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EDITORIAL
Bigger Is Smaller

As the record industry continues to grow, it continues to shrink.

The recent merger of ABC Records into MCA, as well as the Capitol take-over of United Artists, underscores the trend toward consolidation. And as fewer distributors thrive, there are also fewer people employed.

The current line-up of distributors, aside from the independents, reflects the horizontal expansion of corporations. For example, CBS (broadcasting, musical instruments, stereo equipmentretailing, publishing), WCI (amusement toys, games, film and TV production, book publishing) Philips and Siemens, co-owners of Polygram, have worldwide interests in a variety of unrelated fields, EMI (electronics, hospital equipment), MCA (TV and film production, mail order gifts, amusement centers) and RCA (broadcasting, electronics manufacturing, food processing, rental cars) have made long-term commitments to the music industry.

Two other conglomerates, Transamerica and ABC, Inc., have forgone their music operations in recent times.

The unfortunate residual effect of this consolidation is the loss of qualified people. The fantastic growth rate of the industry brought talented new faces into the business, many of whom are now "on the streets."

Looking to the future, what is to become of these six corporations and to the hundreds of unemployed personnel? If the trend of consolidation continues, fewer and fewer people will be hired and others will be let go. But there is a likely prospect that the balance of the industry may change again when distributed companies go back to independents. And if this does happen, many of those talented people will once again be making meaningful contributions to the industry.
SEPTEMBER 28, 1978
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- **PRESENTATIONS:**
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  - Merchandising: Using raw materials to polish your in-store image.
  - 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.

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

- **NARM AWARDS:**
  - Retailer & Rack Jobber Of The Year.
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- **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.

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- 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:**
- 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.
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**A FAST-PACED CONVENTION FOR A FAST-PACED BUSINESS:**

**NARM**
ABC Records Logo Vanishes As It Becomes Part Of MCA

by Alan Sutton

LOS ANGELES — The ABC Records logo was officially laid to rest March 4 when MCA Inc. completed its purchase of the label from American Broadcasting Companies, Inc.

An announcement by Sid Shenkberg, president and chief operating officer of MCA, stating that ABC will be merged into the MCA Records operation under president Bob Shirk, heralded industry speculation that ABC might remain a separate distributed label (Cash Box, Feb. 10). Also under the agreement, ABC's music publishing subsidiary will be absorbed into the MCA Music division under president Sally Chianelli.

"The decision to integrate came about as a result of the realization that it would be in the best interest of all the artists ABC had under contract," Shenkberg said. "Alternatives Explored"

He added that MCA explored various options regarding the ABC acquisition after a purchase agreement was reached on Jan. 31. One alternative, according to Shenkberg, would have been to keep the ABC Records operation intact at a radically reduced level.

"That alternative, in order to be financially viable, would not have afforded these artists the type of representation we think they are now going to have," Shenkberg said. "So we determined that the best thing to do was to merge it (ABC) into MCA Records and let MCA hire such additional personnel as required by virtue of this acquisition.

At preствие, the following ABC employees had joined MCA: Don Biederman, vice president of business affairs; John Smith, head of R&B promotion; Cynthia Sissle, A&R administration; Elaine Cooper, publicity; Jerry Bailey, Nashville publicity; Doreen Ringer, artist relations, and attorneys Jere Haustater, Gary Stepheins and Gary Culpepper.

In addition, the ABC-MCA Nashville

Managers Express Optimism In Wake Of ABC-MCA Deal

by Alan Sutton

LOS ANGELES — John Hartmann, manager of ABC recording group, Poco, says the sale of ABC Records to MCA is the best thing that's happened to the group and its long — and often frustrating — history.

"Since Poco was formed back in 1968, we've put out a lot of good albums with a lot of personnel who have gone gold," says Hartmann. "Now we've got the finest Poco album ever, and with the strength and media backing of MCA Records. I'm confident it will go platinum — if not multi-platinum.

"This is the biggest thrill of my career. I was beginning to wonder if things would ever pay off. But now that I've seen MCA's

Independent Distributors Doing Well And Scoring Hits With Their Remaining Lines

by Aaron Fuchs

Despite the tumultuous changes that the independent distribution system has experienced in the past several months, losing labels like A&M, ABC, Bang and 20th Century, the past month has seen a resurgence of independently distributed product. Today, records on independent labels occupy a healthy 10-15% of the pop singles and albums charts, with about 50% of those returning bullets.

Have independent distributors responded to the challenge of diminished lines by "bringing home" the remaining lines with that much more effort, or have the independent labels simply been coming with better product? A recent Cash Box survey of heads of labels and promotion of independent labels revealed a surprising diversity of responses.

Sally Licata, head of sales for Chrysalis, was enthusiastic about the job that independent distributors are doing for him.

"We've just completed the best quarter we've ever had," she said. "Our distributors are working harder than ever. There's no question that they want to maintain the line. Licata cited Mervinie in New York as a distributor that helped break Blondie's "Heart of Glass." Pickwick in Atlanta for helping break the Babys, and Pickwick in L.A. for its role in breaking U.F.O. Licata also singled out Pike of Cleveland as "always being very aggressive for us."

Equal enthusiasm was expressed by David Coffelt, management of Caroline Record Company. Coffelt stated that both Kelly's LP and半导体's "Kellies" the pop charts than any previous album by the act. "Our lines of promotions with our distributors have doubled since the first of the year," said Webb.

"In addition, our reorder patterns and orders issued have increased. It's a more reciprocal relationship now; we need them and they need us. We have in fact been contacted by more than one major, added Webb. "But we like independent distribution. Especially now that we've become more important."

Paying More Attention

Other sales heads were optimistic, with qualification. Ed Silvers, vice president of sales for Janus/GRT, said, "It's obvious that independent distributors are going to pay more attention to the lines they have now that they've lost A&M and ABC, but we've always had their respect, anyway."

According to Silvers, the recent events have not merely put the burden on the distributors to bring home their remaining lines, but have made it mandatory for the labels themselves to give the distributors a show of confidence. "The distributor is in a position now where he must work your line, and at the same time worry about returns. What we did with the release of the Kayak album was to present our distributors with a plan that could give them the feeling they were competing evenly with a major. Our campaign for this album included display contents with four regional first prizes of an ingot of gold. We also pressed 7,000.

Cash Box/March 17, 1979
FM’s Believing In Dire Straits Aids Group’s U.S. Emergence
by Leo Sacks

NEW YORK — When Warner Bros. Records released Dire Straits’ self-titled LP about five months ago, the group seemed to have little money or marketing muscle and little reputation around clubs in the London area. But Mark Knopfler’s lyrics and the group’s simmering instrumental patterns impressed enough FM programmers to generate widespread airplay.

Today, Dire Straits is one of the fastest-rising acts in the record business. Their first LP, now bulging at #4 after 14 weeks on the Cash Box chart, was certified gold on February 21, and is expected to reach the platinum plateau in three to four weeks, according to Lou Dennis, vice-president, Polygram Holdings.

Polygram Holds First Nat’l Advertising Meet

NEW YORK — Polygram Distribution held its first national advertising meeting at the Drake Hotel in early March. The meeting un- veiled standardized procedures and systems for administrating advertising in 1979, as well as a comprehensive internal training program. The meeting, part of a continuing program to upgrade and train all Polygram field personnel, closed with the distribution of an advertising policy and procedure manual developed by Leslie Clifford, Polygram Distribution’s national advertising manager, and director of the meeting.

In attendance were all advertising coordinators, marketing coordinators and branch marketing managers from each of the 14 Polygram branch locations. Presentations were made by Clifford Jon Persinger, vice-president, Polygram marketing development; and Art Nathan, assistant controller. Persinger’s speech stressed “attaining the most efficient use of advertising dollars.” Clifford’s session dealt with the administration of advertising dollars, the use of specific advertising forms and the establishment of standard filing systems.

At another session Clifford discussed the relevance and use of monthly computer reports to day-to-day branch operations and stressed the necessity of developing account profiles within each branch by the branch manager’s marketing staff.

A later session co-chaired by Clifford with Joel Borowka, executive vice president of the Music Agency, Polygram Distribu- tion’s advertising agency, discussed and emphasized utilizing Polygram Dis- tribution in-house advertising agency, Phonad.

Yetnikoff Predicts 15% Growth For Record Industry In 1979, 12% In 1980

NEW YORK — Walter Yetnikoff, president of the CBS/Records Group, projected a 15% increase for the record industry in 1979 and a 12% increase for 1980.

This projection is below the 19% increase in sales that CBS Records has averaged for each of the past five years — compound growth rate for five years.

CBS Records’ 12% profit growth in 1978 fell below the company’s five-year pattern, which averaged 21% annually. Yetnikoff explained that the label’s growth in 1978 was limited by a “lack of manufacturing capacit- y at the end of 1978” which “hurt us in terms of our ability to press on a cost-effi- cient basis.”

He also cited the seven-week strike at CBS Pittman, New Jersey plant as another factor.

Yetnikoff said he expected “the manufac- turing situation” to be impacted by the loss to CBS pressings plants of such cus- tomers as ABC and A&M, due to their purchase by labels that have their own pressing facilities. Still, he expected CBS to go forward in the mid-80’s. CBS will continue to expand its pressing facilities, both domestically and abroad.

Yetnikoff pointed to the $50 million facility that is currently under construction in Carrollton, Georgia, as well as to construction plans in Great Britain and Brazil.

CBS Records International has grown very rapidly in recent years. Yetnikoff called 1978 “the most successful year in this di- vision’s 13-year history.” He noted that the division “contributes 40% to 43% of the group’s revenues and profits each year. It is the biggest U.S.-based marketer of music in the international sphere.” Yetnikoff also noted other factors in CBS overseas achievement, including the success of CBS/Sony, “Japan’s largest record company,” CBS international distribution of labels like TK and A&M, and the U.S. success of overseas acts like Heat Wave.

On the home front, Yetnikoff noted that CBS earned 27 platinum records, “the most in the industry and six more... than we had in 1977.” These records were made not only by superstars, he noted, but also by up-and-coming artists. Of the latter, Yet- nikoff said, “I think we have the strongest second tier in the business, and we’re still building it.”

FM Group Breaks

Stan Cornyn, executive vice president and president of PolyGram Distribu- tion, testified that “FM airplay was ab- solutely crucial in giving a start to the album. There was so much intensity and belief in the group at the FM level that what followed was the usual dramatic success that people love to hear about in this business.”

Yetnikoff recalled that how the label’s mission was “to bring the group to the label.” But no one at the label foresaw the huge success of Dire Straits’ first venture into the marketplace. “We knew of the band’s interna- tional success with Phonogram, and believed that we could break the group to some considerable level with the first album, but no one really anticipated that it would happen as fast as it did,” he said.

Though realizing that the group was go- ing to be an important act, Dennis said that there was some “initial resistance to shipping the album in October. Some new artists get buried at that time. But it was precisely during this so-called ‘tough slot’ that we began to get the initial reac- tion to the LP.”

Chart History

The comparative progress of the album and the single is borne out by Dire Straits’ chart history. Although the album was released on October 20 of last year, it did not appear on the Cash Box album chart until December 16 when it debuted at #191. The following week the album picked up a #1 position on the 200 chart (continued on page 36)

MEAT LOAF AND THE RUNIT — At a benefit in New York for the International Rescue Committee, Meat Loaf took the stage for the first time with friend and producer (Runt) Rundgren, who organized the fund-raising event. Meat Loaf (l) borrowed the guitar from the Blue Oyster Cult.

RCA Sales Soar, Earnings Climb

NEW YORK — Sales and earnings for RCA Records set new records for the fourth con- secutive year, and earnings for the record company have nearly quadrupled since 1975, according to RCA Corporation’s 1978 annual report.

Although no specific figures were released the report noted that for RCA comprehen- sive internal and commercial operations, profits were lower in 1978 “because of in- creased advertising, promotion, selling ex- pense, and other costs associated with developing new talent, acquiring es- tablished artists, and broadening distribu- tion arrangements.

The report also stated that RCA Records’ country music division had a sales gain of 34%, while sales for the classical division were up 11% (from page 68).

From the beginning it was apparent that Lynn Anderson lacked proper country credentials. Born to Swedish-American parents and raised in the wine country of Northern California, Lynn’s roots were clearly not in the South. There was no drawl in her voice and no twang in her singing style.

‘Country has been a victim of stereo- types,” Anderson said, “It has been as- sumed that it was all nasal and twang — hil- libilly stuff. But that was a mistaken label. It’s not where you are from that determines whether you are country or not, but how you feel. I have always been country, and I choose to be country.”

Anderson signed with Columbia Records in 1969. Since then, she has recorded 20 albums and over 35 hit singles, including her platinum single, “Never Promised You A Rose Garden.”

Her new Columbia album, “Outlaw Is Just A State Of Mind,” produced in Los Angeles by David Wollert for the Entertain- ment Co., is another step forward in Anderson’s exploration of the country genre.

Houston, Zager, Others Sued By Private Stock

NEW YORK — Private Stock Records has filed suit in State Supreme Court here against Cissy Houston, Michael Zager, Ger- ald Love, Susan McCusker and Love-Zager Productions for an estimated $3.3 million. The complaint alleges that the defen- dants interfered with an agreement whereby Private Stock would have assigned the rights to recordings by Houston and Love-Zager Productions to CBS Records.

At pretrial, CBS would neither confirm nor deny rumors that Houston and Zager had signed with a CBS label. An attorney for Private Stock declined to elaborate on the charges filed in the suit.

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Cash Box/March 17, 1979
Harrison Discusses New LP
Beetles, Personal Philosophy
by Dave Fulton

LOS ANGELES — "Be happy all the time. That's the most important thing no matter what you do," philosophized former Beatle George Harrison in a rare press conference last week. He added that he is still using the message of "My Sweet Lord" in his music, but it is subtler and less offensive today.

Harrison reflected on the past, present and future during the session held March 7 at Warner Bros. offices in Burbank. He also discussed his new self-titled album, which is currently charting at #19 on the Cash Box Top 200 Albums chart.

"The response to it is really nice," Harrison said. "Sometimes you can do something and it's like swimming against the tide ... no matter what you do. The difference between this album and the last is that my life is getting better all of the time," Harrison also noted that the work of co-producer Russ Titelman helped measurably on the success of the record.

The last couple of LPs were getting difficult by having to do all the writing, playing, singing, producing and mixing. You go crazy.

"I was producing and I'm not sure it's because it's good to have someone else with an objective point of view. One of my problems as a songwriter was that I always wrote my own, except when forced not to. John and Paul wrote together, and I think it's good for two people to bounce ideas off each other. The new LP contains a Harrison-Gary Wright song, "If You Believe.""

When confronted with the inevitable Beatles reunion question, Harrison noted, "People have built up this fantasy, thinking that the Beatles can save the world. We can't ... we'd be lucky to save ourselves. Everyone (John, Paul and Ringo) is living their own life, and if it does happen, we won't tell you.

"It was a privilege to have had that experience because only four people did. But today, I look at it as a period in history." Harrison's Dark Horse Records, for whom he records, is now a one-man label, and he expects to keep it that way. The company is currently distributed through Warner Bros. and formerly maintained a small roster of artists such as Spinter, Ken Burke and others.

When asked if he plans on touring in support of the new album, Harrison said it is doubtful he will do so and he expects to keep it that way. The company is currently distributed through Warner Bros. and formerly maintained a small roster of artists such as Spinter, Ken Burke and others.

"I wasn't as much fun for us as it was for you at the end."

Amii Stewart

Amii Stewart finds herself in an unexpected situation. Last year, the talented dancer-actress-singer was assistant director and choreographer for the stage production of "Bubbling Brown Sugar" in London, England. Six months ago, at the behest of producer/songwriter Barry Long, Stewart was asked to fill in for an errant female singer. Stewart has a Top 20 song bubble-up the pop singles chart. It all comes as quite a shock.

"When I sang on the demo last fall in England," says 23-year-old Stewart, "I was told it should be a blockbuster. I did the demo for Barry because he wanted a 'black voice' for a song he had written. I didn't think much was going to come of it. Surprise, surprise. Intrigued by Stewart's singing on the demo of "You Really Touched My Heart" and "Closest Thing To Heaven," Long took Amii back into the studio to cut a master.

Lamont Dozier Explores Disco On New Album, Readies Tour

by Dale Kawashima

LOS ANGELES — Over the past 20 years, Lamont Dozier has served as a legendary co-producer and co-composer (with Brian and Eddie Holland) of numerous classic Motown hits, co-owned Invictus Records, and produced top selling albums for Edwin Starr and Aretha Franklin. In addition, Dozier has written several film scores, and is currently working with manager/producer Joyce Selznick on a movie project and with songwriters Al Kashaa and Joel Hirschorn on a black broadway musical.

Despite all of his successes as a composer and producer, Dozier intends to channel most of his energies this year into full time establishing himself as a solo artist in the pop, black contemporary and disco fields, and has just released his latest War- ner Bros. album "Bittersweet." In addition, Dozier is reviewing up to undertake his very first concert tour this spring in support of the album.

This veteran multi-faceted artist has always enjoyed working as a songwriter and producer, but even as far back as his teenage days Dozier had wanted to make it as a singer. One of his first professional music endeavors was to form at the age of 15 a vocal group called the Romeoms, which recorded for Fox Records in Detroit.

Always Loved Singing

"Singing was always one of my first loves," recalls Dozier. "I started as a singer back in the '50s with the Romeos, and I also recorded earlier on a song for Motown called 'Dearest One.' However, 'Dearest One' didn't exactly go anywhere, so I was back courting the girls as a one-man band. I didn't want to be a performer, at least at that time. So I started writing songs for other people to record, collaborating with Brian Holland, and later on with both Brian and Eddie Holland at Motown.

Dozier is composing and producing output at Motown has been well documented, with the Holland-Dozier-Holland team churning out a flurry of classic hits such as "Mercy Mercy Me," "Can I Get A Witness," "Heatwave," "Roadrunner," "Reflections," "How Sweet It Is," "Reach Out I'll Be There" and "Baby Don't You Do It," to name just a few.

After a lengthy stint at Motown, Dozier and Eddie Holland founded their own record label, forming the Detroit-based Invictus Records in 1967. At Invictus, Lamont Dozier (continued on page 52)

Frank Mills

The plot goes something like this: the young man graduates from Montreal's McGill Conservatory of Music and joins a pop group known as the Bells. As their pianist, he earns a Canadian gold single for an international hit called "Stay Away," and later tours Canada and the United States. Later, the young artist leaves the band to pursue his own musical vision. For the next few years, he earns a living by composing and arranging MOR instrumentals, until his first solo album earns a Canadian gold record and becomes a standard with Canadian programmers. Although this tale of instant success reads like a fairy tale, it happens to be that the true story of Frank Mills' career. And that's not all. Now Mills has also achieved success outside of his homeland with a charming pop instrumental called "Music Box Dancer." Originally, the tune was on a self-titled LP, released in 1974 on the now-defunct Sonogram label. Mills remixed and repackaged the disk for Polydor, and today the song is budgeted at $16 on the Cash Box singles chart. The LP is also budgeted at $140 in its first week on the album chart.

He says that the success of the single has taken him "completely" off guard. "I've always been a consistent writer, and believed that at some point in my career, my music would catch on, but I certainly wasn't prepared for it with this song at this particular time." Nonetheless, he feels that "anybody who wants to make a career for themselves in this business stands a pretty good chance of succeeding, providing they keep their head to the grindstone and produce enough product.

Mill releases the widespread appeal of "Music Box Dancer," to the fact that "the disco craze has left a lot of upper demographic people searching for a melded tune. The whole world loves a piano, but there hasn't been too much of that in light of disco's emergence.

Mills says he is not bothered by the fact that MOR runs against the grain of popular music today, because he considers the success of "Music Box Dancer" as "the beginning of a movement back to melody, late 60's with the Indian music that I met in India." And, "I think the disco record industry seems to have forgotten about a very sizeable audience that enjoys MOR music. That's not to say MOR composers are endangered species. We just have to fight a little bit harder, that's all."
This...
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TAKE ME HOME
NB PIX 7133 Produced by Bob Ezri And Additional Songs Produced by Ron Dante Executive Producer: Charles Koppelman for The Entertainment Company

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PETER CRIS
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EXECUTIVES ON THE MOVE

Rappaport Appointed At Columbia - Columbia Records has announced the appointment of Paul Rappaport to associate director national promotion/special projects. Columbia Records. In 1973 he became the first regional album promotion manager for CBS Records. In 1975 he became the Columbia regional album promotion manager, west coast, a position he held until the present move.

Gershon Named At Mushroom - Mushroom Records has announced that Susie Gershon has assumed the position of director of national promotion. When the announcement was made after the recent resignation of Lisa Mullan from that post. Gershon will continue in her additional responsibilities coordinating all areas of creative services and artist relations.

Edwards Named At E/A - Randy Edwards has been named director of merchandising and advertising for Elektra/Asylum Records. He had been WEA branch marketing coordinator in Chicago, joining the distribution network in February 1977. Prior to that, he was corporate advertising director for Atlantic International, having been Chicago advertising director for the retail and rack firm.

Philpott Promoted At Atlantic - Andy Philpott has been promoted to southeast regional pop promotion director for Atlantic Records. Prior to his new appointment, he has been Atlantic's local promotion representative in Memphis for the past year and a half. He previously handled promotion for United Artists Records and Pickwick distributors.

Leamer Named At Atlantic - Tony Leamer has been appointed Atlantic Midwest regional promotion director. He managed a retail record store for Record World Stores Inc. from 1974 until September 78, when he formed Heavyweight Record Promotions. He also did independent promotion for Cotillion and CBS prior to joining Atlantic.

