about his situation. I think it's a little bit comfortable to talk about it."
Canadian Customs Rae Drop Brings Boom To U.S. Cut-outs by Kirk LaPointe

TORONTO — Cut-out records, brought into Canada in large numbers, are facing new large numbers in local retail outlets, due to a customs assessment law change, which likely means they will be bought cheaply.

Almost one year ago, then-Industry, Trade and Commerce minister Monique Begin rolled back the assessment level, from $3.40 on any one catalogue item coming in from the United States to the present customs assessment level of seventy-five cents.

Importers are able to purchase, distribute and market the product for under two dollars.

"The implications of the rollback are only now just taking effect in this country," said Tim Harrold, president of PolyGram Inc. in Canada. "The results should be devastating if they aren't soon reversed."

Record companies have been reporting exceptionally high levels of product returned by their retailers marketing cut-outs. "The pattern," says Harrold, "has been for U.S. companies to dump deleteries by offering them to Canadian artists on the Canadian market, where there is still a demand for the artist's records. What it has done is to create a type of a "Boogie" market for the BTO, we are experiencing quite large levels of returns from the retailers. The reason, in many cases, is that they are buying BTO product from delete importers at substantially lower rates. We are clearly, and quite unfairly, being undercut."

The delete problem is the second such situation in this country in four years. GRT of Canada experienced the same problems with product from the group Lighthouse nearly five years ago. A spokesman for GRT said that situation was not as swift enough, so there is little the company can do to prevent delete imports from slitting into the country. "The only prevention we've managed to obtain has been a high customs assessment level, which was making it prohibitive to import deleteries for any less than four dollars, but it didn't work," says Harrold."

Where In The World

Frank Zappa has begun the first leg of an international tour. From Aug. 26 to Sept. 10, Zappa and his band will be headlining outdoor festivals in Germany, Switzerland, Sweden and England. On Sept. 15 they begin a U.S. Tour in Miami, Florida. Zappa and his band have completed the London Palladium for three nights. Two dates were added because of demand. The tour which will continue through mid-November plays stops throughout Europe and Australia.

Alice Cooper's Australia opens in Brisbane on Sept. 21. Cooper has been booked into dates in Sydney, Adelaide, Perth and Melbourne. The Manhattan Transfer tour starts in Auckland, New Zealand (October 17-19) followed by dates at the Melbourne, Hilton (October 23-25), Sydney Hilton (October 28-November 4), Brisbane (November 6-8) and Auckland (November 10).

Currently Manhattan Transfer are in London to work on the "Two Ronnies" TV show and firm up details of a major campaign built around their "Live In London" album and their recent Cuban television special.

INTERNATIONAL BESTSELLERS — Great Britain

France

TOP TEN 45s
1. Let's All Chant — Michael Zager Band — Sonopresse
2. Susan — Block — Polydor
3. Miss You — Rolling Stones — Parlophone
4. En Chantant — Michel Sardou — Atoll/RCA
5. Comme Avant — Mort Shuman — Phonogram
6. Le Compagnon — Eddy Mitchell — Barclay
7. Chanteur — Johnny Halliday — Phonogram
8. Je T'Adore — Patrick Juvet — Barclay
9. City To City — Gerry Rafferty — Sonopresse
10. Various Artists — Polydor

TOP TEN LPs
1. C'est Sacre — Johnny Halliday — Polydor
2. Get The Feeling — Patrick Juvet — Barclay
3. Paris City To City — Gerry Rafferty — Sonopresse
4. Various Artists — Polydor
5. Nobody Knows — Claude Hauguet — Barclay
6. Jalouz — Julien Clerc — Parlophone
7. Approche By The Motors — Polydor

TOP TEN 45s
1. I Think I Love You — Osmond Brothers — Sonopresse
2. You're The One That I Want — John Travolta/Olivia Newton-John — RSO
3. Substitute — Clout — Carrere/EMI
4. It's Raining — Darls — Magnatone
5. Don't Let Me Be Misunderstood — Nina Simone
6. Of Course — Boney M — Atlantic/Hansa
7. Forever Autumn — Justin Hayward — CBS
8. Boogie Oogie Oogie — A Taste Of Honey — (Tower) Capitol
9. City Boy — Vertigo
10. If The Kids Are United — Spam 69 — Polydor

