Everybody told their friends... but nobody kept it quiet.


"Live Bootleg." Aerosmith. Under the counter, all over the world. A two-record set, on Columbia Records and Tapes.
EDITORIAL

Examining The Musical Melting Pot

In this week’s issue, Cash Box presents the first part of a three-part series focusing on the homogenization of contemporary music. We feel that this current trend is one of the most significant industry-wide developments of the ’70s, so we will examine it through a variety of perspectives.

In part, this phenomenon seems to reflect broader social and cultural changes. While the roots of both black and country music are still alive today in many performers, that middle ground which is encompassing more and more of today’s music is rapidly growing with the sounds of mating genres.

In this week’s installment, we examine this issue from the viewpoint of the creative people — the artists and producers who are the source of today’s music. They discuss their influences, which in turn are influencing another generation of musical creativity.

Next week, we confront the record labels, who are often accused of categorizing music in the first place. The final installment deals with radio and retail and how they are reacting to “universal” music.

In dealing with this subject, the question is not whether music is better or more pure today than in the past, but rather, as the record industry finds more consumers annually, is it due to this current homogenization phenomenon?

NEWS HIGHLIGHTS

- Three-part series examining homogenization of pop music begins with views of artists, producers and managers (page 7).
- FBI seizes $100 million worth of recording equipment, pirated records and tapes (page 7).
- U.S. Postmaster promises reduced rates, new regulations for postal service (page 8).
- Retailers claim manufacturers are lax in providing sufficient flow of catalog product (page 8).
- Millennium Records to terminate distribution agreement with Casablanca (page 8).
- Rod Stewart’s “Blondes Have More Fun” and Cat Stevens’ “Back To Earth” are top Album Picks of the week (page 18).
- Barry Manilow’s “Somewhere In The Night” and Rod Stewart’s “Do Ya Think I’m Sexy” are top Singles Picks of the week (page 20).
JUST RELEASED THE NEW SINGLE BY

YVONNE ELLIMAN

"MOMENT BY MOMENT" THE MAIN THEME FROM THE MOTION PICTURE

STARRING

Lily Tomlin  John Travolta

Moment by Moment

RS-915

UNIVERSAL PICTURES PRESENTS A ROBERT STIEWOOD PRODUCTION

FROM THE SOON TO BE RELEASED ORIGINAL SOUNDTRACK ALBUM
"...A real talent for upbeat rock & roll."

John Rockwell, New York Times

CINDY BULLENS
"DESIRE WIRE"

On United Artists Records & Tapes

Produced by Tony Bongiovi & Lasse Guilini for Main Man, Ltd.
Homogenization Of Contemporary Music Seen
Country’s Coming Out Linked To Changing Society, Sound
by Randy Lewis and Jeff Crossan

LOS ANGELES — in 1966, Dolly Parton was about as likely to have a record on the pop singles chart or be heard on Top 40 as Crete. According to Law Enforcement Division of the FBI,
his group’s acid rock charted on country music listings or played on country radio.

But 10 years later, not only were Parton’s “Here You Come Again” and Clapton’s “Lay Down Sally” multi-chart hits, but Parton did concerts with the Beach Boys and Linda Ronstadt. Coincidentally, Clapton and Williams recently released their versions of “Tulsa Time” on each of their current LPs.

Until recently, country music, unlike R&B, always seemed to keep a safe distance from rock radio, while their respective chart formats carried anything in common. In those isolated cases where rock and country crossed paths, it was often with the likes of R&B or acid rock LPs, a novelty record, or Elvis Presley, whose records charted both pop and country numerous times throughout his career.

The once clearly defined boundaries between rock and country have become blurred in the last two or three years, as some artists formerly considered “pure country” have, consciously or unconsciously, moved into the rock sound; a sound characterized by more full-bodied production than traditionally heard on country records in the past.

At the most visible of the artists who are changing musical direction include Parton, Crystal Gayle, Kenny Rogers, Tanya Tucker, Ronnie Milsap, and Bobby Bare, among others.

While some factions in the traditional country camp complain that this trend is hurting the identity of country music, most of the artists and producers involved in the “homogenization” say there is no threat that what is known as “pure country” will ever disappear. They, as artists, are just trying to reach a broader audience and gain a lot of publicity in the popular rock market.

Why Now?

So after several years of only occasional interplay between pop and country radio

This is the first of a three-part series examining the homogenization of different musical styles toward a more pop-oriented middle ground, as the boundaries of country, R&B, and jazz increasingly overlap into the pop arena. Part one, several top industry executives and key creative people on both sides of the boundary are examine the creative aspects of the trend toward homogenization. Part two will examine the issue from the record companies’ perspective. Part three will explore the ramifications of homogenization at radio and retail levels.

FBI Raids Net Pirated Albums, Equipment Worth $100 Million

NEW YORK — Three hundred FBI agents last week seized more than $100 million worth of modern sound recording equipment and recording tapes at 19 sites in five east coast states. Officials said the seizures, which followed a 20-month investigation by the Brooklyn Crime Strike Force and the FBI, “wiped out” half of the illicit recording industry in the U.S., estimated to be worth $250 million annually.

Using 30 rented trailer-trailers, the agents confiscated mastering machines, duplicators, widers, cameras, “and everything else used to pirate, counterfeit, package and distribute the illicit recordings,” according to Thomas Puccio, head of the strike force unit.

Among the popular records seized were copies of “Saturday Night Fever,” “Grease” and “Sergeant Pepper’s Lonely Hearts Club Band,” which agents suspect have been widely distributed to numerous retailers along the East Coast.

Indictments Sought

According to the FBI spokesman, indictments would be sought for as many as 100 people next month before a Brooklyn grand jury. The investigation is being conducted under the Racketeer-Influenced and Corrupt Organization Law. Penalties could also be sought under both federal copyright and mail and wire fraud statutes.

Operating out of an FBI-owned record shop called Modular Sounds in Westbury, Long Island, federal agents recorded telephone conversations with over 50 people involved in the sale of illicit records. They discovered that many of the alleged operations involved large-scale operations involving counterfeiting and piracy.

Industry Involvement

According to an FBI official, there will be no indictments sought against retailers who are suspected of having sold the pirated recordings. However, he said, an investigation into the involvement of other industry people in the illicit operations will continue.

Thirteen of the raided sites were located in the New York area, including the Rainbow Recording Corporation of Central Islip, Brentwood and Deer Park, Long Island: B.C.F. Production Inc., of Jamaica, and Creative Disc, Delmonico Audio, and Dynasty Graphics of Mount Vernon.

In New Jersey, agents raided Super Duplex in Hasbrouck Heights, Sound Recording in Fairfield, and plants in Paramus and Elizabeth. In Connecticut, four sites were raided for assorted equipment, including three homes in Torrington where equipment was stored.

Outside the New York metropolitan area, agents visited Cathedral Sound in Rensselaer, N.Y.; H and W Supply in Winston-Salem, General Music Corporation in Charlotte, and one site in Mount Aire, all in North Carolina; and at Morgan Auto Parts in Stockbridge, Georgia.

By Peter Hartz and Alan Sutton

LOS ANGELES — When I was growing up, says Commodore Lionel Richie, “if an R&B group came to town that meant they were black. If a pop group came that was a code word to mean white. Now, R&B can be white and pop can be black. Something has changed.

What has changed, according to a Cash Box survey of R&B, jazz and disco-based artists, managers and producers, is that white and black musical styles are merging and a new homogenized musical style has appeared in the larger pop rock marketplace.

The philosophy behind Chic, says Nile Rodgers, co-producer and member of the group which this week has the #1 song on the pop and R&B singles chart as well as the disco chart, “is that we are not writing exclusively for disco. We are not geared to R&B. We are aiming at music that excludes no one.”

Quality Music

“As a creative person,” says producer Kenny Gamble of the noted Philadelphia tandem of Gamble & Huff, “I try to attain a universal sound. The industry creates categories. The public is simply looking for quality music.”

The influence of R&B on the pop chart is not a new occurrence. Throughout the 1960s, black groups such as the Temptations, Don McLean, and Stevie Wonder, made a name for themselves by bridging the gap between pop and R&B.

This is the first of a three-part series examining the homogenization of different musical styles toward a more pop-oriented middle ground, as the boundaries of country, R&B, and jazz increasingly overlap into the pop arena. Part one, several top industry executives and key creative people on both sides of the boundary are examine the creative aspects of the trend toward homogenization. Part two will examine the issue from the record companies’ perspective. Part three will explore the ramifications of homogenization at radio and retail levels.

FCC Seeks To Widen AM Band To 1860 KHz

by Joanne Ostrow

WASHINGTON, D.C. — The FCC plans to greatly enlarge the number of AM radio stations by seeking worldwide approval to expand the band of AM frequencies in the U.S. The current AM radio band of 535 to 1600 kHz would be widened to include a band of 1615 to 1860 KHz, under a commission proposal announced last week.

The change could create some 4000 new commercial AM stations on the air.

The proposal is part of the FCC’s package of recommendations that the U.S. will take to WARC, the World Ad- ministrative Radio Conference, next year in Geneva. At WARC 79, revisions in the inter- national radio frequency assignments will be considered and the spectrum allocations decided then are expected to remain intact for 20 years. Work on the U.S. posi-

EPIC PACS WITH CITY LIGHTS — Epic Records has concluded a production arrangement with City Light Records. The company will release its first album by the Mighty Clouds of Joy early in 1979. Founded by Barrie Bergman of Record Bar and Barry Greiff, City Lights will be headquartered in New York. Picture at Epic’s offices in Manhattan’s world headquarters, Epic Portrait/Associated Labels, Bergman, Greiff; Bruce Lundvall, president of the CBS Records Division; and Len- nie Petze, vice president of A&R for E/P/A.

www.americanradiohistory.com
New Rate Structure & Regs Promised By Postal Service

WASHINGTON, D.C. — The nation's big mailers will be relieved of some of the Postal Service's cumbersome procedures and complex regulations, Postmaster General William Bolger promised last week.

In a widely-circulating speech to the National Press Club, Bolger said the agency is seeking reduced rates for all categories of mail "to make it more competitive." The new efforts will be based on recommendations by a task force of 74 major mailers. The group's formal report will be submitted to the Postmaster General by Dec. 31.

Bolger said the changes will be concentrated in three areas: restructuring the rate system, implementing new programs and developing new services.

He acknowledged that the Postal Service is facing growing competition from alternative delivery systems such as United Parcel Service.

The record industry, among other major users, has been forced to look at alternative postal services. At the time of the latest hike in the special fourth-class rate, RIAA's Henry Bried commented, "We will discover we are no longer wedded to the postal service." Brief noted that the special fourth-class mailers (which covers records and tapes) were dealt the largest single increase imposed on any category of mail. (The full rate for the first pound of records or tapes is $0.36 for a ten-cent increase; currently, the rate is 48 cents. Government subsidies which affect the phased rates have been cut out gradually, and for one, has long opposed the cutback.)

Millennium Set To End Association With Casablanca

NEW YORK — Millennium Records is in the process of ending its association with Casablanca Records, and is currently discussing a possible distribution deal with several major labels, sources close to the company have revealed.

In addition, the sources said, Millennium's entire artist roster, including Mecco, Brooklyn Dreams, Godz, and Joey Travolta, will move over to Casablanca as part of the settlement between the two labels.

However, Millennium Records, headed by Jim Belin, will reportedly retain its present staff and logo while building a new artist line.

Millennium was founded in 1976 in close association with Casablanca by Belin and Ivy Biege Biege, however, left to join Casablanca as vice president and general manager of east coast operations in the summer of 1978. (continued on page 52)

Labels Scored For Not Improving Current Flow of Catalog Product

by Aaron Fuchs

NEW YORK — Record manufacturers' difficulties in meeting the needs of the smaller retailer who is dependent on catalog product was the most provocative issue raised at the Second Annual Music Industry Discussion of the Performing Arts Lodge of the B'Nai Brith, held here December 4 at the Sutton Place Synagogue.

The discussion, entitled "Filling the Pipeline of Consumer Needs," was moderated by Herb Goldfarb of Herb Goldfarb Associates. Panelists included Bernie Boorstein, president of Double B Distributors; Dick Carter, division vice president of field marketing for RCA Records; Paul Smith, senior vice president and general manager of CBS Records; Bob Menasha, vice president and New York regional manager of merchandising for Sam Goody stores, and Phil King, president of King Karol stores.

The problem that both Bernie Boorstein and Phil King stressed was the manufacturers' inability to meet the needs of the smaller retailers and the mom and pop stores, who cannot compete with the pricing of the larger chains on hit product and who are dependent on catalog items for their survival. "We must have catalog," said Menasha, "even though I can't get a record I feel bad - not for him, but for myself, because it's my reputation that's at stake. True manufacturers like CBS told us in March to order ahead. Great! Where are you going to find the records? Then the credit manager comes and wants to get paid. They said, 'We are going to tell him? Take it in records.'"

Beginning the panel discussion, Carter accused catalogers of "pushing" while manufacturers do not have a shortage of raw material; there exists at this time "a lack of capacity for the cassette demand," and "some eight-track production problems." Another problem cited by Carter was the increased cost and need for manpower that has resulted from the decentralization created by the retail explosion. "We now have to make more shipments of smaller size, have higher freight costs and need more people to load one million LPs, over one million 45s, and one our capacity to produce more product," he concluded. "We need to catch up to our European counterparts in the area of automation, and we need to make fewer and better releases."

Increased Demand

Smith remarked that the broadening demographics of the industry have created an increased demand for product. He added that, as a response to that demand, CBS was building a $50 million pressing plant in Georgia, developing new plants in England and Brazil and increasing its capacity in its other three domestic facilities. "CBS can at present press one million LPs over one million 45s, and one million tapes a month," he said.

NAB Pushes FCC For Early Refund

by Joanne Ostrow

WASHINGTON, D.C. — In a brief filed with the FCC last week, the National Association of Broadcasters repeated its appeal for expenditure refunds of illegally assessed fees to broadcasters. The group went a step further, asking for a $600,000 refund of the amount paid under the 1970 and 1975 amendments to the Communications Act, which are now not scheduled to receive any money.

Under the FCC's refund plan (Cash Box, Oct. 14), broadcasters who paid $323 or less per year in annual fees will not receive refunds because that figure covers FCC hearings and other costs. But NAB argues that, to compensate licensees for inflation and lost interest during the intervening years, the FCC rightfully owes those broadcasters a 10% refund of fees.

The Commission is still in the process of developing a fair method for handling out the $323 million worth of refunds ($81.1 million of which will go to television broadcasters. The group went a step further, asking for a $600,000 refund of the amount paid under the 1970 and 1975 amendments to the Communications Act, which are now not scheduled to receive any money.

实施

Comments are due at the FCC by Jan. 8, 1979 on the proposed new schedule which, after passing a court test, would be implemented from now on.

In another development, the NAB agreed with the FCC's decision not to include "value to the recipient" as a factor in determining the legally assessable fees. According to the association, "any attempt to quantify the benefits derived from their licensees waive any future claims against the FCC before the refund will be granted."
"THE WILD GEESE"
STARS
RICHARD BURTON,
ROGER MOORE,
RICHARD HARRIS,
And the voice of
JOAN ARMATRADING.

JOAN ARMATRADING
"FLIGHT OF
THE WILD GEESE"
The title song featured
in the Original Motion Picture
Soundtrack of "The Wild Geese"
ON A&M RECORDS
Written and performed by Joan Armatrading
NEW FACES TO WATCH

Dire Straits

Jeff Lorber

“I don’t feel I’m limiting myself commercially by getting into jazz,” says keyboardist Jeff Lorber. “I look at it as a bridge to the rock format because there’s a high correlation between actual talent and success. In rock there is a whole lot of luck and hype involved.”

Lorber, 26, wasn’t putting down rock’n’roll; in fact, the first band he played with back in high school was a rock group. But today, along with other young musicians such as east coast tenorman Scott Hamilton, he represents a new generation of players who look upon jazz as the ideal outlet for their musical creativity. Says Lorber, “It’s important to play music you are sincere about; music you believe in.”

Lorber, who grew up in Philadelphia, began classical lessons at the age of four, and gave a recital of his own original compositions while still in grade school. Although early on he was exposed to groups like the Berkelee School of Music, “I’m not that much of a purist that I have to have a jazz degree from Berkelee,” he recalls, “but I really didn’t know what to expect. I was going there because I loved music and the idea of going to a liberal arts college with no direction in mind like a lot of my friends didn’t appeal to me.”

Berkelee is a very jazz-oriented school with a practical approach to playing music, so it was just right for me at the time.

With the Berkelee experience behind him, Lorber relocated to the Pacific Northwest, where he began his career. “I was ready to make some money together to record a five-track demo that was forwarded to Charlie Gillett, who got it to Pepper Martin, who then took it to audiences at a few clubs downtown. The response was tremendous, and they lined up to support me with a show every Sunday morning on Radio London. Reaction to the tape was extremely positive, and by the way of this year the group had signed with Warner Bros. in the U.S. and with Phonogram for international distribution. A major British tour with Talking Heads followed, after which the group set out to record their debut LP with Muff Windish.

According to Mark, a number of producers contacted Warners’ A&R department when the album was first released about the possibility of working with the group on their follow-up LP, but Wellington was the first to profess a love for the music.” Asked about the change in producers, Knopfler answered a question with a question. “What’s the point in setting into a comfortable setting? Situations should always be changing.”

Knopfler commented that the new LP (tentatively titled “Composed”) “should be pretty ambitious since Jerry and Barry are out of the Muscle Shoals arena. Not that the Bahamas are where we usually work. But the chemistry between us seems to be there. When people work together, they have a style, and it’s that’s easy to recognize but extremely difficult to define. You just have to hope that your follow-up record is a logical extension of your previous effort.”

MANAGER PROFILE

Avoidance Of Secretary Trap Lands Green Mgmt. Career

by Jeff Crossan

LOS ANGELES — It wasn’t too long that 26-year-old Trudy Green’s primary goal in life was “to do something on the executive level without ever having to be a secretary.” Today, Green runs Trudy Green Management, and handles the career of ABC recording artist Stephen Bishop.

“I never set out to do this,” Green says. “I just didn’t want to be a secretary which unfortunately, being a woman, is one trap that is easy to fall into and never get out of.”

Although Green is a relative newcomer to the business of management, having first linked up with Bishop, her only client, in March of 1977, she is no stranger to the music industry.

Born and raised in England, Green hoped to enter the fashion field but was sidetracked, when, after a year of college, she took a job at the Beatles’ Apple Corp. Then, only a week after joining Apple, she was offered an A&R post at EMI Records in London, where she later assumed some responsibilities in the publicity department.

After seven months at EMI, Green opened her own independent publicity and promotion company, Crunch Productions, where at the tender age of 20, she began handling publicity for such stars as Joe Cocker, T-Rex and Procol Harum.

Eventually Crunch Productions was incorporated into the Essex Music Group, where Green remained until 1975 when she traveled to the U.S., and went to work for a publicity firm and married independent record producer Steve Schneider.

Green was offered the job of managing Bishop, whose single “On and On” had just been released, and he was handling his publicity. At first she says she was somewhat reluctant to accept the offer because “I think female managers are met with an incredible amount of opposition.” Green says. “It’s almost as if people don’t want you to succeed. You get the old chauvinistic quotes like, ‘What the hell does she know, she’s only a woman.’ I think that if a woman is in a position of authority in this business, she really has to know what she is talking about because some people will try and tear her apart. In the beginning it was rough, but because I worked for so many different people and had so much experience in the industry I had the confidence to think I could go out and do it.”

Bishop Breaks

Shortly after Green assumed management responsibilities for Bishop, his career began to climb. Two singles, “Save It For A Rainy Day” and “On and On” from his debut album on ABC Records became hits and the LP, “Careless,” was certified gold. Green says much of the credit for Bishop’s initial success belongs to ABC’s promotion department.

ABC’s Diener Says No Label Changes

LOS ANGELES — Amid rumors of either an outright sale or distribution changes, Steve Diener of the offices of ABC Records, released a statement regarding the current status of the label.

“There are constant rumors about this or any other record company in the business, I, as well as the other executives at ABC Records, are in business and will continue to be in business. We’re not planning on, or expecting, any change in direction or ownership of the company,” read the formal statement by Diener.

In recent months, there has been speculation that ABC would be taken over by the Dutch- and German-owned Polygram Group, and other rumors about Polygram assuming international and/or worldwide distribution rights to the firm.

Diener released this statement last week after meeting in New York with executives at ABC, Inc.
"Love Vibration" is just 4 weeks young, and already the vibes on radio, at disco and on the street are that Joe Simon has the biggest single and album of his gold-filled career.

Pick up the vibrations on Joe Simon's new hit "Love Vibration." From his new album, "Love Vibrations." On Spring Records and Tapes.
AFM Strengthens Campaign To Enroll Young Musicians

NEW YORK — The American Federation of Musicians (AFM) is currently revitalizing its "Young Sounds" program in a renewed attempt to affiliate young musicians before they turn professional.

Victor Fuentesalba, president of the organization, said that the program seeks to encourage young performers in their teens to join the union at reduced initiation fees and dues "before their attitudes and careers are shaped exclusively by managers and booking agents."

"Today's most popular sounds are coming from "young players" trained by us, but we want them to know the benefits that go with federation membership," he said.

Notably, however, some of the AFM's 600 chapters have resisted implementing the program "because they feel that new enrollees would be competing for engagements with other members who pay full initiation and dues," according to Fuentesalba. But he noted that the establishment of any "Young Sounds" program would have to conform to AFM guidelines, so that new members would not be competing for "higher priced engagements."

Prevent Exploitation

The first "Young Sounds" campaign began in the early 1970s when the union WCI Posts Gains In Third Qtr. Music Sales

NEW YORK — Operating revenues for Warner Communications, Inc.'s recorded music and publishing division rose 15% to $137,379,000 for the third quarter of fiscal 1978 from $119,947,000 for the prior-year period. The division also reported an operating income of $17,303,000 for the three months ended September 30, 1978, compared to $17,158,000 for the same period in 1977.


Polygram Distribution Slates Nat'l Convention

NEW YORK — Polygram will hold its first company-wide national convention at the Fairmont Hotel January 4-8, 1979. Attendees will include branch representatives and executives from the company's distributed labels, Polygram said. A cocktail party at the hotel on January 4, key Polygram executives will deliver remarks at seminars scheduled for the next three days. An awards banquet is planned for the final night of the convention.

FOUR FOR FOREIGNER — Atlantic recording group Foreigner was presented with special "quadruple — platinum" albums after their Thanksgiving show at Madison Square Garden. The presentation was in honor of the album "Double Vision" and was made to the group's bootlegger, manager, and road manager; Lou Gramm of Foreigner; Jerry Greenberg, president of Atlantic; and Rick Owens, Foreigner's road manager.

recognized that young players constituted the largest group of performing musicians in the country and sought to establish a relationship with them before they turned professional. (The current plan is to attract instrumentalists aged 14-21, who generally play to younger audiences.)

"We were finding that many young musicians were being influenced by such people as booking agents and personal managers, who were more interested in making whatever profits they could from them instead of guiding their careers," he said. "In doing so, they're egregious to performers on long-term contracts and then proceed to take advantage of them. The result was, that as the musicians made more money, they were actually earning less because they were paying out so much. And that's what this program is designed to combat. We feel that we're in a better position to advise young musicians' careers, and that if we wait until they start working professionally, it will be too late."

Responding to Fuentesalba's statement, Gerald Purcell, president of the Conference of Personal Managers East (CMPE), argued that "unions can give musicians advice, but they certainly don't have the creative input to guide their careers. Personal managers usually find musicians in an embryonic stage and proceed to invest their time and money into their careers."

Buddy Howe, vice chairman of the personnel appearance department of WCO (International Creative Management), commented that "we have a very good working relationship with the AFM, but unions don't shape careers. Agencies and managers do that. They're not creative enough to look for the right kind of jobs for artists. When we get musicians, they're either good or bad, and whether or not they belong to the AFM, they have to have the ability. In that case, they're entitled to make as much money as they possibly can. There are just as many good ball players as Pete Rose, but he had good advice and wound up with a $3.2 million contract."

Williams Named VP At WEA Manufacturing

NEW YORK — Jack Williams has been named vice president of customer relations and promotion of WEA Manufacturing East, the company's branch in South Plainfield, N.J., the company said. Mr. Williams has been with Specialty, now a wholly-owned subsidiary of Warner Communications, Inc., for 20 years and was general manager of sales and production at the time of his new assignment.

EXECUTIVES ON THE MOVE

Gooding

Carriço

Kastens

Wilson

Gooding To Tomato — Tomato Music Co. has appointed Bob Gooding as the national director of promotion. Previously, he was national albums promotion director at Private Stock, where he is credited with the success of such records as "Young Sounds" program to the promotion and marketing departments. Carriço comes to Tomato after spending the last two years at Private Stock as the vice president of promotion and artist development. Previously he was at Arista Records, as the vice president of promotion, and before that spent 10 years as the vice president of A&R at Atlantic.