Weinstein Named At Arista - Arista Records has announced the appointment of Beverly Weinstein to director of sales administration for the label. Prior to joining Arista, she served for four years as Private Stock Records' vice president, production and creative services, a position she also held at Bell Records from 1964 to 1974.

Sam Leamer

Garland Named At Columbia - Columbia Records has announced the appointment of Bob Garland to regional promotion marketing manager, west coast. Columbia Records. Prior to joining CBS, he had worked for Almar Music in Denver. He then worked for Arista Records in Los Angeles, both in local and regional promotion spots. In April of 1977 he became the local promotion manager for Columbia Records in Los Angeles, a position he held until the current move.

Brier Named At Atlantic - Anne Brier has been promoted to director of packaging & production for Atlantic Records. She was most recently Atlantic's album product coordinator, a position she had held since February 1976. She joined Atlantic Records in November 1973 as a secretary in the production department.

Brazier To WB - Warner Bros. Records has announced the appointment of Benita Brazier to product manager. Prior to her appointment, she was west coast special projects coordinator for Warner's artist development department. Prior to that she was director of R&B artist development department. She has been with the company for eight years.

Balchin Named At Horizon - Horizon Records has announced that Eileen Balchin has been named Horizon's product manager. She was previously project manager at Shelter Records, a post she achieved after serving in various capacities during her eight years with that company.

Buddha Names Walz - Chuck Walz has been named vice president & general manager of Buddha Records. He has been with the company for the past four years and will continue his responsibilities in international operations and also act as liaison for the marketing and promotion of Buddha Records with Arista, the label's distribution arm.

Taylor To Grey - Linda Grey has announced the appointment of Barbara Taylor as vice president of the Linda Grey Organization. She formerly co-headed, along with partner Steve Binder, their own personal management firm, the Management Company. Prior to forming the Management Company, she was A&M Records' director of advertising for six years.

(continued on page 53)

A&M Sets Major Restructuring Of Sales Department

LOS ANGELES — A&M Records has undertaken a major reorganization of its national sales department. Ernie Campagna, A&M vice president of sales, will be heading up the restructured sales force with David Steffens as national director of sales, formerly west coast regional marketing director for the label, reporting directly to Campagna. Steffens will be overseeing the sales of singles, albums and tapes as well as the regional sales staff.

In other appointments, Bernie Grossman has been promoted to director of national accounts from his previous post of national singles sales manager. Robert Elish has been ushered from director of A&M's tape division to the newly created position of director of sales research and communication. Derry Johnson, former southern regional special projects director for promotion, has assumed the position of national manager of black music marketing. John Powell has moved into the national manager of retail promotion position from the local retail promotion manager post in the Baltimore/Washington, D.C. area. Jaeye Neches moves into the post vacated by Steffens and Z. Zimmerman will become special projects coordinator.

Local Staff

The department revamping extends to the local retail promotion staff as well, with Chuck Gullo joining A&M as retail promotion manager for the Cleveland, Cincinnati and Pittsburg markets. Mike A. Men of Minneapolis moves from the retail promotion post in Minneapolis to the same position in Houston. Rich Girod, a former radio promotion man in Milwaukee, becomes the new retail promotion person in Chicago and Greg Steffen has been transferred from Buffalo to Atlanta as retail promotion person.

Armond Named VP, Eastern Promo And Sales, At Windsong

LOS ANGELES — Gene Armond has been appointed vice president of sales and retail promotions for Windsong Records Inc. Armond, a 19-year veteran of the record industry, comes to Windsong from United Artists Records, where he served as general manager of that label's New York office. He had been with UA for nine years.

Before his tenure at UA, Armond was national promotion director for Kapp Records, also serving in various sales and promotion positions prior to assuming that post.

Armond will be based at Windsong's New York office, located at 1345 Avenue of the Americas, New York City.

Losk Appointed Regional VP For Polygram Distri.

NEW YORK — Harry Losk has been appointed regional vice president of midwest and national accounts for Polygram Distribution.

In his new position, he will be responsible for the administration and supervision of the midwestern sales region, covering the Chicago, Cleveland, Detroit, and St. Louis sales branches.

Losk joined the Polygram Group in 1975 as national sales manager for Phonogram/Mercury. He also served as vice president of national sales for the company. Prior to joining Phonogram, he was the regional vice president for Transcontinental Distributors. Losk served as vice president of marketing for Lieberman Enterprises from 1964 to 1973.

Simor Comments

In making the announcement, Lou Simor, senior vice president of marketing for Polygram, and Jack Kiernan, vice president for Polygram said that "Harry's vast distribution and label experience will make a valuable contribution to our midwestern sales region reporting to Polygram's management team. His move further demonstrates the strong working relationship Polygram has with our 'family of labels.'"

20th Fox Acquires Magnetic Video

LOS ANGELES — Twentieth Century-Fox Pictures has completed the acquisition of Magnetic Video Corporation for a sum of $7.2 million. Holders of approximately 70 percent of Magnetic's 477,020 outstanding shares have been rewarded $14.75 per share and other stockholders received $15.75 per common share. The Farmar/Moss, Inc.-based company has been involved in the duplication and distribution of video cassettes of motion pictures and other entertainment for display on home video recording equipment. The firm also provides various video duplication and other services to industrial and commercial users and produces audio tapes for industrial, commercial and home use. Magnetic Video will be operating within the structure of Twentieth Century-Fox Pictures, supplying management and operations in the distribution of product.

E.G. Records Opens U.S. Office In N.Y.

NEW YORK — E.G. Records, Inc., a management, production and publishing company headed by Mark Fennick and Sam Alder in London, has opened a U.S. office in New York and has appointed Ed Straat as general manager of the U.S. operation. Straat was most recently a product manager for Epic Records in Los Angeles.

E.G. Records' roster includes Roxy Music, Bryan Ferry, UK, Robert Fripp, Brian Eno, Phil Manzanera, and Bill Bruford. Offices are located at 246 East 62nd Street. Phone 212-355-5200.

Harry Losk

Gene Armond

Logs In The Move

Brazier Basich Brach Mastropaolo

Gershon

Garland

Brier

Philpott

Gershon Named At Mushroom - Mushroom Records has announced that Susie Gershon has assumed the position of director of national promotion at the label. The announcement was made after the recent resignation of Lisa Mullan from that post. Gershon will continue in her additional responsibilities coordinating all areas of creative services and artist relations.

Edwards Named At E/A — Randy Edwards has been named director of merchandising and advertising for Elektra/Asylum Records. He had been WEA branch marketing coordinator in Chicago, joining the distribution network in February 1977. Prior to that, he was corporate advertising director for Atlantic International, having been Chicago advertising director for the retail and rack firm.

Philpott Promoted At Atlantic — Andy Philpott has been promoted to southeast regional pop promotion director for Atlantic Records. Prior to his new appointment, he has been Atlantic's local promotion representative in Memphis for the past year and a half. He previously handled promotion for United Artists Records and Pickwick distributors.

Leamer Named At Atlantic — Tony Leamer has been appointed Atlantic Midwest regional promotion director. He managed a retail record store for Record World Stores Inc. from 1974 until September '78, when he formed Heavyweight Record Promotions. He also did independent promotion for Cotillion and CBS prior to joining Atlantic.

Weinstein Named At Arista — Arista Records has announced the appointment of Beverly Weinstein to director of sales administration for the label. Prior to joining Arista, she served for four years as Private Stock Records' vice president, production and creative services, a position she also held at Bell Records from 1964 to 1974.

Brazier Basich Brach Mastropaolo

Brach Appointed At CBS — CBS Records has announced the appointment of Steve Brack to manager, college program. CBS Records. Since 1978, he has been supervisor, college program, CBS Records. He began his career with CBS Records in 1976 as the college representative at the University of Texas in Austin.

Mastropaolo Appointed At Arista — Arista Records has announced the promotion of
The highlights of Forbert's show were: "It's Gonna Be That Way," the reflection of a young man on his recent loss of inno- cent, and a rocking, new take on the gambler in life, "You Cannot Win If You Do Not Play." Forbert was ably supported by his four-piece band.

mccetner

The Tower has always maintained a special rapport with its audiences over the years. Each member has allowed the group to pace its sets toward the crowd without being con- densed. Kristoffer Thompson on tenor sax and his Horns, who was ap- parent as the band debuted material from its upcoming "Back On The Streets" album early on in the set, saving most of its standards for the final segment.

In turn, it was awarded with generous ap- plause from the crowd after many of the few numbers, especially the mores "Two Time," which featured Chesters Mangione on a cleverly executed syn- thesizer and his horn section. As Lenny Pickett went into a tailspin into lap "Drop It In The Slot," the heat level began to rise and a funk attack was imminent.

Suffice enough, the Tower delivered with a series of crowd-pleasers that included "Knock Yourself Out," "Takin' The Stroke," and the electrically charged instrumental "Squib Cakes" and the usual encore "You're Still A Young Man," which always seems to draw screams though it's been ten years since it was written. —Michael Glynne

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THE ROXY, L.A. — That Peabo Bryson is truly a crooner, a singer of love songs and a soulful man was much in evidence at this recent Roxy performance. As Bryson straddled back and forth across the stage, the ladies in the audience swooned at this every move- ment during a set comprised mainly of ballads mixed with a few medium up-tempo numbers. Though there is no denying that Bryson has a magnificent voice, if one is not already a dedicated fan, it is easy to miss the electricity and charisma that so often shines through his predominantly female audience.

Bryson's appeal to the ladies has fre- quently been compared to that of Teddy Randazzo, but unlike his rhythm and blues counterpart, Bryson's magnetism is very subtle.

On stage he eschews any dramatic effects and conversational exchange with the audience, he just sings.

Phyllis Hyman opened with a very in- teresting display of a seasoned jazz/pop vocal ability. Hyman for the most part had a care-free, at times even sloppy edge to her performance. But her roxy performance allowed her to show that her talents lie in more than one genre and her voice has a greater range than the few minor sound problems, but nothing they couldn't overcome.

cookie amerson

THE GOLDEN BEAR, HUNTINGTON BEACH — As a misty blanket of fog covered this Southern California coastal com- munity, Mangione's horn section plied its trade with a relaxed proficiency that suggested the presence of a seasoned veteran. Mangione's front line was as capable a set as any high-profile act in town. With the addition of a respected horn section provided a bright beacon to all those in search of an evening of soulful swing and expert showmanship minus the flashy drops.

power of Power

Steve Forbert

WHISKY - L.A. — Steve Forbert is such a superb singer/songwriter that it's a pity he didn't come along during the heyday of Dylan, Prince and Browne. His talent is simply too good to be overlooked. When he launched the inevitable record company appraisal at the Whisky recently, his head turned, eyes lit up for the finale drifted through the audience.

Steve Forbert's launch was inauspicious with a few folk-blues numbers and a spirited version of "Jambalaya," but nothing really started the statistical crowd. However, as he launched into "Steve Forbert's Midsum- mer Night's Toast" a surge of excitement ran through the crowd that only a Dylan or a Springsteen is capable of creating. It was the first dramatic moment in a night that became tingly with such occurrences.

Forbert blends his blues and soul with a cocky cynical attitude which creates a musical persona that is uniquely his own. He is remembered for his style and rhythm section which is as unique as any rock band.

Forbert's most engaging element was the lyrical and distinctive gritty vocals, preserved on his first waxing.

Forbert is a master at the moods of an early Dylan, and his moods of "Goin' Down To Laurel" while the influence of Van Morris- son showed through on the happy go lucky. "The Day" and "The Writer's High Pitched" recall the guitar playing of John Mayall's band. "Takin' The Stroke" which also features the writer's high pitched. gritt vocals bear a slight resemblance to those of Rod Stewart Through all the waxing Forbert retains his own distinct per- formance style.

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LOS ANGELES — Final ballots have been mailed to the 2000 members of the Academy of Country Music to determine winners of “The Hat” award in the Academy’s 14th annual poll. The awards will be presented during ceremonies at the Hollywood Palladium, which will be aired live on NBC, May 2, from 9 to 11 p.m.

Included in the ballot are the names of the top five nominees in 18 performing categories with more than five names appearing in categories where there was a tie for fifth place. Nine of the performing awards will be presented during the broadcast and, in addition to three special awards voted by the Academy’s board of directors: the Pioneer Award, the Jim Reeves Memorial Award and the Humanitarian Award.

Prior to the telecast, awards will be presented in the remaining performing categories, as well as to the Radio Station of the Year, the Disc Jockey of the Year, and the Country Music Night Club of the Year, selected via a poll of music industry trade publications and record labels. This will be the first year that the telecast set to be produced by the Dick Clark Company, will be shown live and in prime time.

Below is a list of the categories and the nominees.

**ON CAMERA CATEGORIES**
Top Male Vocalist: Kenny Rogers, Larry Gatlin, Merle Haggard, Don Williams, Garrison Keillor
Top Female Vocalist: Dolly Parton, Crystal Gayle, Loretta Lynn, Barbara Mandrell, Anne Murray
Group Vocal Of The Year: Oak Ridge Boys, Statler Brothers, Dave & Sugar, Kenny Rogers & Dottie West, Conway Twitty & Loretta Lynn
Top New Male Vocalist: John Conlee, John Anderson, Robert Earl Keen, Randy Travis
Top New Female Vocalist: Susan Anderson, Christy Lane, Zella Linn, Bonnie Tyler, Charly McClain
Entertainer Of The Year: Dick Clark, Kenny Rogers, Roy Clark, Willie Nelson, Loretta Lynn

**CAMERA CATEGORIES**
Best Song: “Island In The Sun” by Brian McInerney; “Ring Around The Rosey” by Robert Earl Keen; “Thank God I’m a Country Girl” by Dan Seals
Best Video: “Ain’t No House Like A Married Man’s” by Van Morrison; “Hymn for the Weekend” by John Denver; “A Whole Lotta Woman” by Hank Williams Jr.

**Awards**

**Marketing Push Planned For New Gambler Album**

**EAST COASTINGS — HEARD AROUND TOWN** — Nick Ashford and Valerie Simpson have signed a contract with and producing Diana Ross' next album, currently being recorded in New York.

James Brown has handed over production reins to Brad Shapiro, and they are in the studio recording all the tracks.

Bob Sarlin, as Publicity director for M&G, has taken over the promotion of the album, releasing RCA in New York to join MCA promotion on the west coast.

Lines forming outside clubs for B-52s, unsigned darlings of New York's new wave radio scene.

Franklin McIver, a low-key singer-songwriter who had one album out on Private Stock, has signed deal with Columbia ...

Bill Nelson in his new group, Red Noise ...

Alice Cooper in keyboards ...

Rick Ford on bass and Dave Mattacks on drums ...

Brian Wilson showed up for the opening night Beach Boys concert, the first time he has been on stage in his N.Y.C. appearance ...

Johnny Wilder of Heatwave injured in a car accident in Dayton, Ohio, last week ...

Jim James, head of the Hospital ...

Rick James comes to the Belt Forum April 21 ...

Jim Fouratt returns to the stage in Brother Jeffery ...

Henry moves downtown to Trude Heller's club ...

Rachel Sweet reported bound for Columbia ...

Virgin Records moves to Atlantic.

**SILVER SCREEN SCENE** — It's sometime in the eighties, and the United States is broke. So what better way to pay off the national debt than hold a month-long TV telethon? Lots of comic possibilities for a movie, anyhow ...

**AROUND AND ABOUT** — No, it's Radio, Radio, a new label formed by four industry pros, has a contract with Elektra Records.

**JACQUES BRELL** is, unfortunately, no longer alive and well and living in Paris, but a special tribute performance of the famous show will be presented at the Beacon Theatre May 3rd..

**CAROL HALL** will return to the stage of the West 57th Street to star in her show.
REVISIONS

SINGLES

FEATURE PICKS

BOSTON (Epic B-50677)
Feelin' Satisfied (3:30) (Pure Songs — ASCAP) (T. Scholz)
This third single from Boston's current "Don't Look Back" album has those Boston characteristics that have made the group a platinum act—tight-skin percussion, majestic guitar lines and do-the-job-sounding vocals. This ode to the power of rock 'n roll is suited to AOR and Top 40 stations that are looking for bite.

THE KINKS (Arista AS 0409)
(I Wish I Could Fly) Superman (3:26) (Davray Music — P.R.S.) (R.D. Davies)
Ray Davies is depressed when he looks in the mirror in the morning. He says he's his own best critic. The black cloud hanging over his head. He wants to be a superman. This new Kinks track is a solid rocker with a steady beat, "heavy metal" chording, nice phrasing and an analysis of the current British situation. Top 40 potential.

PEACHES & HERB (Polydor PD 14547)
This high-ranging ballad that made it across-the-board hit. This follow-up single from the "2 Hoff" album takes a different approach. A silky and impassioned ballad that gently builds, the track has an alluring feel that will appeal to various lists.

BARBRA STREISAND (Columbia 3-10931)
Superman (2:39) (Emmanuel Music/Music of Koppelmann-Bander/MeGusta Music — ASCAP) (R. Snyder)
This track which is included on the "Streisand Superman" and "Greatest Hits" albums is a romantic take-off from the Man of Steel theme. Moderate but firm beat, piano and strings and Streisand's characteristically powerful vocals. Top 40 material.

STYX (A&M 2110)
Renegade (4:13) (Almo Music/Stygian Songs — ASCAP) (T. Shaw)
A&M turned "Sing For The Day" over to go with this track from the "Pieces Of Eight" album. This story of a renegade, this track opens with delicate cymbal work, developing into a cappella ballad which suddenly breaks into a powerful drum beat and rhythm guitar work. Entering the chart this week at #74, this interesting track is headed for pop hill.

AKA THE MAX DEMIAN BAND (RCA JH-11525)
Paradise (3:55) (Songs of Bandier-Koppelmann/Clonesound Music — ASCAP) (P. Rose)
Co-produced by Arnie Kornfeld, this debut release on RCA from the Max Demian Band is an interesting song that sounds destined for considerable Top 40 impact. Fine vocals, moderate beat, good guitar fits and synthesizer backing makes this a strong add.

BADFINGER (Elektra/Asylum E-46025)
Love Is Gonna Come At Last (3:27) (Joekat Music — ASCAP) (J. C. Holland)
A "arrives" is the nature of this single's bad finger album and this single rides a moderate stimulating beat, slide guitar fits and good singing. With fine layered guitar work and upbeat feel, this is a good pop add.

SINGLES TO WATCH

IRONHORSE (Scott Bros/Atlantic SB 406)
Bachman has been around for many years. A founder of Bachman, Turner Overdrive, Bachman left the group to go solo and now he has a new group Ironhorse. This track is reminiscent in phrasing and attack to his earlier work. Jarr Gordy and rhythmic embellishments make this for pop lists.

KLEEER (A&M 2129)
Theme From The Warriors (3:41) (Ensign Music — BMI) (B. De Vorzon)
The "Warriors" is a new film about gang life that is attracting considerable amounts of publicity and extra security following untoward incidents. This instrumental theme creates its own excitement with muscular rhythms, power chord guitar action and synthesizer mystery. Check it out.

STYLUS (Prodigal P 0645F)
Look At Me (3:32) (Aussie Tumbleweed Music — BMI) (A. Henderson)
This track from Stylus is a piano underpinned ballad which is likely to appeal to pop lists. Muscular upward movement, guitar solo, rippling percussion and strong layered vocals make this worthy a second listen.

KLEEER (Atalanta 3550)
Keep Your Body Workin' (3:32) (Kleeer Music — BMI) (N. Durham)
In a groove music is something that suits your format, this track by Kleeer is likely to please. A string and synthesizer bolstered rhythmic section and excellent lead and backing vocals make this hot for the dance-oriented format.

LINDA CLIFFORD (RSO RS 921)
Bridge Over Troubled Water (3:18) (Paul Simon — BMI) (P. Simon)
"Let Me Be Your Woman" is Linda Clifford's forthcoming LP. This first single is a disco remake of the classic Simon & Garfunkel song. With a fast beat, soulful vocals and efficient arrangement of rhythm guitars and horns, this track has pop dancing list potential.

STARBABIES (20th Century TC-2400)
Oh Boy (2:37) (Melody Lane Pub. — BMI) (J. West/Thigman/N. Petty)
The Starbabies smooth out the underlying tension from the Buddy Holly version and in its place, we find an up-to-date sophistication with interesting rhythms and skillful strings. The vocals are fine. This pleasant ballad is well-suited to pop and MOR playlists.

ERROL SOBER (Number #1 Record Co. NO 215)
Heart To Heart (4:13) (ATV Music/Mann Weil Songs — BMI) (B. Mann/C. Weil)
A romantic love song written by Barry Mann and Cynthia Weil. This track from Sobler has a gentle beat, upfront piano, strings and good vocals. Suited to pop lists.

GRATEFUL DEAD (Arista AS 0410)
Shakedown Street (3:46) (Ice Nine Pub. — ASCAP) (Garcia/Hunter)
The combination of bright sounding rhythm guitar fills, shimmering beat and pop-styled layered vocals may augur a renewed 45 for the Dead. The tune of this outing is likely to bring you to Dead Heads and total strangers.

JIMMIE MACK (Big Tree/Atlantic BT 16432)
Give It Away (3:10) (ABC-Dunhill Music—BMI) (J. Mack)
Taken from the "On The Corner" album, this first single by Mack has enticing vocals and an engaging arrangement of horns, guitars and piano. With jazzy influences, fine horn solo and good Mack singing, this could be a pop sleeper.

THE RUBINOOS (Berserkley BJ-5750)
Oh Phyllis, remember way back when? Herein, the Rubinoos deliver a catchy and playful tune from the "Back To The Drawing Board" LP which is reminiscent of teen songs from years gone by. Good vocals.

