BELL & JAMES HAVE A BIG HIT!

When your songs are recorded by the Spinners, the O'Jays, MFSB, Elton John and L.T.D. before your own first single is released you know you've got something. That something is the hit album "Bell & James" and the hit single "Livin' It Up (Friday Night)."

BELL & JAMES "LIVIN' IT UP (Friday Night)"
From the album "Bell & James"
ON A&M RECORDS & TAPES

Produced by LeRoy Bell & Casey James. Executive Producer: Thom Bell.

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EDITORIAL  The Continuing Evolution Of Jazz

Jazz music. Once considered only for eclectic tastes, jazz has grown into big business, with separate marketing and promotion departments at many record companies.

As the music has evolved, so has its audience. The contemporary style of jazz, often labeled fusion, has drawn many hard-core rock aficionados into its web. And the long-time jazz buyers remain some of the most loyal music fans around.

These changes have been the result and the catalyst in new marketing approaches to jazz. As radio airplay has expanded along with the utilization of in-store displays at retail, the jazz artist and his music are not pigeonholed in the coffee house any longer.

Heavy financial commitments to jazz acts as well as underlying support from label executives have helped to elevate jazz to a new status within the industry.

The problems that face the marketing of jazz have not changed, although they have lessened. There are still only a handful of jazz radio stations. The inherent problem is that the stations are exposing product, but largely in light rotation. Hopefully, both the number of commercial stations will expand and heavier rotation will come about.

The Cash Box International Jazz Guide, which is enclosed in this issue, is not only to be read, but to be used.

NEWS HIGHLIGHTS

- Bee Gees' "Spirits Having Flown" LP boosts retail activity despite bad weather (page 7).
- New wave sound gives rock radio a shot in the arm (page 7).
- ASCAP income jumps 14% in 1978 (page 7).
- David Geffen returns to record industry as WCI consultant-advior (page 7).
- Dan Hill, Anne Murray and Rush are the leading nominees in the Canadian Juno Music Awards (page 10).
- Bob Welch's "Three Hearts" and Judy Collins' "Hard Times For Lovers" are top Album Picks of the week (page 15).
- The Pointer Sisters' "Happiness" and McGuinn, Clark & Hillman's "Don't You Write Her Off" are the top Singles Picks of the week (page 20).

TOP POP DEBUTS

SINGLES

HERE COMES THE NIGHT  Beach Boys  —  Carlibou/Warner Bros.

ALBUMS

GEORGE HARRISON  —  George Harrison  —  Dark Horse
ROCK COMES OUT OF THE DARKNESS...
KAYAK LIGHTS THE WAY
'KEEP THE CHANGE'
FROM THEIR ALBUM
PHANTOM OF THE NIGHT.

JXS-7039 PRODUCED BY DENNIS MACKAY & KAYAK • EXECUTIVE PRODUCER: FRITS HIRSCHLAND • MANAGEMENT: JACK NELSON
DISTRIBUTED BY JANUS RECORDS A DIVISION OF ERT CORPORATION • SINGLE: KEEP THE CHANGE J-278
I WANNA WRITE YOU A LOVE SONG
Music: (David Oliver)
Words: (Michael Gradney/David Oliver)
DAVID OLIVER
© 1978 Phonogram, Inc.

DAVID'S GOLIATH.

David Oliver's giant new single, "I Wanna Write You A Love Song," is slaying 'em on these stations:

KDAY OK-100 WBUL WESL
WSID WWIN KAPE WOKJ
WBXL WEA A WDAS WABQ
WEDR WEUP WOKS WNOV
WPDQ WRBD WGOK WIGO

And on these charts:

65 BILLBOARD 71 CASH BOX 55 RECORD WORLD

From David Oliver's hit album, "Mind Magic." Produced by Wayne Henderson.
R&B to it, and that gives it real ethnic cross-over. Any rock station that's got its head on straight has got to start rolling a little more with the rocking."

A Rock And Roll Void

Piasek asserts that the "Elvis to Elvis" format was born "out of a rock and roll void. It wasn't necessary in response to what was happening in the New York market, but to what wasn't happening. Because it's pure rock and roll, it naturally has plenty of able chunk of new wave music that makes for good rock and roll. We wanted to create a format that you can dance to, just as you can to KTU. It was time to show people who weren't dancing to rock in the '50s that rock and roll is the original dance music and that disco is strictly a hybrid of a rock sound. Anybody, $20 into disco should have absolutely no trouble dancing to our station."

ASCAP Income Tops $116 Mil

By Alan Sutton

LOS ANGELES — ASCAP reports topped the $100 million mark for the second straight year in 1978 and in so doing registered a 14% increase over 1977, to $116,601,000 from $102,489,000.

The figures are contained in the society's treasurer's report, which was presented at a membership meeting Feb. 22 at the Beverly Hilton Hotel here.

Disturbances

Prior to the announcement of the government's probe into alleged payola at the WDAS-AM-FM stations, a planned $5 million sale of WDAS-AM-FM was delayed by the FCC. The stations were to be sold to the parent company of the National Black Network, Unity Broadcasting, pending commission approval.

Further complicating the docket on the case is a petition filed by black groups in

Cash Box News

Bee Gees' 'Spirits' Boosting Retail Activity, Weather Hurts

by Joey Berlin

LOS ANGELES — The Bee Gees' "Spirits Having Flown" is proving to be a much-needed shot in the arm according to most record retailers around the country. RSO released the LP Jan. 24, despite the fact that such superstar albums are rarely put out during the winter months.

The quick flight of "Spirits Having Flown" to the top of the chart came during a period when weather conditions and midwinter holiday outlets were shuttered due to a series of snowstorms. But when the stores were able to stock the product, the record retailer's need for major releases was reflected in the Bee Gees' jump to the #1 bullet position on the Cash Box Top 200 Albums chart in just two weeks.

"We'reStarving for hot product right now, and the Bee Gees album has come out at a time when we really need it to carry the load, along with Rod Stewart," says David Lieberman, president of Lieberman Enterprises, the nation's third largest rackjobber. "A hot winter release can grab as much as 30 to 40 percent of sales at some locations because of the relatively light competition." 

Lieberman points to "Saturday Night Fever," "Boston" and "A Star Is Born" as examples of multi-million selling albums which built up momentum during the light-release winter months.

"Manufacturers need to convince artists and managers that if an album can't get out by October, or November 1st at the latest, it's better to stand tall by yourself in January and February," Lieberman says. "It's nice to be hot at Christmas, but if you have to release on Nov. 15 it's not the best marketing plan."

"Spirits Having Flown" is also bringing people into the record department at Korvettes, according to Dave Rotfield, vice president of records and books merchandising. Rotfield says that January is normally Korvettes' second best month, despite the traditional dearth of strong

Geffen Rejoins WCI As Advisor To Record Group

NEW YORK — Following a three-year hiatus, former Elektra/Asylum chairman David Geffen has returned to the industry to serve as consultant-advisor to the record group of Warner Communications, Inc. Geffen will also serve on the newly-created policy planning board which includes top executives from the various WCI music companies.

Commenting on the move, Geffen said, "It seemed like a good time to put my feet back in the water again." But he stressed that he had neither the desire nor the intention to run any record company.

The policy planning board, which consists of Joe Smith, E/A chairman; Mo Ostin, Warner Bros. chairman and president; Ahmet Ertegun, Atlantic chairman; Henry Droz, WEA Corp. president; Nesuhi Ertegun, WEA International president and Geffen, will meet monthly or whenever necessary to discuss overall policy and direction of the music group, according to Geffen. "It is not my intention to be an A&R scout for the company," noted Geffen, "but

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Cash Box/March 3, 1979
**Jennings, RCA Pact For $10 Million**

LOS ANGELES — RCA recording artist John Jennings has re-signed with the label for a reported $10 million on a long-term pact, Cash Box has learned. The contract is one of the largest in RCA's history.

The new agreement calls for eight albums over a four-year period with three of the $10 million in advance. Negotiations between RCA's E/P/A product group and Jennings' manager, Bill Reshen, had been in progress for several months.

Jennings has three platinum and six gold LPs to his credit and his most recent release, "I've Always Been Crazy," was the first of seven Top 40 hits since 1977.

Jennings has been on RCA since 1965.

**Single Releases By Jazz Acts Employed As Crossover Tool**

by Michael Glyn

LOS ANGELES — The proliferation of single releases by jazz-based recording artists, while not an entirely new phenomenon within the industry, has achieved greater visibility in the past few years as an ever-increasing array of artists, styles and elements of pop, disco and R&B have reflected their influence. With many of these musicians looking for new exposure, an additional element of pop has emerged as a potent tool for crossing the artist over to the black contemporary, disco and pop areas in addition to breaking down any barriers which may have previously prevented acceptance in those markets.

There is an attitude of cautionary, however, among most record executives concerning the release of singles by jazz-based artists. "I usually let to get some feedback before I release a single," commented Tommy LiPuma, head of Horizon/A&M. "If you stick your neck out and don't happen, you can seriously hurt the artist's career. In the case of the Boz Scaggs and Bonnie Raitt, they have used the 'Major League' album last October and it hung on for several months before Harold Childs, vice president of promotion of A&M, came to me and asked if I would put the title cut down. As in most other types of music there are artists who are such big sellers that they will remain an exception to the rule. George Benson and Chico Hamilton are two such examples. Another case where a single may be released prior to, or simultaneously with, the album is when a cut is felt to be particularly outstanding. Sometimes the cuts picked for singles will be obvious, such as the case with George Duke's single, "The Other Side." In the first place, it's the only one that can be recorded in the studio.

The fun, Schultz, Warner Bros. Records, noted jazz promotion director, echoed this philosophy, adding, "in general, in the beginning, you're going to start to get the label to go with it out there a few weeks to see if it gets some airplay and then perhaps go to a 7-inch promo disc."

The most recent example of this was the E/P/A product management team, recruited in the Puerto Rico for meetings. Pictured standing (l-r): Steve Finzer and John Vana, west coast product manager; Jimmy Keene, Nashville product manager; Larry Stessel, east coast director of product management; Steve Desaulas, associate director of product management, east coast; Stephanie Knaur, west coast product manager; Greg Rogers, division manager, Portfolio Records, and Cheryl MacIntosh, east coast product manager. Keeling in front (l-r) are: Charrie, director of national merchandising; Richard August, assistant director of product management west coast; Ruth Carson, east coast product manager; Dan Beck, associate director of product management east coast; Marion Bernstein, east coast product manager; and Steve Slutzak, west coast director of product management. Dan Blaylock, east coast product manager, is not pictured.

E/P/A's Product Managers Have Key Role In Company

by Ken Terry

NEW YORK — The recent addition of several product managers to the staff of Epic/Portrait/Associated Records illustrates how the company attaches itself to the proper introduction of new product in the marketplace.

Since the number of acts handled by each E/P/A product manager continues a two-year trend at the company, according to Jim Charrie, director of national merchandising. Today, the six members of his east coast staff (excluding a merchandising manager) and the five people on his west coast staff are each responsible for between 10 and 15 acts. Before the recent appointments, east coast product managers had been taking care of 12-15 acts apiece, while their west coast counterparts had as many as 18-20 acts each. And in 1973, when Charrie was a product manager at A&M, he had major responsibility for 40 acts.

The conditions Charrie felt, were unfamiliar not only to E/P/A artists, but also to those who were responsible for merchandising their albums. "Just as an artist needs the time to plan out his songs before he goes into the studio, I think it's unfair to a creative person — to expect that he have to operate by shooting from the hip.

"Over the past two years, our staff has been increasing in size, we're looking for an additional person to do it, thus the load of artists was reduced by 12-15 acts which is responsible for, so that one person keeps it together as a musician and the manager while the major decisions were made on a higher level. And, as the company has grown, we've seen the area of responsibility for the artist to be the executive position, and the caliber of the people we're hiring is much, much higher than it was a few years back."

"When I started as a product manager, it was considered an entry-level position in our company, and that's no longer the case. The qualifications we are looking for are someone who has an appreciation and understanding of music, an ability to relate to people, because we're an artist-oriented company, and at the same time, someone who has an understanding of the record marketplace and retail, who can work with a broad base and understands the concept of profitability. Because in the end, if CBS doesn't show a profit, we're all going to be looking for jobs."

No Entry-Level Position

In a recent Cash Box interview, Charrie noted that the entire concept of the product manager's role at E/P/A has changed radically in the past two years. "The original theory of the product manager was that he was an in-house manager, and also somewhat of an artist relations person," he said. "He was the one who could hang out with the artist and the manager, while the major decisions were made on a higher level."

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Sister Sledge

There is something special about the music of the Sledge family and their groups, like the Staples Singers, the Emotions and the Everly Brothers. They have always enriched pop music with the sheer harmonies and closely knit musical interaction that are unique to people who are of the same flesh and blood. Sister Sledge is another such group, and their new Atlantic album, “We Are Family” and their single, “He’s The Greatest Dancer,” both of which are bulleting pop, are vital testaments to their talents.

The group’s members, sisters Debbie, Joni, Kathi, and Kim, first began singing together when they were children at the Second Macedonia Church in Philadelphia. As teenagers, they toured the world with local eye by doing backup vocal work for Gamble and Huff at Sigma Sound studios. After a false start with a small local label, Sister Sledge was signed by Cotillion president Henry Allen — then senior vice president of Atlantic — to the label in mid-1973.

Though the group has recorded with a number of producers in various styles, ranging from the archetypal disco New Yorkers of Bert DeCoteaux and Tony Sylvester to the scientific funk of the McRae Corporation, the group didn’t achieve real success until they were paired with producers Bernard Edwards and Nile Rodgers of Chic. From the spirited, almost gospel-like fervor of “We Are Family” (highlighted by Kathi’s phenomenally exciting lead) to the discolized teenage cool of “He’s The Greatest Dancer” to the trance-like “Lies,” Sledge and Rodgers have produced Sister Sledge with at least as much care as they gave to their own group, Chic.

“They’re very sensitive,” says Kim, “and we’re really happy about doing the album with them. When our manager told us that Chic wanted to produce us, we said ‘sure,’ and when we got to New York to meet with them, we had already done all the tunes and tracks for the album. They were really prepared for us. We were especially impressed by the ‘We Are Family’ tune; it seemed to express exactly what we have been trying to project as an act.”

The album also succeeds by straddling both disco and pop, which is a difficult task in today’s changing marketplace. “Disco is the heaviest thing around today,” says Kim. “A year ago you could get away with doing R&B and ballads. Today, disco is it. If you want to get people’s attention, this is how you have to do disco; then you can give them more of you. One good thing about the album,” she continues, “is that it doesn’t peg us.”

Whatever success Sister Sledge is enjoying professionally is also reflected in their personal lives.

“All of us have continued our schooling while pursuing our career, and with the exception of Debbie, we have been married for two years to go, we’ve all finished college. Debbie has a beautiful daughter, and I’m going to be getting married shortly. We’re just all family.”

The Clash

When the controversial Sex Pistols broke up last year, they were followed by a band called upon by the British rock community to spearhead the new punk rock movement. The Clash, when the group has been constantly in the public eye, scrutinized by both the British and American press and fueled by rock critics as being either “The Only English Band That Matters” or as heir to the title “The World’s Greatest Rock ‘n’ Roll Band.”

All of the excitement and publicity surrounding this London-based quartet is due to the Clash’s bold, challenging attitudes about what direction rock ‘n’ roll should be headed, plus its depiction of the urban street-life atmosphere of London and the western world in general as it relates to a new generation of rock ‘n’ roll youths. If the band’s outlook and personality reflect political nature, it is not out of dogma or any sloganizing by the group, but an insatiable need to reflect the circumstances of the Clash’s members’ lives.

The Clash — Joe Strummer, Mick Jones, Paul Simonon and Nicky “Topper” Headon — are all in their early 20s and were raised in London. Opportunities and chances for success are scarce for U.K. teenagers attempting to escape the grind of life in a factory, on the dock or on welfare.

“In England, there seems to be a feeling of hopelessness amongst the youth that hasn’t reached America yet,” explained Joe Strummer, lead singer/guitarist and co-composer (with Mick Jones) of the group “It doesn’t exist in America.”

“Our songs, we’re writing about the future as we see it,” adds Strummer. “For nobody, who’s living a civilized world, do we want to look at. If people say we’re not relevant to U.S. rock audiences, let’s see what they say in a couple of years when things will probably changed for the worse in the U.S.”

The Clash recently finished its first tour of the U.S., performing about 10 concerts in medium-size halls, impressively headlining and selling-out almost every venue despite receiving minimal airplay exposure from punk-vary music programs. Each concert was a mesmerizing affirmation of the power, intensity and conviction of the group’s music, and clearly demonstrated why the Clash has become the leading band on the new wave scene.

Despite the lack of airplay, the quartet’s first American-released “Give Em Enough Rope” on Epic Records has sold reasonably well for a new act, garnering a position on the Cash Box Top 200 album chart for the 14th consecutive week. Interestingly, the artwork for “Give Em Enough Rope” does not include pictures, lyrics or any mention of the individual group members.

We didn’t include pictures in the album, or lyrics, for the last two years,” Joe Jones said. “We want people to listen to the album, get involved, and find out about our music themselves. Everything the Clash has to say is on the record itself.”

Hill, Murray And Rush Lead Juno Music Award Nominees

TORONTO — The nominees for this year’s Juno Music Awards, given by the Canadian Academy of Recording Arts and Sciences for outstanding achievements by Canadians and international artists in the Canadian music industry, were announced Feb. 15 in Toronto.

Here is the complete list of the announced nominees for the Junos, to be held March 14 at the Habour Castle Hilton Hotel in Toronto: Nominations for the best jazz album, best classical album and album graphics will be announced Feb. 28.

For the Group of the Year, the nominees are Rusty Shiptock, Triumph, Prism, and Trooper. Male Vocalist of the Year nominees include Gordon Lightfoot, Dan Hill, Neil Young, Burton Cummings, and Gino Vannelli, while Female Vocalist of the Year candidates are Anne Murray, Paty Gallant, Joni Mitchell, Carlton Baker, and Lisa Dal Bello.

Best Albums


Best Selling (Canadian) Single Nominees include: “Sometimes When We Touch” by Dan Hill; “Hot Child In The City,” by Nick Gilder; “Love Is In The Air,” by Martin Stevens; “You Needed Me” by Anne Murray, and “Break It To Them Gently” by Burton Cummings.

For the Year nominees are: Nick Gilder for “Hot Child In The City”; Brian Smith and Ray McGuire (of Trooper) for “Endless Wire.”

Parks Named VP

Los Angeles — David Parks has been named vice-president of pop promotion at Twenty-First Century-Fox Records.

Parks has been with the company for three years, most recently as general manager for the Radio Broadcast Division of Gulf United Corporation and operations manager of WNDW and WQFB in Indiana.

Parks has also programed Nationwide Communications in Richmond, Virginia and has been with the company since 1977.

Labels In Chapter XI Must Still Pay Harry Fox Dues

NEW YORK — Two federal judges have ordered record companies operating as “debtors-in-possession” after filing petitions under Chapter XI of the Bankruptcy Act to account to and pay royalties to the Harry Fox Agency for tapes and records made and distributed while the Chapter XI proceedings are pending.

Bankruptcy Judge E. Joseph Devilio’s order in the Newark, N.J. proceeding involving Springboard Records, Inc. and the order of Bankruptcy Judge John Galgay in the New York City case concerning Creed Taylor, Inc. (CTI Records) both require the record firms to account on a monthly basis. Each also provides for payment to Fox of advances against the royalties actually due.

Alan L. Shulman of Silverman and Schwartz, P.C., for Harry Fox’s counsel, successfully argued that a debtor’s obligations for mechanical royalties under the Copyright Act were paramount. Both U.S. courts affirmed this, accepting the principle that a “debtor-in-possession” cannot use the shield of Chapter XI bankruptcy proceedings to allow infringements of copyright laws.

Labels In Chapter XI Must Still Pay Harry Fox Dues
NOTHING BUT THE BEST

Best Song of the Year
Just the Way You Are
Billy Joel

Best Record of the Year
Just the Way You Are
Billy Joel

Best Country Song
The Gambler
Don Schlitz

Best Cast Show Album
Ain't Misbehavin'
Thomas "Fats" Waller and others

Best R&B Instrumental Performance
Runnin'
Earth, Wind & Fire

Best R&B Vocal Performance
By Duo, Group or Chorus
All 'N All
Earth, Wind & Fire

Best Jazz Instrumental Performance,
Big Band
Live in Munich
Thad Jones

Best Jazz Instrumental Performance,
Group
Friends
Chick Corea

Best Soul Gospel Performance,
Contemporary
Live in London
Andrae Crouch

Best Latin Recording
Homenaje A Beny More
Tito Puente

Best Comedy Recording
A Wild and Crazy Guy
Steve Martin

Best Instrumental Arrangement
The Wiz
Quincy Jones

Best Arrangement
Accompanying a Vocalist
Got to Get You into My Life
Maurice White

ASCAP
We've Always Had the Best
Moby Disc Ties With Greenpeace

LOS ANGELES — Moby Disc Records, a popular Sherman Oaks retailer, and Greenpeace of Southern California, a chapter of the international foundation, pledged to the preservation of endangered species will enter into a cooperative program keyed to increasing the public’s awareness of Greenpeace’s involvement with the "life of the whale and harp seal. Moby Disc will continue to be a distribution point for Greenpeace literature in addition to inaugurating a number of music-oriented projects on the group’s behalf.

ABC Records Ships Feb. LPs

LOS ANGELES — ABC Records has just shipped its February album releases and they should be in the stores by March 2. The shipment marks the first batch of ABC releases to be distributed by MCA Distributing Corp.

Highlighting the seven new releases are new LPs from Shotgun, "111," and Freddy Fender, "Tex-Mex." Included in the new release package are debut albums by the Atlantic City City Kids for "Sonic Heat." Another addition to the release list is John Coltrane’s "The Mastery of John Coltrane, Vol. IV.


Stewart To Tour North America

LOS ANGELES — Rod Stewart, whose album "Blondes Have More Fun" and single "Da Ya Think I’m Sexy?" have been certified platinum, is about to embark on a North American tour. The tour will run from April 12 through June 26. The 27-city tour includes a three-day stint at New York’s Madison Square Garden and will end with four days at the forum in L.A.

Stewart is presently on the first leg of a Far East tour that will include visits in Australia, New Zealand, Japan and Hawaii. Both the new LP and single have charted at #1 in Australia and the U.S.

Mangione Begins 50-Date Swing

LOS ANGELES — Recent Grammy Award winner and A&M recording artist Chuck Mangione has begun a two-part cross country tour, the first leg of which starts in Chapel Hill, North Carolina and will be highlighted by stops at the Grand Ole Opry House in Nashville, the Kennedy Center in Washington, D.C. and Avery Fisher Hall in New York City. After a six-week rest, Mangione will continue the second leg with dates in California, including a stand at the Universal Amphitheatre here.

This was the second year in a row that Mangione picked up a Grammy, in the Best Pop Instrumental category for "Children of Sanchez." His new live album will be released this spring.

Haas Appointed WCI Controller

NEW YORK — David Haas has been appointed corporate controller of WCI. He has served as assistant controller since June, 1976. The appointment was announced by Bert Wasserman, senior vice president of finance.

Prior to joining WCI, Haas was a principal with Arthur Young & Company. He is a CPA and a graduate of the University of Vermont.

EXECUTIVES ON THE MOVE

Manculo
Kenyon
Higler
Stewart

Changes At Horizon — Horizon Records has announced that Fred Mancuso has been named as director of the promotion and marketing department. He was formerly head of promotion at Island Records and before that, held the same position at Chrysalis. Also announced was the appointment of Kathy Kenyon as assistant director of promotion and marketing. She previously worked with Mancuso at both Island and Chrysalis and before that was music librarian at KMET in Los Angeles.

Higler Promoted At Infinity — Bette Higler has been promoted to director of international operations at Infinity Records. She joined Infinity last year as executive assistant to the president. She had previously served as administrative coordinator at CBS Records International prior to which she was studio coordinator for Bell Sound Studios in New York.

Stewart Appointed — Robert Lee Stewart, former director of special projects for The Sound Sevenity Corporation, has been promoted to vice president, artist development. He joined the Sound Seventy staff in June, 1975, as the Charlie Daniels Band road accountant.

Kohn Named At EMI — EMI Films, Inc. has announced the election of John Kohn as executive vice president of that company. He will be acquiring and developing new projects for EMI Films, Inc. He is returning home to Beverly Hills, California, after spending a number of years in London as an independent producer-writer.

Satriano Upped at A/E — Sue Satriano has been promoted to manager, tour press & special projects at Elektra/Asylum Records. She has been with E/A for a year and a half and was previously publicist at Rolling Stone magazine in San Francisco.

Sather Appointed At MCA Distributing Corporation — MCA Distributing Corporation, has announced the appointment of LeRoy Sather as branch manager, Denver branch for MCA Distributing Corporation. In 1971 he joined CBS Records in the Denver market as their key accounts salesman, and in 1978 became regional country marketing manager, midwest region for CBS Records, a position he held until his move to MCA Distributing.

NEW LABEL — Casablanca Records and Filmworks is about to distribute a new label, American International Records. The label is a division of American International Pictures (A.I.P.) and its first release will be the soundtrack "California Dreaming." Pictured (l-r) are: Brian Internadi, vice president promotion/custom labels; Buddy Epstein, vice president of A.I.P.’s music division; Samuel Z. Arkoff, president and chairman of the board of A.I.P.; Neil Bogart, president of Casablanca; Larry Harris, senior vice president of Casablanca and Bruce Bird, executive vice president of Casablanca.

Might Twins Music Opens In NY, Chicago

NEW YORK — Ron Scott has formed a new music publishing company called Might Twins Music. The firm will maintain offices in Chicago at 9134 S. Indiana Ave., telephone (312) 884-5452, and in New York at 210 Greenwich St., Suite 16A, telephone (212) 233-0815.

Bibby Named As General Manager, Pickwick Records

LOS ANGELES — Richard Bibby, vice president and general manager for Pickwick Records of Canada Ltd., has been promoted to general manager. Pickwick Records, a division of Pickwick International, moved into his new post March 15 and will be based at Pickwick world headquarters in Minneapolis.

Before joining Pickwick, Bibby had been with MCA Records for 13 years, starting there in 1965 as a sales representative in Ontario and later moving up to sales manager. He worked his way up to national sales manager, vice president and general manager of MCA’s Canadian operation and finally vice president of marketing.

Commenting on his new post, Bibby said, "The quintessence line has enjoyed tremendous success in recent years. In the next few months we will expose new artists with their first records. We will release the first half of 1979 with the same enthusiasm as in the past."
Welcome to the 1980's. They're still a good year away. But we're planning for them now. At NARM'S 21ST ANNUAL CONVENTION: "Today's success: Tomorrow's opportunity."

The future gets closer every day. And in just 6 days, NARM will show the music/record industry all the shapes of things to come. On both sides of the retail counter:

RESEARCH FEEDBACK:
"The Attitude Of The Tape Buyer" - A CBS study... Tape Display: "To Lock Or Not To Lock" - A GRT study.

PRESENTATIONS:
Radio Advertising: Image/identity building, creative time buying, and a marketing strategy.
Merchandising: Using raw materials to polish your in-store image.
Videodisk Software: A demonstration by MCA/Disco Vision.
In-store Video Merchandising: Where it's at. Where it's going.
Bar-Coding: "A Marriage Of Convenience" - A NARM presentation on the implementation of a feasible industry standard.

SPEAKERS:
Stan Cornyn on Commercialism vs. Quality: a keynote address.
Dr. David Rachman on Retail Executive planning.
Elliott Goldman & Joe Simone on indie distribs: "Swan Song Or Rebirth?"
Dr. Art Ulene on coping with executive stress.

WORKSHOPS:
Individual and meaningful shirt-sleeve sessions in:
Retailing
Rack-jobbing
One-stopping
Independent Distributing

NARM AWARDS:
Retailer & Rack Jobber Of The Year.
Best Sellers Of The Year.
Scholarship winners sharing $68,000 in grants.