Kastens Named At Phoenix — Phoenix Records has announced the appointment of Amy Kastens as executive assistant to the president. She comes to Phoenix from Polydor where she did public relations. Prior to that she did similar work for Motown Records.

Wilson Named — Unlimited Gold Records named Frank Wilson assistant to the president. From 1974 to present Wilson was a songwriter with Soul Unlimited.

A&M Appoints Schenker — A&M Records has announced the appointment of Kathryn Schenker as east coast director of publicity. She was most recently national director of creative services and coordinator of information, publicity at ESP, Inc., to that she held the positions of east coast director of artists and publicity at Capitol Records.

A&M Promotes Two — A&M Records has announced two promotions in the Artist Development department at the company. Gail Davis becomes associate director of artist development for the label, and will be based in New York. She joined A&M in '74 as a college representative, before becoming east coast regional merchandising director, joining artist development in Fall '77. Diane Emole becomes artist development's national coordinator and will work with the entire A&M field staff. She joined A&M in September '77 from artist relations at RCA Records.

Berman Appointed At Press Office — Sue Berman has joined the staff of The Press Office as west coast tour director. She comes to The Press Office from Casablanca Records where she was national tour publicist and did special projects for Thank God Its Friday and Midnight Express. She was previously a publicist for Bobbi Cowan and Associates and worked on the Beach Boys tours.

Appointments At Arista — Arista Records has announced the departmental promotions of Ron Kellum to associate art director, and Maude Gilman to art production manager. Kellum joined Arista in '77 as mechanical artist/designer, and has held the positions of art production manager and designer, special projects for the company. Gilman began at Arista as a mechanical artist in '77. She has also worked as a designer at Ralph Deharak Inc.

The Familiar Filmmakers — Filmmakers Audio Services Group and Filmmakers/Heider Recording have announced the promotion of three of the Group's managerial staff.

Sandra Perkins has been named vice president of accounting for Filmmakers/Heider Recording, Hollywood, and will supervise the accounting staff. She was formerly chief accountant for the Filmmakers/Heider Recording's Hollywood studios. Norm Schwarz, formerly chief engineer for Filmmakers/Heider Recording, assumes the position of vice president of engineering for the entire Filmmakers Audio Services Group, which includes Heider Recording in Hollywood and San Francisco, and Filmmakers Audio Services, based in North Hollywood. David Brand moves from his assistant chief engineer slot to chief engineer, filling the position vacated by Schwarz.

Admissions At GRT — Five new admissions to the GRT Marketing staff have been announced.

Jack Parker has been named regional manager for the southeast. He had been with MCA for 11 years and most recently was vice president, A&R in Nashville. Dan McNab has been named regional manager serving the northwest area. He was formerly sales representative for CBS Records in Seattle. George Nunes has been appointed district manager in Northern California. He was formerly with Odyssey Records headquarters in Santa Cruz. Richard Burt and David Zimelis have both been appointed merchandising coordinators serving the Southern California region.

McCloskey

Cook

Petrie

Samuels

McCloskey Named At A&M — A&M International has appointed Jason McCloskey to international publicity manager. He joined A&M two years ago as staff writer in the publicity department. In February '78, he was appointed to the editorial department. Prior to joining A&M, he wrote for Esquire, Fairchild Publications, Gentleman's Quarterly, New York, and various other publications.

Arista Two Names — Arista Records has announced the appointment of two regional managers (continued on page 34)
AFTRA And Sag To Go On Strike Against Agencies

NEW YORK — Following a series of meetings of the joint boards of directors of the Screen Actors Guild and the American Federation of Television and Radio Artists, both unions voted overwhelmingly to authorize a nationwide strike, starting December 19, against the advertising agencies and producers of television and radio commercials (regular television and radio programming is not affected).

The dispute stems from the agencies’ request for the right to make “alternate scenes” for commercials without paying for them. The union claims that “alternate scenes” is a euphemism for “substitution of material” by which ostensible different commercials would be made without paying for them.

In letters being mailed to all members of both unions, the unions’ chief negotiators described the strike as “the result of management’s intransigence.”

Female-Owned Label Opens N.Y. Office

NEW YORK — Urana Records, an independent record label owned and operated by women, and its parent company, Wise Women Enterprises, have moved to 20 West 22nd St., Room 612, New York, N.Y. 10010, telephone (212) 989-2998. Though the companies will retain their office in Stonington, Maine, production, manufacturing and distribution will be directed in New York. Urana’s current release is “Emerging” by Kay Gardner.

Keeler Upped At Cream

LOS ANGELES — Dave Keeler has been named vice president of administration and finance at Cream Records. Keeler will be responsible for overseeing all company budgets and expenses including those of the Cream/Hi office in Memphis. Reporting to Keeler will be all accounting, computer, shipping and production heads. Keeler previously worked in a similar capacity for Island Records.

Platinum For Wings LP

LOS ANGELES — “Wings Greatest,” the 12-song greatest hits package by Paul McCartney and Wings on Capitol Records, has been certified platinum by the RIAA.

NARAS Set To Honor Hampton This Week

NEW YORK — Lionel Hampton will be honored by the New York chapter of NARAS at a special membership meeting on December 18 at StoryTowne, 41 East 50th Street.

The meeting, which starts at 5:30 pm, is billed as “Salute to Lionel Hampton,” honoring Hampton’s 50th anniversary as an artist. Scheduled to appear with Hampton are Hank Jones, Buddy Tate, Woody Shaw, Woody Herman, Dexter Gordon, and Ruby Dee.

Admission is free to NARAS members, and others are required to pay $5 at the door. Tables may be reserved for an additional $25 each by phoning NARAS in New York at 755-1535.

BMI Opens Regional Office On Long Island

NEW YORK — BMI has opened a new office in Huntington, New York that will serve as headquarters for the music licensing organization’s mid-Atlantic division.

The new office will be headed by Eugene Colton, regional director for the BMI, and will supervise licensing activities in southern New York, Pennsylvania, New Jersey, Maryland, Delaware, Washington, D.C., Virginia and West Virginia.

NMPA Establishes Pub. Forum In Nashville

NEW YORK — The National Music Publishers Association (NMPA) has formed a Nashville publishers forum. A temporary steering committee consists of Tim Wipperman (Warner Bros. Music), J. Aaron Brown (Capacanada), Charlie Feldman (Screen Gems-EMI), Judy Harris (April-Blackwood), and Camille Shoffton (Frank & Nancy Music). The first meeting of the new chapter is tentatively scheduled for January 15 at BMI’s offices in Nashville.

Between The Two Signs

LOS ANGELES — Between The Two, a nine-member, Los Angeles-based rock group recently signed to Source Records, which has scheduled the band’s debut album for release in early 1979. Between The Two is managed by Bill Whitten and produced by Chuck French of Workroom 27 Productions.

HELP IS ON THE WAY — Jackie Wilson has been in a semi-comatose condition in a New Jersey sanatorium for over two years. Though he has been given every possible form of financial help, not much has been forthcoming. Up to now. Last week, Ben Vereen held a press conference and announced the establishment of “The Jackie Wilson Medical Trust” to raise funds so that Wilson can get the best medical care available. Three other non-musical organizations have agreed to help in the project, and Vereen told reporters that Lou Rawls, Natalie Cole, and Bill Cosby have expressed interest. But shouldn’t there be plenty more musicians ready to help the man who gave the world “Higher And Higher,” “Baby Work,” and “Lonely Teardrops?”

AROUND THE STUDIOS — Todd Rundgren to produce Patti Smith. . . Steely Dan apparently going all the way with their New Wave move, as they’ll be doing their next album in the city, probably at Sigma Sound, according to Walter Becker . . . Jerry Wexler, Barry Beckett will be producing Dire Straits next album. . . The first Rockpile album has been completed . . . Working title for Robert Gordon’s first RCA release is “Rockability Boogie,” and members of Robert’s band the Wild Cats, including Chris Spedding and Rob Stoner, may show up at the Lone Star Cafe on New Year’s Eve.

NAMES IN THE NEWS — Roy Ericson. The president of a company that specializes in catering to the transportation needs and whims of rock stars, has started his own management company, along with his V.P. Matthew Jordan, an ex-staffer at the bed Starlight Management, has already signed a number of acts. Nearly a year ago, he signed the Monkees.

BREEZE TO WMT — Vocal duo Breeze will sign with by Patti LaBelle’s co-producer and music director Bud Ellison. The duo was recently signed by Fan- rager Records. Pictured (l-r): Breeze members Phyllis Nelson and Marguerite Pinder and Patti Labelle, (seated) Bud Ellison.

inked Capitol act Desmond Child and Rouge . . . Bob Weir planning an expedition in Africa to explore the music of the Bantu, a tribe that’s Aerosmith talking, after Steve Tyler was recently hit in the face by a bottle thrown from the audience. The incident came a year after an Aerosmith concert in Philadelphia when a CBGB crowd broke the band’s dressing room.

Gino Vannelli plans to tour soon, his first in over a year. . . Senator Ted Kennedy stopped in to see the Bee Gees at Criteria Studios in Miami. . . If you remember the MC-5 you remember Wayne Kramer, the group’s lead guitarist. Wayne is still in Detroit, fronting his own band, after having done 21 months in the Leavenworth pen.

Bob Calloway joins Bill Lombardo and the Royal Canadians New Year’s Eve at the Waldorf . . Michael Rendish, chairman of the Electronic Music department at Berklee School of Music, composed the score for the documentary film, and the Dixie Hummingbirds, celebrating their 50th anniversary, will be honored on the American Black Achievement Awards, coming up on CBS-TV.

Between The TwoSigns — RPM, ASCAP, Unite at Studio 54, down on the Hudson docks: the crash, the flash, the frenzy. . . The steamy, sweaty, hot throb of throbbing, thrasing bodies . . . experience the disco scene in a sensuous combination of dazzling photos and glittering text. . . If this bombast whets your appetite, be prepared to come up with $16.95 for Albert Goldman’s latest opus, “Disco.”

Ralph M. Newman, self-styled rock historian, is suing T.Y. Crowell publishing company for copyright infringement. The man who wrote “The History of Rock,” among many other books, is being brought to court by an author who claims 80% of the text is his. . . The Daily Planet, an entertainment magazine which had planned to begin national distribution in January, is being stymied by a lawsuit initiated by Warner Communications, Inc., which owns D.C. Comics D.C. claims Warner owns the “common-law trademark” to the Daily Planet name, and of course, Warner owns the licensing rights to the merchandise that will be spewing forth from the “Superman” movie. . . Know your audience, don’t Cete Edwards, editor of the new “Disco Gossip” magazine: “most people who go to discos don’t like to read a lot of books, so I’m just going to say a lot.”

WELCOME BACK — Mike Leon to A&M in New York . . . Jerry Garcia will play with the Grateful Dead December 12 in Florida Monday night hotheads at Font City on West 3rd St. . . . George Gerewin, whose music will be honored in a special salute called “The Genius That Was George Gerewin” at Michael’s Pub.

THEY GIVE GOOD HOOKS — At least they know a good hook when they see one, because Ray Sawyer and Dennis Locomor are, after all, Dr. Hook. And their latest hit single, “Sharing The Night Together,” almost wasn’t on the album, according to Ray. But just before they went out of the studio in Miami, Ray went to the hotel, he relates, a persistent young woman named Ava Aldridge gave Dr. Hook producer Ron Hoffine a song she co-wrote with Eddie Struzick. The song was, of course, “Sharing The Night,” and Ray says the band knew it sounded right. But, he adds, people hanging up at the Shells is a way of life, like screenwriting cab drivers in Los Angeles. In fact, Ray states, he was offered songs twice in one week by the guy who installed his air conditioner, and the guy who brought in his new rug.

LAWS AT CKLW — United Artists recording artist Robi Laws stopped by radio station CKLW in Detroit recently to discuss his new album. “Flame,” with music director Rosalie Trombley. Pictured (l-r) are Dick Williams, UA national director of album promotion, Trombley and Laws.

BLONDE AT THE CIVIC — Chrysalis recording group Blondie recently concluded its U.S. tour with a performance at the Santa Monica Civic. Pictured (l-r) are (standing) Sal Lufata, senior vice president of Chrysalis Records; Chris Stein, guitarist; Deborah Harry, lead singer; Rodney Bingenheimer, KROQ air personality; MicropHONE, air personality KROQ; (seated): Frank Infante, guitarist; Jack Lee, writer, Chrysalis Publishing and Vic Hyde, researcher, KRLA.

EAST COASTINGS

MANANA (Coral/Reiter/Outer Banks — BMI) JIMMY BUFFETT (ABC/AB 1242).

TEEN BACKFWEMES — The box Steady (ASCAP) — PETER CRIS (Casablanca on Atlantic) — I DON’T KNOW IF IT’S RIGHT (Six Continents/Mills and Mills — BMI) EVELYN “CHAM- PAGNE” KING (RCA PB 13186).

NOT FADE AWAY (MPI, Communications — BMI) TANYA TUCKER (MCA 545-1999).
THE FAITH-FULL ORIGINAL OF "DANCIN' SHOES" JUST TOOK OFF.

Here's the hit single that's flying and the band that started it all, Faith Band's "Dancin' Shoes" just flew off their soaring new album, "Rock'n Romance." Now everybody wants the album and everybody wants "Dancin' Shoes." So, order them extra-large.

"ROCK 'N ROMANCE"

FAITH BAND
POINTS WEST

STILL CRAZY AFTER ALL THESE YEARS — Billy Talbot and Frank Sampedro, who along with Ralph Molina make up Crazy Horse, stopped in last week to discuss their new association with RCA Records and their debut album for the label, "Crazy Moon." Although Crazy Horse has had other albums out prior to this, Talbot and Sampedro said they consider "Crazy Moon" a first in many ways. "This is our first release where we wrote all the songs," Talbot said, "and the first time we went in with all our old songs and sang them ourselves. Ralph and I had put together a couple of other Crazy Horse bands and we always let the other guys we brought in write the songs, because they were new, and sing them just to get everybody involved." The result, Talbot said, "we like as much as any other album we've ever done, and probably better. They said the reason they went with RCA is that they felt the label had a lot in common with the group. "I think it's a great company for us to be with," Talbot commented, "because they understand us. They're really trying to get the best out of us and have an attitude about our band is the same. So I think we're coinciding perfectly." Sampedro, the newest member of Crazy Horse, said through their worldwide tours with Neil Young, they found a high degree of international interest in their own album. Both Talbot and Sampedro said they aren't particularly worried about having to step out from the shadow of Neil Young because they feel they have always had their own distinctive sound, which they said most people identify with Crazy Horse, not Neil Young. "We have our own sound when we play together," Talbot said. "And without Neil, we still have that same sound, except for a little Neillyness. Our playing. They said "She's Hot" will most likely be the first single from the album. Although they have two more coming out, during this week with Young's "Rust Never Sleeps" tour, they plan to do a solo Crazy Horse tour for next fall. \\

BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA

BING CROSBY

I HEARD THE BELLS ON CHRISTMAS DAY

December 19, 1978

JIMMY MARKS' BIG 4

RUDOLPH

THE RED-NOSED REINDEER

BURL IVES

A HOLLY JOLLY CHRISTMAS

JOHNNY MARKS INC.

ST. NICHOLAS MUSIC INC.

AMERICAN RADIO HISTORICAL SOCIETY

WILLIAM CLYDE TALBOT

Playboy magazine's 25th anniversary playmate celebration held Dec. 1 at the Playboy mansion west. Los Angeles Mayor Tom Bradley declared the day "Hugh Hefner Day" and a representative of the mayor's office was present to award Hef with a proclamation of "this day in L.A." Hefner, in his introduction of Carole Connors who was selected as the silver anniversary playmate. A song written specially for her by Carol Connors, "Silvery Lady," was played at the festivities. Meanwhile, in the magazine's 25th anniversary issue, Casablanca Records artist and long-time Playboy contributor Shel Silverstein is represented with an 11-page epic poem entitled "The Devil & Billy Markham," the story of a down-and-out songwriter in Nashville who loses his soul and loses his loved ones in a roll of the dice with the Devil. The one-point-winner, six-deck story-poem, when Markham is making the descent into Hell, he describes the various characters he passes on the trip, and notes going "down past the stars searching in vain for their names on the Cash Box page." Perhaps that explains the recent requests we've received for copies of asbestos mailers. At any rate, Cale, at least your search is over. 

RANDY LEWIS

Cash Box/December 16, 1978

www.americanradiohistory.com
Past platinum lies 'Infinity.' And Journey's reached it. On Columbia Records and Tapes.
BLONDES HAVE MORE FUN — Rod Stewart — Warner Bros.
BSK 3261 — Producer: Tom Dowd — List: 7.98
With the exception of the elegant, disco-flavored "Do Ya Think I'm Sexy," this is a typical, and typically strong, Rod Stewart affair. "Blondes Have More Fun" contains its share of tenacious rockers (i.e. "Dirty Feeling" and the title cut), plus a rocking salute to Motown ("Standing In The Shadows Of Love"), but like his most recent albums, his intimate, dramatic ballads provide the LP's most stirring moments. "The Best Days Of My Life" and "Scarred And Scared" are the top ballads on this diversified, highly successful outing.

BACK TO EARTH — Cat Stevens — A&M SP-4735 — Producers: Paul Samwell-Smith and Cat Stevens — List: 7.98
"Back To Earth" represents a shift for this veteran singer/songwriter back to a more folk-styled, acoustic guitar-based format. With the exception of the synthesizer-laden "New York Times," this album recalls the intimate ballads of Stevens' early 70s period. "Randy" and "Just Another Night" are the standout tracks here, featuring Stevens' affectionate lyrics and throaty baritone voice. Also included here is the upbeat single, "Bad Brakes," plus two instrumental numbers.

MINUTE BY MINUTE — The Doobie Brothers — Warner Bros.
BSK 3193 — Producer: Ted Templeman — List: 7.98
Throughout their career, the Doobies have managed to gain acceptance on both Top 40 and AOR stations, and the group's latest offering should fare equally well. "Minute By Minute" focuses upon the lead vocal and songwriting skills of Michael McDonald, but guitarist/singer Patrick Simmons and guitarist Jeff Baxter also play crucial roles. Featuring mostly breezy, upbeat tunes, the LP also includes a couple of hard-nosed rockers and a bluegrass instrumental.

WANTED — Richard Pryor — Warner Bros.
BSK 3364 — Producers: Richard Pryor and Bill Dawes — List: 14.98
With a number of gold albums to his credit, comedian Richard Pryor has returned with a two-record set that was recorded live in New York, Chicago and Washington, D.C. Pryor hilariously tackles 17 different topics here, ranging from taking jibes at Muhammad Ali and Leon Spinks to discussing his much publicized car demolition incident at the time he became separated from his wife. Pryor's singing, sarcastic humor remains in top form throughout the album.

INDIRECT EXPOSURE — George Carlin — Little David LD 1076 — Producers: Monte Kay, Jack Lewis and George Carlin — List: 7.98
Essentially a "greatest hits" package, "Indirect Exposure" is rife with that special, nearly intellectual liberal hilarity that seems to have been sadly abandoned over the past two years in favor of "stand-up silliness." George Carlin has, by now, nudged Lenny Bruce-ian genius. The album includes such outrageous, biting material as "Seven Words You Can Never Say On Television," "Sex In Commercials," "Teenage Masturbation," and "Cute Little Farts."}

BRIEFCASE FULL OF BLUES — Blues Brothers — Atlantic SD 19217 — Producer: Bob Tischler — List: 7.98
Clearly, this is not a comedy album. Tongue in cheek, for sure, but the total feel of this live effort is one of respect and dedication for an amalgam of Chicago cuim Stax/Volt R&B. In other words, if you strip away Belushi and Aykroyd's hilarious asides, you still have an album alive with a vitality surpassed only by the original renditions. Giving the LP musical credibility are guest artists such as Tom Scott, Steve Cropper and Donald "Duck" Dunn.

THE BEST OF NORMAN CONNORS & FRIENDS — Buddha BDS 5716 — Producers: Various — List: 7.98
This collection contains the top works of this veteran composer/percussionist/producer, and features the vocal performances of such established artists as Michael Henderson, Dee Dee Bridgewater, Leon Haywood, Phyllis Hyman, Phillip Mitchell and Eleanor Mills. Most of the songs here showcase Conners' flair for creating elegant, romantic arrangements which provide attractive accompaniment for the singers featured here. For R&B and pop playlists.

K-SCOPE — Phil Manzanera — Polydor PD-1-5178 — Producer: Phil Manzanera — List: 7.98
"K-Scope" falls between last year's much hallowed "Listen Now" by Manzanera's 801 group and the second coming of Roxy Music next spring. With help from former 10cc members Kevin Godley and Lol Creme, Roxy's guitarist here delivers another stunning execution which helps usher in the next decade of progressive music. Seductive rhythms and tasty electronics mix with a unique social vision to make cuts like "Slow Motion TV" and "Hot Spot" prime stuff for prophtetic AOR programmers.

MUSIC FOR FILMS — Brian Eno — Antilles AN-7070 — Producer: Brian Eno — List: 7.98
The title of Brian Eno's eighth commercial release pretty much explains the premise of the eighteen tracks contained here. What we have here, simply, is sort of electronic DiWolfe library music which incorporates a plethora of varying moods and textures that very well underscore some film's visuals should a director be so inclined. Airplay potential seems unlikely for this LP, but Eno's dedicated fans will consider this album a "must have."

This Promotion's Packed!
(Well, Pre-Packed)

Pickwick pops into the new year with a special promotion for you!

We're making available selected pre-packs comprising the cream of our Pop/Rock catalog.

This new Point of Purchase program features LP, Cassette and 8-Track pre-packs. If you feel our pre-pack mix doesn't exactly suit your needs you can buy by bulk, too; selecting from over 100 titles.

After Christmas is traditionally a good sell-off period for pre-recorded music, so now's the time to stock up on a rich selection of super-sellers like these.

DON'T WAIT . . . this exceptional offer ends in mid-January. Call our national order desk toll free: 1-800-328-6758; or contact your local
sales representative for more information.

That's the great Pre-Pack Promotion from Pickwick — The Budget You Can Bank On!
Performing the hit single “Free Me From My Freedom”
from her album “Bonnie Pointer.”

This Wednesday, December 13, 1978 on
BARRY MANILOW (Arista AS0382)


One of the new tracks included on Manilow’s “Greatest Hits” album, this is a lushly-arranged, piano-based ballad in the typical Manilow vein. With the addition of a synthesizer to the mix, the song develops into an emotional, dramatic work which climaxes at the chorus. The elaborate string and horn chart work well.

ROD STEWART (Warner Bros. WB5 8724)

Do Ya Think I’m Sexy? (4:16) (Riva music/WB Music/Nite-Stalk Music — ASCAP) (R. Stewart/C. Appice)

The inimitable Rod attempts something new with this track from his “Blondes Have More Fun” album. A clipping bass line, steady kick drum and guitar breaks make this a solid choice for pop and disco formats. Alternately gentle and dashing rhythm guitar work and accompanying sax solo make this a Top 10 candidate.

SYLVESTER (Fantasy F-846-A-S)

You Make Me Feel (Mighty Real) (3:45) (Bee Keeper Music/Tipsy Music — ASCAP) (Sylver/Wirick)

Already a widespread disco hit, this edited pop version should also fare well on the pop chart. Synthesized percussion establishes a festive atmosphere for the song. This single has a high-energy, high-flying feel to it, and features a synthesized disco beat, capable female vocals and tops off with a spirited Herbie Mann flute solo.

GRATEFUL DEAD (Arista AS0383)

Good Lovin’ (3:26) (Hudson Bay Music — BMI) (A. Resnick/R. Clark)

The Grateful Dead’s rendition of this classic Young Rascals song is a colorful, highly-accessible work. Latin-flavored percussion and horns dominate this track, setting a festive atmosphere for the strong vocals. A rocking instrumental break adds an exciting dimension to the track.

BRYAN FERRY (Atlantic 3539)

Sign Of The Times (2:56) (E. G. Music/Total Music Services — BMI) (B. Ferry)

With Roxy Music getting back together, Bryan Ferry is back in the spotlight again. This single is a winner from his “Bride Stripped Bare” album. “Sign Of The Times” features a solid rocking beat, a catchy chorus and of course, Ferry’s distinctive, quivering vocals.

BAR-KAYS (Mercury 74039)


The slow rhythm bass beat in this tune is an attention getter. It can be said that this dance number is in the vein of the Parliament-funk explosion, but it is definitely not a sloppy imitation.