DANTE'S INFERNO (Infinity INF 5008)
Ain't Misbehavin' (2:24) (Chappell Music — ASCAP) (T. Water/H. Brook/A. Razaf)
With funky rhythm undercurrents, steady kick beat, supporting strings and punctuating horns, Dante's Inferno offer a snappy disco remake of this standard. The vocals are female lead and female back-ups, are strong and energetic. This is suited to R&B, dancing and pop lists.

TRILLION (Epic 8-50670)
Hold On (3:05) (Little John Music/Twogther Music/Blackwood Music — BMI) (P. Leonard/F. Bar- balace/D. Frederiksen)
Hard rock is having these problems these days finding responsive ears on the Top 40 level. This song could be one of those lucky few. With good singing, stout beat, majestic guitar work and sure tone, this is worth a spin.

ROGER VOUDOURIS (WB 8762)
Get Used To It (3:09) (See This House Music — ASCAP/Spekies Music — BMI) (M. Omariani/R. Voudouris)
Produced by Michael Omariani and taken from the "Radio Dream" album, this track has keyboard chords and phrasing reminiscent of the Doobies. It also has a catchy feel which is bolstered by good vocals, strings and moderate drum beat. Top 40 material.

STILLWATER (Capricorn CPS-0316)
Women (Beautiful Women) (3:58) (No Exit Music/Low-Sal Music — BMI) (R. Walker/S. Lacey/B. Buie)
This second single from Stillwater's current album is a flowing rock 'n roll ballad dedicated to the proposition that a good woman can make you a one-woman man. Rippling piano fits, guitars and good singing makes this a good pop add.

RANDY BROWN (Parachute PR 523)
You Says It All (2:43) (Irving Music — BMI) (H. Banks/C. Brooks)
Taken from the "Intimately" album, this track with its vibrant rhythms and soulful lead and backing vocals is suited to R&B and crossover lists. The perky intro to the track is a catchy lick.

Cash Box/March 17, 1979

www.americanradiohistory.com
Indie Distributors Score Hits With Their Remaining Lines

(pointed from page 2)

We are very pleased with the way the A&R Hunt has turned out, says Jim Connolly, lead vocal on the hit single "The Outsider." He adds that the band is working on getting more money from the label, which is also looking into releasing a new album soon.

Bogart at Le Club

Casablanca Records and BMI president Ed Bogart was on hand for the tenth anniversary celebration of Armand’s Le Club in Acapulco, an internationally renowned disco and the site of Bogart’s introduction to disco music. Pictured at the party are: (l) Bogart and (r) Armando Solis.

Supertramp: The Album

A&M group Supertramp on March 16 will finally release its new album, “Breakfast in America,” which A&M is shipping platinum. To promote the album, Supertramp is embarking on a 15-city tour which will encompass 22 cities. The tour will kick off in Boulder, Colorado on March 16 and will reach L.A. on April 3-4, when the group plays the Forum. Supertramp’s first single off the album is already out titled “The Logical Song.”

The British punk group the Clash has been voted Best Group by the readers of New Musical Express and Sounds, two of the top music publications in the United Kingdom. The Clash’s second album, “Give It Enough Rope,” has also been voted the Best Album of the year by Sounds readers, who also voted the Clash’s singer/bassist Joe Strummer the Best Live Performance category. At Jan & Dean’s recent showcase concert at the Roxy, the 60’s surfing kings were joined onstage by actors Bruce Davison and Richard Hatch for a rousing rendition of “Little Debra From Pasadena.” Bruce Davison and Richard Hatch portrayed the roles of Jan & Dean in the duo’s 1970s television biography last year.

Life on the Road — The Bee Gees

The Bee Gees are currently embarking on a 15-city tour, with dates set for the West Coast and Northeast. The tour will also include a stop in Canada and a couple of European dates.

Short Takes — George Benson will be featured on the title song from the forthcoming motion picture score, “Boulevard Nights.” Also, the Bee Gees will be featured in the upcoming film “Dream Police,” the fifth album by Cheap Trick, is set for release in early May, following up the quartet’s hot-selling “Live At Budokan” LP... Atlantic disco artist Cerrone and Warner Bros. duo Seals & Crofts are currently recording at Dawntreader Studios in San Fernando... BTO’s follow-up single, “Shrapnel,” was released in February and topped the charts in Canada. Fred Turner after he spent time with a bookie, who gave him the idea for the song. After recording “Heartaches” and the new album “Rock ‘n’ Roll Nights,” Turner went back to the iassy, bringing her a copy of BTO’s album and thanking her for the inspiration.

dale kwakishima
IT'S ALRIGHT WITH ME — Patti LaBelle — Epic JE 35772 — Producer: Skip Scarborough — List: 7.98

After years of intermittent success with the group LaBelle, this is the first solo album by the Grammy-winning R&B singer to show that she can do anything that group does. It's also the first album to feature the vocal talents of the great Patti LaBelle.
MAGIC OF MOTOWN — Following recent meetings with distributors and sales staff members at the Century Plaza Hotel, in L.A., Motown Records hosted a "Magic Of Motown" listening party at the Tony Duquette Studio. Pictured in the top row (l-r) at the party are: Reggie Wiggins, Black Bull Productions; Stevie Wonder; Jermaine Jackson; Marvin Gaye, and producer Art Stewart; George Albert, president and publisher of Cash Box and Mrs. Albert; Chuck Smith, president of Pickwick International and Mrs. Smith; and members of Motown group Fresh surround Danny Davis, vice president of promotion, during the party. In the middle row (l-r) are: Dan Chasky, national album and tape sales manager, Motown; Miller London, national single sales manager; and Sid Talmadge, president of Record Merchandising in L.A.; Don Carter, national R&B promotions; Stan Lewis, owner of Stan's Distributing, Shreveport; Iris Gordy, vice president of creative division, Motown; Gaye; Ernie Santone, vice president of Chip's Distributing; Chasky, and Ben Sheats, mid-western regional sales manager. In the bottom row (l-r) are: Albert; Michael Roshkind, Motown vice-chairman; Mike Lushka, executive vice president of marketing, Motown; Smith; Milo Martin of Fresh; Wonder; Syreeta; Billy Preston; Suzanne De Passe, and Norm Winter, Norm Winter & Associates publicity firm.

BONNIE TYLER Cuts Another Flawless Gem.

Last year’s debut album, "It’s a Heartache," brought Bonnie Tyler the dual titles of "Outstanding Female Vocalist '78" and "Best New Female Country Vocalist '78." Expanding on that award winning foundation, Bonnie’s new album "Diamond Cut" is a masterwork of 10 gleaming faceted cuts. Each cut flashes with Bonnie’s distinctive vocal precision, catching both ear and heart with brilliant reflections of love and life. In a setting of potential gold, "Diamond Cut" can be summed up in one word—dazzling.

Includes her latest single: "MY GUNS ARE LOADED"

Produced by Robin Geoffrey Capple, Bonnie Scott, and Steve Wolfe for Soundbanker Ltd.
New York Discos While L.A. Rocks
In Jan/Feb ARBs

LOS ANGELES — Disc powerhouse WKTU remains the No. 1 station in the New York radio market according to the latest Jan./Feb. Arbitron ratings/summary. Although it dropped a bit from 11.3 to 10.3, the station still retains the lead position over the Big Apple's No. 1 rocker WABC which slipped to a new low, 7.1 to 6.2. Black/disco WBLS advancement from 3.1 to 3.8 is more evidence of disco's popularity.

Meanwhile, in Los Angeles AOR KMET reign supreme over the rest of L.A.'s contemporary music market, even though it slipped from a 4.9 to a 4.8. KUTE's jump from 2.6 to 3.6 demonstrated the growth of the City of the Angel's disco market.

Interestingly, the much-heralded Burbank/Abrams consulted KIIS (in its first disc book) increased slightly only from 2.1 to 2.6.

Newark - Paulsen, Landy Upped At Metromedia Radio

NEW YORK — Matthew A. Landy is the new vice president and controller of Metromedia Radio, and Varner Paulsen has been appointed the company's regional vice president. Landy has been assistant controller for Metromedia since joining the company in 1975. Paulsen has spent the past 12 years as a radio division management executive for the company.

KRAK Spotlights Total Solar Eclipse

SACRAMENTO — On Monday morning, April 25, 1979, the last total solar eclipse to be seen in the United States until the year 2024 took place. KRAK's Ron Abernathy and Joey Mitchell combined efforts to bring Northern Californians a bird's eye view of the total eclipse.

While Sacramentans were able to see a partial eclipse, the path of totality ran west from south of Portland, Oregon, curving northeastward through Idaho, Montana, and North Dakota into Canada. On the morning of the eclipse, Ron, who owns a hot air balloon, took it to the path of totality, east of Portland. During the eclipse, he flew reports back to KRAK on the Joey Mitchell Show between 7 a.m. and 9 a.m. Ron's reports were also aired on other affiliated broadcasting stations located in Seattle, Washington, Cincinnati, Ohio and White Plains, New York.

A listener tipped Ron and Joey that a popular superstition says a wish made during a total solar eclipse comes true. Ron invited listeners to write their wishes on a 5x5 card and give them to him to carry in the balloon gondola. The wishes were delivered to Ron when he tethered the balloon 'Rainbow' in Sacramento. Listeners could see it before it took off for Oregon.

BMI, Radio Committee Agree On New Rate

NEW YORK — BMI and the All-Industry Radio Music License Committee have agreed on a new five-year blanket license rate. The agreement, retroactive to January 1, 1979, is currently being mailed to the nation's radio stations.

The new contract rate is 1.7% of net receipts, the same as the rate used during the previous contract until its final year when, under an experimental formula, it was changed to 1.64%. The optional standard deduction has also increased to 17% from 15% (18% in the final year when the contract expires in 1983). In addition, the new agreement gives stations a full 15% deduction for advertising agency fees.

A new per-program license form was also agreed upon and is available from BMI on request.

New Chic Single Gold

NEW YORK — "I Want Your Love," the current single by Atlantic recording group Chic, has been certified gold by the RIAA for sales exceeding one million copies.
Bad Company
Desolation Angels

Includes their new single, "ROCK 'N' ROLL FANTASY"
70119
Available on SWANSONG records & tapes

Produced by Bad Company
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were not connected with the CBS-TV. Their audience will be mainly composed of young fans of the rock and roll works, as well as public television. Bruce Lundvall, president of CBS Records Division, said that the break in contract will offset the cost to CBS of Havana Jam, which he estimated at $300,000.

When the artists were not paid for performing in the two concerts, CBS will file royalties from the albums that resulted from the two concerts. Despite the excessive length of the two albums, it is also a matter of dispute between Lundvall and the Cuban government that there is not enough money to produce a third album.

A foray of the music on these records will be offered to the American public on April 8, when portions of the Havana Jam concert will be broadcast over some 250 radio stations on DPA’s King Biscuit Hour.

In Havana, Irakere, the Cuban band that recently released their debut LP here on Columbia, is currently touring the United States. The band is also working on their second album, to be recorded in the studio to record their second album, and two members of Irakere, keyboardist and vocalist Ruben Gonzalez and bassist Eddy Padron, will wax solo LPs for Columbia, according to Lundvall. It is possible that both albums produced by the Cuban sideman on some of these three LPs.

Enthusiastic Response

Despite the absence of any concert at the Havana’s Karl Marx Theatre, which averaged five to six hours a day, the audience responded enthusiastically to the crowds that filled the 5,000-seat venue included a wide range of age groups, with many children present at the show. Featuring Billy Joel than at the previous two concerts.

One factor in the positive response was the public’s reaction to the band’s decision to communicate with their audiences. A welcoming speech by Lundvall in Spanish and English set the tone, and most of the U.S. artists introduced at least some of their numbers in Spanish. Still had even written a song in Spanish which he performed in his Spanish.

Not everyone in the audience was Cuban or even familiar with Cuban music. The diverse crowd of Eastern Europeans, Russians and Afrikans in attendance included. Although every Cuban had access to concert tickets, the shows were not sold out. The tickets were also less expensive than expected. The percentage of the tickets were made available to the public through trade organizations. According to Lundvall, the tickets for the concerts resulted from the demand of the Cuban government that there be an equal number of Cuban and American artists on the CBS for each concert. In addition, the Cubans specifically asked that Billy Joel be included in the festival, but refused to invite Santana. They also wanted Water, Wind and Fire to come. However, that group was already committed to a European tour at the same time.

In other ways, the Cuban authorities were very cooperative, noted Lundvall. For example, they did not impose any strict regulations. In fact, the Cuban authorities moderated the concert in order to attract more fans from around the world. The Cuban government also supplied equipment and technicians to the visiting crew and allowed Americans attending the festivities to freely tour the island and see Havana at their own discretion. The combination of these things demonstrated the government’s tolerance and understanding.

There was a tremendous musical spirit and a cooperative feeling,” commented the band’s leader, Ruben Gonzalez. “The Cuban people are sincere in their love for their art and we are very lucky in having this opportunity to perform in Cuba.”

There was some talk among the press that the Cuban government had discouraged Cuban and American musicians from jamming together. This rumor was fueled by the fact that a so-called “jam session” on the afternoon preceding the second concert was in fact a showcase for Cuban musicians.

One such concert was held at the American Hotel (Fidel Rodriguez of the Fania All-Stars) sitting in. However, Lundvall denied that there was any truth to the rumors. He said that he was happy that the festivals had been busy doing sound checks while the “jam session” took place.

A number of jam sessions did take place in the concerts. A 15-minute set by the Fania All-Stars with some Cuban groups and the audience boogied the asides, and Irakere also sparked with the American jazzmen at the end of their set.

Future Signings?

Besides Irakere, the only Cuban band in the festival that may soon get a U.S. recording contract is Orquesta Cubana de Música Salsa, which recently performed in New York at Avery Fisher Hall. Although CBS recorded that concert, Lundvall was uncertain about commercial prospects for Orquesta Aragon in the U.S. If the band were to sign with a major label, he indicated, it would likely be issued abroad.

At the same time, though, it was apparent that CBS is interested in finding other Cuban groups that might appeal to a broad audience in America. One indication of this interest was the presence at the festival of the All Star Cuban Band, featuring Jose Luis Panta, a singer from Cuba, and several other A&R staffers, including Bert DeGroot and Mike Berniker, who supervised the recording of the concerts.

Dr. George Butler, vice president of International Operations for CBS, who acted as music director for the festival, said he was interested in “a number of groups I’ve seen in our office here.” In his view, the Latin and especially the Cuban music in the U.S. where it exerted a strong influence in the 1940s, could change the whole contemporary jazz scene. The fusion of the two types of music, he said, could produce “novel results.”

Butler expressed great admiration for Irakere. When he saw them last summer at the Newport Jazz Festival, he said, “they put on a real show. They had a really strong presence for such a young group, a real presence.”

“Someone has to be innovative and find something that gets away from the constant predictable pulse of Latin music,” he said.

He pointed out that a Cuban percussion group in the festival that included the famous “Papines” would be unique in the States right now. There is no U.S. act, he asserted, that has two dozen percussion players; furthermore, he said, “the least important” of all of these groups would be outstanding in the States.

Another possibility cited by Butler is an all-star group of saxophone players led by Paquito D’Rivera, who doubles in flute in Irakere. However, he said, he has not seen them live yet. “They are very good, but they have more confidence,” he said, adding that they seemed to have added a gospel influence to their music.

Cuban Musical Potential

Noting that Latin music rarely crosses over to a larger audience in the U.S. that said that jazz-infused Cuban music might stand a better chance in the pop market. Someone has to be innovative and find something that gets away from the constant predictable pulse of Latin music,” he said.

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Successful Jazz Retailing Requires Extensive Catalog

by Charles Palier

NEW YORK — "Sound jazz retailing means having a decent cross-section of your everyday record retail operation," stated Irz Sabin in Washington, D.C., "but you have to remember that there's also a different point, because this is a specialized market."

One of the foremost differences that affecet the jazz retailing scene is the tendency of large record stores surveyed by Cash Box, is the necessity of having an extensive and well-stocked sales area. "You can't cater to people for old Louis Armstrongs and Count Basies," commented Jeff Atterton, assistant jazz buyer for the eight-store New York City-based King Carol chain. "The jazz consumer is an educated one, and he knows exactly what he wants. If you don't have that particular record, even though it may have been released 20 or even 30 years ago, then you're in trouble with that customer." Joe Bressi, vice president of the 86-store Stark/Camelot chain, echoed Atterton's remarks, maintaining that it is essential to maintain a good jazz catalog on all your product. Bressi said, "but we recognize the particular importance that catalog has in the area of jazz sales. The jazz market is a fact of life for the jazz retailer. It's an absolutely essential part of our business."

The jazz retailer also has to deal with small, independently distributed labels on a regular basis. There are many problems, such as ordering and deliveries, are usually inherent in this situation, most retailers of small labels "can cause a vital factor in my business," commented Bob Koester, owner of the two Jazz Record Makers stores in Chicago. "In fact," Koester continued, "I'm beginning to get ad dollars from these labels for the first time, and that's a healthy sign. In addition, the fact is that they're really necessary for anyone who wants to do any kind of business outside the top-ranked records."

Koester also noted that, while small labels "can cause problems," they have also accounted for a substantial sales increase. "I've got to carry this to the point of being collective," Atterton said, "these labels have provided a market for fans seeking both mainstream and fringe music that just isn't available in stores, and they did quite well in the last two years."

Another distinctive problem for jazz retailers has traditionally been the availability of quality personnel. Bressi lamented that "personnel has been one of our major shortcomings in the jazz field. Many of our clerks and managers, unfortunately, they generally are just not that familiar with the jazz catalog."

Bressi spoke of his own plans according to Sabin, has to be a "cornerstone" for a successful jazz retailer. "The chains have to treat their jazz section as they would their rock sections, aside from a few charted songs by such artists as George Benson and Chuck Mangione, has been a matter of inconstancy," Bressi noted that "people go into a record store to buy a hit record which they've heard on the radio."

"People are asking me questions about jazz," Bressi continued, "and if they want to have more airplay to increase its sales. The print media is beginning to support jazz more with developments like Robert Palmer's column in Rolling Stone, and that creates some awareness. The perfect follow-through to satisfy that initial curiosity has to be radio play."

Suffered In Comparison

Merchandising is another area where jazz retailers have suffered in comparison to their rock and pop counterparts. Joe Bressi candidly admitted that in the Stark/Camelot stores, "there just isn't that much display space for jazz, because the space as it's being used now, is geared to get more balance of your sales and not share the sales."

Merchandising also has to deal with the necessity of having a corner as opposed to a "bottom corner" in the area. "The retail chains have to deal with the fact that they cannot have all the product, so they have to have a very careful selection."

On The Bright Side

On the bright side of the jazz retailing picture, however, are indications that jazz product has become a profitable staple at the large chain stores such as Stark/Camelot and Record Bar Fr. Bressi, vice president of purchasing for the 72-store Record Bar chain, stated, "We've noticed a significant upsurge in sales of economically priced jazz reissues. For jazz as a whole, we've been recording steady sales, and over the last several months, we've continued to expand the number of our jazz orders."

"Healthy Market"

Bressi noted "a continual building of cross-over jazz in our stores, that has resulted, I think, in bringing in new jazz buyers. Universities, also pointed out that Stark/Camelot stores, which usually sell more rock, have begun to open up valuable in-store play time to jazz players. Overall, on the basis of the largest number of correct replies."

Commenting on the strategy behind the contest, Tyrell said, "Three years ago, we broke Patti Labelle through southern college stations, which was to our advantage in that they had no interest at radio and TSU's selection of Dexter Wansel seems to bear our strategy as they have regulars giving us a share in their audience and for these progressive artists."

Wansel Concert Is TSU Grand Prize

LOS ANGELES — Tennessee State University recently won a nation-wide college contest which offered as grand prize a concert by the E/P/A artist of its choice. The student body of TSU selected Philadelphia International recording artist Dexter Wansel for the free performance. The aim of the contest, which was set up by Jim Tyrell, vice president of marketing for E/P/A, and Josephine Bridges, an independent consultant, was to increase awareness at the college level of developing artists. Selected schools were sent packages of albums to use as give-aways on several campuses, from the ranks of artists with mini-bios on each. Students were also given jumbled pieces of information and asked to place the correct artist with the appropriate promotion. TSU won a concert on the basis of the largest number of correct replies.

Commenting on the strategy behind the contest, Tyrell said, "Three years ago, we broke Patti Labelle through southern college stations, which was to our advantage in that they had no interest at radio and TSU's selection of Dexter Wansel seems to bear our strategy as they have regulars giving us a share in their audience and for these progressive artists."

Cash Box/March 17, 1979
For your eyes, ears and whole head!

The rock motion picture soundtrack of '79 is here.

Arriving right on time to captivate a whole new generation, the all-new motion picture soundtrack, "Hair," will grow to platinum ranks just as the original cast recording did (now past the 3 million mark).

United Artists Pictures and RCA Records will be working closely on a major promotion that will include:

- Movie Trailer For In-Store Use
- Movie One-Sheets
- Screenings
- Trade Advertising
- Television Spots
- Radio Spots
- Consumer Print
- Display Contests
- Marketing Kits
- 3 x 3 Posters
- Deluxe Light & Motion Display

It's Here!
New York Premiere 3/12

It’s Everywhere!

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www.americanradiohistory.com
Modern Country Radio — Big, Bright And Booming In '79

by Bob Campbell

NASHVILLE — Is it not sweet? Country music has fooled everybody and blossomed in the most unlikely way. Once sniffed at as “that ole hillbilly music,” the country music industry is bulging at the seams and hell-bent on picking up even more chips in the marketplace.

Sociologists would have a field day examining this American success story, but radio has played an immeasurable role in expanding the scope and magnitude of country music.

