EDITORIAL

A Word Of Caution

The so-called "retail explosion" was one of the major industry developments of 1978. The opening of many new retail outlets around the country, better stocked, better staffed and with attractive decor and friendly ambiance, contributed greatly to the overall expansion of the music business. And the trend shows no sign of letting up, according to a Cash Box survey, despite some rather gloomy economic forecasts for the coming months.

While we support this continued growth, there also appears to be a need for caution on the part of both retailers and manufacturers.

The entertainment industry may be "recession resistant," as Lieberman Enterprises chairman David Lieberman recently put it, but many retailers said that holiday buying was more conservative this year than in past seasons. There were a variety of factors behind this, however, most dealers agreed that the $8.98 list album is at least indirectly responsible for a slowdown in catalog purchases and multi-unit sales.

So keeping in mind that inflation usually reduces disposable income, manufacturers should seriously consider the full impact of more widespread price hikes. Retailers, too, should take into account the effect of higher interest rates and make sure their capital reserves are sufficient to cover the cost of expansion.
There can be little doubt that the economy of the United States is on the verge of one of its greatest eras of prosperity. And the effects of this bright future on the music and record fields will be spectacular... The social changes which have occurred in the United States in the last two decades have all tended in the direction of greater productivity, greater distribution of wealth and greater leisure for the majority of the population. These changes... can only affect the music and record business favorably.

The success of the Beatles in America could change the whole thinking of American record companies toward all British product. Until recently, the British sound didn't fare very well in the States... Now, however, everything seems to be coming up British... It's quite obvious that the belief that "the British sound is too square for American teenagers" has been broken. And if our guess is correct, we'll be seeing more releases from the Isles on a regular basis.

Along with the boom in black music has come the increasing importance of black radio. It has reached the point where many of these outlets are competing effectively for share-of-audience with their Top 40 counterparts... There is, however, a basic difference between the two... (Black) stations are generally operating on a less restrictive programming schedule, offering more time to not only the established recordings, but new entries... We believe this development is something Top 40 radio should be weighing with considerable thought.

New artists are the lifeblood of the music business. This hackneyed phrase is certainly valid, but the practical application of this philosophy is not being developed to its fullest potential... We believe that there is a way to increase exposure and sales of records by these unknown artists... We propose a sliding scale of suggested retail list prices to cover the various career stages that artists pass through... The basic concept is to make the struggling artist a more attractive purchase.

A Cash Box tradition!
helping the industry make sound business decisions
FOREIGNER GIVES THANKS — When Atlantic recording group Foreigner made their New York debut playing at Tavern Square Garden on Thanksgiving night, the group donated the proceeds from the concert to a number of local charities, including the Tri-State division of the United Way, the Police Athletic League (PAL), and the World Hunger Year. Pictures presenting a check to PAL executive director Conrad A. Ford (r-l) are: Mick Jones, Ingrid McCracken and Al Greenwood of Foreigner; Bud Prager, the group’s manager; and Lou Gramm, Dennis Elliott, and Ed Gagliardi of Foreigner.

Holiday Sales Up For Nation’s Retailers, But Fall Slightly Short Of Expected Levels

by Charles Palkert and Randy Lewis

LOS ANGELES — Retail sales were up for the most part this year compared to last year’s holiday season, according to the nation’s top retail sales, but not as high as many expected due to a sales slump at the end of the month. But an eleven-hour buying surge enabled most to surpass the levels achieved last year.

Albums listed at $85.80 including “52nd Street” by Billy Joel and “Barbra Streisand’s Greatest Hits, Volume 2,” and disco music failed prominently in the strong selling season, retailers surveyed by Cash Box said, but many dealers said that the newly introduced picture discs exhibited disappointing sales. In addition, the season was marked by an exceptionally brisk sales of Christmas product and, in the area of Palladium Rights After Next Year Are Still Unclear

by Aaron Fuchs

NEW YORK — The question of who will have contractual rights to the Palladium Theatre after next year apparently remains unsolved, perpetuating the controversy surrounding New York concert promoter Ron DeSener and Bottom Line promoters Allen Pepper and Stan Snadowsky. Current settlements with the Bank, trustee of the estate that owns the Palladium, rents the venue to the U.A. theatre chain, which in turn subcontracts it to DeSener. According to a highly placed source at Marine Midland, U.A. has already exercised its first option to renew renting the theatre at the end of 1979. This statement conflicts with a previous report (New York Times, December 12), in which David Pritch, attorney for the Schinasi estate, stated that the theatre had been sold to a third party, with whom DeSener claims to have negotiated a contract for purchase of the Palladium. At press time, Pritch was unavailable for comment.

Shadowsky and Pepper earlier reported plans to buy the theatre themselves (Cash Box, December 9). Last week, Shadowsky commented, “I don’t know whether the Palladium has been sold, even though DeSener has reported renewing. We sold by the bank that the theatre could be sold, that our bid would be considered, and we haven’t heard otherwise yet.”

product availability, there were surprisingly few problems. In addition to the Joel and Streisand albums, retailers were almost unanimous in naming the Blues Brothers’ “Briefcase Full of Blues,” Steve Martin’s “Wild and Crazy Guy” and Neil Diamond’s “You Don’t Bring Me Flowers” as the hottest albums of the 1978 Christmas season.

11th Hour Buying

Eleventh hour buying was so formidable for the 85-store Record Bar chain that Bill Golden, executive vice president of the chain, described the Saturday before Christmas as “the biggest day in our history.” Record Bar’s sales volume for the month long Christmas season, Golden said, was approximately 15% ahead of last year’s total.

In New York, Ben Karol, head of the seven-store King Karol chain, stated that “as the Christmas season began, our faces got longer and longer. It just wasn’t happening. But the last week proved to be an incredible resurgence, and every day seemed to be pouring in. Now it looks like we may be 40% ahead of last year.”

Similarly, Janis Brooks, purchasing director of the 25-store Licorice Pizza chain in Los Angeles, commented, “We were behind our projections at the beginning of the month, but we had such a great week right before Christmas that we blew our projections through the roof.”

She attributed the early month slowdown to the outbreak of Russian flu which hit near-epidemic levels. “There was talk that the state of the economy had a lot to do with it,” Brooks said. “But if that was the only reason, it would have continued through Christmas.”

Another factor, Brooks said, that Chanukah and Christmas fell much closer together than usual, so much buying was delayed until late in the month.

People Spending Less

Joe Brassil, vice president of purchasing and marketing for the 85-unit Stark/Camelot chain, also reported healthy sales for a late-peaking season. “We were about 10% over last year,” Brassil said, “although this season seemed much later in getting started, perhaps because of the mild winter. It seems people were spending less dollars per purchase this year, but I also think that was balanced by the fact that we had more new customers than ever before.”

At the Portland-based Everybody’s Records chain, Everybody’s president Tom Keenan said his business was also up about 10%. But they had hoped to be up close to 30% this year. Keenan said competition was the prime reason business did not live up to expectations. “There have been more stores opening here. It hurt some of ours more than others. At some,” Keenan said, “we were up as high as 35% over last year, others were as much as 15% below last year’s sales.”

Product Shortage

Most said they had very little problem getting product this year, in striking contrast to the LP shortage of Christmas 1977. Lou Fogelman, president of the 16-store Music Plus chain, said, “We had no problem getting product at all. Our warehouses were bulging, but maybe that’s because a lot of other people weren’t selling as much. But we definitely weren’t out of stock on anything.”

In the southwest U.S., however, Fran McGill, general manager of the Dallas-based Sound Warehouse Chain, said, “Service in general was pretty weak. Delivery time was slow, so one month before Christmas we had to alter our ordering pattern to correspond with the service we were getting from distributors. A lot of people were getting backed up.”

Although $8.98 list price albums led the sales surge, numerous dealers expressed reservations about the overall effect of the price hike. “There’s no question that some of our top sellers for the season were $8.98 (Continued on page 33)
ABC Slates First Regional Meets For Field Stiffs

LOS ANGELES — ABC Records will hold its first series of regional meetings involving all field personnel Jan. B-15 in New York (Jan. 8), Chicago (Jan. 10), Atlanta (Jan. 12) and Los Angeles (Jan. 15).

Announcing the meetings, Annie Orleans, vice president of sales and merchandising said the gatherings would allow the field stiffs to meet face-to-face and discuss goals for the coming year.

"Many of the field people are new," Orleans, vice president of sales and merchandising, said. "We hope this will be an opportunity for people to get to know one another.

We will also talk about general goals, aims and problems," Orleans continued. "In other words, not in speeches or through seminars, but rather in open discussions about advertising policies, sales policies, relationships with distributors, or the relationship between sales and merchandising. It will be a loose agenda, sort of a free-form thing.

The meetings are being coordinated by ABC's regional managers and will be attended by a number of top executives from the label's Los Angeles headquarters, including Steve Diemer, president, Orleans, John Barbi, vice president of promotion, John Smith, vice president of R&B promotion and B.J. McEwan, vice president of promotion.

Cecil Hale

Cecil Hale Named To A&R Post At Capitol Records

LOS ANGELES — Dr. Cecil Hale has been named vice president of A&R, soul division at Capitol Records.

Hale previously worked at Phonogram Records as national director of album promotion. Before joining Phonogram, Hale served as assistant program and music director at radio station WQON in Chicago.

Born in St. Louis, Hale was raised in Chicago and completed undergraduate studies in radio and television communications at Southern Illinois University in 1967. He received his masters from Washington, D.C.'s International University of Communications in 1975 and earned a Ph.D in communications/marketing from Union Graduate School.

Hale is a member of AFTRA, NARAS, BMA, the National Business League, NAACP, the Urban League and Operation PUSH.

From 1973-77 Hale was national president for the National Association of Television and Radio Artists. He has received the National Award from CORE, the Fred Hampton Image Award and is listed in Who's Who in Black America.

Funkadelic LP Platinum

LOS ANGELES — Funkadelic's latest album, "One Nation Under A Groove," the album by Warner Bros. recording group Funkadelic, has been certified platinum by the RIAA.

Blues Bros. LP Gold

NEW YORK — "Briefcase Full Of Blues," the debut album by Atlantic recording duo the Blues Brothers, has been certified gold.

Retailers Planning Expansion Despite Threat Of Recession

by Leo Sacks

NEW YORK — In spite of high interest rates and the threat of an economic recession in 1979, the nation's leading record retailers have indicated that expansion will be a cornerstone of their retailing philosophy in the coming year.

Pickwick International expects to open a number of large outlet stores, according to a company spokesman. The majority of the stores will be located in malls that average 3,000 square feet. Pickwick currently owns the Musicland and Discount Record stores in addition to its leased departments. New stores will be constructed in California, Arizona, Iowa, Indiana, Florida, Texas, Louisiana, Illinois and Wisconsin.

The 36-store Peachtree chain also plans to expand the number of its stores in the coming year, though Debra Colman, director of real estate for the chain, which owns Peachtree, declined to specify on the number and locations of the proposed sites. Colman did add, though, that the outlets would range from 15,000 to 20,000 square feet in size.

Everybody's Record Company anticipates the opening of two or three outposts in the Portland and Seattle areas.

Michael Reff, executive vice president of the six-store chain, said that new stores should be free-standing and vary in size from 5,000 to 6,500 square feet.

The BB-store Record Bar chain, whose profits for 1978 exceeded their projections by 50 percent, according to Beirge Bergman, president and chief executive officer of the company, plans to open between 15 to 20 outlets in the coming year. Among the stores definitely set to open are those in Newbern and Greensville, North Carolina; Florence, South Carolina; and Bowling Green, Kentucky.

New Grapevine Stores

The Starks/Camelot chain, which currently operates 85 outlets, expects to open between 10 and 15 Camelot Music Mail and Grapevine units in 1979. This will enable the chain to reach its goal of 100 outlets by 1980.

Joe Bressi, vice president of purchasing and marketing for the company, said that 1979's projected figures are consistent with those the chain has maintained for the past five years. Each of the new Camelot units will be located in a mall and will average about 1,500 square feet.

Some Agencies Make Separate Peace With Striking Artists' Unions

NEW YORK — Al Eicoff, the 39th largest advertising agency in the country, has signed an interim Television and Radio Commercials agreement with AFTRA and the Screen Actors Guild.

The Chicago-based Eicoff agency, whose billings are 9% in broadcasting, has become the fifth Chicago area agency that has signed an interim agreement with the AFL-CIO unions since the nationwide strike between the unions and ad agencies began.

Bud Wolff, national executive secretary and chief negotiator for AFTRA, commented, "There are many advertising agencies and clients whose sentiments are not represented by the major agencies at the bargaining table, and AFTRA has launched a campaign to inform them of the interim agreement that is available to them based on the final proposals at the negotiations."

Cramer To Receive B'Nai B'rith Award

NEW YORK — Edward M. Cramer, president and chief executive officer of Broadcast Music, Inc., will be presented with the 1979 B'Nai B'rith Award by the Music and Performing Arts Lodge of the Anti-Defamation League at a luncheon to be held at the American Hotel on Feb. 28.

The luncheon for Cramer, who will be the 11th recipient of the award, will be held on behalf of a nationwide program of human relations education, research and social action conducted by the Anti-Defamation League of B'Nai B'rith. The event will be co-hosted by Cy Leslie of the Cy Leslie Group, Inc., Ira Moss of the Moss Music Group, and Toby Piniek of the Harris and Piniek law firm.

NICOLETTE AT THE ROXY — Warner Bros. recording artist Nicolette Larson performed at the Roxy in Las Angeles recently in support of her new album "Nicolette" and single "Lotta Love." "Picture (r-l) are: Edward Van Halen of Van Halen; Larson; Lo Osln; Warner Bros. chairman, Larry Rieger and Doug Ackerman of Lieberman Enterprises; Louis Dennis; Warner Bros. vice president and director of sales; Evelyn Ostin and Mark Maitland, Warner Bros. national singles sales manager.

Bobby Caldwell is a singer/songwriter/producer/arranger who plays all the instruments, with the exception of drums, on his debut album for TK Production's Cloud label. But then Caldwell comes to entertaining naturally.

Born in Manhattan, N.Y. in 1951, Caldwell's parents were members of many road show companies and off-Broadway productions before they did their own TV show during the early days of television.

Bobby received his first guitar which he taught himself to play at age 10, and years later, after mastering saxophone, bass, steel guitar and piano, he joined a group called Kalimandu which recorded for Mainstream Records and was hired to tour with Little Richard. During the next few years Caldwell became a prolific songwriter, working on more than 100 soundtracks for Walt Disney and writing his first hit "The House is Rockin'."

Currently, Caldwell's single "What You Won't Do For Love" is #1 bullet on the Cash Box Top 100 Singles chart and #9 bullet on the Top 100 Black Contemporary chart.

Cash Box/January 6, 1979
American Music Award Nominees Are Announced

LOS ANGELES—The sixth annual American Music Awards will be presented Jan. 12 during a two-hour live ABC television special broadcast from the Santa Monica Civic Auditorium and hosted by Glen Campbell, Helen Reddy and Donna Summer.

Nominations for the awards were announced Dec. 29 in four categories—pop/rock, country, soul and disco. Five awards in each category will include favorite male vocalist, favorite female vocalist, favorite duo or group, favorite single and favorite album.

In the pop rock category nominees in the favorite male vocalist award include Andy Gibb, Billy Joel, and Barry Manilow. Nominated for favorite female vocalist are Linda Ronstadt, Barbra Streisand and (continues on page 10)

RCA Schedules Regional Sales, Promo Meetings

LOS ANGELES — RCA Records will hold regional sales and promotion meetings in Nashville and Dallas on Jan. 2 and Jan. 5, respectively. The Nashville meeting will include all field staffers from the eastern states while the Dallas gathering will be attended by sales and promotion personnel based in the western region.

More than 250 RCA staff members are expected to attend the meetings which will be held at the Opryland Hotel in Nashville and the Airport Marina Hotel in Dallas. Robert D. Summer, RCA Records president, will make the keynote address at each meeting and Dick Carter, division vice president of field marketing will deliver the marketing address and chair the meetings.

Product presentations will be made by Warren Schatz, division vice president, pop A&R, Jerry Bradely, division vice president, Nashville Operations and Tom Shepard, division vice president, Red Seal A&R.

He's triggered by the rise... Pretty Girls look good on you... femme fatale is all he needs... to measure his heroic deeds... of their suburban eyes... LISA DAL BELLO

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Cash Box/January 6, 1979

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Sarah Dash

Sarah Dash is the last member of the trio Labelle to record a solo album. After 16 years of performing with two other singers, Dash says, “I’m learning to be a solo performer, and after such a long time, I’m getting used to hearing my own voice alone.”

Dash has known what it’s like to be an established artist and is learning the ropes of how to re-establish oneself in a different vein. She recently signed with Kirshner Records, and her single, “Sinner Man,” is currently zipping up the disco charts. Referring to the strong cult following Labelle had, Dash notes that she has retained a great deal of those fans. “I was recently walking down the street and was stopped by a long-time fan, who expressed his excitement of my finally having recorded an album of my own,” she says.

