Where infinity ends, evolution begins.

"Infinity," Journey's last album, went beyond anything the band had done before. Supported by endless airplay and constant touring, it rode the charts for nearly a year. That put Journey over the top, and well past platinum.

Now Journey's new album, "Evolution," begins an even bigger cycle in the band's career. Produced by Roy Thomas Baker (Queen, The Cars), it features "Just the Same Way"—Journey's first Top-40 bound single.

You see, nothing can stop a force like "Evolution."

Expect it to go beyond "Infinity."

And keep going...

"Evolution." It's the ultimate Journey.

On Columbia Records and Tapes.

Management: Herbie Herbert, Nightmare Inc., San Francisco
EDITORIAL
Scalpers Beware

Prompted by public outcry against ticket scalping and the inadvertent backlash that has been directed towards promoters and artists in California music figures, David Krebs and Jim Rissmiller have championed a statewide anti-scalping initiative, and for that, Cash Box commends their efforts. In the absence of a strictly enforced law, scalpers have capitalized unscrupulously on the demand for tickets to many different events and, on several occasions, illegally monopolized the best seats.

Both Krebs and Rissmiller expect to encounter a great deal of resistance in the long fight to push the proposal through the state legislature. A similar bill was introduced last year by Assemblyman Mel Levine and resoundingly defeated, due to the strong ticket agency lobby. However, by “taking it to the people” and amassing the necessary 800,000 signatures for the petition in the process, Krebs and Rissmiller feel they can make the public aware of the gravity of the problem and gain their support.

Hopefully, radio stations across the state will join together and pledge their total commitment to this campaign, as station KMET in L.A. has already done. After all, the initiative of prime importance to the stations’ listeners, who attend hundreds of concerts a year, and the stations could not exist without their listeners.

It will not be just the young concert-goer who benefits from such a bill but all of us who attend musical, sporting, theatrical or any other event that is open to the general public. Everyone seems to agree that scalping has reached outrageous proportions. Now that Krebs and Rissmiller are leading the way, along with many popular performing and sporting figures, we have the opportunity to effectively curtail it.

NEWS HIGHLIGHTS

- Inflation is a major concern among participants at 21st annual NARM convention held recently in Florida (page 7).
- CBS Records plans full implementation of bar coding with April releases (page 7).
- Communications Act rewrite submitted last week to Congress (page 7).
- “Go West” by the Village People and “Van Halen II” by Van Halen are this week’s top Album Picks (page 20).
- “How Could This Go Wrong” by Exile and “Little Bit Of Soap” by Nigel Olsson are this week’s top Singles Picks (page 22).

SINGLES

THE LOGICAL SONG - Supertramp - A&M

ALBUMS

EVPOLUTION - Journey - Columbia

TOP POP DEBUTS

84

WHAT A FOOL BELIEVES - Doobie Bros.

WARNER BROS.

R&B SINGLE

SHAKE YOUR BODY (DOWN TO THE GROUND) - Thelma Houston

EPIC

COUNTRY SINGLES

IF LOVING YOU IS WRONG - Barbara Mandrell

MCA

JAZZ

LIVIN INSIDE YOUR LOVE - George Benson

WARNER BROS.

THE DOOBIE BROTHERS

THE GAMBLED

Kenny Rogers

United Artists

DANCER/DANCE TO DANCE - Gino Soccio

RFC/WB

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Record</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/31</td>
<td>A &amp; T</td>
<td>Give Ever</td>
<td>Warner Bros</td>
<td>2/11</td>
</tr>
<tr>
<td>4/7</td>
<td>A &amp; T</td>
<td>Love Is The Answer</td>
<td>Epic</td>
<td>10/26</td>
</tr>
<tr>
<td>4/14</td>
<td>A &amp; T</td>
<td>Fire</td>
<td>Pointer Sisters</td>
<td>4/9</td>
</tr>
<tr>
<td>4/21</td>
<td>A &amp; T</td>
<td>Keep On Dancing</td>
<td>Gary's Gang</td>
<td>22/22</td>
</tr>
<tr>
<td>4/28</td>
<td>A &amp; T</td>
<td>Superman</td>
<td>Chuck Brown &amp; The Soul Searchers</td>
<td>40/10</td>
</tr>
<tr>
<td>5/5</td>
<td>A &amp; T</td>
<td>Roxanne</td>
<td>Police</td>
<td>47/47</td>
</tr>
<tr>
<td>5/12</td>
<td>A &amp; T</td>
<td>Rubber Biscuits</td>
<td>Brothers</td>
<td>44/6</td>
</tr>
<tr>
<td>5/19</td>
<td>A &amp; T</td>
<td>Just When You Need Me Most</td>
<td>Fantastics</td>
<td>35/32</td>
</tr>
<tr>
<td>5/26</td>
<td>A &amp; T</td>
<td>Don't Cry Out Loud</td>
<td>Door</td>
<td>61/64</td>
</tr>
<tr>
<td>6/2</td>
<td>A &amp; T</td>
<td>Happiness</td>
<td>Pointer Sisters</td>
<td>55/5</td>
</tr>
<tr>
<td>6/9</td>
<td>A &amp; T</td>
<td>Falling In Love Again</td>
<td>Captain &amp; Tennille</td>
<td>24/24</td>
</tr>
<tr>
<td>6/16</td>
<td>A &amp; T</td>
<td>All Time Loving</td>
<td>Eddy Money</td>
<td>100/69</td>
</tr>
<tr>
<td>6/23</td>
<td>A &amp; T</td>
<td>Reunited</td>
<td>Peaches &amp; Herb</td>
<td>34/12</td>
</tr>
<tr>
<td>6/30</td>
<td>A &amp; T</td>
<td>Livin' It Up (Friday Night)</td>
<td>Captain &amp; Tennille</td>
<td>21/11</td>
</tr>
<tr>
<td>7/7</td>
<td>A &amp; T</td>
<td>He's The Greatest Dancer</td>
<td>Michael</td>
<td>23/10</td>
</tr>
<tr>
<td>7/14</td>
<td>A &amp; T</td>
<td>Forever In Blue Jeans</td>
<td>Country</td>
<td>20/11</td>
</tr>
<tr>
<td>7/21</td>
<td>A &amp; T</td>
<td>Take My Body (Down To The Orient Express)</td>
<td>Captain &amp; Tennille</td>
<td>8/26</td>
</tr>
<tr>
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<td>A &amp; T</td>
<td>Precious Love</td>
<td>Captain &amp; Tennille</td>
<td>24/24</td>
</tr>
<tr>
<td>8/4</td>
<td>A &amp; T</td>
<td>In The Navy</td>
<td>Captain &amp; Tennille</td>
<td>29/30</td>
</tr>
<tr>
<td>8/11</td>
<td>A &amp; T</td>
<td>Love Ballad</td>
<td>George Sebilo</td>
<td>37/4</td>
</tr>
<tr>
<td>8/18</td>
<td>A &amp; T</td>
<td>Maybe I'm Fool (Lovely Money)</td>
<td>Captain &amp; Tennille</td>
<td>31/9</td>
</tr>
<tr>
<td>8/25</td>
<td>A &amp; T</td>
<td>Goodnight Tonight</td>
<td>Capt'n Crunch</td>
<td>41/2</td>
</tr>
<tr>
<td>9/1</td>
<td>A &amp; T</td>
<td>Take Me Home</td>
<td>Captain &amp; Tennille</td>
<td>50/9</td>
</tr>
<tr>
<td>9/8</td>
<td>A &amp; T</td>
<td>Blow Away</td>
<td>George Harrison</td>
<td>50/9</td>
</tr>
<tr>
<td>9/15</td>
<td>A &amp; T</td>
<td>I Don't Know If It's Right</td>
<td>Evelyn 'Champagne' King</td>
<td>31/15</td>
</tr>
<tr>
<td>9/22</td>
<td>A &amp; T</td>
<td>Big Shot</td>
<td>JoJo &amp; The Shy Cats</td>
<td>31/13</td>
</tr>
<tr>
<td>9/29</td>
<td>A &amp; T</td>
<td>Dog &amp; Butterfly</td>
<td>Captain &amp; Tennille</td>
<td>31/10</td>
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<tr>
<td>10/6</td>
<td>A &amp; T</td>
<td>What You Don't Want (You Can't Get It)</td>
<td>Captain &amp; Tennille</td>
<td>37/7</td>
</tr>
<tr>
<td>10/13</td>
<td>A &amp; T</td>
<td>Bobbi Caldwell (Coud't Tell)</td>
<td>Captain &amp; Tennille</td>
<td>18/17</td>
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**12*/ Available For Sale

*Exceptionally heavy radio activity this week * -- Exceptionally heavy sales activity this week
"Fate for Breakfast."

Chanson

... it's pronounced shăn-sôn.

Now that you can say it... play it...

"I CAN TELL"

Producers: DAVID WILLIAMS and JAMES JAMERSON, JR.
Executive Producers: MARC KREINER and TOM COSSIE for
CASH BOX NEWS

NARM Members Concerned About Inflation; But Manufacturers See A Good Year Ahead

by Ken Terry

HOLLYWOOD, Fla. — The fall-off of record sales and the problems created by soaring inflation were two prime concerns of many record dealers and wholesalers who attended the 21st annual convention of the National Association of Recording Merchandisers here. But record manufacturers, on the whole, were optimistic about business prospects for the balance of the year.

The NARM convention, which took place March 23-28 at the Diplomat Hotel, was attended by approximately 2300 people, an enormous increase over the 1500 who came to the convention three years ago. However, Joe Cohen, executive vice president of NARM, said he was somewhat disturbed by the increasing number of companies who attended NARM primarily in order to sell something to the record manufacturers. "That's not what this convention is all about," he said.

Cohen also commented on the rising number of international firms represented at this year's convention. So far, NARM has done little about licensing abroad, as a result of presentations that Cohen intends to make this year in Canada and Europe, the association's international viability should increase markedly.

The convention's keynote address was delivered by Stan Corman, executive vice president/director of creative services for Warner Bros. Records (Cash Box, March 31). Corman urged the record industry to try to create an enduring cultural legacy, even if this approach cuts into immediate profits. He warned that a "preoccupation" with competition at all levels of the industry could become a threat to the quality and diversity of recorded product.

The most controversial business meeting was the one concerning independent distribution. Elliott Godman, executive vice president and general manager of Arista Records, the largest independently distributed label, told the audience that many changes would have to be made in order to keep independent distribution viable. (Cash Box, Page 53). Godman's speech was generally favorable, but comments on specific points were guarded (see separate story page 8).

Another important meeting concerned bar coding, which was also a major topic of last year's convention (see story below). At this session, it was announced that NARM plans to push for speedy implementation of bar coding by the manufacturers. CBS Records, it was revealed, will soon begin bar coding all of its new releases.

NARM Presses Bar Coding

by Ken Terry

HOLLYWOOD, Fla. — Speaking on behalf of NARM, George Sovall, president of Alta Distributing, urged record manufacturers to speed up their implementation of bar coding on album jackets at a bar coding seminar held on the final day of the recent music industry convention here. Sovall also stated that NARM intends to keep its members informed throughout the year on the progress that each label is making toward achievement of this goal.

While several labels, including A&M and Chrysalis, have begun bar coding some of their releases, CBS Records recently became the first major branch manufacturer to follow through on its commitment to bar coding. Although only a couple of CBS pop albums currently bear the code, all new classical releases on Columbia, as well as new additions to the $4.98 list budget lines, are currently being bar coded. Paul Smith, senior vice president of marketing for CBS Records and a panelist at the bar coding seminar, announced that, beginning in April, all new CBS releases will carry the bar code box on their jackets.

Smith noted that bar coding is an "absolute necessity" for the industry, and that, in the long run, it will help increase both sales and profits. He also pointed out that an industry-wide bar coding system would not only help reduce the cost of processing returns, but would reduce the overall number of returns by allowing better inventory management and sales tracking. Smith advised other manufacturers to implement bar coding in order to save money for themselves and their accounts.

NARM Studies

If and when bar coding does become a reality throughout the industry, users will have to learn how to take advantage of it. In order to provide its members with this information, NARM commissioned two reports on the application of bar coding from Boston Associates Inc. The reports, one designed for retailers and the other for record manufacturers, were distributed at the NARM convention.

The studies detail the costs and benefits of the so-called Production Coded Bar Code (PCBC) and processing systems that can use bar codes to perform various types of functions. For example, they estimate that a UPC system with "basic capabilities" (i.e., designed for use in gathering sales reports and inventory information) would cost a 10-store, metropolitan retail chain approximately $27,000. An "intermediate" system that could also perform store and

Cash Box Lunch Explores Impact Of Video Disc

HOLLYWOOD, Fla. — "The Video Disc: Its Opportunities and Potential" was the subject of a NARM luncheon meeting sponsored by Cash Box on March 25 for more than 900 attendees. The level of attendance emphasized the broad impact for video entertainment in the future.

Keynote speaker Norman Glenn, vice president of programs and marketing for MCA DiscoVision, stressed that video discs represent a tremendous growth area for merchandisers.

The biggest impact of DiscoVision will be as a whole new line to carry in your stores," said Glenn. "In the long run, as consumer interest expands, record stores will become total entertainment centers."

Besides drawing traffic to the store, Glenn pointed out that the video disc concept affords an unparalleled point-of-sale medium for retailers.

He said that unlike videotape, DiscoVision software will never wear out because its laser pick up system doesn't cause any friction on the disc.

(continued on page 47)

Cash Box/APRIL 7, 1979

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(continued on page 47)
Polygram Plan On Defectives Encounters Heavy Resistance
by Leo Sacks

NEW YORK — Polygram Distribution’s plan to have its customers segregate defective LPs from other returns before shipping them back to CBS Records’ pressing plant in Terre Haute, Indiana has met with considerable resistance from many of the company’s accounts.

In a letter mailed two weeks ago to its customers Polygram outlined its intention “to conduct an extensive research project using defective returns as a means to quantify the extent of manufacturing defects.” It asked accounts to separate defective returns from all other returns as “a plan of attack on what may or may not be an industry problem.”

The letter went on to identify manufacturing defects as “a pop, tick, or some other audio flaw identifiable and detectable when played, warpage and product with visible physical damage; and wrong records in jackets and mislabeled records.”

According to the plan, customers will be asked to prepare “Defective Returns” forms to accompany all product shipped back to Polygram, where the returns will be analyzed and tested to identify various problems and “perhaps raise standards.”

(Continued on page 47)

Paraphernalia Is Under Attack In Several States
by Aaron Fuchs

NEW YORK — Local ordinances passed in several states that outlaw the sale of paraphernalia have affected a number of record retailers who sell this merchandise. While a few retailers sold the manner to court, most have complied with the ordinances.

“...There is definitely a trend,” asserted Larry Rosenbaum, president of Flipside Records, who sells paraphernalia in three suburban Chicago stores. “Within this past year, five local towns, including the three where we sell paraphernalia, have either

GRT Folding Janus Records
by Joey Berlin

LOS ANGELES — Janus Records has been dissolved by its parent company, GRT Corporation, effective March 30. Nine Janus employees, including former A&R director Bob DeJoy, have been released and the label’s two active groups, Kayak and Charlie, are expected to seek new record company affiliations.

Berskerly, Records, which had been distributed by Janus, will no longer be associated with GRT as a result of the move. Berskerly principals were unavailable to comment on future plans for the label. The Berskerly artist roster includes Greg Kinn, the Rubinos and Jonathan Richman.

“GRT wants out of the rock ‘n roll business,” explained DeJoy. “The corporation’s new year begins April 2 and they decided now was the time to make this move.”

“It’s disappointing for me personally,” added DeJoy, who had been with Janus for six years, “but I guess it’s a bad time, for small record labels.”

Shaddybrook Expansion

While GRT is getting out of the rock market, the corporation’s record division will be renamed Shaddybrook Records, which currently has a pop-R&B hit with Delegation’s “Oh Honey,” is expected to be expanded.

Portnow Named Sr. Vice President At 20th-Fox Label

LOS ANGELES — Neil Portnow has been named senior vice president of Twentieth Century Fox Records Inc. overseeing A&R, promotion and merchandising for the label and will assume that post April 16.

Formerly, Portnow was division vice president responsible for A&R for RCA Records. Since 1976, when he joined RCA, he has held A&R producer, executive producer and pop A&R positions, producing such artists as Fandango, Ralph Graham, Lucy Simon and Cryer and Ford for the label. He was also responsible for bringing such artists as Grey and Hawks.

(Continued on page 54)
Sad Cafe

"Run Home Girl," the popular single by Sad Cafe, is a fine record that does justice to the band's efforts. Taken from Sad Cafe's debut A&M album, "Misplaced Ideals," it's a bright piece of R&B-inflected pop rock. The band's music bears the influences of many musical traditions, from metal to folk to gospel choirs, all of which combine to create a unique sound for the band.

Desmond Child And Rouge

The debut album by Capitol recording artists Desmond Child and Rouge brings together the talents of Child, a Miami-born writer, producer, and songwriter, and Vidal, and Diana Grasselli, his female ac-companions, who are known as Rouge. Their union, which subordinates individual personality traits to the group's musical harmony, is already proving its commercial viability. Both the group's LP and single, "Our Love Is Insane," caught the attention of listeners across the country.

Sam & Dave Try Comeback On Strength Of 'Soul Man'

NEW YORK — Between 1966 and 1968, Sam & Dave were the blood and guts of Memphis soul. Along with Otis Redding, they were the most distinctive vocalists to record for Stax during this period. Their string of hits, written and produced by Isaac Hayes and David Porter, included such tunes as "You Don't Know Like I Know," "Hold On, I'm Comin'," "When Something Is Wrong With My Baby," and "Soul Man," which became their first gold single.

Both Sam Moore and Dave Pratter got their early training singing in gospel choirs, and together, their voices resonated in jukes and shout at the melancholy hooks of Booker T. and the MGs and the sax and trumpet lines of the Memphis Horns. But in 1969, following the demise of Stax' distribution pact with Atlantic, their partnership dis- solved under a cloud of personal differ-ences.

However, last year's emergence of the Blues Brothers sparked renewed interest in the Stax catalogue, and when their rendi-
tion of "Soul Man" reached number nine on the pop charts, Sam & Dave suddenly found themselves in the spotlight once again. Capitalizing on the attention, they recently recorded new versions of their greatest hits for Gusto Records, and are now on their first major concert tour of the U.S. in more than a decade. When the duo, once known as "Double Dynamite," checked into New York's Bottom Line, it was the first time I ever got to record professionally, he says, "and I used the experience to get acclimated to the feel of the studio."

Child returned to Miami the following year and enrolled in a music theory class at Miami Dade Community College. Diana Grasselli and Maria Vidal were also studying theory at the time, and soon the trio traveled to New York, where they teamed up with Vallee, who had returned to her home in Brooklyn.

"We played every dive in the city," Child reflected, "and we got to the sidewalks and sent out our own mailings. But we always spent more money promoting ourselves than we'd get for our gigs."

Those early performances in the clubs around New York during 1975 were also important to Child "because a lot of times we didn't have the instrumentation to assist us, so that we were forced to develop harmonies that would fill up the sound and orchestrate the music. Sometimes it's the lack of resources that does you the most good."

Since the release of their LP in January, Child and Rouge have been involved in a number of different musical projects. Child wrote the theme song to "The Warriors" movie entitled "Last of an Ancient Breed," while Rouge can be heard elsewhere in the soundtrack accompanying Genevra Ravan. Rouge will also be featured as "The Rondettes" on Gilda Radner's first album. In addition, Rouge recently backed Paul Stanley of Kiss on his solo record. Child also collaborated with him on songs for the next Kiss LP.

"Our next album will be decidedly more rock-oriented," Child insists, "even though we'll never lose our pop sensibilities. But we want to set our own standards too, so that we'll be around for the 80's."
A brand new image...a new single

"DON'T TAKE IT AWAY"

CONWAY TWITTY

Produced by Conway Twitty & David Barnes for Twitty Bird Productions
John Smith Named VP, Black Product At MCA Records

LOS ANGELES — John Smith, formerly vice president of special projects for ABC, has been named vice president of black product for MCA Records. Smith's appointment is a key move in MCA's reorganization of its black music division, following in the wake of MCA's purchase of ABC Records.

In his new position, Smith will be in charge of all black-oriented product, as well as the integration of national marketing campaigns as they relate to black promotion. Smith, who will report to Larry King, vice president of promotion for MCA, will direct his five-person regional and eight-person local promotion staffs from MCA's Universal City headquarters.

Commenting on the appointment, King stated, "John Smith's expertise in the areas of music, marketing, and promotion will give MCA added strength and visibility within the industry, and we at MCA are totally released last week."

In discussing his new duties, Smith said, "My first attention will be working with our personnel; establishing each individual's function within the black music division. Many members of the ABC staff will be joining me at MCA, which will force me to make some very hard decisions in regards to some present MCA personnel."

At MCA, I'll be getting involved in all areas of black product, setting up marketing campaigns for all of our black-oriented artists, laying out advertising and taking a leading role at national marketing conferences," Smith said. "With all the added product, we will probably add a field merchandising staff for the division, which will be another first for MCA."
A LEGEND IN THEIR OWN PRIME.

The Statler Brothers' newest album takes them beyond superstars of country music to superstars in our country's musical tradition.

There's never been a better time than now to make their fame your fortune: "The Originals." Featuring the new single, "How to be a Country Star." #55037

THE

STATLER

BROTHERS

ON MERCURY

RECORDS AND TAPES

Write or call your local Polygram Distribution sales office for displays and other promotional items.

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A POLYGRAM COMPANY
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www.americanradiohistory.com
Millie Jackson's new album is "A Moment's Pleasure". You'll love every moment.

There's pure pleasure in every song.

The Middle Of The Night...We've Got To Hit It Off and Make It Last.

"Kiss You All Over", "Listen to Millie Jackson", "Never Change Lovers In The Middle Of The Night".

New from Millie Jackson, featuring "Never Change Lovers In The Middle Of The Night".

On Spring Records and Tapes.
FORBERT AT THE BOTTOM LINE — Nemperor recording artist Steve Forbert recently performed at New York’s Bottom Line. The featured background are (l-r): Tony Martin, vice president and general manager of CBS Associated Labels; Nat Weiss, president of Nemperor; Linda Stein of Coconut Management; Forbert; Steve Burgh, producer; and Don Dempsey, senior vice president and general manager of Epic/Portraits/Associated Labels. At top in background is Danny Fields of Coconut Management.

AGAC Prepares To Battle RIAA In 1980 Tribunal Meet

by Peter Hartz

LOS ANGELES — In anticipation of the crucial 1980 meeting before the Copyright Royalty Tribunal, the American Guild of Authors & Composers (AGAC) has hired the Washington firm of Rinft Associates and commissioned the first in-depth economic profile of the American songwriting industry.

“We must go for the coming battle,” said Ervin Drake, president of AGAC at a March 28 news conference here.

Citing the need for a “substantial” increase over and above the current 2 1/4 cent statutory royalty for mechanical royalties, Drake said the AGAC executive committee has requested in-depth economic information on the American songwriter in order to successfully argue an increase before the Tribunal.

RIAA As Adversary

“AGAC made its first appearance before the Tribunal” (in December, 1977), said Drake. “At that same hearing, we listened carefully as the RIAA, the lobbying arm of the record industry, made the tremendous case for a 

royalty rate reduction. The result was that the RIAA basically lobbied the change down from 

Before the 1980 meeting, RIAA is expected to renew its attack on songwriters, and the AGAC is preparing to respond with a number of counter-arguments and evidence.

Kirsch Named GM At Warner Bros.

LOS ANGELES — Bob Kirsch has been appointed general manager of Warner Bros. Records country division. Kirsch’s new responsibilities will include marketing coordination relative to the efforts of both Nashville and home office staffs as well as a general A&R function.

Kirsch comes to Warner Bros. after three years with ABC’s country operation. Kirsch will be working closely with Stan Byrd, the company’s Nashville based director of sales and promotion, and Norro Wilson, the label’s country music A&R director. Kirsch will be based in Burbank and report directly to Andy Wickham, vice president and director of Warner Country.
Rissmiller, Krebs Push For Cal Anti-Scalping Legislation
by Mike Glynn

LOS ANGELES — In an effort to curb ticket scalping for concerts and sports events in the state, the California State Assembly has introduced legislation by Assembly Members Joe Rissmiller and David Krebs of American World Music Festival, Inc., in association with radio disc jockeys, that have formed a state-wide committee to get a proposition on the June 1980 ballot in the state legislature which would outlaw scalping at all public events. The announcement was made at a press conference last week.

Although California state law now prohibits scalping on the premises where an event is being held, the proposal will cover "Everyone involved in scalping," said Krebs, "not just people at the venues." It is proposed that all ticket agencies have a prescribed ceiling or limit on what they may charge over the original ticket price, similar to the $2 or $2.50 surcharge now enforced in New York. We only propose that they charge a fair mark-up on tickets.

Artsists Concerned
Krebs added that many of his clients, including Ted Nugent and Aerosmith, are justifiably concerned about the scalping, as complaints on this subject are often the first to arrive in the artist's office. Ted Nugent and Steven Tyler, lead singer of Aerosmith, in addition to prominent figures Bruce Jenner, Tom Scott, Harvey Mason and Ruby Joans, have pledged their support on the proposal and many more music and sports personalities are expected to join the committee in the months to come.

Herb Alpert’s Run Helps The Needy
LOS ANGELES — A&M will inaugurate its "Herb Alpert 10-K Run, Come Run With The Stars" on April 29 in Los Angeles Griffith Park. Proceeds from the sporting event will be donated mutually to the T.J. Martell Foundation for leukemia in New York and to St. Elmo's Village in Los Angeles, a non-profit organization that instructs minority and underprivileged children in the arts and crafts.

The Herb Alpert 10-K run invites open participation from the general public. It is expected that a number of major television and music celebrities will be participating in the run. A complete list of celebrities competing in the run will be announced shortly. The 10 kilometers works out to 6.2 miles, which will be run on a specifically designed course within the confines of Griffith Park.

The race will be divided into three competitive divisions for both men and women: Under 20, 20-34 and over 35. Prizes will be awarded to early finishers. T-shirts inscribed with the logo of the "1st Annual Herb Alpert 10-K Run" will be given out to all participants. There will be an entry fee of $5.00 for all attendees.

CONTINUED ON PAGE 55

ALLEN TO PERFORM FOR LEUKEMIA RESEARCH — A&M recording artist Peter Allen has been named the emcee of the Memorial Foundation for Leukemia Research 1979 Humanitarian Award Dinner on April 21 in New York's Waldorf-Astoria. The co-emcees on the evening are: Allen and Gil Friesen, A&M president. The proceeds from the event will be donated to the annual Oscar awards ceremony to benefit the Memorial Foundation for Leukemia Research. For information write: Memorial Foundation for Leukemia Research, 499 Park Avenue, New York, N.Y. 10022.