Through the imagination and hard work of those involved in country radio, the music has progressed and is now being heard and appreciated in virtually every type of market in each section of the country.

Surveys indicate country radio listeners now encompass a virtual cross-section of people in America. And it wasn’t too many years ago when many people would listen to a country station on their car radio, but turn it down at a stoplight so someone in a nearby car could not tell they were tuned in to country music.

Change and growth have been slow, but the country radio business has boomed in the 70s. In 1961, a mere 81 stations programmed country music on a full-time basis. In 1965, country music was broadcast regularly by 615 stations. But this year, more than 1,250 stations will program country music full-time.

Sophistication has been accepted slowly by owners and operators of country stations. For instance, precise research has been utilized only recently by most country radio stations. Chris Collier, program director of KCKN in Kansas City, Kan., recalls furious debates between programmers at the early country radio seminars over programming or research or programming through “gut feel.” Now, Collier says, the burning question at the past couple of radio seminars has revolved around which type of research is best.

But country radio had a rather inauspicious beginning. It emerged quietly some 50 years ago in the dust and grit of the south. Country radio grew slowly and matured as America matured in the first half of this century.

In 1922, the WBAP Barn Dance out of Fort Worth, Texas entered the history books as the first radio broadcast of any form of country music. The WBAP Barn Dance out of Fort Worth, Texas entered the history books as the first radio broadcast of any form of country music. The WBAP Barn Dance was headlined by an Hawaiian orchestra under the direction of Captain M.J. Bonner (who claimed to be a Confederate veteran). The same year, “Fiddlin’” John Carson led the WSB Barn Dance in Atlanta, Ga.

Two barn dances, both of which endured and heavily influenced country music, went on the air in the mid-20s. In November or December of 1924, the WLS National Barn Dance out of Chicago, Ill., hit the airways. The announcer was George D. Hay, the “southern ole judge.” And on Nov. 28, 1925, history was made when the Nashville WSM Barn Dance was broadcast for the first time.

The barn dance was broadcast each Saturday night for three or four hours. The announcer was Hay, who had been hired from WSL. Hay was also the program director for WSM. According to legend, Hay used the term, “Grand Ole Opry,” in an opening introduction one Saturday. The name has lasted since that night in 1927. The WLS Barn Dance shut its doors in 1960.

In the late 20s, WVA out of Wheeling, Va., first aired the Wheeling Jamboree, which is still active. The Wheeling Jamboree reached most of the east coast, Canada and the maritimes.

By the 1930s, barn dances prospered and sprouted like goat weeds across the country. During the middle of the decade, early morning and noon radio shows by individual artists began to surface. In fact, by the end of the decade, these radio shows were the single most important aspect of a country artist’s career. A singer would establish a program in one locale, expose himself to the limit through area appearances and his live show, then pick up and move to another area. This system of musical chairs was utilized by artists across the country.

One exception was the late Jimmy Rodgers. Except for a short period of time early in his career, Rodgers was heard very little on the radio.

Three important artists in the history of country music could be heard on radio during the 1930s — Tex Ritter, Gene Autry and Bob Wills. Ritter had moved from Texas to New York around 1930, and he had caught the ear of this town. Ritter recorded in New York, acted in plays and co-hosted the WHN Barn Dance, one of the most prestigious such dances in the country.

From 1934 until 1942, Bob Wills and his Texas Playboys hosted a radio show on KVO out of Tulsa, Okla.

Autry, a genuine legend whose influence touched every aspect of the entertainment business, began recording for Conqueror Records in 1930-31. His first radio show was sponsored by Conqueror and aired over WLS in 1931. Starting in 1939, Autry began hosting his famous “Melody Ranch” program, a live network show aired weekly out of Hollywood, Calif., which lasted until 1957. Sponsored by Wrigley gum, the hour program was broadcast in the studio and many times on location across the country.

During World War II, Autry was sworn into the Army Air Corp while on the air.

The ’30s also saw the birth of the infamous Mexican border stations — powerful illegal radio stations located just across the Texas border in towns like Nuevo Laredo and Del Rio. These stations specialized in all-night programming of country and gospel music. And they saturated the airwaves with advertisements for outrageous products. A Dr. Brinkly, who had been convicted of false claims advertising (Dr. Brinkly once advertised goat glands as a cure for impotency) fled to Mexico in 1932 and set up XER in Del Rio, a station which paved the way for other border stations. Country acts such as the Carter Family appeared on these stations.

Radio changed during the 1940s, partly because of World War II. Only three barn dances — the WLS National Barn Dance, the Wheeling Jamboree and the Grand Ole Opry — had survived by this time. The Opry, which broadcast for 30 minutes on network radio by now, had become the most popular barn dance in America.

The Opry had also developed into a showcase for country entertainers. Regular Opry appearances were imperative for...
Modern Country Radio Big, Bright And Booming In 1979

(continued from page C-3)

country artists striving for stardom. And all-important country performers had their own radio shows. Eddy Arnold, Bill Monroe and Hank Williams were three of the top artists with early morning or noon radio shows. Following World War II, a historic advance occurred on country radio stations — the stations began playing records. For years, radio stations and records were felt to be in competition with one another. But a new era in radio had begun with the addition of records in programming.

In 1953, KDAB of Lubbock, Texas, became the first radio station in history to switch to an all-country format. And the 50s saw a subtle change affect country radio — more organization, playlists and survival against the rage of rock ‘n’ roll.

Country radio came into sharp focus by the early 60s. Country stations began using consultants and patterning their formats after rock stations. Joe Allison, a charter member of the Country DJ Association, a member of the Country Music DJ Hall of Fame and a former board member of the Country Music Association, was instrumental in influencing the sophistication of country radio. Allison was a consultant to two of the major stations that pioneered the switch to modern formats. In 1961, Allison worked with KSAY in San Francisco when the station updated its format, and in 1963, he consulted Seattle, Wa’s KAYO. Shorter playlists, more sophisticated DJs and a more professional sales approach were the principal changes in country radio at this time, Allison said. This change of format introduced country music to metropolitan areas, and every major music market grew aware of country market.

Allison added that up to the early 60s, DJs had maintained control over playlists. In fact, they were hired on their ability to pick records — to know a good record. But program directors began taking over the responsibility of screening and choosing playlists.

After the social turbulence of the 1960s, American society seemed to calm down. The Vietnam conflict rolled to an abrupt halt, and Americans began to enjoy the fruits of a prosperous culture. But the waters surrounding country music and country radio were anything but calm. The boundaries of country music expanded, and people of all ages began to love what most of them once sneered. And radio was quick to expose modern country music to the masses.

Conflict always accompanies change, and the early 70s saw a serious division between those who welcomed the new sounds of country music and those who preferred traditional country music. And many in country radio saw the increasing use of technology as a threat to a cherished institution.

But station owners began to recognize the potential of country radio as a mass-appeal format, and they hired intelligent, educated programmers like Ed Salamon of WHN in New York, who were schooled and experienced in the art of research. "Guilts" feelings were not quite enough to probe the shifting tastes of American radio listeners. Salamon believes research is a significant influence on the recent success of country radio.

"One of the things we have seen over the past few years is the emergence of research as a great tool in country radio," Salamon said. "I remember when WEA in Pittsburgh, we were probably the first country radio station to use research. That was before WMAZ was on the air and before WHN went country. At every seminar, research is a big subject. It's not significant only for research itself. The research thing is just indicative of country radio in the last five years and how it has been growing in terms of the tools of radio. It used to be that certain things weren't done in country radio because it was done in AOR or rock. But I think right now, country radio is saying, 'Hey, we are talking to adults, the other stations that talk to adults are using certain types of promotion.' See, there is no such thing as a specific promotion in country or a specific form of advertising. Anything that is good radio can also be good country radio. Using good radio techniques has grown up over the last few years in country radio."

In the eyes of Salamon, country radio will continue to expand and develop new ideas and formats. In fact, he believes that the increase of competition in country radio will lead to a variety of formats.

"Country radio is a less exclusive format than it used to be," Salamon said. "In most markets where there was one station in country, now there is competition, and competition usually leads to a difference in formats. One new thing emerging is the FM approach which is a more clustered music approach to country. It is far different than the AM approach. FM country radio has always sounded a lot like AM radio. What is evolving is a separate FM-type format. This is nothing to do with progressive country music, just a different way of presenting country music.

"Country radio is going to fragment over the next few years," Salamon added. "We are going to see different types of formats within a market. Stations in different markets have always sounded different, but has it only been recently that stations in the same market have a different sound."

A common observation today is that country radio is actually evolving into a MOR format, rather than country. But Chris Collier, program director at KCKX in Kansas City, feels that radio changes to meet new listening needs and to fill changing voids. Country radio is simply filling a void.

"Programming is not like sitting down and making up a set of rules," Collier said.

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THEIR FIRST ARTIST
PRODUCED BY JOHNNY MORRIS

AMMI SMITH
"WHAT A LIE"

WHAT A SINGER! WHAT A SONG!! WHAT A SINGLE!!!

BREAKING WIDE OPEN NATIONALLY

For bookings contact:
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21 Music Circle East
Nashville, Tennessee 37203
Johnny Elgin
PROGRAMMERS' CHOICE AWARDS

FEMALE VOCALIST
1. Crystal Gayle — UA
2. Dolly Parton — RCA
3. Barbara Mandrell — ABC

MALE VOCALIST
1. Eddie Rabbitt — Elektra
2. Ronnie Milsap — RCA
3. Don Williams — ABC/Kenny Rogers — UA

VOCAL GROUP
1. Oak Ridge Boys — ABC
2. Statler Bros. — Mercury
3. Dave & Sugar — RCA

VOCAL DUET
1. Jim Ed Brown/Helen Cornelius — RCA
2. Kenny Rogers/Dottie West — UA
3. Kendalls — Ovation

INSTRUMENTALIST
1. Charlie McCoy — Monument
2. Roy Clark — ABC
3. Hargus “Pig” Robbins — Elektra

FAVORITE SINGLE
1. The Gambler — Kenny Rogers — UA
2. You Needed Me — Anne Murray — Capitol
3. Don't It Make My Brown Eyes Blue — Crystal Gayle — UA

FAVORITE ALBUM
1. Stardust — Willie Nelson — CBS
2. Heartbreaker — Dolly Parton — RCA
3. The Gambler — Kenny Rogers — UA
The BIGGEST and The BEST.

Winners:

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<td>#3 Favorite Album:</td>
<td>“The Gambler” Kenny Rogers</td>
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No other label equalled our success on the Country Radio Poll.

Congratulations and thanks to all of our artists who made us look so very good.

On United Artists Records and Tapes
Jacky Ward has another hit single from the great album "RAINBOW"

"WISDOM OF A FOOL"

MERCURY 55055
PRODUCED BY JERRY KENNEDY

CASHBOX 22 BILLBOARD 22 RECORD WORLD 25

SRM 1-5013
COUNTRY RADIO:

ARBITRON MARKET SURVEY

OCTOBER/NOVEMBER 1978

Arbitron Survey, October/November, 1978. Average quarter hour share; Metro Survey; percentile of adults 25 - 54 share & 12 + Share.
COUNTRY RADIO
POSITION IN MARKET

All figures are male/female, audience 25-54—average quarter-hour, 6 a.m. to Midnight;
Arbitron, November, 1978

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The formats were broken out as follows: Country; Adult Contemporary/MOR; Top 40; Black; Beautiful Music; News/talk; AOR... (Disco was broken out separately as a category only in New York.)
CONGRATULATIONS
ON YOUR
10TH ANNIVERSARY

EDDY ARNOLD
CHET ATKINS
RAZZY BAILEY
JEWEL BLANCH
JIM ED BROWN
HELEN CORNELIUS
BRIAN COLLINS
FLOYD CRAMER
DAVE & SUGAR
DANNY DAVIS
DOTTSY
TOM T. HALL
WAYLON JENNINGS
DICKEY LEE

ZELLA LEHR
RONNIE MILSAP
DOLLY PARTON
CHARLEY PRIDE
JERRY REED
JIM REEVES
HANK SNOW
GARY STEWART
BONNIE TYLER
PORTER WAGONER
STEVE WARINER
LINDA HARGROVE
SHAUN NIELSEN
KELLY WARREN

GAYLEN ADAMS WAYNE EDWARDS CARSON SCHREIBER
JOHN McNAMARA TIM McFADDEN PAM ZIMMERMAN JOE GALANTE

RCA
Records

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CONGRATULATIONS
COUNTRY RADIO
FOR ANOTHER GREAT YEAR!
THANKS TO YOU
THESE ARTISTS ARE MOVING
UP THE NATIONAL CHARTS!

"BACKSIDE OF THIRTY"
John Conlee
34

"IF LOVING YOU IS..."
Barbara Mandrell
9

"WALKING PIECE OF HEAVEN"
Freddy Fender
43

"LAY DOWN BESIDE ME"
Don Williams
53

"SHOULDER TO SHOULDER"
Roy Clark
42

"TWO PEOPLE IN LOVE"
Lorrie Morgan
84

"CHEATER'S KIT"
Tommy Overstreet
62

www.americanradiohistory.com
CASHBOX MEANS BUSINESS IN NASHVILLE!
"What you do is look for voids. With the disappearance of top 40 radio, country moved in and filled that void. Right now, country radio is taking the place of a mass appeal radio. In a given market, you really only have two or three mass appeal formats, and country never happens to be one of those. Now, if another form of music, disco for example, comes in and takes over, what will country do? In my opinion, it will probably go in another direction, such as more traditional, or whatever is left as there is a void in the music space. I think country will continue in the direction of MOR. And as long as there are people who are buying country music the way that it is, you will have radio stations continuing to program the same kind of music.

In addition, Collier said he believes the tastes of the public ultimately determine the course of radio. He does not try to force records on the public.

"I don't think any radio station should try to tell the people what they should hear," Collier said. "A few years ago, I had a type of station that I liked and they were unsuccessful. I can't dictate to the public their tastes. In a competitive situation, if you have one station in the market, you have got to play what they want to hear. I rely heavily on sales reports, music research, market research and the trades to tell me what the people are into.

"I watch for trends," Collier added. "I watch the people to see where they are going because I have got to be ahead of them. Otherwise, I lose. The people dictate to me what I play, but that does not mean I get 10 cents on a song. I am going to play it. I have certain perimeters. Within those perimeters, I am going to try and guide the station where the people are. Just because I get 50 calls for the Bee Gees, I am not going to play the Bee Gees. I have a country station. That is my perimeters."

Music is emotional. As a result, it is a lot of public listening whims and tastes can shift at a given moment. People are obviously must meet the public's needs in order to survive. Country radio will probably continue to expand and "fill voids," but it is subject to the public mood, which is fickle in this age of media overload and instant stardom.

"Truckers Night" at the Palomino — in the late '60s or early '70s, artist Dave Dudley participated in a live "truckers night" broadcast over KLAC from the Palomino Club in North Hollywood. Shown in the photo (l-r) are: Karen O'Donnell, Dudley, KLAC's Larry Scott, and artist Red Simpson.

Modern Country Radio 1979

(continued from page 44)
Thank You
COUNTRY RADIO

Bill Anderson
Kim Charles
Jerry Clower
Joe Ely
Merle Haggard
Melanie Jayne
Loretta Lynn
Bill Monroe
Nick Nixon
Ernest Rey
Ronnie Sessions
Cal Smith
Mel Tillis
Tanya Tucker
Conway Twitty
Leona Williams
and all the rest of us from

MCA NASHVILLE
MKM's Great New Album
ILP-1002
Produced by Vincent Kickerillo

Mary K Miller
Handcuffed To A Heartache

Includes the current single
"NEXT BEST FEELING"
B/B C/B R/W

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<td>40 SISTER</td>
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### PROGRAMMERS PICKS

**David Lombard**
- WVLQ/Nashville
- Reunited
- Peaches & Herb
- Polydor

**Doug Blakely**
- WUOF/Buffalo
- Get It Up For Love
- Tata Vega
- Motown

**Frankie Stewart**
- WRAP/Norfolk
- Feel That You're Feeling
- Maze
- Capitol

**Billy Black**
- WXVY/Montgomery
- waitress
- Queen
- roadshow

**Steve Crambley**
- WOR/Orlando
- Do You Wanna Go Party
- KC & the Sunshine Band
- TK

**Lee Michaels**
- KSS/S. Louis
- Souvenirs
- Voyage
- TK

**Brute Bailey**
- WIGO/Atlanta
- It's Alright With Me
- Patie LaBeille
- Epic

**John Men**
- OK/100/Washington D.C.
- By The Way You Dance
- Bunny Sigler
- Gold Mind

**Alonzo Miller**
- KACE/Los Angeles
- Giadyad Knight (LP)
- Gladys Knight
- Columbia

**Cookie Amerson**
- Cash Box/March 17, 1979

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**The Rhythm Section**

Rumors have it that Wendell Bates is the new western regional promotion person at Capitol Records. United Artist Records will soon have an A&R person for its black division. Aretha Franklin is in Los Angeles, booking Edward Herrmann at the Chateau Marmount, and he's due up in the San Francisco area. His first radio job was at a foreign language station, as the only English speaking announcer on the station. For a time, Miller went to KOSL-AM, where he spent almost three years, left and went to WJUN, where he spent six months. Following his stay at WJUN, he also had stints at WOL in Washington, D.C., KDKA in Pittsburgh, where he was a disc jockey, and KAGB in Los Angeles. KAGB suffered some management problems, which resulted in the station closing its doors. Miller then went to KSOL-FM, and was also part-time at KRE-AM. Willie Davis gathered his forces to re-open the 1973 Los Angeles station as KACE, and when that became a reality, he called Miller to work with the station again.

In between radio, Miller has also taken 11 years of music lesson, and can play clarinet, saxophone, flute and drums. He has once been part owner of a record company in the San Francisco area called Brown Door Records. Miller is called upon frequently to give his opinion of record product, beyond his station duties, in keeping with his reputation for having "good ears."

Releases — Warner Bros. just shipped a new Undisputed Truth single called "Showtime." The upcoming LP should be shipped sometime in April. Ashford & Simpson are producing the next Diana Ross album. They will then go to work on their next LP, which has been slated for a July release.

Artists' Activitiy — Denny Greene of Sha Na Na will score the soundtrack for Gordon Parks Jr.'s first feature-length film, commercials. Greene will then join Parks in Kenya after the completion of his current tour. The Jacksons will not perform the series of South African dates that were previously set for the group during their world tour. They will, however, start their first American tour in two years in April... Phyllis Hyman will be the opening act on several shows for Gino Vannelli's upcoming 35-city tour.

Sister Sledge will embark on a brief tour to include dates in the Midwest and on the east coast.

Eddie Pugh is back — Eddie Pugh has a group called Living Proof, that is making noise with a single entitled "Movie Queen," which is being distributed by United Artists Records.

New Birth in the Studio — Aria recording artists New Birth are in the studio putting the finishing touches on their debut LP for that label. The album will be released in mid-May.

Hollywood "Rock" Show — Artist manager L. Travis Clark is gathering talent for an upcoming Hollywood "Rock" Squares show that will feature only music celebrities. Clark has reportedly generated some very interesting names for the show, which is taping April 17 to be shown later in the season.

Male Productions in Chicago — Mel Barrow has an R&B disc promotions and marketing firm that is currently taking its place in the Chicago market. The firm recently has experienced some interesting names for the show, which is taping April 17 to be shown later in the season.

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Second Anniversary — KACE radio in Los Angeles will be celebrating its second anniversary, with an industry gathering, at the Casa Maria Restaurant in Pasadena, March 16. The station has sent invitations to several industry notables for the event in an effort to show its appreciation for industry support for the past two years.