EXHIBITS AND MANUFACTURERS PRESENTATIONS:
Poolside exhibit center for hardware/software displays.
Manufacturer's audio-visual presentations each afternoon.

LIVE ENTERTAINMENT:
Live talent from major labels. Cocktail receptions, luncheons, dinners. See it all. And hear it all, as only NARM members can.
March 23-28, 1979
Join up, and join us... or the '80s could start without you.

A FAST-PACED CONVENTION FOR A FAST-PACED BUSINESS:
NARM

www.americanradiohistory.com
Rock Radio Benefits From Viability Of New Wave Sound

continued from page 7

with the older audience with Mandrill. Original music written, arranged and produced by Barry DeVorzon is also set for the record and his album "The Warriors" will be released as a single.

But Tom Morra, WNEW's music director, is ready to try a foray for a progressive program called "The Disco Challenge," where the listener to keep the flow of new music open, especially in a format such as ours, a"organic" sound and music that's too predictable at times," Morra maintained that "it's imperative to give the jock the freedom to do what he wants to do so that he's compelled to try new releases. That way, he won't fall into the trap of playing a certain kind of music all the time."

Costello In The Vanguard

If programmers were put off by the sound of Sex Pistols, Elvis Costello has given the new wave better footing, contended Helen Hecht, music director at WGGG in Philadelphia. Left said that the station feels no pressure to program because "the key for us is to keep our listeners happy by playing rhythmic rock and roll that's on the current charts," plus the Sex

The崇尚 permanent bond with progressive radio. There has to be a constant evolution, and AOR has always tended to reflect new music. One of the primary advantages that AOR has, I think, is that the product isn't predictable. It's got to work with you on every single listener instead of making you worry. I think that the artists feel more comfortable with the more commercial material first before it starts experimenting with the harder sounds. It's a matter of gradually orienting the listener.

No Corporate Research

At WJCL-FM in Chicago, Tom Marker, the program director for the station, suggested that one of the positive aspects of the new wave is that artists "aren't concerned with what the corporation is thinking. They're just recording their music and don't reflect corporate research. AOR is pretty boring in a lot of markets and it's hard to create a good progressive program with an appreciation for musical content."

But now that the new wave groups are producing songs that are more refined and digestible, it's attracted the interest of listeners again that were put off by the Sex Pistols. But it takes a while to get used to anything new. The promotion that accompanied the arrival of the Sex Pistols was quite widespread, but it has really been a long time now that new wave is a lot hotter now."

Marker notes that "It's not at all unusual to hear a song by a new wave group on the same station that I have a lot of respect for our listeners, and I know that they're going to listen. I've listened to quite a good progressive over a disco station that's largely slick packaging.

‘Warriors’ Soundtrack

To Be Released By A&M

LOS ANGELES — A&M Records will be releasing the soundtrack to the upcoming Paramount Pictures film, "The Warriors," which will include performances by Joe Walsh, Des- monte KJJ, Captain Beefheart, and Mandrill. Original music written, arranged and produced by Barry Devorzon is also set for the record and his "Theme From The Warriors" will be released as a single.

BROMBERG AT BOTTOM LINE BIRTHDAY

Fantasy recording artist David Bromberg recently starred at the annual Bottom Line Anniversary show, an honor which he has handled for the past four March luncheon Fas-at the American. Ed Craner, president of the club; Bromberg; Allen Pepper, co-owner of the club; and Norman Grossman of WNEW-FM who broadcast the show live.

of, and the latest, titled "The Nameless One," Bromberg, Grossman, and John Cale have been a three-piece band, and he is constant and commanding on stage, as he proved recently at the Other End. He has put out a couple of albums on Pickwick, corporate research for the station to make our audience aware of new artists," Leicht continued. "And, by keeping in touch with the other stations, we instinctively know where the direction of new wave is going. That's why it's crucial to the survival of AOR, because it will always distinguish us from the other stations in the market.

The creativity of artists such as Costello and the Jam was immediately apparent to Jeff Chard, program manager at WOUR, Utica, N.Y., whose radio broadcasts were incorporated into the first two American tours. "AOR has got to continue to mix together a wide variety of music to keep its listeners interested," he said. "This second generation of new wave groups like the Police have definitely learned a valuable lesson by touring with the Sex Pistols, although it's altogether possible that yesterday's new wave is really today's new rock."

Retail Acceptance

Retailers have also seen a greater acceptance of new wave by shoppers, according to a recent survey by a northside store in Atlanta recently ran a promotion similar to the 'Buy 'em, try 'em' program initiated at Sam Goody last year to expose the new LPs by Costello, Devo and Talking Heads. The store supported the promotion with heavy in-store play, according to ad manager Marie Carey, and the results were very favorable. Like other chain stores contacted by Cash Box, this store has stopped buying new wave records and is buying pre-release items. The store is buying two of the more established new wave artists throughout it's rock section, while grouping the less commercial ones as "accessories" in their catalogs under the first letters of their names. The practice indicates that new wave is "primarily a limited audience, but Elvis, Pat Smith, and Blodwyn Pig will be back next week with a few more in-roads," said Steve Sturm, record intake buyer for the Sam Goody chain. "We've always bought records that we're confident we're going to sell it. By integrating the new wave artists with the established artists, we think there's a greater acceptance of the movement than there was a year ago. Terms like 'punk rock' are pretty cloud, but the bottom line is that music is strange."

Buckman at Bottom Line Birthday

So far, the best known is Steve Forbert, who was voted "New Artist Runner-up" by the readers of Cash Box for the last year. He is one of the most lyrically ambitious rock writers, and occasionally cannot play the drums at all, which has been another reason for the delay in getting a new A&R album out. After the studio LP is completed, Nix will undergo an operation and then rest for at least a month before moving on to film the television special, predicting yet another banner year for A&R. The studio album will be in the stores by late spring, and a massive summer tour is planned. In addition, Hammond has been signed for a role in a major Hollywood film he describes as "a rock and roll movie," and "I've been going to get a lot of respect."

charles palmeri

On the heels of his platinum-selling "French Kiss" album, Bob Welch has issued this varied selection of take-all the rocking, sensitive ballads and teasing medium-tempo cuts. Welch retains many of the key elements which made "French Kiss" a winner: tight, hook-laden arrangements, dynamic but controlled guitar licks; and his imaginative, engaging compositions. A consistently strong outing, "Three Hearts" also contains backup vocal and percussion help from Mick Fleetwood, Christine McVie and Stevie Nicks.

HEADIN' HOME — Gary Wright — Warner Bros. BSK 3244 — Producer: Gary Wright — List: 7.98

After several consecutive albums which relied almost strictly upon electronic keyboard textures, Gary Wright has combined with a varied, more muscular effort which offers an array of electric and acoustic guitar riffs which add a much-needed new dimension and depth to this veteran performer's compositions and arrangements. Wright's aching, raspy vocals remain in prime form throughout "Headin' Home," which should reaffirm Wright's status, both commercially and critically, as a major level artist.

BIG CITY ROCK — The Atlantics — ABC A11134 — Producer: John Stronach — List: 7.98

A mainstream rock quintet which blends Cars-like guitar-rock energy with infectious vocals and catchy melodies, the Atlantics could attract a large rock audience with such tunes as "One Last Night" and "When You're Young." The picture of the group on the album cover may link the group to the new wave, but the Atlantics' execution, particularly its vocals, make this album closely resembles a band like Three Dog Night rather than the Talking Heads. For pop and AOR formats.


Already a hot disco attraction, the Canadian-based Raes should attract a sizable pop following with its debut album. Featuring the disco hits "A Little Lovin' (Keeps The Doctor Away)" and "I Only Wanna Get Up And Dance," this LP boasts infectious, sleek vocals, polished horn and string arrangements, and a non-stop, pulsing disco beat. Supported by several top session players, this LP is for disco and pop formats.


This is the second album from this high-powered rock quartet since Randy Bachman embarked on a solo career. As usual, BTO displays an encyclopedic knowledge of catchy guitar choruses and appealing pop hooks, fusing a variety of styles with its own fun-loving personality. Most of the songs here are in the upbeat, charging hard-rock mold, but tunes like the single "Heartache" provide a more resonant, subtle change of pace. For AOR and possibly AM pop formats.

IVE ALWAYS WANTED TO SING — Bunny Sigler — Gold Mind/Salsoul GA 9503 — Producer: Bunny Sigler — List: 7.98

The full title of this LP is 'I've Always Wanted To Sing...Just Write Songs,' and this veteran composer/producer does exactly that on this album, singing to his heart's content on the LP's eight selections. This album features mostly upbeat disco tunes that spotlight Sigler's confident vocals. Including instrumental support by Instant Funk, winning tracks on this effort are "By The Way You Dance," "Half A Man," and "Gee My Earring." BLACK SHEEP — Hammer — Asylum 6E-173 — Producer: Jan Hammer — List: 7.98

"Black Sheep" may quite simply be the finest rock album to feature convincing keyboard-created guitar-like textures. This uncanny reproduction is frighteningly accurate yet through the talented hands of Jan Hammer it also hits the mark as superb heavy rock 'n' roll. Tracks for AOR are "Jet Stream," "Hey Girl," and the title cut, in addition to the superlative Jimi Hendrix cover, "Manic Depression."


Fusing jazz, rock and pop elements for an original and inviting formula, Marilyn Scott with "Dreams Of Tomorrow" should emerge as a gifted vocalist and composer. An innovative combination of musical ingredients are featured on the LP, ranging from jazzy piano textures, soaring synthesizer riffs, clean rock guitar lines, and bouncy rhythms. Scott's voice is more restrained, sturdy and capable of handling the unique arrangements here.

MICHALSKI & OSTERVEEN — Columbia JC 35602 — Producer: Ken Scott — List: 7.98

Lushly orchestrated pop/rock with ace producer Ken Scott at the helm makes for an auspicious debut for this promising young rock outfit. Well-crafted, original tunes something and a host of luminaries in guest back-up shots. M. & O. are a more than welcome addition to the fertile field of competent rock duos. Tracks which can feel at home in both AOR and MOR formats are "Love Me Be," "A Long Distant Love," and "It's A Rock 'n Roll World."


With her latest album, this veteran songstress has returned with an intimate, sensitive album brimming with the joy and purity that Judy Collins is known for. Collins' fluid voice is in fine form and beautifully handling such material as Randy Newman's "Marie," the Eagles' "Desperado," the sorrowful title track and seven others. Including tasteful cover photos by Francesco Scavullo, this LP should fare well in the pop and MOR markets.


A masterful legal fusillade with former company Warner Bros., Frank has finally come out with the genuine article. A double-album's worth of Zappa's sly and often caustic wit combined with the same innovative jazz-rock arrangements, this record has an accessibility he has rarely displayed since the popular " Apostrophe." Many of the basic tracks were recorded live in London and New York and overdubbed in the studio, giving them an aggressive edge. For AOR formats.


Incorporating firm yet gentle samba rhythms, a trace of funk and a sexy, smoky voice; Franks, with his self-penned melodies, may well be one of America's better interpreters of this nebulous concept called romantic love. A more soothing late-night album to be produced; Franks has the knack for soliciting a warm human involvement from listeners with his satiny jazz approach and should be a firm contender for A/C and jazz formats.


Soured on the widespread success of his single, "Music Box Dancer," the composer/arranger Frank Mills should garner substantial sales with this 11-song collection of pop/adult contemporary works. Predominantly an instrumental affair (a few cut-rate light vocal background touches), this LP features appealing acoustic piano and guitar solos embellished by lushly orchestrated arrangements.


Joe Jackson is currently one of the leading figures on the British new wave scene, having received a flurry of rave reviews and substantial chart positions. His LP is an enthralling conflation of many of England's hard-core new wave rock outfits. Rather, Jackson is more a mainstream (albeit angry) singer/songwriter in the Elvis Costello vein. Basically utilizing sparse, economic arrangements, the focus on "Look Sharp!" is on Jackson's biting, satirical lyrics and coarse but expressive vocals.

AIRWAVES — Badfinger — Elektra 6E-175 — Producer: David Malloy — List: 7.98

Badfinger is now Tom Evans and Joey Molland as a duo with Nicky Hopkins along for several superb acoustic piano tracks. The former trio is back in the studio in that the total production is once again as fresh and invigorating as each new release always has been. The legendary harmonies are as strong as ever here, but the LP's lack of a single call to listeners is frustrating. "Airwaves" is a new album by a new group of a sound that, in essence, has never grown old.


A younger brother of Diana Ross, T-Boy on his debut album has created an invigorating affair which should establish Ross as an impressive vocalist/composer/producer. Ross is a distinctive singer, displaying a throaty tenor voice which can handle material ranging from subtle ballads to strutting R&B tunes. Backed by an array of first-rate instrumentalists and female background vocalists, this LP is suitable for black contemporary and pop playlists.

DANCING AND SINGING FOR YOU — Starfire — Dynamic Artists DA 1002 — Producer: Joe Carter — List: 7.98

Suffice it to say that Starfire has issued a LP on its debut album which has concocted an album which should bring attention to both the group and the Virginia-based Dynamic Artists label. This LP is especially divided into a "Dancing For You" side, featuring funky, chattering dance tunes, and a "Singing For You" side, which spotlights Starfire's ability to perform intimate, romantic ballads...cuts include "Super Sensuous Women" and "I Want to Sing This Song For You."

THE GENIUS OF LES PAUL — MULTI-TRACKIN' — Producer: Walt Maguire — List: 5.98

In 1967 Les Paul was coaxed back into the studio to re-cut a few of his classic songs in a "high tech" manner. "Tennessee Waltz" and "Bye Bye Blues." The resulting 13-track instrumental album was released in 1968 and promptly got lost in the late sixties. With this re-issue, contemporary listeners can now survey a certain portion of the smooth country-cum-jazz style that influenced two generations of serious guitar players worldwide.

Cash Box/March 3, 1979
Landry’s PromoVision Offers In-store Video Merchandising
by Marc Cetner

PromoVision, a new concept for in-store video marketing and display tools, is now being made available to retail record stores. The merchandising aid was designed by Landry Video Systems and is now shown in 80 record outlets throughout the USA.

"The thing that makes the whole PromoVision concept unique," says James Landry, president of the firm, "is that we are providing a vehicle by which we can promote and attract consumers to an event.

At present, PromoVision, a half-hour video program hosted by Fio and Eddie, is designed to show label-promoted video clips of artists, stimulate in-store buyers to be interested in the act and sell the product. The hosts introduce each act by giving the audience selected information designed to get the customer interested in the video clip. After each timed segment, the hosts do a soft sell. The album cover is shown three times during the segment. The show is conceived to associate the album covers with the group’s performance and create an identity which sells product.

Organized Effort

"The show is an organized effort," says Landry. "It isn’t just making a show and shipping it out. The program involves media tie-ins, displays, contests — the whole nine yards. A retail account’s support of PromoVision entails: the albums promoted in the show being made available in quantity near the video screen: the show receiving heavy in-store play (4-5 times a day at peak hours); store personnel recommending the pitched product; media interfacing (radio, TV and print) and contests, giveaways and other promotion being utilized in direct conjunction with the program shown.

"PromoVision improves store image, increases sales, stimulates store traffic, builds repeat business and sells store accessories," says Landry. "That a video could well be the most powerful merchandising tool in the business.

Landry Video recently produced three promovision shows for the Peachtree Records chain exposing 18 artists to a potential 350,000 record buyers. According to Landry, 66% of the artists showed an increase in sales of 100% during the running of the PromoVision programs. Peachtree reports that the most successful clips were of the Who and Devo.

"Creating An Impulse Buy

"Usually you have a song five times on the radio before you’ll buy it," says Howard Lowell, director of marketing and sales for Landry Video Systems. "But, if you see a song with video, you’ll get hooked. We’re creating an impulse buy.

The next PromoVision programs will be showing Arista’s Beatle’s Sound City stores, Chicago's 10 Sound Wherehouse stores, Atlanta’s 8 Oz record stores and Houston’s Tower Records Stores. The regional location of the stores makes it possible for PromoVision to saturate the markets in those perspective areas. Landry points out that video is fast becoming a media unto itself with the on-going points west — the amazing label closers — ABC’s The Amazing Rhythm Ace.

Currently on the road with Jimmy Buffett, are getting a little guidance. Almost immediately after the release of the band’s fifth album, "The Amazing Rhythm Ace," ABC was sold to MCA, Inc. For the Aces, the save gave them a real deja vu feeling. "Major changes have come down at our label even before the band played a live LP sometime in the spring, following the end of the tour with Buffett March 10 in Anaheim.

Only In San Francisco — "Rock ‘n roll is played on enemy ground," says Joe Strummer of the band's recent cross-country tour that will show the group playing their first album in San Francisco’s Fillmore Auditorium for the last time.

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Many fans have asked us over the years why we didn’t release an album of just Elvis singing as he did in the recording studio. To them we dedicate this album—the pure Elvis without the additional accompaniment.

—Elvis’ Father, The Colonel and RCA Records
Elvis Costello
LONG BEACH ARENA — On the heels of the Clash’s first North American tour, Elvis Costello’s entourage rolled into town turning February into festival time for the denizens of Long Beach. A week earlier, Costello’s stay in Los Angeles was highlighted by a Valentine’s Day concert at the Long Beach Arena that proved to those who the real king of the new wave was. Costello was as business as he hustled onstage with his omnipresent Attractions and launched into a blistering 65-minute set of non-stop rock ‘n’ roll expression. He freely linked songs from his three albums and unreleased material with nary a pause. Although a little of the usual tension was missing in his performance, (this voice is more pleasing these days) Costello managed to deliver his most stirring rendition of “I Don’t Want To Go To Chelsea” to date. Other highlights in this show were the powerful versions of his epic of sexual frustration, “Green Shirt,” and his ode to emotional fascism, “Two Little Hitlers.”

The most notable aspect of the new Costello show was its professionalism. The band’s sound was the brightest one could desire for a show in the overdriven Long Beach Arena, and the lighting effects were absolutely splendid. Ghoulish red and green spots set Elvis’ face aglow and made him look the quintessential social outcast that he portrays in his songs.

The Attractions have turned out to be one of the most cohesive and overpowering bands in rock music. Steve Naive’s keyboard work sounded like a calliope on the verge of breaking down, perfectly complementing Costello’s fiery guitar playing. The Thomas brothers (Pete on drums and Bruce on bass) provided the ideal foundation for Elvis’ trades of emotional and social frustration. After closing with an extended jam on “Watching the Detectives,” the band returned to play two of Costello’s most cynical songs, “What’s So Funny About Peace Love and Understanding,” and “Radio.” As the group tore into the scathing putdown of the banality of Top 40 radio, the crowd went wild. Despite the fact that the Valentine’s Day treat, the 6,200 fans were gifted with red vinyl copies of Elvis’ version of “My Funny Valentine.”

Robert Gordon
LONE STAR CAFE, NYC — Robert Gordon’s version of “Radio” is the pop music hero who’s paid his dues to be on top. He is the lead singer for Tuff Darts, an ill-fated rock group that performed regularly on the rock-DJ circuit in the late 60s. When Gordon left the band to pursue his own musical vision in the rockabilly idiom with friend Kenny Wray, generally acknowledged to be the first to experiment with distortion and feedback, Billed as “the voice and the guitar,” the pair recorded two fine LPs for Private Stock that paid homage to the rockabilly genre.

When Gordon and Wray parted ways last year, the singer enlisted Chris Spedding, the renowned British guitarist, and a rhythm section of Tony Garnier and augmenting his band. As evidenced by their recent engagement at the Lone Star, the trouble with the ensemble is that, while Spedding is a fluid and competent player, he is a rock guitarist that cannot play the rockabilly chords necessary to make Gordon’s songs work. (Though Wray and Gordon’s constant clashing during their partnership, Wray at least lent credibility to Gordon’s performance.)*

For Spedding, Gordon’s problems do not end there. His passion for the rockabilly idiom goes unquestioned, but that doesn’t mean his voice is necessarily suited to the genre. This problem is underscored by singer’s first RCA LP, “Rock Boogie.” On his first two LPs, the range of material was flexible enough to be performed by a rock singer (i.e., “Summertime Blues” and “Fire”), a category Gordon ably fulfills. But the material on the new LP demands the expression of a singer with true rockabilly sensibilities. The result is a disc that tunes such as “Till”, “Make Believe,” “Black Slacks” and the title track lack the subtlety and spontaneity of the originals. Gordon may continue to wear his pompadour, dress in a string be and waiter’s vest, and jangle his limbs with reckless abandon, but good theatre doesn’t always make for good music.

George Thorogood
CONVOCATION HALL, TORONTO — After the opening act had finished, the smoke detector at Convocation Hall went off, and the sound man approached the general admission seats to brave the zero-degree Toronto night. “I’m glad it was a non-smoking show,” George Thorogood said in his entrance to the stage, “because the Destroyers are going to set this place on fire.”

Thorogood’s two-night stand (both sold out) are a testament to the consumer appetite for simplified, enthusiastic, uncluttered rock and roll. The modest, almost innocent local Baton Rouge performer is the new guitar hero. And, while it cannot be denied that Thorogood delivers more than he creates, he taps the roots of some of the finest elements within pure-bred rock.

For an hour and a half, Thorogood and his two sidemen plumed through the classics like hot knives through soft butter. Thorogood plays guitar with an unorthodox discipline. He can be note perfect without modifying his kick-it-out stage presence. This46

Not only does he lose his band to that very idiom, but others recognize this band to that few others balance the beat. Naturally, the audience lapped it all up.

Whether he played “One Bourbon, One Scotch, One Beer,” “Madrinas,” “No Particular Place To Go,” George remained the target of adulation. One of the best aspects of this tour is his quality and the fact that his largely male working-class following identifies with the music, the man, the story, and the time. As he is a throwback, he is not an anachronism. The scientific world of what is

Kim Charles
LE CLUB, ST. PETERSBURG, FLA. — Kim Charles is a veritable smorgasbord of talent. Before a capacity crowd in this famed Floridian supper club Sunday night, Charles delivered an hour’s worth of solid entertainment, ranging from comedy monologues to impressions to a medley of Broadway tunes.

Charles, who has recently signed with MCA Records in Nashville, was supported by a small orchestra and his own rhythm section. This occasion marked the first time Charles had performed with a full orchestra. Although every member of Camel is a capable solo musician, the band remains a cohesive unit with no one member standing out. Its jams are intense, but never outdriven excursions into classically influenced rock. Camel covered a wide expanse of music at the next show, including selections from “The Snow Goose,” “Rain Dances,” “Moon Madness” and “Breathless.”

Camel
ROXY, LOS ANGELES — Camel, one of the last proponents of art rock, recently released a new album, “Memorabilia” on EMI. The band, known for its spacey synthesizer oriented meanderings and musical expertise, is the most aurally appealing representative of the genre that perished with the heyday of Genesis and Yes in the early 1970s.

Camel constantly produces waves of progressive sound that is founded upon a multi-keyboard base and further augmented by last lead guitar lines, rippling reed accompaniment and a two-instrument oriented rhythm section. At the Roxy set, “Song Within A Song” and “The Sleeper” were some of the examples that proved that is the band’s forte. Camel’s music had such a calming, hypnotic effect, that one could almost imagine the audience entranced in blissful meditation.

Camel was almost destroyed prior to this tour, when its founding member and guiding light, keyboard player Peter Bardens, left the group to join up with the Van Morrison band. However, the band replaced him with Jan Scheltsen, former of the sublime but unrecognized Caravan group, and David Sinclair, a survivor from the original Pink Floyd. Space and opulence give the band’s forte. Camel’s music had such a calming, hypnotic effect, that one could almost imagine the audience entranced in blissful meditation.

Camel was almost destroyed prior to this tour, when its founding member and guiding light, keyboard player Peter Bardens, left the group to join up with the Van Morrison band. However, the band replaced him with Jan Scheltsen, former of the sublime but unrecognized Caravan group, and David Sinclair, a survivor from the original Pink Floyd. Space and opulence give the band’s forte. Camel’s music had such a calming, hypnotic effect, that one could almost imagine the audience entranced in blissful meditation.
"Never Can Say Goodbye" rocketed Gloria Gaynor to the top of the charts. Gloria was crowned "Queen of the Discos" and credited with launching the disco phenomenon. In Japan, Europe, England, Latin America, Australia—everywhere she toured—entire countries turned into Gloria Gaynor fanatics.

Some people thought that Gloria could never top the huge success of "Never Can Say Goodbye." But our enthusiasm, belief, and commitment run deep, and we don't give up. We sparked the collaboration between Gloria and ace writer/producer Freddie Perren's Grand Slam Productions. Freddie and Dino Fekaris created a slew of hit songs, just for Gloria, and they came through with a perfectly produced gem, "Love Tracks!"

Now, "I Will Survive" has brought Gloria the...
next step, reaching out across all musical boundaries to a huge new audience.

Gloria Gaynor is just one example of how we've come so far, so fast.

Gloria will continue to grow as an artist, a singer, and as one of the most influential stars on the music scene. We like success. And, we intend to keep it going.
RAYDIO (Arista AS 0399)
You Can't Change That (3:17) (Raydiola Music — ASCAP) (R. Parker, Jr.)
This jumpy and crisply phrased song from Raydio has the throb and swing that is likely to make it a hit on R&B and pop playlists. Synthesizers, steady bass presence, tambourine, guitar fills and distinctive singing make this track tick.

HAMILTON BOHANON (Mercury 74044)
Cut Loose (3:48) (Bohanon Phase II Music/Intersong-USA-ASCAP) (H. Bohannon)
Bohanon delivers a driving dedication to disco music on this first single from the new album. The vocals are appropriately emphatic and catchy. Cowbell, rhythm guitar, organ, pounding bass and handclap beat make this a good shot for disco, R&B and pop playlists.

JUDY COLLINS (Elektra/Asylum E-46020)
Hard Times For Lovers (3:05) (Careers Music — BMI) (H. Prestwood)
The title track from her new album produced by Gary Klein, this song is about these so-called “me” days. With tasty arrangement of electric guitar, backbeat and strings, Collins and the backing singers provide solid vocals. Suited to pop playlists.

ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic 16151)
Love Is The Answer (4:40) (Earmark Music/Fiction Music — BMI) (T. Rundgren)
Taken from the album entitled “Dr. Heckle And Mr. Jive,” this track is a mid-tempo ballad which has several interesting elements. The treatment of this song written by Rundgren contains engaging builds and an unusual arrangement of horns, strings and keyboards.

JEAN-MICHEL JARRE (Polydor PD 14531)
Equinoxe Part 5 (3:50) (Black Neon Music — BMI) (J. Jarre)
This is a mixed version of a composition from Jarre’s “Equinoxe” LP. A specialist in “environmental” music, this track would be a great soundtrack because of its vivid synthesizer-created imagery. Synthesizers do it all and the percussive sense and melodic structure ought to appeal to pop, jazz dancing lists.

ANGELA BOFILL (Arista GS 2500)
This Time I'll Be Sweeter (3:29) (Penumbra Music — BMI) (G. Guthrie/P. Grant)
If pure, emotional singing has a place on your playlist, check out this sensitive ballad by Angela Bofill. Her voice has a rare delicacy yet strong quality and the backing of strings and electric piano bolsters the feel. The upward movement gives shivers. For various lists.

ROBERT GORDON (RCA PB-11471)
It's Only Make Believe (2:37) (Twitty Bird Music — BMI) (Twitty/Nance)
A master of remake rock, Gordon delivers engaging music that is lost in a time warp. This remake is excellent and exceptionally loyal to the original renditions of another age. A talented singer, Gordon gives his all. Suited to allchannel lists.

REGGIE KNIGHTON (ARC/Columbia 3-10917)
Clone In Love (3:52) (Reggie Knighton Music) (R. Knighton)
Behind the understated humor of the hook line “I’m a clone in love,” the Reggie Knighton band delivers pleasant rock ‘n’ roll with Brian providing solid lead guitar. Suggested to Top 40 hybrid lists.