Although the “Sarah Dash” LP was not initially recorded as a disco album, after the producers listened to the finished product, they decided that “Sinner Man” was a natural disco track.

Dash says she worked hard with producer Wally Gold and executive producer Don Kirshner, and that her own sound: “I have brought forth sounds that I never realized I had, with the freedom I have with Kirshner Records. I can really be me.”

While noting that she is committed to becoming a total performer, Dash says that she realizes that it will probably take her two or three years to build her career to that stage. Meanwhile, she explains that she is trying to make whatever adjustments are necessary to achieve her goal. Not only is she with a new label, but she recently went with SNB management.

Dash started singing with several different groups while in high school, before signing with Patti Labelle and Nona Hendryx and forming Labelle and the Bluebells. They had a couple of hits in the ’60s, but were relatively dormant for several years, until they met Vicki Wickham in England, who became their manager and helped them establish a new approach to singing. The avant-garde style eventually clicked, taking them to the top of the charts with the ’70s hit “Lady Marmalade.”

Since Labelle went their separate way, Dash started to work on her own act. After a successful solo engagement at Reno Sweeney’s in New York, she went to work on her album.

Reflecting on the relationship she has with the Kirshner organization Dash says, “I have a very strong relationship with Don and his wife. We were friends before we entered into a business relationship, and we are very open with each other and would never let anything break up our friendship.”

Steve Forbert

Though he is pictured on the back of “Alive on Arrival” as a kind of rockabilly throwback to the Sun Studios era of guitar-toting singers with their feet spread and hair combed back, Steve Forbert is a folk artist whose voice and poetry immediately suggest the influence of Bob Dylan and Jimmie Rodgers.

As one of nine children growing up on a lettuce farm in Missouri, Forbert started playing the guitar in his early teens, though he notes that “I played a plastic guitar and trash-can drums with my first band, the Mosquitos.” Singing in various groups throughout high school and two years of junior college, Forbert played to gatherings at county fairs, teen centers, fraternity houses, park pavilions, honky-tonks with sawdust floors, church socials, parking lots and “any other place that would have us.”

By 1976, when he lost his job as a truck driver at White’s Auto Store in Meridian, Forbert headed for New York with a repertoire of his own songs. “I was very young and still felt like a kid.” Soon he became the lone acoustic voice at CBGB’s, where he was often featured on bills with John Cale and Talking Heads. Forbert later came to the attention of those who steered him to Nemperor, where he signed in the spring of 1978.

The songs on Forbert’s debut LP belie the innocence and vulnerability one might expect from a Southern boy who has come North. “Big City Cat,” for instance, stands out as a reminder of his days at the YMCA, while “Grand Central Station, March 18, 1977,” reflects his thoughts as a street musician singing at the depot. But most of all, one must admire his wide embrace of the situations he has experienced since coming to New York.

Because of his Southern heritage, Forbert readily acknowledges the influence of the blues in his music. “You just grow up with it,” he says. “At home in church, it’s always there.” He lists some of his favorite blues musicians as Robert Johnson, Hank Williams, Howlin’ Wolf, Sonny Terry, Woody Guthrie, and Elvis Presley. His taste in authors is equally eclectic, ranging from F. Scott Fitzgerald to Truman Capote to Tennessee Williams.

New Studio, Album And Tour Keeping Saxman Scott Busy by Joey Berlin

LOS ANGELES — After a dozen years as a recording artist, composer, arranger, producer and performer, saxophonist Tom Scott is one of the most respected musicians around. He has appeared on more than 300 albums in the past 10 years and scored dozens of TV shows for NBC and ABC. He has worked with such artists as Joni Mitchell, Carole King, Paul McCartney, Steely Dan and Doc Severinsen.

So it comes as no surprise that, at the age of 30, Scott is focusing his attention on his career as a solo artist. His latest album, “Intimate Strangers,” is an ambitious effort that includes a three-part six-song suite covering all of side one and it’s well on the way to becoming his best-selling album. It stands at #5 on the Cash Box Top 40 Jazz Albums chart and #132 on the pop albums chart.

Scott is currently resting between legs of a national tour with guitarist Steve Khan. In an interview last week, Scott expressed great pleasure with the way the tour has gone and his prospects as a solo artist.

“It’s really true that popular tastes have expanded,” says Scott. “We played ‘row towns’ in middle America and it didn’t matter whether or not the audience knew our songs.”

“I’m particularly encouraged by the success of Chuck Mangione and George Benson,” adds Scott. “I consider myself to be in the same musical camp, so the only difference is that they’ve had hits so far. Now I’m hoping we can spin a hit single off ‘Intimate Strangers.’”

His Own Studio

While he is clearly enthusiastic about his current tour and album, Scott is most excited about the recording studio he purchased in September with his co-producer Hank Cicalo. Formerly called the Brothers Studio and owned by the Beach Boys, the Santa Monica studio has been rechristened Crimson Sound.

“We completely remodeled the studio,” says Scott. “We put in a new board and state of the art technology. I love the technical side of recording the intricacies and although the day-to-day upkeep work is hard, it’s worth it to have a home base.”

Now Hank and I have a place that we know — we don’t have to jump around from room to room and worry about being able to get into the studio. It’s our own independent management office there as well, so right now I look on that studio as my family.”

“I worked the studio once a couple of years ago and I loved it. It moved me on an aesthetic level. It’s got that special something, so when I heard it was for sale I jumped. Hank and I had been anxious to get a studio already, so it was perfect.”

It makes sense that Scott shares the studio with Cicalo. They met when Cicalo was a top engineer at A&M and Scott was an up and coming artist. Ode Records was then affiliated with A&M and Cicalo was instrumental in getting Scott signed to Ode.

“Hank is my sounding board, he’s been my alter-ego on all my LPS since I was with the L.A. Express,” explains Scott. “I’m more of a conceptualizer than most artists so I really need someone to sound off on that I trust.”

Wheels Records Bows in Richmond

RICHMOND, VA. — Record producer Rod Seagream has formed a new label, Wheels Records, and has released “Past Tense,” a single by The Cramps. It’s bull as the first product from the label.

Seagream’s company, Wheel’s Records, is headquartered at Polydor, Inc., 2 East Main Street in Richmond at the site of the Mainstreet recording studios.

Also signed to Wheels is Bruce Olsen, whose first single is scheduled for release Jan. 15.

Distribution plans have not yet been announced.

HAPPY BIRTHDAY — The Capitol Theatre in Passaic, New Jersey celebrated its seventh anniversary recently with a concert featuring R.E.M. CONSTABLE Hammond, the Atlanta Rhythm Section and Eddie Money. Pictured backstage after the show are (back row, l-r): Harry Anger, senior vice president of marketing for Polydor, Inc. and Sammy Ammons, road manager for Polydor; Bob Simoff, ARS; Jerry Lafite, director of artist development for Polydor; Dean Daughtery, ARS; Amy Polan, vice president of Monarch Entertainment; John Scher, president of Monarch; Buddy Buie of Bue-Geller Management; Cynthia Cox, national secondary promotions manager for Polydor; Robert Nix of ARS; Jim Butterfield of the Capitol Theatre; Barry Bailey of ARS; J. Cobb of ARS; and Fred Weissman, northeast regional promotions manager for Polydor.

ARTIST PROFILE
PRODUCER SERIES

Diamond Stresses Follow-Up As Producer's Responsibility

by Peter Hartz

LOS ANGELES — "It is my job as a producer," says Joel Diamond, "to get the best from the artist in the studio and then to get out and promote the results. Making the record is the first step. Getting it played is the next." Diamond's attitude is representative of a new breed of producer who nurtures his project from inception to promotion. In many respects, Diamond, in his own work, has expanded traditional responsibilities of the producer.

"You Have To Be More"

"To be successful today, you have to be more than a typical producer," says Diamond. "I do my own promotion. My biggest capability is putting pieces together. I act as a catalyst. Through experience, I have developed the skill of matching song to artist. I sit down with the artist and exchange ideas and then settle the time, place and arrangement."

Diamond told the story of working with Frank Sinatra. "I produced seven albums of Frank Sinatra. After the hiatus, I was the only one to believe in him. I put him on the charts again by building the album on a typical MOR artist. It is a matter of re-education and proving a point. A million people will buy an Englebert Humperdinck album. By smart promotion, you can build on Englebert's gigantic MOR base and expand from there."

Diamond works very closely with Epic. By promoting his product, he feels he can reach the market and the company.

"Diamond and Humperdinck rediscovered each other for the new album. Humperdinck's last venture "The Last Of The Romans" was produced by Charlie Calello. However, after the hiatus, Humperdinck returned to Diamond.

"Winning Chemistry"

"On the last record, Englebert wanted to change producers and that is his right. But I am back now and I think it is a winning chemistry. I care for the record," Diamond says.

As was the case with "After The Lovin," Diamond is hand-picking the material from hundreds of potential candidates. The aim, says Diamond, is to give the album a varied texture. The first single, "This Moment In Time," debuted on the Top 100 singles chart of Dec. 16. Diamond hints that the next single may well be up-tempo (continued on page 25).

Rufus Tops ABC January Roster

LOS ANGELES — "Numbers," a new album by Rufus, tops the list of new albums slated for release in January by ABC Records. Also scheduled for release are: "Carmel" by Joe Sample; "Assembling the Jukebox" by the group of the same name; "Love's Sweet Pain," by John Wesley Ryles; "The Best of Barbara Mandrell"; "One Run For The Roses" by Narvel Felts; "Face To Face" from The Dells and "I Believe In Love" by Sasha and Serge.

Debut albums will include: "Pipe Dream" by the group of the same name, "Moulin Rouge" by the group of the same name and "Takin' Off" by the Keane Brothers.

EXECUTIVES ON THE MOVE

LeWinter To Kirshner—Allen LeWinter has joined the staff of Kirshner Records as director of national promotion. LeWinter, previously with Millennium Records for the past two years where he did national album and single promotion, began his record career at Jem/Polydor Records as national promotion director.

Yahm Upped At Janus—Janus Records has announced the appointment of Stu Yahm to the national promotion director's position. He has worked primarily in the Canadian record industry. For three years he managed Target Records and Tapes, a Toronto store owned by Quality Records. He has also been a sales representative for A&M Records Limited of Canada.

A&M Appoints Snyder—A&M Records has announced the appointment of Patrick Snyder to staff writer in A&M's publicity department. He was previously an associate editor at Rolling Stone Magazine, heading its Los Angeles bureau. He began his writing career at Crawdaddy Magazine in New York, and has held several promotions positions.

Changes At Pickwick—Pickwick International has announced the appointment of Ray Chambers to eastern regional sales manager. Replacing him as the New York regional sales manager is Michael Berube. Also announced was the appointment of Ray Reed to branch sales manager in Los Angeles, and Ted Lambeth to branch sales manager in California.

Salidor To Howard Bloom—David Salidor has been appointed to account executive at the Howard Bloom Organization, Ltd. Salidor—who has held similar posts at Apple Records, London Records and Nemperor Records—has recently fronted his own public relations firm, OGE Communications.
American Music Award Nominees Are Announced

(Continued from page 7)

Music Biz Courses Offered By Zadoc

NEW YORK — The Zadoc Institute for Practi-
cational Learning will sponsor nine courses
during its spring semester in 1979. Classes
begin on March 12 with a special screening
of “All About The Music Business,” a 20-
hour videotaped series featuring such exec-
utives as Walter Yentzkof, president of the
CBS Records Division; Steve Diener, president of ABC
Records; Dei Anthony, president of Bandana Enter-
prises, Frank Barlans, president of
Premier Talent; Richie Havens; producer
Thom Bell; and Irwin Robinson, president of
Clifford’s Productions.

Ron Zalkind, founder of the institute, will
teach another course entitled “The
Business of Music: A Basic Course in Sur-
vival.” He will also instruct one two-day seminars, “Planning Your Music Business Career” and “Promoting Concerts.”

Other courses will be offered by Tony
Bongiovanni, who will conduct a 15-hour record production workshop at his Power
Station studio in Manhattan. In addition,
David Krebs of Leber-Krebs Management
will teach a course on personal manage-
ment and Bob Bongio, president of Midland
International Records, will conduct a writing
workshop.

David Steenberg, special counsel to
Steinberg, Greenstein, Gorelick & Price, will
instruct “Theory and Practice of Negotiating
Contracts,” while James Vintage and David A. Ribble to the U.S. Copyright Office will conduct a copyright seminar.

Tuition ranges from $50 for the day-long
sessions to $600 for the record production
workshop. All other courses will be held
at the Warwick Hotel, 65 West 55th St., in
New York. Zadoc is located at 2 Penn Plaza,
Suite 1500, New York, 10001. telephone
(212) 694-6937.

Chinese Invite Music, Film Execs

NEW YORK — The Chinese government
has extended a general invitation to
American film and record industry ex-
cutives who wish to visit production
facilities in several Chinese cities from Feb.
3-19. The trip marks the second time in
eight months that a group of executives
touring the field has been in-
vited to tour major Chinese studios. In June
of last year, a group of film and record ex-
cutives embarked on a 17-day excursion that covered some 2,000 miles.

FEEL FINE IN ‘79 — One sure way to get ‘79 off to a great start is to start making plans
for the New Orleans Jazz and Heritage Festival, which will be celebrating its 10th
anniversary this year. Plans call for an expansion of the Festival to include three
weekends, running from April 20 to May 6. Annoucements will be announced shortly, but it’s
almost certain that you count on the personal New Orleans favorites like Professor
Longhair, Allan Toussaint, Erma Thomas and Earl King to be heard from. Ticket info
available from P.O. Box 2330, New Orleans, La. 70118.

OH SO THAT’S WHAT JOHN’S BEEN DOING — Over in England, Michael Watts may
have pulled the quote of the year out of Yoko Ono. Yoko was in London taking care of
some business for the ill-fated Apple concern, when Watts caught up to her and asked
about her husband, John Lennon, who was back home in New York with the couple’s baby.
John “is now doing fantastic,” Yoko replied. “We are really sorting out our
psyches.”

A REAL NON-BOOK FOR YA — The non-fiction
book that has been a big talk in the publishing
world of late, but we had no idea how far she could go until we saw “Rock Critics
Choice.” The Top 200 Albums,” compiled by Paul Gambaccini. The author, who has
worked for Rolling Stone magazine and BBC Radio, states that, while working with
those sources, he received “a lot of calls from rock critics about their personal
wishes.” Some of the editors of the book are
American voters are seriously influenced by political columnists. Anyway, close to 100
pages are filled with a list of 200 albums, puffed up by pictures, very big numbers, and
the personal lists of the world’s leading
critics. The way the Top 200 is assem-
bled is really never explained, but you want to know the Top 10 anyway, right? Well, here it is, in order —
Sgt. Pepper’s Lonely Hearts Club Band, Blonde on Blonde, Highway 61 Revisited, Astral Week, Rubber Soul,
Revolver, Exile On Main Street. Let It Be, and The Beatles For Sale... No, it’s the Beatles For Sale. Yes, it’s the Beatles For Sale.

NPR Board Meeting Set For Jan. 19 In Tulsa

WASHINGTON, D.C. — An open meeting of
National Public Radio’s board of directors
will be held in Tulsa, Okla. at the Mayo Hotel
on Jan. 19. Persons wishing to become
members of the board must submit their requests in writing by Jan. 5. Sealing only requests should be
done in writing between Jan. 5 and Jan. 12. All requests can be sent to Secretary, NPR,

Walsh Puts Report On Los Angeles

LOS ANGELES — Don Walsh, writer and
device editor of Rolling Stone, has joined
Downchild, has signed a co-publishing
arrangement with Arista Music, Inc. which
pubishes the Rolling Stone. Walsh’s new
Al Mar Songs are “1 Got Everything I Need (Almost)” and “ Shotgun Blues,” which ap-
ppear on Saturday Night Live’s Blues Brothers current Atlantic LP, "Briefcase Full Of Blues."
Infinity Records Canada Launches Operations With Toronto Reception

by Kirk LaPointe

TORONTO — Several international label representatives were on hand for the inaugural reception to open Infinity Records’ Canadian operations Dec. 17. Ron Alexenburg, the label’s chief executive, was on hand to officially welcome the firm to Martin Onrot, the label’s vice president and general manager of Infinity Records Canada Ltd.

Alexenburg told Cash Box, “We’re trying as hard as possible to start the label from the bottom up, with solid personnel in all places of operation.”

The label’s initial roster of over a dozen acts includes no Canadian-bred artists, but the label will establish a Canadian A&R department before mid-1979. “I believe in delegating responsibilities,” Alexenburg said. “Martin (Onrot) will have the opportunity to call the shots for this country’s operations.”