BARRY WHITE'S FIRST CBS Release — CBS Records held a listening party last week to showcase the first Barry White release for the label. Promoters of the press and label execs were present at Chasen's Restaurant in Beverly Hills, to hear the new LP entitled "The Message Is Love" to be released in about three weeks. White will embark on a 19-city domestic tour in support of his new album release, starting March 16. The tour will start in New York at the Forum, and end May 5 at the Oakland Coliseum in California. White will then return home and prepare for his upcoming world tour.
### ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

<table>
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</tbody>
</table>

#### A
- "A Funky Space Reincarnation" (Temptations/Tom Tucker/Motown 72495) (BMI)
- "A Whole Lotta Love (Live)" (Rolling Stones/Mercury 7-40438) (ASCAP)
- "Air" (Prefab Sprout) (EMI)
- "Ain't Nobody (Live) (Chapter 11/Arista 74492) (EMI)

#### B
- "Baby I'm A Star (Live) (Chairmen of the Board/U.S. Artists 9400) (BMI)
- "Baby Love" (The Supremes/Tamla 1343) (ASCAP)
- "Baby You Really Got Me Going" (The Kinks/Warner Bros. WB 2150) (BMI)
- "Bad To The Bone" (Monte Publications/Motown 11459) (BMI)
- "Bankrupt" (Verve Records) (EMI)
- "Bar-Kays (Live) (Bar-Kays/Mercury 74108) (BMI)
- "Bar Room Shuffler" (Bob & Earl/RCA VB-11482) (BMI)
- "Bar Room Shuffler (Live) (Bob & Earl/RCA VB-11482) (BMI)
- "Bar Room Shuffler (Live) (Bob & Earl/RCA VB-11482) (BMI)
- "Bar Room Shuffler (Live) (Bob & Earl/RCA VB-11482) (BMI)

#### C
- "Can't Change My Mind" (The Isley Brothers/Atlantic 2456) (BMI)
- "Can't Get Enough Of Your Lovin' (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Can't Get Enough Of Your Lovin' (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Can't Get Enough Of Your Lovin' (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Can't Get Enough Of Your Lovin' (Rolling Stones/Warner Bros. WB 2150) (BMI)

#### D
- "Dancing In The Streets (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Dancing With A Stranger (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Dancing With A Stranger (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Dancing With A Stranger (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Dancing With A Stranger (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)

#### F
- "Feel Like Makin' Love (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Feel Like Makin' Love (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Feel Like Makin' Love (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Feel Like Makin' Love (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Feel Like Makin' Love (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)

#### G
- "Get On Up (Live) (Aretha Franklin/Atlantic 2456) (BMI)
- "Get On Up (Live) (Aretha Franklin/Atlantic 2456) (BMI)
- "Get On Up (Live) (Aretha Franklin/Atlantic 2456) (BMI)
- "Get On Up (Live) (Aretha Franklin/Atlantic 2456) (BMI)
- "Get On Up (Live) (Aretha Franklin/Atlantic 2456) (BMI)

#### H
- "Haven't Stopped Dancing Yet" (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Haven't Stopped Dancing Yet" (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Haven't Stopped Dancing Yet" (Rolling Stones/Warner Bros. WB 2150) (BMI)
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- "Haven't Stopped Dancing Yet" (Rolling Stones/Warner Bros. WB 2150) (BMI)

#### I
- "I Got My Mind Made Up (You Can Get It Girl)" (The Miracles/Scepter/Warner Bros. WB 2150) (BMI)
- "I Got My Mind Made Up (You Can Get It Girl)" (The Miracles/Scepter/Warner Bros. WB 2150) (BMI)
- "I Got My Mind Made Up (You Can Get It Girl)" (The Miracles/Scepter/Warner Bros. WB 2150) (BMI)
- "I Got My Mind Made Up (You Can Get It Girl)" (The Miracles/Scepter/Warner Bros. WB 2150) (BMI)
- "I Got My Mind Made Up (You Can Get It Girl)" (The Miracles/Scepter/Warner Bros. WB 2150) (BMI)

#### L
- "La, La, La, Love Song (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "La, La, La, Love Song (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "La, La, La, Love Song (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "La, La, La, Love Song (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "La, La, La, Love Song (Live) (Rolling Stones/Warner Bros. WB 2150) (BMI)

#### S
- "Just An Old Love Letter (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Just An Old Love Letter (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Just An Old Love Letter (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Just An Old Love Letter (Rolling Stones/Warner Bros. WB 2150) (BMI)
- "Just An Old Love Letter (Rolling Stones/Warner Bros. WB 2150) (BMI)

#### T
- "That's The Way Love Is" (The Four Tops/Motown 72495) (BMI)
- "That's The Way Love Is" (The Four Tops/Motown 72495) (BMI)
- "That's The Way Love Is" (The Four Tops/Motown 72495) (BMI)
- "That's The Way Love Is" (The Four Tops/Motown 72495) (BMI)
- "That's The Way Love Is" (The Four Tops/Motown 72495) (BMI)

#### Z
- "I'm Not Dreaming Of A White Christmas (Warner Bros. WB 2150) (BMI)
- "I'm Not Dreaming Of A White Christmas (Warner Bros. WB 2150) (BMI)
- "I'm Not Dreaming Of A White Christmas (Warner Bros. WB 2150) (BMI)
- "I'm Not Dreaming Of A White Christmas (Warner Bros. WB 2150) (BMI)
- "I'm Not Dreaming Of A White Christmas (Warner Bros. WB 2150) (BMI)
3. LOVE BALLAD — GEORGE BENSON — WARNER BROS.
   WOVL, WBMX, WUFO, WLTH, WQMG, WNJR, WABA.

4. I'VE ALWAYS WANTED TO SING... NOT JUST WRITE SONGS — BUNNY HULGER — GOLD MEDAL
   WDIJ, OK.100, WOTL, WATV, KYAC.

**SELECTED ALBUM CUTS**

**IT'S ALRIGHT WITH ME — PATI LABELLE — EPIC**

Love Is Just A Touch Away, Music Is My Way Of Life, Title

**GLADYS KNIGHT — GLADYS KNIGHT — COLUMBIA**

If You Ever Need A Friend

**DANCE LADY DANCE — CROWN HEIGHTS AFFAIR — DE-LITE**

WRLD, WUFO, WLTH, WSOK, WQMG, WNJR, WABA.

**OUTLINE — GINO SODDICI — RFC**

Dance To Do Dance, Dancer.
**JAZZ TOP 40 ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
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<td>Carole</td>
<td>Mr. Gone</td>
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<td>Touchdown</td>
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<td>Thermoelectric Law</td>
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<td>Supermann</td>
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<td>All Fly Home</td>
<td>All Fly Home</td>
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<td>12</td>
<td>Pat Metheny Group</td>
<td>Pat Metheny Group</td>
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<td>Feets Don’t Fail Me Now</td>
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<td>Me Myself &amp; My Eye</td>
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**JAZZ ALBUM PICKS**

- **HOPE FROM RIKERS ISLAND** - Elmo Hope - Chiaroscuro 2008 - List: 7/98
- **WASHINGTON TO BLOW FOR E/A** - Saxophonist Grover Washington Jr. recently signed to Elektra/Asylum Records’ jazz/fusion division. His debut album for the label, “Paradise,” has been scheduled for an early April release. Shown are f/i: Joe Smith, E/A chairman: Grover Washington Jr.; Chris Washington; and Don Mizell, E/A jazz/fusion general manager.

**JAZZ ALBUM PICKS**

**STUFF IT**
Producer: Steve Cropper

**THE THREE**
Producer: Kiyoshi Itoh and Yasohachi Itoh

**FINE ARABIAN STUFF**
Producer: Teo Macero

**CITY SLICKERS**
Producer: Aurae - Chrysalis CHR 1210

**WASHING TOP BLOW FOR E/A**
Saxophonist Grover Washington Jr. recently signed to Elektra/Asylum Records' jazz/fusion division. His debut album for the label, "Paradise," has been scheduled for an early April release. Shown are f/i: Joe Smith, E/A chairman; Grover Washington Jr.; Chris Washington; and Don Mizell, E/A jazz/fusion general manager.

**Lionel Hampton** was gifted with an honorary Doctorate of Music from Howard University on March 1. It is Hampton's fourth degree; he already has degrees from Allen Xavier and Pepperdine. His new album on Timeless/Muse finds him playing "Giant Steps" and "Moment's Notice," both from the John Coltrane songbook.

**Buddy Rich** will be featured in two concerts at Jack Kleinsinger's Highlights of Jazz Show March 15 at NYU Loeb Student Center. It is the first time he has appeared in two shows for one of the Highlights in Jazz series.

**Marion McPartland** is always busy and always active, will host a 13-part nationwide jazz series on National Public Radio beginning April 1. The show, "Marion McPartland's Piano Jazz," will welcome such greats as Billy Taylor, Chick Corea, Ellis Larkins, Bill Evans and Tommy Flanagan for lively hours of music and conversation. Three of the brightest young stars of the avant garde, Chico Freeman, Anthony Davis and James Newton, have signed exclusive contracts with India Navigation, a New York-based label that has made a name for itself by concentrating on new music.

Drummers all over the world owe a debt to Avedis Zildjian, the famous cymbal maker who died recently at the age of 90. Jan Hamer comes to the Bottom Line March 19 for two shows. Hamer's first Asylum album is "Black Sheep."

**Chick Corea** expands into management with the formation of Artists International, a new firm which will handle Gayle Moran, Gabor Szabo and David Campbell, among others.

**Things To Come:** Attilia Zoller and Joe Beck in a duo set for Progressive, Denny Storyville, a large and impressive jazz catalogue to Moss Music Group for U.S. distribution; Don Cherry, Ed Blackwell, Charlie Haden and Dewey Redman at the Public Theatre March 24.

Upcoming, Savoy reissues will present sets by George Ballington, Mark Mobley, Coleman Hawkins, Allen Bager-Brew Moore-Phil Urru, an avant garde sampler with early works by Artie Schipp, Bill Dixon and Paul Bley, and a female blues anthology with Miss Rhapsody, Little Esther, Big Caybelle, Linda Hopkins and Albinia Jones.

**JAZZ ALBUM PICKS**

**STUFF IT**

**THE THREE**

**FINE ARABIAN STUFF**

**HOPE FROM RIKERS ISLAND**

**WASHING TOP BLOW FOR E/A**

**JAZZ ALBUM PICKS**

**STUFF IT** - Stuff - Warner Bros. BSK 3262

**THE THREE** - Joe Sample/Ray Brown/Shelley Manne - Inner City IC 6007

**FINE ARABIAN STUFF** - Fats Waller - DeLuxe 601 - List: 7/98

**HOPE FROM RIKERS ISLAND** - Elmo Hope - Chiaroscuro 2008 - List: 7/98

**WASHINGTON TO BLOW FOR E/A** - Saxophonist Grover Washington Jr. recently signed to Elektra/Asylum Records' jazz/fusion division. His debut album for the label, "Paradise," has been scheduled for an early April release. Shown are f/i: Joe Smith, E/A chairman: Grover Washington Jr.; Chris Washington; and Don Mizell, E/A jazz/fusion general manager.


RADIO DISCO HIGHLIGHTS

BANG A GONG - WITCH QUEEN
ADDs: WDRQ, KRLY, WCKD, KTXC, 96 JUMPS: WKTU

DANCER/DANCE TO DANCE - GINO SOCIO
ADDs: WCKD JUMPS: WKTU, KTXC, KIS-MF, WKYS, KRLY, WDRQ

DISCO NIGHTS - G.O.
ADDs: WCKD JUMPS: WKTU, KIS-MF, WKYS, KTXC, KRLY

FIRE NIGHT DANCE (LP) - PETER JACQUES BAND
JUMPS: 96X, KTXC, KIS-MF, KRLY

HEART OF GLASS - BLONDE
ADDs: KIS-FM JUMPS: WKTU, KIS-MF, WKYS, KRLY

HE'S THE GREATEST DANCER/WE ARE FAMILY - SISTER SLEDGE
JUMPS: K97, KUTE, WXV, WVEE, K96X, WKY, KTXC, KIS-MF, WGRJ, KRLY, WDRQ

KITCHEN YOUR HORSES (LP) - AMMI STEWART
ADDs: KRLY, WVEE, WXV, K97 JUMPS: WKTU

I WANT THE WAY - CHIC
JUMPS: K97, WXV, WVEE, K96X, WKTU, KIS-MF, KTXC, K96X, WKYS, KRLY, WMAK

IN THE NAVY - VILLAGE PEOPLE
ADDs: WMAK, KRLY, WCKD, KIS-MF, WGRJ, WGRJ

IT MUST BE LOVE - ALTON MCCLAIN & DESTINY
ADDs: 96X, KUTE JUMPS: KIS-MF, WBOS, WKYS, WGRJ, WDRQ

KNOCK ON WOOD - AMMI STEWART
ADDs: KINT, JUMPS: K96X KRLY, WMAK

SHAKE YOUR BODY - JACKSONS
JUMPS: K97, WXV, WVEE, K96X, WKTU, KIS-MF, WGRJ, WMAK

TAKE ME HOME - CHER
ADDs: WCKD, WXV, WVEE, K97 JUMPS: K97, KUTE, KIS-MF, WKYS, KRLY

1. HE'S THE GREATEST DANCER/WE ARE FAMILY - SISTER SLEDGE
2. DA YA THINK I'M SEXY - ROD STEWART (Warner Bros - 12"")
3. I GOT MY MIND MADE UP - INSTANT FUNK
4. KEEP ON DANCIN' - BOMBERS (West End - 6"")
5. DANCER/DANCE TO DANCE - GINO SOCIO (RFD/WB - LP)
6. THERE BUT FOR THE GRACE OF GOD GO I - MACINTOSH (Hollywood/RCA - 12"")
7. KNOCK ON WOOD - AMMI STEWART (Atlantic - LP)
8. WHO HAD THE BEST R&B HIT OF 1979 - (EVERYBODY)
9. HOW TO MAKE A REMAKE - LP
10. I WILL SURVIVE - GLORIA GAYNOR

Top 30 Disco

1. FLY AWAY (ALL CUTS) - VOYAGE (Marvin TKH)
2. 12" - DISCO EXPRESS (Fantasy - 12"")
3. CLIMB/RUSHIN' TO ME - DISCO EXPRESS
4. TAKE ME HOME - CHER (Casablanca - LP)
5. MAKE ME A CHEERER - (EVERYBODY)
6. SHAKE YOUR GROOVE THING - PEACHES & HERB
7. FLY ME ON THE WINGS OF LOVE - LARRY LEVAN (APT/KY"")
8. A-FREAK/A-CHANCE TO DANCE - R. LAKE (Universal-LP)
9. STICKY FINGERS (ALL CUTS) - RAY CRAWFORD
10. TAKE STAIRWAY TO HEAVEN/WHOLE LOTTA LOVE - THE WHO (Capitol - LP)
11. FORBIDDEN LOVE - MADELEINE KANE (Warner Bros - 1"")
12. THE ONLY ONE I CAN'T STOP LOVING - DAVID NAUGHTON (RSO - 1"")

PROGRAMMERS PICKS

MUST SPIN

DAVE LEO
Milwaukee
Fill Me With Your Love
St. Tropez - Butterfly

KEVIN MILLS
Wash. D.C.
Pick Me Up, I'll Dance
Melba Moore - Epic

DANNY KRIVIT
New York City
Dancer/Dance To Dance
Gino Socio - RFC/FWB

MICHAEL NEUMAN
Omaha
Work That Body
Taana Gardner - West End

BOB ANDERSON
Wash. D.C.
Making It
David Naughton - R.S.O.

KEN JASON
Tampa
Take Me Home
Cher - Casablanca

BRIAN DEREIMER
Miami
Hold Your Horses
Cher - Casablanca

SAM MEYER
Houston
Bang A Gong
Witch Queen - Roadhouse/RCA

PAUL CURTIS
Seattle
Take Me Home
Cher - Casablanca

CHUCK PARSONS
Baltimore
Dancer/Dance To Dance
Gino Socio - RFC/FWB

STEVE SMITH
Los Angeles
Dancer/Dance To Dance
Gino Socio - RFC/FWB

GEORGE CADENAS
Key West
I Who Have Nothing
Syldester - Fantasy

STEVE NADER
Detroit
Forbidden Love
Madeleine Kane - Warner Bros.

PETE LEWICKI
Chicago
I Who Have Nothing
Syldester - Fantasy

1. FLY AWAY (ALL CUTS)
2. DISCO EXPRESS (Fantasy - 12"")
3. CLIMB/RUSHIN' TO ME
4. TAKE ME HOME
5. MAKE ME A CHEERER

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THE INTERNATIONAL CHILDREN'S APPEAL PRESENTS
THE "PERFECT COUPLE" CONTEST
A Search to find the Most Appealing Young Couple In The U.S.A. In 1979

$50,000 IN CASH
1st Prize
PLUS
MANY OTHER EXCITING PRIZES

- Not Just A Dance Contest
- Not Another Fashion Contest
- Not Just A Beauty Contest

Make Sure Your Disco Is Enrolled
SPONSOR A COUPLE AND HELP THE WORLD'S DISADVANTAGED CHILDREN
REGIONAL SEMI-FINALS, TELEVISION NATIONAL FINALS—DECEMBER, 1979

It's Not Macho—It's Not Feminist—It's Just Fun

I (We) hereby apply for registration of my (our) (club) (disco) (school) in the INTERNATIONAL CHILDREN'S APPEAL "PERFECT COUPLE" CONTEST, and agree to abide by the rules laid down by the INTERNATIONAL CHILDREN'S APPEAL and understand that all judges decisions are final. It's further agreed that INTERNATIONAL CHILDREN'S APPEAL shall not be liable for any personal injuries or damages which may be sustained as a result of participation by the applicant in the "PERFECT COUPLE" CONTEST, and it is agreed that the applicant agrees to hold INTERNATIONAL CHILDREN'S APPEAL harmless from any claim for damages as a result of any claim by or against registrant.

It is further agreed that the INTERNATIONAL CHILDREN'S APPEAL, its producers or persons acting in behalf of the INTERNATIONAL CHILDREN'S APPEAL shall not be liable or obligated to pay any fee or royalty based upon my appearance on radio, T.V., or motion picture. I (We) enclose my donation of $25.00 as a registration fee and agree to pay the sponsorship fee of $200.00 no later than May 1, 1979.

TO: INTERNATIONAL CHILDREN'S APPEAL
16 WEST 56 STREET
NEW YORK, NEW YORK 10019

SIGNED (Sponsor)

Name of Disco, Club or School

Address

Telephone (Day)

For Further Information Please Contact Rod Harrod or Debbie Backus
TELEPHONE # (212) 489-0086 (800) 223-0206—OUTSIDE NEW YORK STATE

FM’s Belief In Dire Straits Aids Group’s U.S. Emergence

(continued from page 8)

bullet (which it has retained ever since) and jumped to #166. New in its 14th week on the chart, the LP continued to climb ever since.

Though programmes continued to pay various cuts from the album, “Sultans of Swing” was selected as the 45 and on February 3 it debuted at #61 bullet on the Cash Box singles chart. The single continued to retain its bullet, and five weeks later rose to its current position with help from active Top 40 play.

The importance of FM airplay in breaking the album can be evaluated by tracking the programme patterns on the AM and FM charts. For the week the album made the charts, it was the 29th most requested disc on the FM level. Eight weeks later, it reached the 3rd position on the FM rotation, and the following week was the #1 most played album. It has now held that position for the past five weeks.

Another interesting facet of the group’s rise from obscurity was documented on January 20 when the album generated enough sales to lead to the LP’s classification as Cash Box’s top album breakout of the week.

“Timing”

To solidify the group’s market basis, Decca office coordinated a series of nationally timed radio sales in the FM markets where stations were reporting the most activity. As and the programming of “Sultans of Swing” increased on the AM bands, Decca decided that the company wanted to “assault the ears” instead.

“There’s really no way for us to break a record simply by plotting an advertising or merchandising campaign,” Dennis said. “Those plans are best achieved when they’re time-based on what’s happening in the marketplace. We like to think we have the best time Wilf!” For instance, you can advertise too soon, but that’s as useless as advertising too late.

Asied to explain Dire Straits’ popular success, Wilf, who produced the group’s forthcoming LP (tentatively titled “Communique”) with Barry Beckett, explained that “it’s very hard to elucidate because of its originality. The band takes a disciplined and understated approach, and yet the music still falls within the purview of rock and roll.”

RCA Sales Soar, Earnings Climb

(continued from page 8)

rose 43%, Profits for the RCA Record and Tape Club, according to the report, climbed 43%, as sales volume rose 38%.

New highs were also reported by RCA Records foreign operations, which netted a 33% profit rise and a 19% sales increase.

Edgar H. Griffiths, president and chief executive officer at RCA Corporation, characterized the record company’s 1978 financial performance as a “quantum leap,” adding that RCA Records “has begun expanding aggressively in a rapidly growing worldwide industry that passed $6 billion in sales in 1978.

In addition, RCA Corporation reported a record net profit of $278 million in 1978, an increase of 13% over the 1977 figure of $247 million. Sales for the giant con-

nection were greater than $6.6 billion, a 12% increase over sales of $5.9 billion in 1977.

sonality with WBBS in Boston has jumped ship and now holds the 10 p.m.-2 a.m. slot at competitor WWKX.

Tito Morales, who spins the Hallelujah Hollywood disco in San An-ntonio, is another big local favorite, as is the Bob Steele and Bubba on the Disco-tex pool.

Jr. Brotman, assistant director of Disco-Texas, has a new gig spinning at Mums in downtown Houston. He was at Poort Devils.

Stuart Kahn of the Dogs of War office in Chicago has a new job spinning at Sweet Beginnings.

Scott Pounds is the DJ at a new San Francisco theater that bills itself as “Discotheque.”

Lobster House restaurant in Marina Del Rey, L.A. Bo Crane of the Florida Record Pool and Harry Wyke Casey (better known as KC) were given keys to Miami Beach last Thurs-

day in the Chamber of Commerce wings. The award was presented by Lord Mayor Haber in recognition of the importance of music to Miami Beach. Sylvester is in this week’s Disco Breaks spotlight. “Stars is the name of the LP that Sylvester has with Prelude Records. The LP will be on Atlantic's Not Cotillion. The opening of Studio 54 this week, which will feature Prelude Records, in the midst of an expansion move, is looking for promotion people on both coasts. RSO is also reportedly scanning prospective staff additions.

PODCASTS — Andy Weilstein of For The Record pool in New York has tried a new approach to updating her DJ files. She dropped the entire membership and asked the DJs to re-apply with current information.

The Bay Area Disco DJ Assn. recently expanded its offices and has established Saturday hours 1-5 p.m. The pool is celebrating its 10th aniversary with a 7:00 p.m. party March 19 at Lehr's Cabaret & Disco on Sutter St. in San Fran.

Billy Smith of London Records reports that the label has extended service to the Ohio Record Pool. The pool is based in Columbus has 10 members and is controlled by and managed by Sam Avellone (614-276-0109).

The Southern California Disco DJ Assn. held its annual officer elections last Wednesday at Circus disco in Hollywood. A.J. Miller was re-elected commander and Brad Blair remains VP and treasurer. Dave Biggins is the new recording chairman, and Ron规定的.

WBLS STAR DEEJAYS — While Frankie Crocker was out-of-town, a collection of disco personalities took over his 4-8 p.m. slot on WBLS in New York. Edwin Starr handled last Monday, Tasha Thomas and Pati LaBelle, Tuesday, Amil Stewart, Wednesday, Instant Funk and Gloria Gaynor, Thursday, and Keith Barrow, Friday.