THE TUBES (A&M 2120)
Prime Time (3:14) (Irvings Music/Pseudo Songs — BMI) (Spooner/Stein/Wein/Val/Colten/Ander-son/Waybill/Styles)
Taken from the album “Remote Control,” this single, produced by Todd Rundgren, is an intriguing fastback, synthesizer overlays and good lead and harmony vocals (Todd's influence is evident). This is worth a spin for Top 40 and dancing lists.

TONY VALOR SOUNDS ORCHESTRA (Paula 432)
Love Has Come My Way (3:09) (Listi — BMI) (T. Valor)
With the dancing beat, a strong weave of horns and strings and surprisingly effective vocals, this track is a possible darkhorse in the run for the riches. The male and female lead vocalists are excellent. The Jim Burgess mix is skillful. Top 40, R&B and other lists.

CROWN HEIGHTS AFFAIR (De-Lite DE-912)
Syndroms, strumming rhythm guitar, horns and synthesizer layers open this single from Crown Heights Affair. A simple upper range vocal line and an emphasis on the groove make this suited to R&B and dancing lists.

SUPERMAX (Voyage V-1003)
Lovemachine (4:11) (Ivan Mogull Music) (K. Hausen)
This track from Supermax is already attracting R&B attention and the unusual sound of the record may make it appeal to Top 40. The verse has a pounding insistence and vocal treatment that is vaguely reminiscent of German group Kraftwerk. Synthesizer work, fine conga backing and unique and interesting vocals make this a good disco, R&B and pop candidate.

DONNY HATHAWAY (Atco/Atlantic 7092)
Someday We'll All Be Free (4:17)(Kuumba/WB Music — ASCAP) (D. Hathaway/E. Howard)
Although Hathaway passed away, his music lives on. This track taken from “The Best of Donny Hathaway” shows the dramatic range of Hathaway’s singing talents. A simple arrangement of keyboards, guitar, strings and horns complement the now unintentionally ironic lyric.

EL COCO (AVI-249)
It's Your Last Chance (3:30) (Equinox Music — BMI) (W. Lewis/L. Rinder/M. Ross)
Rinder and Lewis are a celebrated disco production team and El Coco is one of their main babies. This single has a great production values, pulchritudinous rhythm section, steady bass, horns and strings and silky female vocals. Suited to R&B and dancing lists.

JAMES BROWN (Polydor PD 14540)
Someone To Talk To Part (1) (3:32) (Tovara Music/Dynatone/Right/Unichappell — BMI) (S. Pinckney/J. Brown)
James Brown slows down the band for this soulful ballad. Gentle rippling bass work, guitar touches and soft backing vocals provide the minimal backdrop for Brown's vocal. Suited to R&B and other lists.

GLADYS KNIGHT (Columbia 3-10922)
Am I Too Late (3:24) (House of Gold Music/ Windchime Music — BMI) (J. Jurt/L. Keith)
Columbia went out of its way to sign Gladys Knight to the label. This first single from Knight on her new label is an emotional ballad about finally finding the feeling. Strings, moderate beat, nice upward movement and piano execution back the strong lead and backing singing. R&B, pop.

BAD COMPANY (Swan Song/Atlantic SS 70119)
Rock ‘n’ Roll Fantasy (3:16) (Bado Music — ASCAP) (P. Rodgers)
Bad Company is a rock ensemble which never reached its apex, according to some critics. If you want another taste, this track is a good place to start. Stout beat and heavy fuzz guitar sound and excellent singing characterize this effort. The production is solid. Top 40 take note.

BUNNY SIGLER (Gold Mind/Salsoul G7 4018)
By The Way You Dance (3:07) (BMI) (L. Davis/D. Richardson/G. Bell)
"I've Always Wanted To Sing" is the name of Sigler's new album and that is exactly what he does on this dynamic disco track. Steady beat and high-hat and up-tempo vocal arrangement make this a strong candidate for R&B and disco attention. Possibilities also.

RAYDO'S "Shake In Time" From His "Stealing Home" Album. This remake of Paul Simon's hit song is a disco version with the four-keyboard, bass, and electric guitar, backbeat are very much a part of the arrangement. This makes it an excellent choice for Top 40 radio.

MIGUEL BROWN (Polydor PD 14541)
Symphony Of Love (3:23) (Pennei Songs — BMI) (B. Mason/A. Hawkshaw)
This title track from Brown's current album is a number which ought to attract considerable disco and R&B interest. Rustling and punctuating strings, steady beat and opening use of echo are joined by the excellent, passionate singing. This could be a big pop record.

McGUINN, CLARK & HILLMAN (Capitol P-4693)
Don't You Write Her Off (3:13) (Little Bear Music/Red Shift Music — BMI) (R. McGuinn/R. J. Hopper)
The new album "McGuinn, Clark & Hillman" has attracted considerable FM attention and the release of this single will bring considerable Top 40 support. Full-sounding, solid beat, country tinged and very acoustic guitars weave skillfully. However, the vocals on the hook line are the real grabber. Top 40 jump.

IAN MATTHEWS (Mushroom M 7040)
Ian Matthews had a solid hit with the celebratory "Shake It" from his "Stealing Home" album. This remake of Paul Simon's hit song is a disco version with the four-keyboard, bass, and electric guitar, backbeat are very much a part of the arrangement. This makes it an excellent choice for Top 40 radio.

JOHN HEDBERG (Columbia P-45902)
Happiness (3:59) (Warner-Tamerlane/Marsaint Music — BMI) (A. Toussaint)
Richard Perry and the Pointer Sisters found a fine niche with the "Emily's" album. Springsteen's "Fire" reached #2 on the pop chart. This second single has a unique arrangement and delivery which ought to bring happiness to mass audiences. Piano, dramatic horns, synthesizer, strings, stepping beat and knock-out singing.
BEANTOWN BRAWL — On Feb. 16 Hemisphere Broadcasting, which owns KOME-San Jose and WTVN/Jacksonville, took possession of WBCN/Boston. Employees were called into the office, told their services were no longer required, given a week's severance pay and asked to be out of the building in one hour. Seventeen members, over half the staff, were fired. All of the people who work at WBCN, outside of management, are organized by the United Electrical Workers Union. On the following Saturday, at a full union membership meeting, the remaining and former WBCN staff members decided to strike. "The basic issue, at hand, is recognition of the union," said WBCN MC Scott Berardini. "The management position is that Hemisphere Broadcasting contends that they are not required to honor the existing union or the existing union contract." Approximately two months ago, the union sent a letter to the FCC asking for clarification of several points concerning the station's transfer to the new owner. The FCC replied: "We do note that the United States Supreme Court has held that a successor employer must recognize and bargain with the unions representing its employees, but need not assume the collective bargaining agreements negotiated by the predecessor employer." The National Labor Relations Board states that the management cannot change the wage, hour or working conditions that exist at the station until a new contract is negotiated. The striking staff members are asking the management to abide by the law and recognize the union. The management has stated that WBCN is oversstaffed to the point that it makes uneconomical to run the station. "We can't stop them if they want to lay people off," said Berardini. "However, there are procedures to go through which will insure that people, who have spent ten years of their life at the station, are given more consideration than one week's severance and an hour to leave the station."

RADIO DOLLARS — On Feb. 5 Business Week magazine carried a superb article entitled, "Striking It Rich In Radio." The story stated that radio is enjoying a success that would have been unlikely five years ago. Radio is expected to hit the $3 billion dollar mark in ad revenues this year, with local advertising alone accounting for two-thirds of the figure. According to FCC figures, pretax radio profits for 1977 climbed to $178.6 million dollars, an increase of nearly 38% over the previous year. Business Week also said that, besides Fred Silverman's reorganization of NBC's radio operations, one of his goals is the acquisition of more radio stations and the creation of additional radio networks. According to the article, the 1977 earnings total for the four major networks was $25 million off $85.5 million in revenues. The article's highlight, however, was a section on trends of the future. The magazine advised readers to look for more consultants, program syndications and radio for to radio the ad dollars it has lost to TV, newspapers and magazines.

SYNDICATION INDICATIONS — The PH Factor, Hollywood-based radio syndicators and producers, recently unveiled "Rama Lama," a new weekly syndicated radio show for FM stations. The sixty-minute rock show will offer thumbnail profiles of rock artists and one on the way. The first segment of "Rama Lama" airs March 5 with Heart, the Moody Blues and Queen guests. "The Great American Radio Show," a syndicated Westwood One music show hosted by Richard Green, featured exclusive interviews with the Bee Gees, Toto, the Doobie Brothers and Poison in the month of March. May will be highlighted by specials on the Little River Band and Bob Welch.

PROMOTION IN MOTION — KSHE/St. Louis in conjunction with Warner Bros. Records and the St. Louis Heart Association, is giving away 100 "The Great American Radio Show" tickets to "Boy's Night Out: Banks, Bows & Derby" on March 4. Prizes will be awarded to those listeners who account for the most pledges and the most amount of money pledged. All proceeds from the five-mile marathon walk will go to the St. Louis Heart Assoc. Capricorn Records will be supplying radio stations with special 12-inch discs of the Delbert McLinton song, "B Movie." The record will feature the album length 33-1/3 selection on one side and an edited 45 version on the other.

STATION TO STATION — 30 visually impaired students from the Raleigh area recently saw the circus for the first time through the eyes of two WKIX/Raleigh air personalities. Marc Mitchell and Phyllis Kopelman provided the children with a listening commentary, via a special hook-up system, while the Barnum & Bailey Circus gave a Feb. 22 performance in Raleigh. WBCN/Boston air personality James Montgomery, dressed as Oedipus, recently opened the Main Act Concert Club in Lynn, Massachusetts. G. Keith Alexander, a WKUT/New York air personality has recently given a special birthday celebration by international disc jockey Reggae. Disco stars Gloria Gaynor, Melba Moore and First Choice attended the jock's birthday party.

QDVS & NMS — The Ragin' Cajun Radio Corporation, Inc. has given out awards to four employees for performance. The worthy awardees were: Joseph Morgan, public affairs director; Richard Ramirez, local sales manager; Arthur Katz, account executive and Michael O'Keefe, account executive. The fourth annual "Burns Media Program Studies Seminar" will be held May 19, 20 and 21 at the Sheraton Inn on Harbor Island in San Diego. The seminar is open to students of radio programming from all areas of management.

NEW JOBS — Al Brady the PD at WHDH/Boston has been named the new PD at ABC-owned WRQX/Washington D.C. He was appointed to the position of PD for all NBC stations, but reconsidered at the last minute. It is reported that Al Brady has been promoted to the newly-created position of operations manager at the station.

Banana Joe Montone is no longer the PD at WLOF/Orlando. Former PD, Scott Witham, is now the new PD at WPLG/Miami. Rick Harris has been named the new PD at WKFB/GBN-Washington. Harris comes to National from New York. Witham is now the PD and morning personality. Mike Dolan, morning personality at WLSR/Louisville, has been named to the station's PD. Robert Muzza has replaced Colleen Cassidy as the PD at WHYF/Miami.


WDAS IS Target Of FCC Probe (continued from page 7)

Philadelphia aimed at blocking the sale to WDAS would have involved the idea that the stations should be owned by local blacks.

But the payola investigation will upstage those plans. Under the commission's "distress sale" policy, implemented several months ago, a licensee designated for hearing is allowed to sell his station to a qualified minority group and thereby escape the hearing process. The present applicants in the case or others who are qualified may be brought forward to the FCC.

Distress Sale

Under the distress sale plan, the licensee is entitled to some profit but not as much as would ordinarily be possible. (Sources at the FCC hinted the $5 million originally considered would be out of the question.) While the new regulations are still being worked out, a spokesman for the FCC complaints and compliance division explained the policy permits the seller to ask "more than the market value of his assets (meaning the equipment and tower), but less than the market value of the station."

The FCC has yet to clarify the policy in the context of an actual case and WDAS may set the precedent.

WDAS station managers could not be reached for comment last week and it remains unclear whether the current owners, headed by Max Leon, would choose to sell at distress sale prices or endure the hearings.

This probe is reportedly an outgrowth of the FCC's earlier payola investigation, which is nationwide in scope and ongoing. In previous cases before the commission questions have been raised about on-air promotions of concerts and DJ involvement in concert promotion, station trade practices and logging procedures. The FCC payola probe went behind closed doors in the summer of 1977 after a round of hearings centering on WOL in Washington (Cash Box, June 25, July 2, 1977.)

Northwest Radio Meet To Be Held In Seattle

LOS ANGELES — The First Annual Northwest Secondary Radio Conference will be held on March 30 and 31 in Seattle. Representatives from the radio, trade and record industries will be present for an exchange of positive ideas, according to the conference's organizers. Topics that will be discussed are: careers, album radio and records, secondary and small markets, women in radio and management.

New Promotion Service Started In Los Angeles

LOS ANGELES — Reggie Barnes, national director of marketing for At Home Productions, has announced the formation of Panache Promotion Services, a promotion and marketing research company. Panache Promotion Services will offer a variety of promotion, marketing and research services. The company is located at 9229 Sunset Blvd., Suite 700, Los Angeles, Calif. 90069.

LIPSTICK TRACES (ON A CIGARETTE) (Unit — BMI) AMAZING RHYTHM ACES (ABC AB-12454)

BODY HEAT (Lowery — BMI) ALICIA BRIDGES (Polydor PD 14539)

LOVE IS THE ANSWER (Earmark/Fiction — BMI) ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT 16131)

UNLOVED (Melody Deluxe/Swiss Sound/Salute — ASCAP) WALTER EGAN (Columbia 3-10516)

HAPPINESS (Warner-Tampton/Manant — BMI) POINTER SISTERS (Planet/Elektra P-4500)

ELENA (Likewise — ASCAP/WB Music — BMI) MARC TANNER BAND (Elektra E-46003)

LOOKING AHEAD TO THE TOP 100
<table>
<thead>
<tr>
<th>FM STATION REPORTS — NEW ADDS/HOT ROTATION</th>
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<tbody>
<tr>
<td><strong>KWX-FM — LOS ANGELES — MICHAEL SHEEHY</strong></td>
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<tr>
<td><strong>HOTS:</strong> Abigail, Gary Wright, George Franks</td>
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<tr>
<td><strong>HISTORY TO DATE — single activity</strong></td>
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<tr>
<td><strong>KXZ-FM — NEW YORK — T. MORREREAU</strong></td>
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<tr>
<td><strong>ADDS THIS WEEK:</strong> Toto, Wall of Voodoo, Blondie, The Pretenders, Paul Simon</td>
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<tr>
<td><strong>HISTORY TO DATE — single activity</strong></td>
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<tr>
<td><strong>KWQ-FM — PHILADELPHIA — HELEN LEICHT</strong></td>
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<tr>
<td><strong>HOTS:</strong> Bob Welch, Ripschavenschot, Joe Ely, Muddy Waters, Hawkins (ep)</td>
</tr>
<tr>
<td><strong>HISTORY TO DATE — single activity</strong></td>
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<tr>
<td><strong>KDY-FM — PORTLAND — LESLIE SARNOFF</strong></td>
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<tr>
<td><strong>ADDS:</strong> Michael Franks, George Harrison, Gary Wright, Bob Welch, Judy Collins, Roger Voudouris, Levittown Taylor (45)</td>
</tr>
<tr>
<td><strong>HISTORY TO DATE — single activity</strong></td>
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**FM LPS**

| **#1 Most Added** |
| **#2 Most Added** |
| **#3 Most Added** |
| **#4 Most Added** |
| **#5 Most Added** |
| **#6 Most Added** |

**ADDIE FM**

| **#1 Most Added** |
| **BOB WELCH** |
| **Three Hearts** |
| **Capitol** |
| **HOTS:** Cash, HOTS: Blondie, Cars, Cheap Trick, WYDD-FM |
| **ADDS:** HOTS: Money, Barclay James Harvest, ADDS: George Harrison, Ted Nugent, Sad Cafe, Trillion, Elvis Costello, Headlin' GARY WRIGHT |
| **Headin' Home** |
| **Warner Bros** |
| **HISTORY TO DATE — single activity** |

**HISTORY TO DATE — prior single activity**

| **GEORGE HARRISON** |
| **George Harrison** |
| **Dark Horse** |
| **HOTS:** HOTS: Toto, WRNY, WJNR, WYDD, WQFL, KKFL, KFML |
| **ADDS:** HOTS: Blondie, Cars, Cheap Trick, WYDD-FM |
| **HISTORY TO DATE — single activity** |

**FM LPS**

| **#1 Most Added** |
| **#2 Most Added** |
| **#3 Most Added** |
| **#4 Most Added** |
| **#5 Most Added** |
| **#6 Most Added** |

**WHITESNAKE**

| **#1 Most Added** |
| **JOE ELY — Down On The Drag** |
| **MCA** |
| **ADDED THIS WEEK — single activity** |
| **HISTORY TO DATE — single activity** |

| **ADDED THIS WEEK — prior single activity** |
| **#5 Most Added** |
| **BOB WELCH** |
| **Rock Billy Boogie** |
| **RCA** |
| **ADDED THIS WEEK — single activity** |
| **HISTORY TO DATE — single activity** |

| **#6 Most Added** |
| **JUDY COLLINS — Hell Times For Lovers** |
| **ADDED THIS WEEK — single activity** |
| **HISTORY TO DATE — single activity** |

1. Cash
2. HOTS: Blondie, Cars, Cheap Trick, WYDD-FM
3. Money, Barclay James Harvest, ADDS: George Harrison, Ted Nugent, Sad Cafe, Trillion, Elvis Costello, Headlin' GARY WRIGHT
4. Headin' Home
5. Warner Bros.
6. HOTS: Money, Barclay James Harvest, ADDS: George Harrison, Ted Nugent, Sad Cafe, Trillion, Elvis Costello, Headlin' GARY WRIGHT
7. HOTS: Toto, WRNY, WJNR, WYDD, WQFL, KKFL, KFML
8. HOTS: Blondie, Cars, Cheap Trick, WYDD-FM
9. HOTS: Money, Barclay James Harvest, ADDS: George Harrison, Ted Nugent, Sad Cafe, Trillion, Elvis Costello, Headlin' GARY WRIGHT
10. Headin' Home
12. HOTS: Money, Barclay James Harvest, ADDS: George Harrison, Ted Nugent, Sad Cafe, Trillion, Elvis Costello, Headlin' GARY WRIGHT
13. Headin' Home
15. HOTS: Money, Barclay James Harvest, ADDS: George Harrison, Ted Nugent, Sad Cafe, Trillion, Elvis Costello, Headlin' GARY WRIGHT
16. Headin' Home
17. Warner Bros.
18. HOTS: Money, Barclay James Harvest, ADDS: George Harrison, Ted Nugent, Sad Cafe, Trillion, Elvis Costello, Headlin' GARY WRIGHT
19. Headin' Home
20. Warner Bros.
21. HOTS: Money, Barclay James Harvest, ADDS: George Harrison, Ted Nugent, Sad Cafe, Trillion, Elvis Costello, Headlin' GARY WRIGHT
22. Headin' Home
23. Warner Bros.
### Most Added Records

#### EAST

| #1 | HEART OF GLASS  
|----|-----------------|
| #2 | LOVE BALLAD  
| #3 | LADY  
| #4 | HEAVEN KNOWS  
| #5 | WHAT A FOOL BELIEVES  

#### SOUTH EAST

| #1 | WTIX  
| #2 | KVIL  
| #3 | KEEL  
| #4 | WOW  
| #5 | Z93  

#### MIDWEST

| #1 | WTIX  
| #2 | KVIL  
| #3 | KEEL  
| #4 | WOW  
| #5 | Z93  

#### WEST

| #1 | WTIX  
| #2 | KVIL  
| #3 | KEEL  
| #4 | WOW  
| #5 | Z93  

### Regional Action

#### RADIO ACTIVE SINGLES

| 1. | TRAGEDY  
| 2. | WHAT A FOOL BELIEVES  
| 3. | HEAVEN KNOWS  
| 4. | LADY  
| 5. | SULTANS OF SONG  

#### SECONDARY RADIO ACTIVE

| 1. | TRAGEDY  
| 2. | WHAT A FOOL BELIEVES  
| 3. | HEAVEN KNOWS  
| 4. | LADY  
| 5. | SULTANS OF SONG  

### Pop Radio Analysis

#### East

- Most Added: TRAGEDY, WHAT A FOOL BELIEVES, HEAVEN KNOWS, LADY
- Most Active: TRAGEDY, WHAT A FOOL BELIEVES, HEAVEN KNOWS

#### South East

- Most Added: WTIX, KVIL, KEEL, WOW, Z93
- Most Active: TRAGEDY, WHAT A FOOL BELIEVES, HEAVEN KNOWS

#### Midwest

- Most Added: WTIX, KVIL, KEEL, WOW, Z93
- Most Active: TRAGEDY, WHAT A FOOL BELIEVES, HEAVEN KNOWS

#### West

- Most Added: WTIX, KVIL, KEEL, WOW, Z93
- Most Active: TRAGEDY, WHAT A FOOL BELIEVES, HEAVEN KNOWS

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REGIONAL PROGRAMMING GUIDE

(continued from page 25)

KERN — BAKERSFIELD — PETE SHANNON, MD

KILLED — TIM POOLE, 21, Bee Gees, 10/7/75 — M. Manchester, 7/4/75 — D. Summer, Ext To 139 — E. C. King, Ext To 29 — Al Stewart. ADDS: E. Money, Toto, Mils, G. Benson.

130 — PITTSBURGH — TIM POWELL, MD


KWWK — WHEELING — JIM ROBERTS, MD


KLEO — WICHITA — BOB MCKAY, MD

1-1 — R. Stewart. JUMPS, 24 To 21 — K. Barnes, 27 To 20 — S. Quatro & C. Norman, 26 To 18 — A. Murray, 25 To 22 — B. Joel, 15 To 13 — Bee Gees, 12/7/75 — G. Diamond. ADDS: C. Brown.

KLFK — BOISE — BOB REED, MD


KTNQ — LOS ANGELES — PAUL MATTHEWS, MD

1-1 — R. Stewart. JUMPS, 35 To 32 — Randy Newman, 33 To 29 — J. Barry, 31 To 28 — S. Quatro & C. Norman, 26 To 23 — Bee Gees, 22 To 19 — Al Stewart, 18 To 15 — D. Summer, 17/16 — S. Quatro, 18 To 15 — Peaches & Herb, Ext To 13 — Heart, Ext To 12 — E. C. King, Ext To 11 — Jacksons, Ext To 10 — Al Stewart, Ext To 10 — B. Joel. ADDS: Beach Boys, Wonder Band, Chic, Instant Funk.

KWIN — DENVER — MAGGIE PETERSON, MD

1-1 — R. Stewart. JUMPS, 38 To 35 — D. Summer, 19 To 16 — G. Gaynor, 15 To 10 — Little River Band, 14 To 11 — Bee Gees, 11 To 8 — Bee Gees, Ext To 30 — F. Mils, Ext To 29 — K. Rogers, Ext To 28 — A. Murray. ADDS: B. Caldwell, Babbs, Babbs, Babbs.

KTHL — MINNEAPOLIS — DENNY WRIGHT

1-1 — R. Stewart. JUMPS, 25 To 22 — J. Barry, 27 To 24 — S. Quatro, 25 To 22 — Bee Gees, 22 To 20 — Al Stewart, 18 To 16 — B. Joel, Ext To 15 — Bee Gees, 13 To 11 — G. Diamond, Ext To 10 — Al Stewart. ADDS: B. Joel, E. C. King, Ext To 8 — Toto, Ext To 7 — J. Barry, Ext To 6 — Babbs, Ext To 5 — D. Summer.

KQKE — SAN JOSE — BILL BLOOM, MD

1-1 — R. Stewart. JUMPS, 28 To 25 — D. Summer, 19 To 16 — G. Gaynor, 15 To 10 — Little River Band, 14 To 11 — Bee Gees, 11 To 8 — Bee Gees, Ext To 30 — F. Mils, Ext To 29 — K. Rogers, Ext To 28 — A. Murray. ADDS: B. Caldwell, Babbs, Babbs, Babbs.

KZAY — SACRAMENTO — DANNY WRIGHT

1-1 — R. Stewart. JUMPS, 33 To 30 — N. Vanoutris, 31 To 28 — E. Money, 26 To 23 — L. Garrett, 22 To 19 — D. Summer, 20 To 17 — Bee Gees, 16 To 13 — B. Joel, 16/14 — D. Summer, Ext To 13 — Toto, Ext To 12 — Babbs, Ext To 11 — D. Summer, Ext To 10 — D. Summer, Ext To 9 — C. Brown, Ext To 8 — E. Money, Ext To 7 — Toto, Ext To 6 — F. Mils, Ext To 5 — D. Summer, Ext To 4 — D. Summer, Ext To 3 — Babbs, Ext To 2 — B. Joel, Ext To 1 — Babbs.

KZRC — SALT LAKE CITY — KEVIN CARSON

1-1 — R. Stewart. JUMPS, 30 To 27 — L. Possum, 28 To 25 — A. Murray, 27 To 24 — N. Olsson, 26 To 23 — C. Brown, 22 To 19 — D. Summer, 18 To 15 — Bee Gees, 15 To 12 — Bee Gees, Ext To 13 — E. C. King, Ext To 12 — Toto, Ext To 11 — D. Summer, Ext To 10 — D. Summer, Ext To 9 — C. Brown, Ext To 8 — E. Money, Ext To 7 — Toto, Ext To 6 — F. Mils, Ext To 5 — D. Summer, Ext To 4 — D. Summer, Ext To 3 — Babbs, Ext To 2 — B. Joel, Ext To 1 — Babbs.

KZLQ — SEATTLE — TRACY MITCHELL, MD

1-1 — R. Stewart. JUMPS, 22 To 18 — Dire Straits, 18 To 15 — Little River Band, 16 To 10 — G. Diamond, 16 To 11 — K. Barnes, 14 To 13 — Heart, Ext To 12 — B. Joel, Ext To 11 — D. Summer, Ext To 10 — D. Summer, Ext To 9 — C. Brown, Ext To 8 — Babbs, Ext To 7 — Al Stewart. ADDS: G. Benson, A. Murray, B. Joel, S. Quatro, C. Norman, Third World.

LOS ANGELES HONORS ASCAP — Mayor Tom Bradley proclaimed Feb. 13 as ASCAP Day in Los Angeles in honor of the association's 60th birthday, Feb. 11. 1974. Bradley cited ASCAP's history of artistic contributions to the music industry and to the cultural life of the city. Shown at the proclamation presentation ceremonies are (I-1): Arthur Hamilton, ASCAP board of directors member; Sammy Fain, composer; Mayor Bradley; Harry Warren, composer; and John Mahan, ASCAP western regional executive director.

ASCAP '78 Income Tops $116 Million

(continued from page 7)

percentage of receipts was 18.85% in 1978 as compared to 19.84% in 1977

A July 8 foreign distribution totaling $6,825,000 was disbursed as follows:

- Poland, $3,044,000; France, $1,154,000;
- Germany, $1,681,000; Sweden, $381,000;
- South Africa, 1975, $174,000; and all other countries, $390,000.

Dec. 21, 1978, $1,655,000 was distributed for 1976 to the following countries:

- Australia, $1,036,000; Austria, $358,000;
- Belgium, $376,000, Canada, $3,267,000;
- Denmark, $251,000; Holland, $716,000;
- Italy, $746,000; Japan, $620,000; Switz.
- Etc., $1,024,000, all others, and $18,166,000.

Bishop writes, Signs Theme Track For Film 'The China Syndrome'

LOS ANGELES — Singer-songwriter and ABC recording artist Stephen Bishop has written the theme song "Somewhere In Between" for the upcoming Columbia Picture release "The China Syndrome." Bishop sings the tune over the opening credits for the movie, which is set to star Jane Fonda, Jack Lemmon and Michael Douglas. The film, to open across the country in March, will be Bishop's second involvement with feature soundtrack recording, the first featuring "National Lampoon's Animal House," for which he wrote and sang the title song. He also wrote and performed another song for that movie, entitled "Dream Girl." In addition to making a cameo appearance in the film.

DO YOU KNOW ANYTHING ABOUT THIS SONG?

DO YOU KNOW ANYTHING ABOUT THIS SONG?

DO YOU KNOW ANYTHING ABOUT THIS SONG?