TOP TEN LPs
1. Northern Lights — Renaissance — Warner Brothers
2. Saturday Night Fever — Various Artists — RSO
3. Golden Hits — Various Artists — Polydor
4. Greatest Hits — Various Artists — Polydor
5. Greatest Original Soundtrack — RSO
6. Local Hero — Brian Dewhurst
8. The Kick Inside — Kate Bush — EMI
9. The Expression — Den Williams — Tel
10. Magic — Jim Fox

TOP TEN 45s
1. Monster — Pink Lady — Victor Musical Industrias
2. The Stranger — Billy Joel — CBS/Sony
3. Mr. Summer Time — Circus — Alphaville
4. No New Fever — Beat Boys — Polydor
5. Tende Istanbul — Mayo Shono — Columbia
6. Hellow Mr. Monkey — Arkeo — Victor Musical Industrias
7. Abdullah — Kirin — Maceo Watanabe — CBS/Sony
8. Jikan Yo Tomaro — Ichiki Yazzawa — CBS/Sony
9. Madatsuraru — Tokyo — CBS/Sony
10. Ringo Satunui Jiken — Hiroshi Goh, Kim Kiki — CBS/Sony

TOP TEN LPs
1. Saturday Night Fever — Various Artists — RSO
2. Various Artists — Polydor
3. Greatest Original Soundtrack — RSO
4. Local Hero — Brian Dewhurst
6. The Kick Inside — Kate Bush — EMI
7. The Expression — Den Williams — Tel

TOP TEN 45s
1. I'm Gonna Get Close — Jim Fox — Arista
2. The Stranger — Billy Joel — CBS/Sony
3. White — Yosuke Inoue — For Life
4. Gold Rush — Ichiki Yazzawa — CBS/Sony
5. Mama Shado — Yosuke Inoue — For Life
6. Alice VI — Toshiba — CBS/Sony
7. Circus I — Circus — Victor Musical Industrias
8. Unlimited — United Artists — CBS/Sony
10. Maria Junco — Maria Junco — CBS/Sony

TOP TEN LPs
1. Saturday Night Fever — Various Artists — RSO
2. Various Artists — Polydor
3. Greatest Original Soundtrack — RSO
4. Local Hero — Brian Dewhurst
6. The Kick Inside — Kate Bush — EMI
7. The Expression — Den Williams — Tel

TOP TEN 45s
1. International Bestsellers — Great Britain
2. France
3. Germany
4. Japan
5. Italy
6. Spain
7. United States
8. Canada
9. Australia
10. New Zealand
Famed Japanese
Composer Masao Koga Dies At 73

TOKYO — The July 25 death of Masao Koga has shocked the music industry of Japan and surged sales of his music up 47% from the same month of the previous year.

For about 40 years, Koga held the position of top composer of the "Enka" (Japan's blues) genre and his numerous songs have been well loved by Japan's music fans.

Koga also occupied many important roles in music industries of Japan including president of the Japan Association of Rights of Authors and Composers.

After his death, Nippon Columbia released "Funeral Salos for Masao Koga" which includes his masterpieces.

Royal Commission Paper On Gambling Released

LONDON — A Royal Commission report on gambling is promising to aid the prospects for higher profits for the operators of one-bam band machines. The report, organized by Lord Rothschild, has been credited with sending MAM stock up by 22% since the beginning of the month.

MAM made 837,000 pounds last year with jibe box and amusement machine sales.

The report recommends that more gambling machines be allowed in bingo halls and casinos and that the token prices in pubs should be replaced by cash prices.

A second casino may be affected by an extra levy on turn-over, a recommendation of the report that has sliced fortunes off the stock market quotations of Ladbroke and Coral, the two largest betting shop chains in England.

WEA Of Canada Revises Prices; LPs Now $7.98

TORONTO — WEA Music of Canada Ltd. has announced revised album price structures. The changes, effective September 1, include the imposition of a $7.98 suggested list price on present $7.29 albums.

No further price increase was announced for singles listing at $1.29 or albums already listing at $7.98. In announcing the revised levels, a company release cited escalating costs during the past fifteen months as the major reason for implementing the cost revision.