Points West

JOEY PAGANINO — Four former members of The Doobie Brothers have been charged with forgery. The band's former drummer, Tiran Porter, and three groupies were arrested and charged with forgering the signature of famed singer and songwriter Elton John. The band covered Elton's hit, "Your Song" and Porter is said to have made use of the signature on a number of occasions. The groupies were arrested at the Las Vegas Hilton, where the band had performed.

TIM RICHARDS — An indecisive voter has pledged his voice to The Doobie Brothers. The band's second album, which was released in February, is reportedly tied in record sales with The Eagles, which released its second album last year.

DAVID SONENBERG — The annual Polygram Record Operations managing directors' meeting will be held June 4 in New York's Waldorf-Astoria. Major Polygram acts are expected to perform during a final evening of entertainment.

THE ORCHESTRA STARTS WITH A BANG — You've got to figure there's something special about a group that includes Roger Daltrey, Peter Townshend, Keith Moon, John Entwistle, and the latest addition to the line-up is Steve Winwood. The Who are set to perform at the Hollywood Bowl July 16-18. The band recently performed in London to great reviews.

Randy Rabin, A&M's West Coast promotions manager, has been placed in charge of the Who concert and will reportedly be flying to England to arrange the band's tour. The Who have also been contacted by some West Coast promoters who are interested in the band's possible appearance in this area. 

The Who have been grossing $600,000 per week to $800,000 per week for concerts. The band recently set a record at the Boston Garden, where they grossed $900,000 for one show.

Doo Wop:

COUNTRY FAVORS BANG — The new song "A World Without You" by the Bangs is being favorited by country radio stations.

Soul:

NEW YORK — 28 songs published by affiliates of BMI have been added to the roster of compositions that have attained one million radio and television performances. The addition brings the total number of BMI million performance works to 327.

The new songs are: "Blue Suede Shoes" by Carl Perkins, "I Can’t Help It" by Hank Williams, "After The Lovin’" by Richard Wragg and Alan Bernstein, "Angel of the Morning" by Chuck Taylor, "Dance" by Elton John and Bernie Taupin, "Endlessly" by Clyde Otis and Brook Benton, "Handy Man" by Jimmy Jones, Charles Merenstein, and Otis Blackwell. "(Your Love Has Lifted Me) Higher and Higher" by Carl Smith, Gary Jackson, and Sam Hargrave, "Let’s Stay Together" by Jimmy Williams and Brook Benton; "Mislou" by N. Roubans, "My Eyes Adored You" by BobCrewe and Kenneth Nolan, "Personality" by Lloyd Price and Harold Logan, "Pledging My Love" by Don Robey and Ferdinand Washington; "Put Your Head On My Shoulder" by Paul Anka; "Rockin’ Robin" by Jimmie Thomas; "You, You, You" by Robert Mellin and Latar Oliver; "You Send Me" by Sam Cooke; "Southern Nights" by Allen Toussaint, "Tell Me Why" by Marty Gold and Al Albers; "Together Between Two Lovers" by Peter Yarrow and Phil Darrell; "You Are So Beautiful" by Billy Preston and Bruce Fisher; and "You Belong To My Heart" by Agustan Lag and Ray Gilbert.

The BMI performance figures are figured from National Audience Research, Inc., and the BMI list is annually submitted by U.S. radio and television networks in addition to AM and FM stations.

THIS TIME IT’S FOR REAL — Southside Johnny and the Asbury Jukes have signed with Phonogram Inc./Mercury Records. The band has been touring the US, Canada and Europe recently. A new album has been recorded and a new single "It’s All Right" has been issued. Released. Pictures at the signing (l-r) are: Al DiLellach and David Sonenberg, co-managers of the group. Southside Johnny; Robert Sherwood, president of Phonogram, Inc.; London; and David Wenchen, director of label for the label.
THE BMI NOMINATIONS ARE

BEST ORIGINAL SCORE
The Boys From Brazil — Jerry Goldsmith
Heaven Can Wait — Dave Grusin
Superman — John Williams
Midnight Express — Giorgio Moroder (SUISA)

BEST ORIGINAL SONG
"Hopelessly Devoted To You" from Grease —
John Farrar
"Last Dance" from Thank God It’s Friday —
Paul Jabara
"Ready To Take A Chance Again" from Foul Play —
Charles Fox and Norman Gimbel
"When You’re Loved" from The Magic of Lassie —
Richard M. and Robert B. Sherman

BEST ORIGINAL SONG SCORE AND ITS ADAPTATION, or BEST ADAPTATION SCORE
The Buddy Holly Story — adaptation score by
Joe Renzetti
Pretty Baby — adaptation score by
Jerry Wexler, music by Scott Joplin
The Wiz — original music by Charlie Smalls

What the world expects from the world's largest music licensing organization.
NARM Presses Bar Coding Report

(continued from page 7)

warehouse product replenishment and inventory management would cost the same chain $56,000. And, for an "advanced" system, capable of automatic price look-up, store rebalancing, new release allocation, etc., the 10-unit retailer would have to pay $135,000. (All of the above estimates were based on the premise that the cost of installing the system would be financed over a five-year period.)

The rack jobber study also presented costs of establishing a UPC system. For a "typical" rack servicing 350 accounts, with the investment financed over five years, the report estimated the cost of a "basic" system at $160,000, for an "intermediate" system at $775,000, and for an "advanced" system at $1,125,000. The annual costs per store, it was estimated, would $110,531 and $771, respectively.

Cost Savings

Panel members mentioned a number of benefits that, in their view, justified the costs of instituting a UPC system. Lee Hartstone, president, of Integrity Entertainment Corp., which owns the Wharehouse retail chain in California, said he had calculated that a UPC system could save his operation $200,000 annually, based on $100 million in sales, if most releases were bar coded.

Hartstone attributed these savings to prevention of inventory shrinkage. For instance, he said, three percent of gross is an average amount of shrinkage in most retail businesses. By using a UPC system, he continued, he would be able to detect inventory shortages a month earlier than he can today, thus saving $1 million per year. Another half of one percent of sales could be saved by using the UPC system to discover who is ringiing up void receipts on the cash register. Similarly, cashiers would be discouraged from giving "discounts" to friends and relatives.

David Crockett, president of Father's & Sun's Inc., an Indianapolis-based one-stop, said that his firm is now converting to a data processing system that will be compatible with UPC scanning equipment. He plans to use this system in both his wholesale operation and his Karma retail chain. As a result, he said, he'll be able to provide his wholesale accounts with a better and faster order processing.

Harold Okinow, president, of Lieberman Enterprises, said he would welcome the introduction of industry-wide bar coding, but predicted that it will take years for manufacturers to convert their data processing systems to the ten-digit UPC code. Crockett, however, observed that the labels can maintain their current inventory codes while bar coding their product. He added that his own system is capable of "scrambling" the bar code information into whatever code is being used by a particular manufacturer.

Pickwick Experience

C. Charles Smith, president of Pickwick International, pointed out that his company has used "optical product recognition" for about ten years. While he said that Pickwick was pleased that the industry had recognized the need for bar coding, he warned the audience not to expect "too much too soon" in this area. As long as a large number of albums is not bar-coded, the added, any use system is bound to be ineffective. Smith predicted that it will take three to five years before enough releases have been bar-coded to make UPC systems feasible for record merchandisers.

Lew Kwiwer, owner of the 11-store, Detroit-based Music Stop chain and chairman of the study of the "intermediate" system, said that his own system could save $531.000. (All of the above estimates were based on the premise that the system could save $531,000. (All of the above estimates were based on the premise that the system would be financed over a five-year period.)

The above estimates were based on the premise that the cost of installing the system would be financed over a five-year period.)

Advising Executive Calls For More Creativity In Preparing Radio Spots

by Alan Sutton

HOLLYWOOD, Fla. — There is more than one way to advertise records over the radio. Attendees at NARM were told during a morning-long radio advertising session on March 27.

"As more and more advertisers move into radio, more and more creative advertising is called for," said Chuck Blore, president of Chuck Blore Associates, speaking on creative approaches to radio. "Radio commercials traditionally have been jokes or jingles, but I think those days are gone forever."

"Humor has replaced jokes, and jingles have become songs. And the videos have become limelights," he added.

Blore urged the merchandisers to explore more innovative approaches to radio spots rather than just rely on the conventional formula that uses an announcer's voice and matches from the album.

"To present and demonstrate a record with maximum persuasion," he said, "you should probably still use parts of the album, but the music and the copy must work together. Explain where your store is and why they should buy there.

Best Strategy

The best strategy, according to Blore, is "advertising that puts the consumer first" and that makes its point with "uncontrived, disciplined creativity and art."

"One of radio's major problems," Blore concluded, "is that so many people in the advertising industry do not know how to take complete advantage of this magic medium. You must know the medium to use it effectively — especially with regard to record advertising."

This concept — knowing the medium of radio was the central theme of the meeting, which began with an impressive audio-visual presentation on radio advertising called "Turning Radio Advertising To Record Profits."

The seminar, chaired by Sydney Silverman, United Record President, the American Record Association, was also a chance to bring the point that mass merchandisers require special in-store materials, and that labels are presently giving much more of this type of promotional materials to retailers.

Putting together what a successful rack operation requires, Siebert listed better-trained salesmen, more supervision, better fixtures, a good replenishment system, inventory control at both the retail and wholesale levels and an advertising and promotion budget.

"Proper fiscal planning is necessary," emphasized Siebert.

Communication Key To Rack's Success — Siebert

HOLLYWOOD, Fla. — Dave Siebert, president of Siebert Inc., told NARM guests at the rack jobbers meeting that "cooperation and communication are the keys to success." He added that the rack jobber should be more concerned about customers than the bottom line.

Siebert also chastised manufacturers for not making long-term commitments for advertising dollars, which he feels would help the rack/main merchandiser relationship.

Release Information

These feelings were echoed by Al Geigle, national record and tapes sales manager at Montgomery Ward, who called upon manufacturers to communicate up front about various major releases. Geigle reiterated the fact that his chain was making money in 1979, and we're not giving our product away, "We cannot compete against the "head shops,"" noted Geigle, who said he continually checks the prices of his competition (i.e., Sears, K mart, Penney's, etc.) and meets their lowest price, without undercutting them.

Geigle explained that he likes to have five turns annually, and he maintained that less than four is unsatisfactory.

Display Materials

The seminar, chaired by Sydney Silverman, United Record President, the American Record Association, was also a chance to bring the point that mass merchandisers require special in-store materials, and that labels are presently giving much more of this type of promotional materials to retailers.

Summarizing what a successful rack operation requires, Siebert listed better-trained salesmen, more supervision, better fixtures, a good replenishment system, inventory control at both the retail and wholesale levels and an advertising and promotion budget.

"Proper fiscal planning is necessary," emphasized Siebert.

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ICS IPMNRC2 CSP DLV PD
2134757333 TDRN WEST LOS ANGELES CA 66 03-27 0130P EST

TO ALL RADIO PROGRAMMERS:

SUBJECT: REMIX OF LISA DAL BELLO'S "PRETTY GIRLS" SINGLE.

THIS NEW VERSION IS PRESS ON RED VINYL BECAUSE IT'S HOTTER. LISTEN TO THE FIRST FIVE SECONDS AND YOU'LL LISTEN TO ALL OF IT! AND WE KNOW YOU'LL LIKE WHAT YOU HEAR. AUDIENCE RATING SURVEY SHOWS EXCELLENT PUBLIC RESPONSE.

"PRETTY GIRLS" LOOKS GOOD ON YOU AND WILL SOUND GOOD ON YOUR STATION.

DAVID LEVINE, VICE-PRESIDENT, TALISMAN RECORDS
NARM '79

NARM One-Stop Meet Held

by Ken Terry

HOLLYWOOD, Fla. — The first business session for one-stops at an NARM convention previously was held on an increasing impact of these wholesale operations across the country. Although scheduling the meeting to follow the first-day distribution directors’ meeting trimmed attendance, the one-stop session attracted a fair number of attendees, most of whom were either one-stop operators or retailers.

Ernest Leener of Ernie’s One-Stop, based in Chicago, opened the meeting. He set the tone by noting that, as the industry’s distribution patterns change and suppliers become fewer, “the one-stop business will grow and our profits will increase.” Other panelists, likewise, stated that their one-stops were already performing better than ever. One reason that has historically been the province of independent distributors and, more recently, branch distribution systems.

Noel Gimbel, head of Sound Unlimited, based in Skokie, Ill., said that his company works very closely with its competitors. Sound Unlimited, he added, has an advertising department that “aggressively” solicits co-op dollars for its clients. Longtime朋友

in the marketing/promotion departments.

In an era of shrinking radio exposure for new artists, most one-stops and distributors can use the “creative one-stop” to help develop artists. He claimed, for instance, that one-stop tour support can have a significant success in selling Epic’s Trillic and Arieta’s Tyrion to its 600 accounts in the midwest.

Evans Lasky of Danaj Music in Denver also discussed the growth of one-stop functions. Danaj sells only to one group of independently owned store that are collectively known as Budget Records and Tapes. According to Lasky, Danaj is “married” to its accounts, providing them with any kind of service they need. Only when they hit a budget limit, he says, does he talk to the manufacturers: the rest is spent by Danaj and its accounts. He urged other one-stops to spend more of their own money to promote their customers as well.

Jerry Richman, owner of Pickman Bros., a Philadelphia-based one-stop, has established an umbrella association for 26 of his accounts called “Music Library.” The black dealers who belong in this organization have taken their name for its individually owned operations, and Richman supplies them with co-op advertising, display materials, and records for in-store play. According to Richman, the labels like the program because it provides them with a way to place advertising for black product; the dealers like it, he said, because business.

Mid-Section

The range of profits in the current test ran from a loss of 15% to a gain of 6%, whereas the earlier findings produced losses of 8% to 10%

A panel of participating retailers gave brief comments about the study and its effects. Many of the one-stops were very pleased with the rate of pilferage when security was eliminated from unlocked, displays, and 3) to compare results with the earlier findings.

The current study, which expanded the geographical areas from the original to include all the midwest, showed a significant increase in sales to the west coast, resulted in sales tapes averaging an increase of 18% and a high at one store of 100%. Average sales are up 15%, and more than 30% high in the previous test.

But, pilferage rates in the latest study skyrocketed to a high of 17% and a low of 11% while pilferage in the earlier study ranged from 2.8% to 9.1%. The average national pilferage rate for records runs about 4%

Importance of Knowledge

Noel Gimbel of Sound Unlimited noted that his album sales, although up, were not as strong as they could be and stressed the importance of maintaining knowledgeable sales personnel to help customers.

Strategies for an open display to open tape merchandising, Record Bar vice president Fred Traub outlined a 60%, 25%, and 15% sales mix for, all tapes, B-track and cassettes, respectively.

Scott Young of Pickwick International said that sales were up 20% in 1978 for his firm and were now accounting for some 50% of Pickwick’s business.

Pickwick Experiments

Young reported that Pickwick was experimenting with a number of techniques to merchandise tapes. For example, he is putting all tapes and attracting the interest of single generic music together instead of separating the configurations. In another test, he is placing the tapes in their usual outlet, Jim Brown, vice president of the Handman Co. and general manager of Sieberts, stated that despite high pilfer rates, he would move to the open tape display on any new store to be opened. He added that it was disturbing in that the one-stop sales increased in number per week.

Retail Management Philosophies Are Discussed at NARM Meeting

by Ken Terry

HOLLYWOOD, Fla. — The retailers’ meeting held on the first day of NARM’s annual convention illustrated the wide differences that exist among the management philosophies of record dealers.

Chairman of Dr. David Rachman, professor of marketing at Baruch University, the retail panel included Jerry Adamek of Harmony House Records & Tapes, Lee Hartstone, president of Integrity Entertainment Corp., which owns the Wheretheplace retail chain; Russ Solomon, president of the Tower Records &amp; Warehouse, and vice president of retailing for Pickwick International.

Dr. Rachman led off with a discussion of successful areas which a retailer should regularly evaluate in his operation. What followed was a lively discussion of management practices by the four panelists.

The first point of contention was the value of formal employee training programs. Solomon noted that the most of being very decentralized, has traditionally had a “hand-me-down” training system. Currently he had found that the approach being re-evaluated, partly because middle management personnel have not consistently adhered to sound inventory and cash accounting practices.

Hardstone said that a formal training program would not be beneficial due to high employee turnover. He added that he didn’t see any wrong with the job.

Strength and Weakness

Solomon disagreed, pointing out that “we can improve on that.” Young supported Solomon’s position. He noted that if a manager trains an assistant manager, for example, the latter tends to pick up the same training from another manager, not the supervisor. “We’re pleased with our formal training program,” added Young.

After these comments were made, Hartstone slightly amended his argument. Certain operations, he said, should be done by the book,” for instance, em-
20

Cash Box / April 7, 1979

The Village People have emerged as the leading disco/pop outfit, because the group projects its own original identity to correspond with its steady disco dynamics. Last week a hitional hit; "Y.M.C.A."
and now "In the Navy," are outrageous, hilarious affairs which are worth buying for lyrical content alone. In addition, the sextet, spearheaded by lead singer Fabian, are powerful, exuberant vocalists. With composer/producer Jacques Morali at the helm, the group should also hit with "I Wanna Shake Your Hand" and the little cut A MOMENT'S PLEASURE — Millie Jackson — Spring SP.1-6722 — Producers: Brad Shapiro and Millie Jackson — List: 7.98
During the past few years, Millie Jackson has developed into a consistently strong selling artist whose LPs steadily go gold. This fact is easy to understand, since Jackson is a spirited, soulful vocalist who can convey a wide range of emotions. Jackson co-wrote most of the LP's material with co-producer Brad Shapiro, and songs such as "Seeing You Again" and "Never Change Lovers In The Middle Of The Night" are perfect showcases for Jackson's provocative, sensitive vocal excursions.

On the heels of its top selling debut album last year, Foxy is back with its second LP and title track single. The same ingredients which made the quintet's first album a success are prevalent here: funky, latin-tinged rhythms, punchy horn charts, polished lead vocals, plus distinctive and harmonies. Spearheaded by composer/guitarist/singer Ish Ledesma, Foxy should garner considerable pop/R&B 246, and diabetic chart activity on this outing.

Working outside of Little Feat's slick, air-light R&B based structure gives Lowell George the opportunity to flex his own creative muscles on his own. This release fully illustrates just why there exists such a rabid cult following of this man's superb vocal and instrumental talents. The distortion of bonafide American rock "fire" roll. With noteworthy studio back-up and predominantly self-penned material, George may finally gain the career sustaining mass acceptance he deserves.

EVERYBODY UP — Ohio Players — Arista AB 4226 — Producer: The Ohio Players — List: 7.98
Despite the continual rise of disco, the Ohio Players have had no difficulties maintaining their massive success of the mid-'70s. This may all change with "Everybody Up." Players first foot on their new label, Arista. The new album shows that the sextet is trying to introduce a slicker, more refined disco/R&B sound without sacrificing the exciting elements which made his like "First" and "Love Rollercoaster" such disco classics. Contains:

This Detroit-based configuration has attracted more and more fans with each album, and now with its fourth effort, Mass Production should garner the widespread pop/R&B attention it deserves. The group may be best known for performing fiery, funk-laden dance tunes, but songs like "I'm Happy" prove that the band can also execute sleek, expressive soul ballads. Includes the single "Can't You See I'm Fired Up.

AMERICAN STANDARD BAND — Island ILPS 9540 — Producer: Charles Catello — List: 7.98
A.S.B., which hails from Massachusetts, should establish itself as mainstream rock group to watch out for with its debut album. Two distinct elements stand out instantly upon first listen: crisp, full-bodied harmonizing, and up-front sax work which the likes of which hasn't been heard since Clarence Clemons was placed to the fore in Springsteen's E Street Band. All the diverse factors for A/C, AOR and pop acceptance are best exemplified by tracks such as "Got That'll Takes," "You Never Get Over Heartbreak" and "Take It Easy On Me.

ROADS OF LIFE — Bobby Womack — Arista AB 4222 — Producers: Bobby Womack and Patrick Molen — List: 7.98
After a lengthy hiatus, this veteran R&B/soul singer has returned with an energetic, versatile album that contains touches of disco, funk, soul and pop. Of course, at the heart of the album is Womack's fiery, gritty vocals, which remain in peak form, plus his stellar compositions. Also adding to the LP's impact is the bristling rhythm section, led by top session cats like Roger Hawkins, Eddie "Bongo" Brown and David Howard.

Burton Cummings and Randy Bachman are no longer with the group, but the Guess Who is still a vibrant, guitar-laden Canadian rock group. In fact, lead vocalist Don McDougall recalls the smooth yet commanding singing style of Cummings. Still, the new Guess Who is distinguishable from their predecessor, since the group now exhibits a more full-bodied sound and occasionally experiments with different musical styles (i.e. the rollicking country-rock of "It's Getting Pretty Bad").

With their first platinum plus effort still clinging tenaciously to everybody's top pop LP chart, we now have "VH II." All of the classic heavy-metal elements that made its first album such an immediate success are present and even more forcefully than its predecessor. David Lee Roth is in top form vocally and Edward Van Halen must surely be the late '70s' Ritchie Blackmore. A native of AOR (third most added in the Cash Box FM section) and Top 40 that's not afraid to get heavy.

REAL LIFE AINT THIS WAY — Jay Ferguson — Asylum 6E 158 — Producers: Jay Ferguson and Ed "Radar" Mashal — List: 7.98
Opening the album with a burst of synthesizer fireworks, Jay Ferguson launches into "Real Life Ain't This Way," a lively, engaging affair which catches the ex-Spirit member in high-flying, form hot off his "Thunder Ranch." Ferguson's latest effort rocks from start to finish, displaying the singer-pianist's flair for creating peppy melodies, colorful lyrics and artful arrangements. For AOR and Top 40 formats.

FOREVER — Orleans — Infinity INF 5096 — Producers: Orleans & Roy Cicala — List: 7.98
The term "soft-rock" usually connotes laid-back music that invariably causes deep, restful sleep. Not so with Orleans. Though mellow as a cello, "Forever" is an album rife with challenges and pop craftsmanship unequaled on any number of A/C, AOR and pop/R&B/disco formats. With flawless harmonizing and crystal clear instrumentation, Orleans have a gem of an album that should fill America's airwaves for months to come. "Love Takes Time" is the first of several potential singles.

FALLING IN LOVE AGAIN — Champion/RCA BXL 1-3372 — Producers: Frank Aversa & Mike Ricciardella — List: 7.98
Another promising rock outfit from the flourishing Boston rock scene. Susan is an all-male band that has笼起 an inviting collection of heavy guitar-rock. The foundation of this band is the dueling guitars of Ricky Byrd and Tom Dickie, but Susan also boasts infectiously communal vocals, fast-paced rhythms, and catchy melodies. Standout tracks on the LP include "Marlene" (a Specterian tribute to Marlene Dietrich), "Takin' It Over," and "Don't Weep"

JERRY LEE LEWIS — Elektra 6E-184 — Producer: Bones Howe — List: 7.98
The Killer's debut Elektra album should start his new label affiliation on a bang. For Lewis, it's a return to the American roots and rolls and his way through a rip-roaring set of piano-pumpin' selections. The album is equally divided between rock numbers and more moderately placed country tunes, which is sure to please both Lewis' 70s' rock fans and his steadfast devoted country following. "Rockin' My Life Away" is the first single from this new album.

WILD AND PEACEFUL — Teena Marie — Gordy 7-9601 — Producers: Rick James and Art Stewart — List: 7.98
"Wild and Peaceful" is the debut album from Teena Marie, an accomplished singer and vocalist in the R&B/funk vein. Marie's vocals from this six-song set, but contributing an equally vital role is Motown chartmaker Rick James. James co-produced the LP, spent some time with Marie on "I'm A Sucker For Your Love," and employs his Stone City Band to back the album. Accompanied by tasteful cover artwork, "Wild And Peaceful" should fare well on disco, R&B and pop formats.

Back with her second album, Cheryl Ladd again demonstrates that she retains the talent extending beyond the active in the pop TV series "Charlie's Angels." "Dance Forever" is a capably set of medium-tempo pop rock tunes, disco-flavored cuts, and pleasant ballads. Ladd possesses a clear, smooth voice, and while she obviously no threat to Linda Ronstadt, she does efficiently handle the material here. Polished production by Gary Klein attractively supports Ladd's singing.

Herding from the Netherlands, this is the first U.S. album for this 247, including guitar-rock foursome. The artwork on the album cover may link the band to disco, but Brood & Wild Romance are clearly a high-powered AOR group that pack explosive guitar fury, boisterous vocals and a crisp rock 'n roll beat. The band also exhibits its own unique personality, as expressed by such unusual song titles as "Skid Row," "Dope Sacks" and "Get Lost.

BACK IN YOUR LIFE — Jonathan Richman & The Modern Lovers — Beserkley JBZ 0800 — Producers: Matthew King & Mike Kamman, Glen Kolotkin & Kenny Laguna — List: 7.98
There's more to this clown prince of rock 'n roll than meets the eye. Admittedly, Jonathan Richman vocals make Bob Dylan sound like Pavarotti, but his song writing is so un-{}
Music From The Original Motion Picture Soundtrack

CALIFORNIA DREAMING

Includes the hit single CALIFORNIA DREAMIN' by AMERICA

On American International Records, Inc.
SANTANA (Columbia 3-10938)
One Chain (Don't Make No Prison) (3:31) (ABC/Dunhill Music - BMI) (D. Lambert/B. Potter)
Produced by Lambert & Potter and mixed by John Luongo, this song from the "Inner Secrets" has a steady beat, conga backing, strong guitar chords and lyrics about war and the ill effects of violence. A new recording for the album "Full Moon."

PRINCE PHILLIP MITCHELL (Atlantic 3569)
Let's Get Wet (3:45) (Hot Stuff Music - BMI) (P. P. Mitchell)
If sexy lyrics are your thing, the explicitness of this track ought to make you stand up and take notice. From sleepy beginnings, the track builds to a frenzy supported by upfront congas and vocals. Strings and horns add power. For R&B and dancing lists.

DOBBIE GRAY (Infinity INF 50-010)
Who's Lovin' You (3:48) (Screen Gems-EMI Music - BMI) (M. James)
"Midnight Diamond" is the name of Gray's first album for Infinity Records. This song with its expansive string arrangement, acoustic guitars, keyboard work, haunting guitar effects and upward movement makes this track suitable for a wide variety of pop formats. Gray's vocals are characteristically smooth.

MICHAEL MURPHY ( Epic E-80566)
Chain Gang (3:30) (Kags Music - BMI) (S. Cokie)
"Peaks, Valleys, Honky-Tonks & Alleys" is the name of Murphy's current album. This song is an appealing remake on the classic Sam Cooke tune. Excellent lead and backing vocals, tasty guitar work and harmonica fills and setup beat make this a nice Top 40 add.