GROVER WASHINGTON, JR. (Motown M 1454F)

Do What (3:56) (Locksmith Music — ASCAP) (J. Blake, Jr/L. Gibbs, Jr.)

Spurred on by chanting vocals and Washington’s stellar saxophone run, this single, taken from the artist’s “Reed Seed” LP, is a good pick for R&B and pop playlists. The song exhibits a fluid, flowing sound, which is bolstered by funky rhythm guitar riffs and punctuating trumpet licks.

THE MOTORS (Virgin ZSR 9521)

Today (3:59) (Island Music — BMI) (A. McMaster)

Although this British quartet has not achieved extensive success in the U.S., the group has won over pop fans throughout Europe and Australia with its soaring melodies, crisp instrumental backing and arresting vocals.

YVONNE ELLIMAN (RSD RS 915)

Moment By Moment (3:19) (Stigwood Music/Red Cow Music — BMI/ASCAP) (L. Holdridge/M. Leibin)

The theme song from this soon-to-be-released motion picture starring John Travolta and Lily Tomlin is a romantic ballad that showcases a sensitive, delicate vocal by Elliman. A memorable chorus bolstered by a surging string arrangement also highlights the tune. For Top 40 and MOR playlists.

SYLVESTER

Superman (3:41) (Peer International — BMI)

With the “Superman” motion picture due for release shortly, this disco-flavored single should fare well. This single has a high-energy, high-flying feel to it, and features a synthesized disco beat, capable female vocals and tops off with a spirited Herbie Mann flute solo.

STEPHEN STILLS (Columbia 3-10872)

Thoroughfare Gap (3:33) (Gold Hill Music — ASCAP) (S. Stills)

Apparently the trendy disco boogying of his last single, “Can’t Get No Booty,” was simply a one-off experiment. Still’s comeback here is a plaintive, acoustic guitar-based tune which boasts an emotional, flowing sound, which is appropriate for both discos and pop radio.

HERBIE MANN (Atlantic 35474)

Superman (RSO 1454F)

Beginning with a delicate piano-based phrasing, this single from the band’s “Rock ’N Romance” LP develops into a charming, upbeat cut which lyrically asserts that everyone should dance their blues away. Resonant lead vocals and crisp harmonies at the chorus bring home the cut.

KATHY BARNES (Republic REP-032)

Off (2:35) (Stevenson Music — ASCAP) (W. Stevenson/R. Henn)

A lushly-arranged song in the pop/adult contemporary vein. “Off” spotlights Kathy Barnes’ rich vocals plus the effective backup support of strings, electric piano and background vocals. The climactic, surging chorus works well.

JERRY FULLER (ASCAP AB-12436)

Salt On The Wound (2:55) (Blackwood Music/Fullness Music — BMI) (J. Fuller)

Exhibiting a tight country/pop flavor, “Salt Of The Wound” features rolling acoustic guitar lines, upbeat rhythms nailing down by crisp drumming, and enticing female harmonies at the chorus. Suited to country and pop formats.

GLORIA GAYNOR (Polydor PD 14508)

I Will Survive (3:15) (Perren-Vibes Music — ASCAP) (D. Fawcett/P. Perren)

Starting with a slow and bluesy feel, this songstress’ latest single quickly swings into a fast-paced disco workout. Gaynor’s singing here is assured and confident, while the use of strings, horns and a harp solidify the arrangement. For disco and pop playlists.

RONNIE MILSAP (RCM JB-11421)

Back On My Mind Again (3:10) (Chess Music — ASCAP) (C. Quillion/C. Pierce)

Millsap’s 1977 hit single from his “Only One Love In My Life” album is a light and bouncy tune which centers around the country singer/songwriter’s warm, smooth vocals. Good harmonies at the chorus bolster the tune, with delicate touches of harmonica and pedal steel added in to good effect.

AL GREEN (Hi H78522)

To Sir With Love (4:05) (Screen Gems/Columbia Music — BMI) (D. Black/M. London)

The first single taken from this soul vocalist’s “Truth N’ Time” album is an inspired cover rendition of the 60s pop classic. Elegant string arrangement and a soulful, crooning vocal provide superb backing for his singing, emotional vocals.

FAITH BAND (Mercury 74037)

Dancin’ Shoes (3:32) (Canal Publishing — BMI) (C. Store)

Beginning with a delicate piano-based phrasing, this song from the band’s “Rock ’N Romance” LP develops into a charming, upbeat cut which lyrically asserts that everyone should dance their blues away. Resonant lead vocals and crisp harmonies at the chorus bring home the cut.

WILLIE NELSON (Columbia 3-10977)

Whiskey River (2:43) (Willie Nelson Music — BMI) (J. B. Shinn)

Taken from Nelson’s hot new double live set, “Willie and Family Live,” this classic country composition is performed with a dynamic, rock edge. The key elements to this single’s success is Nelson’s clear, resonant vocals, his stellar guitar work plus his band’s fine backing.

RONNIE LAWS (United Artists X1264-Y)

Love Is Here (2:58) (AHI Home Music/Fitz Music — ASCAP) (R. Laws)

This saxophonist is currently riding high due to his popular “Flame” album, and this single is a pulsating, subtly potent workout taken from the LP. Haricots set a catchy groove for the number, which of course spotlights Laws’ infecto-sax riffs and includes light use of strings.

G.B.EXPERIENCE (Atlantic 3528)

Discos Extravanganz (3:15) (Silk Music — BMI) (G. Bussey Jr.)

Light breezy vocals, suggestive string arrangements puts this song at the top of the list for disco attention. The driving beat and strong hook may also allow it to garner some radio play. An excellent production job can be racked up for Stan “The Man” Watson.

RAY CHARLES (CrossOver 35327)

Riding Thumb (3:09) (Dawnbreaker Jazzmen Music/ABC/Dunhill Music — BMI) (J. Seals/D. Crofts)

This R&B message tune, penned by Seals and Crofts, not only has an interesting lyric, but the pulsating guitar rhythms and tight horn arrangements make this tune of the foot-stomping, hand-clapping variety. The funk-filled production of this tune will garner instant R&B and some pop play.

SINGLES TO WATCH

REVIEW

CASH BOX/December 16, 1978

www.americanradiohistory.com
AIR PLAY

TWO KAYOED BY TOUGH COMPETITION — The flood of the Top 40 and AOR markets in many large cities has caused two more stations to get out of the kitchen to avoid the heat. 96KX/Denver has announced its second stunting move in January. KAKC/Tulsa is making a slightly less radical shift from Top 40 to adult contemporary on Dec. 24.

Excess at both stations told the same story, increasingly stiff competition from an ever-increasing number of rock stations and a softer advertising touch trying to sell adult listeners. "Actually even with smaller numbers, adults are easier to sell," noted KAKC PD Randy Anson.

96KX had only converted to AOR last March, after hiring PD Frank Felix away from rival KBPI to program the former Top 40 station. The station will change its call letters to KHOW, and will operate live from 6 a.m. to 6 p.m. The rest of the day, the station will be an all-sports format, with aspirations to get a non-home market station in the Oct./Nov. book. To prevent this action, which the station fears will cut into its national ad buys, CBLX has filed suit against Arbitron seeking a preliminary injunction against the reclassification. The station is charging Control Data Corporation's rating service with "restraint of trade and violations of the Sherman Antitrust Act."

STATION TO STATION — After two years of steady touring without missing a single date, Foreigner cancelled its Binghamton, N.Y. show Nov. 28. Canned concerts are nothing new, but WAAL-FM, the Binghamton AOR presenting the show, found the band's reason for not showing up uncanny and another upset about Foreigner's decision to reschedule. A call from the group's management company later revealed that keyboard player Al Greenwood had been struck in the head by an object thrown from the audience the night before the cancelled show, requiring stitches. But WAAL is still distressed over the manner in which last at the station is "extending the hit parade,, although no mention of the misunderstanding has been made on the air, according to MD/AD afternooon drive jock Scott Michaels. Michaels adds that he still hopes the concert can still be rescheduled, but WAAL is laying off Foreigner until it gets a satisfactory explanation for the cancellation.

WKOX-FM/Chicago has announced plans for 20 live and "studio jam" concerts in the coming year. Among those set so far are Peter Gabriel, Bob Welch, Todd Rundgren, Steve Miller and Al Stewart, who will kick off the series with a studio jam. Heart went straight on the air during a recent visit to KTNO/Los Angeles (10 Q), guest DJing for more than an hour. The Boyz, Duke Williams and The Pirates were recently featured on WMMP/Philadelphia's series of 93 concerts. For The Boyz show, the third 1993 arrivals got free t-shirts, Boyz LPs and admissions... KSJO/San Jose is one of the most creative AORs around. The station's "Livelyewe," hosted by Sheila Rene, recently celebrated its 12th anniversary by adding a news feature to the format. The big news on the show in the past year are Sammy Hagar, Tom Petty, The Cars, Boston, Eddie Money and REO Speedwagon. And following "Livelyewe," KSJO airs the "Outcasts Show, a new rock music show hosted by Mike Gala and KJZQ. 10-2 a.m.

KEEP THOSE CARDS AND LETTERS COMING — KHJ/Los Angeles recently announced a contest with a grand prize of a $1,000 stereo system in local newspapers. Pictured above is KHJ PD John Sebastian enveloped in some of the more than 7,000 entries the station has thus far received. Jim Deere has been promoting to creative services director for both facilities.

WHYR/Chicago's recent promotion assistant of advertising and promotion for Arbitron. Schadow comes from NBC, where he most recently served as manager, sales development and market sampling. He has been promoted to new account public and director of WXKX-WYDY-Raleigh. Replaces Scott White, who has accepted a position with WBT/Charlotte as news director.

SYNDICATION INDICATIONS — Watermark, Inc., producer of Casey Kasem's "American Top 40" among others, has named Marley Brant as director of publicity. Brant has been with Chrysalis Records... And speaking of Chrysalis, they have found a heavier burden of responsibilities, mostly in connection with logging, than any other government agency. The GAO recently reported that Congress that the FCC is responsible for 30 million hours of paperwork, far more any other agency except the FBI. Formally the FCC Commissioner was John E. Dorr, recently, and told host Michael Jackson the proposed changes in the Communications Act of 1934 would "affect the very lifeblood of our democracy" and warned that the Van Deelen bill to revise the Act "would take market away from the public and turn them over to special interests."

Sampling Error In Ratings Studied By Arbitron And NAB

WASHINGTON, D.C. — Arbitron's average quarter-hour estimates have smaller sampling errors, and are therefore more reliable, than simple random sampling formulas indicate, according to a new study conducted by the NAB Committee on Local Television and Radio Measurement (COLTRAM) and the rating service. The study also revealed that Arbitron's cube figures are less reliable than simple random sampling formulas indicate.

The study concluded further that the relative amount of sampling error around average and quarter-hour estimates may be large in some cases. For example, in cases where two stations are ranked only one unit apart in the ratings, the difference in ranking may be due to sampling error. When stations are ranked more than a unit apart, however, the precision of the estimates is relatively high.

The study was funded, by the NAB, was undertaken following a 1973 call from the Broadcast Rating Council, Arbitron's watchdog, for the broadcast measurement industry to prove to broadcasters how reliable their figures are. Conducted in Philadelphia and Indianapolis, the study was not an exhaustive one but was intense enough to show that improvements in the field are possible.

Ratings are only estimates," noted an Arbitron spokesman commenting on the study's findings. "We are trying to define which ratings should be used with more confidence.

The reliability of Arbitron's radio estimates could be improved by increasing the sampling size, but according to the study, to reduce the sampling error by 50%, a 300% increase in sample size would be required. The study recommended that Arbitron and its subscribers work together to increase sample sizes at the lowest possible cost without sacrificing the quality of the estimates."

Copies of the study may be obtained from the NAB Research Department.

KNX News Dir. Dead

LOS ANGELES — Jim Zaillian, KNX/Los Angeles news director, died last Sunday in his Grandlake home of an apparent heart attack. Zaillian had been with the all-news station since 1955, with the exception of short periods at WKTY-TV and KABC-AM in Los Angeles.

Storer To Sell Off Its Radio Division

MIAMI — Storer Broadcasting, owner of radio stations WHN/New York, WLK/Chicago, WGMS and WLX-FM/Miami and WSPD/Toldeo, has announced it intends to divest itself of its radio division. Negotiations for the sale of its two Los Angeles stations, KTNQ (10) and KHTZ-FM (formerly KHTZ), are in progress.

Storer is selling off its radio division to focus its attention on its TV and cable divisions. A $100 million cable expansion effort was recently launched by the company. Storer also owns seven TV stations, the maximum allowed by law. WLX-FM will not be sold immediately, according to the Storer announcement. The station has not been owned by Storer for three years yet, the period of ownership required by the FCC before a station can be sold for a profit.

"This was one of the most difficult decisions in our company's history," commented chairman Bill Michaels and president Peter Storer in a joint statement. "Our company has been in radio in back in 1927 with what is now WSPD, and was not in any radio for 21 years. But the world has changed, particularly the broadcast business."

"We feel that this move is in the joint interest of the stockholders and the public in the communities involved, enabling us to concentrate our management and capital efforts in the most effective direction for the foreseeable future."

DIR Network To B'cast New Year's Eve Concert

LOS ANGELES — The Marshall Tucker Band's New Year's Eve concert at the Warehouse in New Orleans will be broadcast live on 108 radio stations across the country via the DIR radio network. Being billed as "the largest live rock broadcast," the event will be sponsored by Pabst Blue Ribbon Beer, who will purchase radio spots, college newspaper ads and point of purchase materials, to be distributed by their local distributors in the markets involved.

Cappuccino Records is also sponsoring the event, offering a grand prize of a trip to New Orleans for the show, with hotel accommodations, backstage passes, tickets, $200 spending money, and four tickets to the Sugar Bowl the following day.

J. GEILS AT W4 — J. Geils Band bassist Danny Klein took copies of the band's new single, "One Last Kiss," to Detroit radio stations personally. Pictured above at WWW-FM are (L-R) Joey Urbel, W4 MD, Klein, John Ashton, W4 Program Manager, and four tickets to the Sugar Bowl the following day.

JOEY BERLIN

Cash Box/December 16, 1978
FM STATION REPORTS – NEW ADDS/HOT ROTATION

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<th>NO.</th>
<th>WKS</th>
<th>TITLE</th>
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<th>LABEL</th>
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<td>Billy Joel</td>
<td>Columbia</td>
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<td>2</td>
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<td>Promises, Lucy, Tulsa Time, Roll It</td>
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<td>3</td>
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<td>Bearsville</td>
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</tbody>
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**FM STATION REPORTS – NEW ADDS/HOT ROTATION**

**KWFX-FM – AMARILLO – MAX MILLER**
Add: Cat Stevens, Blues Bros.
Hots: Gino Vannelli, Eric Clapton, Cat Stevens, Chicago, Toto, Styx, Billy Joel, Queen, Bob Seeger, Cat Stevens, Rod Stewart, Bandit, Alice Cooper, Heart, Neil Young, Firefall, Sad Cafe, ELP, Kansas, Aerosmith

**KZEW-FM – DALLAS – MARK CHRISTOPHER**
Add: George Thorogood, Blues Bros., Rod Stewart, Doobie Bros., James Walsh Gypsy Band, Steve Forbert, Doors, Rory Gallagher
Hots: Cat Stevens, Elton John, Gino Vannelli, Al Stewart, Blues Bros., Firefall, Queen, Heart, Eric Clapton, Billy Joel

**KBP-FM – DENVER – JOHN BRADLEY**
Hots: Eric Clapton, Rod Stewart, Aerosmith, Steely Dan, Chico, Eric Clapton

**WAX-FM – DALLAS – JIM ZEINER**
Add: Rod Stewart, Doobie Bros., Blues Bros.
Hots: Al Stewart, Doobie Bros., Paul Simon, Eagles, One, Heart, Eric Clapton, Steely Dan, Dire Straits, Poco, Neil Young, Chicago, Eagles, Dire Straits, Van Morrison, John Mellencamp, Billy Joel

**KEZ-FM – KANSAS CITY – KEN KOHL**

**KXX-FM – KANSAS CITY – JIM ZELEN**

**KWX-FM – KANSAS CITY – JIM ZELEN**

**KXJZ-FM – KANSAS CITY – JIM ZELEN**

**KWW-FM – KANSAS CITY – JIM ZELEN**

**KXK-FM – KANSAS CITY – JIM ZELEN**
SOUTHWEST

Z-97 — GARY MACK, PD/MD

KILT — BILLY JOE WELCH, PD/MD
2-1 — Chicago. Jumps: 30 To 24 — Chicago, 8 To 6 — Pablo Cruise. 7 To 5 — Ambrosio. 4 To 2 — G. Vannelli. Ex To 28 — J. Wash. ADDS: I. Matthews, N. Larson, B. Cooper.

KILT — BILLY JOE WELCH, PD/MD

KILT — BILLY JOE WELCH, PD/MD
30 To 24 — Chicago, 3 To 2 — B. Seger. ADDS: E. Clark, B. Seger, 19 To 16 — B. Seger. Ex To 24 — Eagles. ADDS: N. Larson, 16 To 13 — B. Seger, 14 To 11 — Pointer Sisters, B. Cooper. Ex To 19 — Pointer Sisters, Ex To 17 — Eagles.

KILT — BILLY JOE WELCH, PD/MD

KILT — BILLY JOE WELCH, PD/MD
To 11 — E. Clark, B. Seger. ADDS: N. Larson, 7 To 5 — B. Seger, 5 To 3 — Pointer Sisters, B. Cooper. Ex To 10 — Eagles. ADDS: N. Larson, 7 To 5 — B. Seger, 5 To 3 — Pointer Sisters, B. Cooper. Ex To 7 — Eagles. ADDS: N. Larson, 4 To 2 — B. Seger, 2 To 0 — Pointer Sisters, B. Cooper. Ex To 4 — Eagles. ADDS: N. Larson, 1 To 0 — B. Seger, 0 To 0 — Pointer Sisters, B. Cooper. Ex To 1 — Eagles.

KILT — BILLY JOE WELCH, PD/MD
1-1 — Barbra/Neil. JUMPS: 39 To 36 — I. Matthews, 38 To 33 — Pointer Sisters, 35 To 30 — B. Seger, 33 To 28 — Bee Gees, 29 To 24 — M. Campbell, 28 To 23 — B. Seger.

KILT — BILLY JOE WELCH, PD/MD

KILT — BILLY JOE WELCH, PD/MD
16 To 10 — Barbra/Neil. JUMPS: 39 To 36 — I. Matthews, 38 To 33 — Pointer Sisters, 35 To 30 — B. Seger, 33 To 28 — Bee Gees, 29 To 24 — M. Campbell, 28 To 23 — B. Seger.

KILT — BILLY JOE WELCH, PD/MD
8 To 4 — Barbra/Neil. JUMPS: 39 To 36 — I. Matthews, 38 To 33 — Pointer Sisters, 35 To 30 — B. Seger, 33 To 28 — Bee Gees, 29 To 24 — M. Campbell, 28 To 23 — B. Seger.

KILT — BILLY JOE WELCH, PD/MD
4 To 2 — Barbra/Neil. JUMPS: 39 To 36 — I. Matthews, 38 To 33 — Pointer Sisters, 35 To 30 — B. Seger, 33 To 28 — Bee Gees, 29 To 24 — M. Campbell, 28 To 23 — B. Seger.

KILT — BILLY JOE WELCH, PD/MD
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REGIONAL ACTION

EAST
Most Added 1. PLEASE COME HOME FOR CHRISTMAS — Eagles — Asylum
2. SOMETHERE IN THE NIGHT — Barry Manilow — Arista
3. LONNA LOVE — Nicolette Larson — Warner Bros.
Most Active 1. TOO MUCH HEAVEN — Bee Gees — RSO
2. HOLD THE LINE — Toto — Columbia
3. OH! BEH BABY — Linda Ronstadt — Asylum
4. Y.M.C.A. — Village People — Casablanca

SOUTHEAST
Most Added 1. SOMETHERE IN THE NIGHT — Barry Manilow — Arista
2. GOSH WITH REAL — Cheryl Lynn — Columbia
3. SHAKE IT — Ian Matthews — Mushroom
4. PLEASE COME HOME FOR CHRISTMAS — Eagles — Asylum
Most Active 1. SEPTEMBER — Earth, Wind & Fire — ARC/Columbia
2. FIRE — Pointer Sisters — Planet
3. WE'VE GOT TONITE — Bob Seger — Capitol
4. OH! BEH BABY — Linda Ronstadt — Asylum

SOUTHWEST
Most Added 1. SOMETHERE IN THE NIGHT — Barry Manilow — Arista
2. LONNA LOVE — Nicolette Larson — Warner Bros.
3. PROMISES — Eric Clapton — RSO
4. SOUL MAN — Blues Bros. — Atlantic
Most Active 1. MY LIFE — Billy Joel — Columbia
2. TOO MUCH HEAVEN — Bee Gees — RSO
3. WE'VE GOT TONITE — Bob Seger — Capitol
4. OH! BEH BABY — Linda Ronstadt — Asylum

MIDWEST
Most Added 1. LONNA LOVE — Nicolette Larson — Warner Bros.
2. EVERY'S A WINNER — Hot Chocolate — Infinity
3. PROMISES — Eric Clapton — RSO
4. A LITTLE MORE LOVE — Olivia Newton-John — MCA
Most Active 1. TOO MUCH HEAVEN — Bee Gees — RSO
2. HOLD THE LINE — Toto — Columbia
3. LE FREAK — Chic — Atlantic
4. MY LIFE — Billy Joel — Columbia

WEST
Most Added 1. PLEASE COME HOME FOR CHRISTMAS — Eagles — Asylum
2. HOME AND DRY — Gerry Rafferty — United Artists
3. SOUL MAN — Blues Bros. — Atlantic
4. SOMEWHERE IN THE NIGHT — Barry Manilow — Arista
Most Active 1. WE'VE GOT TONITE — Bob Seger — Capitol
2. WE'VE GOT TONITE — Bob Seger — Capitol
3. LE FREAK — Chic — Atlantic
4. MY LIFE — Billy Joel — Columbia

MOST ADDED RECORDS
1. SOMEWHERE IN THE NIGHT — BARRY MANILOW — ARISTA
2. PLEASE COME HOME FOR CHRISTMAS — EAGLES — ASYLUM
3. LONNA LOVE — NICOLETTE LARSON — WARNER BROS.
4. SOMETHERE IN THE NIGHT — BARRY MANILOW — ARISTA

SECONDARY RADIO ACTIVE

POP RADIO ANALYSIS

1. TOO MUCH HEAVEN — BEE GEES — RSO
2. PLEASE COME HOME FOR CHRISTMAS — EAGLES — ASYLUM
3. LONNA LOVE — NICOLETTE LARSON — WARNER BROS.
4. SOMETHERE IN THE NIGHT — BARRY MANILOW — ARISTA

SECONDARY RADIO ACTIVE SINGLES

1. MY LIFE — BILLY JOEL — CAPITOL
2. I'M COMING HOME — BOB SEGER — CAPITOL
3. MY LIFE — BILLY JOEL — CAPITOL
4. WE'VE GOT TONITE — BOB Seger — CAPITOL

1. WE'VE GOT TONITE — BOB Seger — CAPITOL
2. WE'VE GOT TONITE — BOB Seger — CAPITOL
3. WE'VE GOT TONITE — BOB Seger — CAPITOL
4. WE'VE GOT TONITE — BOB Seger — CAPITOL
Triumph Silver Disc Released On Attic Label
LOS ANGELES — Attic Records has released a limited edition silver disc of Triumph’s “Rock & Roll Machine” album. The album features a die cut jacket, a special label, clear plastic sleeves and autographs of the band members inscribed on the discs. Unlike many picture disc the silver copies are meant to be played.

A&M Offering Catalog
LOS ANGELES — A&M Records has released the third edition of its direct mail record catalog which is designed to meet the needs of the consumer during the holiday rush. The catalog offers record product that ranges from the most recent A&M releases to catalog material and fashion wear. Consumers can order from the coupons in the catalog.

Import Catalog Issued
NEW YORK — Record Shack, a New York-based distributor, has designed a new catalog for the firm’s import selections. The 42-page catalog, designed by Al Willen, director of advertising for Record Shack, can be ordered from Record Shack by calling 212-899-0200.

Kaleidoscope Films Set To Add Record Promos
LOS ANGELES—Kaleidoscope Films, which has developed trailers, TV commercials and featurettes for such films as “Star Wars,” “Jaws,” “The Exorcist” and “A Star Is Born,” has announced its intention to develop similar promotional materials for the record industry.