DO YOU KNOW ANYTHING ABOUT THIS SONG?

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DO YOU KNOW ANYTHING ABOUT THIS SONG?
Foreign Adoption Of Jazz
Cited by Diener Of ABC

By Joey Berlin

LOS ANGELES — Jazz, one of the few musical styles to originate in the U.S., is increasingly being appreciated overseas, according to Steve Diener, editor of ABC Records and a longtime jazz aficionado. Diener cites Germany, Japan, France and England, the most fanatically supporting markets and estimates that some 10 percent of all international album sales are jazz LPs, despite the fact that some retail for up to $15 each.

"Jazz is regarded as a complete art form abroad," notes Diener. "The knowledge people have overseas about jazz is overwhelming. They study the biographies of the musicians and the bands they've played with the way kids here study the batting averages of baseball players. Reference books about jazz proliferate and many jazz records released overseas aren't available here, or they've been out of print for many years."

Diener says the biggest difference between jazz audiences here and abroad is the way foreign fans are concerned with the lives of the artists as an intellectual pursuit. This is reflected in such things as liner notes and what is categorized as jazz in different countries.

"Jazz LPs abroad tend to be loaded with liner notes, because people are really into the information about the artists, as if they were buying a painting," says Diener. "Here, often there will be pictures on the back, but the same album will have liner notes on the back abroad."

"And a lot of what we consider jazz here is considered pop overseas." adds Diener. "Some of our light jazz is considered dance music. Jazz fusion is a strictly American term, part of the continuing approach of jazz toward the pop mainstream, but in some parts of the world fusion is thought of as pop. In fact, there are musicians considered jazz artists in France who aren't considered serious enough to be jazz artists in the U.S."

Jazz tastes differ from country to country, according to Diener. In some areas, such as Japan, America's jazz is still relatively unknown, but in many parts of Europe and the Orient, American jazz has remained strong while its popularity diminished in the U.S. for much of the '80s and '70s guys who

used to be sidemen with Basie, Ellington and the like were forgotten at home, but overseas they were never forgotten," says Diener. "To a lot of people overseas jazz represents a true form of Americana. There have been dark periods in recent years for jazz in the U.S., but since World War II it's always been a big abrog.

"Japan and Germany have gone in more for modern, free-form avant garde jazz, while France is very heavy into traditional jazz, going back to the early 1900s, as well as modern jazz and bebop. England has a tremendous respect for traditional and big band jazz."

"The weakest category of jazz internationally is the swing era, except for Ellington, who, like Basie, is considered a god." reports Diener. "What's happened in much of Europe is they've grabbed onto extremes, the old stuff, the wild bebop and the avant garde."

Diener says there is a wealth of small independent labels throughout Europe catering to specific jazz audiences in their countries. In Japan and Germany direct-to-disc is a proven recording process. Sessions by touring American players frequently are recorded for release only in the manufacturer's region, as well as homegrown talent.

"In the countries where jazz is big, there are also many excellent young jazz players, even though most of them are unknown outside their native areas," notes Diener.

Many European jazz artists imitate the great American artists, such as Louie

(junior continued on page 49)

ON JAZZ

Among the winners in the jazz categories at the 21st Annual Grammy Awards were George Benson, for R&B vocal; Chuck Mangione, Chick Corea, Al Jarreau and Oscar Peterson.

The Jazz Event of 1978 — The White House Jazz Festival — will be rebroadcast around the country beginning March 25 on National Public Radio. The NPR will schedule the event at different times, so check your local listings.

It is International Month at New York's Jazz Emporium during March. Opening is Zbiglew Namyslowski to be followed by Michael Urbaniak-Urszula Dudziak and Tunes to a Tune.

March 3 at Avery Fisher Hall finds Bob James and his group with guests Michael and Randy Brecker; and David Sanborn, plus Herbie Mann & The Family of Mann.

Maynard Ferguson is heavily featured on Bill Conti's score of the new movie, "Uncle Joe Shannon."

A twelve-week series of Thursday night concerts begins March 8 at St. Peter's Church in New York. Under the banner of the Duke Ellington Composers Series, the concerts will present music by different composer/performers each week. Among them are Teo Macero, Don Shirley, Billy Taylor, Frank Foster, Cecil Taylor, John Lewis and Howard McGhee.

Center University claims a number of outstanding musicians on its faculty, and, under the collective identity of the Jazz Professors, Kenny Barron, Ted Dunbar, Paul Jeffrey, Larry Ridgley and Freddie Waits are sponsoring a series of lectures, clinics and concerts. The shows are free and are held at Lucy Stone Hall on the Livingston College campus in New Brunswick, New Jersey. The upcoming schedule features a drum workshop, hosted by Phillie Joe Jones, on February 26, and a concert of Ted Dameron's music as played by the Professors with guests Jones, Barry Harris and Virgil Jones.

Among the March concerts are evenings devoted to the music of Charles Mingus, Bud Powell and Sonny Rollins.

The first new Abbey Lincoln album in many years, "People In Me," is the latest from Inner City.

New from Discovery: "Chicago Jazz" by trumpeter Ray Linn and a Dixie ensemble (cut direct to disc) and a David Allen LP arranged by Johnny Mandel.

bob porter

TOP 40 ALBUMS

1 TOUCHDOWN BOB JAME\[\] (Tropic-Zen/Columbia 35594) 1 11
2 CAMEL DOE SAMPLE (ABC AAA 1126) 5 4
3 RED SEED GROVER WASHINGTON JR (Motown MT-3101) 2 20
4 FLAME ROYAL THEE, JAWS (United Artists UA-LA380-M) 4 18
5 CHILDREN OF SACRED CHUCK MANGIONE (ABC SP 131) 3 22
6 PATRICE PATRICE RUSHEN (Elektra 66-M) 6 16
7 ANGELE ANGELE BObff (Arista GRP 5003) 6 8
8 EXOTIC MYSTERIES LIONEL EIDSON (Columbia JC 3984) 13 5
9 ALL FOR HOME CARL REED (Warner Bros. BSK 3209) 7 18
10 MR. GONE LEONARD SEXTET (Columbia 33059) 9 10
11 SECRET AGENT CHUCK CRAWFORD (Polydor P 01-76) 10 10
12 PAT METHENY GROUP LEE MANSON (Columbia 33105) 12 10
13 STEP IN TO OUR LIFE ROY AYERS/JOE HENDERSON (Polydor P-16179) 11 10
14 JAZZSTARS IN CONCERT PETER CARTER/SONNY ROLLINS (Clyde Turner) (M-ione 93-935) 14 7
15 WE ALL HAVE A STAR WILSON FELDT (ABC AA-1109) 15 14
16 SUPER MANN EUGENE MITCHELL (Atlantic SD 19271) 22 2
17 SPACE GEORGE BENSON (CTI 7085) 17 6
18 JUNGLE FEVER GLENN MILLER (MGM 7031) 16 7
19 RETURN TO FOREVER LIVE JAZZ (Cuba 35281) 24 2
20 COSMIC MESSSENGER STAN BELL (Atlantic SD 19189) 19 24

JAZZ ALBUM PICKS

BUTCH'S ENCORE — Butch Miles — Famous Door 124 — Producer: Harry Lim — List: 7.98

Drummer Miles fronts a fine cast of veterans here, including Harold Ashby, Russell Procope, Carmen Leggio, Waymon Reed and Mill Hinton. There are a couple of drum features for the leader, and lots of inspired mainstream blowing in between. Miles himself is one of the best, and his crisp brushwork on 'Shiny Stockings' is almost worth the price of the album by itself.

I CONCENTRATE ON YOU — Sonny Phillips — Muse 5157 — Producer: Houston Person — List: 7.98

Phillips plays a variety of keyboards here, including his customary organ (featured to advantage on a groovy "Hard Times"), and he has a capable cast of accompanists, including Virgil Jones, Eddie McFadden and Charlie Persson. Phillips is an excellent writer, as witness his "Like The Wind," but the remaining performances are standards, and all are well done.

ON A MISTY NIGHT — John Coltrane — Prestige 24084 — List: 8.98

Coltrane in two separate and distinct settings: one is all-out jam with fellow tenor tenor Hank Mobley, Al Cohn and Zoot Sims; while the second is an intimate quartet led by Tadd Dameron. The performances from the latter session are quintessential lyric Coltrane and among his finest recordings. Excellent notes.

Cash Box/March 3, 1979

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ALL OVER THE WORLD, CHUCK MANGIONE FEELS SO GOOD.

INTERNATIONAL AWARDS:
Album of the Year “Feels So Good”
Musician of the Year
Composer of the Year
#1 Flugelhorn

THE MUSIC OF CHUCK MANGIONE ON A&M RECORDS & TAPES
Labels' Approach To Selling Jazz Reflects Changing Times

by Alan Sutton

It used to be that marketing jazz music was pretty much a hit and miss proposition.

With few exceptions, the best record companies could do was to get the merchandise in the stores, set up some displays, take out some ads, and hope for the best.

He adds, "But now we are all back and hope that something stuck. Not surprisingly, very little did stick — because much was known about the nature of the jazz consumer and even less about how to effectively reach and motivate him.

"In the past few years, the picture has changed dramatically. Jazz-rock, a

Thumb and Impulse catalogs; A&M, whose jazz roster includes best-seller Chuck Mangione as well as eclectic artists such as the Mark-Almond Band and Neil Larsen on its Horizon label; and the prolific Fantasy Group, whose jazz labels include Milestone, Prestige and Galaxy.

Despite stepped up major label commitment, there remain a number of significant obstacles that make marketing jazz a much more complex process than selling pop music. Foremost among these is radio, where the number of 24-hour all-jazz stations is minuscule in comparison to the number of full-time AM and FM pop outlets. Without the exposure provided by constant airplay, labels have had to place a greater emphasis on creative advertising and merchandising campaigns.

Retail visibility is another area in which jazz lags far behind pop. To get around this obstacle, many labels have turned to multi-product campaigns that group albums by established artists, which dealers are more willing to stock, with LPs by newer, lesser known artists that wouldn't ordinarily get a shot on their own.

Finally, very few jazz acts have the drawing power to fill the huge concert halls and arenas that cater to rock bands. Therefore, labels have been forced to present dynamic and exciting talent packages such as CBS' V.S.O.P. tour of 1977 and, most recently, the Milestone Jazzstars concert.

\[Don Mizzel\]

\[Each of the label's jazz-oriented albums contains a four-color insert depicting the jacket artwork of all the albums in the label's jazz wing. Under the heading Contemporary Music, Progressive Music, etc. Consequently, it's not unusual to see a Dexter Gordon album or a Charlie Parker or Lester Young reissue listed along side the latest LPs by Al DiMeco and Billy Cobham.\]

"The idea goes back to the old days when all different kinds of albums used to be advertised on the inner sleeves," says Slaughter. "It's an association thing we've been doing for the past two years, because we know this is the audience that is most likely to buy these records."

\[Arista\]

Steve Backer, director of jazz at Arista, says that in lieu of extensive radio airplay "you have to turn to other avenues" of promotion. According to Backer, this involves channeling additional dollars into merchandising and advertising and an intense drive to gain in-store airplay for Arista jazz acts.

"But most important of all, Backer says, are properly timed and placed print ads. "Both announcement and retail tie-in ads echo the theme in the music," he says. "You can do a lot more than 30 or 60-second (radio) spots, because you're dealing with a more erudite audience. They're intelligent, they read a lot, and they're not the kind of compulsive audience that will listen to a spot and run down and buy a record."

Since Backer is based in New Hampshire, he says that Andy Perry, Arista's vice-president of black and progressive artist development, and Ray Evans, national promotion coordinator, are responsible for coordinating the division's day to day activities with the other department heads at the label's New York headquarters.

E/A

At Elektra/Asylum, jazz fusion general manager Don Mizzel concentrates on music and artists who can sell to the widest audience. "I think the '80s will be about disco music and fusion music," explains Mizzel. "Those were the two most dynamic developments in 1977 as far as music was concerned. Both gained much wider acceptance and legitimacy in the eyes of the industry than jazz, but nevertheless fusion is happening."

Mizzel says he has revised his marketing philosophy since the division was started about a year and a half ago, going from a program that was weighted heavily on expensive and expensive — marketing and advertising campaigns to a more conventional pop promotion approach.

"Last year our basic approach was to go heavy with in-store campaigns using a lot of mobiles, posters, sampler contests and things like that to increase retail visibility," says Mizzel. "We wanted to make our presence known, so there also were a lot of radio time buys, heavy print advertising and extensive tour support."

"This year, however, I'm taking a slightly more modified approach. I'm concentrating now on more of the kinds of records that are in tune with where radio is at in 1979."

Mizzel continues, "The trendy, heavily promoted approach is still in place, but the promotional tool is substantial airplay — and that's what we're concentrating on this year."

According to Mizzel, it's impractical to spend huge sums of advertising and merchandising support for records that are getting little or no airplay. "I came in thinking that these were album-oriented artists and if I got a hit record, okay, but I wasn't going to spend a lot of money," he says. "But with the escalation of costs and what it takes to really market these records without a hit single, a much more economical way to break artists is to concentrate on singles from the albums."

He adds, "My theory now is that you spend money to get a record going and then the record has to carry itself through airplay and sales, and once it reaches a certain point, you blitze it."

With a staff of four regional and eight local promotion representatives under national director Primus Robinson, Mizzel now feels he is in a much better position to go after hit singles. He says Robinson is working with Kenny Butice, E/A's vice president of promotion, in directing an overall company effort designed to break records by jazz fusion artists.

"Last year I basically directed the promotion staff," says Mizzel. "Now I'm more involved in the creative and A&R end of the music and Primus is working closely with Kenny, so there's a lot more communication and coordination with pop promotion."

But Mizzel was quick to add that he still recognizes the unique aspects of marketing jazz music. "Since our whole philosophy is that this music belongs in the pop mainstream, we're going to align ourselves more with the tried and true techniques of marketing — without ignoring the unique elements of selling these artists," he says.

\[Fantasy\]

At Fantasy, vice-president Orrin Keepnews stresses what he calls the "bottom line" and also in don't I am concentrating of a particular jazz release. In other words, according to Keepnews, a record by a legend artist that has the potential to sell. Keepnews receives the top what it costs to produce a fusion album, can

(continued on page 18-19)
Top Violinist
1 Jean-Luc Ponty — Atlantic
2 Noel Pointer — Blue Note/United Artists
3 Michael White — Elektra
4 Stephane Grappelli — Columbia
5 Joe Venuti — Vanguard

Soprano Sax
1 Grover Washington, Jr. — Motown
2 Tom Scott — Columbia
3 Ronnie Laws — United Artists
4 Wayne Shorter — ARC/Columbia
5 Pharoah Sanders — Arista

Percussionist
1 Ralph MacDonald — TK
2 Billy Cobham — Columbia
3 Norman Connors — Arista
4 Idris Muhammad — Fantasy
5 Lenny White — Elektra

Alto Sax
1 Grover Washington, Jr. — Motown
2 David Sanborn — Warner Bros.
3 Ronnie Laws — Blue Note/United Artists
4 Pharoah Sanders — Arista
5 Sonny Fortune — Atlantic

Keyboards
1 Joe Sample — ABC
2 Bob James — Tappan Zee/Columbia
3 George Duke — Epic
4 Herbie Hancock — Columbia
5 Chick Corea — Polydor

Trombone
1 Wayne Henderson — Polydor
2 Raul De Souza — Capitol
3 Urbie Green — CTI

Vibes
1 Gary Burton — ECM
2 Roy Ayers — Polydor
3 Cal Tjader — Fantasy
4 Bobby Hutcherson — Columbia
5 Milt Jackson — Pablo

Synthesizers
1 Joe Zawinul — ARC/Columbia
2 Jean Michel Jarre — Polydor
3 Herbie Hancock — Columbia
4 George Duke — Epic

Piano
1 Joe Sample — ABC
2 Bob James — Tappan Zee/Columbia
3 Chick Corea — Polydor
4 Keith Jarrett — ECM
5 McCoy Tyner — Milestone

Tenor Sax
1 Grover Washington, Jr. — Motown
2 Gato Barbieri — A&M
3 John Klemmer — ABC
4 Pharoah Sanders — Arista
5 Tom Scott — Columbia
6 Ronnie Laws — Blue Note/United Artists
7 Stanley Turrentine — Fantasy
8 Dexter Gordon — Columbia

Top Jazz Albums
1 FEELS SO GOOD — Chuck Mangione — A&M
2 WEEKEND IN L.A. — George Benson — Warner Bros.
3 LIVE AT THE BIJOU — Grover Washington, Jr. — Motown
4 RAINBOW SEEKER — Joe Sample — ABC
5 IMAGES — Crusaders — ABC
6 SOUNDS & STUFF LIKE THAT — Quincy Jones — A&M
7 HEADS — Bob James — Tappan Zee/Columbia
8 MODERN MAN — Stanley Clarke — Nemperor
9 TEQUILA Mockingbird — Ramsey Lewis — Columbia
10 CASINO — Al DiMeola — Columbia
11 LOVE ISLAND — Deodato — Warner Bros.
12 SAY IT WITH SILENCE — Hubert Laws — Columbia
13 YOU SEND ME — Roy Ayers — Polydor
14 SUNLIGHT — Herbie Hancock — Columbia
15 LET’S DO IT — Roy Ayers — Polydor
16 COSMIC MESSENGER — Jean-Luc Ponty — Atlantic
17 ACTION — Blackbyrds — Fantasy
18 PAT METHENY GROUP — ECM
19 HOLD ON — Noel Pointer — United Artists
20 TROPICO — Gato Barbieri — A&M
21 THIS IS YOUR LIFE — Norman Connors — Buddah/Arista
22 SECRETS — Gil Scott-Heron & Brian Jackson — Arista
23 ENIGMATIC OCEAN — Jean-Luc Ponty — Atlantic
24 MAGIC IN YOUR EYES — Earl Klugh — Blue Note/United Artists
25 IN THE NIGHT TIME — Michael Henderson — Arista
26 CHILDREN OF SANCHEZ — Chuck Mangione — A&M
27 FREESTYLE — Bobbi Humphrey — Epic
28 RUBY, RUBY — Gato Barbieri — A&M
29 ARABESQUE — John Klemmer — ABC
30 REACH FOR IT — George Duke — Epic
31 THE PATH — Ralph MacDonald — Marlin
32 SKYBLUE — Passport — Atlantic
33 MULTIPLICATIONS — Eric Gale — Columbia
34 LOVELAND — Lonnie Liston Smith — Columbia
35 MR. GONE — Weather Report — ARC/Columbia
36 LARRY CARLTON — Warner Bros.
37 LOVE WILL FIND A WAY — Pharoah Sanders — Arista
38 SUPER BLUE — Freddie Hubbard — Columbia
39 INNER VOICES — McCoy Tyner — Milestone
40 BLOW IT OUT — Tom Scott — Columbia

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# Jazz Recording Artists Awards

Female Vocalist  
1 Bobbi Humphrey - Epic  
2 Patti Austin - CTI  
3 Flora Purim - Warner Bros.  
4 Dee Dee Bridgewater - Elektra  
5 Elia Fitzgerald - Pablo  

Male Vocalist  
1 George Benson - Warner Bros.  
2 Al Jarreau - Warner Bros.  
3 Michael Henderson - Arista  
4 Michael Franks - Warner Bros.  
5 Ray Charles - Atlantic  

Top Group  
1 Crusaders - ABC  
2 Blackbyrds - Fantasy  
3 Weather Report - ARC/Columbia  
4 Passport - Atlantic  
5 Return To Forever - Columbia  

Top New Group  
1 Pat Metheny - ECM  
2 Jeff Lorber Fusion - Inner City  
3 Auricle - Chrysalis  
4 Spyro Gyra - Amherst  

Producer  
1 Tommy LiPuma - Horizon  
2 Bob James - Tappan Zee/Columbia  
3 Wayne Henderson - At Home Productions  
4 Quincy Jones - Quincy Jones Productions  
5 Orin Keepnews - Milestone  

Composer  
1 Chuck Mangione - A&M  
2 Joe Sample - ABC  
3 Bob James - Tappan Zee/Columbia  
4 Quincy Jones - A&M  
5 Stanley Clarke - Nemperor  

Arranger  
1 Quincy Jones - A&M  
2 Bob James - Tappan Zee/Columbia  
3 Tom Scott - Columbia  
4 Deodato - Warner Bros.  
5 Walter Becker & Donald Fagan - Century  

Top Label  
1 Columbia  
2 Warner Bros.  
3 ABC  
4 A&M  
5 Inner City  

Top Trumpet/Flugelhorn  
1 Chuck Mangione - A&M  
2 Maynard Ferguson - Columbia  
3 Freddie Hubbard - Columbia  
4 Herb Alpert & Hugh Masakela - A&M  
5 Eddie Henderson - Capitol  

Guitar  
1 George Benson - Warner Bros.  
2 Al DiMeola - Epic  
3 Pat Metheny - ECM  
4 Eric Gale - Columbia  
5 Larry Carlton - Warner Bros.  
6 David Spinozza - A&M  
7 Lee Ritenour - Elektra  

Top Flutist  
1 Hubert Laws - Columbia  
2 Bobbi Humphrey - Epic  
3 Herbie Mann - Atlantic  
4 Tim Weisberg - United Artists  
5 Joe Farrell - Warner Bros.  

Top Bassist  
1 Stanley Clarke - Nemperor  
2 Michael Henderson - Arista  
3 Ron Carter - Fantasy  
4 Charles Mingus - Atlantic  
5 Alphonso Johnson - Epic  

Musician Of The Year  
1 Chuck Mangione - A&M  
2 George Benson - Warner Bros.  
3 Grover Washington, Jr. - Motown  
4 Joe Sample - ABC  
5 Bob James - Tappan Zee/Columbia  

Latin Jazz Fusion  
1 Caldera - Capitol  
2 Ray Barretto - Atlantic  
3 Mongo Santamaria - Vaya  
4 Willie Bobo - Columbia  
5 Airto Moreira - Warner Bros.  

Big Band  
1 Maynard Ferguson - Columbia  
2 Akiyoshi/Tabackin - RCA  
3 Woody Herman - Century  
4 Don Ellis - Atlantic  

Special Achievement  
1 Milestone Jazzstars  

Album Of The Year  
1 Feels So Good - Chuck Mangione - A&M  
2 Weekend In L.A. - George Benson - Warner Bros.  
3 Live At The Bijou - Grover Washington, Jr. - Motown  
4 Rainbow Seeker - Joe Sample - ABC  
5 Images - Crusaders - ABC  

Compiled From THE CASHBOX 1978 JAZZ CHARTS

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Reissues Are Thriving As Interest In Jazz Music Boom

by Bob Porter

Bob Weinstock, founder and original owner of Prestige Records, was famous for reissuing classic jazz LPs on his label for many years. When stocks of jackets ran out on a Miles Davis or John Coltrane LP, Weinstock would order a new cover, often a new album title and a new catalog number. It was his theory that each new generation of jazz listeners would be interested in the very best jazz, regardless of when it was recorded.

This philosophy has spilled over to several other labels and accounts, in large measure, for the jazz reissue boom of the late 1970s. Today, there are countless labels involved in reissuing notable jazz recordings, not only from the 1920s and 1930s, but even from the 1960s. How long this trend will continue is anybody's guess, but one thing is certain: there are more LPs of great jazz from all eras available today than ever before.

Not only are major labels such as Columbia and RCA involved, but there are countless smaller labels in the game. There are several labels (Savoy, Bethlehem, Blue Note and Verve among them) who have no active roster and whose only source of releases is from deleted catalog masters. A reissue is not generally the same thing as a repackage. Repackaging exists at all levels of the record industry, and the most frequent type of repackage is "The Greatest Hits Of" or "The Best Of." LPs of this nature are common and, in many cases, spectacularly successful. It is not surprising to see a Greatest Hits repackage hit the Top Ten in the LP charts.

There are also a number of jazz artists who have been reissued in this fashion with varying degrees of success. Yet jazz reissues are a decidedly different species.

Modest Goals

Generally speaking, jazz reissues have rather modest goals and modest sales. Certainly there have been instances where a jazz reissue, such as a Bessie Smith on Columbia or a Charlie Parker on Savoy, has stepped out and sold remarkably well. Yet a properly conducted reissue series is not a philanthropic venture. Because there are no recording costs, the bottom line for a reissue can reach black very quickly.

Without question, it was Prestige under then new Fantasy ownership which started the most common form of reissue today: the two-fer. Ralph Kappel was responsible for inaugurating the Prestige series, and, since that time, his lead has been followed by most companies in the field (and, in addition, Kappel's own Milestone and Fantasy labels). Pricing of two-fer packages varies: F/P/M two-fer's currently carry an $8.98 list, as do Verve and Savoy, while Blue Note is $9.98 and RCA Bluebird goes for $10.98.

Some labels (F/P/M, Blue Note, Bluebird) have stuck to the two-fer idea exclusively. Bethlehem is mostly single LPs, while Columbia, Verve and Savoy have single and double albums.

In terms of marketing and merchandising, reissues have special problems. Erv Bagley, sales manager for Savoy, commented, "We tried posters, DJ samplers, and several other things, and I don't know that they added that much. Generally speaking, pop-type merchandising doesn't work. You just have to stay on top of your distributors and they have to stay on top of their accounts." Chuck Gregory of Bethlehem feels that, while price doesn't make too much difference there is one type of in-store promotion that has worked quite well.

"Most of the time it doesn't matter whether the price is $6.98 or $10.98, if the customer wants the album, he'll buy it. But when a store offers, say three albums for $11.99, our experience shows that it really pays off."

Gregory also notes that he is thinking of moving into some two-fer and possibly looking toward new artists for his label. "If we ever get to that, it is more likely that private recordings; a Charles Mingus album of mostly unissued performances from his legendary 'Mingus Ah Um' and 'Mingus Dynasty' sessions and Thelonious Monk in an album of both live and studio performances, most previously unissued. In addition, Columbia will issue a double album of performances by bebop pianists, which, while newly recorded, is more kept with the musical style represented by the CMS.

In the past, Columbia has had a very hashbang approach to reissues, and, indeed, there has been a lengthy delay in the second release of the Contemporary Masters Series.

"Getting the best possible quality takes time, "reports Fishel. "We feel that these LPs should be issued for posterity, and we hope that they will stay in catalog forever. So it makes sense for us to take whatever time is necessary in order to do them properly. There is a commitment at Columbia to this music that runs all the way to the top." Fishel also adds that a time frame of roughly "1948-1964" is the area that the Contemporary Masters Series intends to cover. Columbia's CMS series encompasses both single and double albums. The new release will have series concept art concert recordings by Johnnie Hodges and John Coltrane on the new Pablo Live series makes one wonder just how much more in the way of discoveries Granz has. It is rumored that there are unissued concert tapes of his JATP tour dating back to the 40s, and it would be great to see them appear.

The sale of ABC to RCA casts a shadow on the continuation of its praiseworthy Dedication Series, launched last year, and the recent sale of United Artists to Capitol/EMI makes one wonder about continued activity on Blue Note and the recently revived Pacific Jazz label. Janus has disclosed that it does not intend to reissue more LPs on its Barnaby-Candid label, and the Chess and Mercury/Emarcy lines are not continuing. With the latter, it would seem logical to integrate Emarcy with the existing and ongoing Verve series, but there is no indication that such a move will take place.

Atlantic and Warner/Reprise have no current reissue activity underway, though each has the potential for the production of an outstanding series. So, while the field may seem to be dwindling, those series that have caught on seem to be marching straight ahead. And, every time the last cut-out of a deleted LP disappears, the clamor for its reissue begins anew.
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(continued on page J-22)
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1979
Labels' Approach To Selling Jazz Reflects Changing Times

(continued from page J-3)

be a huge success if it sells 20-30,000 units, while the fusion record sometimes must sell 100,000 or more to break even.

Nowhere is the effectiveness of this approach more evident than in the realm of reissues, where Fantasy reigns supreme. Unlike a pop record which lives and dies quickly, a jazz record is almost timeless, often racking up sales over a period of 10 years or longer. And in the case of reissues, where there are no studio costs or session men to pay, record company profits can be substantial.