DISCO RETAILING — Lou Fogelman is president of the Music Plus 18-store retail chain in southern California. Beginning last week, in an attempt to heighten the chain’s disc profile, Fogelman is running a weekly Music Plus Disco Top 40 chart in Los Angeles Times. Citing that the chain sells 4,000 12” a week, Fogelman says the chain is going all out to reach the disc buyers, especially those who feel themselves as “true disco believers.”

Kenny Willis is disco buyer for Music Plus.

Meanwhile, Bill Schumacher, co-owner of Record Depot in L.A., reports that the store will have live mixing shows at least three times a week.

TWELVE-INCH JACKETS — Island Records and Atlantic Records recently changed their 12” jacket graphics. “We wanted to break out of the old mold,” says new Island presi- dent, Marshall Blonstein. “The old Island jacket was a cool blue color and we wanted a hol- der that was a bit more exciting.” Atlantic has a red background with a gold spine and a color photo of a woman’s thighs, panties and hand. The flip-side is a bulging male bicep and nase chest. “I’ve got some calls about the sexiness of the cover, but disco is sexy music.” Meanwhile, Atlantic has replaced its blue with pink and neon green screen cover. The new design is art deco in style with a representation of a car, a woman’s leg and a marquee.

IN THE MAILBAG — While Arlota is celebrating its soon-to-be-official first gold certification for Amil Stewart’s “Knock On Wood” LP, Jack Witherby is also excited about the soon-to-be-released 12” John Luongo remix of “I Can Tell” by Linda Evans and Chanson. You’ve heard the new Evans LP but also been along on the commercial future disc ...

Atlantic just released commercial 12” of “B.O.F.” by the Fantastic Four, “This Funk Is Made For Dancin’ by Broadway, “Boogie Up Rock Down Ride A Funky Starship” by Paul Mur and Friends, “Trash People” by Crowd Pleasers. Also coming is a non-commercial 12” of “Climb/Rushin’ To Meet You” by Midnight Rhythm and this week “I Can Dance All By Myself” by Dallton & Durobbi with the remix handled by Mr. Sanchez. Midsong is releasing the Ennifer Pipelli single “Twist & Shout” as well as a possible future disc ...

RSO is issuing a new March 4 release on the same day, the L.A. variant of the Soul Hot LP by Carol Douglas, who is also releasing “I’ll Never Let You Go,” and a new single, “I Won’t Let You Go” on the same day.

Moton is releasing March 15, commercial 12” by Bloodstone and Apollo (which used to be called Kryptone). At the same time, Motown will issue promo only 12” by Mandre and Talent, respectively. According to TGJ, Motown will release a new album called “Everybody Here Tonight Must Party” by Direct Current this week. Bill Kennedy, noted DJ handled the mix ...

Columbia is releasing this week a John “Everywhere” Lucy single “Honey, You Don’t Even Know” which reports that the LP will be on Soul Hot. Also on Columbia is a new single, “Cumbia” by Vincent Pellegrino from His Mousketeers and “Santana 12” will most likely be shipped onto the LP. Also out on Columbia is Tyrone Davis LP “In The Mood.” “You Know What To Do” and “Keep On Dancing” are reportedly hot cuts this LP.

San Francisco — For the last few weeks, the DJ struggled with a new album called “I Love the Night Life.” In this week this Salsoul Orchestra LP, the “Sky” LP and “Disco Madness,” an album of Walter Gibbons remixes, “Magic Bird Of Fire” is supposedly very hot. Last week brought “Super Duper Man” by the Bundino Family (aka Bunny Sigler & Friends). peter hartz
Label's Prepare Campaings For Host Of Spring Releases

by Jennifer Bohler

NASHVILLE — RCA, Elektra/Asylum and CBS are planning extensive promotional campaigns for their roster of country product spring releases while other labels are leaning toward individual artist-oriented promotions.

Framed around a sports theme and tagged “Country’s Winning Team,” RCA kicked off its promotional drive March 1. More than a year in planning, the campaigning push will utilize a wide variety of retail display items featuring RCA Nashville artists and the “Country’s Winning Team” slogan. Contest-style promotions designed to involve both industry and consumer活们 will be employed by RCA. Sporting goods items will be awarded for outstanding achievements by the RCA sales force and in the retail-level contests.

RCA division vice president Joe Galante (merchandising, Nashville), director of country sales Dave Wheeler and director of national accounts Larry Gallagher spent three weeks talking with accounts, branch managers and regional sales managers planning the program and setting the machinery into motion for what is expected to be the most successful effort ever undertaken by the Nashville team and RCA A&M and associated labels.

Dealer Incentives

Slated to run from March 1-April 20, the program will serve both merchandising and artist development functions by including extra dealer incentives on new and developing artists as well as best sellers. Employing massive advertising and promotional campaigns, extra product discounts, and product giving the “Country’s Winning Team” program will include new album releases by Dolly Parton, Ronnie Milsap, Waylon Jennings, Dave & Sugar, Jim Ed Brown & Helen Cornelius, Charley Pride, Tom T. Hall, Jerry Reed, Gary Stewart, Chet Atkins, Eddy Arnold & Jim Reeves, as well as RCA catalog offerings. Each country program will feature a more popular line of the label’s wares, with extensive promotion backing a host of spring product releases. E.A. plans to enlist the aid of image ads as well as additional artist promotion. Marketing strategy will be set up in the same manner, with institutional mobiles advertising the label, and the various artists whose albums are released during the campaign.

Stated to be caught in the big spring boost are albums by Jerry Lee Lewis, Sue Allanson, Vern Gosdin, Wood Newton, Tommy Overstreet, Eddie Rabbit, Stella Parton, Bobby Braddock, Hargus Robbins and Hank Williams Jr.

CBS is gearing its marketing strategy toward a more tailor-cut individualized artist-promotional campaign. With four albums slated for a spring release — Janie Frickie, Lynn Anderson, David Allan Coe and Johnny Duncan — the label is planning promotional strategy, around coordinated campaigns of personal and television appearances and touring.

Anderson Campaign

One of the more extensive campaigns will follow the release of Lynn Anderson’s “Outlaw Is Just A State Of Mind.” LP. This latest commercial effort will utilize Anderson’s country sound and image for the singer. The album is flavored with contemporary songs a la Anderson, with an upbeat country sound. The LP graphics are designed to emphasize Anderson’s image change, and CBS is planning an intense merchandising campaign centered around these graphics.

The merger of ABC and MCA has not affected intended ABC country releases at all, according to Jim Pfefferman, president of ABC. Nashville. The label plans to release an Oat Ridge Boys LP to coincide with their major tour with Kenny Rogers in March and April. Until the merger is complete, however, no special promotion wrapping around any one particular album has been planned by either ABC or MCA.

Mercury is also optimizing for individualized campaigns centered around three March releases: The Statler Brothers, Glen Sutton and Ray Price. Spring will host one country release for United Artists, a Billy Joe Shelton LP in April.

The Warner Brothers Spring package will include releases from Con Hunley (just released), Emmylou Harris and Rex Allen, Jr. Like most of the other labels, Warner Brothers is planning individualized artist promotion campaigns.

Jennings Signs

New RCA Contract

NASHVILLE — Jerry Bradley, RCA division vice president, has signed a contract with Rick Allen, its latest acquisition. Allen has been with RCA since late last week the re-signing of Waylon Jennings to the label for a long-term recording contract as earlier reported (Cash Box, March 3, 1979)."Johncyls is the leader of a new spirit in the music industry," Bradley said. "He is one of a very few unique artists whose appeal to many segments of the market make them trend setters. We are obviously extremely pleased to know that RCA will be Waylon’s record label for many more years.

Jennings is currently mastering an album due for release in late March or early April. He has recorded for RCA since 1965.

BLACKBURN COUNCELS MARKETING STUDENTS — Rick Blackburn, vice president of marketing for CBS Records, Nashville, offers advice to a group of Belmont college students formulating a marketing plan toward presentation to their classmates. "The more we as an industry put into curriculums of this sort, the more we'll get back in terms of well-equipped personnel," Blackburn said. Pictured standing (r) — Cecil Stait, Belmont instrucotor and Rick Blackburn, vice president of marketing for CBS Records.

Cash Box/March 17, 1979
BULLET BARRAGE!

DAVE & SUGAR
"GOLDEN TEARS"
BB 1   CB 2*  RW 2
PB-11427

DOTTsy
"TRYIN' TO SATISFY YOU"
BB 13*   CB 16*  RW 11*
PB-11448

CHARLEY PRIDE  "WHERE DO I PUT HER MEMORY"
BB 20*   CB 21*  RW 25*
PB-11477

JERRY REED  "SECOND HAND SATIN LADY"
BB 37*   CB 44*  RW 39*
PB-11472

JEWEL BLANCH
"CAN I SEE YOU TONIGHT"
BB 42*   CB 47*  RW 44*
PB-11464

PORTER WAGONER
"I WANT TO WALK YOU HOME"
BB 66*   CB 73*  RW 69*
PB-11491

RCA RECORDS NASHVILLE

www.americanradiohistory.com
KSON's reign as the "puller" in the San Diego music scene is over.

The Silver Dollar South saw a large turnout recently as 10 of Austin's loveliest were chosen as finalists in KOKE's "Miss Sterling Country" contest. Miss Sterling Country will be KOKE's reigning queen of the fall and spring Radio Roundup, in addition to representing KOKE/Austin at various other functions throughout the year.

MUSIC DIRECTOR PROFILE
Terry Wurderlin joined WKRK/West Palm Beach in October 1976 as a deejay for the station. Terry graduated from Michigan State University in December 1971 with a B.A. degree in the field of radio and television and was chosen as DJ of the year in 1972 by the Michigan State Campus that staffed the station. He started at WDALT and WWCM in Cadillac, Mich. From there he moved to WQOT/Savannah, where he served as afternoon drive jock and music director. After WQOT Terry moved to his present position at KRMD/Shreveport.

WMIT/ Ft. Dodge recently sponsored a Barbara Mandrell weekend at the station. Operations/music director Dale Eichor said that the station was able to sell over three copies of the new "Barbara Mandrell" album along with spotlighting the album for the audience.

KAYSON INVITES YOU TO BUCKLE UP — KSON/San Diego has had a tremendous recent response to its giveaway of the KSON Limited Edition 15th anniversary Ben Buckles, so pull buckles are again being awarded to listeners who display an official KSON rear window sticker.

JOHNNY WEST LEAVES WLAS — MD Johnny West has left WLAS/Jacksonville to devote more time to his AARVARK Productions. His replacement is Willis Williams, who has worked for three years in the PD slot for WLM/Williamson.

JOHNNY WEST LEAVES WLAS — MD Johnny West has left WLAS/Jacksonville to devote more time to his AARVARK Productions. His replacement is Willis Williams, who has worked for three years in the PD slot for WLM/Williamson. Music calls are accepted from 3-5 Monday through Friday.

The current jock line-up at WSAI/Cincinnati, according to PD Jonathan E. Fricke, consists of Jim Scott at 6-10 a.m. followed by Dickey Shannon from 10-3 p.m. and Mark Feser in the drive slot (formerly of WKDA/Nashville) is in the drive afternoon slot from 3-7 p.m. Then comes Debbie Connors from 7-midnight and finishing out the day is Ted McAllister at midnight-

PD according to Chris Collier, Wes Cunningham has been named KCKN/Kansas City MD. In addition to his music responsibilities Wes will also handle the 3-7 p.m. show at KCKN. Music calls will be accepted Monday, Wednesday, Thursday and Friday from 11-2 a.m. for the drive slot.

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WIRK HAS FANTASY ISLAND PROMOTION — WIRK/West Palm Beach is sponsoring a trip for the grand prize winner in the Fantasy Island Promotion. The trip is to be taken in a motorhome; the winner plus 4 guests can win tickets, and music and dance LPs with the single "Fantasy Island" in them and autographed pictures of Freddy. To be a winner the WIRK listener has to have a Country K Country Club number and if the number on their sticker is called over the air then the listener calls in and gets qualified.

MD Johnny Steele follows Chuck with afternoon drive. From 7-midnight Bill Taylor has the controls and Ed Davey finishes out the day in the midnight-6 a.m. slot.

KHEY SETS ANNUAL APPRECIATION CONCERT — The 2nd annual appreciation concert was held at the Charlie Russell and Ray Potter of KHEY invite any performers in the area on this date to get in touch with them if they would like to participate in the concert.

PD Gary Kines of WSUN/St. Petersburg announces the appointment of Les Howard as the new MD. Also Nick Henderson will continue serving as an air personality for the station.

Don't forget photos and releases to Country Mike, 21 Music Circle, East, Nashville, TN 37203.

KSON Sponsors Its Second Annual Country Weekend in Disneyland

SAN DIEGO — Disneyland put on its second annual weekend of live country music in February, and KSON radio in San Diego gave away 200 bus trips to the amusement park. KSON personalities hosted the trip.

Upon arrival at Disneyland, each person was given an admittance ticket, plus a book of five lunch coupons good for rides and attractions throughout the weekend. Everyone at Disneyland, as well as the KSON winners, were treated to live country music featuring Lynn Anderson, Billy "Crash" Craddock, Dottie West, Bobby Bare, Ty England, EldonRED, Bob Wills and His Texas Playboys, and various others.

According to Disneyland and KSON, next year's event is already in the planning stages.
"Touch Me With Magic."

The New Hit Single From The Amazing

MARTY ROBBINS

From his new album "The Performer" - Produced by The Wizard himself — Billy Sherrill

On Columbia Records.
SINGLES TO WATCH

ROY HEAD (ABC AB-12462) 
Kiss You And Make It Better (3.27) (Screen Gems/EMI Music/Songwriter Music — BMI) (Mac Davis)

HANK WILLIAMS, JR. (Elektra E-46018) 
To Love Somebody (3.07) (Cassette Music — BMI) (B. Gibb/R. Gibb/M. Gibb)

JERRY LEE LEE (Sun 51-1141) 
Cold, Cold Heart (2.23) (Fred Rose Music — BMI) (Hank Williams)

JERRY N A L O Y (Warner Bros. WS-8767) 

BOBBY SMITH (United Artists UA-X1279) 
Speak To Me (3.20) (Blackwood Music/Fullness Music — BMI) (J. Fuller)

ROY DRUSKY (Plantation PL-183) 
Beautiful Sunday (2.45) (Page Full Of Hits Music — ASCAP) (Daniel Boone/R. McCauley)

BILL WOODY (ASCAP Hickory AH-54043) 
Just Between Us (3.22) (Milene Music, Inc. — ASCAP) (Micky Mewbury)

JIM VOYTEK (Country Moods CM-1001) 
Born To Be With You (2.00) (Mayfair Music — BMI) (Don Robertson)

DANNY CASANOVA (Centaurus CR-791) 
Musty Motel Rooms (3.06) (Winding Creek Music — BMI) (Don Filippo)

Terry Clark Airplay Delays European Tour

NASHVILLE — Airplay for Terry Clark’s new “Welcome” LP and single, “Time Enough,” has been held up a little by the recent reports of increased U.S. bookings to the point that his scheduled April-May European tour will be delayed.

Clark is now booked entirely through March in the U.S. and may schedule April bookings here which would conflict with his upcoming European tour.

Cara Agency’s Irvin Booker indicates Clark will appear this summer at the Greenbelt Festival in England for three days prior to touring Germany for six concerts plus a week in Holland. Clark is also now booking European concerts into 1980.

His current February-March tour includes 16 dates in such states as California, Oregon, Washington, Indiana, Illinois, Kansas and Vancouver, B.C.

Ray Whitley, 77, Dies In Mexico

NASHVILLE — Ray Whitley, a legendary western music singer and composer died on Feb. 21 while on a fishing trip to Mexico.

Whitley, who had suffered from health problems in recent years was 77.

When Whitley was a singing cowboy star of the movies, he became a close friend of Gene Autry and in 1938 wrote Gene’s classic theme song, “Back in the Saddle Again.” Other hits from Ray’s pen include “Hang My Head and Cry,” “Lonely River,” and “Ages and Ages Ago” (all Autry hits, co-written with Fred Rose). Whitley also wrote “I’ve Lived a Lifetime For You,” made popular by Elton John and co-written by Ray and Elmer Newman.

As a western singer and versatile stage entertainer, Whitley had few equals. At one time he was second only to Tex Ritter in number of personal appearances. Whitley was well remembered too from recordings, radio and television, appearing on top shows such as the Eddie Cantor, Fred Allen and Kate Smith programs, and frequently on the Grand Ole Opy. He performed with Gene Autry and Roy Rogers at many championship rodeos. Whitley also managed the Sons of the Pioneers and Jimmy Wakely.

Besides singing, Whitley was a fine musician and formed one of the best western swing dance bands, the “Rhythm Wranglers.” He designed the SJ-200 guitar for the Gibson company which became the country music world’s premier guitar in the 1940s and 50s.

Ray is survived by his wife of 56 years, Kay, and three daughters Claire, Doresie, and Judy.

Senator Byrd Visits Hall Of Fame

NASHVILLE — When U.S. Senate Majority Leader Robert C. Byrd toured the Country Music Hall of Fame and Museum at the Grand Ole Opy, he left behind two special reminders of his visit: a copy of his first record album, and the red vest that is his trademark in live music shows.

The West Virginia senator, who is the first U.S. senator to record a nationally-distributed music album, gave the museum an autographed copy of his old-time and bluegrass album, “Mountain Fiddler,” in a ceremony in the Foundation’s library and media center.

Performs On Opry

Byrd followed the presentation with a half-hour live performance of several songs from his album, including “Cripple Creek,” “Will the Circle Be Unbroken,” “More Pretty Girls Than One.” During his visit to Nashville, Sen. Byrd also performed on the Grand Ole Opy, which was televised live on PBS television.

Prior to his library performance, Byrd toured the Foundation’s Hall of Fame and Museum at 4 Music Square East in Nashville, guided by Frank Jones, the Foundation’s chairman of the board, and William Ivey, the Foundation’s executive director.

“I really am overwhelmed by this marvelous facility you have here,” Byrd told a gathering of old-time musicians and foundation personnel at his album presentation. “You have much to be proud of. As long as we preserve this kind of heritage, America will continue to be the land of the free and the home of the brave.”


This could very well be the finest, most comprehensive country album ever recorded. Virtually everybody who is anybody in country music — from stars to pickers — pitched in and contributed to this two-record salute to Ernest Tubb. Waylon Jennings, Willie Nelson, Loretta Lynn, Johnny Cash, Johnny Paycheck, Charlie Rich, George Jones, Merle Haggard and others dedicated their talents to this LP. All the Tubb classics — “Walking The Floor Over You,” “Waltz Across Texas” and “Soldier’s Last Letter” — are sung and played to perfection.

FOR REVIEW ONLY


As summer stars are emerging in country music these days, and Con Hunley stacks up with the best of them. On his debut Warner Bros. album, Hunley incorporates country with his R&B roots, and the result is one of the most impressive records by a new artist in some time. Complete with a horn section and tight rhythm production, this LP contains knockout versions of “You’ve Still Got A Place In My Heart,” “Weekend Friends” and “That’s All That Matters To Me.”


This album loaded down with love songs. Marty Robbins is at his best singing ballads, and he utilizes his rich baritone on 10 quality songs here. This is clearly an album for women, and turns back the clock on Mr. B. He utilized a love song and “Touch Me With Magic” should warm any lady’s heart. As usual, Billy Sherrill’s production work lends strength and warmth to Robbins’ vocal work.


This is a hot one for Moe Bandy. Moe Bandy paid his dues playing before folks who love a good cold beer and a good hot country song. And he hasn’t forgotten those people. Although there is a heavy dependence on ‘cheatin’ songs, this album is a breathing example of honest, no-frills country music. Included are the title cut. “It Just Helps To Keep The Hurt From Hurting” and “Cheaters Never Win.”


Even if he does sound almost exactly like his cousin Jerry Lee Lewis, Mickey Gilley can sing the fire out of a good country song. And on this fine LP. Mickey has the good fortune of working with solid material. “The Songs We Made Love To,” “Lonely Wine” and “Just Long Enough To Say Goodbye” are excellent.

Jingle Co. Pacts

With Soundshop

NASHVILLE — Tennessee Tracks, a Nashville jingle production firm, has announced a merger with Soundshop Inc. according to an announcement made this week by Soundshop president Craig DeLechman.

As a result of the merger, Mike Meyers, former president of Tennessee Tracks, has been named vice president of the Soundshop, Inc. and will function as a producer, arranger and performer.

In making the announcement, DeLechman noted that Meyers would bring to the Soundshop a solid reputation for quality work, and an excellent list of national clients.

Effective April 1, 1979, the merger establishes the Soundshop, Inc. as Tennessee’s largest commercial music production house, located in Nashville at 1307 Division Street.
Cash Box/March 17, 1979

**THE COUNTRY COLUMN**

Mary Lou Turner called Cash Box last week to clear up a misunderstanding. It seems that a press release was sent around stating that Mary Lou was leaving the Bill Anderson Show. Definitely not true, according to Turner, who said she plans to eventually leave the show, but she is not making an abrupt departure. "I won't be working all the shows dates this year," she said. "But those concerts I have already signed for I will appear at. As far as 1979 goes, I will be connected with the show." Turner added that she will be working a few dates on her own this year.

Cirqueaud Round

Rumors is that over many years, Tom Collins will no longer be producing Ronnie Milsap. Collins has been producing Milsap ever since the latter arrived in Nashville in the early '70s.

Japan's Radio Hit Research Committee has presented its Japan Radio Popular Disc Award to Crystal Gayle as the best on-air foreign artist of 1978. The award is based on popularity and amount of airplay.