ESXILE (Warner Bros WS 8796)
How Could This Go Wrong (3:44) (Chinnichap Pub. - BMI) (M. Chapman/N. Chinn/J. Pennington/L. Lawley)
"All There Is" is the name of the new Exile album produced by Mike Chapman. This song, which has an attractive rock/disco approach is coming out soon as a 12-inch. With steady kick, synthesizer and guitar flash and full vocals, this could be an across-the-board attraction. Top 40 take note.

STEVE FORBET (Nemperor/CBS ZSB 7520)
Goin' Down To Laurel (4:09) (Rolling Tide Music - ASCAP) (S. Forbet)
Steve Forbet has attracted considerable critical attention. Despite the fact that his album "Alive On Arrival" does not capture the power of his live performances, this track is an excellent introduction to Forbet. Unusual vocals, strong lyrics and rock approach make this a good Top 40 add.

BILL WRAY (MCA Records MCA-AB-12449)
Pinball, That's All (3:00) (Mel-Bren Music - ASCAP) (B. Wray)
Taken from the soundtrack to the movie "Tilt," this track from southern rocker Bill Wray features a catchy rhythm, acoustic guitar backing, pounding bass and drums and gritty singing by Wray. Piano fills and a rocking good time make this a good pop add.

NIGEL OLSSON (Bang/CBS ZSB 4800)
Little Bit Of Soup (3:35) (Robert Mellin Music - BMI) (B. Berns)
Nigel enjoyed considerable pop success with "Consuela." Shoes and Soup follow-up is expected to further develop his momentum. The new CBS/Parlophone Band affiliation may also help. This remake of a catchy and cute song has the bounce to gain Top 40 airplay. A sparse arrangement of drum, organ and fine singing makes it work.

THE OSMONDS (Mercury 74056)
You're Not Mine (3:32) (Os Music Publishing) (the Osmonds)
Produced by Maurice Gibb and Steve Klein, this track from the upcoming Osmonds album ought to turn a few heads around. With vibrant rhythmic underpinnings and surprisingly adventurous singing, this track is likely to gain disco and pop airplay. Strings and guitar work add depth. Check this out.

CLAUDIA BARRY (Chrysalis CRS 213)
Thrilling synth backing work, hurry-the-weekend-lyric and fine multi-tracked vocals make this unusual track a likely pop winner. With a title that sounds like a meeting of A Taste Of Honey and Nigel Olsson, this has a solid recognition factor. Top 40 material.

TOKO (Infinity INF 50-012)
 Ain't No Way To Be (3:18) (Knucklenose Music/Vazogg Music-Reic Music - ASCAP) (Sinsel/Bortko/Pierce)
TOKO is a rocking outfit and this track with its stout bass line, hard-upfront drumming, throbbing synthesizer work, power guitar chords and hard-bitten vocals is the kind of rock likely to find sympathetic ears at the Top 40 level.

PARLIAMENT (Casablanca NB 976)
Rumpolestezian (3:50) (Rubberband Music - BMI) (G. Clinton/W. Collins)
This single from "Motor-Booey Affair" is an excellent example of the musical craziness that Mr. Clinton and Mr. Collinshave perfected to sense-baffling levels. But the feel are never confused. With steady beat, various talkovers and synthesizers, this is R&B material.

TAVARES (Capitol P-4700)
Straw From The Heart (3:42) (Medad Music/Irving Music - BMI) (L.R. Hanks/Z. Grey)
"Madam Butterfly" is the name of the Tavares LP. This tune, written by the talented songwriting team Grey & Hanks is a bright, upbeat danceable track likely to appeal to R&B and dancing lists. Circling guitar lines, strings and spacey singing make it worth the spin.

CHERYL BARNES (RCA JH-1154)
Easy To Be Hard (3:30) (United Artists Music - ASCAP) (R. Ragun/J. Rado/G. MacDerMott)
Cheryl Barnes is an incredibly talented singer. Capable of sensitive expression and spine-tingling power, Barnes delivers a masterful performance on this song which is a show-stopper in the motion picture "Hair." This is the finest version of this song to date. Top 40.

MCADDEN & WHITEHEAD (Phil. Int /CBS ZSB 3681)
 Ain't No Stoppin' Us Now (3:38) (Mighty Three Music - BMI) (J. Whitehead/G. McAdaden/J. Cohen)
Waltz is a lovely, melancholic piece, string backing and attractive lead and backing singing, this danceable number is suited to R&B, dancing and pop lists. Rippling bass line and rhythm guitar provide direction.

STANFANIE MILLIS (20th Century TC-2405)
What Can She Do With My Lovin' (3:50) (Scarab Pub. BMI) (J. Mufre/R. Lucas)
This title from Ms. Mills' new album is classy portrayal of this talented young singer's abilities. A bright and up-tempo song with lush vocal arrangements, tickling guitar, keyboards, strings and steady beat. This is suited to R&B and pop lists.

MINNIE RIPERTON (Capitol P-4706)
Memory Lane (3:30) (Minne's Music/Bull Pen Music - BMI) (Riperton/Rudolph/St. Lewis)
Capable of reaching seemingly impossible notes, Minnie had to include some glass-shatter singing on this pleasant track but the appeal of this song is its lyrical, simple arrangement and solid expressive singing. Pop and R&B material.

PARLET (Casablanca NB 975)
Ridin' High (3:59) (Rick's Music/Malibuz Music - BMI) (R. Dunbar/D. Sterling)
Produced by Ron Dunbar, this track from the forthcoming "Invasion Of The Body Snatchers" is prime funkster material. A pounding bass line, perky beat, synthesizer aberrations, horns, percussion embellishments and guitar fills make this R&B material.

Cleo Laine and John Williams (RCA JB-11546)
He Was Beautiful (3:31) (Robbins Music - ASCAP) (S. Myers/C. Laine)
This twofold record features the instrumental theme from the movie "The Deer Hunter" on the B-side, and a new lyric version on the A-side. A slow and moving ballad, "He Was Beautiful" has sensitive singing by Laine and acoustic guitar and string support. For AB lists. Pop shot.
RADIO NEW AIR PLAY

RADIO BOOTLEG — JIM FOX, formerly the PD at KCBQ/San Diego and KTNQ/Los Angeles, in conjunction with Phonogram/Mercury has produced an album entitled, Ultimate Radio Bootleg Vol. 1. "The LP is a compilation of air checks, classic talk-ups and example radio station's racin' chronicles, but it's an aid to assist programmers around the country who have never had the opportunity to hear what is going on in other markets or listen to some great old radio," said Fox. "It is something we felt there was a void in the industry, and so we thought we'd lead the band wagon." The record was compiled and edited by Fox and Phil Flowers and Tony Evans of KCBQ. Somewhere in the vicinity of 3,000 albums have been sent out to radio personnel throughout the country. Side one of the bootleg chronicles the on-the-air highlights of KCBQ from 1958-1978. Side two consists of the great moments in the career of a station whose impact, although short lived, was quite impressive nationally because it had the distinction of being the Top 40 station that beat KHJ/Los Angeles. And KHJ/Los Angeles, in that era, was the king of rock. The CD side features the voices of Jack Vincent, Happy Hare, Lee "Baby" Sims, Chuck Bromberg, Robin Bobbess, Magic Christian, "Shotgun" Tom Kelly, Phil Flowers, Tony Evans, Steve Goddard, Dean Goss, John "Sweet Daddy" Fox and Linda Fox. The second album, which is already in progress, will feature specified jocks and current air checks from radio stations around the country. P.O.D.'s MD's and jocks who have material they feel will fit well with this concept can send it to Jim Fox, Phonogram/Mercury, 6255 Sunset Blvd., #1016, Hollywood, Calif. 90028.

TICKET SCALPERS — At a recent press conference concert promoter Jim Rismiller in conjunction with several California radio stations, KFRC/ San Francisco, KMZT/KMEX, Los Angeles, KFM/Sacramento, KYNO/Fresno and KGB/San Diego announced plans to place their recurring ticket scalping in its first on-the-air appearance on the California State ballot by June 1980. ARBITRON EXPANDS — Arbitron Research is expanding its Consumer Market Service to 50 markets during the April/May 1979 survey period. Last year the service known as Intermedia Market Research, was available in 33 markets. 14 of those markets will be measured this year's survey with their new Arbitron Research Market Report is an annual report of the Arbitron Radio's Standard of Measurement, a semi-annual benchmark of radio's standard of measurement, editing, processing and quality control procedures as the standard market service of Arbitron. Certain market services, particularly in the condensed version.

IRONHORSE AROUND — The Atlantic Records promotion staff enlisted the help of a white station to properly introduce the debut album from Scott Brothers recording group, Ironhorse to the Los Angeles radio community. Pictured is the Barry Freeman, Atlantic recording division promotion director: Ruth Pinedo, KLOS/Los Angeles music director Billy Jugs. KLOS air personality, Valerie Faulknerline, KLOS program assistant and Rock Allen Dobie. Atlantic's local promotion representative.

BLONDIE AT THE X — Chrysalis recording artist Deborah Harry of Blondie slipped into 99X/New York for a visit that will probably be short not long ago. The New York station was one of the first stations in the country to add Blondie to its daily rotation. Pictured (l-r) are: Larene and Harry.

PROMOTION IN MOTION — Eight Martin M-30 David Bromberg guitars are being given away by major market radio stations as part of a unique promotion coordinated by Fantasy Records. The guitars, valued at over $1,000 apiece, will be the prizes in contests that will coincide with local dates in the current national tour by the David Bromberg Band. The instruments were designed by the acoustic artist to meet his exacting requirements. Radio stations participating in the Bromberg promotion are: WNEW/New York, WBZ/Denver, WTOP/Washington, WJAS/Atlanta, KLON/Houston, KBOP/Denver, KOME/San Jose and KZAM/Sacramento.

STATION TO STATION — WANS-FM Anderson, South Carolina recently held a talent search for the best Blue Brothers impersonator. Anderson was selected after a six-weeks and culminated with a competition and judging at a local Anderson disco. The winners received a free trip to the home of the Blues - New Orleans and $107.00 (WANS) frequency in spending cash. KCNS/Northridge, Calif. added a Dixieland jazz show entitled "Bourbon St. Parade" and a blues show, "Preachin'" to its playlist format. Record industry people desiring new playlist information for WTIX/New Orleans should call (504) 522-WTIX KBBC/Phoenix just did a 45 min. special on Shawn Phillips that is available free from TWM management. Interested radio stations can write to WTM, 641 Lexington, New York, New York, 122.

SYNDICATION INDICATIONS — Drake Chamnaut recently announced that it will begin distributing a weekly contemporary music countdown show later this year. The three hour show is entitled, "The Week's Top 30" and will be based on a sophisticated computer research system. The research program will combine all available trade chart data, providing an up-to-the-minute "top 40" show. The first station to run the TM produced 48-hour radio marathon, "Album Greats: A History Of Album Rock." WAAAF's MD, Paul Lemieux, reported that audience response was phenomenal. However, he pointed out that in the 15 year chronologing of album rock - the Gratull Dead Lemieux said that the station received more than 100 phone calls in a 24 hour period from irate Deadheads who voiced their opinions about the show's mysterious "missing" Marathon. NEW JOBS — Mike Phillips has resigned his post as PD at KGK/Portland. WRNW/New York has a new PD in Mark Drucker. He has also taken the midday slot replacing Howard Stern, who has joined WCCC/Fort Lauderdale, KJMC/San Diego's hits slot. Kathy Debowski has been named the assistant station manager at KNCN/Churop Christ. Steve Adler has been appointed director of sales and marketing at the PH Factor, Houston based radio producers and syndicators. Leslie Eisenheim has assumed the position of public relations at WYFR/Chicago. Sandra Birnrahk is the new promotion/advertising director at WRKO/Boston. Jess Sally Brandon is the new afternoon drive personality at WOMM/New Haven. KURD/Pittsburgh new midday air personality is Gary Reiman. WOYK/Milwaukee is looking for a production director with a creative head. Tapes and resumes to Jeff Ryder, 3500 North Sherman Blvd., Milwaukee, Wisconsin 53216.

SORRY DAVE — Apologies to Steve Forman KEZY/Anthem's PD for spelling his name incorrectly in last week's column.

TM'S New Projects Division To Market Radio Specials

by Marc Cetner

LOS ANGELES — The plague of the AOR program director's right now is that mainstream rock stations don't sound that different from AOR rockers and vice versa," said Nickell, who is the program director of KFRC/San Francisco and the director of AMI, a division of the Radio Market Report, a small scale version of the Arbitron Radio's standard of measurement that provides a musical, cultural and social overview into the world of rock.

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**FM STATION REPORTS - NEW ADDS/HOT ROTATION**

WRK-AM • FLYING DUTCHMAN - BOSTON (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

WOLR-AM • ROGER BOSWELL - ROCHESTER (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

WOR-LR • THE RIFFER - SYRACUSE (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

WOSU-FM • LARRY STREITBERG - COLUMBUS (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

WSM-FM • PHILIP KOLVIN - NASHVILLE (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

WSTH-AM • THE JUNIOR SLOWBOY - SPRINGFIELD (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

WSTU-AM • BILL DAY - CHARLESTON (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

WUYD-FM • TONY MACHETE - NEW YORK (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

WZLX-AM • THE SIDEWALK الرئيس - BOSTON (45)
- Hotmoney, Birdland, White Heat, Love & Money, We're All Alone
- History to Date: No

**ADD #1 MOST ADDED**

**GRAHAM PARKER & THE RUMOUR**

Squeezing Out Sparks Arista

- Added This Week:
  - WHFS, KML, WBLM, WOOG, WYDD, KFZM, KZEL, KSJQ, KSDN, WLAB, KFZM, WBLM, KML, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD
- History to Date:
  - WABX, KSHE, KFZM, WHAF, WOOG, WQAM, WZQD, WYDD, KFZM, KZEL, KSDN, WLAB, KFZM, WBLM, KSJQ, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD

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**JOURNEY**

Columbia

- Added This Week:
  - WABX, KSHE, KFZM, WHAF, WOOG, WQAM, WZQD, WYDD, KFZM, KZEL, KSDN, WLAB, KFZM, WBLM, KSJQ, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD
- History to Date:
  - WABX, KSHE, KFZM, WHAF, WOOG, WQAM, WZQD, WYDD, KFZM, KZEL, KSDN, WLAB, KFZM, WBLM, KSJQ, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD

**VAHLEN**

Van Halen II Warner Bros.

- Added This Week:
  - WABX, KSHE, KFZM, WHAF, WOOG, WQAM, WZQD, WYDD, KFZM, KZEL, KSDN, WLAB, KFZM, WBLM, KSJQ, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD
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**HERMANN BROOD & HIS WILD ROMANCE**

Herman Brood & His Wild Romance Ariola

- Added This Week:
  - WHFS, KML, WBLM, KZEL, KSJQ, KSDN, WLAB, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD
- History to Date:
  - WHFS, KML, WBLM, KZEL, KSJQ, KSDN, WLAB, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD

**SUSAN**

Falling In Love Again RCA

- Added This Week:
  - WHFS, WOOG, WQAM, WZQD, WYDD, KFZM, KZEL, KSDN, WLAB, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD
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**PHILLIPS & MACLEOD**

Le Parte Du Cocktail Polydor

- Added This Week:
  - WHFS, WOOG, KML, KSJQ, KSDN, WLAB, WZTO, WLRH, WOOG, WKKZ, WQAM, WZQD
- History to Date:
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**SUSAN**

Falling In Love Again RCA

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**HERMANN BROOD & HIS WILD ROMANCE**

Herman Brood & His Wild Romance Ariola

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WE'RE ROCKIN' THE COUNTRY

Jay Ferguson
REAL LIFE AIN'T THIS WAY
Produced by Jay Ferguson and Ed Mashal
Executive Producer: Bill Saymazyk

Jerry Lee Lewis
JERRY LEE LEWIS
Produced by Bones Howe

Susie Allanson
HEART TO HEART
Produced by Roy Bull

Jerry Lee Lewis
Produced by Bones Howe

Susie Allanson
Produced by Roy Bull

Vern Gosdin
YOU'VE GOT SOMEBODY
Produced by Gary Paxton

Wood Newton
WOOD NEWTON
Produced by Even Stevens

Tommy Overstreet
I WILL NEVER LET YOU DOWN
Produced by Bob Millsap

New on Elektra/Asylum
Records and Tapes

© 1978 Elektra/Asylum Records & Warner Communications Co.
WASHINGTON — The 57th annual National Association of Broadcasters convention last week often looked more like a political convention than a meeting of radio Cabinet members, federal officials and even the President of the United States on hand to address the broadcasters and answer their questions about how Washington plans to regulate their industry.

Although the politicians generally agreed that the imposition of a spectrum use fee is in the best interest of what they told the conventionners was music to the ears of radio broadcasters. We will have less restraint on your industry when I go out of office by far than existed when I came into office,” promised President Carter in response to one broadcaster’s question. And for the rest of the convention the government officials reinforced the President’s promise.

By and large, the convention was clearer on specifics and spoke of general regulatory reform. But in response to a question on the spectrum use fee from Fort Amble Broadcasting, Carter agreed broadcasters should be an integral part of the spectrum tradeoffs in the current communications bills that balance the institution of the fee.

There may be some fees assessed for the use of spectrums, but on the other hand, there will be little if any changes to provide your own industry to operate in,” the President said. “And I believe in addition there were some more extended times for the licenses to be preserved.

But Carter added that his position is now firmly entrenched.

And it was then that a question was brought administratively, and I doubt I will take one until the nine hearings have been completed and we see more clearly the attitude of the Congress and the attitude of this organization as well,” Carter concluded.

96th Congress And Radio

The attitude of the Congress toward radio at the NAB convention on one day after the President’s address in a workshop that included Senator Larry Pressler (R-S.D.) and Representative Thomas Luken (D-OH), James Broyles (R-N.C.), Marc Marks (R-Pa.) and late addition to the panel James Good (R-Mich.).

According to Pressler, the mood on Capitol Hill “is for amending rather than rewriting. The Chairman of the Senate Commerce Committee, Senator Edward Kennedy, and he went on to predict that the two bills recently introduced in the Senate (by Senators Goldwater and Haynes) will be blended into one. He said that the basic difference in the two bills is that the Goldwater bill calls for lower spectrum use fees.

Rep. Wright is the sponsor of this year’s Van Deelen bill to rewrite the Communications Act (introduced late last week, see related story in today’s NAB daily). Sun Belt Presser said the bill calls for a spectrum fee “cap” that will make the fee a kind of “workable taxation.”

Government bureaucrats have the power to cover its spending,” Wright said in explaining the need for a spectrum use fee, “and your time is up.”

One broadcaster asked the Congressen about the effect of the recent broadcast legislation and the NAB’s recent broadcast act which was quite surprised by the answer. Apparently none of the Congressmen on the panel had been invited to the rally and to a man they agreed.

Rep. Van Deelen did appear at the convention, but his address was given at a television studio in California. He spoke of the many issues such as supertitans (a hot topic at the convention). Van Deelen did say that the spectrum use fee provision in his bill is scaled down from last year and he added that adoption of his bill may enable the FCC to be abolished in last year’s bill to reduce the number of five members and lower its budget.

Van Deelen also reported that his bill omits an earlier section that would have reduced the number of stations the networks could own.

FCC Session

During a general radio session meeting was held, the Commissioner Tyrode Brown, disagreed with Van Deelen on the effect of deregulation on the Commission. Commissioner Tyrode Brown, disagreed with Van Deelen on the effect of deregulation on the Commission.

FCC staffers told the radio broadcasters the deregulation experiment suggested by chairman Ferris last year late last year will be institutionalized in a very small “as natural competition allows.” But it was added that many radio deregulation has been the result of a change in attitude or commercial load requirements, will be for all markets.

A commission in a session that proved of interest to radio broadcasters was the debate between NAB executive John Summerson and the Communications general counsel “Chip” Shoshover over the spectrum use fee. It was immediately clear what the NAB thought of Mr. Shoshover’s suggestion that we black hat to wear at the start of the debate.

The final day wrap-up featured some of the names of the many people who attended the convention. After the Energy Secretary Robert Butterfield spoke, Mr. Summerson addressed the audience on the issue of the communications fee and Carr looked at his communications bill and Chairman Ferris answered questions from the audience. With many of the communications providers already heading back to their stations, the crowd was manageable and more direct communication between the speakers and the audience was possible.

Hollings

Hollings did not take questions from the broadcasters, but he did give a lengthy explanation of his views on the Communications Act. Calling broadcasting “the great success story of our time,” Hollings made a strong case for ending the spectrum use fee as “an assessment based on benefits received” and he credited the original idea of such a fee to broadcaster Peter Dave.

Hollings noted that his bill calls for such fees to be put into the general treasury, not to be used to fund public broadcasting. And he reminded the broadcasters that the trust they enjoy from the public is largely due to their willingness, he said, to assure the public they were giving two sides to an issue and deserved to be kept in practice.

By the time Ferris stepped up to the podium, most of what he came to say had been said. And the one question that may be 8 FCC meeting will take up the NAB’s deregulation proposals. But he also predicted that a lot of the talk following the razing cry of deregulation because “deregulation means many things to many people.”

Mikes’ Moves Offices

NEW YORK — Mikes’ Artist Management Group headquarters has moved to 407 Park Avenue South, New York, N.Y., 10017, tel. (212) 759-9658. The firm currently handles Peter C. Johnson, Roger Lane, NHRQ, Malcolm Tomkinson, Finn and Baby Grand.
CASH BOX-2

a special feature

GERMANY '79

WEST
March '79:

Best Selling Singles

1 Heart Of Glass
   Blondie
   Chrysalis (Phonogram)
   6265 007

2 Tragedy
   Bee Gees
   RSO (DGG)
   2090 340

3 Y.M.C.A.
   Village People
   Metronome
   0230 140

4 Chiquiflita
   Abba
   Polydor (DGG)
   2021 810

5 Le Freak
   Chic
   Atlantic (Teldec)
   ATL 1209

6 Darlin'
   Franki Miller
   Chrysalis (Phonogram)
   6155 227

7 Baby It's You
   Promises
   EMI (EMI Electra)
   1 C 006-77027

8 Trojan Horse
   Luv
   Carrere (DGG)
   2044 132

9 No Time For A Tango
   Snoopy
   CNA (Teldec) – 6 12 393

10 Too Much Heaven
    Bee Gees
    RSO (DGG)
    2090 331

11 Bulldozer
    Oliver Onions
    Polydor (DGG)
    2040 211

12 Ballade pour Adeline
    Richard Clayderman
    Telefunken (Teldec)
    6 12 088

13 Blue Bayou
    Paul & PAULA
    CBS
    6180

14 Da Ya Think I'm Sexy?
    Rod Stewart
    Warner Bros.
    (WEA) – WB 17277

15 You Thrill Me
    Exile
    RAK (EMI Electra)
    1 C 006-80 734

16 Der Hamster
    Tümi
    Odeon (EMI Electra)
    1 C 006-43 207

17 I Was Made For Dancing
    Leil Garrett
    Scott Bros (WEA)
    SB 11209

18 Born To Be Alive
    Patrick Hernandez
    Aquarius (Teldec)
    6 12 444

19 Du, die Wanne ist voll
    Heiga Felder & Dieter Hallervorden
    Philips (Phonogram)
    6003 709

20 Kreuzberger Nachte
    Gebruder Blattschuss
    Hansa (Arabia)
    15 77 7 AT

21 The Devil Sent You To Lorado
    Baccara
    RCA
    PB 5611

22 Rif Teddybaer eins-vier
    Jonny Hill
    RCA
    PB 5609

23 September
    Earth Wind & Fire
    CBS
    6602

24 Baby Make Love
    LaBionda
    Arista
    200 218

25 Duschafst mich
    Jurgen Drews
    Warner Bros. (WEA)
    WB 17272

26 Stumblin'In
    Chris Norman & Suz Quatro
    RAK (EMI Electra)
    1 C 006-61 907

27 We'll Have A Party Tonite 'Nite
    The Teens
    Jamaica Int. (Arabia)
    100 177-100

28 Mandy
    Barry Manilow
    Arista (EMI Electra)
    1 C 006-61 918

29 Song For Guy
    Elton John
    Rocket (Phonogram)
    6299 038

30 Hit Me With Your Rhythm Stick
    Ian Dury & The Blockheads
    Soft (Teldec)
    6 12 410

31 Accident Prone
    Status Quo
    Vertigo (Phonogram)
    8059 216

32 Dear John
    Teach In
    CNA (Teldec)
    6 12 392

33 Kiss You All Over
    Exile
    RAK (EMI Electra)
    1 C 006-61 351

34 I Lost My Hear To A Starship Trooper
    Sarah Brightman & Hot Gossip
    Hansa Int. (Arabia)
    100 246-8

35 Shooting Star
    D剃ren
    Carrere (DGG)
    2044 130

36 Dreadlock Holiday
    Walthall Thinking
    MGM/Atlantic (WEA)
    ATL 10 688

37 Hiroshima
    Queen
    EMI (EMI Electra)
    1 C 006-62 276

38 Don't Stop Me Now
    Luke
    Carrere (DGG)
    2044 131

39 You've Got All Of Me
    Robert Gare
    Carrere (DGG)
    2044 122

40 Rama Lama Ding Dong
    Rocky Sharpe & The Repairs
    Chiswick (Metronome)
    0037 037

41 You're The Greatest Lover
    Luke
    Carrere (DGG)
    2044 122

42 Lay Your Love On Me
    Raczy
    RAK (EMI Electra)
    1 C 006-61 988

43 A Little More Love
    Olivia Newton-John
    EMI (EMI Electra)
    1 C 006-62 024

44 I Am What I Am
    Village People
    Telefunken (Teldec)
    6 12 418

45 Verliebt in den Lehrer
    Christian Anders
    Chrysalis (EMI Electra)
    1 C 006-32 984

46 David's Song
    Orchester Vladimir Cosma
    Deco (Teldec)
    6 12 456

47 Cora, komm nach Haus
    Peter Orloff
    Asdist (EMI Electra)
    1 C 006-45 261

48 Lieder, die die Liebe schreibt
    Nana Mouskouri
    Philips (Phonogram)
    617 6001

49 Babicka
    Karo Gott
    Polydor (DGG)
    2042 064

50 Tina ist weg
    Andrea Jurgen's Arios
    100 227-100

March '79:

Best Selling Albums

1 Traumereien
    Richard Clayderman
    Kultur LP: TG 1203. MC: TG 1204

2 Spirits Having Flown
    Bee Gees
    RSO (DGG)
    LP: 2394 216. MC: 3216 216

3 Hithaus Ramba Zamba——130 Stimmungs-Hits
    Freddy FreshISTIC Party Lowen
    Polydor (Phonogram)
    LP: 6641 892. MC: 7599 394