Infinitely Lieberman — Infinity Records artist Dobie Gray was a surprise well-wisher at the recent open house celebration of the new Lieberman Enterprises mid-Atlantic branch in Mt. Laurel, N.J. Pictured above are (l-r) Rick Alden, Infinity Philadelphia promotional manager; Ken Abrams, Lieberman mid-Atlantic branch album buyer; Steve Bartell, mid-Atlantic branch manager, Gray, David Lieberman, chairman of Lieberman Enterprises; and Frank Horwitz, Infinity northeastern regional promotion representative.

ARTISTS ON THE AIR

The Beach Boys will be saluted on “The Midnight Special” on Dec. 15 on NBC. Guests will include The Crusaders, Barbara Mandrell, Peabo Bryson, Marshall Chapman, Robby Benson and Kelly Warren.

"Perry Como’s Early American Christmas" will be broadcast Dec. 13 on ABC-TV.

Glen Campbell, Helen Reddy and Donna Summer will host the sixth annual "American Music Awards" live from the Santa Monica Civic Auditorium, Jan. 12 on ABC-TV.

"Merry Christmas From The Grand Ole Opry House" will be shown Dec. 15 on ABC-TV with guests Roy Acuff, Chet Atkins, Crystal Gayle, Grandpa Jones, Barbara Mandrell, Minnie Pearl and the Statler Brothers.

Louisiana’s Le Roux will appear on “The Midnight Special” on Dec. 25.


TOP SINGLE BREAKOUT OF THE WEEK

LOTTA LOVE — NICOLETTE LARSON — WARNER BROS.

TOP ALBUM BREAKOUT OF THE WEEK

YOU DON’T BRING ME FLOWERS — NEIL DIAMOND — COLUMBIA
FCC Seeking To Widen AM Band  
(continued from page 7)  

tion for the conference has been underway for four years and proposals from each of 153 participating nations are due in January. The FCC, together with the National Telecommunications and Information Agency, are working on the U.S. stance, to be cleared by the State Department. A formal rulemaking with notice of inquiry would have to proceed any implementation of the AM expansion. The commission's proposal would allow an existing travelers' advisory service to continue on the 1605-1615 space. And although broadcasters would share the additional spectrum with other non-broadcast services, the FCC staff estimates the expansion of the band would allow about 800 new AM stations to go on the air. However, some of the new channels might be claimed by existing station owners, who are currently limited to daytime-only operations.  
Boost to Minorities  
An expansion of the AM band to this extent could be a boon to prospective AM station owners--minorities in particular—who have had little success in buying into existing stations in desirable markets. Naturally it would take some time for the redesigned radio receivers to reach sufficient numbers among consumers, so demand for the new channels may get off to a slow start.  
Sam Simon, executive director of the National Citizens Committee for Broadcasting, characterized the AM part of the FCC's proposals as "terrific." The added spectrum space would open up opportunities for minorities and enhance programming diversity in general, he said.  
The National Association of Broadcasters, which contributed to the docket throughout the FCC's consideration of the WARC proposals, supported the AM expansion from the beginning. An NAB officer said last week that it will be five to 10 years before the process grinds through, from WARC to a regional agreement (with Mexico and Canada), to an FCC domestic proceeding. At that time, he speculated, "there will be pounds and pounds of comments filed."  
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FCC Seeking To Widen AM Band  
(continued from page 7)  

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Cash Box/December 16, 1978  

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Sample Set For Music Center Gig  
LOS ANGELES—Joe Sample, keyboardist and founding member of the Crusaders, will perform at the first of three special holiday concerts at the Los Angeles Music Center's Dorothy Chandler Pavilion Dec. 27. Also performing will be jazz musicians Freddie Hubbard and Joe Farrell. The event will also feature the premier of David Axelrod's new "Cosmic Energy Suite" performed by the Hollywood All-Star Orchestra.  
The big band concert is produced by Artists Services International and is part of a three-concert holiday series at the Music Center. Ronnie Laws and a guest artist will be featured Dec. 28 and percussionist Willie Bobo and Brazilian vocalist Flora Purim will perform their bands of Latin-jazz Dec. 30.  
Tickets for all three concerts are available at Mutual Agencies, Ticketron, The Music Center box office or by calling Credit Card Instant Purchase at 972-7611. Ticket prices are $10.50, $8.50, $7.50 and $6.50.  
Am. Jade & PIKS Pact  
DETROIT—PIKS Corp. and American Jade, Inc. have announced a manufacturing/distribution pact for the worldwide release of American Jade projects on their Seeds & Stems label. Seeds & Stems had previously released a compilation set called "Michigan Rocks" that was distributed by PIKS in the midwest, and the success of that project led to the new agreement. Seeds & Stems will soon release Mitch Ryder's first LP since 1971, "How I Spent My Vacation."
The Blues Brothers. There is bound to be considerable controversy about this group and their Atlantic album. “Briefcase Full Of Blues.” Whether comment of a critical nature will have any effect on the album is hard to say but the fact here is that two gifted performers, John Belushi and Dan Aykroyd, have embarked on an idea which developed out of one of their typically lunatic skits on “Saturday Night Live” and have an album.

On the one hand, there is bound to be comment about a couple of while detractors rip into the Blues. Yet, there is plenty of precedent for that (remember that the Rolling Stones were as important as any single group in bringing about the blues revival of the 1960s). But at the same time, there is no way that this pair, without the TV exposure, could have formed the dynamic band they have (Matt Murphy, Steve Cropper, Duck Dunn, etc.) and gained the ears of important people at Atlantic. It is safe to say that a black duo, with these arrangements of this repertoire, wouldn’t get past the security guards even if they possessed every one of the modest talents of the Blues Brothers.

Aykroyd has one notably vocal and the harp soloists (which is nothing to write home about), while Belushi has the lead vocals. Thus most of the album is Belushi with this kith band in back. It is easy to imagine during “Fins, Flip & Fly” when Joe Turner’s mumble, but Floyd Dixon’s “Ray Bartender” is a ball and, as performances, several of the tunes can stand on their own. It is the feeling here Belushi may be playing this both ways. If the album takes off and the act becomes established, then perhaps he’ll become a true patron of the blues in that the Blues Brothers will lead a certain segment of the public to seek out Junior Wells, Little Walter, Muddy Waters, Howlin’ Wolf and many of the other seminal figures of the blues. If, on the other hand, they possess a curiosity item (and thus an expensive bomb for Atlantic), he can say well it was a gag and fun while it lasted. Yet, when he says “I suggest you buy as many blues albums as you can.” Belushi has a solid message for everyone.

Still on the Atlantic case: interesting to note that the number one best-selling jazz album in England is “Clickin’ With Max,” an LP of previously unissued material from 1956 by Shorty Rogers which has never been issued in the U.S. There is another album of unissued Rogers, and together they’d make a very nice double album for the U.S. market.

The Ray Charles-Staples concert at Carnegie Hall was something of a disappointment. The Staples had a rather tame band, and while there were moments, Mavis tended to drag out tunes long beyond what they needed to. Charles was emulated while The Genius of Sam was his band that seemed under-rehearsed. Charles himself was fine, but sound system problems (again) and lack of inspirational support dragged him down.

Bob Porter

COLUMBIA GUNS-HO ON BOBO — Columbia Records recently hosted a party for Willie Bobo, whose debut album for the label is entitled “Hell of an Act To Follow.” Pictured are (l-r) Vernon Slaughter, director of jazz and progressive marketing for CBS Records; Dr. George Butler, vice president of jazz and progressive A&R for Columbia, Paris Eby, vice president of national promotion and black marketing for CBS Records, Rita Roberts, product manager for CBS Records; Willie Bobo; Jim Fishel, associate director of contemporary music for Columbia A&R; and Eddie Sims, director of promotion for black music marketing for CBS Records.

JAZZ ALBUM PICKS

NIGHT GROOVES — The Blackbyrds — Fantasy F-9570 — Producer: Donald Byrd — List: 7.98

More late-period Billie Holiday (1955-56) with totally positive backing by Bill Webster, Jimmy Rowles and company. The principal advantage in these recordings is that singer and musicians blend naturally in the surroundings without dominating each other. Billie always seemed to respond with something extra in this context.


Frisberg is a pianist/singer with a number of engaging qualities, including an individual voice (one should appeal to Tom Waits fans) and an ability to mutating piano style. He is joined here by Al Cohn and Bob Brookmeyer (his first jazz date in some time) in a ten-tune set of older tunes. The music is swingin’, inventive and refreshing.

ALL OR NOTHING AT ALL — Billie Holiday — Verve 2-2529 — List: 8.98

More late-period Billie Holiday (1955-56) with totally positive backing by Ben Webster, Jimmy Rowles and company. The principal advantage in these recordings is that singer and musicians blend naturally in the surroundings without dominating each other. Billie always seemed to respond with something extra in this context.
TWO YEARS AGO, THERE WAS NO FOREIGNER.
TODAY, FOREIGNER HAS SOLD OVER EIGHT MILLION ALBUMS.

Their debut and "Double Vision" albums are each quadruple platinum.

"Double Vision" has yielded two gold singles—"Hot Blooded" and title track, "Double Vision."
And Foreigner's first World Tour, Standing Room Only.
Two years ago, there was no Foreigner. Today, Foreigner is a tradition of great rock 'n' roll. It's not where they've come from, it's where they're going. And this is just the beginning.

On Atlantic Records and Tapes.

Management: Bud Prager/E.S.P. Inc.
Avoidance Of Secretary Trap Lands Green A Mgmt. Career

(continued from page 10)

"Promotion is the key to the success of any artist," she says. "If you don't have strong promotion you don't have anything. No one can determine a hit record. It's getting it on the air that counts.

To augment the promotional efforts of ABC, Green has enlisted the aid of Music Vision, an independent promotion and marketing company, which is currently involved in the campaign on behalf of Bishop's second album, "Bish."

"Music Vision has been extremely influential in obtaining the strong AOR base that we achieved for Stephen on this album, which is something that we never had before," Green says. "They did an amazing job on that level, which was a main priority for us because it is extremely important to cover all bases with radio. However it's impossible for the independents to deliver a hit record on their own. They have to have the full support and follow-through of the record company behind them."

Advance Planning

Green stresses that the marketing and promotional campaign created by the label must be planned well in advance.

"No record should be released without a well-thought-out campaign behind it that keeps building and growing every few weeks and then develops after certain airplay and sales plateaus are reached," she says. "Each person involved should know what is to be achieved and there should be total follow-through and coordination from all sources. An artist's career is built like a stepping stone and we should be continually looking to advance it and develop it month by month."

The responsibility of overseeing the activities of the record company to ensure that the campaign behind a record is proceeding as planned is one of the primary responsibilities of a good manager, Green says.

"It is the total responsibility of a manager to make sure that his artist is given the whole-hearted attention and support of the record company," she says. "Too many people allow records to be released without the correct amount of planning involved. That is where good management comes in. It is the manager's responsibility to make sure that the campaigns are planned and set in advance of product being released."

Green says the close relationship she has developed with Bishop makes it easier for her to work with ABC in mapping out marketing strategies.

"Stephen and I are friends and not just cut and dry business associates," she says. "That's why I can work so hard on his behalf because I understand his talent, needs, goals and career outlook. Many managers, unfortunately, don't understand how important it is to be able to speak on behalf of their artist as if it were the artist themselves stating their point of view."

Aside from her involvement in the business sphere of Bishop's career, Green says she also occasionally serves as a sounding board when Bishop is recording.

"I don't tell Stephen what he should record or how he should record it," she says. "But I think an artist has to have somebody they trust to bounce ideas off. I also think an artist should be able to do what they want in the studio unless it is something that the manager believes might be detrimental to their career."

Expansion Planned

Although Bishop is currently Green's only client, she says she would eventually like to expand her management involvement outside the recording industry to include someone in the field of acting. And Green has already had a taste of the motion picture industry as Bishop has appeared in two pictures, "Kentucky Fried Movie" and "Animal House."

"My ultimate business goal is to reach a certain high artistic and commercial plateau with Stephen in the recording industry and then to branch out into motion pictures. I don't think you have to be limited to only one sphere of the entertainment industry. I think one day Stephen will be recognized for his acting capabilities as well as his music, but for the moment our first priority is still music."

FINGER PICKS — Members of Badfinger recently gathered in the studio to pick the completed tracks they will include on their debut Elektra/Asylum album scheduled for release in February. Pictured seated (l-r) are session men Andy Kirwan and George Close with Joe Faneli of Badfinger. Shown standing (l-r) are: David Malloy, E/A staff producer; George Daley, A&R director; Joey Molland and Tom Evans of Badfinger and session man Nicky Hopkins.

EXECUTIVES ON THE MOVE

Haughin  Bigby  D'Amico  Brownjohn

(continued from page 12)

promotion directors for the label. Jeff Cook and John Petrie. Cook has been named regional promotion director for the South, and Petrie will hold the same position for the midwest region. Cook has been with Arista Records since 1976 as the company's local promotion and market representative in Denver. Prior to joining Arista, he was the buyer for Peaches Record Store, also in Denver. Petrie comes to Arista from the editorial department of The Chicago Daily News, specializing in coverage of the music industry. He has been midwest regional promotion manager for Mercury and Motown Records.

Smolen Joins Polygram — Polygram Distribution has announced the appointment of Jackie Smolen as New York branch market coordinator. Prior to joining Polygram Distribution, she held several positions at ABC Records including Manhattan salesperson and most recently merchandising manager.

ABC Names Samuels — ABC Records has announced the appointment of Bud Samuels as Pacific southwest promotion manager. He joined ABC Records in January, 1978 as the promotion manager for New Orleans, a position he held until his recent appointment. Prior to working with ABC, he was involved with an independent promotion and management company in the Bay Area.

Haughin Named At Infinity — Barry Haughin has been named promotion manager, Cleveland/Pittsburgh for Infinity Records. He joins Infinity from Capitol Records where he was promotion manager for the Cleveland District. He was previously a retail manager for Pittsburg's National Record Mart prior to which he was in charge of traffic operations at Cox Broadcasting's WJIC-TV in Pittsburgh.

Bigby Named At Polydor — Tom Bigby, a veteran of radio, has been appointed local promotion manager for the Dallas market, it was announced by Polydor Incorporated. He has been a successful disc jockey for more than a decade in such markets as Pittsburgh and Chicago.

D'Amico Joins Chrysalis — The Chrysalis Music Group has announced the appointment of Frank D'Amico east coast general professional manager. D'Amico, who will work out of Chrysalis' New York office, recently served as professional manager for Earthshaker Music.

Chrysalis Promotes Brownjohn — Chrysalis Records has announced the promotion of Elza Brownjohn as international coordinator. In her new position, she will be responsible for supplying the marketing needs for Chrysalis licensees in Canada, Latin America, Australia, New Zealand and Japan. Prior to her promotion, she was assistant international coordinator.

Wax Appoints Fudeman — Madeynn Fudeman has been named account group director at the Morton D. Wax public relations firm. Her responsibilities include direction of the international publicity campaign for the New York disco Xenon.

Parker Upped At ATV — ATV Music Group has announced the appointment of John Lewis Parker as assistant, writer and artist development. Parker, formerly a conductor/arranger/pianist for Papa John Creach, signed with ATV in January, 1978. He was named to the key position of talent acquisition.

Levy Named At Wax — Ken Levy has been named to the promotion department of Morty Wax Promotions, a division of Morton Dennis Wax and Associates. Among his responsibilities is the national promotion of Columbia Record's Stresno/Diamond "You Don't Bring Me Flowers" instrumental and the promotional campaigns for Spring/Event, the broadband show "Platinum" and "The King Of The Gypsies."

Murtaugh Named At Y&R — Young & Rubicam New York announced that Hunter Murtaugh has been named music director of Y&R New York. He joined Y&R last year after three years with John Murtaugh Music Company, and eight years as a freelance musician.
### Top 5 Albums

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### Country Top 10 Albums

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### Jimmy Bowen Named Head Of Elektra Nashville Division

**NASHVILLE — Elektra/Asylum chairman Joe Smith announced last week the immediate appointment of Jimmy Bowen as vice president/general manager of Nashville operations for the label.**

Bowen resigned Nov. 15 as vice president and general manager of MCA Records in Nashville after a brief three-and-a-half-month stint. His new appointment to the E/A post has ended weeks of industry speculation concerning a move by Bowen back into independent production or acceptance of a record company executive job.

Smith and Elektra/Asylum president Steve Waldo both have known Bowen for many years and are convinced they have hired a man capable of steering E/A's country division to the very top of the market.

"All of the elements involved in calling an individual a professional came into the picture with Jimmy Bowen," Smith said. "My own relationship with Jimmy dates back to his days as a recording artist and later as a hit producer at Warner Brothers Records. We believe he will be the man to take Elektra Records to the position in country music we feel we can attain. We are all excited about working with this exceptionally talented and personable man."

**Business Legend**

Wax is equally enthusiastic: "I have worked with him in the past and consider him a legend in the business. I am proud to have him associated with us."

A veteran of more than 20 years in the music business as artist, songwriter, A&R director, producer and record company head, Bowen moved to Nashville in 1976 as an independent producer before moving to MCA here. Bowen is an outstanding prop-enent of the future and potential of Nashville as a music center, and he told Cash Box he accepted the E/A position because he felt Smith and Wax were committed to a strong Nashville operation.

"In our talks, I have become convinced by Steve Wax and Joe Smith that they want to do great things with Nashville," Bowen said. "Wax and Smith have produced Frank Sinatra, Dean Martin, Sammy Davis, Jr. and Kenny Rogers as A&R head of Warner Reprise Records in Los Angeles in the mid-60's. 'I have known Smith and Wax for a long time, and what I want to do can be done with these people's support. I think their thinking is more in line with mine than with anyone else I have spoken to."

"As our meetings progressed, they gave me confidence they want to be the best in country music," Bowen added. "I met the heads of the departments and many of the people in the organization out there, and I am very impressed with the label and the people. We can't do anything by being a little island here in Nashville. We have to have the full support of the company."

**High Expectations**

Bowen holds high expectations for the E/A Nashville operation. In fact, he said E/A's goal is to achieve top status in Nashville in the next five years as a country division.

"I expect Elektra/Asylum to be No. 2 in Nashville in three years and number one in five," said Bowen, who once recorded a hit single, "I'm Sticking With You," in 1957 for Roulette. "We will be signing name artists and developing new ones who we feel have unlimited sales potential. We will look for artists who can sell LPs and be great in person as well. They will be country artists, but they will be supported by the company as a whole."

"Our main objective is to build E/A here into the best country label," Bowen added. "At MCA, we were building a broad roster involving all types of music. But we are going to focus on country acts at E/A."

After recording and writing for Roulette during the '50s, Bowen moved to Los Angeles in 1960 as an A&R man for Warner/Reprise. He left Reprise in 1968 and operated as an independent producer in Los Angeles until 1974. At that time, he took over as president of MGM Records. Two years later, Bowen moved to Arkansas and then to Nashville. Bowen now produces Mel Tillis, Sterling Whipple and Roy Head.
COUNTRY

THE COUNTRY COLUMN

RCA's Tom T. Hall is trying to take some time off from touring and recording to work on new song material and a new book. And this month, Tom T. is completing studio sessions for an album of songs for children which is scheduled for a February release. Hall's latest album, "Places I've Done Time," sits this week at #26 bullet on the Cash Box Country Album chart after five weeks.

Under Slim Williamson Productions, Felton Jarvis (Elvis' producer) has produced a portion of the soundtrack for the upcoming network TV movie, "Elvis." With Scorpcion's Ronnie McDowell handling the vocals, the music was recorded here in Nashville with The Jordanaires assisting on background vocals. Musicians Chip Young, Charlie McCoy, David Briggs, Buddy Harmon and Michael Leech played on the sessions.

Johnny Brown and Johnnie & Jack will close out the year with a performance Dec. 17 at The Barn Dinner Theatre in St. Louis, Mo.

The Statler Brothers closed out their year with performances at the Johnson City, Tenn. Freedom Hall which broke the all-time attendance record there set a couple of years ago by Elvis Presley. This has been a banner year for the Statlers, and the group has set attendance records in several cities across the United States.

British promoter Jeffrey S. Kruger has been awarded a special accolade at the Ninth Annual Country Music Awards Dinner held in London last month "in recognition of his valuable contribution to the growth and popularity of country music over the past 25 years." The award was accepted by Mrs. Kruger on behalf of her husband, who was in Oslo, Norway promoting the Jerry Lee Lewis and Duane Eddy 1978 European tour.

Epics Charly McClain has completed a 17-city midwest tour in support of her current LP, "Let Me Be Your Baby," which is #5 bullet this week on the Country Album chart. Charly also visited radio stations in major cities on the tour.

Referring once again to the Ninth Annual British Country Awards Show, Great Britain's Country Music Association named Acuff-Rose Publishing in Nashville as its Publisher of the Year.

Quadraudios Studios are busy again this month. Troy Seals has been cutting tracks under the production of David Briggs. Even Stevens has been producing Wood Newton there for Elektra/Asylum, and Steve Gibson is working on an album with Gene Cotton.

Warner Bros. artist Donna Fargo is also working on an album with husband Stan Silver handling the production work. Finally, Dan Fogelberg is working at Quad on a new album.

The Smokey Torres Band has been signed by J. Arnold Enterprises, and the group will record under the "Little Richie" label. National promotion will be handled by the Little Richie Johnson Agency of Helen, N. Mex.

Epics Johnny Paycheck had a literal run-in with a deer following a recent appearance on the Jamboree USA in Wheeling, W. Va. After his appearance, Johnny and Jamboree tour director Mike Hopkins were returning to Paycheck's hotel when a six-point buck barreled into the side of their car. It was opening day for deer hunting season up there, and evidently the deer was in a hurry.

MCA's torchy Tanya Tucker, changing images in a hurry, is featured by Tower Records in Los Angeles in an 18 1/2-foot standup of Tanya's unsetting pose on the inside of her new album, "TNT."

The album moving up rapidly on the album chart and riding the country LP chart at #9 bullet this week. Tanya also will appear on Dick Clark's New Year's Eve Special which will air on ABC, Dec. 31.

RCA's Gary Stewart and Kella Lehr will be busy early in the new year. Stewart has been touring constantly since August and is already booked for 22 dates in January, February and March of 1979. Lehr will embark on her first national tour in February.

Vincent Kickerillo, president and owner of Inergi Records, sponsored a reception and luncheon here last week at the Spence-Manor Hotel on Music Row to introduce Frank Jones, newly appointed vice president and general manager of Inergi's Nashville branch. A veteran of the country music business, Jones has spent 26 years in Nashville. A recipient of many awards, Jones was awarded in 1973 the Connie B. Oxby Founding President's Award for outstanding leadership in the country music community. This puts Jones in the company of such men as Tex Ritter and Johnny Cash.

Mercury's Faron Young has released his first Christmas single, "Candy Land" b/w "The Story Of Silent Night." Faron will also be touring through much of December.

ABC's Rudy Gurfey will be in New York City Dec. 22-23 for two nights at The Lone Star Cafe. ABC's The Oak Ridge Boys will also be touring right up until Christmas.

Mel Tillis, newly signed to Elektra/Asylum, will join Don Williams for two dates at the Palace Theatre in Cleveland, Ohio, Dec. 14-15.

ABC's Buck Trent has a new single, "Is It Hot In Here Or Is It Me?" which features Roy Clark. Buck put the song during the recent taping of the CBS special, "Command Performance" in Las Vegas. The show will air in mid-January.

GUY CLARK SHOWCASED AT EXIT/IN — Guy Clark, whose new self-titled Warner Bros. album debuts this week at #69 bullet on the Cash Box Country Album chart, performed recently before a packed audience at the Exit/In Club in Nashville. Shown backstage following the show are (l-r): Michael Brovsky, Clark's manager; Clark; Neil Wilburn, Clark's producer; Mike Siris, Warner Bros. promotion, Nashville; and Bob Doyle, assistant A&R director, Warner Bros., Nashville.

CMA Elects Current Officers

NASHVILLE — In a special board of directors meeting held here last week, the Country Music Association named producer, publisher, Tom Collins chairman of the board and Los Angeles publisher Ralph Kruger as CMA president.

Collins is president of Pi-Gem/Chess Music and produces Ronnie Milsap, Jim Ed Brown and Helen Cornelius and Barbara Mandrell. Peer is first vice president of the prestigious Peer Southern Organization based in Los Angeles and New York (with a Nashville branch) which was founded by his father, Ralph Peer.

Victoried

newly-elected vice presidents of the CMA included Don Nelson, WINE/WKTZ Radio in Indianapolis; Bruce Lundvall, president CBS Records; Joe Smith, Elektra/Asylum chairman; Joe Galante, RCA Records, Nashville; Chic Doherty, MCA Records, Nashville; Jim Halsey, The Halsey Company; Barbara Mandrell, ABC artist; Bill Anderson, MCA artist; Paul Tannen, Screen Gems, EMJ, New York; Bill Lowery, The Lowery Music Group, Atlanta, G.a.; and Jay Morgenstern, ABC Music.