Holland Votes Edison Award For Rafferty

LOS ANGELES — Gerry Rafferty's platinum-plus album, "City To City" has been honored with the prestigious Edison Award for best international pop album of the year. The Edison Award is Holland's equivalent to America's Grammy.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. It's A Heartache — Ronnie Tyler — RCA
2. Silver Lady — Dave South — Stock-EMI
3. Tu Slegende Tu — Franco Simona — Microlon
4. Steely — Alive — Bee Gees — RSO
5. Dice Melanoma — Alano Y Los Polacos Verdeles — RCA
6. How Deep Is Your Love — Bee Gees — RSO
7. Passion Y Vida — Los Incendiados — RCA
8. Emotion — Deben — Private Stock-EMI
10. Lola Lopez — Charlie Evans — RCA

Brazil

TOP TEN 45s
1. The Closer I Get To You — Roberta Flack — WEA
2. It's A Heartache — Bonnie Tyler — RCA
3. Night Fever — Bono — Phonogram
4. Te Conto — Various Artists — Som Livre
5. Rivers Of Babylon — Boney M — RCA
6. Macho Man — Village People — RCA
7. Black Coco — PoiDai De Contral — RCA
8. Baby, Baby — Boney M — RCA
9. City To City — Gerry Rafferty — United Artists
10. Just One More Night — Yellow Dog — Virgin

Australia

TOP TEN 45s
1. Rivers Of Babylon — Boney M — Atlantic
2. You're The One I Want — John Travolta/Olivia Newton-John — RCA
3. Macho Man — Village People — RCA
4. Boys Are Back In Town — Status Quo — WEA
5. City To City — Gerry Rafferty — United Artists
6. Just One More Night — Yellow Dog — Virgin
7. Baby, Baby — Boney M — RCA
8. Night Fever — Bono — Phonogram
9. Kaya — Bob Marley & The Wailers — Island
10. War Of The Worlds — Jeff Wayne/Various Artists — CBS

INTERNATIONAL TALK

MUNICH — 1978 seems to be the year of the movie soundtrack LPs in the German music business. Many of the year's top LPs are associated with the success of "Rocky." "Saturday Night Fever," "Star Wars," "Rocky Horror Picture Show" and the "Eurovision Song Contest." The LP chart entry on the LP charts has been gained by the "Grease" soundtrack even though the film has not yet been released in Germany. The advertised release date of the album was January and the campaign built around movie soundtracks is very active. Also, films like "Sgt. Pepper," "Graduation Day" and "The Great American Pop Group" can be released in regular movie theaters before the end of the year. Great excitement is being built up around these films.

The "Saturday Night Fever" film album has just passed the magical one million mark in sales and it looks like the "Grease" soundtrack might follow this pattern. Metronom Records is doing a $50,000 campaign around the "TM" soundtrack due to the strength of the artists contained on this album. Sales expectations go beyond the 100,000 units while Bellaphon Records is doing a $35,000 campaign around the "Thank God, It's Friday." Warner Bros. and United Artists are doing a combined promotion and marketing campaign for the "Woodstock" soundtrack, which is expected to pressing sales-pattern since the release of the movie on July 14. According to Stefan Michel, WEA's international manager in Munich, sales expectation go beyond the "Woodstock" LP soundtrack which until today has achieved a million sales. The album is a hit as a movie soundtrack. It looks like a hot "movie-music winter" coming to record companies going all out to gain their market share of movie soundtrack business.

Polygram is restructuring its top management position of Polydor. One branch, former Deutsche Phonogram managing director, is being promoted to senior vice president of Deutsche Grammophon with Richard Busch maintaining the top slot at Deutsche Grammophon. At the same time Roland Kemmerdt, former vice president of Polydor International, is taking over Deutsche Grammophon with Dr. Gerhard Weber sharing the managing director position with Kemmerdt. Kemmerdt is former managing director of Deutsche Grammophon, leaving for Vienna, Austria to run Polygram's Austrian operation.

WEA is also announcing major changes and promotions within the company. Klaus Dillmann has been named deputy managing director of WEA being responsible for the department of administration and marketing while Gero Puchstein becomes WEA's new promotion boss. Else Kuester, former secretary to WEA's international vice president Sigis Cholco, becomes head of press and publicity while Stefan Michel takes over label management for Warner Bros. Rudel Marzer is returning to WEA's southern German office.