4 Und jetzt alle
    James Last
    Polydor (DGG)
    LP: 2475 622. MC: 3236 622

5 Dire Straits
    Dire Straits
    Vertigo (Phonogram)
    LP: 6360 162. MC: 7138 161

6 Cruisin'
    Village People
    Metronome
    LP: 0860 170. MC: 0860 170

7 The Kinks — Ihre 20 gorsten Hits
    The Kinks
    Ariola LP:ADE G 56. MC:ADE GC 56

8 Trumpet Dreams
    Nini Russo
    Ariola LP:ADE G 53. MC:ADE GC 53

9 Angel Station
    Manfred Mann's Earth Band
    Bronze (Arabia)
    LP: 200 367-320. MC: 400 367-352

10 Ballade pour Adeline
    Richard Clayderman
    Telefunken (Teldec)
    LP: 6 23 301. MC: 4 23 301
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Catalog Number</th>
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<tr>
<td>'78 Airplay:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Billy Joel</td>
<td></td>
<td></td>
<td></td>
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<td>'16 It's A Heartache</td>
<td>Bonnie Tyler</td>
<td>RCA</td>
<td>PB 5057</td>
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<td>'17 Needles And Pins</td>
<td>Smokie</td>
<td>RAK (EMI Electrola)</td>
<td>1 C 006-99568</td>
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<td>'18 Feierabend</td>
<td>Peter Alexander</td>
<td>Ariola</td>
<td>11700AT</td>
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<td>'19 Rasputin</td>
<td>Boney M.</td>
<td>Hansa Int (Ariola)</td>
<td>15 858 AT</td>
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<td>'20 Wir Sieh' heut' abend aufs Dach</td>
<td>Jürgen Drews</td>
<td>Warner Bros. (WEA)</td>
<td>WB 17 161</td>
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<td>'21 With A Little Luck</td>
<td>ABBA</td>
<td>Polydor (DGG)</td>
<td>2001 778</td>
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<td>'22 Von Hollywood traumen</td>
<td>Wings</td>
<td>EMI (EMI Electrola)</td>
<td>366 60639</td>
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<td>'23 Eagle</td>
<td>Abba</td>
<td>Polydor (DGG)</td>
<td>2001 778</td>
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<td>'24 Let Me Take You In My Arms Again</td>
<td>Neil Diamond</td>
<td>CBS</td>
<td>6207</td>
</tr>
<tr>
<td>'25 Mit 66 Jahren</td>
<td>Udo Jurgens</td>
<td>Ariola</td>
<td>1 1663 AT</td>
</tr>
<tr>
<td>'26 Nimm das nachste Schiff nach Rhodos</td>
<td>Costa Cordalis</td>
<td>CBS</td>
<td>6631</td>
</tr>
<tr>
<td>'27 Im Fieber der Nacht</td>
<td>Cindy &amp; Berl</td>
<td>Polydor (DGG)</td>
<td>2042 004</td>
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<td>'28 Summer Night City</td>
<td>Abba</td>
<td>Polydor (DGG)</td>
<td>2001 810</td>
</tr>
<tr>
<td>'29 A far' amcomincia tu (Liebelei)</td>
<td>Raffaella Carra</td>
<td>CBS</td>
<td>4771</td>
</tr>
<tr>
<td>'30 Feuer</td>
<td>Mann Shear</td>
<td>EMI (EMI Electrola)</td>
<td>1 C 006-32 891</td>
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<td>22 52nd Street</td>
<td>Billy Joel</td>
<td>CBS</td>
<td>2344 120, MC: 3100 478</td>
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<td>23 Equinox</td>
<td>Jean Michel Jarre</td>
<td>Polydor (DGG)</td>
<td>200 182-320, MC: 400 182-352</td>
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<tr>
<td>24 The Teens</td>
<td>Hansa Int (Ariola)</td>
<td>Polydor (DGG)</td>
<td>200 182-320, MC: 400 182-352</td>
</tr>
<tr>
<td>25 Nightflight To Venus</td>
<td>Boney M.</td>
<td>Hansa Int (Ariola)</td>
<td>26 026 OT, MC: 57 700 OT</td>
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<tr>
<td>26 Grease</td>
<td>Subway</td>
<td>RSO (DGG)</td>
<td>2658 125, MC: 2417 915</td>
</tr>
<tr>
<td>27 Dronland Symphonie</td>
<td>Udo Lindenberg &amp; das Parkeorchester</td>
<td>Teldisk</td>
<td>92 23 662, MC: 4 23 662</td>
</tr>
</tbody>
</table>

Cash Box/April 7, 1979

G-3

www.americanradiohistory.com
March '79

Most Played Records

Snowball

1 Chiquita
2 Y.M.C.A.
3 Heart Of Glass
4 Darling

Passport
5 Es müssen keine Rosen sein
6 Kreuzberger Nachte
7 Stumblin' In
8 Schau mal herein
9 My Life
10 Baby It's You
11 Trojan Horse
12 You Thrill Me
13 Bee Gees

Bee Gees
14 War das eine Nacht
15 Da Ya Think I'm Sexy?
16 Tragedy
17 Du, die Wanne ist voll
18 Seit ich hier wohne
19 Wo ist Jane
20 Cora, komm nach Haus
21 Don't Stop Me Now
22 Song For Guy
23 The Evil Sent You To Larado
24 Was macht der hund auf dem Sofa
25 Le Freak
26 A Little More Love
27 Blue Bayou
28 Bulldozer
29 Mandy
30 Mexican Girl
31 You're The Greatest Lover
32 Mexican Girl

Exile
49 Luci — ah

March '79

Most Played Records

1 Chiquita
2 Y.M.C.A.
3 Heart Of Glass
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Passport
5 Es müssen keine Rosen sein
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25 Le Freak
26 A Little More Love
27 Blue Bayou
28 Bulldozer
29 Mandy
30 Mexican Girl
31 You're The Greatest Lover
32 Mexican Girl

Exile
49 Luci — ah
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CMH
Dawn
Golden Guinea
Golden Hour
Hansa
Hansa International
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Lifesong
Manticore
Medox
Melodia-Eurodisc
Montana
Musiza
Oasis
PBR
President
Pye
Real-Records
Roulette
Shelter
Sire
Supraphon
Tomato
TWR
Virgin
Virtuoso

AMANDA LEAR
Never Trust
A Pretty Face

JUDY CHEEEKS
Please Give Me
This Night

SARAGOSSA BAND
Saragossa

BERNIE PAUL
All Or Nothing

GÜNTER NORIS
The 24
Instrumental Hits

MICHAEL WYNN BAND
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Germany
Spotlight on Germany:

Guest Editorial

by Uwe Lencher

German record makers and the music industry in general have had a lot to be happy about in recent years as steady sales increases have made Germany the third largest record market in the world. But, as many companies are finding out, increased sales don’t necessarily mean increased profits.

Ariola Germany:

One Record Sold Every Second

Just eight years ago, Ariola Germany first set foot internationally in Spain, which was the beginning of an intense international expansion. Today, Ariola has autonomously run companies in Austria, Switzerland, France, Belgium, Holland, United Kingdom, Mexico and the United States.

Due to strong international growth of the Ariola group of record companies and the requirements for the management of the music division resulting from this planned expansion, Monti Lueffner, executive board member of Bertelsmann and president of Ariola worldwide, set up a separate group division. Ariola International Group. This division will be run by Lueffner as president, with four vice presidents: Friedel Schmidt (managing director Ariola Germany) as senior vice president, Wim Schipper (MD Ariola Benelux) in charge of international A&R and marketing, Wolfgang Wegmann (deputy managing director Ariola Germany), in charge of international finance and administration, and Ramon Segura (MD Ariola Spain) responsible for Central and South America.

Because of the strong position of the German mark in international money markets and the rate of exchange visàvis other currencies, the Federal Republic of Germany continues to absorb a tremendous amount of imported product, which in turn has led to a deterioration in price and distribution conditions for domestic pressings. At the retail level, the situation has reached the point where the existence of many smaller record stores is in jeopardy. Wholesalers also are faced with deteriorating profits.

In response to current business conditions, some small retailers are converting their operations to more profitable businesses, such as large record and electronic entertainment equipment. Moreover, there appears to be a trend developing toward dealers ordering just hit product, which decreases the opportunities for new artists to emerge.

Historically, the sales of hit records has made possible the production of classical works and allowed new talent to be heard, thus maintaining a broad creative spectrum. And this has been responsible in large part for the fact that the market share of classical music in Germany has been as high as 15% of all recorded sales, which is among the highest percentage of any country in the world.

If the German music industry is to continue to grow and prosper, it will have to reverse the current commercial trend which has seen a concentration of power in the hands of a relatively few merchants. In addition, considerable effort will have to be directed toward diversification of product in the form of records, cassettes, tapes and video tapes.

But the future is still bright for the music business in Germany, so long as record company executives recognize and interpret present trends and then translate their findings into appropriate action.

Uwe Lencher is the editor in chief of Musikmarkt. Germany’s leading music trade publication.
Warner Bros. Publishing:

Music Heard Worldwide


Under the leadership of president Ed Silvers, Warner Bros. Music is represented by its own company in all major markets in the world. The German operation, headed by managing director Siegfried E. Loch, has shown substantial increases in income every year since its founding in 1971 and has helped to make Warner Bros. internationally the major publishing force that it is.

WB Music in Munich is actually only a few months old. Although Neue Welt and Music Unserer Zeit publishing companies had already existed as separate entities for several years, 1978 saw the founding of Warner Bros. Music GmbH Germany with the specific aim of uniting the representation of foreign and local copyrights under one roof. Ed Heine was named general manager with Colin Hall appointed to direct the administration of one of the largest catalogs in Germany.

Neue Welt Publishing firm was initially founded in 1961 with the help of Rolf Budde’s publishing company in Berlin to provide a German outlet for the wide range of standards and contemporary pop songs controlled by Warner Bros. Music internationally. Music Unserer Zeit (MUZ) was formed 10 years later for the purpose of acquiring local, German copyrights and since that time has extended its scope to include various international catalogs. The combined companies contain some of the world’s major artists and writers, including Jackson Browne, Chic, Alice Cooper, Billy Davis, Jr. and Marilyn McCoo, Klaus Doldinger, Bob Dylan, Eagles, Walter Egan, Foreigner, George Gershwin, Grateful Dead, Joachim Kuehn, Leo Kottke, Led Zeppelin, Little Feat, Lucifer’s Friend, Van McCoy, John McLaughlin, Sex Pistols, Cary Simon, Steely Dan, Allen Toussaint, Joe Walsh, Norman Whitfield (Rose Royce, Stargar) and Gary Wright.

Strong Int’l. Success

Heine reports that the international success the company’s German artists achieved last year is only an indication of what’s to come in 1979. Klaus Doldinger’s group, Passport (who garnered fourth place in the Cash Box recent poll of jazz groups) and Joachim Kuehn were fixtures on the U.S. jazz charts for much of last year and Lucifer’s Friend also built up a substantial international following. All three acts will have new albums out soon.

The new generation of German record buyers, had, until recently, been demanding more and more Anglo-American product and it didn’t take long before German producers were able to combine the elements of British and American pop music with those of the continental European countries thereby becoming leaders in establishing a new European sound which is unique unto itself. The emphasis at WB Music Germany this year is on extending the list of local talent of international caliber through close contacts with German songwriters and producers.

It’s hard to break a new act anywhere, but in Germany one has the added problem of limited airplay possibilities on the few pop music radio and TV programs. Local artists and record companies have come to expect a great deal of promotional support from publishers in Berlin and the WB Music Germany promotion department, headed by Fritz Eigner, is constantly on the move.

Ed Heine, M.D.

Bestsellers

10 Babicka
   R. Siegel, B. Meiningen, Meridian/Siegel
   Polydor (DGG) — 2042 064
11 Tina ist weg
   J. White, J. Athan, Young/Intro
   Andrea Jurgens
   Ariola — 100 227—100
12 Captain Starlight
   F. Zander, F. Zander, Diana
   F. Zander d.a.s./Hansa (Ariola) — 100 284—100
13 Hab’ich zuviel verlangt?
   D. Loader, C. Loader, R. Mardel, Intersong
   Bernhard Bluntsch (Ariola) — 100 091—100
14 Es ist alles nur geliehen
   H. Schenk, F. Grote, Wiener Boheme
   Heinz Schenk
   Ariola — 15 879 AT
15 Manuel
   H. Gietz, F. Feltz, Orlana
   Caterina Valente
   EMI (EMI Electrola) — 1 C 006—45 052
16 Was wird sein, tragt der Schlumpf?
   P. Karber, M. Kunze, Roba
   Veber Abraham
   Phonograms (Phonogram) — 6603 689
17 Goethe war gut
   C. Denben, C. Geis. T. Walkie-walkie, Chappell
   Rudi Carroll
   m records (CBS) — MMC 6566
18 ... dann geh doch
   H. Carpendedele, J. Horn, F. Jay, Image/Berg
   Howard Carpendedele
   EMI (EMI Electrola) — 1 C 006—45 071
19 Fatima — heut ist Ramadan
   A. Hassan, C. Aram, W. Bierschink, K. Rubenber
   Hans Torben, B. E. Huesse, Dieter Hallervorden
   Philips (Phonogram) — 6603 719
20 L.M.A.A.
   (Herbert’s Y.M.C.A.)
   J. Mora, H. Beilo, V. Wills.
   H. Schmetzer, Intro
   Gunter Willumeit
   RCA — PB 5619
German Rock Music

In 1966, when the German populace was more wary of the many radical musicians who pioneered the German progressive, underground rock scene, Dieter Dierks' recording studios became a creative haven for several of these artists. In two short years, Dierks' studios in Stommeln, a small village located ten miles from Cologne, were established, providing a base for young rock musicians, whose plight Dierks identified with, as he himself was a former guitarist in several German rock groups.

Along with Rolf-Ulrich Kaiser, Dierks co-produced all On-label acts in his studios, including Wallenstein, Birth Control, Tangerine Dream, Klaus Schulze and others. Peter Hauke, who produced many Ohr-label acts such as Nektar and Message in Dieter Dierks' studios.

After slowly building up the studio's technical facilities to the point where it was competitive with any other studio in Germany, Dierks introduced both the Dolby system and the 40 channel board to the country's recording community and further equipped his studio with the latest recording apparatus, including quadro-sound.

Telefunken supplied their first prototype of a 32-track machine to Dieter Dierks' studios, enhancing its image as one of the top German recording spots, attracting such international acts as Ike and Tina Turner, Eric Burdon, producer Jerry Goldstein and the American group War, Alexis Korner, Graham Parker, the Boomtown Rats and many more local artists.

To fulfill all the demands for production in Stommeln, Dierks has built a second studio and by coupling the recording machines from both facilities, Dierks can now record on up to 62 tracks at any one given time. Taking advantage of this new system, Rory Gallagher completed his recent 'Photo Finish' LP and veteran U.S. artist Lou Reed and renowned pop producer Michael Chapman have also recently wrapped up work there.

Due to his increasing commitments, Dierks has employed several of the top independent engineers from within and outside of Germany, including England and the U.S., to handle the day-to-day operations of the studio while he is free to concentrate on new ventures, such as full-time production and publishing (Breeze-Music) companies, in addition to starting the Venus label. Dierks is currently involved in breaking such international acts as Tea from Switzerland and Atlanta, featuring Inga Rumpf, and has already achieved a great deal of worldwide success with the group Scorpions, whose live 'Tokyo Tapes' album has been selling well as an import in America after attaining solid sales in the group's homeland.

The Scorpions' new LP, "Lovedrive" on EMI in Germany, sold 100,000 units during the first four weeks of release and held the number 14 slot on the German charts. The band is managed in Germany by entrepreneur Fritz Lau.

Dierks plans to open a special film and video studio in the near future and his latest signing, rock newcomer Skin, will be releasing its first album on EMI worldwide.

**UFA Celebrates Birthday Year**

1979 marks a year of celebration and anniversaries for the Ufa music publishing group, which is one of the leading music publishers in Germany. Wiener Boheme Verlag, a firm belonging to the Ufa chain, is celebrating its 60th anniversary this year, while Ufaton, Ufa's sister company, is marking its 50th year in the German music industry.

Wiener Boheme Verlag was originally established in Vienna in 1919 by publisher Otto Holm in conjunction with operetta and light music composer Robert Stolz. The publishing company's affiliation with Stolz peaked with the composer's popular work, "Salome" ("Romeo").

Ufaton, which primarily handles motion picture soundtrack music, was set up in 1929 and has controlled the music rights to such standard movies as "Lola" and "Falling in Love Again." Over the years, Ufaton has represented such German composers as Franz Dole, Franz Grothe, Friedrich Hollander, Peter Kreuder, Theo Mackeben, Werner Bochmann and Walter Jummann. Recently, Ufaton has represented the Walt Disney film music catalog, and has enjoyed success with the music from "The Rescuers" and "Pete's Dragon."

**Ufa Foreign Roster**

Although Ufa is noted for its strong domestic roster of composers, the publishing company has acquired a substantial number of foreign catalogs, including Virgin Music, Tony Hiller, and soul/pop group the Jacksons' publishing in Germany.

Earlier this year, Ufa undertook an important new step by acquiring the German publishing rights of the highly successful Jobete catalog, which brings songs by such artists as Marvin Gaye, the Commodores, Sylvester, Smokey Robinson, Bonnie Pointer and others to the Ufa fold. Another breakthrough for the company has been Ufa's agreement with Musizia publishing firm of Rome for the German publishing rights of all compositions written by Italy's Angelo Branduardi.

**Production Endeavors**

Along with its many publishing endeavors, Ufa has also developed a number of production activities of both native German artists and international artists who have come to Germany to further boost their careers. Among Ufa's production efforts are albums by Rene Kollo, Rana Mason, Pamela Stanley and Julia Migenes.

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* #1 company album chart listings 1978 (20.5%)
Teldec Records:

Metrotone is both a record company and a record label. Whereas the company has around 200 recording artists and many different labels in its range, the number of LPs and MCs of the Metronome label in the catalogue is about 300. Around 600 LPs and 20 singles are released per year. Nevertheless, the Metronome items account for a substantial part of the company’s total turnover (own production total: 41.5 per cent).

In other words, there is plenty of product which sells at a high price. This holds true for Sylvia Vrethammer, for example, the Beatles Revival Band, according to Roy Ebert, with the super lustily produced Beatles Revival Band, Zebra, according to Adolf Scherbaum, Hermann Merz, the German audience, as far as the Beatlemania is concerned, is turning out product for the British/Scandinavian market, and in the case of the Metronome LP, there are more than 30 titles within two years, and for Djupi, for example, sold a further 30,000 pieces here. "The Star Gold series of double albums was conceived on the basis of what we can see, and here Neil Diamond and Buddy Holly were the two top names such as Deodato, Vangelis and Manfred Mann. Star Edition was aimed at a choosy group of purchasers — not without success, as a sale of 20,000 LPs within 6 months goes to prove. And in the "Pop Classics" series eagerly-selling CDs are rolled out onto the market again in the original wrap.

Metronome’s relatively modest offering of classical music is often the basis of criticism from some of their foreign. These include the US MCA catalogue, the Originals, and a double album of the Metropolitan Opera and the Original Donauwollen.

Since April, 1977 the label has also had a lustily chirruping little sister in the Zebra super-budget label. Nowhere else are high-class recordings to be had so cheaply of artists such as Adolf Scherbaum, Hermann Merz, Sylvia Vrethammer, Head, Heart & Hands from Munich, they all ensure at least a high standard.

Nowhere in the world, there are differences of opinion regarding the "Lustige Musikanten 1976" series, and with the successful duo Hans and Elen Krollmann, and among others to go to the studios for the Metronome label during 1978 were Esther maestro Rudi Knafl, the Originals, and Warner (The Original).

Irrespective of origin, all recordings are being re-issued in Metronome’s various medium-price lines. The LP series “The Original” has grown to 38 titles within two years, and also, for example, sold a further 30,000 pieces here. "The Star Gold series of double albums was conceived on these lines, and here Neil Diamond and Buddy Holly were the two top names such as Deodato, Vangelis and Manfred Mann. Star Edition was aimed at a choosy group of purchasers — not without success, as a sale of 20,000 LPs within 6 months goes to prove. And in the "Pop Classics" series eagerly-selling CDs are rolled out onto the market again in the original wrap.

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"For the Metronome label", says Klaus Ebert, "we’re not turning out product at all costs. What we are aiming for is a balance of standards of quality and price with the label’s products which match up to the quality of the高价 goods in the market. Without such a variety of repertoire, we should not be doing the record company’s job of releasing music of all kinds.

So there will be still more calculated yet adventurous recording. Gassner: "We are determined to expand Metronome’s own catalogue systematically, but with discrimination."

Labels

Today more than ever, the art of marketing has become an international business. At most, national markets are still separate categories in terms of their marketing, and this implies a total decision to all but the bulk of production. Bing Crosby and the Beatles can be as popular in Japan as in West Germany, and vice versa in taking this situation into account, Metronome can be a market leader for all of them.

Nevertheless, the extent of its international involvement certainly seems remarkable as compared to companies such as United Artists, or the Allianz companies. German rock on the Brain label is meanwhile achieving a breakthrough also. In the reverse direction, the numerous acts, groups and company styles made available to the international market have a great influence on local musical taste. Varallo delicta, variety is the spice of life.

With performers like Iva Zanicchi and the Homo Sapiens ensemble, Rif of Milan, for example, but also a host of other acts, the influence of Metronome on us. On Specialty, "Original Recordings, by Little Richard are to be heard, hectic rock ‘n’ roll. The British/Scandinavian scene in, which once contributed to European popular music, with such artists as the Rolling Stones, or the Beatles, is now being replaced by Californian blues-teen talent George Thorogood.

"Nems Enterprises of London are making the best of the Black Sabbath back catalogue, DJM, British music publisher and record company, has the first Elvis Presley product on its roster, and with Johnny "Guitar" Watson, maybe the next big disco hit. And there are even solo contracts with artists such as the Breton Celtic-Rocker Alan Stivell.

For the record, the Super Gold recordings lists of origin, all recordings are being re-issued in Metronome’s various medium-price lines. The LP series “The Original” has grown to 38 titles within two years, and also, for example, sold a further 30,000 pieces here. "The Star Gold series of double albums was conceived on these lines, and here Neil Diamond and Buddy Holly were the two top names such as Deodato, Vangelis and Manfred Mann. Star Edition was aimed at a choosy group of purchasers — not without success, as a sale of 20,000 LPs within 6 months goes to prove. And in the "Pop Classics" series eagerly-selling CDs are rolled out onto the market again in the original wrap.

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Because METRONOME Means Music

These Companies Have Already Booked Their Seat On Our Flight - Destination Success:

LA Records  MPS  Brain  CTI  MCA Records  MCA Coral  Can't Stop Productions

Savannah  Cabo  A&M  Chess  Chiswick  Spector  NEMS

Barclay  Atlantic  EMI  Disneyland  R.I.

This Seat Is Reserved For You!

Please Confirm Your Reservation ASAP, As We Are Ready For Take-Off!!!
Francis Day:
Recording Studios and Pressing Plants

Francis, Day & Hunter, one of the oldest music publishing firms in Germany, has a history of 50 years of successfully exploiting international repertoire in Germany. Combining its longstanding historical experience with its current success, the company boasts an impressive talent roster, plus a young and ambitious staff which anticipates further successes in the coming years. Among the early hits enjoyed by Francis, Day & Hunter include "Only Have Eyes For You," "Bye Bye Blackbird," "Chattanooga Choo Choo" and "My Blue Heaven." During the last two decades, the company has continued its success with hits such as "Deihla!" "The Last Waltz" and "Hans". Francis, Day & Hunter branched out of the German market and into international repertoire, enjoying top successes in Germany and other countries. Several of their recent successes followed the trend, enjoying top successes in the German talent. The company has successfully licensed rights for Germany, including "Close Encounters of the Third Kind." Several early hits enjoyed by the company have been listed in the International Repertoire. Francis, Day & Hunter has been a part of the German talent, its music publishing company has been listed in the International Repertoire. The company is known for its impressive talent roster, including successful songwriters such as Stevie Wonder, Vanda & Young, Marty Cooper, Queen, Kate Bush, Carole King, Gerry Goffin, John, the Rolling Stones and Roger Cook.

Lastly, Francis, Day & Hunter has acquired the licensing rights for Germany of the following publishers: 20th Century, Kipahulu, EM Toonstudiolo, Schallplatten, Colgems, Picaxis, Audiogram, Albert & Son, St. Anne's Music, Big Pig Music and Rocket Plants.
“Made in Germany” means more than Mercedes Benz
Most Popular TV Programs

The most important television shows in Germany for the presentation of pop music-artists were:

1. Am laufenden Band
2. Peter Alexander präsentiert
3. Der große Preis
4. Klimbim
5. Stars in der Manege . . .
6. Kari: Gott
7. Die Vico Torriano-Show
8. Hilparade
9. Von Herzen mit Schmerzen
10. Lustige Musikanten
11. Spinnrades
12. Musik ist Trumpf
13. Jetzt geht die Party richtig los
14. Klimbim
15. Plattenkuche
16. Papermoon
17. Die Montagsaler
18. Bio's Bahnhof
19. Die Magier sind unter uns
20. Musikladen

Production/Broadcast Dates

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No Doubt, They Are Stars In Germany.

THIN LIZZY  Rory Gallagher
Dire Straits  BLACK SABBATH
ELTON JOHN  Blondie
GENESIS  JETHRO TULL
Status Quo
peter gabriel  THE STEVE MILLER BAND
Nazareth  UFO
Leo Sayer

And It Was Phonogram Who Helped Them Along.
G-20 Cash

Walker Brothers. The Searchers, fans to their records, but of stature and who will telex: Information IN telex in this motto commercial breakthrough. Each department of Phonogram is intent on establishing career longevity for its acts, working to develop artists who will remain successful over a period of several years, and who will attract a devoted following. The label cites the success and long-term stature of groups such as Status Quo, Genesis, Jethro Tull, Nazareth and 10cc, all of whom not only continually sell well with their records, but draw large numbers of fans to their concerts.

Phonogram has a history of signing and breaking rock acts in Germany, beginning in the '60s with such bands as the Searchers, the Pretty Things and the Walker Brothers. The company's latest achievement is the success it has had with the Dire Straits rock group in Germany. Phonogram broke the English group in Germany extremely early, even before the Straits became successful in their home country.

In addition to manufacturing and dis-
WEA GERMANY:
Award-Winning Music

In two adjoining three-story villas on the Gustav-Freytag-Straße in the prestigious Uhlenhorst district of Hamburg, are the headquarters of seven-year old WEA Germany, one of the most dynamic entities in the German record business. Two wooden figures decorate the lobby: One of Pan, the mythical God of Music; and the other of Frank Zappa, the Prince of Rock, bare torso and all. These symbolize what WEA Germany is all about — venturing into new areas of music while not disregarding the past. The company’s awards from the German record industry are displayed for all to see, and the list is quite impressive: Fleetwood Mac, Al Jarreau, the Eagles, Joni Mitchell, Carole Bayer Sager, Larry Coryell, Philip Catherine, Rod Stewart, Leon Redbone and Foreigner. Besides garnering numerous awards, the company increased its German market share by 10%, and for 1979, WEA Germany plans to continue this trend.