While Alexenburg admitted Canadian signings will not receive automatic American release of product, he hopes that all acts signed to Infinity Canada will be suitable for National distribution. “That isn’t meant to intimate we’ll only be pursuing acts that will meet our Canadian musical possibilities. It’s just that I feel there are a few differences in the tastes of Canadian and American consumers.”

For that reason, Alexenburg feels the initial success of the label in Canada will not be measured by the disc and R&B-orientated releases by Hot Chocolate and Dobie Gray. “I really don’t categorize music as being either black or white oriented. Music today crosses every barrier.”

“If there’s any one label I’d like to pattern mine after, Alexenburg, who was head of CBS’ E/P/A operations before obtaining financing for Infinity this past year, it would be A&M, a strong independent with ties to major distribution through another label (in Infinity’s case, MCA).”

Onrot, whose career in the Canadian music industry spans the past decade in the concert promotion and management fields, spoke proudly of the label’s Canadian operations. “I look to this new opportunity as the biggest challenge of my life. I will be asked to start up a new label from scratch in a market that is known for its competitive nature.”

Onrot, whose Martin Onrot Management operations oversees the development of recording artists Chilliwack and Malcolm Tomlinson, among others, will divest himself of all interests in his artists, according to Alexenburg.

Onrot served most recently as scene coordinator for the highly successful Canadian Jam, held this past August north of Toronto.

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Camel Gets Award — The Canadian City
recording artists Camel were chosen for the Pied Piper award for excellence in 1978. The award was presented at Freddie Jet’s Pied Piper Club in Los Angeles. Picture (l-r): Larry Blackman of Camel and Ceci Holmes, president of Chocolate City Records.
PABLO CRUISE (A&M 2112)
If you aren’t going away for the holidays but you would like a taste of something exotic, try this new single from the “Worlds Away” album. Vigorous drumming, “chopsticks’” piano work, backing vocals, percussion, guitar and handclap break and strong lead singing make this track suited to pop adventures.

ZULEMA (London SN-34002)
I’m Not Dreaming (3:23) (Warner-Tamerlane/Van McCoy Music — BMI) (V. McCoy)
Zulema is joined by Van McCoy on this track from her “Z-Licious” album. Flowing strings and xylophone set up the exchange. Both these artists have made names for themselves with disco-related material, but this outing is pure MOR pop which ought to appeal to a wide-range of formats. Check it out.

DESMOND CHILD AND ROUGE (Capitol P-4669)
Our Love Is Insane (3:40) (Desmobile) Music/Managed Music — ASCAP) (D. Child)
Does your love drive you bonkers? Well, here is your song. Upfront beat, jaunty beat and excellent lead and backing vocals make this track well-suited to pop playlists. The vocals are stunning — soaring, vulnerable yet powerful. Rough edged guitar work adds tasty fills. This track is well-suited to top pop slots.

GONZALEZ (Capitol P-4674)
Haven’t Stopped Dancing Yet (3:45) (Buckwheat Music/Max Music — ASCAP) (G. Jones)
A 12” version of this track is just starting to create waves on the disco chart and this 7” ought to find its way up through the perils of the pop chart. Melodic, infectious, with an excellent drumming chorus makes this track ready for broad acceptance.

GREY & HANKS (RCA JH-11460)
Dancin’ (3:07) (Iceman Music/Uncichappel Music — BMI) (L.H. Hanks/Z. Grey)
Remember “Back In Love Again” by LTD? These two guys were the writers. This track from their debut “You Fooled Me” album is a celebration to dancing. Funky rhythm undercurrents by bass, congas and gui-tar provide the music while Earth, Wind & Fire horns and punchy vocals hold the top. Great for R&B, dancing and pop playlists.

SEA LEVEL (Capricorn CPS-3139)
Melodic, this album guitar work opens this track and sets up the image of a dreamworld. A perky high-hat beat, electric piano wanderings and fine vocals round out this excellent track which blends jazz influences with rock set-ups. A fine outing, this track is suited to top pop spots.

PARADISE EXPRESS (Fantasy F-845)
Dance (3:58) (Irving Music — BMI) (P. Jabara)
Handclaps and outspaced bass work open this track which is aimed at making those feet move. Swirling, funky keyboard lines and the disco beat keep the pace fast and engaging. High-hat shuffling rhythm guitar and energized lead and back vocals make this suited to crossover.

SIDES EFFECT (Fantasy F-850)
She’s A Lady (3:28) (Spicy Music/Relaxed Music — BMI) (E. Joyner)
This warm R&B ballad sets a pleasant mood. Stocked with analogies about a lover’s love, the track is sweetened with strings and soulful backing vocals. The lead vocals, however, are aggressive and impassioned. Suited to R&B lists.

BUSTIN’ LOOSE — Chuck Brown And The Soul Searchers — Source/MCA SOR-3076 — List: 7.98
Opening with the explosive title track single, this album from start to finish is a versatile, dynamic assortment of fiery dance numbers, romantic ballads, and Philly International soul, as witnessed by a stirring version of “Never Gonna Give You Up.” “Bustin’ Loose” of course showcases the peppy guitar work, churrump, vocals and songwriting of Chuck Brown, but the Soul Searchers ensemble playing here is also noteworthy.

DUETS — Jerry Lewis and Friends — Sun 1011 — Producer: None Listed — List: 6.98
Not only a ball to remember, this is the switchboard of radio stations that played “Save The Last Dance For Me” by Jerry Lee Lewis and ‘friends” because of the rich baritone voice which joined The Killer on a chorus or two. This album presents two full sides of vintage Jerry Lee Sun Records material treated in the same manner, although a close listen reveals some vast vocal dissimilarities between this “friend” and the former Sun Records artist it pretends to be. It’s too bad they don’t just release the Million Dollar Quartet sessions instead.

Issued on Island’s Mango label, this new album by this Jamaican sextet features heated reggae rhythms combined with infectious lead singing by Beres Hammond and churning, background harmonies. What distinguishes Zap-Pow from other reggae configurations is its extensive use of horns, which add a unique dimension to the music. Trumpeter David Madden and saxophonist Glen DaCosta inject spice and color to the album, which features six solid tracks.

TWIST AGAIN WITH THE LOW NUMBERS — Rhino/RNLP 004 — Producer: Harold Benson — List: 7.98
Led by Harold Benson and Louise Maxfield, the Low Numbers on its debut album has concocted an engaging if somewhat crude hard-rock/new wave formula, as witnessed by such self-titled compositions as “Little Miss Quake” and “Savage Surf.” In addition, the L.A.-based quartet also performs capable versions of the Jam’s “In The City” and Graham Parker’s “Hotel Chelsea.” Too raw for most tastes, but an interesting effort nonetheless.
NEW YORK AFTERSHOCKS — After the September 11 terrorist attacks in New York, many radio stations in the city were affected. WKTU-FM, which was briefly taken off the air, is now back on the air.

4,000 BEST will take place Jan. 25, honoring the top nationally syndicated programs. The event is sponsored by CBS/Paramount Home Video and Rolling Stone.

Player IDs, featuring music industry leaders, will be given out to the audience.

The NAB has filed with the FCC its belief that the Commission has insufficient evidence to establish standards for AM stereo broadcasting. The NAB argues that the current regulations are too lenient and that the stereo systems during normal operating hours under normal conditions are not consistent with the FCC's transmission and reception rules.

The NAB's Radio Research Subcommittee held its first meeting recently. The subcommittee was tasked with communicating the needs of NAB members to the various ratings services and will provide a forum for discussing issues particularly pertinent to radio research.

New York’s favorite AM radio station, WFNY, has retired its old “WBMQ” moniker and is now known as “Real Radio 910.” The station’s new format features a mix of classic hits and contemporary music.

WLS FIRST — For the first time ever, WLS/Chicago broadcast a live concert on Dec. 18, featuring Chicago and a live for sale. Picture above: WLS/WGN aerial view of the concert area.

Philosophy and San Diego Ratings Out

by Joey Berlin

LOS ANGELES — KMET is maintaining its clear-cut lead over a dozen other highly bunched competitors in Los Angeles, according to the Oct./Nov. ARBs. The Metromedia-owned ARB pulled away from the pack in last year’s summer book and showed a slight increase in the fall book (from 4.8 to 4.9 average quarter hour), while its five closest competitors declined.

In Philadelphia, pop adult giant WIP still leads the music stations with an 8.2, while WXDS-FM pulled down a 6.6 share with its black format and AOR WIOQ went up to a 4.2 for its best book ever.

In San Diego, summer book leaders Top 40 B-100 and AOR KGB-FM dropped back into the pack. The top five stations in the market are now within a half point of each other, according to the fall book. Each of the three co-leaders are AOR KPRI, Top 40 KMJU (Magic 91) and Top 40 KCQB.

Los Angeles

Under the direction of program director Sam Bellamy, KMET proved that its leadership in the July/Aug. book was no fluke. With the help of such popular personalities as Jeff Gonzer and Mary Turner, the Mighty Met is clearly the #1 contemporary music station in L.A. leaving behind the direct competition and taking the news, talk and beautiful music stations for overall market supremacy.

Eighty contemporary music stations are bunched between 2.1 and 3.0 in the battle for second place. Adult contemporary KTHX (Earth) slipped from 3.2 to 3.0, while Top 40 KHJ dropped from 3.1 to 2.7. Other market leaders include Top 40 XER (The Bay Area Music Archives, a professional library dedicated to the recognition, celebration, and preservation of the Bay Area’s musical heritage.

BEST OF THE BAY: The second annual Bay Area Music Awards will be given out Jan. 30 at the Galleria in San Francisco and the ceremony will be broadcast live on KSAN/San Francisco. "Bammies" will be given out in 18 categories on the basis of votes cast by readers of Bay Magazine, which has been printing ballots in its issues since late December. Proceeds from the event benefit the Bay Area Music Archives, a public radio station.

The KOME Run One Number, a 10,000 meter road race, will take place Jan. 14 in San Jose. A total of 22 prizes will be given out and all entrants will receive a commemorative T-shirt of the event.

N.Y. Band Playoffs Stated For Jan. 6

NEW YORK — The finalists of the Manhattan Music Playoffs, a borough-wide competition for contemporary amateur groups, will take place on Jan. 6 at the Hunter College auditorium before a panel of music industry representatives.

Eleven groups, already chosen in preliminary competition, will compete for a $1,000 grand prize contract with Infinity Records, a week’s engagement at the Riverboat in New York, and a national broadcast of their set on the East Coast’s "Kiss Kool FM." Run-up shows will also be held at Trax and other club in the city.

Wildwood’s "Bamboozle" will host the finals.

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Cash Box/January 6, 1979
GOSPEL NEWS

Tribune Music, Inc. announced in December the signing of a long-term writer's contract with Ragan Courtney and Cynthia Clawson. Ragan is the lyricist for some of the best-selling Christian Christmas and music dramas, while Clawson's wife has written the music for "The Journey" from her latest best-selling album. Clawson and Courtney are also expecting their first child in February.

Plans for America's largest gathering of Christian artists at the fifth annual Christian Artist's Music Seminar in the Rockies is set for July 29-Aug. 4 this year. According to Cam Flora, president of Christian Artists Corporation, the festival will be in Estes Park, Colo. and is expected to draw more than 1,500 registrants and 350 artists, clinicians and publishers.

The PTL television network announced in December that Vernon McLellan, minister, author, broadcaster and recording artist will be PTL's new missions director. Given charge of all of PTL's International Missions Outreaches, McLellan will assume this position effective Jan. 1979.

Linda Miller and Associates recently signed George Gagliardi for exclusive booking and management.

The first contemporary Gospel Music Festival, sponsored by the Gospel Music Association, was held during Gospel Music Week in Nashville. According to Don Butler, executive director of the GMA, "the festival was a super success." He said the purpose of the festival was to expose the people of Nashville to the contemporary Christian music of Barry McGuire, Janny Grine and The Wall Brothers Band.

Johnny Mann's "Johnny Mann Sings Andre Crouch" on Light Records is set for a Jan. 10 release date. According to Bill Cole, Light A&R producer, the album is "a combination of great songs, powerful arrangements and top performances by the Johnny Mann Singers."

Calvary recording artists The Hinsons recently made an appearance at the Grand Ole Opry by the invitation of the Wilburn Brothers.

Bee Jay recording studios of Orlando, Fla. recently signed the musical group Chalice to an exclusive recording contract which also provides for Bee Jay's house publishing firm Solo Gratia to copyright the original material of this Tampa-St. Petersburg group. Chalice is one of the newer groups emerging in the field of contemporary Christian music, and they have been featured at a number of special events including the southeast regional and national conventions of the Contemporary Christian Ministries.

Contemporary Christian rock group Sweet Comfort Band has signed with Light Records and has set the release date of its upcoming album "Breakin' The Ice" in early January. Light A&R producer Bill Cole said the new LP will be a tight, hot sounding excursion into jazz rock. He also said that key cuts expected for early single release are: "Got To Believe" and "Searchin' For Love."

Terry Clark ("Ugadano Thawanu Maia") has set a January tour of the United States before making his third tour of Europe in April and May. He will then return to prepare his second album for Good News Records.

In the studios for Light Records are Jesse Dixon, Dino (Kartsonakis), Tami Chere and John Fischer. Tramaline Hawkins, who recently signed with Light Records, is scheduled to record her first album in early 1979.

The Dictionary of American Hymnology," following nearly 30 years of continuous work, is nearing completion, according to the editor, Dr. Leonard Ellinwood. More than 4,000 hymnals have been indexed in the project, Ellinwood said. Approximately 1,000 hymnals still must be surveyed. The dictionary will provide a comprehensive list of hymnals published in America since 1640, when the "Bay Psalm Book" was prepared by the Massachusetts Bay Colony.

John T. Benson, Jr., president of the Gospel Music Association, and Don Butler, executive director of the GMA were presented with a Gospel Music Association flag during the recent Gospel Music Week held in Nashville. The flag was designed and presented by Steve Manning of Portsmouth, Va.

Star Fox Studios of Fort Wayne, Ind. recently produced a gospel album for 3rd Day, a new label owned by Our Sunday Visitor of Huntington, Ind. The album is entitled "I Can Hardly Wait To See Your Face," and the artist and writer is Eddie Burton.
Cash Box | January 6, 1979

**COUNTRY TOP 75 ALBUMS**

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<td>Tanya Tucker</td>
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**FCC Proposal Would Limit Clear Channel AM Signals**

by Tim Williams

NASHVILLE — A new Federal Communications Commission rule proposed last week would seek to restrict the coverage of some 25 Class A and Class B AM stations, including WSM/Nashville. If the new proposal is adopted, the FCC would allow approximately 120 full time AM radio stations to "co-exist" on the same frequencies as the clear channel stations.

Class A stations are 25,000 watt AM radio stations with 50,000 watts in the United States. A Class 1-A station has no other radio station on the same frequency, while a simple Class 1 or Class 2 station might share the same frequency with several other stations.

The proposal would eliminate the "clear channel" status of high-power stations all across the country, including KPI in Los Angeles: WSM in Nashville, WLW in Cincinnati: WSB in Atlanta, WSBF in Louisville, WWL in New Orleans, WHO in Des Moines, KSL in Salt Lake City and WOAI in San Antonio.

While the FCC wrote the rules and regulations covering the class, power and frequency of radio stations, the clear channel stations were created to serve millions of people who might otherwise receive any radio coverage. Now, however, the FCC maintains that only about 9 percent of the U.S. land area, or less than 4 million people, do not receive radio coverage at all. The FCC seeks to limit the Class 1-A station's range to within 200 miles skywave, or 100 miles groundwave. This means that a new station on the same frequency as a Class 1-A station would have to be far enough away to protect the larger station's signal from interference.

Opposition

It's not completely clear how the proposal, if adopted, would affect the revenue of the clear channel stations involved, but a proposal opposing those stations, "The Clear Channel Broadcasting Service, is strongly opposed to the idea. They say the proposal is not in the public's interest, claiming that more than 26 million people occupying more than half the U.S. land mass rely on commercial radio. In a written statement filed with the Commission, "Bud" Wendell, president of WSM/Nashville, said that the proposal would destroy the only nighttime AM service received by millions in under-served areas. The clear channel group also maintains that they are able to provide improved service to many nighttime travelers, farmers and other small town residents.

Cash Box spoke with Lou Stevens, an attorney for the legal branch of the FCC's Policy and Rules division to find out exactly how this new proposal came about, how its adoption could affect the concerned stations, and when the final results of the proposed changes could be expected.

Stevens related the history of the proposal in revealing that "...the FCC inquired from all concerned parties in 1975 as to what to do about the status of the clear channel Class A-1 stations." Stevens said that opinion differed in the various segments of the broadcasting community. He said several choices were presented. Stevens added that some of the comments were not in favor of change, while others thought the FCC should try to open up the airwaves for more stations. He said: "Some of them even wanted to increase the power of the clear channel stations." Stevens admitted that the only way the FCC could put more stations on the air was by limiting the coverage area of the Class 1-A stations.