Keepnews, a veteran jazz producer himself, points out: "Some records that I made in the early '60s with Wes Montgomery are still selling as reissues on Milestone. I don't think too many of the pop hits of 1961 have much of a sales life today, if anybody remembers what they were."

One of the major jazz events of 1978 was the historic Milestone Jazzstars tour, which paired three giants of jazz — Ron Carter, Sonny Rollins and McCoy Tyner — in concert for the first time in their illustrious careers. Joined by drummer Al Foster, the Jazzstars played medium size concert halls across the country before sellout audiences and rave reviewers.

But Keepnews notes that the tour was not conceived merely to stress the fact that three of the greatest living acoustic jazz players record for Milestone. "What's important to realize is that there were very logical reasons for doing this," he says. "These happened to be three artists who'd been with the company for a long time and who between them had 20 albums in our active catalog. So we weren't merchandising an artist or a tour; we were merchandising three artists, a lot of records and careers that we have a continuing stake in."

Yet even more significant was the magnitude of Fantasy's campaign in support of the tour. There were extensive radio and coop print advertising, in addition to comprehensive in-store promotions and merchandising displays; a handsome program booklet was prepared and distributed at each concert; the artists did radio and press interviews, and much more. "In effect what we did was take a quality package and give it the promotion and merchandising attention usually reserved for heavy rock acts," says Keepnews.

Warner Bros.

Ron Goldstein, head of jazz and progressive music at Warner Bros., draws a distinction between marketing fusion and mainstream jazz. "With mainstream jazz, you go after the jazz stations and the college stations," he says. "You get the record on the station, do some radio spots and make sure that the jazz-oriented accounts in town are covered with the product. Then you take a look at certain publications for advertising and editorial coverage; for instance, Radio Free Jazz, Down Beat — these are the things you go into.

"From a creative or fusion standpoint," he continues, "you look to those things and beyond. You start promoting the product at the black progressive stations and at the AOR stations. Then, as far as retail is concerned, you don't just hit the jazz accounts; you hit the accounts that carry all kinds of product, and try to get some in-store play." In short, he adds, "You are handling that record as if it was a pop record."

Warner Bros. employs a full-time promotion man whose main concern is to secure FM airplay for the label's jazz acts. "Ricky Shultz is my national promotion man," says Goldstein. "In addition to the dozen or so full-time jazz stations around the country he is responsible for the 40 to 50 AOR stations that presently program jazz. His job is to work those stations along with our local promotion men."

Goldstein feels it's important for the label's overall marketing plan that its jazz-oriented acts get out on the road and perform live — but not in the traditional jazz venues. "I think what's important, especially for the straight-ahead jazz artist, is to concentrate more on colleges," he says. "The reason is not so much for survival — though they usually make better money in the colleges if it's promoted well — but when they play clubs like the Nighthouse or Concerts By The Sea, they don't really expand their record-buying audience. The artist may fill the club for three days, but those fans don't necessarily buy records. Or if they do buy records, it's just a handful as compared to if the act played Royce Hall UCLA and introduced himself to a whole campus of new record buyers."

Goldstein says he meets regularly with the various department heads at Warners to update campaigns. Brainstorming sessions are also held to map out future projects.

"Everything I do is in concert with all the other departments," says Goldstein. "Either they are feeding me information or I'm feeding information to them. You can't work independently from the rest of the company."

So what is truly unique and different about marketing jazz? Not much, according to Goldstein, who says it just gets down to basics — and people.

"You know what you have to do, where you have to go, and it's just a matter of doing it," he concludes, "getting the cooperation of your field people, your distribution people, radio and retail. You've got to motivate people, that's the key factor."

McCoy Tyner, Ron Carter, Sonny Rollins

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Cash Box/March 3, 1979

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<td>A Man Called Lonesome</td>
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<td>Ramblin' Jack</td>
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<td>Burgers and Fries</td>
<td>Charley Pride</td>
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<td>Merle Haggard</td>
<td>Atco</td>
<td>24 20</td>
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<td>Natural Man</td>
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<td>Atco</td>
<td>24 20</td>
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<td>30</td>
<td>Kris &amp; Rita (A&amp;R SP-4611)</td>
<td>Kris Kristofferson</td>
<td>A&amp;R</td>
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<td>31</td>
<td>Johnny Paycheck's Greatest Hits, Vol. II</td>
<td>(Epic)</td>
<td>26 16</td>
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<td>32</td>
<td>Variations</td>
<td>Eddie Rabbitt</td>
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<td>35</td>
<td>Ladies Choice</td>
<td>Bill Anderson</td>
<td>MCA</td>
<td>29 35</td>
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</tbody>
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**Musical Rental Firm Offers Options For Local Musicians**

By Jennifer Bohler

NASHVILLE — Studio Instrument Rentals' business in Nashville has increased approximately 600% since it entered the city two years ago, according to Steve Bauer, one of the partners in SIR. Bauer projected that by summer, of SIR's live offices. SIR will be second only to the original office in Los Angeles. Bauer added that most of the profits SIR makes goes back into expanding the service.

To facilitate the ever-expanding demand for rehearsal space, Bauer and SIR have recently purchased additional space (7,000 square feet) to house two more studios, an equipment repair service and storage and office space in Nashville, to be located directly across the street from the present office at 206 12th Ave. South. Opening date is set for March.

Conceived in 1967 by Ken Berry and Dolph Rempp, the company now has offices in Los Angeles, San Francisco, New York, Chicago and the youngest of the group, Nashville.

The idea behind the formation of SIR was to offer to the music industry an alternative it had not had before. Gearing exclusively toward the rock 'n roll industry in the beginning, SIR offered such services as instrument and equipment rental, rehearsal space for bands preparing to record or go on the road and a cartage service.

Bauer, who now heads the Nashville operation, joined founding partners Berry and Rempp in 1974. When he undertook the Nashville venture in 1976, Bauer said he knew there would be problems in the beginning.

"We really had to prove ourselves when we arrived in Nashville," Bauer said. "Two other people had tried what we were doing before, and they went broke. This was all new stuff to Nashville."

One of the first things Bauer and his team did when they arrived in Nashville was open the first personal cartage service for studio musicians (which they will close the end of February — according to Bauer, it is a money-losing venture) and an equipment rental service. The company also boasted three rehearsal studios — one large studio for bands rehearsing for road shows and two smaller studios for recording rehearsal. A native of Boston, Mass., Cunniff moved to Nashville in 1978. He had previously worked as a writer and feature editor for *The News American*, a daily newspaper in Baltimore, Md.

Cunniff holds a B.A. and M.A. in English from Loyola Univ. of Baltimore and has freelance written since 1970. He has contributed to *Time Magazine*, *The Washingtonian* and music trade magazines since moving to Nashville.

"My immediate work will always be to keep the music trades and feature publication aware of what the Country Music Foundation and its components are doing," Cunniff said. "Our museum and hall of fame, library and media center, and education and tourism holds will house such fascinating facts and stories that need to be told."

I am also very interested in setting up ties with good freelance writers and daily newspapers in and out of state who are scouting for the mass-appeal stories the foundation generates," Cunniff added.

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**OAK RIDGE BOYS COMPLETE NEW ALBUM** — ABC's Oak Ridge Boys gather around the board at Woodland Studios with producer Ron Chancey and engineer Les Ladd after completing their new album, "The Oak Ridge Boys Have Arrived," which is due for release in March. Their current single, "Come On In," is #23 on the Cash Box charts while "Room Service" is #23 and "Y'all Come Back Saloon" is #40 bullet on the Cash Box album charts. Pictures are (l-r): Richard Sterban, Oak Ridge Boys; Bill Golden, Oak Ridge Boys; Chancey; Ladd; Jonnie Duncan; Joe Bonsall, Oak Ridge Boys; Ladd; engineer; and Duane Allen, Oak Ridge Boys.

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**Top 24 Songs**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Y'all Come Back Saloon</td>
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<tr>
<td>2</td>
<td>Entertainers</td>
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<tr>
<td>3</td>
<td>Pillow Talk</td>
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<tr>
<td>4</td>
<td>Everything Two Fools Collide</td>
<td>Kenny Rogers</td>
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<td>5</td>
<td>Dark-Eyed Lady</td>
<td>Roger Miller</td>
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<td>6</td>
<td>The Outlaws &amp; Co.</td>
<td>C.W. McCall</td>
</tr>
<tr>
<td>7</td>
<td>Pleasure &amp; Pain</td>
<td>Waylon Jennings</td>
</tr>
<tr>
<td>8</td>
<td>You Were Born to Love Me</td>
<td>John Conlee</td>
</tr>
<tr>
<td>9</td>
<td>Lets Keep It That Way</td>
<td>Anne Murray</td>
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<tr>
<td>10</td>
<td>One Love in My Life</td>
<td>Ronnie Milsap</td>
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<td>11</td>
<td>I Want to Live My Life</td>
<td>Willie Nelson</td>
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<td>Two Lovers</td>
<td>Johnny Cash</td>
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<td>Kris &amp; Rita</td>
<td>Kris Kristofferson</td>
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<td>Johnny Paycheck's Greatest Hits, Vol. II</td>
<td>(Epic)</td>
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<td>Basic</td>
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<td>Tear Time</td>
<td>Blue and Luke</td>
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<tr>
<td>20</td>
<td>Ladies Choice</td>
<td>Bill Anderson</td>
</tr>
</tbody>
</table>

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**Cunniff Named CMF Publicist**

NASHVILLE — The Country Music Foundation has announced publicist Al Cunniff as its new head of press relations.

A native of Boston, Mass., Cunniff moved to Nashville in 1978. He had previously worked as a writer and feature editor for *The News American*, a daily newspaper in Baltimore, Md.

Cunniff holds a B.A. and M.A. in English from Loyola Univ. of Baltimore and has freelance written since 1970. He has contributed to *Time Magazine*, *The Washingtonian* and music trade magazines since moving to Nashville.

"My immediate work will always be to keep the music trades and feature publications aware of what the Country Music Foundation and its components are doing," Cunniff said. "Our museum and hall of fame, library and media center, and education and tourism holds will house such fascinating facts and stories that need to be told."

I am also very interested in setting up ties with good freelance writers and daily newspapers in and out of state who are scouting for the mass-appeal stories the foundation generates," Cunniff added.
<table>
<thead>
<tr>
<th>March 3, 1975</th>
<th>March 10, 1975</th>
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### 1. Back on My Mind
- **Artist:** Flipp McGee
- **Label:** ABC-Dunhill
- **Format:** 45

### 2. I’ll Wake You Up When I Get Home
- **Artist:** B.J. Thomas
- **Label:** AMERICA'S SWEETHEART
- **Format:** 45

### 3. Send Me Down to Tucumcari/Charlie’s Angel
- **Artist:** The Kendalls
- **Label:** Ovation
- **Format:** 45

### 4. I Just Can’t Stay Married to You
- **Artist:** Merle Travis
- **Label:** Post
- **Format:** 45

### 5. Tonight She’s Gonna Love Me
- **Artist:** Ray Price
- **Label:** America’s Sweetheart
- **Format:** 45

### 6. If I Can Write a Song About It
- **Artist:** Billy Joe Royal
- **Label:** America’s Sweetheart
- **Format:** 45

### 7. Golden Tears
- **Artist:** The Lettermen
- **Label:** America’s Sweetheart
- **Format:** 45

### 8. Every Which Way But Loose
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 9. I Had a Lonesome Saturday Night
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 10. I Just Fall in Love Again
- **Artist:** Bobby Bare
- **Label:** America’s Sweetheart
- **Format:** 45

### 11. Everlasting Love
- **Artist:** Van Morison
- **Label:** America’s Sweetheart
- **Format:** 45

### 12. It’s a Cheatin’ Situation
- **Artist:** Joe Bob
- **Label:** America’s Sweetheart
- **Format:** 45

### 13. Somebody Special
- **Artist:** Johnnie Logan
- **Label:** America’s Sweetheart
- **Format:** 45

### 14. Words
- **Artist:** Sonny and Cher
- **Label:** America’s Sweetheart
- **Format:** 45

### 15. My Heart Has a Mind of Its Own
- **Artist:** Sonny & Cher
- **Label:** America’s Sweetheart
- **Format:** 45

### 16. Still a Woman
- **Artist:** Sonny & Cher
- **Label:** America’s Sweetheart
- **Format:** 45

### 17. (If Loving You Is Wrong) I Don’t Want to Be Right
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 18. I’ve Been Waiting for My Life
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 19. Tryin’ to Satisfy You
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 20. Too Far Gone
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 21. Whiskey River
- **Artist:** Willie Nelson
- **Label:** America’s Sweetheart
- **Format:** 45

### 22. Come On In
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 23. Sweet Memories
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 24. I’m Gonna Love You Forever
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 25. I Will Rock and Roll with You
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 26. Healin’
- **Artist:** Bobby Bare
- **Label:** America’s Sweetheart
- **Format:** 45

### 27. Take Me Back
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 28. They Call It Making Love
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 29. All I Ever Need Is You
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 30. Wisdom of a Fool
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 31. The Outlaw’s Prayer
- **Artist:** Johnny Paycheck
- **Label:** America’s Sweetheart
- **Format:** 45

### 32. Eyes Big as Dallas
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 33. Gypsy Eyes
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 34. Fantasy Island
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 35. Shadows of Love
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 36. Dreaming of You
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 37. Loving You Is a Natural High
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 38. Where Do I Put My Memory
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 39. Fall in Love With Me Tonight
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 40. Gypsy Eyes
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 41. Smooth Sailin’/Last Cheater’s Waltz
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 42. If You Could See Through Your Eyes
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 43. Slow Dancing
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 44. Backside of Thirty
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 45. Farewell Party
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 46. Someone is Looking for Someone Like You
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 47. Shoulder to Shoulder (Arm and Arm)
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 48. Let’s Keep It This Way
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 49. I’m Not in the Mood (for love)
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 50. I Want to Thank You
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 51. I Love Is Something Easy
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 52. This Is a Love Song
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 53. Let’s Keep It This Way
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 54. David Will
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 55. Slow Dancing
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 56. Walking Piece of Heaven
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 57. A Second-Hand Satin Handbag (and a Bargain Basement Boy)
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### 58. Down on the Corner at a Bar Called Kelly’s
- **Artist:** Lefty Frizzell
- **Label:** America’s Sweetheart
- **Format:** 45

### Additional Information
- **Format:** 45
- **Label:** America’s Sweetheart
- **Recordings:** Various artists and labels.

### Alphabetized Top Country Singles
- **Incl. Publishers and Licensees:**

**Note:** The list includes a variety of songs by different artists, showcasing the diversity of country music during that period. Each entry includes the artist, song title, and associated label, providing a comprehensive snapshot of the era's music landscape.
CHART MAKERS!

CHARLEY PRIDE

“WHERE DO I PUT HER MEMORY” PB-11477

JERRY REED

“SECOND-HAND SATIN LADY” PB-11472

JEWEL BLANCH

“CAN I SEE YOU TONIGHT” PB-11464
LYNN ANDERSON (Columbia-3-10909)

Isn't It Always Love (2:58) (Sky Harbor Music — BMI) (K. Bonoff)

Lynn Anderson has taken this Karla Bonoff tune and recorded a beautiful, engaging version for the country market. Lynn is no stranger to pop consumers, however, and this record could easily cross over.

PORTER WAGONER (RCA PB-11491)

I Want To Walk You Home (3:06) (Whispering Wings Music — BMI) (Mac Gayden)

This is undoubtedly the most original and creative single Porter Wagoner has ever recorded. Flavored with a light disco beat coupled with great production by Porter, this tune deserves serious attention in all markets.

CHARLIE RICH (United Artists UA-X1280-Y)

I Lost My Head (3:24) (House Of Gold Music/Windchime Music — BMI) (J. Slate/S. Pipkin/L. Keith)

This is one more in a long line of classy records by the Silver Fox. Charlie Rich and producer Larry Butler have taken a good song and dressed it up in hit fashion.

**SINGLES TO WATCH**

DAVID ALAN COE (Columbia-3-10911)


RONNIE MCDOWELL (Scorpion SC-0575)

Kiss And Say Goodbye (4:25) (Garden Court Music — BMI) (McGarrigle)

STERLING WHIPPLE (Warner Brothers WBS-8747)

Love Is Hours In The Making (3:12) (Tree Publ. Co., Inc. — BMI) (Sterling Whipple)

VERN GODSN (Elektra E-40201)

Till I'm Over Gettin' Over You (2:54) (Barpax Music Press — ASCAP/Hookit Music — BMI)/Kaysey Music — SESAC) (Shirl Miletie/Gary S. Paxton/Vern Godsn)

JOHN ANDERSON (Warner Brothers WBS-8770)

My Pledge Of Love (2:45) (Wednesday Morn. Music/Our Children's Music Corp. — BMI) (John Stafford, Jr.)

CHIP TAYLOR (Capitol P-4692)

One Night Out With The Boys (3:15) (Back Road Music — BMI) (Chip Taylor)

TERRI HOLLOWELL (Con Brio CBK-150)

May I (3:30) (Con Brio Music — BMI) (Ken Bowman)

HANK SNOW (RCA PB-11487)

The Mysterious Lady (3:14) (Cedarwood Publ. — BMI) (Ramona Redd/Mitch Torok)

NOWLIN TUBBS (Texas Soul TSR-112778)

Showboat Gambler (2:53) (Cold Zinc Music/Dawn Breaker Music — BMI) (Dan Seals)

DONNIE ROHRS (AD-Korp 1262)

Damm You, Whiskey (2:55) (Adororp — ASCAP) (Donnie Rohra)

THE LEEGRADES (4 Star 1037)

I Can Almost Touch The Feelin' (2:05) (Carpax Music — ASCAP/Kaysey Music — SESAC) (G. S. Paxton/S. Miletie/L. Jus)

DUGG COLLINS (Little Darlin’ LD-7912)

There’s No Easy Way To Die (2:35) (Chex Music — BMI) (A. Mayhew)

DOC & MERLE WATSON (United Artists UA-X1275-Y)

All I Have To Do Is Dream (3:05) (House Of Bryant — BMI) (B. Bryant)

Willie And Dolly Head Vocal List

LOS ANGELES — Columbia’s Willie Nelson and RCA’s Dolly Parton added new laurels to their respective careers as the two artists won awards for “Best Country Vocal Performance,” Male,” and “Best Country Vocal Performance, Female” in the recent 21st annual Grammy Awards presentation. Broadcast live from the Shrine Auditorium here, the prestigious awards show a sponsored by the National Academy of the Recording Arts and Sciences.

**Neither Attended**

Neither artist was present at the auditorium as Parton’s “Here You Come Again” and Nelson’s “Georgia On My Mind” were announced as the best country vocal performances. Parton was reported working in Los Angeles recording studio, and Nelson consistently avoids attending awards shows.

Nelson also teamed with RCA’s Waylon Jennings to win a Grammy for “Country Vocal Performance” of the year. Jennings, who also avoids awards shows, was not present at the ceremony.

Songwriter Don Schlitz took Country Vocalist of the Year” honors with “The Gambler.” “The Gambler” has been recorded numerous times during the past year, and is the first single Schlitz has had recorded during his five years in Nashville.

Texas swing band Asleep at the Wheel won a Grammy for “Country Instrumental Performance” with “Ole O’Clock Jump.”

More than 6,000 academy members attended the live Grammy Awards, which was hosted by John Denver.


Margo Smith reportedly spent more creative energy on this recording project than on any other LP she has recorded, and the results were worth it. This is Margo’s finest album. She wrote much of the material, along with Mack David. From “Still A Woman” to “Traces,” Margo shows her maturity and taste as a vocalist.

**THE FIRST NASHVILLE QUARTET** — Chet Atkins — RCA AHL1-3302 — Producer: Chet Atkins — List: 7.98

This album is not a country album, but the name Chet Atkins is synonymous with not only country music, but musical excellence in all respects. Utilizing three other classical guitarists, Atkins formed a string quartet for this impeccable album. Showcasing such diverse material as “You Needed Me,” “Someone My Prince Will Come,” “Showboat,” the LP includes “Walking Piece of Heaven,” “I Really Don’t Want To Know” and “Cajun Stomp.”

**TEX-MEX** — Freddy Fender — ABC-AV-1132 — Producer: Huey Meaux — List: 7.98

With this new album, Freddy Fender solidifies his position as the leading exponent of Tex-Mex music. Although his records are sparse and remain close to a late 50s sound, Fender sings with passion and is a legend in some areas of this country. Again produced by Huey Meaux, the LP includes “Working Piece of Heaven,” “I Really Don’t Want To Know” and “Cajun Stomp.”


One of the constants in the music business is that Doc and Merle Watson consistently record top-quality albums. Tableful production, understated vocals and super guitar pickin’ highlight this LP which contains “All I Have To Do Is Dream.” Recorded live at the Great American Music Hall in San Francisco, Doc and Merle show why they are genuine legends in folk-country music.

C.W. McCALL & CO. — C.W. McCall — Polydor PDI-6190 — Producers: Don Sears and Chip Davis — List: 7.98

C.W. McCall’s first album in some time, and he tackles a wide variety of material. To his credit, although he is not blessed with a wide vocal range, he plunges ahead and interprets each number in his own hallmark, all-talking style. This is a well-conceived project and includes “City Of New Orleans,” “Outlaws and Lone Star Beer” and “Hobo’s Lullaby.”

**New Law Ass'n Elects Officers**

NASHVILLE — The list of performers for the one-day country music festival scheduled June 23 at Princeton University has been announced.

Roy Clark, the Oak Ridge Boys, Janie Fricke, Hoyt Axton, Rex Allen Jr., Larry Gatlin, Mary K. Miller, Eddy Arnold, the Earl Scruggs Revue and Kelly Warren have been contracted to perform at the festival, which marks the first time the Ivy League College has allowed any outside interests to use the 50,000-capacity stadium for a show.

According to promoter Manny Goodman, each artist’s set will run at least an hour and probably an hour-and-a-half. This is the first country show Goodman has ever promoted.

Ralph Emory, radio broadcaster and host of the syndicated television program, “Pop Goes The Country,” will act as MC.

**Mobile Recording Co. Opens In Nashville**

NASHVILLE — Producer Robby Roberon and engineer Dewayne Tanner have announced that Robby-Racer, Inc., the company designed for mobile recording and sound reinforcement, will cater to small acts and shows with low budgets. The equipment is capable of handling 8-or-16-tracks and has a van for bookings at remote locations.

Pak-a-Trak will cater to small acts and shows with low budgets. The equipment is capable of handling 8-or-16-tracks and has a van for bookings at remote locations.
Johnny Russell wants to lose his title as the biggest country music entertainer in the world. In fact, he swears by the end of June, less than five months from now, he will have relinquished that title... and he doesn't care who wears it next. At birth Johnny Russell weighed seven pounds, eight ounces. From then on it was straight up the scales until last November when he hit 332 pounds. Stepping on the scales in Wheeling, West Virginia prior to his appearance on Jamboree U.S.A., Russell recently weighed 290. That's a loss of 42 pounds and he laughs, "People have a hard time seeing me now." By the end of June, Russell intends to weigh a meager 192 pounds. Russell's recording for Mercury now, "And the deal with Mercury is the strongest I've ever had. New management directing my career is really good, too, and I'm really looking forward to the months and months ahead."

While working on his new album for Epic, Recorded in Lyn-Lou Studios in Memphis, Nelson's latest endeavor was backed by group Stylo and produced by Larry Rogers. "Dream Lover," the single cut from the album should be released in February.

Johnny Russell

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Kool To Sponsor Series Of Country On Tour Shows
by Bob Campbell

NASHVILLE — Known for its sponsorship of the Kool Jazz Festivals, Kool Cigarettes and the Brown & Williamson Tobacco Company is doing the same thing with the first Kool Country On Tour concerts. Scheduled for 15 cities, the country concert series will feature leading country artists who will appear in Kool-sponsored shows over the next few months.

The Kool Country On Tour extravaganza will be sponsored in conjunction with Kool Super Nights, an upcoming musical tour in 15 cities which will present artists such as Paul Anka, Mel Tormé and Sarah Vaughan in sophisticated clubs and halls.

This season, Kool begins its fifth year of sponsorship of musical events across the country. With a planned investment approaching $3 million in the areas of promotion, sponsorship fees and advertising, consumer cost for tickets will be greatly lowered. And Kool derives no income from its musical sponsorships.

The Kool Country On Tour will open March 3 in Columbus, Ohio with Billy "Crash" Craddock, Bill Anderson, Merle Haggard, Johnny Rodriguez and the Tennessenees. The tour schedule is as follows:

- March 3 — Columbus, Ohio
- March 6 — Augusta, Ga.
- March 10 — Jacksonville, Fla.
- March 17 — Milwaukee, Wis.
- March 23 — March 24 — San Francisco, Calif.
- March 25 — Los Angeles, Calif.
- March 28 — Oklahoma City, Okla.
- April 1 — New York City
- April 8 — Concord, N.H.
- April 9 — Springfield, Mass.
- April 10 — Boston, Mass.
- April 12 — Washington, D.C.
- April 20 — New Orleans, La.
- April 24 — Dallas, Tex.
- April 25 — Houston, Tex.
- April 27 — Nashville, Tenn.
- April 29 — Memphis, Tenn.
- May 5 — Kansas City, Mo.
- May 6 — Flint, Mich.
- May 7 — Tom T. Hall
- May 12 — Buffalo, N.Y.
- May 13 — Conway, S.C.
- May 15 — Orange, Calif.
- May 17 — St. Louis, Mo.
- May 18 — Springfield, Mass.
- May 19 — Dallas, Tex.
- May 20 — Austin, Texas
- May 21 — Dallas, Tex.
- May 22 — Austin, Texas
- May 23 — New Orleans, La.
- May 24 — Dallas, Tex.
- May 25 — St. Louis, Mo.
- May 26 — Chicago, Ill.
- May 27 — Milwaukee, Wis.
- May 28 — Chicago, Ill.
- May 29 — Milwaukee, Wis.
- May 30 — Minneapolis, Minn.
- June 3 — Kellogg, Idaho
- June 4 — Seattle, Wash.
- June 5 — Portland, Ore.
- June 6 — Seattle, Wash.
- June 7 — Chicago, Ill.
- June 8 — St. Louis, Mo.
- June 10 — Dallas, Tex.
- June 11 — Austin, Texas
- June 12 — Dallas, Tex.
- June 13 — St. Louis, Mo.
- June 15 — Chicago, Ill.
- June 16 — Milwaukee, Wis.
- June 19 — Chicago, Ill.
- June 20 — St. Louis, Mo.
- June 21 — Dallas, Tex.
- June 22 — Austin, Texas
- June 23 — Dallas, Tex.
- June 24 — St. Louis, Mo.
- June 25 — Chicago, Ill.
- June 26 — Milwaukee, Wis.
- June 27 — Chicago, Ill.
- June 28 — St. Louis, Mo.
- June 29 — Dallas, Tex.
- June 30 — Austin, Texas
- July 1 — Dallas, Tex.
- July 2 — Austin, Texas
- July 3 — Dallas, Tex.
- July 4 — New Orleans, La.

Anthony visits Kbox — Phonogram/Mercury's newest television spot, recently stopped by Kbox in Dallas, Tx. as part of a two-week promotional tour for its new single, "Shadows of Love," which hit #36 bullet this week on the Cash Box Country Singles' chart. Shown here are (l-r) Pete Porter, music director, Kbox; Dave Smith, regional promotion manager, Phonogram, Inc.; and Anthony.

Rental Co. Offers Options

(continued from page 20)

"People are really convinced now that rehearsal is needed," Bauer said. "They are beginning to realize that every dollar you spend rehearsing is going to pay off 10 times in the long run. If you give a list of the people who have done business with us, it would read like the Who's Who of country music. As a matter of fact, Crystal Gayle is using one of our studios now to rehearse..."

Bauer estimated that 80% of the local office's business is done with Nashville artists and 20% with L.A. artists coming to Nashville. He added that SIR does a lot of business with the Country Music Association, such as their awards shows.