BUEOOS AIRES — Philippine band Offered a cocktail party at the Libertador Hotel to introduce the press and radio people to the new LP recorded by Raul Levee, recently inducted by the disco-trend. The record contains tango music with a contemporary rendering and is regarded as a strong artistic effort.

McPherson believes in the soccer craze: he has contracted sportscaster Bernardino "Drago" Del Fonte to devise the formulas obtained by the Boca Juniors team, probably the most popular in this country during the past months.

CBS general manager, Heclo Cuomo, awarded Spanish chanter Julio Iglesias a trophy as an award for being the topseller in this market during 1975-77. According to figures issued by the diskij, Iglesias sold more than 1,600,000 LPs alone in 1976. RCA and several folk artists organized a festival at the Luna Park Stadium to celebrate the 17th anniversary of Los Chalcherores as Argentina's most prominent folklore group. The branch of RCA awarded Los Chalcherores its Golden Nipper coveted prize.

Sazam Records passed its one million sales mark with the aid of Siamarcana, arranged another festival at the Luna Park, this time devoted to rock music. The artists taking part were Charly Garcia, Nito Mestre, dust Pastoral, Leon Glacio and Brazilian group Casa das Maquinas. The audience was around the 10,000 figure, a strong box office success for this sort of repertoire.

Tenodiscs is releasing the first AZ and Dino album. "Sabinas" is the second LP to be released a few weeks ago. Francisco Vidal, head of the label, expects strong action from the French LPs.

miguel smirron

TORONTO — Gordon Lightfoot was recently quoted on a drunk driving charge, in what may have been a precedent-setting decision by a Provincial Court In Ontario. The court said that the arrest of the "Sixties" singer by means of a breathalyzer was insufficient for inmating the Canadian singer. Wally Zwoolf, former lead singer of the group Brutus, has finished up session work on his new EMI album in Los Angeles. The artist has been asked to promote Wha-Koo in this country, bringing the band through for a national tour, including the CNE Festival during the summer. Thunder Sound Studios unveiled "The Dream Machine" at their facility recently. The Yamaha GX-1 is only one of two presently in use in the world. The other belongs to Stevie Wonder.

kirk lapointe
**Alexandria move into record dist.**

**ALEXANDRIA, IND. — Alexandria House, an Indiana-based Christian music distributor, has begun releasing albums on its own label. The company will also handle distribution of records by other independent labels.**

**First Songwriter Intl. contest open in Vegas**

**LOS ANGELES — The First Annual Songwriter International Contest, which offers amateur and professional songwriters the opportunity to have their songs recorded and distributed through the efforts of professionals in Las Vegas, is now open for entries. Five categories — pop, rock, country, urban and spiritual — have been established for the competition. A brochure and entry form may be obtained by writing Songwriter International, P.O. Box 5500, Las Vegas, Nev. 89102. All entries must be received before Dec. 10, 1978.

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**Gospel Reviews**

**Marion Williams — This Too Shall Pass**

In the ’70s, Marion Williams inspired many young artists; gospel singers like Sira Jordan Powell and Jessy Dixon, and rock-and-rollers like Little Richard and the Isley Brothers. Although Marion Williams’ name is not as well known as some of the above, she has remained true to her musical heritage. She sings like there is no tomorrow and like every lyric in a song is tantamount to the message therein. “Dead Cat On The Line” is arroky, bluey, jazz gospel. Her version of C.A. Tindley’s, “Bears Of Heaven,” is superior and indicative of Williams’ vocal prowess. Other great cuts are: “Day Is Past And Gone” and “Drinking Of The Holy Wine.”

**Various Gospel Artists — Perpetual Moments — ABC**


Most greatest hits packages contain one hit per side and several “fillers.” Occasionally a composite album is released and lives up to the promise of the jacket. “Perpetual Moments” is a great package of old Peacock and Songbird releases compiled by Sonny Carter and distributed by ABC. The sensation of the ABC’s “Great Moments” series of compilations, a series of recently recorded versions of Paul Simon’s, “I Love A Rock,” highlights 14 soulful selections. The Williams Brothers’ rendition of “All The Crosses” is another. Other super oldies are: “Great Things” by Tension Hill, “I Come To Praise Him” by the Biblical Gospel Singers, and “Give It To Me” by Josh Albert Haley.

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**Wayne widely**

**12 Cash**

— 2

Bob Rall, Alexandria House sales manager, (center) and Bob Huff, Alexandria House general manager.