Co-Existence

The proposal of the FCC last week would allow the 50,000 watt stations to maintain the same power, as explained by Stevens. The only difference would be that in an additional 120 AM stations would be able to go on the air by permitting these stations to "co-exist" on the same frequencies as the larger stations.

Stevens said that further comments from interested parties must be submitted to the FCC before April 9, with reply comments due by May 9. He says a final decision on the proposal should be made by the FCC in the latter part of 1979.

The FCC has not yet developed the criteria for new AM applicants. However, inside sources indicate that the FCC probably would not approve applications if the proposal is adopted.

The new AM stations which would be created by the proposal would be full time AM radio stations, with power ranging from 500-5000 watts.

DOLLY GOES GOLD — To celebrate Dolly Parton's "Heartbreaker" album going gold recently, RCA Records' executives presented the Cash Box Nashville office with a gold record. Shown above with the album are (left) Dave Wheeler, director of national country sales, RCA Nashville, and Joe Galante, vice president of marketing, RCA Nashville.

Bob Luman Dies Of Pneumonia At 41

NASHVILLE — Country singer Bob Luman, a popular member of the Grand Ole Opy died Dec. 27 of pneumonia in St. Thomas Hospital here. Luman, who was admitted to the hospital's intensive care unit Dec. 18.

Luman, who was known for country hits such as "Let's Think About Living" and "Lonely Ways Make Good Loving," has been a member of the Opry since 1965. He had begun his career as a singer during the '50s in his hometown of Nacogdoches, Texas. He later became a regular on the "Louisiana Hayride" radio show in Shreveport.

In 1976 Luman was hospitalized with a bleeding esophagus and he never com-
Which Nobody Can Deny

Our first hits of the New Year:

Moe Bandy – “It’s A Cheatin’ Situation”
Bobby Bare – “Healin’”
Bobby Borchers – “Wishin’ I Had Listened To Your Song”
Ed Bruce – “Angeline”
Johnny Cash – “I Will Rock And Roll With You”
Corbin and Hanner – “America’s Sweetheart”
Gail Davies – “Someone Is Looking For Someone Like You”
Mickey Gilley – “The Song We Made Love To”
George Jones and Johnny Paycheck – “Mabellene”
Louise Mandrell – “Everlasting Love”
Charly McClain – “Take Me Back”
Willie Nelson – “Whiskey River”
Freddy Weller – “Fantasy Island”

The CBS Nashville Family of Music Wishes You a Smashing New Year!
Jerry Clower and the Country Column

This is the season of good cheer and gift-giving, and Nashville is in full swing. The holiday spirit is in the air, and gift-giving is a big part of the holiday season. Many people are looking forward to the Christmas season, and music is a popular gift choice. MCA's Jerry Clower decided this year he was tired of giving “worthless” Christmas gifts, and he changed his style. Clower gave $10,000 to his business manager, Randy Rice, president of Top Billing Management and Booking Agency. But Rice will never get to spend the money, as he recently lost his life in a tragic accident. A beloved member of the country music community, Rice was known for his warm personality and his dedication to the industry. His alma mater in Charleston, S.C. The money will be used for the education of a needy cadet.

Epic's Tammy Wynette will return to Las Vegas for a Jan. 17-30 booking at the Copa Room of the Sands Hotel. Comedienne Sheedy Greene will open her shows. Managed by The Jim Nilsly Co. in Tulsa, Okla., Tammy has been awarded two gold records and is expected to do well at the annual meeting of the Country Music Association in Nashville. At the annual meeting in Los Angeles, Tammy was awarded a gold record. A free concert at the one-time home of the Country Music Association in Harlem is planned.

World Champion Rodeo-ride-turned-singer Larry Mahan performed recently at Nashville's Exit Inn. Larry's performing career is a success story. Larry was briefly a part of the band of the same name, a group of country music performers who were known for their innovative and dynamic music. Larry's music career has been marked by a series of successful albums and tours, as well as numerous awards and nominations. Larry's music appeals to a wide range of audiences, from fans of traditional country music to those interested in more contemporary styles.

ABC's The Oak Ridge Boys will leave for Las Vegas this week where they will appear with Roy Clark for two weeks beginning Dec. 31 at the Frontier Hotel in Las Vegas. The Oak Ridge Boys, "Come On In," sits this week at #5 bullet on the Cash Box Country Singles chart.

In full-swing Christmas radio stations by the Nashville division of MCA will be offered as "A" and "B" sides, rather than the customary one-cut "A" side generally sent to radio stations. The new policy becomes effective Jan. 1. MCA national country promotion manager Nick Hunter says the new policy affords a greater chance of exposure for album cuts that may be possibly lost on the standard double "A" release.

Columbia's Barbara Fairchild will appear at the Sportsman Lounge in Moab, Utah on Jan. 19 and at Arcadia Park in Montrose, Colorado on Jan. 20. Lilly Belle Daves recently returned from a tour which introduced her to label personnel, media tastemakers, major accounts and radio personnel throughout the country. The tour also introduced her new album, "Gail Davies." Following the tour, Gail will record her new album at Nashville's Demon Studio in the spring.


Connie Cato is under new direction. Jim Pratter, former manager of the late Mel Street, is taking the reins of her career at the beginning of the new year.

The Kendalls are back on the road for 1975 after a three-week vacation spent decorating their new six-bedroom home. Between wallpapering, carpeting, painting, buying and arranging furniture, Royce and Jeanette rested up for their heavy touring schedule in Jan. and Feb. to support their next album, "Real People," to be released by the end of Jan. on Columbia Records.

Tom T. Hall and his son Dean took to the woods in Monroe, La. to hunt duck and in Brinksville, Tex. to go after wild boar and deer. Accompanying them on the hunting trip in Louisiana were wildlife artist Ralph McDonald and Nashville fame shop owner Al Crockett; in Texas, business associate Clarence Selman joined them. The hunting trips marked the beginning of Hall's three-month world tour from touring to complete an autobiographical novel Doubleday will publish next fall.

Jeanie C. Riley has been named the commercial spokeswoman for Syntax Arbitrage in the St. Louis office of the Dallas headquarters, a leading scientific research organization of pharmaceuticals for farm animals whose primary product is a skin-implant capsule that enables cattle to reach maximum weight quickly. With her band, "The Red River Symphony," Riley has agreed to make a series of radio appearances, record a country album on Syntax's related advertising promotions for Syntax. Riley is now recording for the Benson Company.

Journalist Stacy Harris has published the first books on country music aimed at the juvenile market. "Comedians of Country Music" and "The Carter Family" have been published by Lerner Publications Co. of Minneapolis, Minn. and are targeted for distribution to elementary and junior high schools throughout the United States and parts of Canada. The author has taped a 30-minute interview with John Seigenthaler, host of WDRC's "A Word On Words."

Monument's Ray Price worked in Jack Clement's studio most of last week finishing up his first album for the label. Price is a new single, "Feet," is #19 this week on the chart. Fred Foster is handling production work on Price. A new series of night courses dealing with the music business (and taught by working members of the music industry) will begin in early January at Belmont College. Courses will include music publishing, copyright law and administration, introduction to electronic music, music and commercial song writing.

The theatrical motion picture rights to Bobbie Goldsboro's song, "The Cowboy And The Lady," have been sold to the television program "The Facts of Life." The lyrics so Dolly Parton could record the song. She recorded it as "The Cowgirl And the Dandy."

Scopion's Jean Shepard and the Second Fiddles have signed an exclusive representation agreement for bookings with the Atlas Artist Bureau, Inc. Shepard happens to be the first female country artist to ever sell a million copies of a single with "A Dear John Letter." United Artists' Kenny Rogers (along with Len EPand) has written a book, "Making It With Music," which is a comprehensive practical guide in realizing the insights of the music business. The 224-page book takes a hard look at such subjects as getting started, making the right deals, coping with the road and success and handling a fall from fame. A veteran of many years in the business, Rogers' approach is to treat music from a down-to-earth practical perspective. "Making It With Music" retails at $5.95 and is published by Harpers & Rows.

GATLIN IN VEGAS — Larry Gatlin was treated to a party in his honor held by Mercury and Monument Records following his recent two-week stand at the Aladdin Hotel in Las Vegas. Pictured (l-r) are: back row: Rudy Gatlin; Terry Fletcher, Monument vice president of marketing and John Dorris, Monument vice president of finance. Front row: David Ezell, vice president of promotion, Monument; Jim Bryan, Monument promotion; Ron Bennett, Gatlin Enterprises; Patti Rosenzcrantz, Phonogram/Mercury west coast promotion; Charles Fach, vice president general manager; Eileen Bradley, national publicity director; Gatlin, air personality "Country Chuck" of KRAM radio; Steve Gatlin, and Marry Goldy, artist relations and trades, Phonogram/Mercury.

THE COUNTRY MIKE

LARRY JAMES GOES BACK TO WBT — In a surprise announcement by WYDE/Birmingham PD Mike Malone, it has been revealed that after only one month at WBT, celebrated morning man Larry James will return to WBT/Charlotte as of December 29. Malone's announcement Malone said, "This is kind of embarrassing...considering the amount of publicity we were able to generate, both nationally and locally, and when we hired Larry. "Malone's big problem now is finding an exceptional talent to replace James. It will be an expensive replacement," he added. Malone's replacement will be Jimmy Billings, WYDE/Pittsburgh PD.

WBAM HOSTS CELEBRATION IN MONTGOMERY — Montgomery area spoons, wide variety of industry representatives were invited to the celebration of WBAM-FM's, the air opening with 100,000 watts. WBAM has been trying to get FCC approval to go ahead with their FM for almost a year but was hampered in their efforts to obtain the needed approval by the local competitor WLIJ. WLIJ tried to keep WBAM's FM from getting on the air, through a series of legal appeals to the FCC. Station manager for WBAM/FM, Cyril Brennon, hosted the reception in Montgomery's Civic Center, with several dozen industry representatives attending, including Dr. Wooseley, Joe Peters and Ron Chancy from ABC Records. Jerry Seabold and Hilton Hawkins from United Artists Records, Doyal McCullum from Mercury Records. Jack Pride from Capitol Records and John Hunter from MCA Records. Dick Kiser from Hickory Records. and Ed Hamilton from Lone Star Records. Cash Box thanks the entire Brennon family, especially Cyril, Erin and Diane, for the excellent Montgomery hospitality.

VICE PRESIDENT/GENERAL MANAGER PROFILE — Gil Rosenwald was appointed VP/GM at WKH/WMMS/Cleveland in July of 1977, after nine years with the station. Rosenwald started his broadcasting career with WKH/WMMS in 1968 as an account executive when the stations were owned by Metromedia. He moved to WKY in 1969, returning to WKH/WMMS again in 1973. In 1975, Rosenwald was appointed General Sales Manager for both stations, and was then named station manager one year later.

Johnny Gray (former WYDE/Birmingham PD) is now regional promotion for RCA/Nashville out of Atlanta) was in Nashville last week for meetings. Gray was associated with WYDE for more than 12 years before going into record promotion almost a year ago. Gray says he misses radio, but he still does a little announcing once in a while. Last week, he put his voice on several promo spots for WBAM/Montgomery. Gray says all his old friends can get in touch with him at 404-455-3636.

RADIO EXECUTIVES — ON THE MOVE — Congratulations to former KCBU/Tucson PD Bill Mortimer on his new position as station manager for KCCC in Carlsbad, New Mexico... Doug Brennan will replace Mortimer as PD at KCBU.

Larry Scott, PD at KJJI/Phoenix, is planning to leave the station. Scott will be announcing his departure plans after the first of the year. In the meantime, KJJI MD Terry Black has moved into the public affairs department of the station. Larry Barwick will return to KJJI as the new PD, and Gary Bender will take over the music duties.

KRAM/Las Vegas mid-day man Chuck Manning had an interview with Anne Murray while he was in Las Vegas last week for meetings. Chuck was asked to put the image on the air last weekend. They'll be doing the same thing with Larry Gatlin this week.

RCA head music director Dugg Collins has been having some trouble with his record service ever since he moved to KZJP from KDJW. He asks that all record labels check to make sure his records are going to the right station. Change the addressgraph on the label to reflect the new station. The hightlights from the SDP. Drawers of New York's 79109. If you have something going U.P.S., the address is 3309 South Georgia...79109. Jay Amburn is now with a station in Tulia, Texas...and he needs record service. Send the product to JMO, Inc. Box 345. Tulia, Texas 79088.

KNOE/Monroe, Louisiana also needs record service from UA and RCA. Have a great New Year's..." till next week...
Ruben Blades

Ruben Blades have been enrolled at the National University of Panama to study law. In 1974, Ruben graduated from the University, a full-fledged lawyer, and went to work at the National Bank of Panama as one of its attorneys.

In 1972, while visiting the island of Puerto Rico, Richie Ray and Bobby Cruz, two top Latin musicians from the island, Ruben Blades to the attention of Fania Records. Ruben was offered a contract; however, there was no immediate opportunity for him to record. In 1974, with a law degree and all his legal caseload taken care of, Ruben decided to come to New York in order to find out once and for all if he could make it in the music field. Nobody knew him musically so his services weren’t required by the established bands in New York.

Fania Records wasn’t yet prepared to record him, but he made his decision and took the only thing that Fania Records could offer him at the time. a job in the mailroom of the biggest salsa recording company in New York.

Some of the artists in the company were aware of Ruben’s talents felt he shouldn’t be doing this kind of job, but Ruben felt it was necessary to do this in order to stay in touch with what was happening at Fania. He recalls philosophically: “Young kids who are starting out should realize that a lot of times you have to spend time doing things you don’t want to do in order to get the things you want.

And what Ruben wanted came at Fania’s mailroom door one day in the person of Ray Barretto. Ray was looking for a new singer for his band and asked Ruben to audition for him. Ruben was hired right away. He recorded four songs on Barretto’s new album, two of them his own compositions “Cantando Naranjo” and “Un balito de coconuts”, and a slower bolero, “Eso Es Amor”.

In 1976, Ruben saw his opportunity to team up with Willie Colon, whom he had known since 1969. Their first LP, “Metiendo Mano”, was the beginning of a mutually satisfying and successful partnership. That LP was recently awarded a #1 award in the trade publications.

Ruben’s desire to upgrade the material that was being written for the Latin field led him to pursue a composing career on his own. Consequently, many recent Latin hits have been written by Ruben Blades. He is highly admired by his own peers, who are anxious to record his songs. Ruben’s first LP was recorded in 1973.

Ismael Miranda recorded “Cipriano Almenteros,” “Amar Pa Que,” and “La Chacra Tres Bandas.”

Bobby Rodriguez Y La Compania have had hits with “Numero 6” and “That Happened.”

Ruben is serious about his role as a composer. “There’s been too much copying of old Cuban numbers for too many years. In order for music to be truly great, it has to be people are aware of. Ruben feels that a song doesn’t have to sacrifice its musical excitement in order to be socially relevant, as evidenced by his own tune, “Pablo Puente.”

No Formal Training

Never having had any formal training in music, Ruben’s understanding of the musical process is amazing. He views the total picture, in the context of cultural development, and as such he tackles the difficult task of writing lyrics. And his lyrics are truly inspirational. Ruben himself is still surprised at the public’s reactions to the words of his songs but he knows that through lyrics salsa can become a truly folk idiom by expressing the true message of its time and place. “Our music has always been applied to dancing and rightfully so. My contention is that you can also make it educational and reflect the realities of today. Unfortunately, most of the themes of our music deal with unimportant issues . . . I would like to expand the concepts of music.”

A very private man, Ruben Blades is not given to the flashy stage costumes that characterize other performers. Especially as a Fania All-Star, Ruben is emphatic about the fact that he is going on stage to sing, not to put on a fashion show. The enthusiastic reception by his fans proves him right once more. His easily flowing melodies and flexible sones are exciting, his understanding of the rhythmic phrase, how to play around with it, how to make it more interesting, makes him a giant in the Latin field. And despite all the outrageous costuming and glitter on the stage, Ruben’s vocal style steals the show.

In the future, Ruben feels he would like to act and make movies, that acting bug that bit him in Panama when he performed “West Side Story” has not quite left him. But his first love was always and will always be music for the stage and may even be a ray terrace.

BMI Opens In P.R.

NEW YORK — BMI has opened up a licensing department branch in San Juan, Puerto Rico. Carlos M. Vasquez will direct operations of the office, whose prime territory includes the Virgin Islands.

BMI’s San Juan office is located in Suite 905, Pan Am Building, 225 Ponce De Leon Ave., Hato Rey, Puerto Rico.

SALSA’S SALSA

Latin Recording

FOR THE CONNOISSEUR

DISTRIBUTOR INQUIRIES INVITED

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(201) 947-8067
New Studio Album And Tour
Keep Saxman Scott Busy
(continued from page 8)

"Woodstock" on his "Great Scott" album caught the author's attention and Scott's career shifted directions. Mitchell asked him to play on their "For The Roses" LP, and later she requested that his whole band, the L.A. Express, work with her. In 1974 the L.A. Express went out with Mitchell on a tour preserved on vinyl on her "Miles Of Aisles" LP. By the time the tour was over, Scott had reached a new level of popularity with artists and the public alike. Everyone from former Beatles to mainstream jazz artists wanted his help on their projects.