The Grand Ole Opyr enjoyed national television exposure March 3 when the Public Broadcasting Service telecast a live six-hour performance. By all accounts, the nationwide telecast was a success, recording of "1 Stoie. Flowers From the Past." Fifty-one acts made an appearance during the broadcast, doing business as usual onstage. But backstage the occasion sparked an air of excitement. "Everyone's talking about it back here," Minnie Pearl said during a backstage break. "It's a challenge—we've all forgotten how exciting live television can be. There's a special feeling, it's real."

Glen Sutton is the man who had that hit with the novelty record, "The Football Card," as is again in his latest single release. Glen lends his own special brand of humor to the age-old question, "Should Old Acquaintance Be Forgotten." The song is from Glen's upcoming Mercury LP, "Close Encounters Of The Sutton Kind."

Sabre Records president Ray Reeves has announced the signing of recording artist Johnny Free to a long-term recording contract with the label. Free's first release on the label will be "Borrowed Time," which is scheduled for immediate release. Eddie Rebell and the Oak Ridge Boys have broken Olivia Newton-John's four-year-old attendance record at the Houston Livestock and Rodeo show, the world's largest rodeo event. Eddie's really been hopping lately. He will be making an appearance on NBC-TV's "Midnight Special," to be aired March 16.

Epic recording artists Johnny Rodriguez and Jody Miller are among the country music stars who will appear at the 41st Annual Johnnie Lee Wills Tulsa Stampede at the Expo Square Pavilion in Tulsa, May 1-6. This is the first year we've matched our line-up of championship rodeo cowboys with an equal bill of country music stars," said Johnny Lee Wills. Flying Fish recording artist and co-producer of the event, Makin' Music," a new album by Ray Clark and the legendary blues-jazz artist, Clarence "Gatemouth" Brown, is set for a spring release on MCA (formerly ABC) Records, according to Jim Fogelson, president of the label's Nashville operation. It's an all-country music lineup in the main room of the Silverbird Hotel along the Las Vegas strip March 28-April 17 with Jody Miller, George Lindsey and Johnny Rodriguez. Twenty-year old Lorrie Morgan's road to a recording contract is so typical, it's almost cliché-ish.

The daughter of George Morgan (country singer who had top 10 hits "Candy Kisses" and "Room Full Of Roses" in the late 40s), Lorrie began singing at the age of 13. She paid her dues performing in Roadway Jim's lounge and Jerry Reed's Country Palace. Finally she signed with Acuff-Rose as a writer. She filled in as a receptionist for the company as a favor, a job she held for nine months. And now she has her own single. Presently she's on the Cash Box Country Singles chart. "Two People In Love" is Lorrie's debut single on Hickory.

Norwood Pacts At L.A. Records

LOS ANGELES — Gospel singer and L.A. recording artist Dorothy Norwood has signed a new recording contract with L.A.'s Dorothy Norwood Live, featuring the single "A Mother Cries" and "Some People," continues to do well on the charts.

Gene Wyatt, 42, Dies At Home

LOS ANGELES — Recording artist Gene Wyatt, 42, died recently at his home in Shreveport, La. Best known for his Mercury hit single "Your Garden," Wyatt is survived by two children and his wife, Jo.

**Vegas Hot Spot For Halsey Acts**

NASHVILLE — The Jim Halsey booking and management agency, which has been instrumental in exposing country entertainers through television and sophisticated supper clubs, has booked seven acts in Las Vegas this month.

"We've always tried to bring country music to Vegas because of its reputation as the premiere entertainment showcase of the world," says Jim Halsey, president of the booking agency. "Our continuing efforts have resulted in at least one of our acts booked on the Strip every month for the past four years."

The action in the Main Room on the Strip starts with country music star Roy Clark teaming with Grand Ole Opry star Minnie Pearl at the Frontier Hotel, March 8-14. Monument recording artist Ray Price and ABC recording artist Buck Trent join Clark for a week at the Frontier, March 22-28.

Epic recording artists Johnny Rodriguez and Jody Miller headline with comedian George "Goobie" Lindsey at the Silverbird Hotel, March 26-April 17.

Finally, ABC recording artist Hank Thompson and his Brazos Valley Boys play the Nugget, Sparks, Nevada, March 6-11. The Trio, consisting of Thompson, and offices in Los Angeles, Nashville and London, has a roster of over 20 artists.

**Rodriguez Hosts Texas Telethon**

CORPUS CHRISTIE — Epic recording artist Johnny Rodriguez and 33 other entertainers, including Willie Nelson, Waylon Jennings, Tom T. Hall and Leon Russell, recently participated here in the fourth annual Johnny Rodriguez telethon to benefit the Johnny Rodriguez Life Enrichment Center for handicapped youth. More than $250,000 was raised during the 14-hour event, which was telecast by station KRIS here.

A barbecue and wheel-chair football game are some of the main attractions, and a bar hosted by Rodriguez, was held the evening before the telethon.

The two-hour telethon of Sabinal, Tex. Rodriguez was approached five years ago by Ed Low, director of the Life Enrichment Center, to host a fund-raising telethon.

"The enrichment center was started by private citizens due to the unavailable government subsidy to benefit handicapped youth in the southwest Texas area," Low said. "We approached Johnny because we wanted someone who felt something for the children of the area, who would work his heart out for the charity. We knew Johnny to be such a person."

Rodriguez, who has not forgotten his early beginnings, said "I have been really fortunate in my life, and I just feel as though I have to give something back. Helping much as it is, Brown, Reed, and people who are less fortunate is my way of doing this."

**Country Music's Hall Of Fame And Museum Enjoyed Banner Year In 1978**

NASHVILLE — The Country Music Foundation's Hall of Fame and Museum enjoyed a banner year in 1978, as paid attendance for the attraction broke the half-million mark for the first time in its 11-year history.

The Hall of Fame and Museum drew 556,095 visitors in 1978. That figure is up 15 percent from 1977's total of 483,985.

The Country Music Foundation's other major attraction, Studio B (formerly RCA Studio B, located two blocks from the Hall of Fame Museum), drew 78,315 paid customers in 1978, its first full year of operation.

The Legendary Studio

Studio B, a 16-track facility still used as a recording studio by major labels in its 430 hours, hosted sessions by Elvis Presley, Eddy Arnold, Chet Atkins, and Jim Reeves in its years as a full-time active studio. Stars such as Jim Ed Brown, Jerry Reed, and Dickey Lee still record there.

The foundation's Hall of Fame and Museum, which opened in April 1967, drew as many customers in 1978 as it did in its first three and a half years of operation.

"In a year when other attractions in the Nashville area have shown little or no increase in their attendance, our museum and Studio B have shown strong increases," says Mrs. Emmasue Lambrecht, the Country Music Foundation's head of group sales and marketing.

"We've increased our ad campaign, and we've enjoyed great TV exposure within the past year," says Mrs. Lambrecht. "Our syndicated TV shows and specials on 1978 focused on the Country Music Foundation and its attractions or used them as backdrops for segments of their shows, including Good Morning America, Today, ABC's Wide World of Sports, the Country Music Association's annual awards show, an Alan King special, and segments filmed by TV crews from Japan and Britain's BBC.

www.americanradiohistory.com
It’s too bad that many male musicians have a low opinion of their female counterparts, but then Latin Fever might never have been created if it were any different and that would really be too bad.

The 13 young, energetic women that make up the salsa disco band Latin Fever may not have a role on the dynamics that make Latin music so exciting, but there’s something spicy in the salsa they play that appears to be their own.

And maybe that’s because they are women, adding a special touch to something the way Latin Fever has been doing until recently.

If they relied solely on the novelty of being an all-female band, they wouldn’t last two minutes in the industry, although the novelty may have something to do with some of their bookings.

When they play though, the audiences sense a uniqueness in their music, not their sex.

They also have Rita Harlow of West Brighton as their manager, one of the hardest working professionals in the field, man or woman.

In a little more than a year, Ms. Harlow took a clever idea and fashioned it into dedicated groups of professional musicians, and actually demonstrated a quiet fever in their style.

Admittedly, they are still coming together as a unit. With 13 musicians, including three singers, it’s next to impossible to keep a tight rein on everything. Only occasionally, however, does Ms. Harlow have personnel problems. After an extensive reorganization of the musicians about six months ago, virtually every member is presently still with the group.

Latin Fever is most capable when playing salsa, although they play disco and rhythm and blues decently enough to get by.

The intricacies of Latin harmonics and melodies seem to provide an outlet for something special and strangely enough, only several of them have a Latin heritage. The others comprise of minor version of international ethnicity.

The fact that some never played Latin music until joining Latin Fever and are now doing so with apparent ease, hints at their professionalism.

"Latin tunes were very hard for me at first," guitarist Beverly Phillips said. "I wasn’t used to all the different rhythms...."

She added she now enjoys playing Latin music, especially learning what can be done within its framework, which is entirely different from jazz or rock.

"I’m professional enough in this business to know what the people want to see and will pay for," Ms. Harlow said. "There are certain things I want to see and have." Her discerning eye and ear have paid off in some respects.

Latin Fever already has an album on the primo Latin label, Fania, and there is a

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**LATIN BEAT**

**TOP 20 ALBUMS**

**TEXAS NEW YORK SALSA**

1. **APESAR DE TODO**
   VOLCANTES (green label, Mat 1316)
   **CANTA A JUAN GABRIEL VOL. #2**
   ROCIO DURCAL (Polygram 7043)
   **CUENTAS CLARAS**
   ORCIO (Musitran 17587)
   **CON MARIACHI VOL. #2**
   JUAN GABRIEL (Polygram 7014)
   **LO PASADO, PASADO**
   JOSE-JOSE (Polygram 7015)
   **SIENTE EL MARIACHI**
   MANOLO MUNOZ (Dacar 2011)
   **AMIGO**
   CARLOS (Dacar 2030)
   **SENTIMIENTOS**
   CARLOS SOTO (Polygram 7016)
   **#8 RIGOR TOVAR Y SU COSTA AZUL**
   (Melody 561)
   **ESTA MIS CANCION**
   RENACIMIENTO 74 (Artemis 101)
   **LA DE LA MOCHE AZUL**
   RICARDO FERNANDEZ ALONSO (7299)
   **ESTRELLAS DE ORO**
   (America 1003)
   **PESCADORES DE ENSENADA**
   CADETS OF LAINES (Artemis 108)
   **CORRIDOS**
   JULIO CASTRO (Extoll 34341)
   **ABRAZAME**
   LUISA (Cyl 1489)
   **MERCEDES CASTRO**
   YULIETTE MENDOZA (Musart 4118)
   **IRENE RIVAS**
   CARLA (Carla 008)
   **COMO TU**
   LUPITA DEL ALESSIO (Oleo 026)
   **CARINO SI TE YAS**
   PERLAS DEL AMOR (Lon 104)
   **EL CHICLERO**
   CHILICHO (Dacar international 2043)

**LATIN PICKS**

**RUMBA TRES** - Al Records - ABS-6047 - No Producer

Rumba Tres Trio is outstanding on this album of love songs and soft rock with a little touch of disco. The vocals are superb throughout this LP, which features some dazzling orchestrations.

Great backing provided by the string section and background vocals. Best selections are: "Dejame A Su Nina," "Pa Que Jueque," "Acadete Que Te Quero," "Nicolas," "Ahora Que," "Vente Conmigo," "Te Quiero, Te Quiero," "Tu Piel Morena," and "Buscaremos Un Rincon."

**SENSACIONES** - Veronica Castro - Peerless M/5 2079 - No Producer

And Veronica Castro debuts with this gem of an album consisting of beautiful love songs. Her voice is great and she is backed by excellent orchestrations. Recording was done well. The backup vocals are fantastic. Best songs on this album are: "Yo Quisiera Ser Mi Senor Locutor," "Cual Es Tu Nombre," "Cual Es Tu Numero," "No Soy Moneda De Oro," "Pepino Ciclon," "Soy Celosa," "Agua Menos," "Te Amo Me Amas" and "Adios."

**GUSTAVO ROJAS** - Alhambra - ALS-1700 - Producers: Gustavo Rojas and Roberto Rodriguez

Gustavo Rojas is a true artist who has released an album with some meaningful songs. He excels cut after cut. Most of the songs are love ballads except one change of pace, a guajira a la Cuban style. This album was well recorded and captures the drive and intensity of the arrangements provided by Jorge Cataldrelli. This album should not be overlooked in any Latin retail stores.
Cash Box/March 17, 1979

INTERNATIONAL BESTSELLERS

United Kingdom

TOP TEN 45s
1. Tragedy — Bee Gees — RSO
2. Heart of Glass — Blondie — Chrysalis
3. Oliver's Army — Elvis Costello & The Attractions — Radar
4. Will I Live — Gloria Gaynor — Polydor
5. Chiquillita — Abba — Epic
6. Contact — Edwin Starr — 20th Century
7. I Was Made For Dancin' — Lef Garret — Atlantic
8. Lucky Number — Lene Lovich — Stiff
9. Women in Love — Three Degrees — Ariola

TOP "EEN LPS
1. Parallel Lines — Blondie — Chrysalis
2. Spirits Having Flown — Fleetwood Mac — RSO
3. Armed Forces — Elvis Costello & The Attractions — Radar
4. Action Reaction — Darkness — Chrysalis
5. Thank You Very Much Concert! The Album — Various Artists — Polydor
6. Palladium Ballroom — Various Artists — CBS
7. New Boots and Panties — Ian Darby — The Blackhearts — Stiff
8. Nighthawks at the Diner — Various Artists — Chrysalis
10. The Best Of Earth Wind & Fire — Vol. 1 — Earth Wind & Fire — CBS

Canada

TOP TEN 45s
1. Y.M.C.A. — Village People — Metronome
2. Bulldozer — Oliver Onions — Polydor
3. Chequers — Andy Gibb & The Stranglers — EMI
4. Baby It's You — Promises — EMI
5. Le Frisk — Village People — RSO
6. Kreuzberger Nächte — Gebruder Blattschuss — Polydor
7. I'll Breathe Again — Frankie Miller — CBS
8. A Million Miles — Various Artists — CBS
9. Make Love To Me — Jimmy Cliff — Stiff
10. Unleash the Power — Various Artists — CBS

Germany

TOP TEN 45s
1. Magenta — Village People — Metronome
2. Euxedo — Oliver Onions — Polydor
3. Chiquilla — Andy Gibb & The Stranglers — EMI
4. Baby It's You — Promises — EMI
5. Le Frisk — Village People — RSO
6. Kreuzberger Nächte — Gebruder Blattschuss — Polydor
7. I'll Breathe Again — Frankie Miller — CBS
8. A Million Miles — Various Artists — CBS
9. Make Love To Me — Jimmy Cliff — Stiff
10. Unleash the Power — Various Artists — CBS

Canada, U.K. Markets Hit By Rising Impact Of Disco Music

Canadian Disco Scene Breaks Out Of Montreal Area by Kirk LaPointe

TORONTO — As in the United States, disco is now poised to be a phenomena in Canada, one that can no longer be ignored in Canada. While the popularity of disco has in the past largely been limited to Montreal, the rest of the country has, according to industry leaders, joined by marketing, disco music and promotional campaigns.

The fact that disco thrives in Canada is itself not a startling revelation. To some extent, the country has followed cultural developments of its neighbor to the south. And, the proliferation of disco successes there during the past two or three years has greatly influenced the tastes of Canadian music listeners. Yet until recently, disco was not an integral part of Canadian radio programming. There was no video disco launching pad through television. Indeed, there had never been a disco concert appearance on Canadian television. In Canada, 1978 may not have been the year of the disco boom in Canada, but it was most certainly a year in which vital industry progress was made. Now, a nationwide disco television show, the first all-disco radio station and an increase in the number of touring disco artists, is making Canada a viable market for the genre.

Disco TV, Radio Growing
Jim McKeena, producer of CTV's Downright Disco, says the show's rating are consistently growing. At CHIC radio in Brampton (a suburb of Toronto), management is predicting sizable leaps in the ratings for the station. And at Concert Productions International (the country's largest concert promoter), successful Donna Summer shows and planned engagements by Village People in the spring, point to further major concert appearances in Canada.

“Nothing about it, we're spending much more time developing our disco rosters in this country,” says WEA executive vice president Ross Reynolds. CTV's new director of artist development, Terry McGee, adds: “A large part of disco was rather reluctant to program disco up until a year or so ago. Now, on any given week, seven out of the ten top-selling singles may be disco or disco-oriented songs that cross over successfully to pop formats. With programmers rethinking, and...

LONDON — In popular music, the '70s has spawned two major new movements: disco and new wave. Disco has clearly established itself more firmly on a global basis, and its growth and impact has already been widely felt in the United Kingdom.

In an exclusive interview with Britain's top radio disco disc jockey, Greg Edwards, Cash Box examines the development and future potential of disco music in the U.K. During the early '70s as a label manager at CBS, Edwards was responsible for forming and developing the soul/disco Philadelphia International label in the U.K. Edwards found that the main difficulties in trying to establish Philadelphia in Britain in the beginning was a lack of positive radio and discotheque response.

"few Discos Around"

"In the early '70s, it was very difficult to establish our label's music because there were so few discos around," explained Edwards. "The dance clubs that had flourished in the '60s had by now fallen away, and the ones remaining were very scared of attracting black audiences because they felt it would breed violence. The only successful discos were the gay ones, all of the others had gone out of business."

"It was during this period the gay revolution was happening and the gay discos were thriving," added Edwards. "I believe that the gay discos played a key role in keeping soul/disco dance music alive in the early '70s. The gay influence is one of the main factors why soul and disco eventually began to merge and break artists like Donna Summer and Barry White."

While Edwards was still involved with CBS he also began radio work with BSC TV, and his discos were thriving. In the U.K. discos he was given his own Saturday night, three-hour show on London's Capital radio, one of the first U.K. commercial stations.

Disco Evolves

During the mid '70s the U.K. disco scene evolved from the more intense synthesizer-laden disco sound developed, breaking away from the lighter, soul-oriented sound which had been popular since the '60s. The disco movement was expanding at a rapid pace and was beginning to be felt nationwide. Not only were the already established disco artists such as...
Through this system would be honored. Compuket was launched by Miller with major shareholders David Jones Ltd., Myers and D. J. Gordon late last August. Compuket was designed to allow people in outer suburbs and country areas to look book tickets without coming to the city box office.
NEW YORK — Beverly Sills, who is about to become director of the New York City Opera, will receive the Recording Industry Association of America’s 11th Annual Cultural Award at a dinner on March 20 at the Washington Hilton. She is being honored, not only as a great opera singer, but also for her efforts to secure greater governmental support of the arts. Attending the dinner will be approximately 1,000 guests, including recording industry executives and members of Congress, the Carter administration and various Federal agencies.

NEW CLASSICAL DIVISION — Polygram Corp. has combined the Philips and DG organizations in the U.S. into a new operating division called Classics International. The division will be directed by Jean Frey, vice president and general manager, and Scott M. Mampe, vice president. Frey previously headed the American DG operation within Polydor, Inc., while Mampe led Philips as part of Phonogram Inc./Mercury. Steve Salomonsohn will serve as financial administrator for Classics International, in addition to his duties as vice president of finance for Polydor.

Frey emphasized that both Philips and DG maintain their separate artistic identities. The formation of Classics International, he said, is purely an administrative move. "By utilizing the talented staffs of both labels," he explained, "we will greatly enhance the marketing and sales of each, and provide improved service to our common customers."

"Apart from substantially strengthening our market position, Classics International represents a major commitment by Polygram to support classical music in the U.S. and we fully expect this unique organization to become the major force in the U.S. classical music market."

Both DG and Philips import all of their records from Europe. List prices on their full-line albums are $8.98, one dollar more than the list price carried by classical records on major U.S. labels.

"STATE-OF-THE-ART Cassettes" — The sound quality of pre-recorded cassette tapes has made major strides forward in recent years. But still, some people are not satisfied. To help satisfy the demand for better quality cassettes, Sync Labs is putting out a series of cassettes which, it claimed, have a larger frequency range and dynamic range and less distortion than one finds on conventional cassette tapes.

The programming comes from Concert Society, Inc., which has licensed a number of catalog items to In Sync. The first cassette release, listing for $12.98, includes 25 Concert Society offerings. Among them are Jean-Philippe Rameau’s traversal of the complete Rameauan concertos, as well as albums by Van Cliburn, Michael Rabin, Marin Marceau, Wanda Wilkomirski, Jean Martinon, and Michael Boroff.

NEW ORCHESTRA — The Orchestra of the 20th Century, an offshoot of Arthur Weisberg’s Contemporary Chamber Ensemble, makes its debut at Carnegie Hall on March 20. Although there is another similar group in New York called the American Composers Orchestra, the Orchestra of the 20th Century claims to be the only orchestra in America that is entirely devoted to music of this century. Interestingly, the program of the first concert is fairly conservative, featuring works by Elliott Carter, Luciano Berio, Edgar Varese and Igor Stravinsky. The well-known new work on the program is Berio’s “Sinfonia” for voices and orchestra, which will be receiving its New York premiere at the concert.

ODDS ‘N’ ENDS — The Metropolitan Opera will present four new productions during its 1979-80 season. They are: Mozart’s “The Abduction from the Seraglio,” Kurt Weill’s “The Rise and Fall of the City of Mahagonny,” Verdi’s “Un Ballo in Maschera,” and Puccini’s “Manon Lescaut.” Operas slated for new productions in the two succeeding seasons include Massenet’s “Cendrillon,” Tchaikovsky’s “La Traviata,” and “Ivan Susanin.”