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**Wayne widely**

**— 4**

**12 Cash**

— 2

Bob Rall, Alexandria House sales manager, (center) and Bob Huff, Alexandria House general manager.

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**Wayne widely**

**— 4**

**12 Cash**

— 2

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**— 4**

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— 2

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**— 4**

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— 2

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**— 4**

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— 2

Bob Rall, Alexandria House sales manager, (center) and Bob Huff, Alexandria House general manager.

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**Wayne widely**

**— 4**

**12 Cash**

— 2

Bob Rall, Alexandria House sales manager, (center) and Bob Huff, Alexandria House general manager.
Country Singles Reaching Pop Chart

Don't It Make My Brown Eyes Blue — Crystal Gayle — United Artists
Country: #1 week of Sept. 10, 1977
Pop: #1 week of Oct. 8, 1977

It Was Almost Like A Song — Ronnie Milsap — RCA
Country: #1 week of July 16, 1977
Pop: #11 week of Oct 29, 1977

Luckenbach, Texas (Back To The Basics Of Love) — Waylon Jennings — RCA
Country: #1 week of May 21, 1977
Pop: #23 week of July 1977

Daytime Friends — Kenny Rogers — United Artists
Country: #1 week of Oct. 8, 1977
Pop: #28 week of Oct 1, 1977

My Way — Elvis Presley — RCA
Country: #1 week of Jan. 21, 1978
Pop: #51 week of Dec. 10, 1977

Mammas Don't Let Your Babies Grow Up To Be Cowboys — Willie Nelson/Waylon Jennings — RCA
Country: #1 week of Feb. 25, 1978
Pop: #44 week of March 25, 1978

Heaven's Just A Sin Away — The Kendalls — Ovation
Country: #1 week of Oct. 15, 1977
Pop: #47 week of Jan. 14, 1978

You Don't Love Me Anymore — Eddie Rabbitt — Elektra
Country: #1 week of Aug. 12, 1978
Pop: #54 week of July 29, 1978

Ready For The Times To Get Better — Crystal Gayle — United Artists
Country: #1 week of April 1, 1978
Pop: #67 week of April 15, 1978

Sweet Music Man — Kenny Rogers — United Artists
Country: #8 week of Oct. 24, 1977
Pop: #76 week of Dec. 11, 1977

A Lover's Question — Jacky Ward — Mercury
Country: #2 week of April 15, 1978
Pop: #77 week of April 22, 1978

Only One Love In My Life — Ronnie Milsap — RCA
Country: #1 week of July 22, 1978
Pop: #50 week of July 15, 1978

What A Difference You've Made In My Life — Ronnie Milsap — RCA
Country: #1 week of Jan. 28, 1978
Pop: #89 week of Feb. 4, 1978

Walk Right Back — Anne Murray — Capitol
Country: #2 week of March 25, 1978
Pop: #92 week of April 1, 1978

Georgia On My Mind — Willie Nelson — Columbia
Country: #1 week of July 22, 1978
Pop: #93 week of July 8, 1978

Woman To Woman — Barbara Mandrell — ABC
Country: #2 week of March 4, 1978
Pop: #93 week of March 18, 1978

Rollin' With The Flow — Charlie Rich — Epic
Country: #1 week of Aug. 13, 1977
Pop: #94 week of Sept. 24, 1977

Do I Love You (Yes In Every Way) — Donna Fargo — Warner Bros.
Country: #1 week of March 25, 1978
Pop: #94 week of March 25, 1978

You Needed Me — Anne Murray — Capitol
Country: #2 week of Aug. 19, 1978
Pop: #22 current week

Heartbreaker — Dolly Parton — RCA
Country: #9 current week
Pop: #72 current week

Blackmon Launches Production Company

NEW YORK — Larry Blackmon, leader of Casablanca/Chocolate City Records’ Cavalry, has formed a production company with Cecil Holmes, Jr. The New York-based firm is called Larry Blackmon and Cecil Holmes, Jr., Productions, Inc.

AVI Disco Singles To Switch From 45 To 33

LOS ANGELES — AVI Records has announced plans to switch all of its future 12-inch disco singles from 45 rpm to 33-1/3 rpm. The label is also initiating a rate hike to $3.98 for all of its 12-inch product.