Meanwhile, Scott had also become a leading TV and film score composer. Starting with a "Dan August" show in 1969 he has scored a long list of TV shows and in 1972 he did his first on many movie soundtracks for "The Culppepper Cattle Company." But by 1975, his weekly composing for "Baretta" and his desire to get serious about his solo career convinced Scott to cut back his session work.

I used to do seven to 10 dates a week in the studio, but I had to cut back to concentrate on my own career," remembers Scott. "Now I'm doing far fewer sessions but ones I enjoy more. Now I know the artists I work with, but before, that wasn't always true.

Still considered a "session player" by many, Scott objects only to the construc-
tions of being placed in the category. "If I'm limited by the 'session player' title I'm against it because I want to be judged by the work I'm doing now. But there's nothing wrong with doing sessions. In fact, doing a lot of sessions is one of the best ways to be in on what's happening on the music scene, literally."

On his new "Intimate Strangers" LP, Scott got his first chance to use film scoring techniques on his own albums. The suite on side one tells the story of abrief affair between a musician on the road and a woman in the audience.

"The suite is based on a story I roughly lived," Scott notes. "It was easier to write than a film score because it was my own story, my own spark and I let my imagi-
tion go from there. I wasn't locked into the action someone else had written. But I got to use the skills I learned in translating other people's stories to music.

"I often have trouble deciding which direction to move in, so the suite idea was great for my album because it gave me a clear direction. But now I don't know what I'm going to do for a followup album. Right now I'm leaning toward something harder and funkier than my last three LPs. I've been using the same band for three LPs and I think it's time for a change of players as well."

Besides cutting his first album in his new Crimson Sound Studio around March, Scott's plans after finishing his tour include co-producing the next Boz Scaggs album and looking at film projects. One possible film project in the works is the story of how the Blues Brothers, the half-serious blues act put together by "Saturday Night Live" funnyman John Belushi and Dan Aykroyd with Scott in the horn section, got together. A screenplay is now being written by Aykroyd.

But whatever specific projects he under-
takes, Scott is enthusiastic about his poten-
tial in a music scene increasingly open to his type of music.

"After all the guitar-dominated years, it's natural for listeners to open to other instru-
ments," says the sax-lyricon expert. "The sax is clearly on the upswing in rock music, which is part of the growing acceptance of horn music. I'm not sure exactly where con-
temporary music is going, but I'm confident of one thing - it won't go backwards."

'Bish' Album Goes Gold
LOS ANGELES — "Bish," Stephen Bishop's second LP for ABC Records, recently was certified gold by the RIAA. Rolling Stones Records president, Phil Manzanera and Bryan Ferry of Busy Music. Pictured (l-r) in the bottom row of photos are: England Dan and John Ford Coley, Foreigner's Ed Gagliardi; Roberta Flack and Akroyd and Belushi; Michael Klenner, Atlantic senior vice president; Scott Muni, WNEW-FM program director, Paula Dover, Atlantic artist rela-
tions manager and Bud Prager, Foreigner's manager; Paul Uterano, Aroyd; Sall Uterano, Atlantic vice president of sales, Belushi and Tunc Ermin, Atlantic national pop album promotion director. Also on hand for the party were members of Foreigner, the Trammps and Average White Band.

$400 Million UA Suit Claims CBS Violated Antitrust Laws
(continued from page 51)

after April 1, 1978

Interestingly, according to court papers filed by the UA co-chairmen, when they sought to purchase United Artists Records from Transamerica they initially went to CBS for financing. The proposal fell through, however, and Mogull and Rubinstein obtained financing elsewhere for the purchase.

Block Sale

Although CBS allegedly acquired ap-
proximately 475,000 "Out Of The Blue" albums, as well as the right to manufacture and sell additional copies of the album as part of its agreement with Jet, Mogull and Rubinstein charge that CBS and Jet con-
spired to block the sale of UA's "Out Of The Blue" returns, in violation of the Sherman Act. Specifically, they allege:

That CBS Records and Yentikoff "ex-
plicitly made an agreement" whereby CBS would purchase UA's "Out Of The Blue" in-
ventory for $3.00 per album, excluding defective, and that CBS subsequently breached the agreement under the pretext that a substantial portion of the UA inven-
tory was defective.

That the defendants instituted "baseless, dupliculous and harassing litigation" in an effort to "deplete the finan-
cial resources" of UA and to expose the company to "public obloquy, ridicule and disapprobation."

That CBS Records, through Yentikoff, breached a long-standing record club agreement between United Artists Records and Columbia House by "informing the president of the Columbia House record club that unless Columbia House dis-
continued and breached its agreement with Mogull and Rubinstein's company, Yen-
tikoff would terminate the license of CBS Records to Columbia House and in addition Columbia House would not be allowed to press its albums at CBS-owned pressing plants."

That during the months of October and November, 1978, defendants took out full-
page ads in trade journals and newspapers with national and international circulation, which encouraged a public boycott of Mogull and Rubinstein's product.

That defendants contacted recording artists under contract to UA and have "at-
tempts to induce them to breach their contract with the label."

In addition to treble damages under the antitrust laws, Mogull and Rubinstein are seeking punitive and exemplary damages in excess of $400 million. They are also asking for injunctive relief.

A spokesman for CBS declined to comment on the antitrust complaint.

Prism Will Distribute First Favelas Album
LOS ANGELES — "Rock Solid," the debut album by Chi Chi Favelas, has been licensed by Prism Records for distribution in the U.S. and Puerto Rico.
BMA FOR LIFE — Mary Mason, radio station WHAT talk show hostess and Philadelphia Daily News columnist, presents Black Music Association co-founders Kenneth Gamble (right) and Edward W. Wright with a $1,000 check in honor of the BMA’s 50th anniversary. As chairperson of BMA’s Conferences and Meetings Committee, she will be integral in the planning and implementation of BMA’s Founders Conference, June 8-12 in Philadelphia.

THE RHYTHM SECTION

IMPERIALS TO EMI — The Imperials, who recently signed with EMI Records, have just completed a successful Japan tour, and are remaining in the country to negotiate dates for a possible tour of the United States. The group, which includes singer Alton Robinson, bassist Roy Ayers, and keyboardist Reginald “Reggie” Barry, is currently preparing for the release of their new album, which is scheduled for release later this year.

CUBA IS RUNNING — Cuba Gooding has joined the second season of the show "Running Man," became over film with the movie "Superman," which he wrote new lyrics to the "Running Man" track, and he now has two of the same song with different lyrics. Since this is the first time Gooding has written for himself, he is really going all out.

SAD XMAS — John Smith, president of the special events at ABC Records, had a very sad Christmas. Smith’s mother, Ms. Viola Tidwell, whom he had not seen in quite some time, was able to come and visit for the holiday, but she passed away on Christmas Day during dinner.

HISTORY OF THE APOLLO — Lou Rawls will co-host the upcoming NBC special called "Updown," which is a historical look at the Apollo Theatre.

CRUSADERS FEATURED ON TV SPECIAL — The Crusaders will be featured performers on the television special "A Celebration: The Year Of The Child." The three-hour program will be syndicated live nationally on Jan. 13, and will focus on the problems solving work of the group. The Crusaders, the special will feature performances by Gladys Knight, Isaac Hayes and Joe Feliciano. The show will be produced by "Rock Concert" producer, David Yarnell.

cookie amerson

Stevie Wonder To Perform At Dr. King’s 50th Birthday

by Cookie Amerson

LOS ANGELES — Senator Un Ambassador Andrew Young, several Congressmen and labor leaders will hold separate ceremonies honoring Dr. King Jan. 16, at the World Congress Center. United Nations officials, and additional political figures will gather to commemorate Dr. King a number of contributions to the betterment of mankind.

All proceeds from the concert will be donated to The Martin Luther King Center For Social Change. The show will be held at Atlanta’s largest indoor facility, The Omni, which holds more than 17,000 people. The performance will be held from 6 p.m. to midnight and Wonder will be the headlining performer. Wonder’s organization will also be adding two additional acts to open the show. Tickets for the concert went on sale Dec. 28.
Le Freak (Chic feat. Nile Rodgers) - 1
Got to Be Real (Patti LaBelle) - 2
September (Earth, Wind & Fire) - 3
I'm Every Woman (Chaka Khan) - 4
Get Down Tonight (Gwen McCrae) - 5
Love Don't Live Here Anymore (Nancy Wilson) - 6
I Don't Know If It's Right (Alex Heller) - 7
Love is a Many Splendored Thing (Bar-Kays) - 8
Funk N' Roll (Dancin' in the Funkhouse) (QuaZar) - 9
Love Changes (Mother's Finest) - 10
"H.E.L.P.", Four Tops - 11
Giving Up, Giving In (Funkadelic) - 12
Disco To Go (Linda Williams) - 13
Unlock Your Mind (The Staple Singers) - 14
It's All Over (The Sylvers) - 15
Somebody's Dancing (Delightful/Gangstar) - 16
Don't Hold Back (Bobby Caldwell) - 17
Your Sweetness Is My Weakness (Barry White) - 18
Aqua Boogie (Parliament-Funkadelic) - 19
Y.M.C.A. (Village People) - 20
Angel Dust (Gill Scott-Heron) - 21
We Both Desire Each Other's Love (L.T.O. feat. Mervyn Warren) - 22
Shake Your Groove Thing (Aretha Franklin) - 23
You Stepped (Stigwood/Unichappel) - 24
One Nation Under a Groove (Parliament-Funkadelic) - 25
Mary Jane (Rick James) - 26
I'm Just Thinking About You (Let's Go Crazy) - 27
In the Bush (Hurricane Hunters) - 28
Free Me from My Freedom (Bobby Womack) - 29
Every 1's a Winner (Sly Stone) - 30
Midnight Girl (Linda Williams) - 31
Instant Replay (Gladys Knight & The Pips) - 32
Never Had a Love Like This Before (Tajayes) - 33
MacArthur Park (Harry Belafonte) - 34
Now and Love (Third World) - 35
Love vibration (Parousia) - 36
Is It Still Good to Ya (Bobby Womack) - 37
Don't Hold Back (Chaka Khan) - 38
There'll Never Be Another (Gordy 759 F) - 39

Alphabetized Top 100 R&B (Including Publishers and Licensees):

- Le Freak
- Got to Be Real
- September
- I'm Every Woman
- Love Don't Live Here Anymore
- I Don't Know If It's Right
- Love is a Many Splendored Thing
- Funk N' Roll
- Love Changes
- "H.E.L.P.", Four Tops
- Giving Up, Giving In
- Disco To Go
- Unlock Your Mind
- It's All Over
- Somebody's Dancing
- Don't Hold Back
- Your Sweetness Is My Weakness
- Take That to the Bank
- Aqua Boogie
- Y.M.C.A.
- Angel Dust
- We Both Desire Each Other's Love
- Shake Your Groove Thing
- You Stepped
- One Nation Under a Groove
- Mary Jane
- I'm Just Thinking About You
- In the Bush
- Free Me from My Freedom
- Every 1's a Winner
- Midnight Girl
- Instant Replay
- Never Had a Love Like This Before
- MacArthur Park
- Now and Love
- Love vibration
- Is It Still Good to Ya
- Don't Hold Back
- There'll Never Be Another

Cash Box January 6, 1979
Cash Box | January 6, 1979

**MERCHANDISING**

**SINGLES BREAKOUTS**

- Bee Gees – Albany
- Ace Frehley – Hall & Oates
- Chris Norman – Robin
- Crosby, Stills, Nash & Young
- Queen
- Doobie Brothers
- Barry Manilow
- Olivia Newton-John
- Brian May

**ALBUM BREAKOUTS**

- Richard & Raymond
- Blues Brothers
- Alice Cooper
- Emerson, Lake & Palmer
- Van Halen
- Kenny Rogers
- Rod Stewart
- Sylvestor
- Tavares
- Handkrum – Alabama
- Olivia Newton-John
- Radio Dixie – Milwaukee
- Ace Frehley
- Gary Glitter

**WORLDWIDE**

- Salsoul Launches `Superman’
- Rush Earns Gold
- Statler Get Gold

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**SPECIAL REPORT**

- Bug Bunny Opens Peachtree
- Superman To Get Major Label Push

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**TOP SINGLE BREAKOUT OF THE WEEK**

- Do Ya Think I’m Sexy? – Rod Stewart

**TOP ALBUM BREAKOUT OF THE WEEK**

- Briefcase Full Of Blues – Blues Brothers – Atlantic

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**MERCHANDISING AIDS**

- Merchandising aids will include Superman patches, buttons, T-shirts, size-and-stamp posters and a motorized retail display, involving a phone booth and a revolving Superman mobile. The displays will also be prepared. Contest on both consumer and display levels are also being planned for accounts and radio stations.

**Rush Earns Gold**

- Los Angeles – “Hemispheres,” the latest album by Aphrodite/Atlantic and Mercury, has earned gold certification by the RIAA.

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**Statler Get Gold**

- Los Angeles – “Entertainers… On An Off The Record,” the Statler Brothers’ record on Mercury, has also been certified gold by the RIAA.

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**‘Superman’ To Get Major Label Push**

- Los Angeles – Warner Bros. Records has begun mapping out a major national merchandising campaign in support of the label’s most recent LP releases, “Ole, Ole” by Charo and “Instant Funk” by the group of the same name. In support of the Charo album, four-color posters and life-size, cut-out stand-ups have been shipped to key dealers across the country. Initial pressings of the album are being issued in a limited edition on pink vinyl. Four-color posters and mobiles are also available for the Instant Funk. For both albums, radio and television time is being reserved across the country in addition to national consumer print advertising. A trade ad campaign will begin in mid-January, with dealer co-advertising beginning shortly after.

A personal appearance promotion tour for Charo and Instant Funk will run in conjunction with the merchandising campaign. Produced by Tom Moulton, “Ole, Ole” was arranged and conducted by John Davis and spotlights Charo’s classical guitar playing on tunes such as “Stay With Me.”

-Salsoul has also released a disco remix of Instant Funk’s single “I Got My Mind Made Up (You Can Get It Girl).”
MAYNARD AT CARNEGIE — Columbia recording artist Maynard Ferguson recently appeared at New York’s Carnegie Hall, where he performed songs from his current “Carnival” LP. Pictured (standing, 1-7) are: Bob Sherwood, vice president of national promotion for Columbia; Arma Andon, vice president of artist development for the label; Bruce Ludvall, president of the CBS Records Division; Ferguson; Dr. George Butler, vice president of jazz/progressive A&R for Columbia; and Vernon Slaughter, director of jazz/progressive marketing for CBS Records. Shown seated (1-7) are: Paul Smith, senior vice president of marketing for CBS Records; Mike Martinovich, vice president of merchandising for CBS Records; and Ed Hyams, director of sales and artist development for Columbia.

ON JAZZ

“New Orleans Heat” is the title of the new Albert King album on Tomato, and it is one that should knock the socks off any blues fan. Recorded in New Orleans, it was produced by Allen Toussaint and engineered by Cosimo Matassa and Skip Godwin. Among the N.O. veterans on the date are Wardell Quezergue, June Gardner, Charles Williams, and George Porter and Leo Nocentelli from the Meters. Great King.

India Navigation continues to document the best young players of the avant garde. The latest releases include “Song For The Old World” by Anthony Davis and “Paseo Del Mar” by the remarkable young flautist, James Newton.

The All-Stars of Chicago is a unique organization that often combines contemporary theatre effects to enhance its music. Now they are diversifying with their own Achievement label and getting into such pop-related paraphernalia as T-shirts, buttons, photos, window decals and bumper stickers. Check it out at Box 49014, Chicago, Illinois.

Reedman Chris Woods, late of the Clark Terry and Ted Curson groups, has recorded his second LP for Delmark. Let there be no confusion, Don Elliott is alive and well in Connecticut. It seems as though several broadcasters confused Elliott with Don Ellis, who died recently.

The first music release of material from the Dutch Timeless label will be next month. Five LPs are scheduled, including Art Blakey & the Jazz Messengers’ “In My Prime,” Joanne Bracken’s “Ask,” Lionel Hampton And His Giants,” Tete Montolui’s “Catalanian Folk Songs,” and “Medal Soul” by a Dutch quartet led by Rein De Graaf and Dick Vennick.

Upcoming from Columbia: Cedar Walton’s first for the label, “Animation,” which is co-produced by Walton and George Butler and will feature original Walton material for the most part; Lonnie Liston Smith’s “Exotic Mysteries,” a single album drawn from the four-LP Return To Forever album; and “Just Before After Hours” by soprano sax-flute lady, Hilary, bob porter.