In order to achieve this goal the company has made a number of organizational changes. As part of the restructuring, Johann Speyer was named chief of marketing and deputy manager. This year WEA also developed and implemented major sales and merchandising programs for its leading international artists. For example, a special multi-media marketing campaign carried out in the Stuttgart area for Rod Stewart was so successful that the company plans to spread it out on a national level come spring.

Stewart is one of the international stars in Germany whose success continues despite heavy competition from other high-caliber artists. Other top WEA acts include Chic, whose "Freak" has been on the Top 10 for several weeks; while Leif Garrett's "I Was Made For Dancing" entered the charts at #20 bullet. And the success of these artists proves what the company has been convinced of all along — American product can be established on the German market.

The mutual backup and cooperation between WEA and its sister companies in the Warner Communications family cannot be under-emphasized. It is this sort of cooperation — in this case with WB films — which has been responsible for a major breakthrough in the success of film soundtracks from "Superman" and "Every Which Way But Loose." Just as the company uses its resources to place international product firmly on the German market, so too does it apply its energies in the opposite direction. German product today is as fresh and innovative as that coming from the major music markets of the world and it spans the areas of disco, rock and jazz fusion.

In 1978, for example, local product was responsible for 23% of WEA Germany's total sales doubling its previous year's share and accruing respectable royalties from abroad.

Creative Domestic Scene

For a quarter of a century, German record company executives played the role of buyer abroad; today, they too, have something to offer. No wonder Germany is viewed internationally as the third most important music supplier after the U.S. and Britain. It began with the entry of such names as Chic, Dan, Kraftwerk, Tangerine Dream, Silver Convention and Donna Summer into the British and American charts, and now German productions have a reserved place in all international hit parades.

For WEA Germany came last year with Luisa Fernandez, Supermax, Mick Jackson, Passport and Boney M. (whose records, although not on WEA Germany, are being distributed by sister companies in a number of countries.) The company intends to expand the trend this year and has already launched a long-term international promotion campaign with the slogan: "Made in Germany means more than Mercedes-Benz." With the great surge of creative vitality over the past few years, the readiness to invest heavily in local product, the cosmopolitan atmosphere in Germany and the top-flight technical facilities available, German music could well become one of the country's major exports. WEA is determined to promote German acts. A look at its catalog of current releases shows a strong representation of "home-grown" product, including Joy Fleming, Mick Jackson, Lucifer's Friend, Supermax, Passport and Snowball.

Loch Discusses WEA Acts

With both its homegrown artists and its international roster, WEA Germany stresses its diligent, long-term planning of each of the label's acts, according to Signerd Loch, managing director of WEA Germany.

"We believe in gradually and steadily bringing along our artists, taking things one step at a time," said Loch. "Long-term planning is the key theme at our label; taking artists we believe in and carefully developing each artist and marketing their product so that they may enjoy success over a long period of time.

"Pop group Supermax is a good example of WEA's dedicated, long-term effort in breaking an act," continues Loch. "It's been taken quite a while to break Supermax, but our perseverance is finally paying off. We started with the group about four years ago, and although the band did not immediately get off the ground, WEA Germany was able to achieve some success. Then, last year, Supermax began his climb to the top. In the United States, WEA is now planning to invest about $1 million in a worldwide marketing/promotional campaign in support of the band's new album.

"The success of our other WEA acts such as Passport, Snowball, Lucifer's Friend, Joachim Kuhn, Jürgen Drew and in particular, Luisa Fernandez. "Our greatest international success to date has been with singer Luisa Fernandez, whose three worldwide hits have been produced in Germany," said Loch. "Luisa's album has now been released in 14 countries, selling extremely well in Europe and in Latin markets. "Interestingly, she was originally signed by four labels before coming to WEA. Initially, I must admit that I wasn't totally sold on Luisa's material, but she decided to sign her, and now she's had three straight hits worldwide."
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(continued on page 23)

www.americanradiohistory.com
German Correspondent: Gerhard Augustin

My Dear Friends in the German Music Business,

Whatever I would like to express with the following lines, does not necessarily reflect the opinion of Cash Box in L.A. but since I have now reported about the German music business for a little over one year, there are a few things to be said. I would like to take this occasion of the Special '79 on Germany, to express my appreciation and the general support which I have been receiving from my friends and colleagues in this wonderful business for the last year.

In view of the fact that the German music industry covers a considerable share of the world music markets, in terms of general investments and through licensing agreements, one must take a look in retrospection of the last five years. Until 1974 there were only a few productions and companies originating from Germany, represented in this international growth of business. Today more and more German companies and copyrights are doing international business, and helped to make the German industry to become the major force, that it is today.

In representing Cash Box in Germany, I have tried to reflect the changes here in my column weekly, but it is a hard task at times when one promotion dept. sends all their information on a frequent basis and some companies don't seem to exist at all, because of little information sources. We at Cash Box, who seemed to have suffered from any previous reputation of our wonderful country, are trying to demonstrate our sincere interest in the recognition of German music's international potential, by giving the German industry as much support as we can grant within our paper.

I hope that these issues become "special" to you, because I have tried to give as much information as possible within the framework of this Special '79 on Germany. The order of ads is simply in alphabetical terms, as this Special is on its way to Los Angeles to go to print, one salute has to be made to Ralph Siegel, in winning the German song contest for the Eurovision Song Festival, which will take place in Israel, when this issue will be coming out, in two weeks. The group Schinghis Khan, by winning the title, has made it possible for Ralph, one man who especially deserves this honor, to represent the German music in Israel, since Ralph Siegel is one of the very few German producers, with his all round talent has touched every base in this business, with many honors behind him, and most likely many more to come his way and. At the age of 37 Ralph Siegel has built a production/management and publishing company, that could well be the pendant to Mike Curb's empire in the USA, and there are so many similarities between these two men, that I dare to express the comparison at this point.

Congratulations to Ralph Siegel, and Jupiter Records.

One last word. Since our business, with its tremendous potential, is still limited in terms of personnel and the carousel of job exchanges, we should sometimes realize the importance of the job that we are performing, and work with a mutual creative goal, instead of wasting our energies on badmouthing some less fortunate colleagues who are suffering here of there, in comparison with the German music business, with its less fortunate circumstances than the ones in which we find ourselves.

This is a big family, with many relatives, whether they work in the administration or on the road, as promotion men, performers, sales men, or in the studio as producers and artists, as clerks in the mail room, or as the president of a music company, it would be nice that we realize all the wonderful opportunities which are ahead of us, and think less in terms of competition on a sometimes very personal level. The artists should always remain at the top of our priorities, and how many times do we leave them outside of our living room. They are the ones, with whom we gamble, who help us to win or lose, and they are very important to keep the family together.

We should think about this, sometimes.

With love to everybody who dedicates his dreams to the music.

Gerhard Augustin

(continued from page 22)

MR. WERNER HOFFMANN
Postfach 11 0144
Kohlenweg. 10
7570 Baden Baden

MR. BERND MOHRHOFF
Baumackerstr. 23
7570 Baden Baden

MR. WOLFGANG TERHAAG
SUDWESTFUNK
Hans-Bredo-Str. 8
7570 Baden Baden

MR. HANS-DIETER FRANKENBERG
c/o SENDER FREIES BERLIN
Masurenallee 8-14
1000 Berlin 19

MR. BARRY GRAVES
c/o RIAS
Zimmer 105
Kufsteinstr. 69
1000 Berlin 62

MR. NERO BRANDENBURG
c/o RIAS BERLIN
Kufsteinstr. 69
1000 Berlin 62

MRS. RENATE RASPE
Dunkelbergsteig 1
1000 Berlin 33

MR. CHRISTIAN GUTHER
Hinternberg 22
2862 Worpwede

MR. KNUD KUNZE
LORD KNUD
In der Halde 11
1000 Berlin 33

GAMMARMUCK MUSIK GmbH
Herzog-Rudolf Str. 3
8000 Munich 22

DISCOTHEKEN-KUNDSCHAFT
Attn: Mr. Klaus Quirini
Theaterstr. 66
5100 Aachen

MR. HANS-ULRICH PROST
Blombergstr. 7
8000 Munich 82

MR. MICHAEL GRAETER
AZ
Sendlinger Str. 79
8000 Munich 2

MR. PETER RASCHNER
c/o REDAKTION BRAVO
Augustenstr. 10
8000 Munich 3

MR. GERALD BUCHMEIER
Hohenzollerrnstr. 89
8000 Munich 40

REDAKTION KOLNISCHE RUNDSPHAB
Mr. Eberhart Gravenstein
Sokkagasse 25
5000 Koln

MR. ANDREAS ODENWALD
BURDA GMBH
RED BUNTE
Mitte Weg 140/141
2000 Hamburg 13

MR. SIEGFRIED NIEDEREGESS
Auenstr. 24
8080 Emmering

MR. MICHAEL MARCKS
Muhlenweg 6
3141 Garstorf

MR. PETER BISCHOFF
Upper Borg 116
2800 Bremen 33

MRS. ROSWITHE AMEND
ZDF/REDAKTION DRESCHBEI
Unter den Eichen
6200 Wiesbaden

MR. DIETER WEBER
c/o ZDF
Abt. Unterhaltung II
Postfach 4040
6500 Mainz

MR. HORST WERNSTEIDT
FS Unterhaltung
NORDDEUTSCHER RUNDFUNK
Rothenbaumchaussee 130/134
2000 Hamburg 13

MRS. ANGELIKA HITZER
AKTEUEL SCHAUABE
Oberstr. 131
2000 Hamburg 13

MR. DIETER WENDRICH
Bahnhofstr. 58
8011 Baldham

MR. HEINER SCHOLLING
FS/Unterhaltung
HESISSCHER RUNDFUNK
Bertramstr. 8
6000 Frankfurt/Main

MR. WOLFGANG VOGEL
c/o HESS. RUNDFUNK
TV-/Unterhaltung
Bertramstr. 8
6000 Frankfurt/Main

MR. WOLFGANG PENK
c/o SUDWESTFUNK
Fernsehstr. Unterhaltung
Hans-Bredow-Str. 8
7570 Baden Baden

MR. HORST TRINKWALD
a/o NORDDEUTSCHE RUNDSPHAB
Abt. Unterhaltung
Bebetzingsburo
Grotenhaustrasse 132
2000 Hamburg 13

MR. RAINER BERTRAM
Luisenweg 57
8011 Neukierloh

BIO'S BAHNHOF
Buro Bierick/Lichter
Lubecker Str. 8-10
5000 Koln 1

MRS. SIGMAR BORNER
Wiesenweg
3041 Grossenwede

MR. MICHAEL LECKEBUSCH
RADIO BREMEN
FS/Unterhaltung
Hans-Bredow-Str. 10
28000 Bremen

MEDIA CONTROL
Rheinstr. 165
7570 Baden Baden

REDAKTION FJ-JOURNAI
Attn: Mr. Klinger
Frankfurter Str. 168
3500 Kassel

REDAKTION MUSIKMARKT
Attn: Mr. Uwe Lencher
Ungererstr. 40
8000 Munich 40

REDAKTION
Music Information
Tesorofdr. 12
2000 Hamburg 13
EUROVISION SONG CONTEST '79
GERMAN ENTRY
"DSCHINGIS KHAN"

WRITTEN BY RALPH SIEGEL & BERND MEINUNGER
SongsTo the GROUP: DSCHINGHIS KHAN

WE HOPE ALL OUR FRIENDS AND PARTNERS WILL CROSS THEIR FINGERS.

JUPITER-RECORDS

SEIGEL MUSIC COMPANIES GERMANY
CBS, Paycheck File Action Over Little Darlin’ Records

by Bob Campbell

NASHVILLE — CBS Records and artist Johnny Paycheck have filed suit against Little Darlin’ Sound and Picture Co. and Beta Recording Distributors here to prevent the defendant’s sale of the album “Paycheck — The Outlaw” and a single, “Down On Kely’s Bar At Main Street.”

CBS Attorney Ron Guttman last week confirmed the lawsuit and said the injunctions filed because Little Darlin’ is falsely implying the Paycheck record is current product. Guttman said also Little Darlin’ has infringed on the Columbia and Epic trademark in a music trade magazine advertisement.

“The basis for the injunction is that the LP and single were recorded more than eight years ago and as much as 15 years,” Guttman said. “In addition, they are using a current picture to falsely imply it is a current album.

Also, we are filing a trademark infringement in a Billboard advertisement, Guttman added. “Little Darlin’ infringed on the Columbia and Epic trademark. Through the use of the trademark, Little Darlin’ implied they are associated with CBS.”

Guttman also said that on March 22, Judge Haight entered an order in the United States District Court in New York City temporarily restraining for 10 days the officers, agents and employees of Little Darlin’ and Beta Recording Distributors from manufacturing, advertising, distributing and offering for sale the LP or 45 single. Little Darlin’ is also restrained from using the Columbia or Epic trademark pending a formal hearing.

Aubrey Mayhew established Little Darlin’ in 1964 in Nashville and signed Johnny Paycheck, then known as Donnie Young, to a recording contract. Paycheck recorded for Little Darlin’ until 1971. Mayhew managed Paycheck, produced his records and co-wrote some 200 songs with him during the period of time from 64-71.

This year, Little Darlin’ re-opened as a record company and Mayhew is operating the company as general manager. Last week, Mayhew said he planned to file a $50 million counter-suit against CBS and Paycheck and expects a court battle.

“It is not a casual suit,” Mayhew said. “Many observers have seen it coming for a long time. It is going to involve a lot of things and a lot of people and I am going to prepare an involved statement on this, but right now I say that CBS opened a bag of worms, and we are going to fight our way. We are going to file a $50 million counter-suit. I’m not going to take this lying down.

“I have 50 albums in the can on Paycheck,” Mayhew added. “I have been telling people that this is not a casual thing where I am going to release one album and

(continued on page 29)

Show Biz Signs Hugh Moffatt

NASHVILLE — Hugh Moffatt, Mercury recording artist and songwriter, has signed an exclusive writer agreement with the Show Biz Music Group.

The formal announcement was made by Ed Penny, general manager of the Show Biz publishing companies, who said, “We are delighted to have Hugh joining the Show Biz Music Group. He is one of the most respected young writers in Nashville, and has the potential to become an outstanding artist on Mercury Records.

Moffatt wrote ‘Just In Case,” a number one record for Ronnie Milsap. With Pete Sebert he co-wrote ‘Old Flames (Can’t Hold A Candle To You)’ for Joe Sun. This was one of the songs singled out for an award from the Nashville Songwriters’ Association. He also co-wrote ‘That’s All I Wanted To Know” for Dottie West, which was an ASCAP award-winning song.

His new Mercury release is “Love And Only Love,” produced by Jerry Gasper.

RCA SHOWCASES JIM ED & HELEN — In one of a series of regional gatherings designed to expose the label’s artists, RCA recently showcased Jim Ed Brown & Helen Cornelius, Hazzy Bailey and Steve Warnier at the Nashville North Club in Chicago. Radio station representatives, sales account personnel and media people attended the show. Pictured following the showcase (l-r) are: Jim Sharp, director of operations, Nashville. Cash Box. Warnier, Cornelius, Brown, Jennifer Bohler, Cash Box, and Bailey.

Cash Box/April 7, 1979
Now that you've got
the new Sonny James hit,

'Hold What
You've Got'

Sonny James

MONUMENT RECORD CORPORATION
21 MUSIC SQUARE EAST, NASHVILLE, TENNESSEE 37203

TREE PUBLISHING, CO.
8 MUSIC SQUARE WEST, NASHVILLE, TENNESSEE 37203
THE COUNTRY MIKE

WAXX HOLDS FIRST ANNUAL "CHUCK-HOLE" CONTEST — MD Tim Wilson of WAXX/Eau Claire, was telling Country Mike about the first annual "Chuck-Hole" contest that the station recently held. According to Tim, after the harsh winter, Wisconsin roads have an over-abundance of chuckholes. Listeners were invited to phone WAXX and describe their favorite (or least favorite, depending on your point of view) chuckhole on the air in hopes of winning a country freebie for their car. Listeners with the best description of their chuckhole won the tree alignment.

WVOJ/Jacksonville MD Country Charlie announces the following jock line-up for the station.

Gene Pope recently received the promotion director position for Associated Distributors and PD/MD appointment to his slot. PD Mike is returning to Las Vegas to go to work at his present station KRAM.

WPNX/Columbus has a jock opening in the 6-10 time slot.

...continued from the previous issue...

Miss Koke 1979 — KKEK-KOKE Radio held the 2nd annual "Miss Sterling Country KOKE" contest Feb. 28 at the Silver Dollar South in Texas in which Jan Watts was selected from the ten finalists. Jan will represent KKEK at various functions throughout the year and will be the reigning queen of the 1979 Austin Livestock Show and Rodeo. Picture are (l-r): Jerreane Thomas; Jan Watts, Miss Sterling Country 1979 and Jim Ray, KKEK general manager.

Mel Tillis Buys KIXZ/Amarillo, Texas

AMARILLO — Mel Tillis has formed Tillis Communications and purchased radio station KIXZ in Amarillo, Texas, Shelby Davis

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...continued from the previous issue...

MOST ADDED COUNTRY SINGLES

1. DON'T TAKE IT AWAY — CONWAY TWITTY — MCA

2. LAY DOWN BESIDE THE RIVER IN WILLIAMS — MCA

3. SOMEONE IS LOOKING FOR SOMEONE LIKE YOU — GAIL DAVIES—LIFETIME

4. I'M THE SINGER, YOU'RE THE SONG — TANYA TUCKER — MCA

5. WHAT'S YOUR MIND/SEE WHO'S MELINDA — JOHN DENVER — RCA

MOST ACTIVE COUNTRY SINGLES

1. SAIL AWAY — OAK RIDGE BOYS — MCA

2. SOMEONE IS LOOKING FOR SOMEONE LIKE YOU — GAIL DAVIES—LIFETIME

3. I'M THE SINGER, YOU'RE THE SONG — TANYA TUCKER — MCA

4. WHAT'S YOUR MIND/SEE WHO'S MELINDA — JOHN DENVER — RCA

Cash Box/April 7, 1979
VARIOUS ARTISTS — 20 Bluegrass Originals—Hymns
Bluegrass music is an American original, and Gusto Records has
put together a package of classic hymns recorded by
the legendary names of that genre. In today's faddish, uncouth
world of the music business, these songs lose none of their
impact. In fact, their intrinsic beauty, born of a more simplicitic
world, and place, is all the more auspicious. In an economic in-
flationary period, this album is a super bargain.

REPRESENTATIVES FROM GOSPEL RECORDS: W. BOUSHDA —-sharp

JACKSON SOUTHERN AIRS — Legendary Gentleman
This is just a great album. It is exactly what music should be
and that is everything. The Southernairs epitomize natural
ability. That gift has been honed and polished and "Legendary
Gentleman" shines with a rare brilliance. If there is a bad cut on
the entire album send it back 'cause you've got a scratch on
your record. There is no "best" cut on this album. Each one of
the nine songs is going to be someone's favorite. Satisfied
With Jesus," "I'll Trust You In Jesus," "I've Been So Good To
Me," and Red Sovine's country classic "Teddie Bear" should
all receive heavy air play.

GARY McSPadden — Higher Purpose — Paragon: PR33054 —
Gary McSpadden is a singer's singer in the classic gospel tradition.
Formerly with the Imperials and now the non-Gaither member of
that famous trio, McSpadden is an awesome stylist. Give him
the "right" song and he's got the definitive version of same.
"Praise Him, Praise Him," "Filled To Overflowing," "All
The Things He's Done," and the heavenly "And Then The Wind
Blew" show McSpadden at his best. Except for a medley the other
songs are not as well suited for Gary but, song selection aside,
McSpadden's vocals are impeccable and illustrative of the un-
iversality of this incredible artist.

Publishers Set Forum Series

CHRIS SIGNED STANFRED BOOSHA — Chism Records, a division of Tempo, Inc., has announced the signing of Stephanie Boosha to an exclusive recording and publishing
contract. Pictured (l-r) at the signing are: Wayne Boosha, husband and producer; Dan
Brock, manager; Bill Rayburn of Tempo and Boosha.

THE IMPERIALS — Heed The Call — Dassypuf: DST-4011 —
The Imperials have a colossal reputation to uphold and one
might expect an occasional mediocrity effort from the quartet.
But their stature did not come from a brief flirtation with genius,
and those master craftsmen show no indication of boredom.
"Heed The Call" is a fine album and the Imperials are in fine
form. All of their great albums have introduced at least one new
tune that upon first listen is obviously destined for classic status, and "Oh Buddha" was an imperial standard the day it
was written (by Mark Farrow). Other strong cuts: "Let Jesus Do
It For You," "Growing Stronger" and "Whenever I Speak His
Name.

CASH
VARIOUS ARTISTS — 20 bluegrass Originals—Hymns
Bluegrass music is an American original, and Gusto Records has
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Brock, manager; Bill Rayburn of Tempo and Boosha.
DISCO BREAKS

NAMES IN THE NEWS — Audrey Joseph has been tapped as the new national director of disco promotion for Aristra Records. Audrey moves to Arista from her position as director of national promotion for MK Dance Promotions. Reportedly, Cathy Jacobson is expected to join MK in New York shortly. Cathy currently works at Midsong. The transition for the MK New York office is expected to be smooth as Audrey will remain to acquaint the new staffer with procedures. Rusty Garner is handling national responsibilities for MK with his L.A. assistant David Jeffries set to handle the west coast while Cathy will be responsible for points east ... David Rodriguez has left his duties as director of national disco promotion at Salsoul to assume a more active A&R role with the company. Involved in A&R consulting and studio work, Rodriguez will report to Ken Cayre. While Ellen Galasko remains associate director, Michel Parenteau has been named the new national director of disco promotion. Parenteau was previously an assistant to Bobbi Gourley, Salsoul's VP of promotion. John Brown was recently named director of disco development and promotion for Elektra/Asylum which is in the process of intensifying its disco presence. Brown previously handled regional jazz/fusion promo for E/A, in addition to handling national R&B promo for ABC ... Randy Sills has been named national promotion manager for L.A.-based Inflation Records, the TK-distributed new label headed by Danny Kessler and Clancy Grass of Kessler & Grass Management. Randy was previously national disco coordinator for Arista Records ... Garry Sherman has joined SRO as an assistant to disco promo head, Annie Smith. SRO handled for two years as disco lightman at Studio One in L.A. and has had considerable retail merchandising experience ... John Prentice is in this week's Disco Breaks spotlight. Having worked at Oliver's, Circus and Kisses in Milwaukee and Blinker's in Chicago, Prentice is now the Wednesday-Sunday DJ at Bogart's (continued on page 4).

REVIEWS

THEO VANESS — Bad Bad Boy — Prelude PRL 12165 — Two 12" package — promo only

In deference to fidelity and DJ preference, Prelude continues its unique practice of converting an LP into a two-12" package. Recorded in Paris and produced by Michaela-Lanã & Paul Sebastian, this material is "as long As It's Love" is a mid-130s BPM tribute to gay love. Handclap beat and interesting vocals are supported by synthesizer and rhythm guitar lines. "Sentimentally It's You" has throbbing synthesizer, high-hat beat and a nice melodic line and "La La" chorus. The synthesizer work really percolates. Good crowd driver. Side 1 of the second 12" has a real pop touch. No reference to dance. Side 2 is a dancey job with hard-sounding rhythm guitar strum, jumpy bass line and spacious feeling change after the build. It also has a great line — "Blame it on the music, no romance, just want to dance. It has nice horn work. The title track opens with captivating synthesizer pulsing joined by strong kick beat. Guitar fills are tasty. This package is pure disco aimed at and for the clubs and the dancing people.

CHANSON — I Can Tell — Ariola AR 9006 — 12" — List: 3.98

That master mixer John Luongo has reworked this track produced by David Williams and James Jamerson, Jr. of Chanson. With easy entry congas and drum opening and successive layering of drums such as timpani, frenzied strings, horns, rhythm guitar and percussion embellishments, this track is certain to attract considerable club and radio attention. The singing is bright and grabby. Mid-130s pace and an exciting outlook ought to make this a good peak record choice.

CHARO — Stay With Me — Salsoul SG 212 — 12" — List: 3.98

Rick Giancotas did a fine job revamping this track originally produced by Tom Moultton. In addition to lengthening the track, the added interesting steel-stringed congas and drums open this pulsating track. Staccato-phrased strings are joined by pounding bass and Charo's imploring vocals. The congas are truly unique. Called "Ika Uma," the instrument is a series of tuned congas. The break is engaging. Horns and vibrant piano playing and swirling strings make this record a fine peak record certain to make them nuts on the floor. "Hot Love" on the flip-side also has interesting drum phrasing and a power approach. Check this 12" out.

PROGRAMMERS PICKS

MUST SPIN

Paul Drake Chicago Dance With You Carrie Lucas - Solar/RCA

Scott Talarico Ft. Lauderdale Ring My Bell Anita Ward - T.K.

Tony Smith New York Ain't No Stoppin' Us Now McdFadden & Whitehead - CBS Jimmy Bo Horne - Sunshine Sound

Manny Stali Los Angeles Dance/To Dance Gino Soccio - RFC/W.B.