MIDEM Plans Meeting

NEW YORK — The International Lawyers Meeting, a feature of MIDEM for the past several years, has been set for January 19, 1979, opening day of the 13th MIDEM. The upcoming meeting will study some of the most significant court decisions taken recently which relate to copyright law.

April-Blackwood Gets Rights To ‘Runaways’
**Management School Mktg. Aid Offered At NARM Meet**

Music Through Effective Advertising Techniques, Perper’s speech and an accompanying film stressed the importance to dealers of using a wide variety of marketing tools.

“No longer do we depend on radio airplay alone,” Perper said. “It is exposure, advertising and merchandising that sells records. Speaking directly to the dealers, he said, “Your marketing posture can no longer be defensive or conservative. The newest and biggest competitor is the entire leisure time industry.”

The film introduced by Perper after his brief talk shows the advantages and disadvantages of the various media for advertising.

**Price/Comparison**

Newspapers, according to the film presentation, are more personal than radio and TV, the latter of which require the part of the reader. They are also more immediate than magazines and attract an over-25 audience. Newspapers are considered best when advertising a variety of products as well as doing manufacturer tie-ins and coupon offers.

Two of the main disadvantages of newspapers — short life and poor graphic reproduction — are the strong points of magazines. The also have high ‘pass-along’ readership and are often considered more prestigious than other media. They are most effective at image building, least effective when immediate a required, according to the film.

Television and radio advertising are more active media and often hit larger audiences more immediately than newspapers or magazines. But they are also relatively more expensive.

Alternative, or ‘life-style,” publications often are better than newspapers and magazines because their audiences are more selective.

In relating the pros and cons of various media, the film concluded by stating, “It’s very important that we know what medium is best used to be in conjunction with the others. That’s the only way we will be capable of eliminating...or at least minimizing the inherent negatives of any particular medium.”

Dr. Rachman’s 45-minute speech, “A Problems of Sales Attack: Managing A Retail Store Or Record Department,” touched on several of the most common problems while stressing the efficiency of a dealer and his operation.

Dr. Rachman said, “Problems of managing a record store involve the necessity of management, knowledge and planning.

“When I say ‘manage’ I mean you have to deal with problems, not avoid them. Personnel problems, such as someone not performing or being absent, are often just bad habits. You have to manage, you can’t let it slide,” Rachman said.

“Knowledge,” he said, “is based on experience. You should know that first-run forms of sales, such as size and productivity measurements. Use the space in your store like advertising, as if you were paying for it, because you are. Take advantage of space. Know what your initial markings should be relative to your overall.

“And planning,” he added, “is the difference between a professional and an unprofessional business.” Dr. Rachman offered the audience suggestions about how to better allot time and delegate responsibility, a problem he described as “the biggest time waster of all.”

**Creative Merchandising**

Following Dr. Rachman was Stan Marshall, vice president of sales for Elektra Asylum Records, whose presentation was entitled “Creative Merchandising.”

The film was made up of eight separate segments on different aspects of merchandising, from in-store displays to point-of-purchase merchandising to the value of in-store advertising.

Following the three-hour morning presentation, the merchandisers were given the opportunity to meet in 20-minute group sessions with the manufacturers in attendance. The purpose of these private meetings is to establish a complete circuit of communication among the local merchandiser, the local salesman and regional manager and the national marketing executive. The merchandiser-manufacturer meetings are being held in 12 of the 18 cities in which regional meetings take place.

The luncheon meetings having been held in Detroit, Cleveland, Chicago, Seattle, San Francisco and Los Angeles, the NARM program this time in Boston and moves on to Cincinnati, St. Louis, Kansas City, Minneapolis, Denver, New York, Washington, D.C., Philadelphia, Dallas, Houston and San Francisco, according to Rachman.

**Louis Prima Dies**

**NEW ORLEANS — Renowned bandleader Louis Prima died August 24 at Tour Medicenter here following a prolonged illness. His age was 51.**

Born in New Orleans, Prima studied violin and trumpet before getting his first job at 17. With the arrival of the swing era, he moved to New York, where he played with various bands.

In 1972, he formed the Prima Group, which included a rhythm section and a horn section, and began his recording career under the name of Louis Prima and His New Orleans Gang. Later, he formed the Prima band, led a large dance band.