A mellow quartet date, with Farmer on flugelhorn all the way and a sterling rhythm team of Cedar Walton, Sam Jones and Billy Higgins. Five standards and one Farmer line comprise the program, with the title track perhaps the most striking. Laid back, burnished maturity here in an album that was a favorite of late night DJs.

BOB MOVER — Vanguard 79408 — Producer: Danny Weiss — List: 7.98

Mover is a young alto player with plenty of fire but also a more thoughtful approach than many of his peers. A diverse program of originals, standards and Brazilian tunes gives Mover and his front line partner, the impressive Claudio Roditi, a chance to display their abilities. An engaging album with several different moods, but one that makes one look forward to more Mover.

AUTUMN — Tommy Tedesco — Trend TR 514 — Producers: Albert Marx and Dennis Smith — List: 15.96

Looking for some very, very high guitar work that can only be truly revealed via direct disc recording? Catch up to this LP and relax as Tommy T. glides his way through some soft classics and some invigorating self-written tunes. Thoughtful and introspective and at the same time slick and sly, this album is bound to satisfy. After a quarter of a century of session work, recording dates and movie calls, it’s time Tedesco got the recognition he deserves.

JAZZ ALBUM PICKS

THAT BOP THING — Howard McGhee — Bethlehem 5039 — List: 6.98

A stimulating bebop date from 1955 finds McGhee in the company of Duke Jordan, Percy Heath, Phil Joe Jones and Sahib Shihab. Eleven tracks, none overly long, provide space for what is probably the finest McGhee on record. Rhythm is a delight and the performances are superb.

LEGENDS — Dave Valentin — Arbist GRP 5001 — Producers: Dave Grusin and Larry Rosen — List: 15.98

Valentine’s youth (26) is no indication of experience as on this stylish pop/jazz the upbeat rhythm section will be the classical pool as well as the Latin jazz river for which he is known. It is the type of music that transcends so many musical genres is a tribute to his unity with his flute. Lush production by Dave Grusin and Larry Rosen coupled with a host of top side men only enhance what is a foundation in musical sophistication.

LIVE FROM BEAUTIFUL DOWNTOWN BURBANK — Tommy Newsom — Direct Disc Labs DD 108 — Producer: Joe Overholt — List: 15.00

Her-n’tre’s “Tommy” Tonight Show’s Tommy Newsom joins the direct disc brigade with an LP featuring his own arrangements of contemporary pop standards. With musicians drawn mainly from the TV show band, the tunes are a grab bag of swingers and soft stuff. Needless to say, the musicianship is flawless and Newsom’s arrangements utilize the entire range of men at his disposal. Even that famous dresser, Doc Severinsen, joins Tommy on a number they co-wrote.
Retailers Planning Expansion Despite Threat Of Recession (continued from page 6)

about 3,000 square feet. A new Grapevine outlet in the 10,000-square-foot range is set to open later this month in Charlotte, N.C.

The Spec’s Music chain will open its 13th store later this month in Broward Mall in Fort Lauderdale, Florida, according to Bayard Spector, owner of the chain. Spector said that the chain plans to open additional five stores in the Florida and Georgia markets by the end of this year. The new stores will range in size from 3,000 to 6,000 square feet and will be operated at both mall and free-standing locations.

Fathers and Sons, Inc., the Indianapolis-based wholesale outlet and parent company of the Karma retail chain, will open five to six new stores in 1979. The company currently operates eight record stores and three audio outlets. Dave Crockett, president of Fathers and Sons, said that the new stores would be free-standing and average between 4,000 and 5,000 square feet.

Diamond Stresses Follow-Up As Producer’s Responsibility (continued from page 9)

and a half years. Claiming to be the first individual in that position to combine A&R and publishing activities, Diamond signed several singer/songwriters, including Don McLean. In 1973, Diamond left CBS and formed Silverblue Records which was distributed through Polydor. Diamond continued his publishing interest with two publishing companies and a group of staff writers. However, the company was unprofitable and was liquidated.

‘Bachelor Of The Month’

That was not the first time Diamond went out on the limb. In 1974, he was chosen as the Bachelor of the Month by Cosmopolitan magazine and he had the courage to include his real New York address in the article.

‘I received 3,000 letters from girls in mental hospitals and jails. It was a tremendous ego boost. I felt like Burt Reynolds.’

Diamond has also been involved with more traditional pursuits. He joined the music business in the early seventies and ran April/Blackwood publishing for two years.

Purcell Forms Bureau For Lecture Tours

NEW YORK — GWP (Gerald W. Purcell) Associates, a personal management, record and TV production, and music publishing firm, has formed the GWP Lecture Bureau, which will house all available personalities on the lecture circuit.

Initial personalities for the lecture firm are former New York Mayor John V. Lindsay, Maya Angelou, Shara Alexander, Jessica Mitford, Monique Van Voonen and Rosa Guy.

The GWP Lecture Bureau will operate out of the general Purcell offices at 133 Fifth Avenue, New York, (212) 475-7100.

Talent

Bruce Springsteen WINTERLAND, S.F. — Since his break-through “Born To Run” tour in 1975, Bruce Springsteen and the E Street Band have been regarded by many as the most spirited, dramatic American-based rock attraction in concert today. Onstage, the Boss and the E Streeters always deliver a performance with 110% effort, whether they’re playing in San Francisco, Los Angeles or smaller cities in the midwest. Each show is transformed into a rock n’ roll celebration, where the feedback and energy flow of the audience drives the group to further levels of musical intensity. Springsteen constantly alters his song selection with every concert, introducing new compositions, re-arranging older ones and offering rousing cover renditions of rock ‘n’ roll classics. The New Jersey boy has not all of his patented staging numbers on a given night (at Winterland he bypassed two standouts of his summer tour, “Adam Raised A Cain” and “Growin’ Up”), but Springsteen possesses such an arsenal of spectacular tunes that the show remains stunningly effective, featuring numerous climaxes.

Springsteen and the E Street Band now divide their concert into two segments of about 90 minutes each, in addition to playing several encore numbers at the close of the show. At Winterland, the group concentrated mostly on the “Darkness On The Edge Of Town” material, during the first half, while devoting the second half to showcasing new songs (“Ties That Bind” and “Point Blank”) and Springsteen tunes recorded by other artists (“Fire” and “Backstreets Night”). For his encore, Springsteen and band executed light, exuberant renditions of “Born To Run,” “Raise Your Hand,” “Good Golly Miss Molly” and “Devil With The Blue Dress,” among others.

If there was one complaint about the show, it was simply that the concert lasted too long. Including the encore, the performance endured for a solid three-and-a-half hours, which is probably an hour more than necessary. Springsteen and the E Streeters hardly seemed to tire all evening, but members of the audience were nearly exhausted by the end of the show.

Despite the length, the Winterland engagement remained another thunderous performance by a septet at the top of rock ‘n’ roll field. — dale kawashima

Nicolette Larson ROXY, L.A. — With a debut album behind her which has already spawned rave reviews as well as a hit single, the only Nicolette Larson had left to establish at her concert debut was whether the charm and congeniality of her record would come across in person. Her managers set successfully proved that and more, as she showed herself to be one of the most promising and exciting singers to emerge this year. As soon as she came on stage she set everyone at ease with her informal, easy-going manner and her characterization of Steve Martin’s ‘wi-li-d’ and cra-a-a-z-y song. With it she exhibited a voice of the kind of range, power, control and expressiveness that she could ensure the longevity of her career.

The songs from her Warner Bros. album made up the bulk of her show, and while some have complained that the variety of styles she covers — from country and rock to R&B and disco — is too wide, it is merely a reflection of the range of her talent. But there is no room to fault anyone who can move as effectively as she does from a disco-acted treatment of Neil Young’s ‘Lotta Love’ to the straight country in Bob McDill’s ‘Come Early Mornin’’ to ‘Last In Love,’ a pure pop ballad by J.D. Souther and Glenn Frey. It was, in fact, the latter song which provided the show’s high point and proof that her success is not dependent upon production tricks or flashy instrumentation.

Minus nine of the 10 instrumentalists who backed her on the rest of the songs, her backup is solely by Billy Payne on electric piano, gave an emotionally stirring performance which held the audience spellbound.

Given her vocal ability, her fresh, honest stage manner and talent for choosing material so well suited to her, Nicolette Larson looks like a major new force for pop music in 1979 and beyond. — randy lewis

Ian Matthews ROXY, L.A. — After six weeks on tour opening for David Gates and Bread, singer-songwriter Ian Matthews had the chance to let the stops and play without restrictions at his recent show before a packed paramour crowd. He enjoyed it. They enjoyed it. It was a night between friends.

With “Shake It” bulging up the charts many listeners are getting their first peek of Matthews and his flavor of melodic pop. Matthews, however, is not a newcomer. He has accumulated on both sides of the Atlantic a dozen albums. At 32, English-born Matthews has been a member of groups such as Fairport Convention, Southern Comfort and Piaforsas. He has recorded eight solo albums and been signed to Elektra, CBS and now Mushroom Records which is devoting concentrated energy to breaking open Matthews career.

Backed by his band, “The Polaroids,” Matthews presented a simple and direct show which drew material from his previous works, his new album and writers such as Jackson Browne and Van Morrison. Matthews’ style is an amalgam of various influences. Light and innocent, tracks such as “Shake It” have an infectious sweetness while other tracks have a harder edge to them. Matthews has stripped his lid and bite down “Stealin’ Home,” the title track of Matthews’ latest LP, has a coun-try, folk, barnyard, electric guitar and backed by a versatile band, Matthews was in a buoyant mood. The result was a pleasant evening of music.

PETER HARTZ

WHOOP DE DOO AT CLOUD 92 — Casablanca’s Pattie Brooks was a featured guest recently at the grand opening of Cloud 92 disco in New York. Pictured (l-r) are: Brooks; Carmen Vega, account executive, WJLT radio; WATU air personality, Paco; and Ruben Rodriguez, Casablanca east coast promotion and marketing director.
MACHINE — There But For The Grace Of God Go I — Hologram/RCA YD 11457 — 12" — 5:14 — List: 3.98

August Darnell of Doctor Bussard’s Savannah Band produced and arranged this unusual track. He also wrote the interesting storyline lyrics. Kevin Nance who used to be Natalie Cole’s music director wrote the lyrics and picked the music, keyboards and the stylized vocal. The resulting effect is a well written and produced record. Check it out.

OLLIE BABA — Stomp Your Feet — Polydor PRO 067 — 12" — 6:45

Drummer Ollie Brown has been around. Over two years he pounded the skins for Stevie Wonder and the Rolling Stones among others. Brown wrote, produced and arranged this vigorous and exciting track which ought to work well on the way up to the evening’s peak. The immediate vocal opening of the track may make it harder to mix and require tasty slip cussing or a cold mix but the driving funk, enthusiastic horns, handclaps and smooth female vocals make this a good add-on to your playlist.

Radio Highlights

KIIS-FM — LOS ANGELES — SHERMAN COHEN

Hot Rotation:

- Slovenes — Voyage — Martin/T.K.
- Le Freak — Chic — Atlantic
- Contact — Eddie Starr — 20th Century
- Village People — Casablanca
- Shake Your Groove Thing — Peaches & Herb — Polydor
- Ain’t That Enough For You — John Danhart — Blue Sky

Hit Rotation:

- Keep On Dancing — Gary’s Gang — Polydor
- The Race — The Brides — Atlantic
- Je Suis Musique/Look For Love — Cerone — Casablanca
- Spell It (With Your Love) — Tasha Thomas — Juke
- Got To Be Real — Cheryl Lynn — Columbia

Hit Breaks:

- Now That We Found Love — Third World — Island
- We Survive — Gloria Gaynor — Polydor

WBOS — BOSTON — JANE DUNKLEE

Hot Rotation:

- I Will Survive — Gloria Gaynor — Polydor
- Shake Your Groove Thing — Peaches & Herb — Polydor
- Contact — Eddie Starr — 20th Century
- Le Freak — Chic — Atlantic
- A Little Luvvin’ (Keeps The Doctor Away) — The Raes — A&M
- Take That To The Bank — Shalamar — Solair

Hit Rotation:

- Keep On Dancing — Gary’s Gang — Sam

POOLS — Disco breaks

POOL NEWS — Cosmo Wyatt of the fledgling New England Disco Deejay Assn. and George Borden of the Boston Record Pool held a meeting recently to discuss the fraternal situation among the two pools. Cosmo has verbal commitments from five BRP’s to move over to the New England pool as of Jan. 1. The DJs reportedly involved in this move are Joe Iantosca of Celebration and Union Station. Bobby Lawler who spins at Union Station, Butch DJ Holland of Lucifer’s, Donny Golf of Club Max and Tony Porter of Arabian Nights in Chicago. Borden is understanding, is worried about DJ desertion. Wyatt insists that he is not trying to “steal” anyone. The dilemma is rooted in sensitive issues within the Boston Record Pool. Borden has reportedly said that BRP will separate itself from the MK Dance and Nightlife magazine at a moment during the new year. Some observers see this move as a healthy one for the pool. Wyatt resigned from BRP because of his frustration with alleged conflict of interest problems and related issues. In addition to the five BRP members who are slated to join the New England pool, Wyatt has DJ members in Amherst, Wellesley, Worcester, Westport and Revere, Mass. as well as DJs in Hampton, N.H. and Providence, R.I. Total membership stands at this point with a 25 list waiting to be developed ...

Frank Lembo of the Pocono Record Pool reports that the pool will be negotiating with the record labels to increase the pool’s allotment from the current $45 per week black. Lembo said the pool aimed at completely representing the market by inducting more black DJs. The pool has had a swelling waiting list and Lembo’s attitude is “to clean it up all at once.” Michael Neuman, director of the Disco Midwest pool is trying to re-establish the pool’s credibility and expand from the current membership of 15. The pool used to be the Omaha Rec. Pool which had 50 members. Neuman was in a car accident and was forced to resign. The subsequent manager Barry Johnson changed the name of the pool to Metro Disco Distributing and reportedly re-established several record companies by padding the roster with fictitious names. With a handful of members spread out six states (the Dakotas, Iowa, Nebraska, Kansas and Missouri), a recovered Lembo is attempting to get the pool back on track and back in good favor.

Starr Arning of Prelude reports that the label is switching direct mailing to jocks in the Atlanta area after friction with the Atlanta Music Pool. Stating that she is “trying to support the pools.” Arning said that the label is re-thinking and picking up South Disco Assn. and the Virginia Disco Assn. to the mailing list. "BADDA in San BADDAD published this week the Top 50 (continued on page 32)

Reviews

TONY WINTERS — Tales Of The Underdogs — Columbia/RCA YD 11457 — 12" — 5:14 — List: 3.98

Tony Winters is an oddity of a record, a needle-in-a-haystack type of release. The title track is a slow burning number with a two-part lead vocal by Winters and a guest vocalist, and a nice bass guitar line. The two lead vocals are Winters and a guest, who are not always in tune with each other. The main vocals are by Winters, who has a nice voice and a good sense of rhythm. The record is a good addition to your collection.

POOLS — DISCO TOP 30

1 CONTACT
2 FLY AWAY (ALL CUTS)
3 SHAKE YOUR GROOVE THING
4 I WILL SURVIVE
5 LE FREAK
6 A LITTLE LOVIN’
7 CERRONE IV
8 Y.M.C.A.
9 SHOOT ME WITH YOUR LOVE
10 MY CLAIM TO FAME
11 CHAINS/CREAMS ALWAYS RISES
12 HOLD YOUR SEASSES
13 FEED THE FLAME
14 MAC ARTHUR PARK SUITE
15 TENDER IS THE NIGHT

Top 30 Disco compiled from audience response as reported from top disco programming artists. *12 available for sale

Programmers Picks

MUST SPIN

George Cadenas — New Orleans

CAN’T MISS

Key West — Gary’s Gang

I Will Survive — Gloria Gaynor — Polydor

Keep On Dancing’ — Gary’s Gang — Sam/CBS

Jace — Townsville

This Is The House — Tessa Thomas

Love & Desire — Polydor

Carlton

The House — Polydor

Arpeggio — Polydor

Frank Lembo — Philadelphia

You Fool Me — Grey & Hanks

Keep On Dancing’ — Gary’s Gang — Sam/CBS

Preston Powell — Detroit

Dancin’ — Grey & Hanks

Keep On Dancing’ — Gary’s Gang — Sam/CBS

Michael Newman — Sacramento

Black Sun — Buddah

Keep On Dancing’ — Gary’s Gang — Sam/CBS

Marthy Ross — Detroit

I Will Survive — Gloria Gaynor — Polydor

Soul Bros

The Best Of — RCA

Keep Me Again — Dinosaurs

The Best

Trem Timers — San Francisco

Love & Desire — Polydor

Keen Bros

The Best

Bacho Manuelle — New York

I’ve Got My Mind Made Up — Salsoul

Abdullahs Wedding

Paris

Al Badda Band — CBS

Bob Anderson — Washington, D.C.