A new book called “The Music Makers” (Columbia University Press, $15.95) by Deena and Bernard Rosenberg offers interviews with such luminaries as Aaron Copland, Eugene Ormandy, Rudolph Bing and Claudio Arrau...Larry Holmes, who was recently vice president of classics for the Odyssey record label, has been the national cassette tapes manager for CBS. He has been appointed director of merchandising for Columbia Masterworks.

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CLASSICAL ALBUM REVIEWS

THE ARTISTRY OF ARTHUR RUBENSTEIN. RCA ARL 2-2359. List: $15.96

Not much can be said about this 91-year-old, Polish-born artist that has not already been said. He possesses a consummate technique and plays with a seeming inevitability that flows naturally out of the music. Hear his genius in a program that includes such gems as Schubert’s Impromptu in G-flat, Debussy’s “La Cathedrale Engloutie,” Schumann’s “Arabeske” and Chopin’s Fantaisie-Impromptu in C-sharp minor.

TRIBUTE TO E. POWER BIGGS. Columbia M4X 35180. List: $3.92

This four-record set gives a good overview of the late organist’s recording career. It is a made up a diverse group of albums, ranging from such chestnuts as Bach’s Toccata in D Minor and Passacaglia in C minor to more rarely heard works like Widor’s Toccata in F major and Waugh-Parry’s Prelude and Allegro for Organ and Strings. The eccentric Biggs also performed Joplin on the pedal harpsichord and Sousa on the organ. Altogether, this is an indescribable collection, even if the pieces on each disc don’t always mesh.


While not very innovative, Busoni’s sonatinas are highly recommended to listen to. The first two are deliciously impressionistic, revealing the influences of Debussy and Scriabin, while the Sonatina No. 5, dedicated to J.S. Bach, merits comparison with Busoni’s transcription of Bach’s Toccata and Fugue in D minor. Paul Jacobs, a specialist in early 20th Century music, infuses these pieces with an exquisite sensibility.
Jacobs Exits Meadows; Three Others Depart In Shakeup

LOS ANGELES — Citing "irreconcilable differences" between himself and the board of directors of his parent company, Paul C. Jacobs recently resigned as president of Meadows Games. Jacobs, who was named president of Meadows last Sept. 15, had approximately a year and a half remaining on his two-year contract.

He said his resignation followed "a bizarre and unfortunate series of events" on Friday morning, March 2. Although he declined to elaborate pending a settlement of his contract, Jacobs said he has detailed the events leading up to his resignation in a letter to the board of directors of Holosonics, Inc., Meadows' parent company.

Three members of Jacobs' staff are also no longer with the company. They are: sales manager Ed Boasberg; sales administrator Ron Drotts and operations manager Rodney Cannon.

Court Upholds 'Lists'; AMOA Plans Appeal

LOS ANGELES — AMOA hit another legal snag recently in its effort to eliminate last year's infamous "396 Lists." The Los Angeles County Superior Court has ruled the AMOA's complaint concerning the directive, citing that the Copyright Royalty Tribunal has been granted the authority to settle any copyright disputes it deems appropriate, thus allowing it to settle the annual lists. The ruling comes after the AMOA's lengthy preparation of the complaint.

Triple Sound Option, Dazzling Visual Effects Highlight Williams 'Flash' Pin

CHICAGO — Williams’ solid state "Flash" pinball machine, distinct for such features as an exclusive triple sound option, dazzling flashing lights with lightning effect and front-end programming, is currently in full production at the Williams Electronics, Inc. factory in Chicago.

"With "Flash" we’ve combined the best in fast action and attractive electronic sound, lights, graphics, and visual effects," commented Williams’ president Mike Stroll. "The tremendous excitement that "Flash" has generated at test locations is only exceeded by its record-breaking earnings."

Triple Sound Option

The machine’s unique thunder and lightning sounds are achieved by Williams’ renowned dual-sound system. The new triple sound option permits a background sound, along with the synthesized sound, and this background sound increases in pitch as the ball is in play, instilling a feeling of momentum for the player.

A bank of five drop targets is the key for extra ball and special and dropping the three-ball of targets advances toward super Flash. The electrifying Flash lamps are triggered each time either bank of drop targets is made, to add to the excitement of play.

The front-end programming, by which all game adjustments are made from coin door test switches and the credit button, has received tremendous accolades from the test location distributors. According to Mike Stroll as settings are changed, the current value is indicated on a player display. "In other words, what you get is what you get," Stroll noted. In addition, a new adjustible high score to date setting has been incorporated with the push-of-a-button high score reset of previous games.

The top end roll over provides 2X or 2X bonus multiplier that can quickly advance up to as many as 67,000 bonus points. An additional flipper on the right side provides numerous skills shot that include the five-ball targets, the three-ball and looping around the top two or three times for the thrill of it. "I think my favorite shot," Stroll said, "is to 'brushback' a target in the three-ball while looping to the top for a bonus multiplier."

HIGH FASHION PHONO — The Seeburg Disc-160 phonograph provided the setting for a feature on women’s fashions which appeared in a recent supplement of the Chicago Sun-Times. The Disc-160 served as the pivot point around which the city’s top fashion models displayed an elegant collection of designer apparel from many of Chicago’s leading shops such as Banvit Teller, J. Magnin and Sak’s Fifth Avenue. (Sun-Times photo by Frederic Stein.)

Mondial Acquires Half Interest In Sweden Firm

NEW YORK — Suren D. Fesjian, president of Mondial International Corporation, announced that Mondial has purchased a 50% interest in the firm of AB Dannemans (continued on page 50)

Phil Moss, Two Others Die In Airplane Crash

LOS ANGELES — Phil Moss, president of Phil Moss & Co., and his youngest son, Mark, died Feb. 22 in a light plane crash. John Nix, sales manager of the Moss organization, was critically injured in the mishap and died 24 hours later in a Kansas City hospital.

The three men were enroute to the firm’s Kansas City office, in Moss’s private plane, when the tragedy occurred. A seasoned pilot, Moss was believed to have been at the controls of the plane, which reportedly crashed into a residence and immediately burst into flames.

Phil Moss & Co. is among the coin machine industry’s most noted distributor organizations, with offices in Des Moines, Iowa, Kansas City, Mo., and Omaha, Neb. A longtime Seeburg distributor, the firm also represents the production lines of several major games and vending manufacturers.

Buoyed by the survival of his son, Mr. Moss was originally from Chicago where he spent the early days of his coin business career. He was highly regarded from a business standpoint and his reputation as a pilot was impeccable, as attested to by the many from this area who had flown with him on numerous occasions. He served as a pilot in World War II.

Funeral services were held Feb. 5 at

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3-D Action In New Cinematronics 'Starhawk' Video

EL CAJON — Cinematronics, Inc., as a follow-up to its highly successful "Space Wars" video game, recently introduced "Starhawk," a one-or-two player space game. The electronics in the new model are identical to those in Space Wars, with the exception of the audio board, but the play concept is quite different.

The object of play is to shoot and destroy space ships of various sizes, speeds and point values as they appear and disappear into deep space while flying above the surface of a rotating planet. The player uses a joystick to control an on-screen lazer gun and the travel is selectable by use of three buttons for slow, medium or fast speed.

Added Challenge

For added challenge, a "Killer" ship randomly appears on the screen firing a lazer gun and subtracting points from the player's score. The player who destroys it awards the points which have been deducted from the opponent's score. Destroying seven ships consecutively activates sporadic increase in the speed of the planet, which was initiated last September when the directive was issued.

The AMOA contests the directive on grounds that such a ruling would cause a clerical mire, burdening them with additional paperwork and encouraging on private records. In addition, the Township also states that operators must now file changes in the number of machines at their locations as well as the lists. The appeal is already being planned by the AMOA on the ruling and many of the over-5000 "outlaw" operators around the country, who have not registered their machines with the Township, single product to keep a close eye on legal developments. Though neither the Tribunal nor the Copyright Office have the power to enforce such a directive, there is the possibility that non-AMOA may start registering their jukeboxes with the Tribunal, should the case be finally settled in the Tribunal's favor.

In other legal news concerning jukebox owners, both ASCAP and BMI have reached settlements with those jukebox owners who failed to purchase $8 stickers for their boxes from the Copyright Office. The stickers are a requirement for owners under a 1976 copyright law.

Mondial Acquires Half Ownership In Sweden Firm

Automater of Stockholm, Sweden. For many years, Dannemans has been the exclusive distributor for D Gottlieb & Co. in Norway, Sweden, Denmark and Finland; and Fesjian stressed that this arrangement would continue in the future.

The firm of AB Dannemans Automater has been in business for more than 25 years and is currently headed by Charles Danneman, son of the founder. Danneman affirmed that this new relationship with Mondial merely cemented a longstanding relationship between the two firms.

Dannemans, with its staff of electronic technicians, has the in-house capability of repairing solid state boards and furthermore has a complete stock of spare parts covering potential customer needs.

Fesjian stated that he looked forward to an even larger penetration of the Scandinavian market now that Mondial has a substantial interest in Dannemans in that territory.

Court Upholds 'Lists'; AMOA Plans To Appeal Decisions On Jukeboxes

(continued from page 49)

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SCHOOL IN SESSION — Northern Star Dist. in Albany recently sponsored a Williams service school, which attracted 40 service people representing operating companies in Albany and the surrounding area. The class was conducted by Bob Prinzing, Williams' field engineer, whose presentation drew rave notices. "Everyone walked away from the session with a feeling of confidence," commented Sid Gordon, marketing director at Northern Star, "and a better understanding of the solid state system. We are pleased that the school was so well attended and received a number of calls commending Bob on the method of instruction." In the first photo, Prinzing details service procedures for a current Williams model. The second photo shows a portion of the operators who attended the session. The school was part of Williams Electronics' ongoing service program.

Stein Electronics, Inc. has stepped up production on "Dracula," its current hit pin, in order to meet "worldwide demand," according to company exec Steve Kaufman. Without pin-pointing any specific characteristic, Steve attributes the apparent success of the game to its total appeal, noting that the best evidence is in the collection reports that have been relayed to the factory. "We have learned something with each model produced," he said, "and, by the same token, as more of our equipment is exposed, operators are getting a better feel for our product." Next up from Stern will be model called "Trident." Webster's dictionary defines the word as "three pronged spear" which will give you some idea of the design theme. Steve said the factory has started shipping prototypes of the new model — so watch for it.

MIDWAY MFG. CO.'s service manager Andy Ducay, after participating in the March 5-9 Bally-Midway service seminar in Reno, headed out to Las Vegas at the invitation of Stan Braaten of Nevada Gaming School. While in the area he planned to visit with longtime colleague, and friend, Tom Hata (formerly of Bally), who is affiliated with the MGM Grand out there. Andy will return to Chicago in time to prepare for the April 2-6 seminar at the Sheraton Center in Charlotte, N.C., which is the third and final installment in the Bally-Midway regional program, and a 2-day school, April 24-25, being sponsored by New Way Sales Co. in Toronto.

AND SPEAKING OF THE Bally-Midway regional seminars, when the program got under way Feb. 12-16 in Chicago there were 96 people in attendance (including one female), who came from as far west as California, as far east as Boston and as far south as Florida. Geographical breakdown — courtesy of Bally's field service manager Bernie Powers, who just wanted to emphasize the impact of the program. Although an accurate count was not available at preseason, there was a heavy advance registration for the Reno school.

WORLD WIDE D I S T RIB U T I O N: is very anxiously awaiting delivery of "Flash," the highly touted new pinball machine from Williams' Test reports on the new model have been "extraordinary," according to Howie Freer. Voicing similar enthusiasm as most of the other distributors we've spoken with Howie simply stated — "Everything you've heard about it is true...it creates a build-up of excitement for the player that is unsurpassed."

COIN MACHINE

CHICAGO CHATTER

CALIFORNIA CLIPPINGS

MCA To Release 'Delta House' 45

LOS ANGELES — MCA Records will be releasing the theme song from the ABC-TV series "National Lampoon's Delta House" on March 16. Michael Simmons performs the lead vocal on the single. "Delta House" is based on the Universal motion picture "National Lampoon's Animal House," co-produced by Matty Simmons and Ivan Reitman.

Moss, Two Others Die

(continued from page 48)

Dunn's Funeral Home in Des Moines with burial at Jewish Glendale. Survivors include the widow, Bernice, a son, Terry and a daughter Maggie Moss Flynn. Funeral services for John Nix were held Feb. 27 at McDougall Funeral Home in Anderson, S.C.

'Sexy' Goes Platinum

Rod Stewart's hit single, "Da Ya Think I'm Sexy," from the new "Blondes Have More Fun" LP has been certified platinum by the RIAA.

Some new and interesting games arrived recently at the C.A. Robinson & Co. showroom, reports distrib vice president Ira Betelman. Among the most promising, according to Ira, are Vector Beam's "Speed Freak," a driving game that utilizes advanced vector technology to its fullest advantage. Midway's "Bowling Alley," Gottlieb's "Solar Ride" and Ramken's "G.T. Roadster." He said these and other new items will be on display at a C.A. Robinson-sponsored product presentation later this month.

NAMCO AMERICA vice president Satish Bhatnagar informs that the Sunnyvale-based factory will begin manufacturing its own games by late May or early June. In the meantime, he said Namco will continue to ship "Shotaway" and invited interested distributors to contact him at (408) 745-7600.

DATELINE LAS VEGAS, where the Nevada State Gaming Commission has voted unanimously to grant Bally Manufacturing Corp. a permanent license to operate gaming activities in the state. The vote followed by exactly one week a unanimous recommendation to the commission by the Nevada Gaming License Control Board that Bally be granted the permanent license. Commenting on the commission's vote, William T. O'Donnell, chairman and president of Bally, said he was "extremely pleased by the action in granting a permanent license which has been subject to annual review by the Nevada gaming authorities."

LOOKING AHEAD TO THE TOP 100

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WALKIN' THE FENCE (World Song - ASCAP)/COUCAHOIS (Warner Bros. WBS 8749) TAKE IT BACK (Cotter City - ASCAP)/GEILS BAND (EMI America P-8012)

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Managers Optimistic In Wake Of MCA's Purchase Of ABC

Managers Optimistic In Wake Of MCA's Purchase Of ABC (continued from page 7)

enthusiasm and total commitment, I'm sure it will make all the difference in the world to Poco.

Hartmann says he got a taste of MCA's commitment to Poco on the day the sale was finalized. After coming to an impasse with ABC over tour support for the band's upcoming series of club dates, he approached MCA president Bob Siner with the problem.

"I told Bob Siner on Monday (March 5) that we were going to need some advance assurance to launch the tour," recalls Hartmann. "The next day we showed up over at MCA and met with all the department heads to discuss figures, breakdowns and strategy for the tour.

"They agreed on immediate funds to move forward with the tour, but when we received the check it was for enough to finance the whole thing. To me that showed they are sincere and really believe in Poco."

Hartmann also praised the efforts of MCA's promotion staff. "When we went over to MCA, I told Larry King (vice president of promotion) about five stations that hadn't gone on Poco's single, and by the time we left the building, he had picked up two of the stations. That really knocked me out," he says.

Hartmann isn't alone in his enthusiasm for the change in labels. Personal managers representing other best-selling ABC acts — including the Crusaders, Rufus and Jimmy Buffett — were similarly impressed with the smoothness with which MCA handled the transition.

"I'm looking forward to working with MCA," says George Grei, manager of the Crusaders. "They have some dynamic people and I'm going to support them all the way. I'd great to know that with the MCA branch system you don't have to worry about getting paid or having your records in the mail."


MCA Completes Acquisition Of ABC

MCA Completes Acquisition Of ABC (continued from page 7)

operations have been merged under ABC division head Jim Fogelson.

MCA Records currently has about 80 employees, according to label president Bob Siner, who said as a result of the ABC acquisition "we may go to a maximum of perhaps 110."

Roster Evaluated

As for the ABC artist roster, which includes about 65 to 70 acts, Siner said: "All contracts currently in force have been assigned to MCA. Each act will be evaluated based on credibility, growth potential and viability in the marketplace.

"They (ABC) obviously have a lot of talent, and I think that with the kind of staff we've developed over the past couple of months and the combining of the rosters, you are right now looking at a major entity in the record business."

Siner also said MCA plans to honor all ABC recording commitments made to ABC artists, including press parties and tour support. "We've revised some of their marketing goals," he said, "and most of the managers I've talked to have been amazed at the improvement."

(See separate story page 6)

Al Bergamo, president of MCA Distributing Corp., said a major merchandising and advertising effort is being mounted on behalf of ABC product already in the field. "As of Monday (March 5), what we've done is take the hit records — Rufus, Poco, Amazing Rhythm Aces, things we're concerned about losing — and treat them as if they were new releases. We're putting together complete marketing plans, including some free goods, on each of the albums."

MCA has taken over ABC headquarters on Beverly Boulevard, which until completion of the sale housed more than 100 employees. In all, it is estimated that perhaps as many as 250 may be out of work as a result of the merger. Meanwhile, MCA executives are continuing to interview former ABC staffers to fill positions at MCA.

ABC, which became a west coast based label in 1970 under former Dunhill Records head Jay Lasker, had a $26 million operating loss in 1977, the last full year that totals have been released. Despite previous staff cutbacks and a switch from branch operation to independent distribution last summer, ABC was unable to turn its records division around. The label reportedly had been up for sale for some time prior to reaching an agreement with MCA.

This week's plans at #74 on the Cash Box Top 200 Album chart. "You can cover more bases with a signified distribution system like MCA's," he says. "So in the long run, I feel the change will be beneficial to the artists."

At Irving Azoff's Front Line Management, which handles Jimmy Buffett, Larry Solters says he was "very impressed with the smoothness of the transition."

He also says MCA helped him out of a jam by securing press tickets for Buffet's March 10 concert at Anaheim Convention Center. "With the Buffett concert only a few days away, we were stuck in the middle when the ABC deal came down," he says. "Concerts West hadn't been paid for the press and radio tickets that were set aside for the show, and MCA did a great job in making sure this was taken care of."

EXECUTIVES ON THE MOVE

EXECUTIVES ON THE MOVE (continued from page 12)

Mary Ann Mastropaolo, who responded to associate director, personnel and office services for the label. She has been with Aristex since 1976, and prior to this appointment she was the label's manager, personnel and office services.

MCA's Feldman Named At Capitol — Joe McFadden has been named district manager, Minneapolis sales branch, Capitol Records, Inc. He was formerly district manager for the Miami sales branch. He joined Capitol in November 1974 as a special accounts manager for the Los Angeles sales branch. He transferred to Miami in June 1977 with a promotion to district manager.

Dozier Explores Disco On New Album

Dozier Explores Disco On New Album (continued from page 9)

...he also continued to enjoy extensive R&B and pop success, writing his for Freda Payne, Honeycomb, the Chairmen Of The Board and General Johnson. It was during his five-year co-ownership of Invictus that Dozier revived his interest in singing and becoming a solo artist. "At Invictus, I got the fever again to be a singer," said Dozier. "I recorded a song at the label called "Why Can't We Be Lovers" that did very well, and gave me the confidence to wholeheartedly pursue a singing career."

Back Into The Spotlight

"Brian, T.L. and I formed Invictus after leaving Motown, and we enjoyed about five successful years at the label," added Dozier. "But being a behind-the-scenes record executive wasn't exactly my cup of tea, and I really wanted to get back into singing, so I did."

Dozier went on to leave Invictus and conclude his association with the Hollands in 1972. He moved away from his hometown of Detroit, opting for the more hectic, competitive atmosphere of Los Angeles, where he signed a recording deal with ABC. While at ABC which garnered substantial R&B success before joining his present label, Warner Bros., in the mid '70s...

Now with his third Warner Bros. album, "Bittersweet," Dozier has created an upbeat, predominantly disco-flavored effort which marks a shift in direction for Dozier, who in the past has mostly sung romantic ballads.

"On my earlier albums I performed mostly ballads and love songs, but on this new LP I do a lot of disco tunes," stated Dozier. "I do have ballads on "Bittersweet," but there's more of a rock or dance/disco element.

Dozier feels that the album will be of interest to the audience that made up his fan base in the early days.

"I am really looking forward to doing disco music, and I think the album came off really well."

GOLD GALORE — Gold records were awarded to many of the people responsible for the success of Gloria Gaynor’s “I Will Survive” and “Love Tracks” LP and Peaches and Herb’s “Shake Your Thing” and “2 Hot” 45 rpm singles. Those in the studio are standing (l-r): Standing, Rick Stevens, Polydor vice president of A&R, Salomonsohn, vice president of finance; Fred Hayen, president, Polydor Incorporated; Gloria Gaynor, Leon Simon, American Worldwide Sound and Music Service, Linwood Simon, Gaynor’s manager; Sonny Taylor, vice president of special markets, Harry Anger, senior vice president, marketing, and David Steel, disco promotion manager. Pictures seated are (l-r): Dick Kline, executive vice president; Dino Fekaris and Freddy Perren, Gaynor’s producers: Norby Walters, Norby Walters Associates, and Christine Perren, executive vice president of MVP Records Inc. Admiring Peaches & Herb’s gold LPs and singles are, standing (l-r): Rick Stevens, vice president of A&R; Elkie Schnebel, senior vice president of business affairs; Christine Perren, executive vice president of MVP Records; Sonny Gordon and Paul Cohen, Peaches & Herb’s management; Dino Fekaris, writer and producer for MVP; Harry Anger, senior vice president of Polydor Incorporated; Norby Walters Associates; James Kirk, legal counsel for MVP, and Steven Salomonsohn, vice president of finance. Shown seated are (l-r): Freddie Perren, producer and president of MVP Records and Peaches & Herb.

Cash Box March 17, 1979

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<td>THE BEE GEES (RSO RG 1-3411)</td>
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<td>THE DOOBIE BROTHERS (Warner Bros. BSK-3192)</td>
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