**Capricorn Slates 2 LPs**

**LOS ANGELES — Capricorn Records will release two new albums August 28; “The South’s Greatest Hits Volume II,” a compilation album of songs from Capricorn and non-Capricorn artists and “Let’s Shake Hands and Come Out Lovin’” by Kenny O’Doyle.**

**JIMMY MACK SIGNS** — Big Tree recording artist Jimmy Mack recently signed an exclusive publishing agreement with ABC/Dunhill Music. Pictured (l-r): Jay Morgenstern, head of ABC’s publishing and international divisions; Mack; Rick Shoemaker, vice president/creative, ABC/Dunhill Music and Michael Heikkinen, Mack’s manager.

**Mathis Reaches New Peak**

Johnny got something off his chest that he’s been wanting to say for a long time. “I regretted the decision to leave Columbia the entire time I was with the other label (Mercury). I had it contractually stated that I would use the same musicians, same arranger, same studio as I was doing with Columbia, and then when I finished I would merely give the product to them as I had done with CBS. But they just do the same thing with it! Their distribution, at that time, was non-existent.”

Mathis says he has thought of backing young singers and having a prot 

te or two, “but it always became so confusing to me. I would almost have to give up. I guess, too, I’m the type of performer who does all right and doesn’t want all the money and things that come with managing all the other things...I just didn’t lose sight of what I really want to do.”

In recent years, Mathis believes romantic music has undergone a revival, and he feels that it’s because it’s impossible to change the fundamental feelings. Dusts are popular because the public enjoys seeing people come closer together. People fantasize and their fantasies usually involve music of a romantic nature. It’s a human instinct that keeps romance in our lives.

**Classical Training**

Johnny’s parents, former San Francisco domestic who were gourmet cooks to the wealthy, provided him with eight years of classical music training, “and that helped me immensely,” he said. “Today, singers tend not to make it in the profession if I did. They go in to get rich and famous. After a couple of hits, they’re gone. I can’t quite grasp the philosophy behind that attitude. But things change so fast now, it’s a dream if you last more than a couple of years.

“I have tried to move with the trends and incorporate what was popular, but I was often too slow. When you compare romantic singers of the past to those today, I think you notice they were more trained and continued the music for a long time. This is in the business now are concerned, there isn’t time to learn the trade properly. It doesn’t matter, really, as long as it doesn’t hurt their voices. That’s the danger they run into.”

**Music Center**

“When I started, of course, the reason I wanted to sing was to be able to sing well. That’s why I studied and practiced. Music was of a greater nature then. Elvis changed that. He and I began about the same time. He was what was happening. Rock was developing and I was just as enthusiastic as anybody else. I did not think of that, you introduced me to Bing Crosby. It was very precious for me to be able to give him that. While he and I might have had a dream of stardom for me, I don’t think it was ever very official until that moment.

“I wanted to mold my career after Bing’s, though a lot of kids my age thought I was old-fashioned. I was only 19 and my friends would tell me, ‘You’re going too fast.’”

**Album Seller**

One reason for Mathis’ longevity is a concentration on album sales. He pointed out that what I had with my records was not the pyrotechnics of number one hits but albums which hovered in the Top Ten. I can’t recall if I ever had a number one album. Between 1958 and 1968, my ‘Greatest Hits’ LP was on the charts for 40 consecutive weeks (still a record). This was more important than a few number ones. Of my 22 gold records (U.S. only), I had only one number one.

Of the hits, the "Twelfth Of Never" was the one. “I hated most. I never thought it would do well. It was so mundane and ridiculous. In an era of composer/performers, Mathis maintained, “writing is something I’m not good at. I really have tried, but I don’t drive that way.”

On stage he does not talk much, basically because “I’m shy. I have a bit of stage fright, and I simply don’t have much to say. I feel I should do what I do best, and that’s singing. I was never a performer. I feel the more I draw from music, the less impact it has. I can say so much more vocally. It’s an intrusion on the mood to talk.”
There are 11 great songs on the new Dan Hill album, "Frozen in the night."

Featuring Dan's new single "All I See Is Your Face"

So take your pick.
COMING IN SEPTEMBER

DON'T MISS THE SPECTACULAR ACTION MOVIE, "KISS MEETS THE PHANTOM." NBC SAT OCT 28, 9 PM EST.