Keep On Dancing’ — Gary’s Gang — Sam/CBS

Evolution

Peter Lewicki — Chicago

Fly Me On The Wings Of Love — APTA/R

Hallelujah 2000

Soul

Sanctuary

Manny Sali — Los Angeles

I Will Survive — Gloria Gaynor — Polydor

Long/Adcock

Roy Thode — New York

Concert From The Stars — Polystar

Burning Fire

Chuck Parsons — Baltimore

I Will Survive — Gloria Gaynor — Polydor

Lemon

Jerry Johnson — Detroit

Do Ya Think I’m Sexy — Warner Bros

Keep On Dancing’ — Gary’s Gang — Sam/CBS

Frank Sesito — Philadelphia

Turn Me Up — CBS

Do Ya Think I’m Sexy — Warner Bros

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Cash Box/January 6, 1979
Cash Box | January 6, 1979

**THE JUKE BOX PROGRAMMER**

### TOP NEW POP SINGLES

1. **SHATTERED ROLLING STONES** (Rolling Stones/Atlantic RS 19310)
2. **SOUL MAN BLUES BROTHERS** (Atlantic A-36122)
3. **DO YA THINK SEXY ROG STEWART** (Wea Bros. WBS 8724)
4. **BLUE MORNING, BLUE DAY FOREIGNER** (Atlantic 3954)
5. **SOMETHING IN THE NIGHT BARRY MANILOW** (Arista AS-2082)
6. **I DON'T WANT TO LOST DARYL HALL & JOHN OATES** ( RCA-JH 1424)
7. **NOTTELL LOVER CHICAGO** (Columbia 3-1087)
8. **DANCIN' SHOES NIGEL OLSSON** (Begg 5-740)
9. **EASY DRIVER KENNY LOGGINS** (Columbia 3-1086)
10. **EVERY TIME I THINK OF YOU BARRY BYERS** (Columbia 22729)

### TOP NEW COUNTRY SINGLES

1. **BACK WHEN YOU WOULD LITTLE EDDIE RABBITT** (Electra 45654)
2. **BACK ON MY MIND AGAIN SANTA BARBARA RONNIE MILSPAP** (RCA-PB-1474)
3. **COME ON IN OAK RIDGE BOYS** (ABC AB 12434)
4. **MABELLENE GEORGE JONES/JOHNNY PAYCHECK** (Epic 8-5064)
5. **HAPPY TOGETHER T G SHEPHERD** (Dot 312-6721)
6. **TODAY SHE'S GONNA LOVE ME RAZZY BAILEY** (RCA PB-11446)
7. **WHISKEY RIVER WILLIE NELSON** (Columbia 3-1097)
8. **IF YOU WANT TO BE IN THE GAME GET HOME CHARLIE RICH** (Elektra E 45653)
9. **SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS** (Sun-8-1199)
10. **EVERLASTING LOVE NARVEL FELTS** (ABC 12441)

### TOP NEW R&B SINGLES

1. **BUSTIN LOOSE PART II CHUCK BROWNE & THE SOUL SEARCHERS** (Source/NCA 40987)
2. **ZEKE THE FREAK ISAAC HAYES** (Polydor PQ 14327)
3. **YOU MAKE ME FEEL (MIGHTY REAL)** SYL VESTER (Fantasy F-144-A-M)
4. **INSANE CAMEO** (Hotlanta City/Cassavant/C C-016)
5. **LET'S DANCE TOGETHER WILTON FELDER** (ABC AB 12433)
6. **HERE COME THE LAW** (Columbia 3-10878)
7. **I'LL DANCE BAR-KAYS** (ABC 4729)
8. **I MIGHT AS WELL FORGET ABOUT LOVING YOU KINGSMAN DAZZ** (20th T C-2390)
9. **OH FREE DELEGATION** Shadybrook 3-1086
10. **TO BIR WITH LOVE ALL ORION** (Juliet 47902)

### TOP NEW MOR SINGLES

1. **THAT MOMENT IN TIME ENGELBERT HUMPERDINCK** (Epic P-50632)
2. **SOMEWHERE IN THE NIGHT BARRY MANILOW** (Arista 45653)
3. **YOU NEED A WOMAN TONIGHT CAPTAIN & TENILLE** (A&M 2351)
4. **MOMENT BY MOMENT YVONNE ELLIMAN** (Red 9)
5. **LOVE THEME FROM OLIVER'S STORY ANDY WILLIAMS** (Columbia 3-10878)

**COIN MACHINE**

NAMA Produces New Audiovisual Vending Program

CHICAGO — A 13-minute slide presentation with a cassette tape narration, describing in detail the operations of vending and food-service management businesses, has been produced by the National Automatic Merchandising Association, according to Walter Reed, the association's director of public relations.

The title of the film is “It Just Looks Automatic” and, in addition to historic content, it offers a behind the scenes look at office and in-plant vending and restaurant locations while focusing on the various supporting services and facilities provided by the industry.

“The new audiovisual presentation consists of slides to allow individual users to make modifications and to add scenes from their own operations," Reed explained, adding that the new program replaces the motion picture “A Fair Cry From Here” which NAMA produced in the early 1970s.

“IT JUST LOOKS AUTOMATIC” was produced by Charnastudios, Inc. of Chicago and premiered at the NAMA annual convention in Atlanta this past October where it was enthusiastically received by industry members, according to Reed.

The complete 13-minute slide and tape set can be purchased from NAMA for $65. It will not be available on loan, Reed said. “We (continued on page 28)

**Merchandising Features Highlight Lowen’s New ‘Festival’ Phonograph**

CHICAGO — The “Festival” ES 161 is the newest model in the current line of NAM phonographs, produced by Lowen Automaten of Germany. It was introduced by the firm at the recent AMOA convention and will soon be available for domestic delivery.

The Festival is a 160-selection stereo phonograph with eight loudspeakers and 140 watt music power. The unique front panel design, with its glass enclosure, permits full visibility of the mechanism in operation and, as an added attraction, the “price per play” display is programmed to activate at various intervals when the machine is not being played.

While concentrating on the visual aspects which are geared to call attention to the machine and thus induce play, Lowen has also placed a good deal of emphasis on technological features for the benefit of operators in the service and maintenance of the new models.

As pointed out by company official Peer von Oertzen, the Festival incorporates a number of merchandising features for stimulating play and, most importantly, various “musts" which are of special significance to operators.

**Electric Notebook**

In talitying collections, for instance, utilization of the Rockwell microprocessor allows for an accurate count of the proceeds in the cash box. This "electronic notebook," von Oertzen described it, determines the exact amount, in readout form, in a matter of seconds. In addition, the Festival has the capacity to determine the most popular records, and the least popular, as well as how often an A or B side has been played.

Since its conversion to microprocessor some time back, Lowen has developed considerable expertise in this field, von Oertzen stressed, and in the production and design of Festival has exercised this expertise combined with the valuable feedback garnered in the international market-place over the past two-year period.

**Williams Introduces New ‘Pokerino,’ Its Wide Body Pinball Machine**

CHICAGO — “Pokerino” is currently in production at the Williams Electronics, Inc. factory. This new model is the firm’s latest solid state four-player to feature the wide body playfield, which was introduced this past year on Williams’ noted “Contact” flipper.

As in Contact, the new model is equipped with double action flippers for advancing scores. These are located on both sides of the expanded playfield, with the top flipper being activated when the flipper button is pushed half way in and both top and bottom activated when the button is pushed in all the way.

In addition, Pokerino features an exciting innovation called the Kings Captive Ball Feature, which is "designed to test the skills of all players," as explained by the firm’s marketing manager Ron Crouse. "By striking the four captive balls and sending each into the ball pen, additional points are scored and new scoring opportunities created. It’s a challenge which will generate player interest and participation," he added.

Also noteworthy is the special Pokerino feature which is accomplished when the player light’s the Aces (by striking the top rollover targets), the Kings (by hitting the four captive balls) and the Queens and Jacks (by knocking down the drop targets). Pokerino has 10 memory features, including the carry-over of all bonus multipliers, except 5X, which is believed to be an industry first. The game is also equipped (continued on page 28)
Rock-Ola Announces Distributor Changes; Betson, Hudson's Bay Named

CHICAGO — Edward G. Doris, executive vice president of Rock-Ola Manufacturing Corp., announced two distributor changes for the factory's phonograph line, Betson Enterprises of North Bergen, New Jersey, a long time Rock-Ola distributor, has extended its coverage to include the entire states of Maine, Vermont, New Hampshire, Rhode Island and Massachusetts.

In Canada, the factory has appointed Hudson's Bay Vending of Winnipeg, Manitoba to distribute its phonographs in the provinces of British Columbia, Alberta, Saskatchewan and Manitoba. The new Canadian distributor will maintain a comprehensive line of parts and accessories, according to Ed Doris.

At present, Rock-Ola distributors from throughout the world are introducing the new Model 478 "Mystic" phonograph which, according to Doris, has been extremely well received by operators. The model's exclusive income producing features, Doris added, have the potential to stimulate added play and increase the operator's profit from jukebox locations.

NAMA Program Ready

(continued from page 27)

want to encourage industry members to show it frequently to outside audiences and therefore have set the price low enough so that people can easily afford to buy and keep it," he added.

Information requests and orders may be directed to Reed at NAMA headquarters, 7 South Dearborn Street, Chicago, Illinois 60603.

Williams Introduces Its First Wide Body

(continued from page 27)

with Williams' renowned dual electronics sound system, as well as the multiple extra ball feature.

"Our first wide body flipper, Contact, was a big hit on location," Crouse said, "and we believe Pokerino may even surpass Contact's success."

HIGH PROFIT AMUSEMENT GAMES BASED ON BLACKJACK

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CBS-Britain Restructures It's Marketing Operations For '79

by Nick Underwood

LONDON — CBS Records United Kingdom has undertaken a major re-organization of its marketing operation. Beginning this week, CBS-U.K. will be separated into two marketing divisions, the CBS label and Epic and Associated Labels (E/P/A). Both CBS and E/P/A will have separate identities and marketing personnel, although the two labels will have similar corporate structures.

Each label will be headed by a general manager who will be responsible to him for the heads of the press, product management and promotion departments. The newly-appointed general manager of the CBS label is Jerry Turner, who has been CBS pop marketing manager. Peter Evans has been appointed to senior product manager with product manager Kate Mundy reporting to him.

Ely Smith, former manager of press, public and artist relations, will head up the CBS label's press operation, which includes press offices Simon Froodsham and Sue Foster, artist relations officer Dan Beeching and staff photographer Terry Lott.

Lois Rogers will continue as head of promotion, reporting to her the label's managing director Alvin Jordan. Martin Sunley and Carolyn Wiles reporting to her.

Ian Groves, formerly general manager of EMI, has joined the E/P/A group as general manager. Though the senior product manager position for E/P/A has yet to be filled, the remaining team consists of product managers Frank Brunger and Barry Humphreys.

Jonathan Lorrsh, formerly with RCA, has joined the E/P/A group as press and artists relations manager. Reporting to him

Morrish will be press officers, Judy Totton and John Black, along with artist relations officer Anthea Joseph.

The E/P/A promotions department will differ slightly from that of the CBS counterpart in that it will have dual heads of promotion. Judd LANDERS continues as head of Epic promotion with Goffal Gallagher and Roger Bowan reporting to him. The job will remain head of promotion for the Associated Labels with Chris Stevens and Richard Comben to report to him.

Martin Nelson takes on a new role as field services manager, and in his new post he will be given increased responsibility. In addition to running field promotions, he also will report to him specialist projects manager Carl Miller, and Derek Witt, whose role has been modified to include greater emphasis on corporate publicity.

Disc promotions manager Greg Lynn will continue to report to Nelson. The commercial marketing department headed by David Adams remains unchanged. In addition to the two heads are equal in terms of workload and profitability. Tony Woolcott, marketing director, commented: "We wanted to establish a clear definition of responsibilities in the marketing area. I feel it is a critical step in improving effective communication within the company as a whole.

David Betterdige Named Managing Dir., CBS-U.K.

LONDON — In the wake of the appointment of oberst to the position of chairman of CBS-U.K., David Betterdige has been named managing director of CBS-U.K., which replaces Oberst's old post.

Betterdige began in the music business with the Lugton Company, UK wholesalers and distributors, and then went on to co-founded Island Records with Chris Blackwell. He worked for 15 years at Island, the last six of which he served as managing director. Most recently Betterdige was in position of chairman of CBS-U.K.

Beck-Clarke Group Complete Japan Tour

TOKYO — Jazz-rock artists Jeff Beck and Stanley Clarke, teaming up to form a new touring group, recently completed a successful tour of Japan.

The duo and its backup musicians performed 12 concerts, beginning in the city of Mito in late November and touring the major cities throughout the country. Tickets sold out for the first nine concerts of the tour, and due to the strong demand for the duo, Clarke and Beck added a tenth show at Budokan Tokyo, which sells 10,000.

GERMAN PLATINUM FOR BONEY M. — Pop group Boney M. recently attended a ceremony at the palace of Hamburg, where it received a double platinum award for its latest album, "Nightflight To Venus," from Hansa Musikproduktion GmbH/ Berlin. The award was presented by the astronomer, professor Heinz Haber. Pictured (l-r) in the top row are: Marcia Barrett and Maitze Williams of Boney M., Frank Farian, Boney M.'s producer, and I.Ritch Mitchell of Boney M. in the bottom row (l-r) are: Hans Blume, managing director, Hansa Musikproduktion GmbH/ Berlin, Bobby Farrell of Boney M., and Friedel Schmidt.

INTERNATIONAL DATING

Canada

TORONTO — First they wanted a by-line, then they wanted a review of their shows. Two acts of the new wave genre appeared at the El Mocambo on consecutive even-weekends, in mid-December, fronted by local rock journalists opening for bigger name acts. The Battered Wives, currently touring with Jonathan Gross (a.k.a. Johnny Grotecke) of the Toronto Sun, plumed through the hour of half-baked rock. The act opened for The (Battered) Wives, which still can't figure out where its next drummer is coming from. Cleve Anderson has quit, returned, quit, returned and quit again.

The next night, The Deserter's (with an old Wives bassist) appeared as the opening act for Southside Johnny and the Asbury Jukes, with Toronto Star critic Peter Goddard ticking the ivory. Goddard's appearance was not well-received by the performers. One man was ejected for throwing a Heineken bottle at the audience.

Speaking of Southside Johnny, he performed well despite a heavily-banded stage sound. Johnny, whose last show was in Sacramento recently. The Jukes and he have performed two of the best shows in recent memory at the El Mocambo. In spite of pressure from the record label, Lyon isn't rushing to do a live album yet. "We want to put more studio stuff down, before we cut a live album. We're just getting to the point where we have our production problems eliminated. We want to get stronger in the studio first." The band played a successful set of gigs in Europe recently, "In Amsterdam, we played this club where they sold hashish over the counter, besides the drinks. Wild place," Lyons commented.

Also in town this past week was Milt Jackson, the veteran vibraphonist, to play a fifth solo set at the El Mocambo. Jackson has become a little fed up with the proliferation of fusion music emanating from North America. "It doesn't music," he claims, "it's noise. Somehow, we've gone wrong in teaching people how to appreciate the emotion and feeling in playing jazz. This crossover nonsense is just an insult to the true players. I've spent 40 years playing jazz, and these young people are incredibly rich." Jackson intends to record an album in February, and hopes to eventually own his own jazz radio or television station.

In studio right now in Toronto is Domenic Trolano, who is recording his third disc for Capitol, and is reunited with Roy Kenner, his old James Gang collaborator. Also at work on a debut solo album for his Capitol is Hughie Leggatt and Surrender, the second act to come to Capitol out of the agreement that brought Daffodil Records president Frank Davis to the label this past year. Dale Jacobs will help Zon on its next album, as an arranger, in February.

The new radio ratings came out in mid-January (continued on page 31)
December, with CILQ-FM (G107) matching or beating CHUM-FM in several time slots, to become the city’s most listened to AOR station. CFRB, CHUM and CFRY ranked one, two, three in the AM listings.

Buenos Aires — Sales skyrocketed in the Argentinian market during December, causing an immediate pressing capacity shortage. According to the figures made public for the first time by the Chamber of Phonographic Producers, in November the industry sold roughly 1,080,000 albums and about 650,000 singles. Tape sales were around 350,000 units. The November LP figures are 50% above the October volume, and the December mark is only limited by the amount of records the factories may manage to press. It is also expected that the market will not decrease too much in January and February, and there is plenty of cautious optimism. The blank cassette market is around 300,000 units a month, and has been increasing steadily over 1978.

Phonogram is releasing the second volume of the best-selling series, an arrangement between CBS, EMI and Phonogram to share repertoire and to alternately release one album each. The first volume was marketed by EMI and has sold more than 120,000 units; it is expected that the new one will surpass the 150,000 mark.