As for other expansion, Bauer said SIR is also breaking into the gospel market with rental and rehearsal services. They have also expanded the PA department to accommodate 12,000-seat venues and they have purchased a $20,000 lighting system out of L.A.

Bauer also has his eye on video discs and cassettes, one of the coming things of the future. SIR is preparing for the new wave. "I am looking for buildings now with 40-50,000 square feet so that I can convert them into video facilities." Bauer said. "It's definitely the coming thing and we want to be ready for it. We already have a set-up in L.A., and I'm seriously looking for one in Nashville."

Acceptance into the Nashville musical community may have been a rocky road for Bauer and SIR, but Bauer is convinced that the road from here on out will be smooth again.

"I'd say the 660's growth rate is a good enough relationship to our success in the town as far as our acceptance," Bauer said. "It took us a while to get where we are — not everybody was jumping on the bandwagon in the beginning. But business is great and it's getting better every month.

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WHN Will Re-Broadcast Concerts

"NEW YORK — WHN Radio will begin a weekly series of concerts on Feb. 18 utilizing the best from its library of live broadcasts dating back to the last two years, according to Nick Verbiskis, WHN vice president and general manager.

During the last two years, WHN has presented nearly 100 performers live in concert from the New York area. These remote broadcasts have been aired live from such locations as Carnegie Hall, Lincoln Center, the Lone Star Cafe, the Bottom Line, the Garden State Arts Center and the Morris Theater Stage (the latter two both in New York).

Listener response to the concerts has encouraged WHN to re-broadcast the best performances in a continuing series. The initial schedule features some of the biggest names in country and pop music, the performances of which can be heard nowhere else.

Credits

All the concerts were produced especially for WHN radio by Ed Salmon, national program director for Storer Radio and program director of WKN. Program producer was Ron Schiller, WHN's production director.

The broadcast schedule is as follows:

February

18 – Eddie Rabbitt, Feb. 15 – Mickey Gilley
March

11 – Larry Gatlin
13 – Johnny Paycheck
14 – Bill Anderson
15 – Carl Perkins
18 – Merle Tirell, April 22 – Crystal Gayle, April 29 – Kenny Rogers, May 6 – Anne Murray, May 13 – Don Williams, May 20 – T.G. Sheppard and Susie Allenston.

New KCCW Battles San Antonio Market

NASHVILLE — New country radio station KCCW of San Antonio, Texas, recently signed on, despite a history marked by bankruptcy, is expected to build a strong market presence in the near future.

After only two months on the air, KCCW was asked by Jam Productions in New York to help promote the upcoming Charmer Pride concert. According to schedule, spots promoting the Jan. 25 concert will begin running on Jan. 6. However, the Municipal Auditorium burned down that same day.

The rescheduled was in the larger convention center area, but another country radio station in San Antonio refused to run spots because of the volume of in-volvement. The stations also refused RCA record advertisement spots for the Pride "Burnt Again" Fireworks.

Last year, Dolly Parton and Waylon Jennings had to cancel dates in San Antonio because of poor advance ticket sales, and the Pride Fireworks were canceled slowly. However, with only KCCW's promotion, the concert eventually played to a capacity crowd.

WAXY PROMOTES ALL COUNTRY SHOW — The country show, starring Bill Anderson, Mary Lou Turner, Joe Sun, and local group Don & Deanna and Ramblin' Fefer, was held on Saturday, Jan. 20 in Eau Claire, Wis. Pictures were taken by (1) Bob Holtan, WAXY manager; (2) Schumacher, WAXY announcer; (3) Millin, WAXY program director, Sun, Darlene Murray, WAXY announcer; (4) Lane, WAXY announcer; and Turner, and Anderson.
BUSTIN' OUT OF IT SEVEN

5. CHERRY LYNN

6. SISTER SLEDGE

7. GIL SCOTT-HERON

8. PATRICE RUSHEN

9. ASHFORD & SIMPSON

10. RONNIE LAWS

11. KARLIE

12. JOHN SANGSTER

13. MELBA MOORE

14. TAYLOR DAYNE

15. JAYSON MOORE

16. CHAKA KHAN

17. SISTER SLEDGE

18. GIL SCOTT-HERON

19. PATRICE RUSHEN

20. ASHFORD & SIMPSON

21. RONNIE LAWS

22. WAYLAND BISHOP

23. BILLY BLACK

24. SISTER SLEDGE

25. GIL SCOTT-HERON

26. PATRICE RUSHEN

The Rhythm Section

Rumour Has It — That Casablanca Records may be joining the ranks of labels, who are recruiting veteran radio personnel, since they are reportedly talking to a long time programmer in the Midwest about joining the company. Rumeor is that no one longer doing promotion in Motown is in fact the man mentioned at WCDB in Detroit. There will be some changes at a New Orleans radio station, which will bring in a total new air staff. There are some upcoming changes at Sheridan Broadcasting, which may bring in a new national program director.

Programmers Profile — Billy Black has been program director at WXV for two years. In his 13-year radio career, that started at WMJO in Cleveland, Black has also spent time at WIXR in Richmond, WPAL in Charleston. Black says he initially got interested in radio through his high school radio club, and the fact that his cousin, Wes Dickson, was in radio. Additionally Black mentions others who influenced his choice by encouraging him to pursue a radio career. Ken Hawkins, who is now GM at XHRM in San Diego, Ed Wright, with BMA and Mike Payne, at WDAM in Pittsburgh. The Rhythm Section of Proper — Tosh says "Reggae music is the first music, it was created around the heartbeat, it penetrates the heart and the mind and makes the foot move." Tosh plays to several sold-out concerts in the cities, but he says, "Most of my audiences are white." In an attempt to further get his musical message to the Black Americans, Tosh has been talking to the notables of the black press, and radio stations. Tosh explained, "Through my music, I would like to get across to all the people, the uplifting and medicinal values of reggae music, because it uplifts the spirits and makes a person forget about problems, and makes life easier."

INNER CITY GETS KAT — The sale of KTT/TU in Los Angeles to Inner City Broad- cast was approved this week by the FCC. The sale was made final at $5 million, plus $600,000 for current agreement and to, and $760,000 for consultancy agreement. Inner City is principally owned by Pepe Sutton, who also owns KRE in Berkeley. CaHII. WLB/WBL in New York was sold to Mount Owens, Michigan. KKTT is on 1200 kHz with 1 kw day and 250 w nighttime. KUTE is on 101.9 MHz with 640 w and antennas 2, 860 feet above average terrain.

Gino Yannelli Show — Gino Yannelli will embark on a 34-city tour starting March 8. Yannelli has added several musicians and three female back-up singers to enhance his stage performance. There will also be specially designed sound, lighting and hydraulic effects added and special drapings to create a different stage effect and preserve sound quality.

More Ross from Motown — Motown just released new LP from T-Bone Ross, brother of Diana Ross, who has for several years been a successful writer. Ross has penned such hits as the Jacksons' "I Wanna Be Where You Are" and Marvin Gaye's "I Will Want You," with Leon Ware. T-Bone's first album is entitled "Changes."

Artists Movements — Ron Banks, of the Dramatics, has co-produced a group from Detroit called Five Specials, the group's first single on Elektra Records is "Why Leave Us Alone."... Billy Preston and Syreeta Wright have teamed up to perform on an upcoming soundtrack for the movie "Fast Break" starring Gabe Kaplan. The Motown album will be released in approximately eight weeks. Composer/producers, James D'Pasquale and David Shire collaborated on the film, which will have a 10-minute disco 12" on the single entitled "Go For It..."... MK Dance Promotions will be handling all disco promotion for Solar Records. The first project will be the new Carrie Lucas single. Curtis Mayfield will be do-
ing a guest appearance spot on an upcoming Abba television special, being shown in Europe.

Radio Evolution — WWRL in New York has changed its format to include artists like Notorius, Qwest Jones and several others. According to some of the industry's jazz-fusion. WWRL has adopted this progressive format, because they believe that New Yorkers have a more sophisticated music taste than they are given credit for. "We will play the hits, with a pleasurable blend of oldies featuring Jay-Jay Johnson, Carmen McRae and Sarah Vaughn."... WWRL in Ft. Lauderdale will maintain a sound of R&B basics with a very clean sound. Joe Fisher, program director of the station says, "We attribute our good numbers in the last book, to the fact that we are maintaining a basic R&B sound. We will be going a little deeper into gospel programming, starting with our upcoming "Gospel Roots Show" being held March 4.

Programmers Picks

<table>
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<tr>
<th>Name</th>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Ratings</th>
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<tbody>
<tr>
<td>James Jordan</td>
<td>WYBC</td>
<td>New Haven</td>
<td>Feelin' That Your Feelin' - Maze</td>
<td>Capitol</td>
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<tr>
<td>Carin Conner</td>
<td>WVOX</td>
<td>Chicago</td>
<td>Let's Start All Over - Evelyn King</td>
<td>RCA</td>
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<tr>
<td>Joe Fisher</td>
<td>WRBD/Ft. Lauderdale</td>
<td>Do What You Wanna - Dramatics</td>
<td>ABC</td>
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<tr>
<td>Steve Woods</td>
<td>KDAY/Los Angeles</td>
<td>I Don't Want Nobody Else - Narada Michael Walden</td>
<td>Atlantic</td>
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<td>Jay Johnson</td>
<td>WYLD/New Orleans</td>
<td>It Must Be Love - Alton McClain &amp; Destiny</td>
<td>Polydor</td>
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<tr>
<td>James Alexander</td>
<td>WBMX/Chicago</td>
<td>Love Ballad - George Benson</td>
<td>Warner Bros.</td>
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<tr>
<td>Doug Blackley</td>
<td>WUFU/Buffalo</td>
<td>I Don't Want Nobody Else</td>
<td>Narada Michael Walden</td>
<td>Atlantic</td>
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<tr>
<td>Alfonzo Miller</td>
<td>KACE/Los Angeles</td>
<td>Red Hot (LP) - Mongo Santamaria</td>
<td>Columbia</td>
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<tr>
<td>Lee Michaels</td>
<td>KKSS/St. Louis</td>
<td>You Can't Change That - Raydio</td>
<td>Arista</td>
<td></td>
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<tr>
<td>David Lombard</td>
<td>WVOL/Nashville</td>
<td>Say That You Will - George Duke</td>
<td>Epic</td>
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Cash Box/March 3, 1979
Gold For Gaynor, Peaches And Herb

LOS ANGELES — The RIAA has certified as gold the singles "I Will Survive" by Gloria Gaynor and "Shake Your Groove Thing" by Peaches and Herb, as well as the albums from which they were drawn — "Love Tracks" by Gaynor and "2 Hot!" by Peaches and Herb, both released on the Polydor label. Producers/writers Freddie Perren and Dino Fekaris co-authored all the songs and were involved in production on both albums.

Pollock Appointed Arista Counsel

NEW YORK — Michael Pollack has been named to the newly created position of general attorney for Arista Records. In his capacity, Pollack will have responsibility for all legal matters involving Arista, including supervising the law department, and directing the performance of outside counsel. Before joining Arista, Pollack was assistant general attorney for CBS Records.

EXECUTIVES ON THE MOVE

(continued from Page 12)

Wall to Epic/Portrait/Associated promotion manager in the St. Louis branch. Prior to joining CBS Records in St. Louis, he was a sales representative for CBS Records in Dallas, working out of Oklahoma City. His most recent position was that of regional country marketing manager for the midwest region.

Bloom Joins Chrysalis — Chrysalis Records, Inc. has announced the appointment of Kevin Bloom to production assistant. He was previously with Fine Line Advertising and Graphics for three years.

Cratty Appointed — Norm Cratty has joined the personal management firm of Corinne Carpenter Communications, Chicago, Ill. He comes to the firm from Omaha, Neb., where he recently graduated from the University of Nebraska at Omaha with a bachelor of science degree in communication, specializing in broadcast production.

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with their #1 Smash R&B single

"BUSTIN' LOOSE"

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1. **LOVE BALLAD** – GEORGE BENSON – WARNER BROS.
   WAMO, WBMK, WLBQ, WIGL, WSOQ, WOLID, WQVL, WEDR, KMJQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBC.

2. **HOT TOPIC** – GEORGE BENSON – WARNER BROS.
   WAMO, WBMK, WLBQ, WIGL, WSQK, WOLF, WVOH, WEDR, KMSQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBG.

3. **FLY THAT YOU FEELIN'** – MAZE/FRANKIE BEVERLY – CAPITOL
   WAWX, WDMQ, WQGO, WQWA, WADU, WLRN, Wawy, WIGL, KWIQ, WGIQ.

4. **DANCE LADY DANCE** – GEORGE BENSON – WARNER BROS.
   WAMO, WBMK, WLBQ, WIGL, WSQK, WOLF, WVOH, WEDR, KMSQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBC.

5. **STAND BY** – NATE COLE – CAPITOL
   WAWX, WDAS, WQFM, WQPN, WLTV, WATC, WJPG, WQWA, WAWM, WWPL.

6. **DANCE HALL DANCE** – GEORGE BENSON – WARNER BROS.
   WAMO, WBMK, WLBQ, WIGL, WSQK, WOLF, WVOH, WEDR, KMSQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBC.

7. **PRETTY MAID** – GEORGE BENSON – WARNER BROS.
   WAMO, WBMK, WLBQ, WIGL, WSQK, WOLF, WVOH, WEDR, KMSQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBC.

8. **ROCK YOUR BOAT** – GEORGE BENSON – WARNER BROS.
   WAMO, WBMK, WLBQ, WIGL, WSQK, WOLF, WVOH, WEDR, KMSQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBC.

9. **DON'T YOU WORRY** – GEORGE BENSON – WARNER BROS.
   WAMO, WBMK, WLBQ, WIGL, WSQK, WOLF, WVOH, WEDR, KMSQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBC.

10. **BAD LITTLE GIRL** – GEORGE BENSON – WARNER BROS.
    WAMO, WBMK, WLBQ, WIGL, WSQK, WOLF, WVOH, WEDR, KMSQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBC.

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    WAWX, WDMQ, WQGO, WQWA, WAWM, WWPL.

19. **DANCE HALL DANCE** – GEORGE BENSON – WARNER BROS.
    WAMO, WBMK, WLBQ, WIGL, WSQK, WOLF, WVOH, WEDR, KMSQ, WWVI, WHEL-PM, WCIN, WAT, KYAC, WLOU, WWKQ, KGBC.
compiled from audience response as reported from top disco programming artists

**TOP 30 DISCO**

**1. DA YA THINK I'M SEXY?**
   - BARRY STUART (Brother螺丝 - 12"")
   - #1

**2. AT MIDNIGHT**
   - T-CONNECTION (T/Hush - 12"")
   - #3

**3. KEEP ON DANCIN**
   - GARY'S GANG
   - SAM COLUMBIA - 12"
   - #2

**4. HE'S THE GREATEST DANCER/WERE FANCY**
   - SISTER SLEDGE (Columbia - LP/12"")
   - #10

**5. I GOT MY MIND MADE UP**
   - JANET JACKSON (Salsa Boys - 12"")
   - #8

**6. HAVEN'T STOPPED DANCIN' YET**
   - MICHAEL DREY (Columbia - LP/12"")
   - #4

**7. LET THE MUSIC PLAY (ALL CUTS)**
   - AROUPE (Polydor - LP)
   - #7

**8. THERE BUT FOR THE GRACE OF GOD GO I**
   - MADRACE (Trikam/Amex - 12"")
   - #9

**9. (EVERYBODY) GET DANCING**
   - BOMBERS (West End - 12"")
   - #14

**10. ULTIMATE (ALL CUTS)**
   - ULTIMATE (Columbia - 12"")
   - #16

**11. I WILL SURVIVE**
   - GLOVER GAYNOR (Polydor - 12"")
   - #15

**12. FLY AWAY (ALL CUTS)**
   - VOYAGE (Mann/TK)
   - #6

**13. CONTACT**
   - EDWIN STARR (20th Century - 12"")
   - #11

**14. FIRE NIGHT DANCE**
   - PETER AND THE BAND (Polydor - LP/12"")
   - #19

**15. DANCE!**
   - PARADISE EXPRESS (Fantasy - 12"")
   - #13

**16. DANCER/TO DANCE**
   - GINO SOCIO (RFC/WB - LP)
   - #23

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**DISCO BREAKS**

**GLACIER DISCO** — What is as far west as Honolulu and as far north as Helsinki? Angelo Solar, Alaska Ray Ford and consultant to Ray Bobby McGee's disco chain, left the Phoenix desert for the Jan. 23 opening in Anchorage of the latest Bobby McGee disco. Chain owner Bob Sikora sunk a reported $2 million into the 14,500 sq. ft. facility. "We're going to use the DJs, both for their musical products in California and Arizona respectively. Disco is on the upswing in Alaska. Alphee's is another disco of note in Anchorage and reportedly KBYR has switched from MOR to disco. Ford says that the Anchorage disco has a choice of record which will be made on page 40.

**MEET THE VOICES YOU TALK TO ON THE PHONE** — This week in New York City, DJs, promoters, producers, pool directors, radio personnel, club owners and hardware experts will be on hand.** REVIEWS**

**GARY'S GANG — Keep On Dancin'** — SAM/Columbia JC 35793 — List: 7.98

"Keep On Dancin'" is a song that made the top of the disco chart and also the CBS and SAM deal. This follow-up album bears the mark of "Dancin'" throughout. In fact, melody and instrument lines are repeated. This record is concept album which combines the "Soul Train" theme with a panoply of horns, crowd sounds and pounding beat as the ringleader intro the band. "Party Tonight" in the mid-130s BPM has a commercial shout that ought to attract dancefloor attention. "Do It At The Disco," the high 120s BPM, with percussion embellishments (cymbals) to nice sax line and catchy string section. One of the strongest tracks on the LP, "CHILLY" — For Your Love — Polydor 0798 — List: 7.98

The title track on this LP is a fine remake of the old Yardbirds hit from the 60s. Throbbing strings, rhythm guitar, bass, strings and excellent vocals make a hit. The guitar work is some of the finest to be found in the dancing groove. This is hit. "Better Stop" is so hook-laden it is a good 7" single candidate. Synthesizer pulse and melody line are the meat of "Dance With Me" but handclap and vocal Garcia's and excellent vocals make it swing. Without cuts the guitar work is some of the finest to be found in the dancing groove. This is hit. "Better Stop" is a likely crossover candidate. "I Got What I Came For" on the flip-side has a handclap, razz piano and breezy vocals. 138 BPM. Both sides are celebratory spins.

**VAN MCCOY — Lonely Dancer** — List: 7.98

Van McCoy is an original, one of the first who had the beat and knew what to do with it. At just under 120 BPM, this track has a strength likely to make it a strong up-build or takedown record. Vibes and atmospheres are steady and two horn layers and fine line and backing vocals make this a record which will stand repeated play.

**JIM GRADY — Touch Dancin'** — Chantele/Musical CNT-12-001 — List: 3.98

Grady is the artist signposted to Mushroom's disco label, Chantele. This first release runs briskly at 140 BPM and has an appealing weave of falsetto voices, upfront bass, synthesizer, piano lines and vocals. "Chantele" — Touch Dancin' — List: 7.98

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People have new stereo systems and gift directions to spend and that's always reflected in our reports. Artists insisting on pre-Christmas release are doing themselves a disservice.

The Bee Gees story is told by President Tom Keenan who indicates "Spirit Having Flown" is his chain's biggest customer since the last Boston album.

"Things are starting to pick up now, particularly due to the Bee Gees record," says Keenan. "We're getting a lot of people bringing into the store who are not regular record consumers.

Some Disappointment

Retailers are reporting that the Bee Gees album was counting on the Bee Gees, which swamped one #1 single ("Too Much Heaven") even before its release, to be a big traffic builder. Some have been disappointed.

International release...the Bee Gees album, which swamped one #1 single ("Too Much Heaven") even before its release, to be a big traffic builder. Some have been disappointed.

"It's our #1 album last week," reports Chris Stewart, vice president of retail sales for the Record Bar chain. "It's nothing like the Saturday Night Fever's" and it's only generated five weeks of sales in our stores. It has learned that superstars don't necessarily match previous successes. "Superstars do very well, but we don't see anything on par with any other LP, it'll go as radio airplay and 45 success."

Terry Worrell, president of Bromo Distri

butions which operates the Sound Warehouse chain, is puzzled by the disappointing sales outlets have experienced on the Bee Gees album.

"We thought it would really go out, but to date it's been a disappointment," reports Worrell. "It's had no significant effect on traffic. Perhaps it's because the stations that sell a lot of records for us don't have the Bee Gees in their rotation."

"Tragedy" catches fire in the LP the smash we were looking for.

Racks Tackled Too Soon

But overall, "Spirit Having Flown" is giving retailers a much-needed winter boost. The LP is particularly strong in the midwest, where the racks are the strongest, and in such markets as Cleveland, Miami and most of the west coast.

The Bee Gees album has been tremendous for us," says John Kaplan, executive assistant vice president at the Handelman Company, the nation's largest independent record chain. "After a terrible January, it's helped turn our business around. We used it as our 'ar

Kaplan says that Handelman, like the other independent operations, didn't wait to ticket "Spirit Having Flown." Instead, the LP was "hot shipped" to accounts. Although this means stickers must be placed on the albums by hand later, it saves two days in making the album available to consumers. And for rackjobbers two days on an album like "Spirit Having Flown" is critical.

We need the hits to bring people into our record departments even more than freestanding record stores do," Kaplan says. "Retailers sell more catalog, we're more in competition with them, so when the Bee Gees album has come through here, our Bees Gees album is also hot through for UNICEF. A number of retailers have pledged 10c for UNICEF for every "Spirit's" LP sold. But according to one charity executive, the pledge is not affecting sales album. The album is selling quite well, but I don't think it has generated as much as UNICEF ... reports Sheldon Micelson, a buyer for Records And Tapes, Ltd. "People look at the album price, and if it's not too bad, they don't buy any records on account of it." Records And Tapes, located in the Washington, D.C. area, is one of the many retailers hurt by the cold east coast blizzards.

Are we doing real well until the snow hits," Micelson says. "We had to close Monday, which meant we missed our Washington's Birthday sale, and on Tuesday we had only a partial opening.

We're looking forward to comparing next year's sales with this year, because I think we hurt us so badly," says Lorie Berlman, whose company has its largest base in Chicago, the city perhaps hardest hit by this winter's weather.

The 'Tragedy' catches fire on the lid. 'Spirits' has had like 'Saturday Night Fever' and Chris Stewart, vice president of retail sales pointed. "It has spawned one of the biggest records of the midwest, and now it's moving well. Disco is just becoming a mass medium, not just the mass merchandisers, and the trend is that now we're getting the response we need to get into it. Of course, the more metropolitan the location the stronger the sale."

Lost Wax Bro's Hot

One label that has had no shortage of hot product during the winter is Warner Bros, whose Disco dubbed "Cowboy " is #4, the Doobie Brothers' "Minute By Minute" is #4 and "Bee Gees," is #6.

A number of retailers pointed to "Dire Straits" as an album that was able to take off against the weak competition this winter.

Another influence on record sales is the pre-Christmas releases, particularly the release of the Bee Gees album. The release of "Tragedy," says Tollanio "32nd Street" as the primary beneficiary of the televised awards ceremony, "The Way You Are" gained considerable attention and best record awards at the recent gala.

A Time For New Artists

Bromo's Worrell may not be missing a lot of Bee Gees albums, but he is selling a lot of Elvins Costello, the Bloomtown Rats and other new artists. He sees a new trend in the industry, suggesting that the record business is getting more open to new artists.

"It used to be only established names in the limelight, but now it's spreading to newer artists," says Worrell. "Disco has new names almost every single day, and even in rock you don't need three albums anymore before you can have a smash. We've had to change our outlook as a retailer and get new groups up to the front of the store.

"There is a time of new ideas and new names, and it's a healthy trend," concludes Worrell, "because the future of the record business is new talent."
### Singles Breakouts

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td><strong>Jackson</strong></td>
<td>Rick James</td>
<td>Capitol</td>
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<td><strong>Quatro/Norman</strong></td>
<td>Linda Ronstadt</td>
<td>Warner</td>
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<td><strong>Quatro/Norman</strong></td>
<td>Bob Welch</td>
<td>Chess</td>
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<td><strong>Record Theater</strong></td>
<td>Spec - Miami</td>
<td>A&amp;M</td>
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<td><strong>All Records</strong></td>
<td>Ian Matthews</td>
<td>RCA</td>
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<td><strong>Toto</strong></td>
<td>Bee Gee - Albury</td>
<td>A&amp;M</td>
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<td><strong>Peaches &amp; Herb</strong></td>
<td>Nick Water</td>
<td>Stakem</td>
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<tr>
<td><strong>Bobby Rock</strong></td>
<td>Soz &amp; Memphis</td>
<td>Stakem</td>
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<tr>
<td><strong>Record Theater</strong></td>
<td>Tampa - St. Louis</td>
<td>A&amp;M</td>
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<tr>
<td><strong>Boston</strong></td>
<td>Alta - Phoenix</td>
<td>A&amp;M</td>
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<tr>
<td><strong>Poor Tigers</strong></td>
<td>Anne Murray</td>
<td>MGM</td>
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<tr>
<td><strong>Handleman</strong></td>
<td>Bob Welch</td>
<td>Chess</td>
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<td><strong>Camelot</strong></td>
<td>Camelot - National</td>
<td>Epic</td>
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<td><strong>Blonde</strong></td>
<td>Cheryl</td>
<td>Warner</td>
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<td><strong>Chic</strong></td>
<td>Giorgio &amp; Frank Mills</td>
<td>Virgin</td>
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<td><strong>All Records</strong></td>
<td>Ohio Records - Oakland</td>
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### Album Breakouts

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<tr>
<td><strong>George Harrison</strong></td>
<td>George Harrison</td>
<td>MCA</td>
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<tr>
<td><strong>Clay &amp; Man</strong></td>
<td>Mickey Cipriani</td>
<td>MCA</td>
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<tr>
<td><strong>Tina</strong></td>
<td>Tina</td>
<td>MCA</td>
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<tr>
<td><strong>Chuck - Teenage</strong></td>
<td>Chuck</td>
<td>MCA</td>
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<tr>
<td><strong>Geek</strong></td>
<td>Gee Dee</td>
<td>Elektra/Asylum</td>
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<td><strong>Desmond Child &amp; Rouge</strong></td>
<td>Desmond Child</td>
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<td><strong>Jacksons</strong></td>
<td>Ruben</td>
<td>Elektra/Asylum</td>
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<td><strong>Julie - The Polar Bears</strong></td>
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<td><strong>McGuinn, Clark &amp; Hillman</strong></td>
<td>McGuinn, Clark &amp; Hillman</td>
<td>Elektra/Asylum</td>
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<td><strong>Judy Collins</strong></td>
<td>Judy</td>
<td>Elektra/Asylum</td>
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<td><strong>George Harrison</strong></td>
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<td><strong>Gene Olenn</strong></td>
<td>Gene Olenn</td>
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<td><strong>Bob Welch</strong></td>
<td>Bob Welch</td>
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<td><strong>Ann Murray</strong></td>
<td>Ann Murray</td>
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<td>Bell &amp; James</td>
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<td>Buddy &amp; Chuck</td>
<td>Elektra/Asylum</td>
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<tr>
<td><strong>Robbie Ford &amp; The Gang</strong></td>
<td>Robbie Ford</td>
<td>Elektra/Asylum</td>
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<tr>
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<td><strong>Take Five Forever</strong></td>
<td>Gozo</td>
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<td><strong>Gino &amp; The Gipsy Kings</strong></td>
<td>Gino</td>
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<td><strong>Kristofferson &amp; Coolidge</strong></td>
<td>Kristofferson &amp; Coolidge</td>
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<tr>
<td><strong>Kenny Rogers</strong></td>
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<td><strong>Bell &amp; James</strong></td>
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<td><strong>Elvis Costello</strong></td>
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<td><strong>Mike &amp; Dennis</strong></td>
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### Collins Month At Korvette Chain

LOS ANGELES - Feb. 25 marked the beginning of Judy Collins Month at all 50 stores in the E. J. Korvette retail chain, with a specially produced sampler tape to be played every hour for every part of the promotion.