Irving Waugh of Tree Television was elected CMA executive vice president, and Mervyn Conn of Mervyn Conn Promotions in London was named international vice president.

Other new officers include: Jim Duncan, secretary; Rick Blackburn, assistant secretary; Hutch Carluck, treasurer; Don Light, assistant treasurer; Joe Sullivan, sergeant-at-arms; Glen Snoddy, assistant sergeant-at-arms; and Bill Ull, historian.

LASER FIRM SIGNS WITH JIM HALSEY

TULSA, OKLA. — In association with AV-III, The Image People, a California-based multi-media laser company, has signed an exclusive representation contract with the Jim Halsey Booking and Management Co. here.

The galactic Laser Experience incorporates a blend of computers, lasers and video technologies utilizing more than 1000 images from 20 slide projectors. The mix is choreographed in conjunction with a "state of the art" music tract. A 30-minute program focusing on country music was highlighted successfully at the recent Tulsa 78 International Music Festival. Wayne D. McFarland, executive producer of the light shows, feels his company can provide a creative addition to country music.

A New Release

By

HOBIE DODD

"WALKIN' THIS HIGHWAY" B/W "IVORY TOWER"

Distributed By:

International Record Distributing Associates
Slate 157 City Square Hendersonville, TN 37075
(615) 824-9156

**Cash Box/December 16, 1978**
JUDI SIMMONS NAMED HALL GENERAL MANAGER

NASHVILLE — RCA artist Tom T. Hall has named Judi Simmons as general operations manager of Tom T. Hall Enterprises. Beginning as a bookkeeper at Hallnote Music (Hall's publishing company) in May of 1975, Simmons now oversees 15 full-time employees and is responsible for the day-to-day operation of Hallnote Music, Gator Music, Toy Box Recording Studio, Magboe Productions and assists Hall's wife with the operation of his dog kennels and his Fox Hollow Farm.

"I act as a clearinghouse for Tom and relieve him of as many of the day-to-day business pressures that I can," Simmons said. "I want him free to do what he does best — be creative."

BECK AND CUSC CLOSE MANAGEMENT COMPANY

NASHVILLE — Dan Beck and Don Cusc have announced the closing of New Horizon Management and Southern Sky Public Relations. The firm has represented Dickey Lee, "Tennessy Pulleybone, "Riders In The Sky" and Tom Rogers.

In a joint statement, the partners said, "We regret that this move is necessary, particularly since the awareness and need for career management in Nashville is on the increase. However, successful creative direction is going to require capital commensurate with the competition on either coast. It is a disappointment for us to see the growth and potential of the artists we have represented and know that we cannot have a more active role in their future."

WAYLON TV SPOTS COMPLETED IN TIME FOR HOLIDAY BUYING

NASHVILLE — RCA Records here recently completed a major television marketing campaign for Waylon Jennings’ "I’ve Always Been Crazy" album, which is #1 on the Cash Box Country Album chart after nine weeks.

Utilizing time buys in eight major metropolitan markets, the program was designed to maximize the merchandising potential of the album. Aired during the second and third weeks of November, the spot was timed to coincide not only with Jennings’ concert schedule, but also with the entry of his current single into the top five on the country singles chart. The single #4 bullet this week after eight weeks in the Cash Box Country Singles chart.

The spot also coincided with the beginning of the holiday buying season on Thanksgiving weekend. Accompanied by corresponding print and radio advertisements placed through RCA branches, the TV campaign was designed to provide a broad artist identification base for future television exposure.

"FLYING W" 

The commercial was filmed near Phoenix, Az, and features Waylon’s "Flying W" logo set against a desert landscape with a segue into live performance segments which were filmed at the Opry House in Nashville.

"The album was the first country or Nashville LP to ship gold, and we had immediate response to it," said Joe Galante, RCA Records division vice president, marketing, Nashville. "Because there is already strong radio acceptance of Waylon on all levels, we felt that television was the next logical marketing step for us."

FREDDIE FENDER CUTS RIBBON

ABC’s Freddy Fender assisted in cutting the ribbon on a brand-new Zoysia Department Store in Albuquerque, N.M. recently. The store features sporting goods as well as records. Baseball star Willie Mays was also present at the opening. Shown at the ceremony (l-r) are: Lee Freedman, Hartfield-Zodies executive vice president; David Rusk, mayor of Albuquerque; Fender; Edward Solomon, chairman of the board of Hartfield-Zodies; Mays; and Arnold Suval, president of Zoysa.

SINGLES TO WATCH

EARL CONLEY (Warner Bros. WBS-8717) Dreamin’ All I do (3:30) (ETC Music/Easy Listening Music — ASCAP) (Earl Conley)

RAZZY BAILEY (RCA PB-11446) Tonight She’s Gonna Love Me (Like There Was No Tomorrow) (3:16) (House Of Gold Music — BMI) (Steve Pippin/Johnny Tate)

JIM MUNDY & TERRI MELTON (MCM MCM-101) Kiss You All Over (2:54) (Chinnichap/Careers — BMI) (R. Chinn/M. Chapman)

WYNN STEWART (Win Records WI-126) Eyes Big As Dallas (2:26) (Big Swing Pub. — BMI) (Gary McCray)

LENNY GAULT (MRC MRC-1024) “I Just Need A Coke” (To Get The Whiskey Down) (2:49) (Phase 3 — BMI/New Ground — ASCAP) (Dave Kirby/Glen Martin)

JIMMY PETERS & LINDA K. LANCE (Vista V-101) I Hate The Way Your Love Is (3:37) (Dick & Don Music/Big Hair Music — BMI) (Ava Aldridge)


LIZ ANDERSON (Scorpion SC-0956) After You (2:51) (Acuff-Rose — BMI) (Liz Anderson)

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THE COUNTRY MIKE

MIKE DAY LEAVES KJGL FOR SHREVEPORT — KLRL/Little Rock PD Mike Day has left the station to do mid days at KRMJ/Shreveport. Under operations director Tom Phifer.

Phifer says that completes the changes at KRMJ since Marty Sullivan resigned a couple of weeks ago to work at KNEW/Oakland. Tony George will be the "acting PD" at KJGL for the time being.

WKAQ MOVES INTO NEW BUILDING — WKAQ/Nashville has built a new office space at their transmitter site for the past several months. The new building is complete and will be occupied by WKAQ and WRM this week. WKAQ began broadcasting from their new offices last week. Here's their new address and phone number: 506 2nd Ave. South, Nashville, Tennessee 37210... 615-244-9332 or 244. WKAQ will be on the air all day this week (and every day thereafter) to show-off the new building sometime after the first of the year.

LARRY JAMES ARRIVES AT WYDE — As reported in Country Magazine, Red guitarist Larry James arrived in Nashville as a late morning drive jock at WBT/Charlotte, Larry James, is now doing mornings at WYDE/Birmingham. WYDE GM and VP of Screen Gems Radio, Wynn Alby, has also announced that WYDE has begun broadcasting 24-hours-a-day. The station used to sign-off at midnight.

WSAI WANTS SPARKY ANDERSON — When the Cincinnati Reds approached their manager Sparky Anderson a couple of weeks ago, WSAI/Cincinnati sent the following telegram to the former Reds leader... "Dear Sparky. We were saddened to hear the news. We feel that you have done a tremendous job for the Reds and congratulate you on the past nine years. We'll be happy to invite you to join another winning team — WSAI. Consider this a firm offer to come to work for Affiliated Broadcasting and WSAI as our Sports Director. Please contact me at your earliest convenience so that we can start exploring your future in the Cincinnati market. Thank you." After talking with WSAI PD Jonathan Frick we discovered that the job offering was more than a publicity stunt. WSAI has seriously been negotiating with Anderson to become part of their sports team. This is a great promotional idea. Especially for those station in markets whose local baseball or football personality has just recently been canned.

JAMBOREE ANNOUNCES STARQUEST '79 — Again this year, Jamboree U.S. along with WWVA/Wheeling is accepting applications for their national talent contest... Starquest '79. The competition is open to anyone of performing age. Applications and beginning March 1, 1979, one semi-finalist will be selected for each week for 13 weeks. The contestants will compete during a live show on WWVA each Saturday night after the Jamboree. The finalists will be chosen four weeks after the big Jamboree in The Hills. A grand prize winner will be selected during the jamboree concert on July 14 and 15. Applications for Starquest '79 can be obtained by writing 1015 Main St., Wheeling, WV. 26003.

WAVE RADIO — While in Detroit recently, Country Music did a live interview with Tom Allen, operations director for WDEE/Detroit. The interview mainly centered around Tammy Wynette's kidnaping, and other Nashville news. Tom Allen also told his listeners during the interview that he uses this column quite frequently to keep Detroit informed about Nashville happenings.

BIG BAM GETS BIGGER — WBAM/Montgomery music director Diane Brennon says they'll be on the air very soon with a full 100,000 watts on the FM. The FM has been on the air for a few weeks at lower power until some new equipment can be installed. They plan an open house for the new FM sometime after the first of the year. Big Bam also has some superb T-shirts they've been giving away.

WEB/Pittsburgh hosted a record industry party last week. A good time was had by all.

KOU/Corpus Christi needs record service from RCA and A&M. ... RCA recording artist John Denver will host the 21st Annual Grammy Awards Show on February 15th, WINK/Cleveland is doing in Mel Tillis and Don Reno. KWTH/New York air personality "Jesse" has been heard on the airwaves of most every country station in the nation recently doing voiceover work on several Columbia Records commercials.

COUNTRY RADIO SEMINAR '79 — It doesn't seem possible... but it's already time to make your plans to attend this year's Country Radio Seminar on March 9nd and 10th. This is the seminar's 10th anniversary... and it promises to be the biggest yet. The seminar will be held at Nashville's beautiful Hyatt-Regency downtown. The agenda chairman this year is Bob Young, from KNEW/Oakland. ... co-chairman is Don Boyles from WSUN/St. Petersburg. In the past several years... the Country Radio Seminar has gained the reputation of being about the only really worthwhile gathering dedicated to country radio broadcasters. Advance registration (before February 9) is $90.00. If you register at the door... it will cost you $100.00. An optional registration should be in your hands by January 1. If you need any info about CRS '79, contact the record industry chairman, Roy Wunch, at P.O. Box 120548... Nashville, Tennessee... 37212.

Talked with Don Walton the other day. Walton is music director at KDF/Wichita and he told me about a new format they are planning for them. Christmas is just around the corner, incredible as it may seem... and many music directors are planning to "freeze" their playlists during the week of Christmas. Let us know if you plan on freezing your playlist during that week.

Station promotions and news... press releases... photos... send it all to Country Radio, 21 Music Circle East... Nashville... 37203.

Most Added Country Singles

1. YOUR LOVE TAKE ME THAT HIGH — CONWAY TAYLOR... RCA

2. WARNER CURTIS — A STAR IS BORN — WEA

3. TROY BROWN — THE IMAGE... CAPITOL

4. THE ISLAND BOYS — A NEW PARADISE... CAPITOL

5. GLEN CAMPBELL — ALL I EVER HAVE TO DO... CAPITOL

6. JOHNNY PAYCHECK — THE GREATEST... CAPITOL

7. GEORGE JONES — YOU CAN'T BEAAN... LIBERTY

8. CHARLIE WATSON — I'M NOT GONNA.... WEA

9. DON WILLIS — I AM COUNTRY... LIBERTY

10. JACOB WHITFIELD — COME WHO YOU ARE... CAPITOL

11. GEORGE JONES — GET YOUR NAME... LIBERTY

12. GEORGE JONES — I'M THE COUNTRY... CAPITOL

13. VERNON THOMAS — I'M NOT GONNA.... WEA

14. SCOTTY BAND — GOD BLESS AMERICA... CAPITOL

15. HARRY CHOCOLAY — I'M GETTING TO BE... CAPITOL

16. JOHN CONWAY — SOMETHING NEW... LIBERTY

17. TOM T. HALL — I'M NOT GONNA.... WEA

18. GUILDAH THOMAS — I'M NOT GONNA.... WEA

19. ROBERTO MANJON — I'M NOT GONNA.... WEA

20. DAVE & SUGAR VISIT WPO — RCA Records' singing trio Dave & Sugar were in Atlanta recently to perform at the Top of the Gallery. They also took a break to stop and visit at Plough Broadcasting's WPO/Atlanta. Pictured here in the WPO control room following a live interview are Dave Rowland, Vicki Baker, Les Reed, WPO's air personality, and Sue Powell.

Roy Clark Show Scheduled For Pay TV

NASHVILLE — The Jan. 9 Roy Clark Show, which is broadcast on TNN, along with "The Oak Ridge Boys and Buck Trent in the main showroom of the Frontier Hotel in Las Vegas, will be taped for a new network of Country Music Theater Television. A subsidiary of Viacom, the pay television outlet.

Both the dinner and midnight shows that evening will be captured by a five-camera arrangement which will result in a 90-minute special titled, "On Tour," according to director and co-producer Vincent Scarsa.

20 Showings

The show is scheduled for an initial airing during the second quarter of 1979 and is expected to be shown 20 times on various days and in a variety of time slots. There are four million subscribers of Showtime in 16 states. Scarsa, Fitzgerald Production Ltd. of New York is in charge of production and negotiated the special with Jim Halsey, company senior vice president Dick Howard.
NAMEs in the News — As reported last week, Ray Caviano made the official announcement of R.F.C. Records and his new Warner Bros. position. This week brings the announcement of Veronica Brice to the post of vice president and general manager of R.F.C. and the WB Par-loose Department. Vince Atelliti was named vice president of A&R. Reportedly, SAM Records has sign a deal with CBS. Alan-Michael Mamante, formerly of Salsoul, is handling disco and pop radio promotion for West End... Patrick Adams, producer of the Music Machine, has been signed to a two artist production deal with Primm Records. Both productions are expected early in the year... WGGI Studio 107 in Chicago went all disco recently under the leadership of Greg Budell MD and Barry Mayo PED. WLWD in New Orleans has also joined the growing ranks... Bob Wein of Soho News in N.Y.C. has just finished a whirled undated activity for an article slated for Playboy tentatively entitled "Le Grand Tour Des Discos." He visited 74 discos in eight localities in 14 days... Bill Strooke who spins at Rendez-vous in Wonderland is in this week's spotlight.

POOL NEWS — The Southeastern region of the National Association of Record Pools will hold a meeting in New Orleans tentatively scheduled for Jan. 15. Al Paiz of the New Orleans Disco Assn. is organizing the meeting which will be held at the Club 4141. Eleven pool heads are slated to attend to discuss ramifications of the national meeting in Miami... "I am a DJ in Detroit and there was no place to buy records, so I opened a store," says Jerry Johnson who spins at Menjo's and owns the small Requests disco store next door. Now Johnson and Steve Nader, a DJ at the Gas Station, have opened a new pool called Disco Pool Detroit. Mayor Coleman Young has been given a tour of the pool being organized by Joel Levin is on schedule. The new pool will serve Detroit with monthly membership fees of $15. Duane Dixon of Inner Metro Pool in N.Y.C. reports that his pool will now be the shipping point for companies wanting to service Ron Polastri's American and Import Music Label. The two pools are located in the same building and Dixon reports the shuttle is to eliminate any allocation problems. Inner Metro is also starting a free referral service to connect unemployed DJs and club owners. The pool is to begin publishing its list sheet early in the new year. Beginning next week, Inter Metro will be starting a free referral service to connect unemployed DJs and club owners. The pool is to begin publishing its list sheet early in the new year.

GONZALEZ — Haven't Stopped Dancing Yet — Capitol SPRO-8984 — 12" — Promo Only

If you're looking for a remix of John Luongo, drop what you're doing and get it. Produced by Paul Riser and Gloria Jones, this A-side cooks at 136 BPM with steady high hats, whistles, and percussion touches leading into a funky bass line, rhythm guitars and strings. The chorus is pure celebration of love on the dance floor. Spiraling strings and R&B influenced verse are skillfully complemented by the chorus. A percussion break is loaded with guitars. Turn around to kick the drum, high-hat and chorus, the track goes out at 133 BPM. The flipside "Just Let It Lay" at 108 BPM is sultry funk with outpaced keyboard bass, handclap beat and jiving.

REVIEWS

JOE LONG — Hallelujah 2000 — Casablanca NBD 20145 — 12" — 14:35 — List: 3.98

Co-produced by Joe Long of "Workin' & Slavin'" fame and Robbie Addock with production assistance by Richie Rivera, this remix of the Hallelujah theme by Handel is a towering work which is a great record for foreground and beyond. The energy level is very high and uplifting. Layering up from an opening kick drum, rhythm guitar, strings, horns and wind sound effects are joined by the soaring "Hallelujah" chorus. Sound like the remix of a high church choral. Great job. This track also has a new mix (shocking) by Larry McNeely. A voice-over gives the semblance of a potted tree. The handclap pace intensifies and the choir sings the coming of Christ. Check this record out!

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PROGRAMMERS PICKS

MUST SPIN

Frank Lembio Philadelphia

Bring Your Own Funk

Fantasy

Westbound

Euvolution

Gorgo

Casablanca

Tim Lewis Saratoga Springs

Dance

Paradise Express — Fantasy

Love & Desire

Arpeggio — Polydor

Frank Sesito Philadelphia

You Know How Good It Is

Montana — Atlantic

What You Gave Me

Dianna Ross — Motown

Bill Stooke Boston

Soul Bones

Trammps — Atlantic

Love & Desire

Arpeggio — Polydor

Bob DeReimer Atlanta

Dance

Paradise Express — Fantasy

I Haven't Stopped Dancing

Gonzalez — Capitol

Tony Smith New York

Keep On Dancing

Gary's Gang — Sam

Count Down/This Is It

Dan Hartman — Blue Sky

Frank Strivelli New York

Fly Away

Voyage — Marlin/TK

Hazy Shade Of Love

Amant — TK

Michael/Newman Omaha

For Your Love

Chilly — Polydor

Fly Away

Voyage — Marlin/TK

Kevin Mills Wash. D.C.

G.B. Experience

Expo / Donavon

Sound Of Music

Valentine Bros. — Source

Danny Krivit New York

Space Cat

Edwin Starr — 20th Century

Dance

Paradise Express — Fantasy

Paul Curtis Seattle

Le Freak

Chic — Atlantic

Bring On The Boys

Karen Young — West End

Al Paiz New Orleans

For Your Love

Chilly — Polydor

Lemon

Lemon

Prelude

Steve Nader Washington, D.C. Contact

Don't Hold Back — Anola

Free Style Rhythm

M&J

Bob Smith Charlotte

If There's Love

Amant — TK

Mislou

Studio BB — Warner/Curb

Scott Talarico Ft. Lauderdale Lemon Lemon — Prelude

I Haven't Stopped Dancing Yet — Gonzalez — Capitol

Cash Box/December 16, 1978
Sylvester

HAS MADE HALF THE WORLD FEEL MIGHTY REAL!

The driving, gospelly disco sound has propelled Sylvester’s “You Make Me Feel (Mighty Real)” into the Top Ten in England, Mexico, Hong Kong, Italy, Spain, France, Germany, Switzerland, Belgium, Holland, Brazil, and Venezuela and garnered for him the award of “Best New Artist” in England’s Record Business Disco Forum.

IT IS NOW AMERICA’S TURN!

“You Make Me Feel (Mighty Real)” is the second smash single from the hit album Step II, preceded by the still-hot “Dance (Disco Heat).”

YOU MAKE ME FEEL (MIGHTY REAL) F-846
ON FANTASY RECORDS F-9556

Produced by Harvey Fuqua and Sylvester for Honey Records Productions.
HOLLOWAY AT STUDIO ONE — Gold Mind recording artist Loleatta Holloway was greeted by label execs following her recent debut at Studio One’s Backlot in Los Angeles. Pictured (l-r) are: Ron Kersey, executive vice president; Holloway; Alicia Jackson and Fred Jackson of WBLS; Ken Cary, executive vice president of Saltus Records and Janie Brinn, vice president, Tom Hayden & Associates.

GIOVANI MORODER — The Chase (Midnight Express Theme) — Casablanca NBD 20144 — 12" — List: 3.98

Midnight Express is one of the riveting movies of the year and this extended version of the theme (13:08) by Moroder is also an attention-getter. The movie director reportedly asked for a Moroder sound reminiscent of ‘I Feel Love’ and that is what he delivered.

The synthesizer work mimics the kick drum and swirling keyboard textures build a panorama of tension and excitement. Percussion touches and crisp mixing of snare drum add depth. The synthesizer break is melodic and captivating. Special effects will keep the dancing audience attentive and curious.

TAMI K— Heart Of Glass — Chrysalis CHR 1192 — 12"

Taken from Blondie’s rock album “Parallel Lines” produced by Mike Chapman, this track ought to attract a new following for the band and Deborah Harry. Alternating snare and steady kick beat (116 BPM), starring high-hat work and throbbing synthesizer line are reinforced by Harry’s wily and enticing vocals which are of unusual quality.

This record would be useful for cooling out the patrons.

DIANA ROSS/BONNIE POINTER — Motown M 00011 — 12" — List: 3.98

Motown specializes in double-sided 12-inchers. This team is spearheaded by Ross’ “What You Gave Me” which was restructured for the dancefloor with a new intro of funky keyboards and kick drum. Both sides are labelled with the new “Eye Cue Mix” for easy identification. The intensity eases down for Ross’ lead vocals. Strings tower overhead and then drop suddenly at the break. This is a fine dancemeter; the lead vocals are “From My Freedom” by Pointer on the flipside is extended and features a neat bass break.

The lead and backing vocals is gutsy. The track also features a bongo break.

PROGRAMMERS PICKS

<table>
<thead>
<tr>
<th>MUST SPIN</th>
<th>CAN’T MISS</th>
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| Tommy Quinn | Dance  
New Orleans | Paradise Express — Fantasy |
| Joe Lanatoca | Dance  
Contact | Eddie Stann — 20th Century |
| George Cadenas | Dance  
Key West | Voyage — Marlin/UK |
| Manny Sillah | I Don’t Know If It’s Right  
Los Angeles | “Champagne” King — RCA |
| Bob Baldwin | Let The Music Play  
Phoenix | Arpeggio — Polydor |
| Chuck Weismeiler | Baby, I’m Burnin’  
Chicago | Voyage — Marlin/UK |
| Chuck Parsons | Haven’t Stopped Dancing Yet  
Baltimore | Geraldine — Capitol |
| Dana Jocavides | Disco Santa Claus  
Boston | Rain Dulls — AVI |
| Jerry Johnson | Let Me Play My  
Detroirt | Arpeggio — Polydor |
| Angelo Solar | Blame It On The Boogie  
Atlanta | Jacksons — Motown |
| Bob Lombardy | Dance  
Miami | Paradise Express — Fantasy |
| Mike Lewis | Free Style  
Los Angeles | Manhattan SM |
| Peter Lewis | clothes | Marline — Polydor |
| Gary Tigh | Spellbound  
San Francisco | Arpeggio — Polydor |

DISCO BREAKS

Metro will use streamlinen sheet feedback sheets which will include club demographic material: race, age, sexual preference, etc. What’s that? The Florida Record Pool is holding a Ymas “pool party” by John Terry’s pool in Ft. Lauderdale. Sara Dash is expected to attend. Bob Crane also reports that Spanky Lane’s aggressive programming at Studio 107 in Ft. Lauderdale has forced the pool to re-examine some overlooked product. “The guys get so used to records, it’s hard to digest all of them. But radio play here has tripled for records like ‘Got To Be Real’ by Cheryl Lynn out of the dust bins...”

Dogs Of War in Chicagos has voted to establish terratorial waters. To belong to the pool, effective Jan. 1, a member must spin and re-lease within 200 miles of Chicagos. Eddie Thomas also reported the pool is eliminating the vice chairman position following the departure of Jim Thompson to R.F.C. Records.

Judy Weinstein reports that it took serious threats of bodily harm but that 66 out turned the october hop. The recent For That Record pool club has opened its doors at the Paradise Garage in N.Y.C. Various label reps were in attendance. Deborah Washington also made an appearance. A vote to increase membership was rejected. However, Billy Waz, who spins at the club Electric Circus, joined the pool. The For The Record magazine will be out this week (July 15) featuring an interview with Allen B. Gay of Gay’s Week, is handling typesetting with Alan DJ, DJ at 12West, laboring over mechanics.