Bob Babwin Phoenix Dance With You Carrie Lucas - Solar/RCA A Girl Like You John Travolta - Midsong

Gary Tigh San Francisco One More Minute St. Tropez - Buttery Music Is My Way Of Life Patti Labelle - Epic

Bacho Manuel Los Angeles Let's Get Wet Philip Mitchell - Atlantic Pianc

Steve Smith Los Angeles Disco Nights G.O. Q - Arista Work That Body

Dave Leavel Milwaukee What A Fool Believes Doobie Brothers - W.B. Bridge Over Troubled Water Linda Clifford - Custom/RSO

Jerry Johnson Detroit Don't Give It Up Clifford - Custom/RSO Ring My Bell


Mark Rosenbaum Chicago Dance/To Dance Washington, D.C. Gino Soccio - RFC/W.B. Poussez Poussez

Ken Jason Detroit Boogie Woogie Dancin' Shoes Claudia Barry - Chrysalis Music Is My Way Of Life Patti Labelle - Epic

George Cadenas Key West No Romance Theo Vaness - Prelude Ring My Bell

Bill Stooko Boston Rocket To The Top Mantus - SMi

Ndio

Ntryo

Cash Box/April 7, 1979
DANCE MK PROMOTIONS
AMERICA'S #1 DISCO PROMOTION COMPANY VOTED BY BILLBOARD MAGAZINE

MK DANCE PROMOTIONS WAS RESPONSIBLE FOR BREAKING THESE RECORDS

"BOOGIE OOGIE OOGIE"—A Taste Of Honey—Cotillion Records
"LE FREAK"—Cic - Atlantic Records
"RUN AWAY LOVE"—Linda Clifford—Cotillion Records
"SHAME"—Evelyn "Champagne" King—RCA Records
"INSTANT REPLAY"—Don Hatman—Blue Sky Records
"GOT TO BE REAL"—Cheryl Lynn—Columbia Records
"HAVEN'T STOPPED DANCIN YET"—Gonzalez—Cotillion Records
"KNOCK ON WOOD"—Amii Stewart—Atco Records

Los Angeles
9300 Wilshire Boulevard
Suite 201
Beverly Hills, CA 90212
213/550-3955
MARC KREINER
RUSTY GARNER

New York
1500 Broadway
New York, NY 10036
212/398-0511
TOM COSSIE
AUDREY JOSEPH

www.americanradiohistory.com
SINGLES BREAKOUTS

KHN DISPLAY WINNERS - Posing here with their prizes are the winners of the Greg Kihn display contest, sponsored by Kihn's Radio, Janus Records, as promotion for the artists "Next of Kihn". P.L. shown here are standing (L-R): Steve Graham from Tooms West, a $100.00 winner; Chuck Reichenbach, Janus promoter; John Jungen, Chicago Record Service, first prize winner of a video tape recorder; Tom Benjamin, GAT Record Group sales. Kathy Ganster, Progress, shown kneeling are (L-R): Larry Backe, Progress, Mike Green, Sound Unlimited; and Nick Aceanza, Progress Distributors.

RCA Records And UA Films Combine To Push 'Hair' Film and Soundtrack by Charles Paikert

NEW YORK — RCA Records and United Artists Films have coordinated marketing strategies and resources to launch a massive promotion campaign for the film and soundtrack recording of "Hair." At a press conference held at RCA's New York headquarters last week, Dick Carter, president of the company for the label emphasized that the joint marketing effort was designed as a "proper matching of the two "Nests" of Music to create the musical/movie event of 1979." As examples of the cooperation between the two companies, Jack Mahler, director of pop merchandising for RCA, cited the album cover being displayed on ads for the film. RCA ads carrying dates of the film's openings; in-store video album cover being displayed; in-store video spots taken from the UA film trailer; TV and radio ads that mention both the film and soundtrack; posters featuring the film logo and soundtrack album cover; and promotional contests where film tickets and soundtrack albums are being given away.

Marr also cited the coordination of United Artists' promotions for the movie with RCA's radio and retail promotions in RSO To Release Bee Gees, Rockets Singles In April

LOS ANGELES — RSO Records has announced that it will be releasing singles from the Bee Gees' multi-platinum " Spirits Having Flown" LP and the Rockets' debut RSO album in early April. "Love You Inside Out," following "Tragedy" and "Too Much Heaven" from "Spirits Having Flown," has been set for release on April 4 and "Can't Sleep," from the Rockets self-titled LP will be released on April 2. The Rockets album was added to more than 75 FM stations across the country in its first week of release and even more than that number added it during the second week. The band is currently on tour in the eastern U.S. in support of the LP. The single was produced by Johnny Sandlin. "Love You Inside Out," written by Barry, Robin and Maurice Gibb and produced by the Bee Gees, Karl Richardson and Alby Galuten, follows five consecutive chart-topping hits by the vocal trio, various markets, as well as the two companies splitting the cost for a special supplement in a recent issue of the Boston Phoenix.

Carter stated that RCA had "an open-ended budget" for the "Hair" campaign and so far had allotted $100,000 for point of purchase materials; in addition to a promotional commitment of $500,000. Included among the merchandising materials, Carter said, were three dimensional light-in-motion displays for retail dealer counters and windows. "Hair" film movie playback units, streamers, 3x3 blowups, and a video tape of Cheryl Barnes singing "Easy To Be Hard," which has been released as a single by RCA.

In addition, Warren Schatz, vice president of A&R for RCA, announced the release of the album "Disc Spectrum, Inspired By The Film "Hair,"" featuring remixes of four songs from the movie performed by Evelyn "Champagne" King, Vicki Sue Robinson, New York Community Choir Revelation, and the Brothers. "Despite such a phenomenon," Schatz stated, "that we would be missing a whole demographic without this album," RCA does not plan to coordinate radio promotion of songs from the soundtrack and disco albums. Schatz added, 

Carter said he hoped "Hair" would match the popularity of "Saturday Night Fever," citing the fact that although the music was already 11 years old, it had a high identity, "missed a generation, and should appeal to youth 18-25. We have an extraordinary opportunity," Carter said, "to take an art form and deliver it to a mass audience.

E/A Ships April Release

LOS ANGELES — "Paradise" by Grover Washington Jr. and "Real Life Ain't This Way" by Jay Ferguson are scheduled for release in early April by Elektra Asylum. The Washington and Ferguson albums account for the largest release of country product in E/A's history. The country releases include new product from Jene Lee Lewis, Wood Newton, Tommy Overstreet, Vern Gosdin and Sue Allanson.

'Destiny' Goes Gold

NEW YORK — "Destiny," the latest album by Epic recording artists the Jacksons has been certified gold.
1 DESTINY THE JACKSONS ( Epic J2552) 1 20
2 INFINITY FUNK (Soul Express 1131) 2 3 9
3 2 HOT! BECHERS & HERK (MVP/Polydor PD-1-6172) 2 20
4 WE ARE FAMILY STING LILAC (20th Century 3209) 5 8
5 LIVIN' INSIDE YOUR LOVE GEORGE BENSON (Warner Bros. 3377) 6 4
6 BUSTIN' OUT OF L SEVEN RICK JAMES (Geffen 7G-8641) 10 4
7 BUSTIN' LOOSE CHICAGO & THE SOUL SEARCHERS (Toucan/MCA 2076) 7 10
8 C'EST CHIC (Arista RS-1029) 8 20
9 LOVE TRACK SUGAR GAYNOR (Polydor PD-1-6184) 9 13
10 KNOCK ON WOOD WALTER HAMILTON (Arista SW 3354) 20 6
11 HERE MY DEAR MARVIN GAYE (Tamla/Motown T-364) 10 14
12 CROSSWINDS PERRY BRYSON (Capital ST 11875) 12 11
13 SPIRITS HAVING FLOWN (MSP-1063) 13 11 8
14 ENERGY RONNIE SISTERS (Peanut P-1) 13 19
15 MADAM BUTTERFLY TAVERES (Capitol SW-11874) 20 6
16 MOTOR BOOTY ASSY (RCA NBLP 7125) 14 18
17 NEW MUSIC RUPUS (MCA AA-108) 18 9
18 SHOT OF LOVE LAKELEIGH (Island ISRC BKL 1803) 19 18
19 BELL & JAMES (EMI AM 2-376) 21 11
20 FOLLOW THE RAINBOW (Castle Rock 37001) 26 5
21 SOMEWHERE IN MY MIND (4-1599) 20 10
22 "WANTED" LIVE IN CONCERT RICK JAMES (Warner Bros. 205K 3384) 17 10
23 LIVE AND MORE DOWN THE ROAD (Columbia MCS 101) 23 30
24 THE PROMISE OF LOVE DELEGATION (Stax/ST-210) 27 7
25 CRUISE VILLAGE PEOPLE (Columbia NBLP 1118) 24 26
26 DINO NIGHTS GIANT (Abbott ABP 4425) 49 2
27 JOURNEY TO THE LAND OF ENCHANTMENT RICK JAMES (Warner Bros. NBLP 1-3296) 32 5
28 JOURNEY TO ADDIS BIRD THE MISFITS (Beverly 12854) 22 19
29 THE BEST OF EARTH, WIND & FIRE, VOL. 1 (Artisan SW-10247) 25 19
30 CHERYL LYNN (Epic J3486) 29 23
31 IT'S ALRIGHT WITH ME PATTI LABELLE (Epic J2557) 39 4
32 LIGHT OF LIFE BABY SIMMONS SIM (1-3173) 30 17
33 'BOUT LOVE RICK JAMES (Columbia JCS 59586) 33 6
34 ANGIE ANGELA RROFF (Arista GHP 5004) 34 9
35 FEETS DON'T FAIL ME NOW HAMILTON (Columbia JCS 53744) 37 5
36 T-CONNECTION (T-3509) 35 12
37 BOBBY CALDWELL (Soul K-6040) 31 25
38 CUT LOOSE BERTHOLM KONHOLL (Atlantic JCS-15183) 28 7
39 SMOOTH TALK EVELYN "CHAMPAGNE" KING (Virgin 114630) 36 33
40 LET THE MUSIC PLAY KAREN WALKER (Harem/Polydor PD-1-61801) 41 8
41 AWAKENING AMANDA MICHAEL WALEN (Motown MC-11972) 54 8
42 THE MAN BARRY WHITE (16th Century T-571) 40 26
43 GLADYS KNIGHT (Columbia JCS-25104) 46 8
44 KEEP ON DANCIN' (Casablanca NBLP 42001) 48 3
45 I LOVE YOU SO NATALIE COLE (Columbia SO-11982) 49 6
46 I CAN'T LET MY HEART TAKE A FLY (A&M NBLP 8147) 57 5
47 LOVE TALK GLORIA GAYNOR (Columbia JCS 30893) 56 2
48 TAKE ME HOME CHERISH (Columbia NBLP 7133) 52 7
49 INSPIRATION MAIZE FEATURING FRANKE & JOHNNIE (Columbia JCS 1-1952) 19
50 MUSIC BOX EVELYN "CHAMPAGNE" KING (Columbia JCS 20239) 43 13
51 PATRICE BROWN (Shockwave JWE-1650) 19
52 THE ADVENTURES OF CAPTAIN SKY CAPTAIN SKY (RCA-AFL 4047) 45 17
53 YOU FOOL ME TOO (RCA-AFL 1-3089) 38 15
54 SWITCH (Geffen/Motown P-98391) 51 34
55 ALTON MCCLAIN & DESTINY (T-Bone 8-109) 61 4
56 HAVEN'T STOPPED DANCING YET PATRICKventure (A&M NBLP 6763) 53 11
57 OUTLINE CHICO BURGESS (RCA/Warner Bros. JCS 3385) 6 12
58 WHISPER IN YOUR EAR RICK JAMES (Warner Bros. JCS 1-1301) 60 7
59 HOT NUMBERS DAVE "JUNIOR" SANDS (Warner Bros. JCS 30010) 7 1
60 EXOTIC MYSTERIES (Columbia JCS 36404) 47 9
61 MILKY WAY (RCA-AFL 1-2081) 65 3
62 BRITE LITES/BIG CITY PATRICKventure (A&M NBLP 6763) 50 7
63 I'VE ALWAYS WANTED TO SING...NOT JUST WRITE SONGS (RCA-Burgess) 73 1
64 "EVEY 'S A WINNER" NELLY BUSH (MCA 31078) 44 12
65 SUPER MANN (Atlantic SW-10247) 67 2
66 CARMEL 100 SAMPLE (MCA AA-1129) 43 8
67 IS IT STILL GOOD TO YA ASHFORD & SIMPSON (Island C-109) 36 21
68 MIND MAGIC DAVID OLIVER (Mercury SM-1347) 59 31
69 MELODY CHAKA KHAN (Columbia JCS 3245) 66 21
70 GET DOWN CHER (Columbia JCS 1-13078) 66 21
71 STEP II ADVENTURE (Fantasy F-3356) 69 40
72 SHOTGUN III (Grant/Atlantic AA-1118) 70 18
73 MONEY TALKS BART-RAYES (Stax/Saints STX-406) 73 20

THE RHYTHM SECTION

MINORITY MONIES — Capital Cities Communications and Westhouse Broadcasting each pledged $500,000 to the NAB Minority Broadcast Investment Fund. Altogether, the three networks each committed $2.5 million, which will make possible loans and loan guarantees to nearly 50 minority broadcast enterprises. All pledges are conditioned upon substantial participation in the programs and the use of the minority broadcasting stations. The three networks each committed $2.5 million, which will make possible loans and loan guarantees to nearly 50 minority broadcast enterprises. All pledges are conditioned upon substantial participation in the programs and the use of the minority broadcasting stations. The three networks each committed $2.5 million, which will make possible loans and loan guarantees to nearly 50 minority broadcast enterprises. All pledges are conditioned upon substantial participation in the programs and the use of the minority broadcasting stations. The three networks each committed $2.5 million, which will make possible loans and loan guarantees to nearly 50 minority broadcast enterprises. All pledges are conditioned upon substantial participation in the programs and the use of the minority broadcasting stations. The three networks each committed $2.5 million, which will make possible loans and loan guarantees to nearly 50 minority broadcast enterprises. All pledges are conditioned upon substantial participation in the programs and the use of the minority broadcasting stations.
1 SHAKE YOUR BODY (DOWN TO THE GROUND) - THE JACKSONS
2 HE'S THE GREATEST DANCER - ALFRED WINTER
3 DISCO NIGHTS (ROCKET FREAK) - TAKE ME TO THE LIGHT
4 KNOCK ON WOOD - MAVIS STAPLES (Arr: Artie Traum)
5 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) - DINO
6 I WANT YOUR LOVE - CHIC
7 LOVE BALLAD GEORGE BENSON (Warner Bros. BWS 8759)
8 O FONZIE - LEANON (Delegation/Snooky SB-1048)
9 DA YA THINK I'M SEXY - ROC STEWART (Warner Bros. BWS 8724)
10 KEEP ON DANCING - DINAH Washington (Gosling/Columbia 3-1084)
11 REUNITED PEARCES & HEFTY (MPV/Polydor 14547)
12 HOT NUMBING LOVE SUITE - FOXY (Dancin' Kick/TK-159)
13 I MUST BE LOVING - ALTON MCCLAIN & DESTINY (Polydor 14533)
14 I DON'T WANT NOBODY ELSE (TO DANCE WITH ME) - MARCIA RICARD, WALDEN (Atlantic 3181)
15 BUSTIN' LOOSE PART II - DON'T KNOW WHERE/SEARCHERS (Searcher/NBC-SWR-4961)
16 STAR LOVE - CHERLY, LYNN (Columbia-3-1907)
17 LIVIN' IT UP (FRENCH NIGHTS) - MILL & JAMES (209-1)
18 STAND BY ME NATALIE COLE (Papay 4-6990)
19 I WILL SURVIVE SHARON TAYLOR (Polydor 14508)
20 IN THE MOOD BON DAVIS (Columbia 3-10932)
21 HIGH ON YOUR LOVE RICK JAMES (Motive/Motown T-1146)
22 HEAVEN KNOWS - ARETHA FRANKLIN (Casablanca N6 992)
23 SHAKE YOUR GROOVE THING - GABRIELLE GLASS & SHARI (Columbia 4-5309)
24 FEEL THAT YOU'RE FEELIN' ME MADE FEATURING THE NIGHT TIME (Capitol-4-4866)
25 FIRE - POINTER SISTERS (Planet/Elektra-4-54910)
26 CANCEIN' - GREY & HANKS (RCA-PB 11460)
27 NEVER HAD A LOVE LIKE THIS EBEFORE - TAVARES (Capitol-4658)
28 CONTACT YOU ARE MY SUNSHINE - SEA LEVEL (RCA-PB 11458)
29 DANCE LADY DANCE - Q ngực GIÀO (Van怪物-2003)
30 IT'S ALRIGHT WITH ME JUNIOR BANKS (Atlantic 4-50569)
31 TAKE ME HOME - THE SLY & THE FAMILY STONE (CBS-PB 11386)
32 IT'S ALL THE WAY LIVE - LAKESIDE (Soul/RCA-JH 9865)
33 KEEP IT TOGETHER (DECLARATION OF LOVE) - RUPUS (MCA-AB-12444)
34 TRAGEDY - BEE GEES (RDS RS 918)

35 DON'T IT MAKE IT BETTER BILL WITHERS (Columbia-3-10829)
36 YOU CAN'T CHANGE THAT BILL WITHERS (Columbia-3-10829)
37 SHINE BARRY KAYS (Mercury 74048)
38 SAY THAT YOU WILL BARRY KAYS (Mercury 74048)
39 LOVE AND DESIRE - ARREGUGIO (Polydor PD-1453)
40 LIFE IS A DANCE (SOME LOVE) CHAKA KHAN (Warner Bros. BWS 8747)
41 FREAK THE FREAK (ROCK) FATBACK (Spring/Polydor SP-191)
42 WOMAN IN LOVE - TOMMY ROBERTSON (Columbia 9742)
43 I DON'T KNOW IF IT'S RIGHT - BARRY & ENZO (MCA-PB 1215)
44 AQUA BOOGIE - JACOB (Casablanca N8 919)
45 I WANNA WRITE YOU A LOVE SONG DAVID OLIVER (Mercury 74043)
46 I'M GOING INTO YOUR HEART BARRY BYRDS (Capitol-4658)
47 HAPPINESS - POINTER SISTERS (Planet/Elektra-4-54902-C)
48 ANYWAY YOU WANT IT -leshooting RICK-JACOB'S MAN (Columbia 4-53054)
49 THIS YEAR MAYFIELD CELEBRATION (Capitol-3-11089)
50 I AM TOO LATE GLADYS KNIGHT (Columbia-3-10932)
51 CAPTAIN BOOGIE - WAYLON JENNETT (Spectrum 73634)
52 HERE COMES THE HURT AGAIN JAMES BROWN (Atlantic 3181)
53 DANCE WITH YOU - DONNA ROBERTSON (RCA-PB 11462)
54 DON'T YOU WANT ME MAKE LOVE SHOTGUN (MCA-AB-12452)
55 ARE YOU READY FOR LOVE - BOO TOWN* (FL-B-49004-A)
56 NOW THAT WE FOUND LOVE TINA TURNER (Warner/Mercury 11-6866)
57 GOOD, GOOD FEELING WAR (MCA 40958)
58 CUT LOOS BONY BONHOMME (Mercury 74044)
59 BY THE WAY YOU DANCE I KNEW IT WAS YOU REUNITE (Spectrum/Casablanca 10/2410)
60 HAVEN'T STOPPED YET GOV'NOR (Capitol 6547)
61 (I WHO HAVE NOTHING)* MILLENNIUM (Arista-PB-885-4-S)
62 THIS TIME I'LL BE SPEWER FEARO BRISON (Capitol-4914)
63 CROSSWINDS REARO BRISON (Capitol-4934)

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

1. DUNNO B (Capitol-4914) - 83
2. DUNNO B (Capitol-4914) - 83
3. DUNNO B (Capitol-4914) - 83
4. DUNNO B (Capitol-4914) - 83
5. DUNNO B (Capitol-4914) - 83
6. DUNNO B (Capitol-4914) - 83
7. DUNNO B (Capitol-4914) - 83
8. DUNNO B (Capitol-4914) - 83
9. DUNNO B (Capitol-4914) - 83
10. DUNNO B (Capitol-4914) - 83

11. SHOCK WAVES (Capitol-4914) - 83
12. SHOCK WAVES (Capitol-4914) - 83
13. SHOCK WAVES (Capitol-4914) - 83
14. SHOCK WAVES (Capitol-4914) - 83
15. SHOCK WAVES (Capitol-4914) - 83
16. SHOCK WAVES (Capitol-4914) - 83
17. SHOCK WAVES (Capitol-4914) - 83
18. SHOCK WAVES (Capitol-4914) - 83
19. SHOCK WAVES (Capitol-4914) - 83
20. SHOCK WAVES (Capitol-4914) - 83

11 "Available For Sale

11. SHOCK WAVES (Capitol-4914) - 83
12. SHOCK WAVES (Capitol-4914) - 83
13. SHOCK WAVES (Capitol-4914) - 83
14. SHOCK WAVES (Capitol-4914) - 83
15. SHOCK WAVES (Capitol-4914) - 83
16. SHOCK WAVES (Capitol-4914) - 83
17. SHOCK WAVES (Capitol-4914) - 83
18. SHOCK WAVES (Capitol-4914) - 83
19. SHOCK WAVES (Capitol-4914) - 83
20. SHOCK WAVES (Capitol-4914) - 83
BLACK RADIO HIGHLIGHTS

MOST ADDDED SINGLES

1. SHAKE — THE GAP BAND — MERCURY
2. BLACK — HEAVEN — BLACK
3. CAN YOU NOT UNDERSTAND THAT — RAYDIO — ARISTA
4. K.DAVIS — SUNDAY MORNING — THELMA HUOTON
5. LOST IN LOVING YOU — THE McCRARY'S — PORTAL
6. DANCE WITH YOU ON SOLAR
7. ARE YOU READY FOR LOVE — SPINNERS — ATLANTIC

BLACK CONTEMPORARY

WIGO — ATLANTA — BRUTE BAILEY — PD — #1 — A. McCLAIN & DESTINY
WBN — BALTIMORE — DON BROOKS — PD
WON — CHICAGO — JAMES ALEXANDER — PD
WUCN — CINCINNATI — BOB LONG — PD
WAD — DAYTON — LANKFORD STEPHENS — PD
WJLB — DETROIT — TOM COLLINS — PD — #1 — JACKSONS
WJUH — LOS ANGELES — STEVE WOODS — PD — #1 — PEACHES & HERB
KJMO — HOUSTON — jack PATTEN — PD — #1 — BLACK
KCLA — LOS ANGELES — ALONZO MILLER — PD
WLOU — NEW ORLEANS — neil PARRISH — PD — #1 — BLACK

SELECTED ALBUMS

1. LET ME BE YOUR WOMAN — LINDA CLIFFORD — CURTOM
2. WHISPER IN YOUR EAR — THE WHISPERERS — SOLAR
3. BABY ON MY MIND — STEVE WOODS — PD — #1 — PEACHES & HERB
4. I LOVE YOU SO — NATALIE COLE — CAPITOL
5. ROSS — RAYDIO — ARISTA
6. BLACK — HEAVEN — BLACK
7. I JUST WANT To BE THERE — RICK BROWN
8. TO MAKE BLACK FEARING BRICKER — CAPITOL
9. EVERYBODY UP — OHIO PLAYERS — ARISTA

INSPIRATION

BE YOURSELF — SPARROW — ATLANTIC

BLACK CONTEMPORARY

WIGO — ATLANTA — BRUTE BAILEY — PD — #1 — A. McCLAIN & DESTINY
WBN — BALTIMORE — DON BROOKS — PD
WON — CHICAGO — JAMES ALEXANDER — PD
WUCN — CINCINNATI — BOB LONG — PD
WAD — DAYTON — LANKFORD STEPHENS — PD
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4. I LOVE YOU SO — NATALIE COLE — CAPITOL
5. ROSS — RAYDIO — ARISTA
6. BLACK — HEAVEN — BLACK
7. I JUST WANT To BE THERE — RICK BROWN
8. TO MAKE BLACK FEARING BRICKER — CAPITOL
9. EVERYBODY UP — OHIO PLAYERS — ARISTA

INSPIRATION

BE YOURSELF — SPARROW — ATLANTIC
Sitting alone at the table, New United would experience. The video will be used for in-

"We just want the chance to show people we can still perform," he added. "We don't want pity. We just want to come back alive".

Sam & Dave Try Comeback On Strength Of 'Soul Man'

(continued from page 10)

ship upon themselves, Moore said. "We had our differences, but we never degenerated into violent actions as many people reported.

"We basically trusted people, but we were victimized to the point where we can never trust again. Until a new situation materializes, we go on the old. They think they'll never have the same for us. The only people we now trust is ourselves.

"Young, we used to eat peanut butter and jelly sandwiches." Pratt added "Then we went to sit-in and chopped steak with a baked potato and chives. Now we're eating hot dogs and hamburgers, but I'm sure ready to start eating good again.

"We just want the chance to show people we can still perform," he added. "We don't want pity. We just want to come back alive."

Responding to the charge by a former musical associate that the duo may have brought the dissolution of their partner-

ship, Moore said, "We had our differences, but we never degenerated into violent actions as many people reported.

"We basically trusted people, but we were victimized to the point where we can never trust again. Until a new situation materializes, we go on the old. They think they'll never have the

The video will be used for in-

phone package to the Miami's 3X3s; also cut Cropper for and the other sessions in 1977, but the finished product satisfied neither party, and the LP failed commercially. The duo also cut eight sides for TK/Contempo in 1977, but all that was released from those sessions was a single of the Beatles' hit, "We Can Work It Out."

Responsing to the charge by a former musical associate that the duo may have brought the dissolution of their partnership, Moore said, "We had our differences, but we never degenerated into violent actions as many people reported.

"War's 'The Music Band' LP Sparks New RCA Marketing/Merch. Push

LOS ANGELES — RCA Records and Far Out Production have launched a major marketing/merchandising campaign in support of War's new LP, "The Music Band." According to MCA, the marketing drive will be one of the company's most diverse to date, aiming at an audience that encompasses Top 40, R&B, disco, jazz, AOR and Latin record buyers.

"Broad demographic appeal has been the key to War's longevity," explains Bob Siner, president of MCA Records. "As War launches into the 80s, we are happy to see them conquer further dimensions. The Music Band" signifies this expansion.

The label will be implementing an extensive merchandising campaign including a three-color insert, playing the album graphics: four color 33X3; a 6-foot die-cut of a drum majorette; paper disco jackets keyed to the red and gold color theme of the album and patches in the design of a drum major's hat.

A telethon and tour will be planned for both primary and secondary markets. A video package of War performing its new single, "Sailor Uniform" will be made available for syndication and major shows in all markets. The video will be used for in-store play and be the basis for the "The Music Band" TV commercial.

Adverising support in trade publication |

44

Cash Box/April 7, 1979

DISCO BREAKS

(continued from page 18)

Milwaukee. The club according to John, has a capacity of 500, is 70% straight and predominantly women. A not so straight, but straight enough to "Dance With You" by Carrie Lucas. In addition, John directs the activities of the Audiotalent record pool satellite in Milwaukee.

DIA NO NAM -- Disco was a much debated issue at the recent National Assn. of Recording Merchandisers meeting in Miami. It was obvious from the spontaneous outcries of many participants that disco was seen as a threat to rock 'n roll. However, despite such outbursts, the NARMS is most interested in the status of the Casablanca group, which performed Sunday night at the Diplomat Hotel. The Village People performed and Neil Bogart and the Casablanca executive appeared in tailor uniforms. John Terry of the BMA also chose to perform at the "Dance With You" by Carrie Lucas. In addition, John directs the activities of the Audiotalent record pool satellite in Miami.