#### Series Of Promotions

The event is but one part of a series of promotions honoring the singer's 15 years with Elektra/Asylum Records and the release of album number 17 for the label, "Hard Times For Lovers." Key account representatives on the east coast will receive a Judy Collins anniversary cake on March 15, and 24 Atlantic city buses will be adorned with 150 cards announcing the release of the LP.

### Motown To Market Fastbreak Soundtrack

LOS ANGELES - Motown Records has launched a massive advertising campaign in support of the soundtrack LP from "Fastbreak." The new LP features the teaming of Billy Preston and Syreeta. The campaign will feature marketing items that include a unique basketball-like textured LP cover, a multi-dimensional backboard retail display, mini basketball giveaways, and a four color tabloid bag stuffer, telling about the Gabe Kaplan film and the soundtrack.

### Fever Re-released In PG-Rated Version

LOS ANGELES — The film "Saturday Night Fever," originally rated R, will be re-released in 1979 as a PG-rated motion picture. By March 2, at least 500 copies of the new version will open in theaters in the south and the midwest with March 30 scheduled as the east and west coast openings. Also on tap is a double bill that will feature the newly-edited "Saturday Night Fever" playing with "Grease" in hundreds of theatres throughout the country, set to begin June 29.

### Warner Bros. Issues New Print Portfolios

The 1979 Grammy Awards show was recently held in Los Angeles. Pictured (l-r) are: Robin, Barry and Maurice Gibb of the Bee Gees who were awarded four Grammys — Album of the Year, Pop Vocal Performance, Producer of the Year (shared with Alby Galuten, Karl Richardson) and Arrangement for Voices; Barry Manilow won a Grammy for Best Pop Vocal, Male for the song "Copacabana (At The Copa)". Eubie Blake, aged 96, presents the Best New Artist Award to A Taste Of Honey.

Pictured (l-r) are: Janice Johnson, Hazel Payne and Perry Kibble of A Taste of Honey. Don Johnson is seated behind the drum kit. A Taste of Honey performed their platinum single "Boogie Oogie Oogie" at the Grammy Awards; Tito Puente and Ray Moore, president of the NY chapter of NARAS accept their awards — Puente won a Grammy for Best Latin Recording while Moore won Best Classical Engineered Recording. Capitol recording artist Don Schlitz was recipient of Best Country Song Grammy for "The Gambler"; and Steve Martin won a Comedy Album Grammy for "A Wild And Crazy Guy."

UA GRAMMY NOMINEES' PARTY — To celebrate its 11 Grammy nominations and recent alliance with Capitol Industries-EMI, United Artists held a post-Grammy Awards dinner at the Beverly Wilshire Hotel. Pictured (l-r) are: UA recording artists Chris Rea and Kenny Rogers; Charlie Minor, vice president of promotion; UA, EMI America recording artist Kim Carnes; Jim Mazza, general manager and chief operating officer of UA; Artie Mogull, UA special consultant and former co-chairman; Rogers, producer Larry Butler; and Mazza.

MORE UA PARTYING — Pictured (l-r) in the UA circle are: David Bridger, director, artist relations; Dottie West, Charlie Minor, vice president, promotion; Cindy Bullens; Pat Pipolo, vice president, international; Les Berkowitz, national singles director; Mark Lindsey; vice president, A&R; Steve Resnick, national promotion director; Ken Kragen; Rogers' manager; Vicki Lund, creative services; Kathy Keep, administrator, A&R; Bill Burks, art director; Peter Mollica, national promotion director; Iris Zurawin, director, creative services; and Ed Kociela, manager of publicity; Mazza; Doc Watson; manager Mitch Greenhill; Marle Wood; and Bridger.
Vining Discusses His Plans For Pickwick's Quintessence

by Ken Terry

NEW YORK — Steve Vining, who took over as head of Pickwick International's Quintessence line last November, is brimming with ideas for the budget classical label.

At the moment, he is especially excited about a recently completed pact with Melodia, the Soviet licensing agency. The deal gives Quintessence access, not only to records which have been previously issued on Angel, but to albums that have never been released in the U.S.

Another new source of material for Quintessence is from the Harmonia Mundi, which records the Collegium Aureum, a well-known European ensemble. Previous Collegium Aureum albums have been labeled as BASF and RCA, in addition, Quintessence is licensing a Harmonia Mundi recording of music by Carl Orff called "Street Song," which was a hit here several years ago for BASF.

Since Quintessence is competing directly with the budget line of the American majors, it licenses most of its material from European companies, including BMI, Supraphon and Polygram. Through Polygram, Quintessence licenses catalog from DG and Philips, including material that has already passed over for their $6.98 list Privilege and Festivo series.

Although the recordings in Quintessence's "Classics Choice" series range back to the mid-50s, most are in stereo, and some are quite recent. For example, a forthcoming recording of the Albeniz's "Spanish Dances" contains "the Flute Of Versailles," it will also include a phase in the history of the instrument. Three Aureum albums will also be coming out on Quintessence, including recordings of the Bach secular cantatas, the Brandenburg Concertos, and the Zehn Orchesters of the Collegium Aureum, and the violin and harpsichord sonatas of Bach, featuring Joseph Suk. In addition, Quintessence will release Wolf's mid-50s recordings of Beethoven's "Hommeklavier," "Apolloniana," and "Pathetique" sonatas on a single disc.

Altogether, the April release will comprise 14 albums. Between 25 and 30 additional albums are planned for August. The project is called "Classics for Our Time." Although nothing new has been added to this list for the past nine months, Vining said that another release is planned for August.

Asked whether or not "Classics For Our Time" is considered as successful as "Critics Choice," (continued on page 48)

CLASSICAL ALBUM REVIEWS


Although each of Schubert's symphonies is available on a number of versions, it's nice to have this integral recording of all nine. (Philips also recently issued a complete set.) On the whole, despite sluggish tempos in the last symphony and a capricious sweepup in the first movement of the Ninth, Karajan's recording can be strongly recommended. His majestic, soaring interpretation of the "Unfinished" matches the standard of his best previous work.


An outstanding performance. While Rosen surmounts every technical obstacle with ease, he has an equal grasp of the subtle character of each variation. Comparing his performance to that of Alfred Brendel on another excellent recording, one notices that Brendel seems to project (or conceal) his inner tension, while Rosen remains calm and cool. This doesn't mean, however, that the latter pianist lacks emotion. He simply interprets Beethoven as a classicalist.

JULIAN BEAM AND JOHN WILLIAMS: RCA Red Seal RAL 2-3030. List: $15.98.

Most of the program chosen by these eminent guitar virtuosos is delectable. Telemann's "Partie Polonaise," originally written for two lutes, allows the dexterous Bell and Green to demonstrate their Flute technique. Bor's "Fantasie," is one of the composer's most amiable works; Williams' arrangement of the Andante from Brahms' B-flat string sextet is a real gem. Dolly fails to make much of an impression, but there are also luscious arrangements of familiar works by Debussy, Albeniz and Granados.
Malcolm Forest, creator of Brazilian hit Ecstasy, will have a second single release this month in Brazil. Ecstasy, written by Brazilian composer Anthony, was released on the Som Livre label, a subsidiary of the Globo TV Network, and distributed worldwide by RCA. Ecstasy was produced by Anthony and Malcolm Forest, and shot up to a double week number one in Brazil. It was certified gold and is on its way for platinum certification. International distribution is handled by RCA on a first option basis. There are 22 countries in which Ecstasy is being released, in many as part of the TV series "O Espirito" soundtrack album (this series, after being successful in Brazil is now being licensed, by TV Globo to many European and Latin American markets, including major Latin markets in the U.S.)

Ecstasy is being covered in disco version by many acts locally and abroad. Local Portuguese ballad version by pop artist Marcelo Jose (RCA) is also getting good sales ac- tion. Ecstasy and other English lyric songs are very popular in Brazil, in spite of the native language being Portuguese. Brazilians are very eclectic and very open in this respect. Artist Malcolm Forest is Brazilian born and another dual citizenship, both American and Brazilian. He lived in Los Angeles for over four years while attending the UCLA Music School. Malcolm Forest graduated Magna Cum Laude with a bachelor's degree in music. After working for some time producing at the Tangerine Studios (Ray Charles homestead) and play- ing Brazilian music with some prominent L.A. headquartered Brazilian musicians, Malcolm Forest returned to Brazil to record locally.

The new single features "Good-bye, Baby" (Malcolm Forest) on the A Side and "Embrace of the Rooming House" by John L. Moler on the flip side. Good-bye, Baby is a happy up tempo ballad with a very strong chorus. There are special voice- guitar effects, castanets, maracas and bells. The subject matter of the lyric is a farewell scene at an airport. The girl leaves the boy to go to Spain boarding the ten o'clock jumbo jet plane. The speaker calls passengers to the plane and it jets away - arrangement by W. Lemke, arrange of million seller "Feelings." Backing are vocals by members of the highly popular Harmony Cats group. Production by Malcolm Forest and Anthony, mixing mastered by Malcolm Forest and Steve McClean. "Good-bye, Baby" is published by MDK Music Ltd., in Brazil and represented in the U.S. and other countries by Copyright Service Bureau.

It is not surprising that Ralph Mercado and Ray Vilela are outdoing themselves when they presented "Salsa's Perfect Combination" at Radio City Music Hall Feb. 10. Two SRO concerts are the talk of the in- dustry and the public alike. It's a loss-up as to what artists the audience liked most. Tito Puente had the time of his life performing material from his best selling Salsa album, "Homenaje A Benny." Willy Colon and Ruben Blades had the audience in the palm of their hands as did Hector LaVoe, Cellz Cruz and Cheo Feliciano. Almost every top singer in the "Salsa" business was represented on the stage that night in- cluding the public alike. Tito Puente had the time of his life performing material from his best selling Salsa album, "Homenaje A Benny." Willy Colon and Ruben Blades had the audience in the palm of their hands as did Hector LaVoe, Cellz Cruz and Cheo Feliciano. Almost every top singer in the "Salsa" business was represented on the stage that night in- cluding the public alike.

The new album from Tito Puente, titled "Radio City Music Hall," has been released by RCA. The album features Tito Puente and his band performing a variety of Latin music, including traditional Salsa, Merengue, and Bachata. The album also includes a special tribute to the late Celia Cruz, featuring a duet with Tito Puente. The album has received critical acclaim and has been well-received by fans of Latin music worldwide.

Additional information:
- The album was recorded at Radio City Music Hall in New York City.
- Tito Puente is a well-known Latin music artist, known for his energetic and dynamic performances.
- The album features a mix of traditional Latin music genres, showcasing Tito Puente's diverse talent.
- The album has been well-received by fans and critics alike, with high praise for Tito Puente's vocals and the band's dynamic performance.

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**Latin Picks**

**TOP 20 ALBUMS**

1. **10 HOMEMAJE A BENNY**
   - **Top Hits 2021**
   - **TITO PUENTE**
   - **Fico 1425**

2. **2 CHARANGA 76 EN EL 78**
   - **CHARANGA 76 (FR-159)**

3. **3 OSCAR DE LEON**
   - **TH-2036**

4. **4 CONJUNTO BORINCUBA**
   - **Cuba 2005**

5. **5 SIEMBRA**
   - **WILIE COLON/PUFFY BLADES (Fania 0057)**

6. **6 ONLY THEY COULD HAVE MADE THIS ALBUM**
   - **CRUZ/COLON (Vaya 66)**

7. **7 TREMENDA DIMENSION**
   - **DIMENSION LATINA (Velvet 810)**

8. **8 EDDIE PALMIERI**
   - **EPIC 3552**

9. **9 EN LAS VEGAS**
   - **EL GRAN COMBO (GCO 119)**

10. **10 LA COMEDIA**
    - **HECTOR LAVOE (Fania 522)**

11. **11 SALSA MAYOR**
    - **(Velvet 801)**

12. **12 SPANISH FEVER**
    - **FANA ALL STARS (Columbia 2536)**

13. **13 NEW YORK CITY SALSA**
    - **GROSETA BROADWAY (Coca 141)**

14. **14 SALUD DINERO Y AMOR**
    - **ORQUESTA NOVEL (Fania 520)**

15. **15 FRIENDS**
    - **LOUIS RIVERA (Columbia 109)**

16. **16 SALSA ENCENDIDA**
    - **LIRA 73 (RCA 62)**

17. **17 DOS**
    - **CACHO (Salsoul 411)**

18. **18 JOHNNY VENTURA**
    - **(Columbia 2006)**

19. **19 INCONQUISTABLE**
    - **DIMENSION LATINA (TH 2049)**

20. **20 TRIBUTO A CHANO POZO**
    - **JOSE MANUEL (True Venture 1001)**

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**LATIN BEAT**

1. **GUILLERMO CAMPANA (Pepa)**: Recuerdos, Recuerdos (J. Napton/C. Lopez)
2. **ROGER BARRE (CBS-Costa Rica)**: Te Cantare Yo Te Amare (Roger Barres)
3. **CARLOS DEL LlANO (CBS-Costa Rica)**: Sigue-Sus Pasos (Carlos Calderon)
4. **AMILOS (CBS-Costa Rica)**: Verano De Amor (M. Stainer)
5. **GERARDO CON LOS HICOS (CBS-Costa Rica)**: Tanto, Tanto (R. Uate)
6. **JULIO BETANCOURT (Fania)**: La Tapa Al Pomo (A. Munar/R. Santos)
7. **RAY RODRIGUEZ (Tico)**: La Cosa Que No Conoces (D. Roca)
8. **ALFONSO SANTIAGO (Fania)**: Papelito (R. Vega)
9. **HECTOR LAVOE (Fania)**: Sabor (R. Vallin)
10. **ERNEST AGOSTO (Vaya)**: El Mancolet (D. P.)
11. **CHRISTIE LEE (RCA-Spain)**: On Beautiful Dreamer (Stein/Jass)
12. **ACUARIO (RCA-Spain)**: Samba De Amor (Stein/Jass)
13. **RICO JURO (CRA-Spain)**: Si Amanece (Alejandro/Magdalena)
14. **LOS AMAYA (RCA-Spain)**: Mujer (J. D. Amaya)
15. **ROCIO JURADO (RCA-Spain)**: Lo Siento, Mi Amor (Alejandro/Magdalena)
16. **LUCERO (Epica-Costa Rica)**: Al Viento (E. Tapia)
17. **LE MAIRE Y SU KLAN (CBS-Costa Rica)**: Regalame una Rosa (D. R. A.)
18. **LOS HICOS (CBS-Costa Rica)**: El Sombrero De Cascar (C. R.)
19. **LOS DIAMANTES (CBS-Costa Rica)**: Maria Pequena (Victor R. Berrocal)
20. **ENTRE AMIGOS (CBS-Costa Rica)**: En El Aire (Caytronics/Microfon)
21. **JOHNNY LABORIEL (Orion)**: Senorita Carolina (Felipe Gil)
22. **ELIZANGELA (CBS-Brazil)**: Cerquita De Mi (Belardi/Alarcon)
23. **INVASION (CBS-Costa Rica)**: Paesable De Amor (D. R. A.)
24. **CHICO NOVARO (Microfon)**: Primero Actriz (Chico Novaro)
25. **COMBO LATINO (Epica-Costa Rica)**: Coquetona (Villanueva)
26. **TIBEREO (Microfon)**: Primavera (Rosi/Cobos)

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**SINGLES TO WATCH**

1. **GUILLERMO CAMPANA (Pepa)**: Recuerdos, Recuerdos
2. **ROGER BARRES (CBS-Costa Rica)**: Te Cantare Yo Te Amare
3. **CARLOS DEL LLANO (CBS-Costa Rica)**: Sigue-Sus Pasos
4. **AMIROS (CBS-Costa Rica)**: Verano De Amor
5. **GERARDO CON LOS HICOS (CBS-Costa Rica)**: Tanto, Tanto
6. **JULIO BETANCOURT (Fania)**: La Tapa Al Pomo
7. **RAY RODRIGUEZ (Tico)**: La Cosa Que No Conoces
8. **ALFONSO SANTIAGO (Fania)**: Papelito
9. **HECTOR LAVOE (Fania)**: Sabor
10. **ERNEST AGOSTO (Vaya)**: El Mancolet
11. **CHRISTIE LEE (RCA-Spain)**: On Beautiful Dreamer
12. **ACUARIO (RCA-Spain)**: Samba De Amor
13. **RICO JURO (CRA-Spain)**: Si Amanece
14. **LOS AMAYA (RCA-Spain)**: Mujer
15. **ROCIO JURADO (RCA-Spain)**: Lo Siento, Mi Amor
16. **LUCERO (Epica-Costa Rica)**: Al Viento
17. **LE MAIRE Y SU KLAN (CBS-Costa Rica)**: Regalame una Rosa
18. **LOS HICOS (CBS-Costa Rica)**: El Sombrero De Cascar
19. **LOS DIAMANTES (CBS-Costa Rica)**: Maria Pequena
20. **ENTRE AMIGOS (CBS-Costa Rica)**: En El Aire
21. **JOHNNY LABORIEL (Orion)**: Senorita Carolina
22. **ELIZANGELA (CBS-Brazil)**: Cerquita De Mi (Belardi/Alarcon)
23. **INVASION (CBS-Costa Rica)**: Paesable De Amor
24. **CHICO NOVARO (Microfon)**: Primero Actriz
25. **COMBO LATINO (Epica-Costa Rica)**: Coquetona
26. **TIBEREO (Microfon)**: Primavera
Ross Reynolds Helping WEA Canada To Maximize Success

by Kilk LaPointe

TORONTO — WEA Music of Canada Ltd. increased its business more than 30 percent in 1978, and with the recent signing of domestic recording band Streetheart to Atlantic in the U.S., the company's prospects for 1979 seem brighter than they've been in years.

For the company's executive vice president, Ross Reynolds, the success of WEA has been heavily dependent on maximizing potential sales for artists through strong product management. Reynolds came to the firm from GRT of Canada Ltd., where he served as president of the company for three years.

But making the transition from the small, personalized company to a large, highly structured one has been easier than he expected. "Ironically, the company does not have the large corporate mechanism and bureaucracy most think it has," he told Cash Box. "As such, we've been able to get the entire company enthused over projects like Streetheart (whose second disc will be issued in the U.S. in April) quite easily."

Since Reynolds joined the firm, the label has achieved a higher profile in the national and international marketplace. Reynolds was largely responsible for launching the careers of Dan Hill, Prism, Kaiaatu and several acts at GRT, and his impact with WEA has been significantly felt in the areas of marketing, artist relations and product management. Yet, Reynolds does not feel the company will grow as explosively as some of its competitors.

No Revolutions

"There is not going to be any revolution here, just because I've taken on some responsibilities," he says. "We have a better than 20 percent growth last year, and I think you'll find that the company will keep its internal growth in line with its revenue growth." With the label's president, Ken Middleton, Reynolds has worked hard at creating more autonomous operations for the Canadian subsidiary. "That has been the trend in recent years, for Canadian record companies to acquire more independence from their American counterparts. We've been ahead of the Americans with bands like Boney M. (whose new album has sold over 200,000 copies in Canada, double platinum), the Cars (whose debut disc is a Top 10 item), Devo, Nicolette Larson, and even Neil Young."

"We can't claim to have broken Rod Stewart," says Reynolds, "but with the help of our two product managers, Kim Cooke and Bob Johnston, we've been able to identify albums we can take a shot on breaking, and we've been very successful."

Chic Success

One of the most surprising developments for the company in recent years has been the phenomenal success of "Le Freak," Chic's latest single, which has become the company's all-time biggest-selling single recording (at well over 300,000), and which is expected shortly to become the all-time single bestseller in the history of the Canadian music industry. "The funny thing about the single was that AM radio picked it up on the song rather late. Somehow, it just exploded in terms of sales," Reynolds said.

Reynolds also noted the company's attempts to discourage exportation of domestically-produced music, which he feels steals business away from American record companies. Reynolds, who also claims to deter them from issuing Canadian albums in the U.S. "We have not, and will not, encourage exports. We have specifically shielded away from becoming involved with giving discounts to exporters, even when our dollar situation (the slumping Canadian dollar is now pegged at eighty cents U.S.) would probably make it enticing for some companies to dump product into the U.S. We just don't want to hurt the chances of our artists in getting full-fledged marketing down there. It discriminates what they do."

In keeping with the thinking of other Canadian companies, WEA is developing fewer, but more qualitative artists, with international releases for albums in mind. "We are spending more money on marketing, and we are also giving more money to our artists to get them noticed," Reynolds says. "It's difficult to produce an international album with a Canadian budget. So, we have to invest good sums of money, and with fewer artists, to ensure a good return."

Warner-Pioneer Sales Down 10%

TOKYO — The gross sales of Warner-Pioneer Records amounted to $56.5 million for its ninth term (Nov. 21, 1977 to Nov. 20, 1978), according to a report issued by the company at its annual shareholders meeting held recently in Tokyo.

Despite another successful year overall for the label, the gross sales of the company were down 10% from the previous term. Warner-Pioneer still achieved a profit of $5.7 million for its ninth term. The record sales of its domestic repertoire accounted for 43.9% of its total, while the company's international repertoire contributed 51.6% of the overall sales.

Watanabe Departure

The reason given by Warner-Pioneer for its drop in total sales from its previous term was due to the departure last year of Watanabe production, one of the major production companies in Japan, from the label.

Also during its shareholders meeting, the company projected its sales for the present term (Nov. 21, 1978 to Nov. 20, 1979). The company expects to reach $75 million in overall sales, earning $65 million in record sales and $10 million in tape sales.
Canada Labels, Campus Radio Stations, Exchanging Ideas

by Kirk LaPointe

TORONTO — Record companies are willing to work together with campus radio stations, providing the displays a slightly better degree of professionalism, and try not to be imitative of Top 40 or AOR radio in Canada. That's the word from a campus radio/recording company gathering held recently in Toronto, at which representatives from 12 Ontario campus stations and 11 record companies met to discuss the role and function of the largely over-looked campus radio medium.

"We don't need campus radio to sell Billy Joel albums," said Joe Owens, director of artist development for CBS Records Canada Ltd., who was one of the keynote speakers at the gathering. "But if campus radio is willing to abandon head-to-head competition with AOR or Top 40 stations in their respective markets, I think you'd be guaranteed much more cooperation from record companies.

Owens addressed the gathering, along with WEA's nationally public officer, Dave Toppin, and GRT's eastern region regional promotions director, Al Goldenberg. Representatives were also present for the panel discussion and informal gathering later in the afternoon in Toronto, Lixton, ROMA and QUA Quality Records.

Dave Toppin, who came to WEA from AOR station CJUM-FM over a year ago, pointed out that the role of campus radio remains nebulous. "Campus radio can be geared towards jobs, as part of courses at university, or just for fun." For that reason, the role of campus radio in Canada has lacked a cohesiveness and "a strong degree of professionalism as a whole."

"At some of the campus stations," he added, "there has been a serious way in attempting to capture the student and community markets in which they broadcast, too often the stations are run haphazardly.

**VARIED FORMATS NEEDED**

"What campuses have found is that they want more cooperation, is abandon formats that are successful for the big stations," Joe Owens said. "There's no way (they can) compete. But if you want an all-disco or all-electronic wave format, I'd guarantee you'd have record companies beating down your doors to serve you. Because, playlists at the big stations have shrunk enormously in recent years. Record companies need a launching pad for new artists; they need a medium to promote the art conservative wave won't touch."

But campus representatives argued that they too would be in jeopardy of losing their listeners if they switched formats. They say they want to strike a balance between conforming playlists and achieving success. All this they are to succeed. And they complained strongly of the brush-off they've received from record company managers, who are supplying product and in granting interviews.

"We're finding that fewer and fewer of our artists wish to give interviews," Owens argued. Toppin added, "Above all, the problem has been heightened by the number of college campus stations and operations."

Most of the stations were from outside Toronto.

**TAPE SALES SOAR, RECORDS ALSO UP IN JAPAN MARKET**

TOKYO — The overall sales of records and tapes in Japan in 1978 marked a considerable increase in Japanese sales over 1977, according to the Japan Phonograph Record Association.

The overall sales of records produced in 1978 in Japan was 172 billion yen ($861 million), indicating an increase of 5% over 1977. The total volume of records sold in 1978 was 7.5% higher than 1977.

At the same time, the total sales of tapes in 1978 was 73 billion yen, a 24% increase over 1977. The volume of tapes sold in 1978 was represented at 34% jump over 1977. Combining the above figures, the overall sales of both recordings and tapes reached 245 billion yen ($1.2 billion), indicating a 10.3% increase over 1977.

**INTERMATIONAL BESTSELLERS**

**FRANCE**

TOP TEN 45s
1. "Kaya," Paul Simon — Atlantic
2. "Lover's Rock," John Holt — Trojan
3. "Shine on Silver Lake," Genesis — CBS
4. "I Can't Help Myself," Four Tops — Motown
5. "I Love You," Brotherhood of Man — CBS
8. "I'm Going to Make You Love Me Again," Shalamar — Polydor

**AUSTRALIA**

TOP TEN 45s
1. "Don't Want to Be Alone," Olivia Newton-John — Interscope
2. "Shelter Me," Paul McCartney — EMI
3. "I Can't Help Myself," Four Tops — Motown
4. "I Love You," Brotherhood of Man — CBS
5. "It's Gonna Be Mayday," Soft Cell — Chrysalis
6. "I'm Going to Make You Love Me Again," Shalamar — Polydor
7. "I Want to Be Your Man," Jeff Beck — Reprise
10. "The Last Time," The Rolling Stones — ABC

**TOP TEN LPs**
2. "Billy Joel — 52nd Street," Billy Joel — CBS
5. "George Thorogood — Against the Grain," Mercury
7. "Nightflight to Venus — Boney M. — Atlantic
8. "LEt Me Be There — Status Quo — Epic

**UNITED KINGDOM**

LONDON — EMI Records Group repertoire division has set up its first disco label, called Sidewalk, which has its own logo, sleeve and label identity. This new label will be used specifically for commercial disco products. Launched Feb. 26, Sidewalk's first release is a seven-inch and 12-inch disc of "Gonzalez" American hit, "Haven't Stopped Dancing." Polydor's new wave band, the Jam, is off to Germany and France, performing in Berlin, Hamburg and Paris. RCA Records managing director Ken Glennon recently hosted an hour-long performance of the Average White Band at London's Ronnie Scott's club for 250 assorted media people.

Bob Marley & the Wailers go down under for their first ever Australian tour in April. Festival Records has planned a comprehensive marketing and promotion campaign for the tour, while the band's LP "Kaya," released in the spring last year, went platinum before Christmas with Australian sales in excess of 50,000... Another Island band, Ultravox, is about to make their first ever British and American debut. This very English art-punk band plays a month-long series of shows beginning in Philadelphia Feb. 23. Albert Lee, guitarist extraordinaire, has joined the Eric Clapton Band. Lou, ex-Heads, Hands and Feet and the Emmylou Harris Hot Band member, will debut in Clapton's band in Ireland on March 8. Arista has just released a new Barry Manilow LP entitled "Manilow Magic" to good critical reviews.

Mike Everitt, senior A&R manager for contemporary acts at Pye, has left his position and formed his own music biz company which will eventually encompass all facets of the record business... Chrysalis Records is spending 200,000 pounds on a nationwide TV campaign for new Leo Sayer album. "The Very Best Of Leo" (continued on page 47).
Sayer. This marks the first time that the company has advertised on TV and comes during a very successful spell for Chrysalis with current number one album and single from Blondie.

Ember Concert Promotions are bringing Bill Haley and the Comets over for a U.K. tour in March. Magnet band the Darts is currently touring U.K. to packed venues. The tour concludes at London’s Rainbow theatre on March 10. Curton Records, formed in '69 by Curtis Mayfield and Mary Stuart will be distributed worldwide by RSO under the terms of a new agreement between the companies. In Britain the product, which will be on the RSO label with a Curton logo, will be distributed by Polydor. Another new label established by Chris Parr called Fiction Records, will also be distributed by Polydor.