What you mean I’m too old...— A new private membership teenager club called Feets will open in Plymouth Meeting this Wednesday. Operated by a representative of an unnamed corporate owner, the club is a “pilot” for a planned chain of teenager clubs. Frank Sostello of the Pocono Pool who spins at Second Story is acting as a consultant and, sound advice aside, “The sound of the kids is the reason we are making this very professional,” says Sostello. Valerie Luz, who plays teen disc on Sunday afternoons at Place Some Else in Cherry Hill, N.J. “BADA has move down to larger banks this week on Market St in San Francisco. They will equip one room for sound. The BADA record chart is expanding to Top 50. In addition, John Gerald reports that the pool is starting a “marketing department” which will aid distributors and record stores in the promotion of new artists, San Francisco. The Pocono Pool will throw a party after the opening in tribute to the first-of-its-kind club in Pennsylvania... The Celotex白沙 opens last week in Philadelphia. Wayne Getman and Bill Kennedy shared the booth for the opening of the first commercial club which is located in the basement of Second Story Disco World magazine celebrated its second anniversary at the Plumb in Washington, D.C. this Friday. Bob Anderson is the regular DJ of the club which was recently written up in the Washington Post... Reaction has been very favorable to the opening of the Ritz which is Houston’s first “New York style disco...”

PRODUCT IN THE MAIL — David Todd of RCA is totally excited about the label’s last year release of the year: “You Fooled Me” by Grey & Hanks. The LP consists of several hot tracks including “Dancin’,” “Got To Put Something In,” and “Closer To Something Real.” Worth checking out, too, is Polydor’s release of the recently discovered and now re-mastered “That Kind of Johnny D.” by Kikeros. and a 12" of “Cream Always Rises To The Top/Chains” by Bionic Boogie. Both are DJ only... Salsoul has just released a 12" remix by Walter Gibbons of “Catch Me On The Rebound” by Loleatta Holloway. Sometimes in Dec. expect a 12" Tom Moulton mix of “I Knew It Was You By The Way You Danced” by Bunny Sigler... Warner Bros. will release Dec. 29 an LP “Blittersweet” by Lamont Dozier. Hot cuts are “Boogie Business” and “Let Your Love Take You.”

Casablanca is outting this week an extended version of the “Chase” theme from “Midnight Express” by Giorgio Moroder. Also coming out Dec. 29 of “Heaven Knows,” a duet by Donna Summer and Joe Esposito from Brooklyn Dreams. Major movement from Moroder is from “Battlestar Galactica” and other original compositions. Moroder has also agreed (a first) to do a remix. This time it’s “The Runner” by The Three Degrees on Arista... The import “Rock Solid” by Chli-Chi Favelas is available on Prism Records... The track is outting this week “Lord Of The Rings” by a studio aggregation called Arogorn Balloon Orchestra, Jimmerson, who is a leader of Paradise Express along with his wife V.L. handled the adaptation. Ray Cavano reports that the 12" “Do Ya Think I’m Sexy?” by Rod Stewart will not be released as scheduled. No new date was given.

HELP IN THE BOOT — With the new Bonnie Pointer/Diana Ross 12". Barry Blustein of Motown has labeled this new labeling system. Previously, Motown broke tracks into bands to assist cueing and such in dark DJ pockets. Now “The New ‘Eye Cue-Thru Program” also labeled the bands, “What You Gave Me” by Ross is labeled 1 Intro. 2 Vocal Lead-In 3. Vocal 4 Break 5. Refrain.

DANCE FEVER — The mid-season, prime access disco series, “Dance Fever” will premiere on NBC owned and operated stations Jan. 20. Rearranged from the format and earlier show, the show is which is hosted by Deney Terrio. John Travolta’s “Saturday Night Fever” Grace Jones who recently played the Whiskey rock club in L.A. was the featured performer for the semi-finals. Judges included Paul Jabara, Sara Dash was another featured performer for the earlier show. This show is billed as “The Nine Annual Disco Dance Championship of L.A.” will be held Dec. 11 at the Hollywood Palladium.

THREE DEGREES TO TOUR — Arlida recording group The Three Degrees is making its first national American appearances in more than three years. The tour begins in Pittsburgh at Prater’s and the Loose-Ballroom Dec. 12. Subsequent dates are at Future and Bowery Ballroom in Coney Island, Bean Town Trot, in San Pedro CA, L.A. Dec. 19. The Three Degrees to tour in N.Y.C. The group will also tape Midnight Special on Dec. 18.

Peter Hartz
"SUPERMAN"
THE NEW SINGLE FROM
HERBIE MANN'S
FORTHCOMING ALBUM
"SUPER MANN"
ON ATLANTIC RECORDS

ALSO AVAILABLE ON 12" COMMERCIAL DISCO DISC.
Mid-Line Albums Doing Well, But Some Prefer Full-Lines
by Ken Terry

NEW YORK — As list prices have risen, a number of mid-lines have sprung up to fill the gap between full-line and budget classical albums. Currently listing for $5.98 and $6.98, these mid-lines include DG’s Privilege series, Philips’ Festivo line, the ABC Seon series, Peters International, Ham Surround Sound, Novochrome and others.

Among several classical retailers surveyed, there was some difference of opinion about the attractiveness of mid-line records compared with full-price records. Victor Comer of the Harvard Coop, for example, felt that “money isn’t the real object,” and that people will buy an album “if it has the right combination of sound quality and performance and repertoire.” Ann Cooper of Tower Records in Los Angeles, on the other hand, felt that, regardless of these considerations, many customers prefer full-price records because they are suspicious of mid-lines. “The customer is concerned with why it is mid-priced. Is it because of the pressing? Why?”

So a lot of people are skeptical of buying a mid-price because they think that maybe the pressing is bad, even though it might be the same performance as on a full-price.

Dick Cooper tempered her stand by noting that Festivo and Privilege are usually considered to be in the same class with DG and Philips. “People feel that those records are manufactured abroad, she said, and that they have better pressings than American discs. In addition, they frequently feature “more renowned” performers than mid-price recordings on labels like ABC, Peters, or Serenus, she indicated.

Joe’s Discount Business

Steve Wheaton of the Discount Record & Book Shop in Washington, D.C., had a more optimistic view of mid-lines. An intelligent customer, he said, will buy a good mid-price record, “partly because he has sense enough to realize that it’s probably worthwhile, and secondly, he’s going to do it because most of the people who work here are going to recommend it when we’re asked what we like — in spite of the fact that we stand to make 3.50 the more the way around (with a full-line LP). And the reason we do that 13 LPs is because, unless we’re unlucky, we’re probably going to end up making more than 3.50 out of it in the long run. We’re trying to offer as much long-term business as possible.”

Oddly enough, Wheaton said, mid-line sales are increased by a price increase, among some customers against budget records.

This is especially noticeable around Christmas, he noted, when many people who don’t know classical music come in to buy gifts. If they ask him for the best performance of a work, and he shows them a

CLASSICAL CLIPS

NEW YORK — Kyril Kondrashin, a leading Soviet conductor, recently donated to the U.S.S.R. and went into hiding in the United States with his wife. Ninety-six-year-old Kondrashin claims that his artistic freedom was being stifled in the Soviet Union. He has gained world attention 20 years ago when he conducted recordings of Tchaikovsky’s “Piano Concerto No. 1” and Rachmaninoff’s “Piano Concerto No. 3” with Van Cliburn as soloist. This was shortly after Cliburn won first prize in the Tchaikovsky competition.

NEWS BRIEFS — Rudolf Friml, who composed more than 32 operettas in the early part of this century, was honored by ASCAP on his 90th birthday at the Schubert Theatre in New York. Friml is a charter member of the performing rights organization. Dorotl Anthony Dwyer, first flutist of the Boston Symphony, will give a benefit recital for New York’s Mannes College of Music on January 14. Another benefit concert will be donated by pianist Alexander Ashkenazy at Carnegie Hall Feb. 21 on behalf of the Jacqueline Du Pre Research Fund of the National Multiple Sclerosis Society.

CLASSICAL ALBUM REVIEWS


Scoto, who has shown her affinity for Puccini on many previous recordings, gives us a sharply defined, truly pathetic Butterfly. Her “Un bel di” does not surpass all others for sheer loveliness of tone, but it displays a unique tragic tension that springs from Scoto’s thorough understanding of the character. Rarely encountered onstage, she and Scoto, together with Van Cliburn, will give a benefit recital for New York’s Mannes College of Music on January 14. Another benefit concert will be donated by pianist Alexander Ashkenazy at Carnegie Hall Feb. 21 on behalf of the Jacqueline Du Pre Research Fund of the National Multiple Sclerosis Society.


Originally released in mono, this 1954 stereo recording was used by the Delius指挥家 and Cantelli’s mentor, Toscanini, as the model for the individual style which he conducted was starting to develop just two years before his untimely death in an air crash. While exhibiting the virtuoso command that was also characteristic of Toscanini, Cantelli gave this performance a warmth and a liveliness that served Franck’s music well. At the same time, he carefully avoided gushiness or undue sentimentality. The result is a work worth listening.
Ohio Tournament Promotes 50c Play

COLUMBUS — Designed as a tool for promoting 50-cent play, the recent Ohio $20,000 Tournament Soccer Championship, for novices only, was termed a huge success by the co-sponsoring companies, Shaffer Dist. Co. and Tournament Soccer. "The value of the Ohio $20,000 Tournament was twofold," commented Lee Peppard, president of Tournament Soccer. "First, it took our promotion and introduced it to a brand new market. Second, it showed that a properly planned promotion is the greatest tool to implement an increase in the cost of play!"

Qualifying rounds were held in taverns, bowling alleys, bars, game rooms and student unions throughout the state. Two hundred Ohio locations sent ten representatives each to the finals, which took place Nov. 4-5 at the Southern Hotel in Columbus.

According to Shaffer's sales vice president Chuck Farmer, who with the firm's Patty Gately coordinated the event, the distributor has already sold a reported number of the 50-cent machines, which is further evidence of the tournament's impact. "With the coin machine boom being able to successfully double its price so fast?" Farmer added.

Among the big prizes awarded were Kawasaki motorcycles, a color console and portable television sets, AM-FM radios, stereo sets, digital radios, Atari video home games, more Lovelace Soccer tables and video cassette recorders.

THE JUKE BOX PROGRAMMER

TOP POP SINGLES

1. A LITTLE MORE LOVE OLIVIA NEWTON-JOHN (MCA-49075)
2. HOME AND DRY GERRY RAFFERTY (United Artists U.A.-1266)
3. YOU THRILL ME EXILE (Warner Bros. WSB-8717)
4. LOTTIE LOVE NICOLETTA LARSON (Warner Bros. 8664)
5. YOU REALLY GOT A HOLD ON ME EDDIE MONEY (Columbia-3-10842)
6. LIGHT THERAPY ON FIRE JEFFERSON STARSHIP (Grunt/Uni/UC-1426)
7. EASY DRIVER KENNY LOGGINS (Columbia-3-10842)
8. PLEASE COME HOME FOR CHRISTMAS EAGLES (Asylum E-4555-4-A)
9. I DON'T WANNA LOSE YOU DARYL HALL & JOHN OATES (Capitol/WB-11424)
10. SOUL MAN BLUES BROTHERS (Atlantic-A-36722)

TOP NEW COUNTRY SINGLES

1. BABY I'M BURNIN'/INNO I REALLY GOT THE FEELING DOLLY PARTON (RCA-11420)
2. I'M A KICKS (WHEN I DIE) TANYA TUCKER (MCA-945-1909)
3. WHY YOU LEFT THE ONE YOU LEFT ME FOR CRYSTAL GAYE (United Artists UA-X1259-Y)
4. BUILDING MEMORIES SONNY JAMES (Columbia-3-10852)
5. OLD FAME NEW FIRE HANK WILLIAMS, JR. (Warner Bros. WSB-8715)
6. I JUST CAN'T STAY MARRIED TO YOUR CRISTY LANE (LS-169)
7. COME ON IN OAK RIDGE BOYS (ABC AB-1234)
8. REACHING OUT TO TOUCH YOU DOTTIE WEST (United Artists UA-K-125-Y)
9. BACK ON MY MIND AGAIN RONNIE MILSAP (RCA PB-11421)
10. EVERY WHICH WAY BUT LOOSE EDDIE RABBITT (Elektra E-45554)

TOP NEW R&B SINGLES

1. AQUA BOOGIE PARLIAMENT (Casablanca NR-950)
2. SEPTEMBER EARTH, WIND & FIRE (Artiff/Columbia-2-10854)
3. NEVER Had A LOVE LIKE THIS BEFORE TAYLOR (Cassius-4566)
4. GIVING UP, GIVING IN THE THREE DEGREES (Atlantic 7271)
5. IS IT STILL GOOD TO YA ASHFOORD & SIMPSON (Warner Bros. WBS-8710)
6. AIN'T WE HAVING A GOOD TIME BROTHERS JOHNSON (A&M 2089)
7. SLOW DOWN TO PEABO BRYSON (Capitol 4059)
8. ZEKETHE FREAK ISAAC HAYES (Polydor PO-14321)
9. HOLY GHOST THE BAR-KAYS (Bias/Fantasy STX-32-63-8)
10. EVERY محافظة LOVE THE TEMPTATIONS (Atlantic 4035)

TOP NEW MOR SINGLES

1. OOH BABY BABY LINDA RONSTADT (Asylum E-4554-A)
2. THE MOMENT IN TIME ELMER HUMPERDINCK (Epic E-50632)
3. A LITTLE RELAX, DON'T WORRY ( baseball won't). JOHN MCA-49075)
4. BABY, AS YOU TURN AWAY TOM JONES (Epic 8-50636)
5. TOO MUCH HEAVEN BEE GEES (SOG-913)

Large Turnout For C.A. Robinson's 5th Annual West Coast Games Show

LOS ANGELES — More than 600 operators and service technicians attended the 5th annual West Coast Games Show Dec. 1 at C.A. Robinson Co. distributors here.

This year's show marked the first time that exhibits were set up in C.A. Robinson's 50,000 square foot building instead of the main showroom. Some 60 factory executives and engineers representing 21 manufacturers were on hand to demonstrate the newest coin-operated game equipment, including 24 machines never before shown west of the Mississippi.

According to C.A. Robinson vice president Ira Betteman, a highlight of the show was the Batly exhibit which featured two Playboy bunnies who autographed full-color posters of the backdrop art of the factory's newest pinball, "Playboy."

Origin Of Show

Betteman traced the origin of the show to the fact that only a small percentage of Southern California operators attend annual Amusement and Music Operators Assn. Expo in Chicago. "We felt these people deserved an opportunity to see, if not all, which games they plan to buy in the future," he said.

The intent on compare the West Coast Games Show and the AMOA Expo. "There is a higher percentage of relevant individuals for a manufacturer to talk to at our show than at AMOA," Betteman pointed out. "At the Chicago show, manufacturers primarily talk up their new equipment with distributors, who in turn say 'well, if the operators back home like it I'll buy it.' Here the manufacturer has an opportunity to talk to the ultimate purchaser -- the operator first hand."

Betteman added that his show provides

Gottlieb Introduces New 4-Player 'Charlie's Angels' Pinball Machine

CHICAGO — Gottlieb and Company has patterned its latest 4-player pinball machine after one of television's most popular series, 'Charlie's Angels.' The show's familiar introductory footage, seen by millions of viewers each week, is illustrated in the machine's cabinetry and the backglass art (as licensed by the show's producers, Spelling-Goldberg Productions) authenticly depicts the three main characters. The backglass is particularly outstanding for the life-like portrayals of the "Angels." The physical characteristics of Charlie's Angels will certainly attract players to the machine, there is also plenty of action on the playfield to hold their interest. Hitting either all of the designated red targets, or those labeled C-H-I-C-A, will advance the bonus multiplier five times, and an extra ball can be earned by hitting the "H" and three white drop targets when the bonus adds up to 11,000 or more points. In addition, hitting C-H-I-C-A will also light two bottom rollovers, alternately, for special scoring; and there's a bull's eye target for earning a bonus after the player has advanced beyond the 11,000 points bonus.

The new model employs the noted Gottlieb/Rockwell solid state system. Charlie's Angels was featured in the Gottlieb exhibit at the November AMOA convention and is currently available through the factory's distributor network.

Lowen America Inc. Established As A U.S. Corporation

CHICAGO — Lowen America, Inc. has been established as an independent corporation in the United States to function as a marketing and distributing company in North America for the NSM/Lowen Automaten product line.

The new firm's administrative and sales offices are located at 111 E. Chestnut St. (53rd floor) in Chicago, which is the headquarters of Bert B. David, president of the new corporation.

Davidson was previously in charge of U.S. operations for NSM/Lowen Automaten, whose manufacturing and executive headquarters are located in West Germany where the NSM phonographs and other amusement machines are produced. In this capacity he was instrumental in strengthening the German manufacturer's American representation and establishing its current network of 28 distributors throughout the U.S. Davidson's tenure in the coin machine industry spans more than 40 years, 20 of which were spent with the Wurlitzer organization, where he was regional manager in charge of 14 midwestern states and also assigned to cover the entire country on special missions. Prior to that, he was advertising and sales promotion director for the J. P. Seeburg Corp., a post he held for approximately 18 years. He was also an operator for many years, having owned City Distributing Co. which was one of the largest music operations in Chicago.

A graduate of Northwestern University, Davidson holds a degree in business administration and also did specialized graduate courses in marketing, money, banking and economics. He was frequently called upon to be a guest lecturer at Northwestern University.

Within a year or a year-and-a-half, Lowen America, Inc. will be establishing manufacturing facilities in the U.S. according to Davidson. The corporation's future plans, he said, include "a program of expanded product lines and related activities to complement the current equipment line."

(continued on page 47)
CHICAGO CHATTER

See the new “Charlie’s Angels” 4-player from O. Gottlieb & Co. The backglass on this machine is positively gorgeous. Full details elsewhere in this issue.

MIDWAY MFG. CO.’s Stan Jarocki, Larry Berke and Tom Slemieniec were in L.A. Dec. 1 for the big C.A. Robinson games show — or “mini AMOA” as Larry called it. Several hundred attended and the equipment display focused on many of the new products premiered at AMOA Expo — including Midway’s hit line-up. While on the coast, the fellows also visited with Chet Macmurdie, Will Laurie, et al at Advance Automatic Sales in Frisco — and with Chicago experiencing the worst snow storm of the season during this period, they couldn’t have picked a better time to be out of town. Among current games in the spotlight at Midway, by the way, are “Space Invader,” “Rotation VII” and “Shuffleboard.”

DOMESTIC SHIPMENTS of the new “Phoenix” pinball machine are currently in progress, as we learned from Williams’ Ron Crouse. He also noted that “Pokerino,” the factory’s latest wide-body pinball machine, is in the process of being sample shipped to distributors. Both of these models were introduced by Williams at the AMOA convention — and enthusiastically received, we might add. Factory’s field service engineer Bob Printing just concluded a couple of service schools for Circle Int’l., at the L.A. and Phoenix facilities.

THE NEW BALLY “PLAYBOY” pin is currently in full production at the factory — and “off to the Fat Man in the Hat” — as well as “Eight Ball,” “to quote the firm’s Tony Nieman. Another biggie for Bally. For further impetus, the firm’s Jack O’Donnell figured a “bunny” to the C.A. Robinson games show.

MIDWAY’S SERVICE REP Steve Horve will be conducting a pair of service schools for State Dist. in Dallas Dec. 17-18 during the period of the distro’s noted annual showing.

DATELINE MILWAUKEE, home of Americoin and the new “Killer Bees” arcade game which, as observed at AMOA Expo, is quite fun to play. It’s one of those games that’s entertaining for spectators, too, who get a kick out of watching the players sweating the bees. Next up from Americoin is a model called “Tug-O-War.” Watch for it.

EASTERN FLASHES

Watch for the new “Chance” 4-player produced by Playmatic of Spain. The solid state pin was featured in the Universe Affiliated Int’l exhibit at AMOA and will soon be available for domestic delivery.

CASH BOX FELICITATIONS to “Pinball” author Roger Sharpe and his new bride, the former Ellen Cammeyer of New York. The marriage took place on Nov. 14 and, following a religious ceremony and reception, the couple continued their wedding celebration at the 52nd St. – 6th Avenue Arcade. After a champagne toast (and a few rounds of pinball, no doubt) they were off to Barbados for their honeymoon.

IN THE GAMES SPOTLIGHT at Bally Northeast-Syracuse are Midway’s “Space Invader” and Bally’s “Six Million Dollar Man,” according to Tony Procopio. As we went to press last week the New York regional branch, Coin Vendors Recon, was sponsoring a multi-factory vending show and service seminar. The program included all day classroom sessions as well as buffet lunch and dinner for attending ops and service people. Among the vendors attending were Ardak, NRI, Automatic Products, Moyer Diebel, Choice Vend and Seeburg. Tony mentioned that Bally Northeast will be scheduling some schools in Syracuse after the holidays.

CHUCK FARMER AND THE CREW at Shaffer Dist.-Columbus are celebrating the success of the recent $20,000 Ohio Tournament Soccer championship. Prime goal was to promote 50 cent play, which the tournament accomplished; and, additionally, Shaffer sold a good number of TS 60 cent tables, as Chuck noted, to make it even more rewarding.

CALIFORNIA CLIPPINGS

Circle International distracts recently sponsored a series of service schools in Los Angeles, Phoenix and Tucson that focused on Seeburg’s new “Disc o 160” phonograph. The new unit, according to John Scavarda, general manager of Circle’s L.A. outlet, has “been doing terrific. We can’t get enough of them in.” The distr is also moving quite a few Atari “Football” videos and Williams’ “Phoenix” pin, he added.

DATELINE SAN DIEGO, home of Gamelin Industries, where exec Bob Harmon reports that the factory’s new “Frogs” video is quite a hit among the ladies. According to Bob, women like the game’s non-violent play theme and get a kick out of watching the frog jump from the frog’s mouth andaffle the bullfrog.”

“FOOTBALL,” “SUPER BREAKOUT” AND “SPACE RIDERS” are currently the center of attention at Atari, Inc., according national sales manager Frank Ballouz, who said that all three pieces continue to rack up impressive earnings reports. But what is more important, he added, is that the pieces are also demonstrating superb technical reliability in the field. While noting the he is encouraged by the response to Atari’s impressive exhibit at the recent AMOA Expo in Chicago, he said most of the games that were on display should be in production during the first quarter of 1979.

DESpite a SPECTACULAR ARRAY of equipment from virtually every major games builder, the star attractions at the recent C.A. Robinson Co.-sponsored West Coast Games Show were Playboys Dorothy, N. Theresa (on hand to promote Bally’s new “PLAYBOY” 4-player flipper, the strikingly beautiful cotontails autographed posters depicting the game’s backglass art. Needless to say, this caused severe traffic jams around the exhibit during the day-long show.

CHICAGO — The Florida Amusement Merchandising Assn. held a special meeting Dec. 12 at the Orlando Marriott to discuss a bill pertaining to cigarette vending machines that has reportedly been filed in the state legislature. As proposed, the bill requires that identification stickers and meters be affixed to all cigarette vending machines in operation throughout the state. The bill stipulates that these stickers be maintained on an annual basis at a fee of $5 per sticker and that each contain such identification as the serial number of the machine and the year of validation.

The required metering device, as stipulated in the bill, must be “tamper-proof” and of a “type approved and authorized by the Division of Alcoholic Beverages and Tobacco” which will be empowered to “prescribe and promulgate appropriate rules governing the use and possession of such metering devices.”

Emergency Bulletin

In an emergency bulletin to its membership, FAMA cautioned that while this particular bill applies only to cigarette machines, there is reason for concern that a similar situation could arise with respect to “all coin operated machines.”

1979 STATE ASSOCIATION CALENDAR


Feb. 2-4: South Carolina Coin Operators Assn.; annual conv.; Carolina Inn, Columbia.

Mar. 29-Apr. 1: Florida Amusement Merchandising Assn.; annual conv. & trade show; Orlando Marriott Inn, Orlando.

May 11-12: Ohio Music & Amusement Assn.; annual conv.; Columbus Hilton Inn, Columbus.


June 7-9: Music Operators of Texas; annual conv.; Marriott Motor Inn, Austin.

AMOA PARTING SHOTS

AMOA BRASS — The new AMOA vice presidents and directors were introduced at the membership brunchoon during the association’s annual convention. Pictured standing above are (l-r): directors James B. Reaves, Jerry Derrick, Kenneth Flowe, Donald A. Anderson, Walter Bohrer, Jr., Vincent Storino, Richard Hawkins and Clyde F. Knupp. Shown seated are (l-r): vice presidents Russell Dougherty, Norman Pink and Gabriel Orland, and directors Ross J. Todaro and Joseph R. Callant.

ILLINOIS HONORS HESCH — The Illinois delegation to the recent AMOA convention hosted a cocktail party honoring AMOA president Wayne Hesch for his distinguished service to the state group and to commemorate his election as association president. Pictured above are (l-r): Sharon Casnocha of Singer One Stop For Ops; Hess; Gus Tartol of Singer; and Charlie and David Manik of State Music in Rockford, Ill.
Lowen America Debuts As U.S. Corporation manager.