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JAZZ

TOP 40 ALBUMS

1. Livin' Inside Your Love
   George Benson
   Warner Bros. 25193
2. Carmel
   Joe Sample
   MCA 12-126
3. Touchdown
   ‘Til the Zee
   Columbia JC 35594
4. Follow the Rainbow
   George Duke
   Reprise 23577
5. Feets Don't Fail Me Now
   Herbie Hancock
   Columbia JC 35790
6. Angelas Ball
   Art Blakey
   GRP 3002
7. Exotic Mysteries
   Jonnie Linton
   SM 1006
8. An Evening With Herbie Hancock
   Chick Corea
   Columbia PC 35663
9. Patrice
   Walter Byrd
   WP 216-180
10. Tiger in the Rain
    Michael Franks
    Warner Bros. 23590
11. Reed Seed
    Grover Washington Jr.
    Warner Bros. 23506
12. Children of Sanchez
    Chuck Mangione
    A&M SP 6700
13. Super Mann
    Herbie
    Atlantic SD 19211
14. Flame
    Ronnie Laws
    United Artists UA-LA171
15. Awakening
    Narada Michael Walden
    A&M 19002
16. Light the Light
    Seawind
    Horizon AM 7-334
17. All Fly Home
    Al Jarreau
    Warner Bros. 3229
18. Pat Metheny Group
    Horizon
    A&M 11741
19. Me Myself and An Eye
    Charles Mingus
    Atlantic SD 8803

JAZZ ALBUM PICKS

LAND OF PASSION — Hubert Laws — Columbia JC 35708 —
Producer: Hubert Laws — List: 7.98
The master flutist makes his latest waxing a true family affair. Ronnie, saxophone; Debra, lead female vocals; Johnny, lead male vocals; and other Laws family members make contributions to this light jazz outing. The vocal duets of Debra and Johnny perfectly complement Ronnie’s vibrant sax work and Hubert’s breezy flute solos. “We Will Be” a masterpiece of spirited, melodic funk highlights the album.

STERLING SILVER — Horace Silver — Blue Note 9459 —
Producer: Alfred Lion — List: 7.98
Horace Silver’s output of the past decade has been devoted to a whole series of concept albums. If anything, this indulgence has diminished his stature: yet this album of rare and unissued material covers the period 1955-1964, and the lift of Blue Mitchell, Donald Byrd and Junior Cook are on hand to lend support. Best cuts are “Senior Blues (vocal version)” and “Tippin’,” which should earn Horace solid air play and a big selling LP.

WALT BOLDEN — Tempef

BRAZILIA — John Klemmer — MCA AA-1116 —
Producers: John Klemmer and Steve Goldman — List: 7.98
John Klemmer slips into a Latin groove on new “Brazilia” LP. He contrasts some powerful driving saxes with those famous lyrical, romantic ballads that became so popular during the “Touche” “Barefoot Ballet” period. Klemmer’s smooth tenor runs are augmented by the falling rain-drop-like quality of Victor Feldman’s Fender Rhodes playing and the acoustic guitar virtuosity of Oscar-Castro Neves.

Baker Chocolate Co — LRC 3225 —
Producer: Sonny Lester — List: 7.98
Baker’s an arranger who has fashioned an album primarily geared to the R&B crossover market. However, the contributions of George Young, Eddie Daniels, Jimmy Ponder, Jimmy McRuff and Lonnie Smith elevate the music above the ordinary. There are strings and vocalists here on the six-tune program of originals, but it is the soloists that grab the attention most often. Should be a strong candidate for airplay.

JAY McSHANN — Classic Jazz 128 — List: 7.98
McShann has made a strong comeback in recent years, and this album, in its first American release, is solid evidence of what he does best. The Kansas City blues and boogie idiom has no better representative than McShann. Of principal importance is the presence of T-Bone Walker on guitar, and he complements McShann in the best possible way. A few vocals, lots of instrumental, and a good time is had by all.

Motown Forms Jazz Division

LOS ANGELES — Motown Records has issued a contemporary jazz division, headed by Lee Young, Sr., Motown’s vice president of creative administration.

All product for the jazz division will be released on the Motown label according to Young, who stated, “We are establishing a division and not a new label. We feel the Motown name already gives our product instant recognition and we are fully equipped to handle new product released right away. Motown plans to release eight albums in the division’s first year. The first group to sign with the label will be a new jazz unit called Dr. Strut. The band’s debut album will be released in May and is produced by Young.

The jazz division is not Motown’s first venture into the world of contemporary jazz. Motown distributed the CTI label for three years, which included material by such jazz luminaries as Grover Washington, Jr., George Benson and Ron Carter.

Young mentioned that he will be seeking new artists for the label’s latest venture and emphasized “We are going to be very selective. The artists will have to be viable and we’re looking for artists who are going to bring something into the division.” According to Young, Motown will pursue established artists as well as new talent.

Prior to joining Motown, Young served under President Jay Lasker at Dunhill Records, and was responsible for Trousdale Publishing. When Dunhill was acquired by ABC Records, Young became the label’s A&R division administrative head. Young was responsible for the release of the Cabaret, Song of Norway and Two Gentlemen Of Verona soundtrack albums during his six-year tenure at ABC. Additionally, Young was instrumental in the initial signing of Steely Dan to ABC.

The new Motown division head also has a distinguished career as a top recording artist, highlighted by 10 years as Nat King Cole’s music director. Young has recorded with Oscar Peterson, Lionel Hampton, Benny Goodman and Count Basie.

Cash Box/April 7, 1979
LATIN BEAT

Celi Bee is a multi-talented performer who has reached international fame. She is a favorite singer in Japan and has recently starred in a series of Japanese television specials. In France, Celi guest-starred with Cerrone, Voyage, Michael Zager, Erbrock, and Evelyn "Champagne" King in an extravagant called "With Le Disco." She also appeared in a Mexican variety show that was shown via satellite throughout Latin America.

Internationally renowned for her gold-certified hits "Macho" and "Superman," Celi Bee returns with a beautifully constructed LP on TR/APA Records entitled "Fly Me On The Wings Of Love." It is produced by her husband Pepe Luis Soto and it is creating the buzzing brand of excitement that Celi Bee is known for.

Before her international success Celi Bee was known as Celines. She and Pepe Luis were Spanish singing stars in Puerto Rico in the early seventies. During this time she won two international music awards. At Puerto Rico's first international song festival, in 1972, her song "Quiero Un Pincel" won both the Best Overall Song Award and the Best Interpretation Award. Two years later she was honored at the Castlebar International Song Festival in Ireland for the Best Overall Song, Best Interpretation, Best Arrangements and the Best Ballad.

Celines' talent further developed while headlining some of the finest supper clubs and theaters in America, Europe and Latin America. From San Juan's Club Caribe to England's Chichester Festival Hall, she has captivated audiences with her seductive charm.

Celi is a native New Yorker who moved to Puerto Rico when she was 13. By the late sixties she had appeared on a top-rated local television series and recorded four albums, as well as appeared in numerous commercials. Celi and Pepe got into the disco market with "Superman" on Pepe's Puerto Rico based Orange label. News of this record spread and Celi joined New York's disco grapevine and the response was so tremendous that Pepe remixed the master and gave Celi a new identity. The album that commercialized Celi Bee was titled "Celi Bee and the Buzzy Bunch." It included the songs "One Love," "Hurt Me, Hurt Me," "Smile" and "It's Sad." The album "Alternating Currents" was a disco, radio, and chart topper that featured songs such as "Together," "Hold Your Horses, Bebe," and the title cut: "Macho (A Real One Right)."

Riding high on the success of her new album, "Fly Me On The Wings Of Love," Celi Bee is in the midst of a world-wide tour that has earned her swarms of fans. Side one is a three-act love story set to an electrifying beat that is as intoxicating as it is breathtaking. "Higher, Higher," "Love Look What You Done To Me," and "Midnight Passion" form a trilogy that will have dancers and lovers soaring side two. According to Celi Bee, "rocking disco with an addition of a poignant ballad that builds in intensity and feeling."

In a little over two years Celi Bee has become a disco star all over the world. And top music critics agree that Celi Bee's distinctive universal disco sound is a rare treat with excellent production, arrangements, superior orchestration and electrifying tunes.

The city of New York honored the internationally acclaimed Caribbean group La Sonora Matancera March 23 with a special proclamation. La Sonora Matancera has entertained both Spanish and English speaking audiences around the world for 56 years, and the city recognized the group's contributions and achievements on behalf of all Hispanics.

Salsa music fans will be treated to a spectacular night of their favorite music when Ralph Mercado and Ray Aviles (A Rainbow Production) present "Salsa Gala Spectacular" at the Sheraton Center Hotel (formerly the Americana) 7th Avenue and 52nd Street in midtown Manhattan, on Easter Saturday, April 14.

Starring that evening in the Grand Ballroom of the hotel will be Celia Cruz and Johnny Pacheco LP and Willis Colón and Rubie Blades. From Santo Domingo will be Los Hijos Del Rey with singers Fernando, Raúl and Victor Pacheco. Rounding out the event will be Casanova Y Montuno and La Charanga America. Polito Vega will emcee the dance. ray terrace.

LATIN PICKS

QUINO — Fania JM-00521 — Producer: Johnny Pacheco
Talented composer and musician Quino excels in his debut album of love songs, which was recorded in Argentina. The final mixing and vocals were finished in the States. The songs are beautifully suited to his style of singing, and his voice is in fine form on all of the songs. String section arrangements are great. This album is a masterpiece for lovers of Latin boleros.

EMOCIONES — Julio Iglesias — Alhambra TXS-3122 — Producer: Ramon Arcusa
Spain's superstar turns out another block-buster for his fans all over the world. Every album Iglesias has done has turned gold for him. The female chorus here is excellent with a touch of disco feel, and the musical arrangements by Ramon Arcusa are superb. The voice of Julio Iglesias shines throughout the entire album. All cuts are excellent, which should push this LP to #1 all over Latin America.

ROBERTO CARLOS — Caytronics — CSY-1540 — No Producers
Multi-talented Brazilian singer Roberto Carlos scores again with a great album that contains a host of soft rock ballads and two up-tempo tunes. Carlos excels cut cut cut, likewise, the orchestra backing him in this album is superb. The songs are well executed and the string section arrangements are great. The best songs in this album are: "La Primera Vez," "Musica Suave," "Desayuno," "Por Fin Manana," "Intenta Olvidar" and "Todas Tus Rumbas."
**NARM ’79**

**NARM Members Concerned About Inflation; Manufacturers See A Good Year Ahead**

(continued from page 7)

Cash Box/April 7, 1979

Harold Okinow, president of Lieberman Enterprises, said that he didn’t expect the next two weeks to be as hot as the first; however, he was still optimistic that people would continue to buy records at least at a year. “Our problem this year will be less than for others,” he said, “because there is a major new release, and the ABC (Records and Tapes) merger.” He added, however, that “cost escalations hit everyone.”

The large, branch-distributed labels that control the lion’s share of the record business are also experiencing their share of the industry’s prospects for the rest of 1979. Mansfield, for instance, thought that this year’s holiday season would be “the best yet,” and Al Bergamo, president of MCA Distribution Corp., was even more enthusiastic, predicting that 1979’s volume could even exceed that of the previous year. And Anger, whose company has had a very good first quarter, maintained that Christmas would be even bigger than last year’s.

He said that accounts had bought too much product too far in advance of the Christmas season, and that they had contributed some of this early buying to “pressing crunch” before the holiday season.

An additional factor in poor sell-through was the bad weather that swept much of the country, limiting outdoor activity. Many distributors in Chicago said that, under normal conditions, their chains could have sold off its excess product in January, but that heavy snowfall had cut into his business in that month.

**Inflation Menace**

In his speech at the opening business session of the convention, outgoing NARM president John Cohen predicted that, while record industry volume continues to rise, dealers are entering a period of “profitless prosperity” in which spiralling expenses will eat away at their profits. To counter this trend, he suggested that dealers change enough for their product to make a decent gross margin.

Commenting on his remarks, Smith, president of Pickwick International, Lou Fogelman, president of Music Plus, and Calvin Levy, one of the NARM’s first black members of the board, agreed.

Joe Simone of Progress Distributors maintained that the time had come for NARM, while John Marmaduke of Western Merchandisers became treasurer and Harold Okinow of Lieberman Enterprises was elected secretary.

In his speech as outgoing president, John Cohen commended Joe Cohen for the success of his regional meetings, which were aimed at middle management employees of record merchandisers. “NARM is going to the grassroots,” he said.

Bergman said that he noted the second “purge retailer” in a row to become NARM’s president and that “progression explosion” has been due mainly to rising retailer membership. The new head of NARM was very happy to see this, and the increased youth of the membership has contributed a new vitality to the organization.

**Video Disc Demonstration**

A special highlight of the conference was the first large-screen demonstration of a video disc, its Opportunities and Potential” at a luncheon sponsored by Cash Box.

**Retail Management**

**Philosophy Comes Under Discussion**

(continued from page 19)

Lou Dennis, vice president of sales for Warner Bros. Records, however, thought that record merchandise was an integral part of a retailer’s business despite the reluctance of major hit releases.

Joe Mansfield, vice president of marketing for Columbia Records, pointed out that retailers needed an excuse to stock super-rack to draw more customers into their stores. “As soon as you get hot product out of the gate, you’ll see the change,” he said.

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Capitol-EMI's Zimmermann To Guide Canada Operations

by Kirk LaPointe

TORONTO — The recent restructuring of the Capitol-EMI Records Group in North America, which saw Capitol Records president Don Zimmermann named president of Capitol/EMI America/United Artists, will give Zimmermann responsibility for the operation of Capitol-EMI of Canada Ltd. Although he says a large part of his new position (Capitol/EMI of Canada is a parent firm) is about to be "in the family," in the coming year, he has a very close working relationship for many years now. We've made great strides in the past year, especially in the field of artist acquisition. Most likely, I'll be up here a half-dozen times a year. I have great confidence in the ability of the company's current executive in Canada.

Although some observers have viewed Zimmermann's appointment as chief executive officer for Capitol-EMI of Canada as an "executive airtight," both Evans and vice president of marketing, Bob Rowe, voiced strong support for the move.

"I think it will give us an even stronger base in America," commented Evans. "It is the first time, in a series of events that will link the Canadian and American operations. We've always tried to have a continental approach to the whole company. Now, with one man clearly at the top of the outfit, we can look forward to a consistency. It can only help us.

Rowe told Cash Box, "Don's a great guy. He is now going to be able to use his talents properly. The merger between EMI America and Liberty/United Records will consolidate two labels, and bring them under one roof in the U.S. Here, we've always had the opportunity to maximize marketing, because of the family of labels involved.

Zimmermann said he perceived the Canadian operations as "aggressive and growing. Canada has made some important label moves (Anthem, Aquarius and Daffodil), and with Rupert (Perry, vice president, and Deane (Cameron) (executive producer for Canada), we'll be looking to expand even more. But my appointment will really help us in the logistics of the organization. There won't be any radical changes, just refinements, from now on. That doesn't mean we'll stand pat, just that the changes we make will be deliberate.

In town for the Juno awards, Zimmermann was pleased to see Capitol lead the way with six recipients within the family of Capitol Canada labels. "Certainly, the company has been able to break bands, and has proportionally outpaced the competition with several artists. I also feel we have a good street image. That retailers and rokers are happy with us, the proof of the pudding. I'm looking to keep as much as I can, both up here and in the U.S.

Welk Music-UK To Be Directed By Heath-Levy

LONDON — A number of British writers and composers were named winners of the major awards at the first U.K. International Song Festival held at Shrewsbury recently. First prize of 3,000 pounds went to Kay Garner, with a self-penned ballad titled "A Song For Sammy." Garner, from London, also reached fourth position in the competition with another of her own compositions.

American Ize Platias took second prize of 1,000 pounds with her song "It's Better To Cry." While the third prize of 500 pounds went to a disco song titled "Feeling Fine," written by Michael Chew and Lionel Levine, and performed by Angie Gold and Regina Johnson.

W.E.A. in association with Lightning Records are readying the first major consumer campaign for picture discs in the U.K., with the release of 107 singles April 6. Collectively titled "Cousin," each single will contain two golden oldie tracks from the American late 50's, early 60's scene. Retailing at one pound 40p, the picture discs contain a photograph of a custom car.

The newly formed Hurricane Records has concluded a long-term, worldwide licensing deal with W.E.A. Manager of W.E.A.'s Director of Hurricane, Phil Presky, has acquired London offices and can be reached on 01-573-5125. More labels, this time Pye Records have signed the Aura Record label to a licensing agreement for the U.K. and Eire. The agreement takes effect immediately and Aura will retain its own label identity.

Even after the death of Elvis Presley, the dispute goes on as to who is the King of Rock 'n Roll. Bill Haley, who is currently performing a sold-out tour of Britain, has received a series of threats to disrupt his shows by rate Elvis fans refusing the promoters' claim that Haley is the King. Following up her success in the U.K. with "I Will Survive," Gloria Gaynor is now confirming that she is to play a series of concerts in Britain. She will perform two shows in Glasgow, two in Manchester and three in London at the Palladium in early April.

Canada

TORONTO — Mushroom artist Jeffery Doucette, the recent recipient of the Most Promising Group award at the Junos, is looking for a band. Ironically, he dispersed his old band weeks before they collectively won the Juno. "I didn't want to hinder them at all. They were writing songs, and I felt they were beginning to outgrow me a bit." Doucette's second disc, "The Deuce is One," is likely to garner better than platinum status for the singer-songwriter-guitarist. "No hype here," he claims, "this one is twice as good as the first one." Certainly, as it progresses the disc gets hotter. Asked two days before the Junos what he would do if he won or lost, Doucette answered both questions similarly. "We'll have a big party and wreck the place." No hotel bills have yet been forwarded. Doucette looks to have a band.

(continued on page 19)

MICROFON AWARDS MANOLO GALVAN — Spanish singer Manolo Galvan recently received a gold record to mark strong sales in Argentina. Pictured (1-r) are disc jockeys Leonardo Simmons, Jorge Muzak and Julio Vivas.

INTERNATIONAL BESTSELLERS

United Kingdom

TOP TEN LPs
1. Greatest Hits Vol. 2 - Brotherhood Of Man
2. In the Navy - Village People - Mercury
3. Something Else/Friggin' In the Riggin' - Sex Pistols - Virgin
4. Olivia's - Brian Connolly - CBS
5. Lucky Number - Lene Lovich - Stiff
6. Watch Your Love - Chic - Atlantic
7. Can You Feel The Force - Real Thing - Pye
8. Turn The Music Up - The Players Association - Vanguard
9. Don't Stop Me Now - Queen - EMI

Australia

TOP TEN LPs
1. Le Freak - Chic - Atlantic
2. Stumbling In - Suzi Quatro & Chris Norman - RAK
3. Tragedy - Bee Gees - EMI
4. C-Man Aussie C-Man - The Mupp Singers - World Series
5. Make Love To Me - Karen Kane - Arista
6. International Rescue - Eddy Grant - Rough Trade
7. Da Ya Think I'm Sexy - Rod Stewart - Warner Bros
8. Chiquitita - ABBA - CBS
9. Quid Pro Quo - AC/DC - Elektra
10. Too Much Heaven - Bee Gees - RSO

Canada

TOP TEN LPs
1. Da Ya Think I'm Sexy - Rod Stewart - Warner Bros
2. YMCA - Village People - Casablanca
3. Tragedy - Bee Gees - RSO
4. Le Freak - Chic - WEA
5. I Will Survive - Gloria Gaynor - Poydor
6. Flour - Pointer Sisters - Warner Bros
7. Boogie Woogie Dancin Shoes - Claudio Barry - Lollipop
8. Rock The Boat - Boney M - Atlantic
9. Too Much Heaven - Bee Gees - RSO
10. I Just Fall In Love Again - Annie Murray - Capitol

INTERNATIONAL DATEDLINE

Canada

ARIOLA HONORS MANN - Veteran artist Manfred Mann, whose career spanned a gold record with Ariola Records in Germany to mark the sales of more than 250,000 units of his album "Watch In" Germany. In April, May, Mann and his Earth Band will tour throughout Germany. Picture (1-r) are Lillian Bron, Bronze Records, Mann, and Friedel Schmidt, Arilola Germany manager.
Argentine

BUENOS AIRES — Two Brazilian artists, charismatic songwriter and musician Henrique Pascalo, and Argentine Richard Agudo, are scheduled to arrive this week in Buenos Aires. Simone came for the first time last year to play the World Cup and appeared with the Sargentelli dancers at the Opera. He later gained popularity with the main theme of Brazilian film "Dona Flor Y Sus Dos Maridos" (Dona Flor And Her Two Husbands). Pascal is well known to the rock/Brazilian crowd and was reported to come last year but didn’t arrive. Simone’s waxings are released by Capitol while Pascalo is on WEA. Microfon awarded a gold record to Spanish singer Jose Luis Perales at a lunch with press attendance. Parasol records for Hispavox and has been quite successful here with his records and as a composer. RCA reports that the recent Candela single "Quien Extendera Tu Camino," will be released in several other Latin American countries. The latest waxings by groups Los Moros and Los Angeles have been released in Ecuador, and chanter Danny Caballero is expected to also release his first album in Portugal. Still more social life was provided last week by CBS, through a party honoring Los Maneros. A folks group last year performed in several cities of the States and now has changed two of its members. Los Maneros have recorded ten albums already for CBS. French AZ Records and Delphine Records topped Paul de Senville and Alain Tortoussian have been in Buenos Aires talking business with Tonodisc topors Nelsa Garber and Francisco Vital. They reported being very happy with the success of Richard Clayderman in this market. EMI is already operating its new tape duplicating plant, with high-technology equipment and strong production capacity. Managing director Luis Agudo explained to Cash Box that at the same time there have been new quality controls implemented at the company’s record pressing factory which will detect faults and reduce costs. EMI will shrink-wrap its albums in the near future, after two years of research taking into account the locally produced jackets. RCA is fighting the summer sales slump with its "Singles Three" albums, marketed at about $12 dollars. The strongest artists from its cast. On the local side, there are overtime recording sessions to get ready for the forthcoming Columbia convention, to be held at the end of April. Fritz Hentschel, from the CBS Latin American Operations offices in Miami, has been visiting Buenos Aires and discussing business with local execs. The company has decided to put back into the market the Columbia label, discontinued years ago when the CBS logo was introduced. There has been also a local sales & product convention, held March 8 and 9. Polygram’s Sergio Denis starred in a successful series of dates at the plush Provincial Mayos (Dona Flor and her two husbands) local summer resort. His latest LP, "Por Ti," has been enjoying Top 20 status and his single reached the top position a couple of months ago.

GILDER, BARRY WIN JUNOS — Chrysalis recording artists Nick Gilder and Claudia Barry both received awards at the annual Juno music awards held each year to honor the finest Canadian performers. Gilder’s "Hot Child In The City" was the Best Selling Single of the Year and he also captured the award as the Most Promising Male Vocalist of the Year. Barry was awarded Most Promising Female Vocalist. Pictured (l-r) are: Terry Ellis, president of Chrysalis Records, Inc.; Claudia Barry and Nick Gilder.

INTERNATIONAL DATELINE (continued from page 48)

together and in rehearsals by mid-April, to go out on the road by the end of May. Eddie Jobson, vocalist/keyboardist with U.K., expressed extreme pleasure with the way he and his group were treated in Toronto recently. The band checked into the city several days early to rehearse for the coming North American tour. Drummer Terry Bozzio is exceptionally aggressive onstage. His presence more than makes up for the loss of Bill Bruford. The band may lack a second soloist (namely a guitarist), but the main beef is to be found in an even more refined. Jobson indicates he'll likely record a solo album this year. "I'd like to do an electronic album, also," he told Cash Box. "I'm committed to do another U.K. album at the end of this year. I doubt whether I can do three albums in such a short time.

One man who has been exceptionally prolific, however, has been country artist Hank Snow. He was the recipient of the Hall of Fame award at the Junos. In all, he's cut 105 albums, and he's still going strong. His experience has rubbed off on many artists, and he recalled a story about Elvis. "I remember seeing and hearing Elvis when he was on Sun Records and it was magic," he says. "I went to RCA, and told them they could sign him for $10,000. They said they had too many young singers on their label. I just couldn’t believe them." Snow says the label eventually signed Elvis for $40,000, then a large signing bonus. Today things have changed. Money abounds. Snow has advice for those entering the business. "If you could give advice, it would be not to expect to earn a million dollars, and have a quarter-million dollar house in Bel Air, immediately. Take time, develop yourself over a period of years. Don't grab for the quick dollar. Maybe you'll last much longer that way." That lesson comes from a man with firsthand experience. - Kirk Lapointe

INTERNATIONAL

Scottish TV Station Boosts Record Industry With 'Direct Response' Ads

by Nick Underwood

LONDON — During the past nine months, STV, the independent Scottish television station, has been using what it terms 'direct response' advertising to sell records. Basically, a direct response advertisement promotes record product in conjunction with the TV station, allowing the consumer to purchase records from their own homes by sending in an order directly. Though by no means a new idea, STV have found their system to be a great success.

Brian Sanctuary, STV's sales controller, explained: "We introduced our direct response selling in the summer of last year. Other companies, namely, Border TV, Westward and Yorkshire, had experimented before us and managed to generate an entirely new type of business for TV companies. By direct response we mean mail order advertising. The viewer responds to the commercial by sending in an order and in many cases sending in the money, in return for which they get the records. It has to be very carefully controlled because our first responsibility is to our viewers, so we scrutinize the product first with great care.

The STV system entails an accounting firm which will handle the funds from the record-buying customers, and a processing house, which fills each recorded order. The record manufacturers in turn supply the processing house with the advertised product. Once the viewers have sent in their money, which is placed in the accounting fund, the order is acknowledged with a postcard which will be delivered to the customer within 48 hours. The recorded order itself can be filled within seven days.

Successful Campaigns

"Since we introduced this new system," said Sanctuary, "companies like Readers Digest, who had a compilation Every Brothers album, and Topaz (a U.K. sales firm) have all done very well with their campaigns." A recurring problem for most large record companies is that TV-advertised product often lacks efficient back-up distribution. Many exasperated record companies have been left high and dry.

Koc Joints Cash Box

LOS ANGELES — Diike Koc has joined the international staff of Cash Box. His publication’s French correspondent based in Paris. Koc has previously worked in all areas of the music business including production, management, public relations, promotion and songwriting, of which he has had several titles recorded, most recently under the Arica label.

Our new address is:
RCA Eletronica Ltda.
R. Santa Clara No. 50
Cobertura 01
Copacabana
Rio de Janeiro, Brazil
CEP 22041
Tel: 250-7225
Telex: (21) 22425 RCAE BR

JAPAN DAY AT CBS INTL. N. A. — CBS Records International in Los Angeles recently hosted a meet-the-artists day for visiting Japanese CBS Sony executives and media personalities. CBS acts Jukebox, World Cup, and Earth, Wind & Fire met with the Japanese entourage for interviews and discussions in the CBS offices in Century City. Pictured (l-r) are: Eiji Oguira, Japanese journalist, Jim Moreno, music supervision and creative director of CBSA; Shear of Jules and the Polar Bears; Shiro Ono, international A&R, CBS Sony; Michiko Suzuki, Japanese correspondent, Asia Network, Dennis Killean, director, creative operations, CR west coast; Tai Ohnishi, associate general manager, international A&R, CBS Sony; and Eddie Reeves, manager of Jules and the Polar Bears.