Ronald Cole, director of publishing at Dick James Music, is to leave the Dick James Organization at the end of July to emigrate, with his family, to Israel where he hopes to become involved in the record industry there.

nick underwood

Australia
SYDNEY — After much speculation it has been announced that Skyhooks will be replacing Neshu Enegue, president of WEA Inter- national, who hosted a party in their home at Bill after their MIDEM perform- ance: MIDE was only one stop on the Pointers’ European tour, which coincided with the European launch of Richard Perry’s Planet Records, for whom the Pointers record.

ERTEGUIN HONORS POINTERS — Ruth (I) and Anita (r) Pointer smile their thanks to Neshu Enegue, president of WEA International, who hosted a party in their home at Bill after their MIDEM performance: MIDE was only one stop on the Pointer’s European tour, which coincided with the European launch of Richard Perry’s Planet Records, for whom the Pointers record.

Hill, Murray And Rush Lead Juno Music Award Nominees

MI AWARDS CLIFF RICHARD — English artist Cliff Richard received a gift from his record company recently at a luncheon to celebrate 21 years with EMI. EMI Records Operations manager directing for, Cliff Richard, Ramon Lopez, EMI managing director and Bob Mercer.

INTERNATIONAL BESTSELLERS

Argentina

Brazil

Top Ten LPs

Le Freak — Chic — WEA
Love Don’t Live Here Anymore — Rose Royce — WEA
Too Much Heaven — Bee Gees — Polydor
You Don’t Bring Me Flowers — N. Diamond/B. Streeb — CBS
Da Ya Think I’m Sexy — Rod Stewart — WEA
Fire — Pointer Sisters — WEA
My Life — Billy Joel — CBS
A Little More Love — Barry Manilow — CBS
Y M.C.A. — Village People — RCA
Don’t Give Up — Phil Collins — CBS

Top Ten 45s

You're The One — J. Travolta/O. Newton-John — CBS
Hay Que Ver Al Sur — Rafaela Carra — CBS
Reapetit — Bonny M — RCA
Vivir Asi Es Morir De Amor — Cambio Siete — Microfon
Bailando Con Mi Sombra — Andy Gibb — Phonogram
Por Tu Lado — Maribel Pena — Philips
Cumbres Borrosas — Katu Bush — EMI
Te Extraño — Rolling Stones — EMI
A Toi — Joe Dassin — CBS
El Bandido — Los Sirenas — Matanga — Kultura — Microfon

Top Ten LPs

Int. Sounds Vol. 2 — Selection — Phonogram
En Castellano — Rafaela Carra — CBS
Loco Rock — Antonio Gomes — CBS
Saturday Night Fever — Soundtrack — CBS
Emociones — Los Sirenas — CBS
Los Exitos Del Amor Vol. 5 — Selection — Microfon
Festivales En La Playa — EMI
Jazz — Queen — EMI
Pyramid — Alan Patrones Project — EMI
El Continuado — Cuarteto Imperial — CBS

Top Ten LPs

Le Freak — Chic — WEA
Love Don’t Live Here Anymore — Rose Royce — WEA
Too Much Heaven — Bee Gees — Polydor
You Don’t Bring Me Flowers — N. Diamond/B. Streeb — CBS
Da Ya Think I’m Sexy — Rod Stewart — WEA
Fire — Pointer Sisters — WEA
My Life — Billy Joel — CBS
A Little More Love — Barry Manilow — CBS
Y M.C.A. — Village People — RCA
Don’t Give Up — Phil Collins — CBS

Top Ten 45s

Le Freak — Chic — WEA
Love Don’t Live Here Anymore — Rose Royce — WEA
Too Much Heaven — Bee Gees — Polydor
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Da Ya Think I’m Sexy — Rod Stewart — WEA
Fire — Pointer Sisters — WEA
My Life — Billy Joel — CBS
A Little More Love — Barry Manilow — CBS
Y M.C.A. — Village People — RCA
Don’t Give Up — Phil Collins — CBS

Top Ten LPs

Great Hits Vol. II — Barbra Streisand — CBS
You Don’t Bring Me Flowers — Neil Diamond — CBS
Black Rock — Bachata Symphony Orchestra — CBS
Blondes Have More Fun — Rod Stewart — WEA
A Night At The Roxbury — EMI
52nd Street — Billy Joel — CBS
Strangers In The Night — Frank Sinatra — EMI
Great Hits Vol. I — Elvis, John In The Moonlight — CBS
Hot Streets — Chicago — CBS
Night Flight To Venus — Boney M — WEA

Record Publications

Prenasco

Prenasco

Prenasco

Cash Box/March 3, 1979
Vining Discusses His Plans For Pickwick's Quintessence

(continued from page 43)

Choice,” Vining replied, “That’s a difficult question at this stage. Even though both lines will be two years old in May, they really haven’t been around long enough to make any widespread marketing decisions. I think if they’re put in the right places and they’re marketed the way they should be at a retail level, they should be as successful. ‘Critics’ Choice’ is a level of material that a novice can get into if he’s just starting with his classical catalog, and a connoisseur can also look at it and say, ‘That’s marvelous too!’”

While Pickwick recently raised the list price of its pop economy lines from $2.98 to $3.98, Quintessence will probably remain at $3.98 for the rest of the year, said Vining. Despite the fact that RCA, which manufactures Pickwick’s records, has raised its prices twice in the past five months, he added, “I think we can absorb it for at least another six months or so, and hopefully, for another year.

Many of Quintessence’s ‘Critics’ Choice’ albums boast performances that are the equal of any available on full-priced records. ‘Critics’ Choice’ is not a budget line; Quintessence has established itself at a quality level that’s unrivaled in the $3.98 field. My margins on ‘Critics’ Choice’ are reasonable though, and we’re doing fairly well. I think that to raise the list price would be an injustice to the consumer, and would really defeat the purpose of the line. At $6.98, you can’t be the first choice. You can’t be the first Beethoven Ninth they buy, or the first whatever, but you’re competing with Odyssey and Seryaphim and Gold Seal, which also have tremendous performances on them.”

POINTS WEST

(continued from page 16)

Harry Nilsson is in Cherokee Recording Studios working on an LP for United Artists. A new NRQB album, “Kick Me Hard,” is due in April. So is the latest from former Stealers Wheel Joe Egan. And Frankie Goldie is working with Alby Galuten and Karl Richardson at Miami’s Criteria Studios on her debut for Portrait.

ON THE ROAD — Dales for Rod Stewart’s North American tour are set. It begins April 12 in Alberta and winds up in L.A. at the Forum June 21-22, 24-25. … Coming up at the Roxy are Graham Parker and Rumour April 6, and the entire Firenza Theatre March 21-22. … Warner Bros. left-field hit, Dire Straits, has set out on its first American tour, which winds up April Fool’s Day at San Francisco’s Old Waldorf. … Elvin Bishop will be at the Palomino March 6 and the Old Waldorf March 9-10. … Joe Sample will play the Notre Dame Collegiate Jazz Festival in South Bend, Ind. April 6. … Former-Rolling Stone Mick Taylor is planning a U.S. tour for later this year. The recent Head East tour came to a successful conclusion Feb. 27, despite the fact that drummer Steve Huston broke his leg in the process. Drummer Mark Kelker pitched in to keep the show on the road.

SHORT TAKES — Artist-producer Al Kooper is looking for a deal for an out-of-this-world artist named Klaven. … Agency for the Performing Arts president Marty Klein’s deal to buy the Oakland A’s fell through last week. Many of Klein’s music biz clients were reportedly involved in the syndicate that tried to buy Charlie Finley. … Elvis Costello is out in red vinyl 45’s “My Funny Valentine” b/w “When I’m Not Around”; “Peace, Love And Understanding” at his Valentine’s Day show in Long Beach. Paragon Agency has signed with 20th Century’s Rubicon. … Southside Johnny and the Asbury Jukes have reportedly signed with Mercury. … ABC’s the Keanes Brothers have become national youth ambassadors for the Multiple Sclerosis Foundation. … If you went down to see Grey & Hanks at Knot’s Berry Farm Feb. 17 you may have seen RCA’s beautiful Betty Walton clowning around at the Galax Circus, in a complete revolve ring. … Roberta Flack’s production maestro, Jon Kazu Diamond and his wife Kathy are the proud parents of Lauren Beth Diamond, born Feb. 1.

Solar Record Retains MK Dance Productions

LOS ANGELES — MK Dance Promotions has been retained for exclusive national representation in the area of disco, promotion by RCA distributed Solar Records. The first project MK president Marc Kreiner will have under the new pact is the handling of Carrie Lucas’ recently shipped single “Dance With You.” Future plans for the promotion firm will include covering product by Solar artists Shalamar, Lakeside, the Whispers, Dynasty and Midnight Star.

JERR AND MORE Texas born and raised Jerr Williams recently with the man who signed him to the Warner Bros. label. Pictured (l-r) are: Williams and Mo Ostin, WB chairman. … New York jazz singer Jerr Williams recorded his first solo album for CBS in 1971. His debut WB album, “Gone,” is scheduled for March release.

Diener Views Intl. Jazz Marketing

(continued from page 28)

Armstrong, and it’s not a reflection of their lack of creativity, but rather a reflection of their love for American jazz.

The fact that jazz is not a native art form overseas gives jazz fans abroad a different perspective on the music and its history, according to Diener.

Since they didn’t create jazz themselves, as a musical style, many foreign jazz fans put different periods side by side, in a timeless manner as many people here view classical music.

Diener, who says he learned about the depth of jazz while he lived overseas, says that American record stores are only now catching up to their European and Japanese counterparts, which have always included large sections for jazz catalogue productions.

Many retailers there are experts on jazz. I got a tremendous education from them,” he adds.

The ABC label president says the role of jazz abroad can be seen through its use as “elevator music.”

“You hear a lot of jazz played as background music overseas, in stores, restaurants, and elevators,” concludes Diener. “In the U.S. it’s all MOR. That shows you how important jazz is to the culture abroad.”

Be sure to read next week’s issue for more of this interview. If I see someone or am asked my opinion about an act, I will give a recommendation. He stated that he had a variety of areas that he would like to pursue outside of music, but nothing definitely planned at this time.

Steven J. Ross, chairman of the board, Warner Communication Inc., stated, “We at WCI are delighted that David Geffen has agreed to rejoin the WCI Record Group.

CLASSICAL CLIPS

published since 1970. An earlier BMI symphonic catalog, published eight years ago, contains 10,000 listings.

The Boston Symphony’s upcoming tour of mainland China, scheduled to begin March 12, is being underwritten by several corporations, including Mobil Oil, Coca Cola, Pan American Airways and Gillette. An orchestra of the 20th Century will debut at Carnegie Hall March 20. The ensemble, an offshoot of Arthur Weisberg’s Contemporary Chamber Ensemble, is the second new music orchestra to bow in New York in the past two years. The other group is the American Composers Orchestra. “The Symphony Space” recently bought the old Symphony movie house on Broadway at 85th St. and is turning it into a community center for the arts. Within the past year, the group has presented “Wall-to-Wall” Bach and Schubert concerts at which amateur musicians get a chance to play with well-known professionals. The next “Wall-to-Wall” Bach concert is scheduled for March 24. Participating artists will include Pinchas Zukerman, Jaime Laredo, Ani Kavafyan and Kenneth Cooper, and the American Symphony Orchestra. In addition, the Symphony Space will present other symphony and chamber concerts, as well as recitals by new artists.

MORE UPCOMING EVENTS — About 200 artists are expected to show up for a party this Wednesday night at the Xenon disco in Manhattan. John Cage is on the guest list, and a “Laser Concert” with music by David Tudor will be presented. On the same evening, February 28, Phillip Glass will perform at the Bottom Line. Steve Reich will also play at the Line March 18. … Peter Driver and Karl Miller will be premiered by the Chamber Music Society of Lincoln Center at Alice Tully Hall on March 2. Violinist Nina Baglioni, who has been highly praised by New York critics, will perform with a New York Philharmonic contingent under Leon Fleisher’s direction at Carnegie Hall March 18.

Kingston Trio Signs

LOS ANGELES — The Kingston Trio recently signed a three-year recording contract with Nautilus Records. The first album, entitled “Aspen Gold,” will feature original Trio member Bob Shane as well as new members.

Geffen Rejoins WCI As Advisor

Over the years, David has made an enormous contribution to the music business, and has been one of our most important artists and played a key role in the development of the group as a whole. He has always been a major figure in the record industry, and we are indeed grateful that we will be again deriving the benefits of his advice and counsel.”

FORD AND FAMILY ATTEND BOGART BASH — A dinner party at the home of Casablanca Record and Film Works president Neil Bogart was held with former president Gerald Ford, wife Betty and their three children attending as guests of honor. The Fords had the opportunity to meet many of the celebrities in attendance, including Casablanca recording artists Donna Summer and Cher. Also offering their regards to the Fords were Mac Davis, Steve Lawrence and Edie Gorme, Danny Thomas and Ava Gardner, in addition to a variety of network and studio executives. Picture enjoying the festive mood of the party which was hosted by Bogart, Casablanca board chairman and filmmaker Peter Guber and William Morris Agency executive Norman Brokaw, are (l-r): Bogart, Cash Box president and publisher George Albert, Gerald Ford, Jack Palance, Betty Ford, Bogart, Norman Brokaw, Susan Ford Vance, Chuck Vance, Ford, Bogart, and Peter Guber.

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GOTTLIEB CONDUCTS WORKSHOPS—George Offshack, field service engineer for G. Gottlieb & Co., is pictured above directing a solid state pinball repair workshop sponsored by his firm. Gottlieb's pinball workshops are being conducted in the U.S., Canada, and Europe. The above session was held for Philip Moss & Co. in Des Moines, Iowa.

Telmark Launches ‘Touchdown Fever’ Football Game


The first model resulted in a backlash from some Telmark distributors who thought “Touchdown Fever” was an electronic football game with individually computerized players. A growing popularity is indicated by heavy inquiries and suggestions for a “Touchdown Fever” tournament.

“Touchdown Fever” is closer to a real football game than most machines on the market today. Each player controls his/her team by calling one of several offensive or defensive plays. Visual zooms, stereo sound, and the large variety of possible play situations give “Touchdown Fever” the excitement which approaches an actual game on television.

Tavern, Arcade Game

“Touchdown Fever” was designed primarily for the adult market in lounges and taverns, but the test results also show its potential for family use and in bars.

Telmark Systems is presently developing a sales force to serve the distributors across the nation more effectively. A service manual complete with schematics and drawings, as well as a technician’s guide, will be provided, as well as a logic tester for the game.

Bob Stuart, president of Telmark, says his factory is gearing up to go into full production because of the initial positive responses from our distributors and the interest we’re getting from the public has been extremely encouraging to us.

David Penney Named Telmark Service Mgr.

CHICAGO — David Penney has been appointed service manager of Telmark Systems Inc., maker of the new electronic game, “Touchdown Fever.”

Penney is an aerospace engineer, whose experience includes positions with Grumman, Lockheed and other aerospace-related companies.

In discussing Penny’s appointment, Telmark president Bob Stuart said: “David’s years of experience and his ability to deal with the public will be an asset not only to our company, but also to our dealers and distributors.”

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. TRAGEDY BEE GEEES (RSD-RS 918)
2. BIG SHOT BILLY JOEL (Columbia 3-10913)
3. PRECIOUS LOVE BOB WELCH (Capitol P-4686)
4. JUST ONE LOOK LINDA RONSTADT (Asylum E-4611-4)
5. I’LL SUPPLY THE LOVE TOTO (Columbia 3-1098)
6. WATCH OUT FOR LUCY ERIC CLAPTON (RSD-RS 910)
7. DOG & BUTTERFLY HEART (Porto/CBS 5-70052)
8. LOVE BALLAD GEORGE BENSON (Warner Bros. WBS 8759)
9. BLOW AWAY GEORGE HARRISON (Dark Horse/Warner Bros. DRC 8763)
10. IT HURTS SO BAD HUMMERS (EM/A&M CSR-3 011)

TOP NEW COUNTRY SINGLES

1. SWEET MEMORIES WILLIE NELSON (RCA PB-11465)
2. IF (LOVING YOU IS WRONG) I DON’T WANT TO BE RIGHT BARBRA MANDRELL(ABC-9775)
3. I’M GONNA LOVE YOU GLEN CAMPBELL (Capitol P-4982)
4. THEY CALL IT MAKING LOVE TAMMY WYNETTE (Epic 3-5061)
5. ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST (United Artists UA-1 3176-4)
6. SLOW DANCING JOHNNY DUNCAN (Columbia 3-10915)
7. WISDOM OF A FOOL JACKY WARD (Mercury 55095)
8. THIS IS A LOVE SONG BILL ANDERSON (MCA-40992)
9. WHERE DO I PUT HER MEMORY CHARLEY PRIDE (RCA PB-11477)
10. BACKSIDE OF THIRTY JOHN CONLEE (ABC AB-12453)

TOP NEW R&B SINGLES

1. STAR LOVE CHERYL LYNN (Columbia 3-1097)
2. CHOLLY (FUNK GETTING READY TO ROLL) FUNKADELIC (Warner Bros. WBS 8752)
3. I WANT YOUR LOVE CHIC (Atlantic 3557)
4. LIFE IS A DANCE CHAKA KHAN (Warner Bros. WBS 8740)
5. HOT NUMBER FOXX (Warner Bros. WBS 8733)
6. A FUNKY SPACE REINCARNATION MARVIN GAYE (Tamla/Motown T-54298)
7. DON’T YOU WANNA MAKE LOVE? SHOTGUN (ABC AB-1245)
8. DISCO NIGHTS (ROCK FREAK) G.C. (Amtrak AS-308)
9. LOVE BALLAD GEORGE BENSON (Warner Bros. WBS 8759)
10. TRAGEDY BEE GEEES (RSD-RS 918)

TOP NEW MOR SINGLES

1. HOOKED ON YOU FROM “TAXI” (Angela) BOB JAMES (Capitol De/ Columbia 3-1098)
2. CAN YOU READ MY MAUREEN McGOVERN (Warner Bros./Curb WBS 8758)
3. MUSIC BOX DANCER FRANK MILLS (Polydor PD-4517)
4. DOG & BUTTERFLY HEART (Porto/CBS 5-70056)
5. I’M GONNA LOVE YOU GLEN CAMPBELL (Capitol P-4982)

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CHICAGO ChATTER
"Space Invaders" continues to be in very heavy demand at Midway Mfg. Co. - with no let-up in sight. At this point, it has already outsold the historic "Sea Wolf," in a comparatively short period of time, and has had a phenomenal impact on the video market. Banks of as many six to eight machines, with patrons lined up to play, are a common sight at heavy traffic arcades and Midway has received equally glowing reports on single unit installations. The game has captivated players that they, too, are contacting the factory by letter and phone to determine the high score standing - which is now at 18,000, by the way, according to director of sales Larry Berke, who is trying to maintain an accurate tally. Please let him know if this has been topped as yet.

STERN ELECTRONICS: ELECTRON Larry Siegel, accompanied service engineer Darrell Blendowski of Universal Research Labs to Portland and Seattle for a pair of factory service schools this month. Sessions were sponsored by McKee Dist. (Portland) and Music-Vend Dist., respectively, and attracted a total attendance of about 90 ops and service people. Blendowski's presentation focused on Stern's current solid state pins - and students were treated to breakfast and lunch on both days.

BAYLIGHT UNION CITY, CALIF., home of Vectorbeam, is where a new, upright video game called "Speed Freak" is in the offing to follow the factor's successful "Space War." The new model, as we learned from marketing manager Hal Watters, is a 4-speed driving game, which is premieren at the ATE and will be subsequently shown at the Florida and Ohio state conventions. Watch for it.

ON THE SINGLES SCENE: Gus Tartol of Singer One Stop For Ops has a number of singles he's recommending for jukebox programming, including an instrumental called "Music Box Dancer" by Frank Mills on Polydor, which is reminiscent of the "Love Is Blue" and "Paul Mauriat" hit of the past. All of the other selections are noted for having been successfully recorded by other artists — "All I Need Is Your Love," "Somebody Done Somebody Wrong Song" by Kenny Rogers and Dottie West (UA); "Words" by Susie Allanson (Elektra); "My Heart Has A Mind Of Its Own" by Debby Boone (WB); "The Very Thought Of You" by Albert King and "As Time Goes By" by Johnny Mathis (Columbia), which is the flip side of his current single.

JAZZ CLARINETIST BOBBY GORDON was among the unfortunate passengers on the Allegheny Airlines flight that crashed recently in West Virginia, and he is currently hospitalized in Clarksburg. He had been traveling with performer Leon Redbone from a concert date at the University of West Virginia and was enroute to a series of engagements in the New England area at the line of the accident. Redbone is also hospitalized and, as we learned from Bobby's father Jack Gordon of Gremlin, Bobby will be filled up for possibly two or three months because of severe jaw injuries — which means cancellation of a tour of England and a temporary lay-off from his regular stand at the Eddie Condon's in New York.

STATE ASSOCIATION NEWS
Recent action in the Florida state legislature exemplifies the important role of the state association as a guardian against passage of unfair legislation. In this case, a House Bill (HB 36) which would require that stickers be affixed to all cigarette vending machines operating in the state and, additionally, that said machines must be metered (Cash Box 12/2/78 issue). As early as October of 1978, when news of the bill first began to surface, the Florida Amusement Merchandisers Association started alerting operator members and subsequently launched a vigorous campaign to kill the "meter" portion of the bill and the proposed $5 fee requirement for the stickers. Through these efforts, HB 36 was amended to the full satisfaction of FAMA and its members, and, as of this writing, had passed the sub-committee. The state group, by the way, is currently making ready for its annual convention and trade show, which is coming up March 29 thru April 1, at the Orlando Marriott Inn. As one of the most noted events of its kind in the industry this show annually attracts a very heavy attendance and an exhibition turnover. Convention chairman Joe Gilbert anticipates that the '79 edition will surpass all previous records...

Kern, president of the Illinois Coin Machine Operators Assn., sends word that the group recently held AMDO service schools early this month. Sessions were sponsored by AMDO and "were a resounding success." So many attended that it was difficult if adhering to the 20-person limit. Kern said, which means they will definitely be scheduling another one. This past year was a very active one for the legislative committee of Amusement & Music Operators of Virginia, which was instrumental in securing the repeal of the state law requiring that amusement machine patrons be 16 years of age or older, as well as the law requiring state licensing of coin operated machines and bonding of operators — among other accomplishments in the legislative arena. AMDV celebrated its 20th anniversary in '78 and with current membership at an all time high, looks to '79 with even greater expectations.

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050 Cash Box/March 3, 1979

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**Product Mgrs. Play Key Role**

Overall, Charne pointed out, a product manager is unlike executives of other departments in that he or she is responsible for a set number of acts, while other departments function in relation to the entire roster. “And what that does is it gives the product manager the ability to pay particularly close attention to those certain things and therefore really be responsible for getting the attention that they demand within each of the other departments.”

A more intangible aspect of the product manager’s role is his effect on the longevity of a certain artist’s career - he “has a long-term impact in the marketplace,” commented Charne. “We find that albums that a few years down the line get a little bit of a second wind those three months are active for a year. And it’s the responsibility of the product manager to be sure that, during the entire life of that album, there’s activity in the marketplace, that the artist is visible.”

Within the CBS marketing structure, E/P/A product managers also have another unique role with the Associated Labels. “Very often the product manager is the closest liaison to the associated label head,” noted Charne, “and the associated labels look to the product managers for their input in marketing the albums. Which is why the associated labels come to CBS — for our marketing expertise.”

**Specific Functions**

What exactly does an E/P/A product manager do? To try to answer that question Charne pointed out the highlights of a three-page, single-spaced job description.

First, he said, the product manager is the “primary non-A&R liaison” with the artist, his manager and, in some cases, an associated label.

Second, a product manager has wide-ranging responsibilities related to an act’s “image.” For example, he helps develop album packaging concepts with the art department. Of course, ad campaign that fall into the product manager’s domain include publicity pictures and releases, TV, radio and local print advertising, in-store display materials. “It all has to have congruity in presentation, so that when they see something, people get a really solid image or impression,” Charne remarked.

Although product managers do not actually write publicity, he added, they have input to the publicity plans for each artist, and often have discussions with the publicity department about how particular releases and photos fit into the overall marketing campaign.

The product manager also fills in the sales department on artists’ past histories and opportunities for further development. In the case of an artist with a track record, the product manager will supply sales with an initial marketing plan which includes radio, TV and local print campaigns.

**Single Releases By Many Jazz Artists Being Employed As Crossover Tool**

Charnes’s department works closely with Frank Mooney, vice president of marketing branch distribution for CBS Records, and Tom McQuainn, vice president of sales/branch distribution for CBS Records. “We provide Frank and Tom with information in the form of supplemental plans as albums are breaking, which they in turn pass down to the branches,” said Charne. “It’s a very good system for us, because they’re able to monitor what the branches do upon receipt of a plan, and so we never have the embarrassing situation of a time buying out, for instance, and nothing being covered.”

Product managers also work with the artist development department on identifying markets for concert appearances, suggesting artist pairings for tours, etc. Furthermore, they may help artist development, publicity and A&R set up a special low-priced concert or some other promotion for a touring artist.

In addition, a product manager is responsible for planning, approval and placement of all advertising and marketing materials, and also approves concepts and secure materials for point-of-purchase advertising. Finally, the product manager may be called upon to provide written materials for artist and marketing presentations at CBS conventions.

**Creative Freedom**

While these duties seem to be very specific, the E/P/A product manager acceded, it is also important to have creative freedom. Charne emphasized: “In terms of how the product manager goes about setting up or marketing something,” he said, “there really are no rules. We really look to hire very creative people — experienced people in these areas — and we ask them to be as innovative as they can. Ultimately, the product managers are responsible to the directors of product management, east and west coast, and then finally to me. So ultimately, our management staff has input to the plans. But I find that there is some people who really have very little need of our guidance, because they have very high levels of sound thinking and creativity. It is hard to make use of this creativity, of course, when albums are rushed out. So, when debut albums by Trilok, Browmstone, Tonic K and the Fabulous Poodles were finished last October, E/P/A management decided to hold them up in order to allow time to develop good marketing plans. Charne attributes much of the current success of these acts to this extra lead time.

“In the future, I think, we’re going to try to give ourselves that breathing space to sit down and plan how we’re going to handle these things as they go out in the marketplace,” he commented.

**Zisson Founds New Music Firm**

NEW YORK — Jimmy Zisson, previously general manager of A&M Records in New York, has formed Sound and Vision Ltd., a management, record production, and marketing firm. The firm’s first projects will be album production for new artists Reckless and Lisa Givson.

Sound and Vision’s interim headquarters are at 4 East 4th St., New York. Phone is (212) 288-3135.

HOT CHOCOLATE’S A WINNER — Infinity recording group Hot Chocolate struck RIAA certified gold for the single “Every 1’s A Winner” and to commemorate the event, label president and chief executive officer Mike O’Shea was treated at an informal party at Infinity’s west coast offices, complete with champagne and cake. Picture above at the MCA executive offices are (l-r) Bud O’Shea, Infinity vice president and general manager; Gene Froelich, MCA, Inc. comptroller; Gary Markoff, infinity vice president of finance; Alex Lemon, MCA, Inc. chairman of the board; Seth Shenberg, MCA, Inc. president; and Barry Reiss, Infinity senior vice president of administration and business affairs. Shown at the Infinity offices are (l-r) Al Borgamo, MCA Distributing Corp. president; Errol Brown; Bud O’Shea; and Patrick O’Shea. “Every 1’s A Winner” is the first gold record for the Infinity label.

*Cash Box* March 3, 1979
Capitol And Angel Records Congratulate Their Grammy Award Winners:

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New Artist Of The Year, with their Platinum Debut Album "A Taste Of Honey" featuring their #1 Pop, Soul & Disco Platinum single "Boogie Oogie Oogie."

**ASLEEP AT THE WHEEL**

Best Country Instrumental Performance for "One O'Clock Jump" from the album "Collision Course."

**DON SCHLITZ**

Best Country Song, "The Gambler."

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