This outlet will allow the new firm to provide full customer service and expedite parts delivery. Strahan, formerly with Plamor Music of Massachusetts, has been conducting service schools on NSM phonographs for more than two years and in his new capacity plans to intensify his efforts in this area. During the recent AMOA convention, he conducted a seminar for factory distributors.

Americoin Announces 'Killer Bees'

MILWAUKEE — The challenge and fun of swatting at a swarm of fast moving animated bees sparks the new "Killer Bees" arcade game featured at the recent AMOA convention. The machine is produced by Americoin (Division of Electric-Wire Corp.) and geared for one-or-two-player action with related sound accompaniment for added entertainment.

In the process of play, the "bees" func-

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D. Gottlieb & Co.
A Columbia Pictures Industries Company
165 W. Lake Street, Northfield, Illinois 60064
Phone: 312/565-7400 Telex: 72-S060

'Killer Bees'

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'K...
Source Records Plans Artist Promotion Campaign '79

By Cookie Amerson

LOS ANGELES — Source Records are planning a "rounding out all the stops" campaign commencing after the first of the year. The campaign will place special interest on television exposure for all Source artists. As a campaign kick-off, The Valentine Brothers are presently taping a new music show in New York, in between their traveling with the play, 'The Wiz,' which the company also plans to tie into the upcoming campaign.

In addition to the Valentine Brothers, their artist roster includes Chuck Brown and the Soul Searchers, who have a recently-released chart single entitled "Bustin' Loose." After two weeks in release, both artists have collectively garnered sales in excess of 200,000, and the company expects 'Bustin' Loose' to be gold in about two weeks.

The single, "Sound of Music," by The Valentine Brothers, has mainly gained popular attention, and is receiving several re-orders from markets that were generally pop-oriented, such as Minneapolis, Denver and Boston.

The nine member group 'Between The Two' consists of eight male members and one female keyboard player. They will be going into the studio to record after the first of the year with a projected album release date of early April.

Label president Logan Westbrook discussed his artist approach and said, "We plan to maintain a roster of five artists. We have just acquired Between The Two and will shortly announce two additional acts." The label will be full focus, and will not concentrate in any one category of music.

In Black Community

Source Records is the only black-owned label that is affiliated with a major distributor and located directly in the black community of Los Angeles. Westbrook explained the reasoning by saying, "We want the company to be a nucleus for the black community."
**BLACK CONTEMPORARY**

**MOST ADDED SINGLES**

1. AQUA BOOGIE — PEARL HARBOR — CASABLANCA
2. LITMUS — BAR KAYS — MERCURY
3. JUMPS — BAR KAYS — WILD KEY
4. CROSSWINDS — PEABO BRYSON — KAPP
5. TAKE ME BACK — GORDON RUSSELL — WILDS

**MOST ADDED ALBUMS**

1. LIGHT OF LIFE — BAR KAYS — MERCURY
2. JUMPS — BAR KAYS — WILD KEY
3. CROSSWINDS — PEABO BRYSON — KAPP
4. TAKE ME BACK — GORDON RUSSELL — WILDS

**SELECTED ALBUM CUTS**

**T-CONNECTION**
- DASH
- T- CONNECTION
- DASH
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**RADIO HIGHLIGHTS**

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**RADIO HIGHLIGHTS**

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Source Records Plans Artist Promotion Campaign For '79

(project for the international department. Westbrook left CBS to become a principal at Soul Train Records with Don Cornelius. Stan Bethel, vice president of the label has an extensive background in the promotion of Atlantic, CBS and Chelsea Records.

Only Custom Label

Source is the only custom label that MCA Records has at this point and MCA promotes all Source product through their own staff. Westbrook did look to the future and mention he would eventually acquire his own personnel in those areas.

Westbrook has an extensive background in the record industry. He was instrumental in creating Special Markets arm while at CBS Records, and also involved in a special

New Postal Rates, Regs Promised

(continued from page 8)

same mistake again.

UPS Alternative

The rates quoted by United Parcel Service are of interest to record companies, in particular, the postal service's latest rate. The highest zoned rate (ie. trans-continental) UPS has is $1.04 for the first pound, 30 cents for each additional pound. The lowest zoned rate (ie. within the state) is 82 cents for the first pound, seven cents each additional pound. But several record companies have found that, for heavier packages, it pays to go with UPS. Further, there is no additional charge if a customer returns the records or if they are un-deliverable. "Even for promotional of review albums, several companies are turning to UPS," according to RIAA's brief.

Labels Rapped On Slow Catalog Flow

(half million tapes daily, "he said.

Smith added that the human factor in making records makes it impossible to ac-
curately plan production, and that delays in rescheduling of product by some ar-
tists created a crunch this holiday season. Because new albums by superstars are the company's highest priority, production of catalog product suffered. Smith also said that the era of the "one-day commitment" to the retailer was over, citing this fall's plant strike as an example of why such an approach is no longer feasible.

Bevery & Duane Debut Scheduled On Ariola

LOS ANGELES — Beverly and Duane, the debut album by the recording duo of the same name will be released by Ariola Records Dec. 18.

Chic LP Is Platinum

NEW YORK — "Le Freak," the single by Atlantic recording group Chic, has been certified platinum.

PROFFER OPENS PASHA STUDIOS — Record producer Spencer Proffer has opened The Pasha Music House, a recording complex housing two 24-track studios which will provide a home base for Proffer's production company, The Pasha Music Organization. Picture ((r) are (top row) engineers Drew Young and Toby Bick, studio manager Mike Sanders, chief maintenance and James Simock, engineer, (middle row) Don Passman, Pasha general attorney; Larry Brown, chief engineer and producer; Proffer; Ann Sumner-Davis, Pasha general manager and Joe Burdett, tax attor-
ney; (bottom row) Tina Nichols, art director; April Schauen, secretary and Daniel Lazerus, engineer.

Mid-Line Albums Doing Well

(continued from page 44)

budget album, they often say, "Oh, I don't want a budget record. This is a Christmas present." However, they're not too aware of the difference between a mid-line and a full-line price. "So I expect to sell a fair percentage of mid-line records to people who have this prejudice," he concluded.

Cooper disagreed with the notion that the difference in price between the full and mid-line prices is too small to make people associate mid-line with "budget." "I think they notice the difference," she said. "We sell ours for anywhere from one to two dollars less. And the tendency is to buy a full-price album — except for Festivo and Privilege."

Student Clientele

The retailers all felt, though, that both mid-lines and budget records will become more popular after the major classical labels raise their full-line list prices to $8.98 and $9.98. "People will have to turn to mid-
lines," commented Corff. "In this area, we

E&A Signs Bouder

LOS ANGELES — Boulder, a seven-piece, Colorado-based band, has signed with Elektra/Asylum Records and will release their first album early in 1979.

Trans-American Video To Promote 20th-Fox LPS

LOS ANGELES — Trans-American Video has been named by 20th Century-Fox Records to do production and post production for two promotion features for domestic and international use in record store video presentations, as well as for various other promotional presentations by the record company. Scheduled for promotion are "Ulysses-The Greek Suite," a live performance recorded at the Place of Performing Arts and "Frozen in the Night," the most recent release by recording artist Dan Hill.

Yupiel, Swedisc Pact For Japanese Rights

TOKYO — Yupiel Music Industries has an-

ounced a contract with Swedisc, a record manufacturer in Sweden. Through this con-
tract, Yupiel Music Industries has acquired the rights to release Swedisc product in Japan. The first release, "Space Fantasy" by Neil Young, has been certified gold by the RIAA.

Chaka" LP Goes Gold

LOS ANGELES — "Chaka," the debut solo album by Warner/Tattoo recording artist Chaka Khan, has been certified gold by the RIAA.

Martin Album Platinum

LOS ANGELES — A Wild And Crazy Guy," Steve Martin's new album on Warner Bros. Records, has been certified platinum by the RIAA.

"Chaka"

 LOS ANGELES — "Chaka," the debut solo album by Warner/Tattoo recording artist Chaka Khan, has been certified gold by the RIAA.

ICM Signs Fireball

LOS ANGELES — Atlantic recording group Fireball has signed with ICM's Randy Brogna for worldwide representation.

Yellow young gets Gold

LOS ANGELES — "Comes A Time," Neil Young's latest album on Reprise Records has been certified gold by the RIAA.

have pretty much of a student clientele, also, in addition to the people who are in-

terested in classical music and can afford to be collectors. It will probably cut down on student sales, and they will probably look more for budget record-ings."

New Disco Show Slated Promoting 20th LPS

DALLAS — A four-hour weekly radio program consisting of all disco music is now being syndicated nationally by Toby Arnold & Associates in Dallas. The special program is being produced by Dick Starr, a program consultant and radio producer. The name of the program is tailored to each market with "Studio 97 Disco," the title being used by Starr on pilot station KPAM, FM, Portland, OR.

The "Studio (97) Disco" program in-

cludes custom voice tracks, jingles and production for each client station. A "disco ambiance" sound is used throughout the program to create the illusion of a live broadcast. The weekly program service is provided on tape to allow last-minute music additions as dictated by the disco research.

Pumkris Records Sets Disco Promotion Push

LOS ANGELES — Pumkris Records has plans for a major disco promotion campaign for the New York, Chicago, Philadelphia, Los Angeles and Miami markets, with a special emphasis on Latin-oriented discs, according to Stephen Burke, label vice president.

"Our plans call for Ralli Pagan to visit clubs in each of these markets, where he will be available for autograph sessions, in-

side appearances, as well as, ap-

pearances on local television shows," says Burke. Pagan's current single is "Take Me With You."

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Elements Of R&B, Disco And Jazz Forging New Pop Mold

(continued from page 7)

In the wake of these crossover records, the audience at Commodore concerts changed from primarily black to a racially mixed crowd, according to the club’s manager, "Chuck Khan. "Our shows used to be all black but now we have new places to go," he says. The Commodores recently played for the first time in several states to sold-out crowds. In addition, they headlined with groups like Kansas at the Toronto Eaton Centre. Khan attributes their current success to the fact that they are making records that appeal to a broader audience.

"Chaka Khan is another artist from an R&B background who is making substantial pop headway," says the manager. "Chaka," stands at #1 on the R&B album chart and moved into the Top 20 on the pop album chart. Khan attributes her current crossover success to the sophisticated marketing effort behind her product. "The "color line" in the music business is breaking down because of my merchandising," says Khan. "Rufus was playing music that aimed at breaking down the barriers but now my new label (Warner Bros.) is putting more money behind me to create a more acceptable image.

Khan notes that when she goes into the studio, her intent is not to appeal to a particular market. Her producer, Ant Mardin, echoes this point.

"When we go into the studio," says Mardin, "we are trying to make the best record possible. I think with this record we reached great and avoided loading the record with certain stylistic identifications which would narrow its direction. But pop and R&B are merging. We made an R&B record with arrangements and treatments ideally suited to Chaka is a great singer and interpreter. The marriage between our abilities made the record. Then Warner Bros. made it a priority.

"We received the ASCAP award for 'Brick House' crossed over significantly," says Mardin. He has produced Aretha Franklin, Roberta Flack & Donny Hathaway in addition to forming a crucial role in the career turnaround of the Bee Gees by producing the transitional "Main Course" album. Red to produce "Boys In The Trees" album and is at work on Flack and Hathaway's second duet album.

Crossover Potential

"We know we have crossover potential with Flack and Hathaway because the song is an easy radio song," says Mardin. "But pop and R&B are merging. We made an R&B record with arrangements and treatments ideally suited to Chaka is a great singer and interpreter. The marriage between our abilities made the record. Then Warner Bros. made it a priority.

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Changing Society, Sound Cited
For Country’s “Coming Out” (continued from page 7)

see it all around me. I see people wearing brown shoes and blue pants. It’s a mixture. “Nobody wants to be categorized, except the people who are in the industry,” Klein added. “They want to be individuals and they want to do what they want to do. People want to be themselves. It’s all a reflection of identity.”

Columbia recording artist Bobby Bare, who says he has never put a label on his music, “sees a changing country sound and...

Loretta Lynn, Roy Acuff Discuss
Homogenization

It’s not surprising that country artists who have altered their sound in search of pop crossover success consider the homogenization of the two genres as a positive trend, which they say reflects the growth of country music.

But how do the artists who have remained traditional in their approach to recording country music feel? Are they afraid country music will lose its identity?

Apparently not, according to country music stalwarts Roy Acuff, a regular for years on the Grand Ole Opry, and Loretta Lynn, who is considered by many country fans as “the queen of country music.”

What might result from the trend, Lynn says, is a migration by a few artists from the country to the demand. “I don’t think true country music will ever lose its identity,” she says. “But I think some of the artists will leave country music. I think some of the background artists are changing much more before they can no longer be considered country artists. I mean...”

(Continued on page 59)

The basic country audience is probably more sophisticated now and is demanding more than just a rhythm guitar, bass, steel and fiddle,” Bare says. “They are hearing a better sound and they want it.”

Columbia is currently in the midst of a campaign to broaden Bare’s audience, so he’s in the process of making that move, Bare recently signed for management with rock impresario Bill Gaines.

Just as country music fans may be more sophisticated in their musical backgrounds, so do background country artists who are playing on Nashville sessions. So in addition to the stalwarts who have been on sessions as long as 30 years or more, who

“A lot of categories have been broken down...in fashion, in architecture...not just in music. Nobody wants to be categorized as anything. They want to be individuals (and just) do what they want to do. It’s all a reflection of identity.”

— Producer Gary Klein

backgrounds are straight country, many artists can now use session musicians who are raised on rock, R&B, and jazz as well as country.

So says Allen Reynolds, who produced Crystal Gayle’s “Golden Road” album. “I think it’s safe to say that Crystal’s records there is a real fusion of musical sounds, because no. On the albums, the singer and the producer, but the musicians themselves are widely exposed.

“So if, as the producer, don’t restrain them too much, they’ll be able to raise the roof,” Gayle says in a recent interview. “I think that now that rock has grown to the point where a lot of people now realize there is no longer a difference between country and rock than with R&B and rock.”

R&B music, Golds says, “is popular, and it is an important part of country music. It’s a part of the process, Golds says, “that has been happening ever since the 1950s. We’re not treating it as ‘outside’ music. It’s a part of the process.”

生态保护

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A regional aspect

Steve Gold, Tanya Tucker’s manager, suggests that the regional aspect of country music partially explains why there has been a greater separation in the past decade and a half between country and rock than with R&B and rock.

And they have a lot to do with the growth of trying to look things into categories.

Further, he said, once an artist gets locked into a category it is very hard to break out of it.

Effect On Traditional Country

One other aspect of homogenization is that country music is not a just a local or regional form any more, but national and international in its appeal. We don’t think about it if this record is just going to be released here. Is it going to be released throughout the world? That’s the attitude we have now, whereas before people said it originated out of the Appalachian and this and that and therefore it is regional,” Collins says.

“I think, for example, with the country groups that are doing country groups that are doing pop hits in the 1960s,” Allen Reynolds says, “it has only been in the last seven or eight years that the record industry has begun to function on a parallel with other American industries.

Prior to that, most people in or out of the industry weren’t quite as concerned with categories, so when one artist moved into a different field, record executives and radio programmers concentrated on that particular record, not the artists past works.

American industry (in the late 60s and early 70s) was already nearing the peak of redefinition of the marketing techniques that had their beginning after World War II,” Reynolds says.

Industry Comes Age

But, he adds, “The record industry became a real industry in the late 60s and began to think of itself as an industry on its own.”

Companies started developing marketing techniques they had used before and, quite frankly, they began putting more faith in their marketing in some areas than they did in their music. I think marketing men seem to need a handle or a category and radio, especially, during that decade, transferred from the personality type jobs a format such that you wouldn’t tell one from the other regardless of what city you were in.

Radio is the big homogenizer. Reynolds says that radio programs stations across the country in their chart, people in Atlanta programming stations in the east, big discount houses handling records, I think all of those things have a lot to do with the growth of trying to lock things into categories.

Further, he said, once an artist gets locked into a category it is very hard to break out of it.
A NEW YORK SALSA 

1. HOMENAGE A BENNY RODRIGUEZ (Tito Puente) 
2. ESTO SI ES LO MIO ISMAEL RIVERA (Tico 1428) 
3. LA COMEDY HECTOR LAVO (Fania 522) 
4. EDDIE PALMIERI (Epic JE-30520) 
5. SPANISH FEVER FANGA ALL STARS (CL 3633) 
6. TREMENDA DIMENSION ORQUESTRA BWAY (Coco 140) 
7. LOUIS RAMIREZ Y SU AMIGOS LOUIE RAMIREZ (Colique 1096) 
8. SELVA MAYOR (Velvet 8011) 
9. EN LAS VEGAS SOLIDANO COMBO (EGC 015) 
10. AQUI ESTOY O SCAR DE LEON (TH-2036) 
11. SALSA ENCENDIDA TIPICA 73 (Inca 62) 
12. A LA CARTE MIGUEL SANTAMARIA (Vaya 74) 
13. LA CHARANGA 76 EN EL 78 CHARANGA 76 (TR 139X) 
14. SABOR SENTIMIENTO Y PUEBLO ISMAEL MIRANDA (Fane 530) 
15. OUT OF THIS WORLD TIPICA IDEAL (Coco 142) 
16. DOS CACHO (Salsaflow 4115) 
17. MACHA MUMBA A SOCO (Salsaflow 4117) 
18. MUSICAL SEDUCTION BOBBY VALENTINE (Bronco 106) 
19. EXPLORANDO LA SONORA PONCENSA (Inca 1060) 

RCA's newly opened Latin regional office in Miami replaces offices in Mexico and Brazil. Explains Joe Vias Jr., newly named director of market development for the Latin American region: "In the past, these offices served the entire Central and South American area. The centralization of our Latin American operation will strengthen RCA's overall position in this often overlooked but extremely significant market area." Miami's central location was the deciding factor in establishing an office there. "Miami is called the 'gateway to the Americas' and that's a good expression which happens to be true," Vias says. Vias has responsibility for acquisition of outside labels, artists and masters for exploitation in Latin America, direction and administration of licensees in Latin America, promotion of Latin American product in that region and initiation and coordination of RCA artist tours throughout Latin America.

The goals of this office are to achieve the maximum penetration in all the markets we cover," Vias notes. Vias adds that RCA is embarking on a program of sending film clips to display both the artist and the song. "This is much needed," he says. "Film clips are used basically throughout the world, but not in the U.S. In Europe as well as South America, film clips are made available to television stations for use whenever there's an opportunity and these clips are used extensively." Also starting the new office are Rick Correro, administration, and Mercy Lopez, coordinator of promotion and publicity. "As we expand, we'll add additional personnel," Vias says.

The 1978 Latin NY Music Poll Winners are as follows:


LATIN PICKS

LIVE — Fania All Stars — Fania JM00515 — Producer: Jerry Masucci

This album was recorded live July 18, 1978 at the Roberto Clemente Coliseum in Puerto Rico with the Fania All Stars, who have traveled all over the world for the past 10 years. In this album superstar singers Celia Cruz, Ismael Rivera, Cheo Feliciano, Ismael Miranda, Hector LaVoe, Santos Colon, Ismael Quintana and Justo Betancourt blend beautifully with the all star orchestra under the direction of Johnny Pacheco. Honorable mention goes to Papo Lucca for his piano solos. The best cuts are: "Cucala," "Saca Tu Mujer," "Ahora Si Felicitaciones," "Toro Mata," "El Nazareno" and "Publico Corriente."

EL ALBINO DIVINO — Orchestra Harlow — Fania JM00533 — Producer: Larry Harlow

Band leader Larry Harlow always seems to come out with top singers. And this album is no exception, featuring Nestor Sanchez who demonstrates his ability to blend with Orchestra Harlow. His vocals are great and the orchestra behind him is fantastic. The combination of strings and horns in this album are superb, as is the cooling rhythm section. Best selections are: "Guargachando Contenido," "Sueva La Quija," "Quiero Verte Otra Vez," "Feelings," "Roncona," "Terocopio" and "Me Despeche."

PIDEME — Sonia Amilsa — CBS Indica 20-134 — No Producer

Central America's multi-talented tone song Sonia Amilsa gives her heart and soul on this album of love songs, which she handles superbly. Great backing by orchestra is demonstrated on songs such as: "Pideme," "Que Te Hago Falta," "Enamorada," "La Verdad" and "Voy A Dejarlo." Without any doubt this album should go high on the charts all over Latin America.
CRIA Responds Favorably to Capital Cost Allowance Plan

by Kirk LaPointe

TORONTO — The Canadian Recording Industry Association has endorsed a proposal made by a federal member of Parliament, which asks the federal government to consider enacting a capital cost allowance program for Canadian record companies.

The program, first submitted to the Minister of Finance two years ago, has largely been ignored by the Liberal government. But during a recent budget debate, opposition MP David MacDonald recommen-ded that a capital cost allowance program be applied by sound recording companies in this country against any ventures with Canadian performers.

The recommendation is similar to one suggested by the chairman and chief executive officer of CBS Records Canada Ltd., Arnold Gosewich, in an interview in last week’s (Dec. 9) Cash Box.

Mr. MacDonald, president of the Canadian Recording Industry Association (CRIA) says MacDonald’s recent remarks in the Federal House of Commons budget debate are “a breath of fresh air in a stifled Canadian environment.”

CRIA also proposed a nationwide switch to rival the Ontario Dinah “half-back” program, which will allow lottery ticket purchasers the opportunity to use lottery tickets as ECRA vouchers towards the purchase of Canadian albums.

The proposals made by the conservative party come at a critical time in Canada’s history. Although MacDonald is not a member of the party-in-power (and which, had no opportunity to successfully initiate legislation), a federal election is forthcoming, likely by spring. Recent polls indicate a growing dissatisfaction with the ruling Liberal party. The Conservative party stands an excellent chance of forming the new government.

If the Conservatives are in power next year, it is likely they will be held to their word on their own campaign promises and help the investment in the recording business.

Commenting on MacDonald’s statements in Parliament, Brain Reilly of CRIA virtually assured that in Canada, the investment in the Canadian music industry will continue emanate from within the industry and obviously any form of incentive to encourage venture capital will be beneficial to the domestic industry.”

The “half-back” program (where one-dollar tickets are used as 50-cent vouchers) is scheduled to begin in the spring of 1979. Robertson said, “The recording industry is anticipating a substantial increase in sales of domestic recordings, and it is gratifying to see the value of this innovative scheme recognized on a federal level.”

Robertson says he plans to meet with MacDonald shortly to help assist him in his attempts to implement his proposals. (MacDonald’s proposal) parallels a recommendation by the CRIA submitted to the Minister of Finance (now Jean Chretien) two years ago.” Robertson said.

CRIA has been waiting for some months to see more decisive action.

Newton-John Wins European Awards

LOS ANGELES — While on the third leg of her world concert tour, Olivia Newton-John has been named the top female vocalist and actress of 1978 by the countries of Switzerland and Holland.

At a reception hosted by EMG, Olivia received Switzerland’s Golden Hammer Award, honoring her as the Best Actress of 1978. Also, that country’s leading music publication, Pop Magazine awarded Olivia top honors as the Best Singer/Accept of 1978.

At the Gala Awards Show after her concert in Amsterdam, Olivia was awarded Holland’s top honors as Best Female Vocalist for 1978. The festivities were televised for airing in Europe on Dec. 28.

Newton-John will be winding up her world tour, which took her to Japan and Australia as well as Sweden, Holland and Germany. Her current album, “Totally Hot,” has been released by MCA Records in conjunction with the tour.

INTERNATIONAL DATING LINES

England

LONDON — Todd Rundgren, whose talents as a producer have recently been employed for Meat Loaf’s album, "Bat Out Of Hell," as well as The Tubes’ next album, now turns his attention to the Tom Robinson Band.

At the suggestion of the TRB drummer, Dolphin Taylor, Todd and Robinson met earlier in the year in Toronto, where it was agreed that Rundgren should produce the next TRB album while in England during December.

Nana Mouskouri returns to the U.K. for an 18-date tour of England and Scotland beginning March 15. Mouskouri returns to London’s Lyceum Ballroom Dec. 10, which is the group’s first London appearance since the five-day stint at the Marquee last August. Gerry ByrER has been appointed managing director of EMG (Nigeria), based in Lagos. "Lagos," a joint venture with Phonogram and has considerable experience in the record business in Africa, Europe and New Zealand.

Sir recording group the Spellzillos, whose last single, "Top Of The Pops," earned the group their first Top 20 hit, has decided to split up.

United Artists is gearing up to launch a second TV campaign around Shirley Bassey’s farewell anniversary album, which is currently at number 10 in the BMR charts after three weeks of release. Bassey returns to her native Wales during December for a Royal Charity Concert attended by the Prince of Wales, Prince Charles. Bassey will be performing for free. United Artists is also contributing a substantial four-figure sum to aid the event.