Columbia arranged a press party to introduce the new album by young tango artist Filipechi. The label (an independent division of EMI) is headed by Roberto Ruiz, and has also marketed LPs by chanteuse Luciana and teen artist Ian Simmons. CBS has a new hit with Henry Nelson's rendering of "Un Amigo De Mi" in the northern part of the country. The company is also enjoying strong sales with the new LP by the Cuarteto Imperial, a Colombian music adapted to local tastes.

RCA's creative director Mario Pizzurro is traveling this week to attend MDE in Cannes, France. The company has released recently several new artists and LPs by well-established groups like Los Moros and Pomada.

**Australia**

**Sydney** — Tony Hatch and Jackie Trent arrived in Sydney this week but will stay on the club circuit. The duo is considering recording an album while here.

**London** — Janie Fricker was in London recently on a promotion visit for her first CBS album. Singer Glynis Johns released here Jan. 19. Also set for the same date is CBS-US artist Phoebie Snow's new album, "Looking for The Grass That's Greener...Three Degrees" following up its last UK Top 20 hit with a new single on an orig- titled "Woman In Love," to be released this week with a limited edition on blue vinyl.

Bearsville recording group, Liar, currently touring in America, is returning to the UK after Christmas as the supporting act for UFO on its five-week, 31-date British tour opening Jan. 12.

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**International Dateline**

**Japan Tape Sales Booming, Records Stable In '78 Survey**

by Sachio Salt

TOKYO — In a survey of 16 major record labels in Japan, total sales from the six-month period of April to September this year reached 93 billion yen, sold (ump of 6.6% over the same period in 1977. In addition, the survey, conducted by the Cash Box Tokyo office, noted that tape sales have increased at a much quicker pace than record sales.

For the six-month period, record sales totalled 79 billion yen, 7% below the forecast of pre- recorded music sales, while tape sold 22 billion yen, or approximately 24% of the market. The total sales of records increased by only 1% over the same period last year, which indicates a marginally suc- cessful year for record sales. However, tape sales exhibited a sizable growth, in- creasing 26.5% over the past year.

Separating the total tape and record sales into categories of domestic and international recordings, domestic recordings accounted for 68.5% of sales, while interna- tional recordings comprised 31.5% of the total. Sales of domestic recordings contributed to Victor Music Industries, Nippon Columbia, Toshiba-EMI, King, Teichiku, Polydor, Crown, Tokuma Music, CBS-Sony, Nippon-Phonogram, Toho, Canon, Warner-Pioneer, Toro, RVC, and Disco. All of the labels are affiliated with the Japan Phonograph Record Association (JPRJ).

**Attic Signs Dist. Pact With CBS**

TORONTO — Attic Records in Canada has signed a distribution agreement with CBS Records Canada, effective Jan. 1, 1979. The label was formerly affiliated with Lon-don Records.

Artists signed to the label’s domestic roster are Triumph, Patsy Gallant, Haggard, and Randy Bachman. In addition, the label’s international licensee product will be distributed by CBS. The artists pacted under this agreement are George Thorogood and Wayne County & The Electric Chairs.

**O’Loughlin in London** — Ed O’Loughlin, executive vice president of Midsong inter- national, visited London last week to play new product to Polydor personnel. He is pictured here receiving gold and silver discs for the John Travolta single, “Sandy,” and the album of the same name, plus a silver disc for the Travolta single “Greased Lightning.” Pictured (l-r) are: John Perou, senior U.S. product manager; Jim Cook, director of A&R; O’Loughlin, and George McManus, general manager of the pop product division.

**International Bestsellers**

**Brazil**

TOP TEN LPs

1. **Kiss You All Over** — Exile — RAK
2. **You Needed Me** — Anne Murray — Capitol
3. **Rasputia** — Boney M. — Atlantic
4. **Boxes** — Elton John — RCA
5. **Three Times A Lady** — Commodores — Motown
6. **You Don’t Bring Me Flowers** — N-Diamonds — Streetman
7. **Sultans Of Swing** — Dire Straits — Vertigo
8. **We Built This City** — Foreigner — Epic
9. **Do Ya Think I’m Sexy?** — Rod Stewart — WB
10. **MacArthur Park** — Donna Summer — Casablanca

**TOP TEN 45s**

1. **Kiss You All Over** — Exile — RAK
2. **You Needed Me** — Anne Murray — Capitol
3. **Rasputia** — Boney M. — Atlantic
4. **Boxes** — Elton John — RCA
5. **Three Times A Lady** — Commodores — Motown
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7. **Sultans Of Swing** — Dire Straits — Vertigo
8. **We Built This City** — Foreigner — Epic
9. **Do Ya Think I’m Sexy?** — Rod Stewart — WB
10. **MacArthur Park** — Donna Summer — Casablanca

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**Australia**

**TOP TEN 45s**

1. Pertincho De Vozel — RCA
2. Automatic Lover — RGE-Fermata
3. Sou Rebelion — Lilian — RCA
4. Dragon's No Name — Commodores — Top Tape
5. Sun Is Here — Sun — Odeon
6. Get Off — Tony — CBS
7. Wuthering Heights — Kate Bush — Odeon
8. Songbird — Tony — RCA
9. You Make Me Feel — Sylvester — Top Tape
10. The Closer I Get To You — Roberta Flack — WE A

**TOP TEN LPs**

1. Roberts Carlos — Roberts Carlos — CBS
2. Blood In The Streets — Louie Vega
3. Calico — Chico Buarque — Polygram
4. Banda — Los Tres — RCA
5. Alerta Geral — Alcione — Polygram
6. Guerreira — Gilberto Gil — Polygram
7. Excessor e Maquina Do Som (Vol. 1) — Various — Som Livre
8. Viva Verden — Benito Perez — RCA
9. Disco Fino — Various — K-Tel
10. Todo Menino E Sem Rep — Roberto Ribeiro — Odeon

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**Germany**

**TOP TEN 45s**

1. Y.M.C.A. — Village People — Metronome
2. Mary’s Boy Child — Boney M. — Hansa-Ariola
3. Stumbling In — C. Norman & S. Quarto — RAK-EMI
4. You’re The Greatest Lover — Liv — Carrere-DEG
5. Kreuzberger Nachte — Gebruder Blaschuk — Hansa-Ariola
6. The Devil Sent You To Lorado — Baccara — RCA
7. Kiss You All Over — Exile — RAK-EMI
9. Philippes Pour Adeline — Richard Clayderman — Telefunken-Talkatone
10. Was Wird Selng — Der Schlaftum — Vater Abraham

**TOP TEN LPs**

1. Grease — Soundtrack — RSO-DGG
2. Moonlight Melodies — Billy Vaughn — Arcade
3. Nightflight To Venus — Brian May — RCA
4. 20 Wichtis Im Geräuschkorb — Richy King — Epic-Arcade
5. The Monstros Album — Smoke — RAK-EMI
6. Mach Mal Wieder Tanztag — Max Greger — Polydor-DEG
7. Das Wohnzimmer — Streetman — Atlantic
8. Melodien der Welt — Anthony Ventura — K-Tel
9. Jazz — Queen — EM1

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**Cash Box/January 6, 1979**

www.americanradiohistory.com
Retail Sales Up In December But Below Anticipated Levels

(continued from page 31)

andes the Billy Joel, Streisand and Neil Diamond,” commented Stuart Schwartz, chairman of the board of the 19 store Harmony Hut chain. “And although we had a very good season and went up by close to 20% over last year, I think we’re beginning to see a substantial reduction in the number of units sold in total. $98.86 doesn’t appear to be a problem at the bit level, I think multiple sales will suffer as a result. There has to be a trade-off.”

Dave Crockett, president of the 8 store Karma chain, headquartered in Indianapolis, echoed Schwartz’s remarks. “We had an under-par season, Crockett said, “and we should be up 25% over last year for Christmas. But I did see a consumer concern at the $98.86 list price. We still had Joel and Steve Martin as very strong albums, but I believe there was a drop-off in multiple purchases. I just hope the manufacturers keep a variable pricing policy in 1978.”

Catalog Sales Mixed

Catalog sales were also reported down at Everybody’s and Licorice Pizza, but spokesmen at Peachers, Tower and Sound Warehouse said sales were good or better than expected on catalog items at their stores.

“We’re a catalog house,” stated Frank Mik, vice-president of the 36-store Peachers chain, “and we moved a tremendous amount of catalog this year.” He said a record number of new names were met for the season, but he also admitted those projections were more conservative than in previous years.

“We had a conservative view about Christmas based on what the economy has been doing. We sold a lot of merchandising this year,” Mik said, “but it’s not the Christmas of last year.”

Keenan also said he has received some negative feedback from consumers about $98.86 list albums but admitted some of this response has been solicited.

“We’ve initiated petitions for our customers to sign saying they will not buy $98.86 list albums and we’ve gotten a lot of people to sign them. We sold a lot of merchandise this year,” Mik said. His two hottest items, this season though, were Billy Joel’s “52nd Street” and Steve Martin’s “Wild And Crazy Guy,” both $98.86 list LPs.

Keenan also said defectives were a major problem in his area and cited an example “one entire shipment we got of Neil Diamond’s record had Diamond’s record on one side and Barry Manilow on the other. The quality of records is getting worse every day. Defective some weeks are running as high as 10 to 15 percent.”

In most other areas of the country, however, retailers said defectives were not particularly significant.

**Discos’ Impact**

The impact of disco on the 1978 Christmas season was noted by Mark Durbin, advertising and promotion director for the 12 store Spec’s Music chain based in southern Florida. “Disco was one of the important trends this season, and it helped us experience a very good sales jump over last Christmas season,” Durbin said. “But the consumers who had disco continued to grow in sales, in our stores at least.”

Len Silver, head of the 17 unit Record Theatre chain, also noted that disco began to show an impact at his stores during the Christmas season. “All together we were at least 20% ahead of last season,” Silver said, “and we could begin to see disco coming out here. We did very well on disco singles like YMCAs, ‘Le Freak’ and ‘I Love The Nightlife.’ The albums didn’t always do as well, but ‘Cest Chic’ was one of our best sellers.”

**Flour of Fad?**

While disco asserted itself saleswise during Christmas 1978, picture discs generally did not. “They’re the flour of the year,” exclaimed Ben Karol. “Everybody got excited at first, but now they’re just sitting there on the shelf.” Joe Bressi added that he saw a dramatic slowing in picture disc sales as the season went by, a condition he ascribed to “an over saturation of the market.”

The brisk sale of Christmas product, according to Crockett, was partially due to “an older buyer who has now grown up and wants Christmas music for his young kids. It’s also interesting that we sold a lot of MOR Christmas records this year.”

**Other Trends**

Keenan says one trend he sees developing is a slowdown in the steady growth of prerecorded tapes has experienced in the past several years.

“I think tape growth is tapering off,” Keenan said. “Part of the reason is that a lot of people are still selling tapes at a higher price than LPs. I think 8-Tracks are slowing down and cassettes are filling in for some of that. Overall I think tape sales are not up.”

Based on the big success of the Steve Martin, Blues Brothers and Barbra Streisand albums, Licorice Pizza’s Janna Brooks says she has seen more emphasis in 1979 on what she calls “personality albums.”

“TV is playing a much more important role now and people will buy albums by people they are familiar with through television or the movies,” Brooks said, “even if they aren’t established recording stars.”

CHIC AT STRAWBERRIES — While on eastern tour, Atlantic Recording artists Chic made a pit stop at Strawberries in Boston to perform their hit "Love Is Just A Blade Of Grass" (r-l) Tony Chaimers, Atlantic promotion, Robert Marinucci, WEA Sales. Shown standing are Don Dumont, WEA Boston regional branch manager; Frank Albrite, WEA Boston regional sales manager; and Chic members Nile Rodgers, Tony Thompson, Diva Gray, Luc Martin and Bernard Edwards.

(continued from page 26)

of 1978 as seen by the membership. “You Make Me Feel (Mighty Real) Disco Heat” by Sylvester was the top track. The pool will have a membership meeting Jan. 9 at the City. (If you go, you won’t get your BADDTA T-shirt.)

DOMINICAN DISCO — Richard Long, noted disco sound designer who has installed systems in Studio 54, Paradise Garage, Regine’s and other clubs in NYC, is heading south of the border to install sound systems in January in Santo Domingo, Dominican Republic at the Quinta del Cuarto at the Club K Sfin in Caracas, Venezuela. Long says that City Hall will be the largest discotheque in South America. Closer to home, Long has been commissioned to do the sound system at New York, New York. GLI previously handled the system, but problems prompted the change-over to ABB. Accomplished within a couple of weeks. Long is also handling new systems for Melons in NYC and PB’s in Palm Beach, Fla. At the end of January, Long and his small company (eight people involved) will work in Boston. However, the “real monster,” according to Long, will be the installation of a sound system later in the year at the upcoming NYC club Pharaoh’s At 45th and Broadway which reportedly will be NYC’s largest discotheque. Long’s sound systems, which have been installed around the world (Big Apple in Berlin, Dorian Gray in Frankfurt, Tramps in London, and Anne Belle in London), cost easily be $150-550,000 plus. Having installed Regine’s facilities in New York and Montreal, Long expects to be involved in Regine’s upcoming move to the west coast.

NIGHTWATCHER — Richie Kavitz dropped in on Studio 54 where was booked on charges of cocaine possession. Roy Cohen, the club’s lawyer, announced the drop of charges. Reportedly, the IRS had a search to examine the disco’s books but did not have a search warrant for drugs. The end result of the bust appears to be tremendous world-wide publicity for the club. It is also rumored that Schrager and co-owner Steve Rubell are discussing the formation of a label. Boris Mid- ney’s new gigantic studio is nearing its official debut. It is allegedly the first honest-to-good 48-track studio on this side of the ocean with additional capability through the use of 96 tracks. The studio which is located on 54th St. between 2nd and 3rd Avenues is called Eras. Dan Joseph of TK who visited the studio was shocked. “I have never had my body massed up like that before. It was clear and clean and it wasn’t too loud but you could feel it in your liver.”

Most of the clubs in NYC held New Year’s Eve celebrations, but Flamingo’s had to be one of the more exceptional. The festivities run from 10 p.m. on Sunday to 6 a.m. on Tuesday morning. Richie Rivera, Armando Galvez and Howard Meritt spun. Rivera debuted his mix of Van McCoy’s “Lonesome Dancer.”

Electric Circus has moved its opening to Jan. 18.

RADIO CORNER — WDAI in Chicago switched to disco on Dec. 21. The rock station had dipped in the ratings from 1.7 to 1.3 in the latest book and the next day the station changed.

Ford Cooley is PD. Jim O’Brien of KDKO in Denver has started a disco programming service with two southern stations already involved. WZMS-FM in Greenville, Mississippi and KADO-FM in Texarkana, Texas, use the service which costs between $200-$500 per month, according to market. O’Brien can be reached at (303) 794-4211.

SHORT TAKES — Patti Brooks and Joe “Bean” Esposito have recorded the title song (“Deeper”) for the NBC-TV series, “Joe & Valerie,” which debuts Jan. 3. The sitcom centers around two lovers who meet in a disco. Mike Lewis offered a play down of the year’s Top 10 disco hits at Circus disco’s “Silver New Year’s Eve” party in L.A. Solar Records has announced a nationwide dance contest keyed to a cross-country tour by Shalamar. The L.A. version of the contest was held at Osko’s last week. The finals will be held at Studio 54 with a first prize of $2,500.

PRODUCT — Ray Caviano is re-servicing next week a 12” by Dinosaur on Warner Bros. Sire label. The track has been remixed and shortened. Caviano reports that Seymour Stein, head of Sire, “has realized his label is based in New York and he has decided to join the club called Waddy’s 26, 53rd Street.” Frank Cook and Rich Macchiuba, club’s DJ’s, features the title track which was originally released on Sunshine Preudie is releasing a 12” of Lorraine Johnson’s “Feel The Flame” which was remixed by Prelude staffer and occasional New York, New York spinner Francois K. Also coming in is a promo only 12” of “Chance To Dance/ A Freak-A” from the Lemon LP D. Ariola is out this month “Somebody To Love” by Linda Evans with a “Boogie Lu-Wig” mix and an LP by Take Boom previously signed to JDC for the Glass Family project. ’Starship Trooper” by Frank Turlan-Cross is out on Epic and the single of the title track is out on iTunes. Atlantic’s DJ在职的火焰”由Prelude工作室的林登·约翰逊制作，改编版由Prelude工作人员制作，偶尔为New York, New York制作的单曲Francois K参与搬演。另外，还能在促销的12寸中听到“Chance To Dance/ A Freak-A”来自Lemon LP D。Ariola在三月发布“Somebody To Love”由Linda Evans演唱，Ariola主唱的是“Boogie Lu-Wig”版本，以及Take Boom先前签约到JDC的Glass Family项目，‘Starship Trooper’由Frank Turlan-Cross制作，专辑中的单曲“Starship Trooper”已经发布。
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<td>C'est Chic</td>
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<td>The Best of Earth, Wind &amp; Fire Vol. 1</td>
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