Putting an end to months of speculation comes the news from Polydor regarding the Roxy Music reunion. The band has been in the studio recording a new album, which is scheduled for February release.

Robert Stigwood has appointed Rod Gun-ner managing director of the Robert Stigwood Group Limited. This follows the resignation of Charles Nugs-Fancy.

Demis Roussos is currently appearing at the London Palladium with what must be one of the most lavishly produced stage shows seen at the Palladium for quite a long time. Vangelis, the Greek keyboard wizard and composer has signed a worldwide contract (except U.S.A.) with Polydor.

Australia

SYDNEY — David Bowie has run into two problems on his Australian tour: noise pollution andorcege tickets. Thousands of complaints were registered over the noise of Bowie’s Sydney Showground concerts. The police found that the noise from the crowd was worse than the noise from the music. The police found that the noise from the crowd was worse than the noise from the music.

The Little River Band has recorded Spanish versions of its hit single “Reminis- cing.” The single will be available soon in Spain, South America and the Philippines.

Billy Joel’s new album, “52nd Street,” was released on October 1st.

New Zealand

TOP TEN 45s
1. Substitute — Clout — EMI
2. Dreadlock Holiday — 10cc — Polydor
3. Keep On Callin’ — Elyce — EMI
4. MacArthur Park — Donna Summer — Polydor
5. Hot Child In The City — Nick Gilder — Festival
6. Raspunli — Boney M — EWA
7. I Was Made For Loving You — Leif Garret — WEA
8. This Love — Bob Marley — Festival
9. Magnet And Steel — Walter Egger — Polydor
10. Are You Old Enough — Dragon — CBS

TOP TEN LPs
1. Great Southern — Various Artists — Polydor
2. Bloody Tourists — 10cc — Polydor
3. War Of The Worlds — Various Artists — CBS
4. Out Of Hell — Meat Loaf — CBS
5. Bow Of Bow — Bowie — Capitol
6. Kwai — Bob Marley And The Wailers — Festival
7. Night Flight To Venus — Boney M — WEA
8. Comes A Time — Neil Young — WEA
10. The Stranger — Billy Joel — CBS

Great Britain

TOP TEN 45s
1. Do You Think I’m Sexy — Rod Stewart — RCA
2. T.G.F.P. — Stonebridge — EMI
3. Hopelessly Devoted To You — Olivia Newton-John — EMI
4. My Best Friend’s Girl — Cars — Elektra
5. Hanging On The Telephone — Blondie — Chrysalis
6. Pretty Little Angel Eyes — Showaddywaddy — Arista
7. Mary’s Boy Child — Athena
8. Instant Replay — Dan Hartman — Blue Sky
9. I Lost My Heart To A Starship Trampler — Sarah Bright/Hot Gossip
10. Daring — Frankie Miller — Chrysalis

TOP TEN LPs
1. Grease — Original Soundtrack — RCA
2. Jazz — Queen — EMI
3. 20 Golden Greats — Neil Diamond — RCA
4. Emotions — Various Artists — K-Tel
5. Give Em Enough Rope — The Clash — CBS
6. Lion Heart — Kate Bush — EMI
7. Light My Fire — Various Artists — K-Tel
8. Live — Pink Floyd — EMI
9. Tonic For The Troops — Boomtown Rats — Ensign
10. 25th Anniversary Album — Shirley Bassey — UK Artists

TOP TEN LPs
1. Automatic Lover — Dee D. Jackson — RGE/Fermata
2. Nylon — The Buits — CBS
4. Three Times A Lady — Commodores — Top Tape
5. Wuthering Heights — Kate Bush — Odeon
6. Rivers Of Babylon — Boney M — RCA
7. Sossage — Tim Maia — WEA
8. Perinle De Voce — Elinzgna — RCA
9. Boogie Nights — Bee Gees — Phonogram
10. The Closer I Get To You — Roberta Flack — WEA

TOP TEN LPs
1. Dancing Days — Various Artists — Som Livre
2. Boogie Night — Alcione — Phonogram
3. Greens — Various Artists — Phonogram
4. Pinchers — Beth Carvalho — Som
5. Amigo — Roberto Carlos — CBS
6. Nightingales — Various Artists — Phonogram
7. Disco Boys — Madison — Copacabana
8. Discoteca Papagio — Various Artists — Som Livre
9. Taiba — Various Artists — Som
10. Temas Romanticos De Novelas — Various Artists — Som Livre

Brazil

TOP TEN 45s
1. Automatic Lover — Dee D. Jackson — RGE/Fermata
2. Nylon — The Buits — CBS
4. Three Times A Lady — Commodores — Top Tape
5. Wuthering Heights — Kate Bush — Odeon
6. Rivers Of Babylon — Boney M — RCA
7. Sossage — Tim Maia — WEA
8. Perinle De Voce — Elinzgna — RCA
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6. Nightingales — Various Artists — Phonogram
7. Disco Boys — Madison — Copacabana
8. Discoteca Papagio — Various Artists — Som Livre
9. Taiba — Various Artists — Som
10. Temas Romanticos De Novelas — Various Artists — Som Livre
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PRIME PLAYS TORONTO — Singer/songwriter John Prine met backstage with WCA Canada officials between shows at Toronto’s Convocation Hall. Pictured (l-r) are: Roger Desjardins, WEA artists relations manager; Larry Green, WEA national promotion manager; Prine, and Ross Roberts, WEA executive vice president.

CBS/Blue Sky Set European Promos

LOS ANGELES — CBS Records International and Blue Sky Records have jointly launched overseas tour campaigns for several Blue Sky acts aimed at promoting them internationally. The David Johansen group and Muddy Waters both have embarked on separate extensive concert tours of Europe and the U.K. with Blue Sky’s Dan Hartman also due to go abroad in the near future.

The David Johansen group began its first major European tour on Nov. 16 with a performance at Birmingham, England’s Bar- barella Club. Johansen also made an appearance on British T.V.’s “Old Grey Whis- kies Test” show on Nov. 14 in which he performed three numbers from his latest album including “Frenchie.”

Johansen is now scheduled to play dates throughout England before going on to Holland, Belgium, France (where they will tape a T.V. show entitled “The Chorus” at Paris’ Empire Theatre), Germany, Den- mark, Sweden and then possibly back to London for the final appearances of the tour.

Muddy Waters is also touring abroad. Waters is appearing as the guest star on the European/U.K. tour of Eric Clapton. The tour, encompassing 21 performances, began in Lyon, France on Nov. 8 and concluded on Dec. 8 when Waters headlined a concert at the Rainbow Theatre in London. In addition, Waters will be filming “Rock Palais” for German television and “The Old Grey Whistle Test” for English television. Waters has a live album scheduled for mid- January release.

603 Songs Set In Europe Song Fest

LONDON — A record number of songs have been entered into the 1979 Song For Europe Contest. A total of 603 songs are being judged by a panel of 100 who are presently listening and voting.

The total panel of 100 judges is split into two separate panels daily, composed of 50 members, who listen to 60 songs and points to each song. At the end of the current session the points will be added up and the top five from each group will go forward to a second listening session. From the second session, a Top 30 will be selected and then submitted to BBC TV, whose judging panel will meet on Dec. 15 to select the 12 finalists who go on to compete in the Eurovision Song Contest, which will be held in Jerusalem on March 31, 1979.

Panrecorde Company Established In Italy

MILAN — Sergio De Gennaro and Marco Paroletti, formerly general manager and commercial manager of Messaggerie Musicali, respectively, have formed a Milan company named Panrecorde, which offers a variety of services to smaller record labels and independent producers. Panrecorde intends to assist independent producers and small labels by providing such functions as artwork, recording studios, and record manufacturing, plus a consultants service to assist its clients on such matters as sales strategy, plus legal and administrative problems. The company also plans to serve foreign producers and labels.

INTERNATIONAL DATELINE

(pronounced from page 56)

It has gone gold here after only two days after release. His new single, “My Life,” is also receiving advance airplay.

Jeff Wayne’s “War Of The Worlds” is now up to triple platinum status, enjoying its seventh consecutive week atop the charts. The album “O Zambezi,” released recently in the U.S. as ‘Are You Old Enough,” has also gone platinum.

Polygram have re-released “The Pink Parker.” The Graham Parker EP has been available locally for about 18 months, but Parker fans thought that the original EP was better and released their new effort, or “slowed down” version. The new release is on a 12” disc and the first pressing is on pink vinyl.

Peter Blunden

GERMANY

MUNCH — Hardy Schueitzer, international Ariola coordinator, recently returned from business trip to New York, Los Angeles, and Mexico City where he visited Ariola subsidiary companies for the improvement of inter-company relations and general programming and information.

EMI Electrola has launched a major campaign behind Kate Bush’s new album, “Bodies,” which emerged as a new force here, got her first break on the German TV show “Böb’s Bahn.”

Matromone Records is making a distri- bution deal with DJM Records, which includes the catalog of Evin John.

Disco singer Luisa Fernandez third single, entitled “Stop,” looks like her biggest record to date with initial sales of more than 100,000 copies.

The Band on CBS Records is becoming the hottest new wave act of 1978 in Germany with sell-out shows all over the country.

gerhard augustin

France

PARIS — After nearly 30 years of indepen- dent managing, Eddie Barclay sold a 40% share of the Barclay company to Polygram as well as another 40% to a French bank, the Society General. Barclay has offered the three parties involved, the settlement has been concluded to further a new European strategy. Eddie Barclay will remain as chairman of the board of the Barclay company and retains a 20% share of his com- pany. Barclay has created in the past years a solid reputation by establishing major talents such as Jacques Brel, Charles Az-navour, and Mattia Buoncompagna, currently on his list. He added up a second group, the B.I.G. (Barclay International Group) to market his repertoire and the recently launched the EGG label outside of France.

Karen Cheryll was presented with a gold award for the sales of her latest album, ceeding 100,000 copies in France. The album, cut in Philadelphia at the Sigma Sound Studios, include the single “Sing To Me Mama,” which is currently climbing many European charts. Cheryll is presently rehearsing a new show with dancers for a TV appearance.

Peter Blunden

ARGENTINA

BUENOS AIRES — The Brazilian Society of Record Producers is organizing the 1979 meeting of the Latin American Federation of Record Producers, to be held in Rio de Janeiro in mid-September. Attendance by nearly 250 persons is expected. Most Argentinean companies are planning to be present at the gathering.

The country is all-time highs in its year-end campaign, which includes a large release of about 70 albums, including the new effort by Julio Iglesias, the new LP by Roberto Carlos and Cash Box U.K. editor John Donaldson, runners. There is also a compilation titled “Festival de Exitos ‘79” and the new LP by Brazilian star Benito de Paula, released by EMI’s Fonit-Cetra. The label has also distributed in several other Latin American countries.

Phonogram’s Gal Costa is returning to Buenos Aires for new appearances at the Coiseo Theatre, due to the success of her latest visit and the strong sales of her Phonogram LP. Gilberto Gil, who has also several LPs cut for Phonogram, is also coming. Last week the label featured Spanish chanter Juan Bau, making it at business for John Lear and his people, at the same time he’s been travelling to the interior for the opening of the album “Canto a los Inmigrantes” in several cities.

Miguel Smirnoff

WATSON HITS LONDON — DJM recording artist Johnny Guitar Watson recently visited London to promote his current album, “Grunt.” Watson discussed the LP with the members of the Cash Box U.K. staff. Pictured (l-r) are: Nick Underwood, Cash Box U.K. editor and Jon Donaldson, Cash Box U.K. general manager, and Watson.

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s
1 Three Times A Lady — Commodores — Motown
2 Rastaman — Boney M. — Atlantic
3 I Was Made For Dancin’ — Leif Garrett — Scotti Brothers
4 Dreamwalk Holiday — 10CC — Mercury
5 Black Is Black — La Belle Epoque — Carrere
6 You Needed Me — Anne Murray — Capitol
7 Kiss You All Over — Exile — RCA
8 Summer Nights — John Travolta and Olivia Newton-John — RS0
9 Now You Gonna See Me Now — Alice Cooper — Warner Bros
10 Walking In The Rain — Cheetha — EMI

Top 40
1 Grease — Original Soundtrack — Polydor
2 Olivia Newton-John — Polydor
3 The War Of The Worlds — Jeff Wayne — CBS
4 Mandy — Barry Manilow — EMI
5 Living In The U.S.A. — Linda Ronstadt — WEA
6 Como A Tiempo — Neil Young — WEA
7 Red Strips — Billy Idol — EMI
8 Feel The Need — Leif Garrett — WEA
9 A Camelo — Dragon — CBS

Italy

TOP TEN 45s
1 Una Donna Per Amico — Lucio Battisti — Numero Uno
2 Grease — Frankie Valli — RS0
3 Triangolo — Renato Zero — RCA/Zeronda
4 Meteor Man — D.D. Jackson — Durum
5 Summer Nights — J. Travolta & Olivia Newton-John — RS0
6 You’re The One That I Want — J. Travolta & D. Newton-John — RS0
7 Dedicated — Lorelana Berte — CGD
8 Bulgaria — Boney M. — Durum
9 Maria — Miguel Bose — CBS
10 Tu Semplifici — Matala & A. Bazzar — Durum

Top 10 LPs
1 Una Donna Per Amico — Lucio Battisti — Numero Uno
2 Grease — Original Soundtrack — RS0
3 Zorbinella — Renato Zero — Durum
4 Calebbio, Stranamente E Alibi Entrited — Roberto Vecchioni — Phonogram
5 Saturday Night Fever — Original Soundtrack — RS0
6 Boomerang — Poo — Durum
7 Calos — D.D. Sound — Baby Records
8 Inner Secrets — Santana — CBS
9 Step In A River — Fever — RCA
10 Nightlife To Venus — Boney M. — Durum

Argentina

TOP TEN 45s
1 You’re The One That I Want — J. Travolta/O.J.N. — RCA
2 Or Ti — Sergio Denis — Philips
3 Para Ver El Gran Amor — Capto-Castan — Microfon
4 Stayin’ Alive — The Bee Gees — RCA
5 A Ti (A Tell) — Joe Dassin — CBS
6 Respint — Boney M. — RCA
7 Nestor La Vega — EMI
8 Te Extrae — Rolling Stones — EMI
9 Ema Vercruce — Bilbo — Music Hall
10 Respint — Franco Simone — Microfon

Premium
1 Pyramid — Alan Parsons Project — Arias-EMI
2 Saturday Night Fever — Soundtrack — RCA
3 Exitos En Primafrica — Selection — Microfon
4 Emociones — Julio Iglesias — CBS
5 Fermosa Cinta — Exito — RCA
6 Grease — Soundtrack — RCA
7 Bubble Star — Los Zorzales — RCA
8 Studio 57 Vol. 2 — Studio 57 — Arfon
9 En Casablanca — Raffaella Carr — Epic
10 Raffaella — Raffaella Carr — Epic

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Cash Box/December 16, 1978

58
**Country's Coming Out Linked To Changing Society, Sound**

(continued from page 54)

expanding its boundaries and audience, or are they contributing to the demise of a truly original American art form?

"Tradition will outlast everything," comments Langford. "But we live in the present. If you want to live in tradition, everybody's got that choice. It's available to anyone and everyone. You can always find tradition. And thankfully it's there to refer to and reflect on.

But in terms of change, if we didn't have changes, why would we be? It's just variations on a theme. The roots will always be there," Langford says.

Steve Tubb Crossover

Likewise, Tanya Tucker says, "I think there will always be a difference between country music and rock 'n' roll music. I mean, Ernest Tubb is never going to crossover. But who cares? He's doing what he likes to do. And if Stevie Ray wants to go rock 'n' roll tomorrow, I'd say more power to him. If that's what makes you happy, do it. Don't stay somewhere you're not happy."

"It used to be a sin for women to smoke," Tucker said, "or to wear dresses above their knees. You've got to grow with the wind. But I don't think we'll ever lose the tradition. How can you lose a tradition like rock 'n' roll music? If Elvis Presley says you can't lose that tradition, it's history. And you can't lose a tradition of Minnie Pearl and Hank Williams and Bob Wills.""Steve Gibson, who co-produced Bobby Bare's latest album, which mixes country songs, such as his current Top 10 country hit "Sleep Tight, Goodnight Man," says it is "just a crossover of music. "I think there is a tremendous amount of talent here. I'm talking about the God-god pop music, not just country crossover music. I'm happy that its happening here, because there are a lot of capable musicians and pop writers." Still, Gibson doesn't want a pop exploitation at the expense of country music. "You can't just take the Country Gentleman, the Charlie Prides and Loretta Lynn and people like that who have a strong country identity. And just take that as read. That's not country. That's sort of a heritage. But I also think it's necessary to recognize that the town is capable of expanding beyond that." Most agreed that the changes going on in music are paralleled by new willingness to let listeners accept all types of music. "The people I hang out with are very versatile in their musical taste," Tanya Tucker says. "I don't know of anybody who likes just one type of music." Young Like Old

"I went to see the Original Texas Playboys the other night," Tucker says, "and I told my friend, 'I don't know if we should go. I don't want to see them not good.' She said, 'There aren't going to be any young people there, they will be all old people, and I don't think they are going to have a good house.' "I went there and the place was jammed," she says. "There were people age to see the Original Texas Playboys. It totally blew me away. And I think the fact is, a lot of pop or rock-oriented entertainers are playing songs that the older generation, who are back and people are really getting into it. So maybe it's us to keep that nostalgia going."

Alien Reynolds also agreed that perhaps those doing the catering are seeing soft both the artists and the audiences: the artists, by limiting their potential acceptance and sales; and audiences by presenting them with a limited choice. Reynolds also pointed out that it's not just the artists who are shifting their sound who are selling well to pop/rock audiences, but also artists such as Waylon Jennings and Willie Nelson, who still have a more traditional country sound.

"I do think it is the radio and marketing people who always seem to be asking the question, 'Is it pop, is it country, is it R&B?' The successes of the artists once classified as "pure" country as he said, "should be a lesson to us all, again, that the people out there don't draw lines like we do.""

Loretta Lynn, Roy Acuff Discuss Homogenization

(continued from page 54)

recording country music, you sure can't call them country.

And once an artist has left the country rock world, Lynn and Acuff agree, it might be difficult to return if their pop career is short-lived. "If a country artist wants to crossover, they might as well stay in pop," Lynn says, "but I think it may be hard for them to come back to country if they lose their audience in the pop field."

Or in Acuff's words, "Some day they may fine themselves waking up without either field of music, with no home base."

The evolution of country music toward more contemporary sound actually began long before the current crossover phenomena, with the addition of drums and electric instruments, which at one time were not permitted on the stage of the Grand Ole Opry.

"Country music was getting a lot broader before it started crossing over so much," Lynn says. "When I was a little girl listening to the Grand Ole Opry on the radio, if they had brought an electric guitar on the stage, it would have been a few years before first one to ever take full set of drums on the Opry stage."

No Crossover Plans

But although Lynn may have played a part in introducing a new sound to the Grand Ole Opry, she says she plans to keep the traditional country sound to a minimum. She points to the instrumentation used on one of her recent LPs as an example.

"A lot of country records are cut with two fiddles, while pop music uses a string section," she says. "I used a string section on 'I Remember Patsy.' I can see doing a few things for a little different sound, but I don't believe in recording strictly for the pop audience."

Today, Acuff notes, electric instruments are acceptable on the Opry stage if they aren't played so loud that people are blown out of the audience.

And Acuff points to the Opry's audience as proof that the traditional sound is alive and well.

"There are still plenty of people who love the real traditional country sound," he says. "I never see an empty seat in the Grand Ole Opry and we seat 4,400, play three shows a week, and in the Opry House it's five shows a week. And a lot of those people in the audience are young."

"Country music is a part of American life," Acuff continues. "It was sung on the Mayflower with songs like 'She'll Be Comin' Round The Mountain' and 'Glory's Coming, Won't Be Long.' Country songs were the first songs in this part of the world and I think they will possibly by the last ones sung on this earth."

— R.L. J.C.
Rush

Pat Travers

**Long Beach Arena, CA**

This road leads to Bangkok to Zanzibar and to outer space, said the well-placed sign outside the Long Beach Arena. There were many travelers on the road that night, all eager to make the voyage. The tour guides were Alex Lifeson, guitar, Geddy Lee, bass, and Neil Peart, drums. The road was Rough. From the first haunting note heard from Geddy Lee's cartoon-like voice, the evening's performance became an immediate, borderless reflection of the individual listener's imagination. The music used syncopation, echoes, synthesizers, chimes, fuzz and distortion and always this voice of madness to create bizarre and ethereal effects on such songs as “The Road to Bangkok,” “Zanzibar” and “The Trees.” The band did not do any Little Richard covers.

The show was exceptionally well-produced. The stage's gleaming chrome reflecting flashing colored-lights, as well as the film footage, nicely complemented the musical patterns while avoiding the distraction of excessive gimmickry.

Pat’s band’s traverse, the red dirt-covered stage, was equipped with the abilities that justify it. As the opening act on the bill, they did just what the first band is supposed to do — they got everyone all warmed up.

The band's two great guitarists, Pat Travers and Tommy Aldridge, have spent more than their share of duties while middle man bassist Mars Cowering cued in with golden boy drummer Alex Lifeson. The band is clearest in light with use of a lot of off-beats for interest. The most notable songs were “Heat in the Street” and “Hammerhead” from the album “Heat in the Street,” as well as “Boom-Boom (Out Go the Lights)” and “Life in London.”

**Dave Edmunds**

ROXY, L.A.

Dave Edmunds' Rockpile, Rick Lowe, tore through the Roxyn a breakneck pace which left one feeling he/she had just witnessed a rock ’n roll rollercoaster.

In what may have been the hottest rock show on the Roxyn stage since Bruce Springsteen's impromptu appearance at the summer, Edmunds and company kept the energy level at a peak throughout the evening by passing the lead back and forth like a baton from song to song.

The one-hour-plus set got started with “Down, Down, Down” from Edmunds' 1971 “Rockpile” album. Most of the rest of his songs, though, were drawn from last year's superb “Georgia” and the current “Tracks On Walls.”

Edmunds turned the lead over a few times to Lowe, who rendered a couple of his bizarre pop-rock gems from his own album released earlier this year. His antics on stage reflected both the humor and satire in his lyrics.

Edmunds, while not as overt as Lowe, still managed to let go with a wry smile once in a while that everyone knows he doesn't take it all too seriously. He's just there to play unduladed, unadulterated rock 'n roll, no esopse messages.

The most remarkable thing about Edmunds is not just his keen understanding of the essence of rock 'n roll, but that he has the ability to translate that understanding into music. His voice has that medium-high pitch so perfect for rock 'n roll and he's the one singer I can think of which is so important to the genre. Not to mention his guitar work.

Edmunds virtually mastered the technique of the electric guitar, although that in itself is not too unusual these days. What is rare is that he can combine instrumental proficiency with a spirit and excitement few others can match. The show, along with his latest release—his version of one of the truly important tunes in rock 'n roll—“Blowin' In The Wind.”

**Ricky Ray Charles & The Staples**

CARNegie HALL, NEW YORK — Over a half-century of American black music was on display last night as a star-studded cast gathered on stage to present a show that headlined Ray Charles and the Staples. Charles, characterized by his soulful delivery, and the Staples, known for their harmonizing vocals, were accompanied by a bevy of other performers. Among the highlights of the evening were performances by Aretha Franklin, Count Basie, James Brown, and Mahalia Jackson.

The audience was treated to a medley of songs from Charles' hit albums, including “Georgia On My Mind,” “What A Wonderful World,” and “I Can't Stop Loving You.” Charles' vocals were accompanied by the Staples' harmonizing vocals, creating a beautiful blend of sounds.

The show concluded with a rousing rendition of Charles' signature hit, “Georgia On My Mind,” as the audience erupted in enthusiastic applause.

— Jeff Crossan
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MACHINE GUN
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COMMODORES
Machine Gun
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COMMODORES
M7-798R1

On Motown Records & Tapes
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A few words
Straight from the heart.
About Heart.

"Butterfly portends a coming of age for a group..."
Journal, Knoxville, TN

"When she (Ann Wilson) advises her male prey that 'we gonna
cook with fire' or 'I'm coming straight on for you' she seems no
less if not more convincing than Led Zeppelin's Robert Plant..."
The Bulletin, Philadelphia, PA

"'Dog & Butterfly,' Heart's new album, creates a timeless web of
beautiful lyrics and powerful music...an album that their fans
can take to heart."
Concert News, St. Louis, MO

"To put it simply, Heart just keeps getting better and better. And
considering the exceptionally dynamic qualities the band
started out with, that's an astounding accomplishment."
Houston Chronicle, Houston, TX

Just a small sampling of the incredible Heart-felt response for
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