Cash Box/April 7, 1979

www.americanradiohistory.com
Rissmiller, Krebs Lead Push For Cal. Anti-Scalping Bill

The commitment of KMET radio in L.A. as well as the involvement of other key stations across the state, is a crucial factor in obtaining the 800,000 signatures needed to place the initiative on the ballot next June, according to Larry Valion, vice president of Woff and Rissmiller. "When you realize that KMET alone was responsible for getting over 500,000 names on a petition regarding the parole issue last year, you can understand just how important a role radio can play on our behalf."

Commenting on KMET's backing of the proposal, David Moorhead, station general manager, said, "We have a responsibility to our listeners and, judging from the number of complaints we've received from callers over the years on scalping, we owe it to them to support this initiative. KMET's name has also been associated with many shows in the L.A. area and we feel that an anti-scalping law will further protect our reputation.

Past Legislation

Krebs indicated that one aim of the committee would be to find out who voted against last year's anti-scalping proposal in the legislature, sponsored by assembyman Mel Levine of Santa Monica, and why. "Something must be very strange if all of these legislators would vote against an anti-scalping proposal. Obviously, the lobbying of the ticket agencies was very strong. However, we're not trying to alienate these people but rather we want their support. So, we're going to make the voting information public."

Valion added that the committee's strategy would be to hit those constituencies where "a highly proportionate concentration of young people exists" to petition the local representative for support. "We plan to focus on areas where there is a large youth population, such as universities and colleges, and let them know how their representative voted on last year's proposal. Once they are supplied with this information, we feel sure that the people will respond actively to the cause."

The official kick-off for the initiative campaign drive will begin at the California World Music Festival at the Los Angeles Memorial Coliseum and Sports Arena on April 7 and 8, where registrars will circulate petitions from booths around the stadium. "Our goal," said Valion, "is to get 500,000 signatures at the Festival, and that's only the beginning."

The ticket sellers stressed that although the campaign will be directed heavily towards young concert-goers, older sports, theatre and music fans will also benefit from such a law. "Scalping exists at every hot event in California. It should be eliminated as well," said one source, who said that all the large sports and music events will contribute to the anti-scalping effort. "When even a highly coordinated anti-scalping law will cut it out completely, but we believe that the proposal will cut it down drastically," he said.

Van Deerlin Comm. Bill Is Introduced, May Hearings Due

(continued from page 17)

on stations’ gross annual revenues. For example, a broadcaster would pay 0.25% of annual revenues under $1 million, or 2.5% of annual revenues from $1 million to $10 million.

In addition to relieving the radio industry of government regulation, the Van Deerlin bill would lift Fairness Doctrine and equal-time restrictions. In so doing, it would eliminate the comparative hearing process in favor of a “random selection process” for assigning new stations.

The broadcasters say it’s an Aerosmith show or a Sinatra concert as well as any big sporting event you can think of. People of all ages are getting ripped off. "We don’t expect that even a strictly enforced anti-scalping law will cut it out completely, but we believe that the proposal will cut it down drastically," he said.

Van Deerlin Comm. Bill Is Introduced, May Hearings Due

(continued from page 17)

Fireball Heads Out On 21-City Tour

NEW YORK — Atlantic recording group Fireball will embark on a cross-country headlining U.S. tour. The tour, which will begin on March 31 in Flagstaff, Arizona, will end in May 1, in Boston, Massachusetts, and will cover twenty-one cities in twelve states. The band will primarily be playing auditorium size venues in the midwest.

Atlantic Support

In support of this tour, Atlantic Records is mounting an extensive marketing/promo campaign.

POINTS WEST

(continued from page 12)

contemporary carnival life, begins shooting in Savannah April 26... Paul McCartney is reportedly looking for a location to film a screenplay which would star Paul, Linda and Wings, written by Willy Russell. Russell is the author of the musical “John, Paul, George, Ringo and Bert.” "Americanism,” starring Elvis Costello and Meatloaf, is being hurriedly edited for release as soon as possible. Producer Joe Roth is also said to be planning another film for Meatloaf. Fireign Theater, producers of rock opera “Hair,” have announced that they will be opening a new production at the Roxy, and said to be writing a screenplay based on their Nick Danger character. Four Foreigner songs will be included in the upcoming rock opera, “Hair.”

STUDIO TRACKS — Congratulations to Joe Gottfried and Tom Skeeter on the 10th anniversary of Sound City Recording Studio, which was lavishly celebrated April 1 at Chez Mo in Beverly Hills. The Cars is in Cherokee Studios in L.A. with producer Roy Thomas Baker. Chicago is working on their next LP with producer Phil Ramone. Hi-Fi, Walter Egan’s LP due next month, was co-produced by Egan and his lead guitarist Tom Moncrieff. Bobby Caldwell is mixing his new single at Golden Sound in Santa Monica. Runaway Runaway... Joanie Jett is in London making Leslie Gore’s “You Don’t Own Me” with former Sex Pistols Steve Jones and Paul Cook. The trio is taking album if the single works out. Bunny Sigler is producing Patti Brooks for Casablanca. Con Funk Shun is working with producer Skip Scarborough at the Automatt in San Francisco.

SHORT TAKES — A benefit to raise funds to cover hospital bills and court costs for the victims of the “police riot” at an L.A. punk rock concert St. Patrick’s Day was held last week at Parkview Hall... Columbia is rumored to be negotiating a deal with Stiff Records, with Columbia’s main interest reportedly being teen rocker Rachel Sweet. The Navy has decided against using the Village People’s “In the Navy” in a TV recruitment pitch, apparently after discovering the group’s “gay connection.”... Vee Jay Records honored L.A. City Councilman David Cunningham at the Panarian Room April 2. Proceeds from the affair go towards the councilman’s campaign costs. “What a Fool Believes,” this week’s #1 single co-written by Mike McDonald and Kenny Loggins, appears on a three-song Loggins EP that recently went out to radio. Loggins is also getting a lot of exposure as honorary chairman of the L.A. County March of Dimes campaign. The Herb Alpert 10-K Run April 29 will benefit the T.J. Martel Foundation to fight leukemia and to the St. Elmo’s Village children’s program. Grace slick is reportedly back rehearsing with the Jefferson Starship, which had been experimenting with Mickey Thomas and a couple of other vocalists. Meanwhile, Marty Balin is once again considering dropping out of the band. And another rock return has Stan Lynch back behind the stools as drummer for Tom Petty and the Heartbreakers, at Petty’s request. Look out for the Scorpions. The group’s knock-out showcase at the Whiskey March 21 impressed a lot of label reps. Oscar-winner Vilmos Zsigmond has been signed to film a three-song commercial for Natalie Cole’s new Capitol LP. “I Love You So...” — a single by Skoal and the Disco Jocks, “Mr. Ed’s Dead,” features Skoal Rocket on vocals. A party was planned at the Beverly Hills Hotel, but the hotel’s no-equino policy has forced the party to look for a new location because, as the song title suggests, Skoal Rocket is a horse.

FAMILY AFFAIRS — Eric Clapton and George Harrison’s ex Pattie Boyd were married March 27 in a small church in Tucson, the day before the start of Slowhand’s 47-city tour. Some honeymooners get well wishes to Neil Diamond and Jason Cooper, manager of Dave Mason. Ron Wood and others, suffering from back achaits. Casablanca threw a surprise birthday party/luncheon for Patti Brooks at Le Dome recently. Another March birthday girl was Lynn Forman, of Macey Lipman Marketing, who celebrated March 31.

joey berlin

COLLINS CAMARADERIE — Elektra/Asylum recording artist Judy Collins just began a 27-city tour to sell-out crowds at Santa Monica Civic Auditorium and the Roxy in Hollywood. The Cvic show drew a star-studded audience. Collins is touring in support of her “Hard Time Lovers” LP. Pictured (l-r) are: Joe Smith, E/A chairman; Judy Collins; Mark Hammerman, E/A national artists development director; Mel Posner, E/A vice president; Norman Ginbel, E/A radio vice president; Henry Rezler, E/A national sales manager; and Harold Wakman, E/A creative services and Steve Wax. E/A president: Charles Koppelman, president of the Entertainment Company; Lynsey De Paul, Collins and James Coburn.
COIN MACHINE

AMOA Seeks Financial Help In Legal Battle Against CRT Ruling

CHICAGO — AMOA has established a Legal Action Fund to help defray the enormous costs associated with its legal action against the Copyright Royalty Tribunal. In a recent letter to the membership, association president Wayne Hesch stated that, "since January of 1978 we (AMOA) have been in court fighting a regulation of the Copyright Royalty Tribunal requiring operators to submit location lists. We may have to go all the way to the U.S. Supreme Court, which could cost in excess of $100,000. We would like to continue this fight and we expect other problems to arise in connection with laws and regulations affecting the industry. We will fight these problems as they arise."

Hesch stressed that over the past 30-year period AMOA has saved operators millions of dollars by combating unjust copyright legislation and that, when the new copyright law went into effect in 1978 (requiring operators to pay $8 per jukebox per year) the battle continued and intensified as a result of various regulations imposed by the Copyright Royalty Tribunal.

Categories

AMOA is seeking financial assistance from the "entire industry of music and games" by asking that contributions be based on the approximate number of machines on location at the rate of $1.00 per model. Operators have six contribution categories to choose from ($100, $250, $500, $750 and $1.000) and may select the category that comes closest to the number of machines on the route at $1.00 per model. Checks are to be made payable to AMOA Legal Action Fund and mailed to AMOA headquarters at 35 E. Wacker Drive, Chicago, Illinois 60601.

Amusement Systems Bowsm Newest Models

COCOA, FLA. — Steve Perry, president of Amusement Systems Corporation, announced that the firm is now shipping "Video 21" and "5 Card Draw," two of the newest additions to its line of upright amusement machines. The models are available in both 115VAC and 220VAC versions and, according to Perry, they have already met with considerable success. The machines' microprocessor board, he said, offers operators a wide variety of selection options and special features.

A new credit upright, "Sub Zero," has also been added to the line. It features a five-step multiple, number symbols and add-game, and is customizable for 2500 dollars. Perry has high hopes for the firm's current "Sweet Shawnee" model.

Further information may be obtained by contacting the company at its new location, Amusement Systems Corporation, 107 Brevard Avenue, Cocoa, Florida 32922.

Interest-Mounting For 1980 International Coin Games

SYRACUSE — The $135,000 international coin games tournament is set to begin in this city on February 22nd and will continue through March 1st. The tournament is designed to be played on a coin-game decathlon competition at the Grand Hotel in New Orleans, Feb. 22-24, 1980. Preliminary play has been in progress since late last year and, as evidence of the tournament's growing popularity, Jim Ferguson whose Tournament Headquarters, Inc. was retained to organize the event, reported that the familiar tournament posters which signal local, area or state playoffs at the location level, have been sprouting up around the country.

Establishing A Spirit

The International Coin Games was conceived and sanctioned by the Games Tournament Board. All of us within the industry have talked about working together to see that restrictions on coin amusement games are lifted and laws governing such coin play are made fair and uniform," declared GTB chairman Paul Miller McCarthy. "But first, we must establish coin-operated skill as a sport, not an in-house promotion. This calls for an integrated, coordinated effort and a single, traditional vehicle such as the International Coin Games."

Various Firms Participate

In conjunction with territorial competition there are various firms serving as regional directors. Games Tournament Board is functioning in this capacity for the New York State competition, while in Virginia, Maryland and the District of Columbia, Sefto Distributing Co. has been operating as regional directors. The Ohio Music & Amusement Assn. is currently determining the extent of its participation in the Ohio playoffs, which are underway in that state.

Ferguson noted that participation in the ICG may be entered on the levels of manufacturer, distributor, operator, etc. Locations, such as bars, arcades and colleges may also enter "within a nominal budget of $120." Further specifics may be obtained by contacting Ferguson at Tournament Headquarters, Inc., P.O. Box 2518, Syracuse, New York 13203 or phoning (315) 455-2910.

Jacobs Looks To Raise Vectorbeam's Profile In Coin Machine Industry

UNION CITY, Ca. Paul Jacobs says his first priority as the new president of Vectorbeam will be to establish "a stronger presence in the marketplace" for the fledgling games manufacturer based here.

"Vectorbeam already had a strong entertainment and educational," he said. "It was an enterprise in capability." Jacobs told Cash Box, "but they needed someone with broad experience and contacts in the coin machine business. I feel I will be able to help strengthen the company's profile in the industry and look forward to a successful relationship with Vectorbeam."

Jacobs, who was formerly president of Meadows Games (Cash Box, March 17, 1979), said, "I will be marketing the product, product development, foreign licensing, contract negotiations and other areas connected with planning the company's overall business policy."

Expand Base

He said he plans to expand the firm's engineering department, "devising new products, creating lines of new products so we have the flexibility to pick and choose in accordance with changing market conditions."

Jacobs said he decided to join Vectorbeam because he was impressed with company founder and chairman Larry Rosenthal and his staff. "There are a lot of talented people," he said, "and I think Vectorbeam has every intention of leaving its mark on the coin machine industry."

 Incorporated in June 1976, Vectorbeam has thus far turned out three video games based on its patented X-Y monitor system. "Space War," (not to be confused with Cinematronics' "Space Wars," which Rosenthal invented), "Scramble" and the current production model, "Speed Freak." Gil Levine, vice-president and general manager, is in charge of manufacturing operations at the company's 21,000 square foot facility.

Although Jacobs plans to capitalize on the firm's exclusive vectorbeam patents, he also said the factory will introduce games with conventional "Scan beam" scan monitors at the next AMOA convention.

Game Plan Inaugurates 'Star Trip,' Its New Sit-Down Pinball Machine

CHICAGO — "Star Trip" is the latest 4-player cocktail table pinball game from Game Plan, Inc. It follows the firm's highly successful "Foxy Lady" model and is also available in either the sit-down or extender base stand-up version.

With its spinner needle target, three drop targets and multiple scoring features, Star Trip provides abundant play action for the pinball enthusiast. In addition, the model is equipped with an electronic sound system, which is a first for Game Plan. The sound is fully adjustable to the particular requirements of the location. The game, of course, reflects an intergalactic "Star Trip" theme in design.

The model is adjustable for 3 or 5 balls as well as all coin combinations and add-a-ball, free play or novelty. It employs a Z-80 microprocessor system with top quality components and has many options, including a self diagnostic test system.

Star Trip is currently in full production at the Game Plan factory in suburban Adison, Illinois, and is available through the firm's distributor network. Further information may be obtained by contacting Game Plan at its new location: 1515 W. Fullerton, Addison, Illinois 60101.

‘Star Trip’

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. REUNITED / PEAChES & HERB (VP Polydor PO 15457)
2. IN THE NAVY / VILLAGE PEOPLE (Casablanca NB 9713)
3. SUCH A WONDERFUL YOUNG MAN / AROSA AS 1938
4. HAPPINESS / SISTER SISTERS (Soul Jazz PO 4020)
5. ROCK 'N ROLL FANTASY / BAD COMPANY (Swan Song/Elektra SS 75119)
6. ELENA MARG TANNER BAND (Elektra 4-46025)
7. LOVE IS THE ANSWER / DENNIS BROWN / JOHN FORD COLEY (Big Tree/Atlantic 75-18273)

TOP NEW COUNTRY SINGLES

1. LAY DOWN BESIDE ME / DON WILLIAMS (MCA AB 4246)
2. JUST LONG ENOUGH TO SAY GOODBYE / JULIE GILLEY (Epic 95567)
3. DON'T TAKE IT AWAY / CONWAY TWITTY (MCA-MCA 41020)
4. IT ISN'T ALWAYS LOVE / LYNN ANDERSON (Casablanca 2-10909)
5. I'D GLADLY GIVE YOU UP / DEMENTEE (Elektra 458-2910)
6. LIVING IN LOVE WITH YOU / JIM ED BROWN / HELEN CORNELIUS ( RCA PIC 6-10317)
7. BACKSIDE OF THIRTY / JOHN CONLEEN (MCA-MCA 12445)
8. I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE / JANIE FRICKIE (Columbia 3-31910)
9. YOU'VE GOTTEN SOMEONE, I'VE GOTTEN SOMEBODY VERN GOSDIN (Elektra E-458-2910)
10. IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME? / BELLAGY BROTHERS (Wanner Bros. WBS 7870)

TOP NEW R&B SINGLES

1. IN THE NAVY / VILLAGE PEOPLE (Casablanca NB 9713)
2. REUNITED / PEAChES & HERB (VP Polydor PO 15457)
3. STAND BY NATALIE COLE (Capitol 4-46868)
4. SHINE BAR-KAYS (Mercury 72048)
5. HAPPINESS / SISTER SISTERS (Soul Jazz PO 4020)
6. SATURDAY NIGHT, SUNDAY MORNING / THOMAS HOUstan (Motor 1. 75-18273)
7. BY THE WAY YOU DANCE / BUNNY SIGLER (Gold Mind/Sesco G-7408)
8. COME AND TUG AT THE MANHATTANS (Columbia PO 15457)
9. YOU CAN'T CHANGE THAT RAYIO / AYRTOD AS 10939

TOP NEW MOR SINGLES

1. SUPERMAN BARBRA STREISAND (Columbia 3-10931)
2. CAN YOU READ MY MIND / MAUREEN MCGOVERN (Warner Bros. WBS 7870)
3. HARD TIMES FOR LOVERS / JUDY COLLINS (Elektra E-46020)
4. I'LL BE SEEING YOU / RAY CHARLES (Mercury 72048)
5. (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBRA MANDRELL (MCA AB 12461)
American Shuffleboard Co. will be exhibiting at the May 4-6 International Coin Machine Trade Show in the Statler Hilton. Among products being shown will be the factory's coin-op pool table and shuffleboard. In the aftermath of a bad winter (and here's hoping it doesn't make a return visit for at least another year) the shipping schedule out there is vastly improved, as evidenced by new sales chief Sol Schwartz, and raw material, they've really been able to start catching up. The demand for pool tables and shuffleboards continues, with the 12 foot Royal Cushion shuffleboard growing in popularity and Sol's getting lots of requests for league and tournament information from all over the country — Texas, Arkansas, Oklahoma and Wisconsin. At this material, which provides all of the specifics for setting up shuffleboard tournaments, is available at no charge and many are taking advantage of the offer — and, needless to say, Sol is happy to oblige.

R.G. SHUFFLEBOARD, which has recently acquired the successful operation for Shin-laogomaehi, leogo-ku, Yokohama, has moved into the New Amusement Reorganization. Included in the new arrangement is a thorough reorganization, which will include stronger representation of the company through the new executive director, Dr. Mark W. Hurwitz as executive director. Hurwitz is president of the Association Dynamics in Princeton and in his capacity with the New Jersey group will handle all administrative activities, lobby in the state legislature and detail an extensive public relations campaign aimed at providing the general public with a better insight of the industry.

The first of the year, the association's annual membership meeting has been planned for April 4. "At that meeting," Mandia said, "we will explain more thoroughly to our members the results of the past four months of discussions between the board of directors, the officers of AMOA of New Jersey and Dr. Hurwitz."

As of this writing, with about 137 exhibit spaces sold (and that's 30 more than last year) it looks like the 1979 NAMA Western Convention, April 6-8 at Brooks Hall in San Francisco, will be a very successful show. Regular exhibitors have taken additional space, according to NAMA's manager of sales Jack Reiley, and this year will find several new firms exhibiting for the first time. As evidence of the expected record attendance, Jack added that more hotel space has been booked than ever before in the history of the Western Convention, so, in addition to the St. Francis, there'll be three other hotels accommodating the overflow. Jack expects that, as in previous years, many from the coinopsiz will be attending as observers.

MIDWAY's "SPACE INVASERS" is a "fanatic seller" at Empire Dist. — and that's the good word from Jerry Marcus. "We have as many orders now as when the game first came out, and there's just no let-up," he said. Among new products testing out "extremely well" are Gottlieb's "Count Down," Stern's "Tribal," Bally's "Star Trek," and Centaur's "Space Invaders". "We're selling "Superman," 'Durand's "Tilt" starring Brooke Shields, and the exciting "Mr. & Mrs. America," noted Bob noted. "We are going out the door with 50 cent pricing."

"Superman," the exciting new pinball from Atari that features a completely revamped electronic package, has distributed March 30 at C.A. Coin Machine, Los Angeles. Factory sales and service personnel were on hand at the machine's first showing to answer operator questions and explain Superman's many innovations.

THE A.C. ROBINSON SHOWING follows similar service schools at Atari headquarters on both coasts that drew rave reviews from distirb service technicians, according to western regional sales manager Don Osborn. "The game was designed with serviceability in mind," he pointed out, "so I think this fact came across very well. It's important to have the technician's confidence because they can provide a lot of assistance in getting a new game off the ground." He added that Superman has been "an exciting project around here. The art department, especially, did a super job with the machine's graphics, which are based on the comic book character. Another Atari game, 'Video Pinball,' is in the midst of a successful run. Don said, noting that it is now in its second production run.

THE FILM SOUNDTRACK to Rudy Durand's "Tilt" starring Brooke Shields is now available on RCA Records. Following its recent acquisition of ABD Music Co., the music was scored by Lee Holdridge and performed by Bill Wray. Songs include "Pinball, That's All," "Friends" and the instrumental medley, "Pirralb Fantasy."

1979 Industry Calendar

Apr. 6-8. NAMA Western Convention, Brooks Hall, San Francisco.
May 11-12. Ohio Music & Amusement Assn, annual conv., Columbus Hilton Inn, Columbus.
June 14-17. Illinois Coin Machine Operators Assn, annual conv., West Port Sheraton, St. Louis, Mo.
Nov. 9-11. AMOA international exposition, McCormick Place, Chicago.
CLASSIFIED ADS

WANTED: Console antique slot machines, electromechanical machines, stereo speakers, stereo amplifiers, original coin, operator manuals, original sales brochures, operating manuals. Will pay cash for fine machines, complete sets, etc. Call Dale Dugger, 1-21258, 783-9505.


WANTED: Antique Slot Machines. Will buy in large quantities. McCall & Associates, 1234 Main St., Chicago, Ill. 60661.

WANTED: Complete machines sold. All types of machines purchased. Call John, 1-725-4893.

WANTED: Antique Slot Machines. All types accepted. Seibert, 115 E. 47th St., New York, N.Y. 10017.

WANTED: Complete Selection of Used Slot Machines, bingos, bingos. For legal states. Lowell Assoc., Box 284, Harrisburg, Pa. 17105.


WANTED: Antique Slot Machines. Will buy in large quantities. McCall & Associates, 1234 Main St., Chicago, Ill. 60661.

COMMERCIAL RENTAL SERVICE: 212-587-3233.

WANTED: Used Slot Machines, Bingo Machines, etc. Ex- Worn, Blemished, etc. Large selection available. Write or call Frank H. Foster, 11404 S. Haven Rd., Hollywood, FL 33019. 361-4792.

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Polygram Defectives Plan Finds Resistance

(continued from page 6)

Kiernan, vice president of sales for Polygram, recently said he did not think "any company really knows at this point if there is a defective problem. There is a tendency among retailers to mark LPs as defective when they're really not. We're trying to institute a policy that asks them to separate their overstocked records from those they claim to be defective. Then we'll take a test-sampling of those that are marked defective and see if we can come up with some sort of percentage."

Handling Charge

Linda Stellinger, buyer for the Harvard Coop, called the program "absurd" and said her company would institute a handling charge of at least 10% where there is a substantial percentage of defective copies of a certain title. "It's their problem, not mine," she said. "If Polygram wants to research defects, it should be undertaken by the manufacturers. I'm certainly not going to classify them and then request them independently."

She added, "I've just spent the past week sorting out my Christmas defects. We can't even keep up with our daily returns, and now they're asking us to sort out their problems? We have one of the highest defective percentages in the country as it is, exclusively because our consumers have very sophisticated hardware."

Gary Arnold, midwest regional manager for Disc Records, said he would like to see others retailers "rally around" Stellinger's call for the imposition of a handling fee and "follow accordingly." It seems that over a period of time it's become increasingly difficult to return product, and I have a feeling the Polygram program is just another attempt to slow down the return of product. It's admirable that they want to improve the quality of records, but their efforts should occur before the records reach us. The plan is a watered-down attempt to stop an industry problem, and I think it's not going to change what's happening in the business. The next thing they'll ask us to do is circle the actual place on the record where the defects occur."

He said the overall quality of American pressings are so bad that "it's gotten to the point where consumers are investing extra dollars just to buy European pressings, and our import business has grown by leaps and bounds" as a result.

"A Lot Of Work"

David Jackowitz, executive vice president of United Record and Tape, a Miami-based rack jobber, said the plan "sounds like a lot of work and will probably get the minimum amount of cooperation from rack jobbers as a whole. In order for us to accommodate Polygram, we'll have to recycle returns and break them down by individual reason and manner, and we are not about to play each record to find out what its defect is. If we're going to put the labor into finding out information from their study, let them pay for the labor."

David Lieberman, chairman of Lieberman Enterprises, said his company was currently segregating defective LPs in its returns to Polygram "so using a new form puts no hardship on us whatsoever. But if, implicit in this policy is some actual physical checking on our end, the sheer volume of product flowing through our return center would make it hard for us to accommodate them."

He proposed that Polygram might be better served by requiring retail accounts to exchange the same piece of product that the consumer is claiming is defective, thereby eliminating any kind of phony claim on his part when, in fact, he has really taken that LP home and taped it.

Barrie Bergman, president of the Record Bar chain and the recently installed president of NARM, observed that "we always try to uphold the manufacturer's best interests, but when you consider the sheer volume of deficits, it sounds like a very difficult policy to ask of the retailer, and near impossible for the rack jobber to comply with."

Spokesmen for CBS and WEA declined to comment on the specifics of the Polygram plan. Skid Weiss, national director of advertising and public relations for WEA, said, "We have always worked closely with manufacturers, pressing plants and accounts to reduce the defective problem, and will continue to look for new ways to solve related problems. A spokesman for CBS added that the company was simply "cooperating" with Polygram on its program.

Responding to the statements made by the various Polygram accounts, Kiernan stated, "The program shouldn't require any extra work for the accounts, if they care. I think the program benefits the entire industry, and our accounts should participate. Obviously, without their cooperation we can't do it, but we feel an obligation to at least address the problem." He added, "Reaction to anything new is always mixed."

Clement Studios

Recording Hits

(continued from page 5)

renting for $30,000 a week. He said the equipment listed in the advertisement was "no more than what we at Clement's have to offer." He added that Clement does not ask for this much money because the studio is geared toward the smaller budgets allotted to country albums.

The studio is, however, searching to expand its reach into the pop-rock field. Artists outside the country field who have utilized the studio within the past year include Julie Andrews, Don McLean, rock group Bloodline and Steve Lawrence and Edie Gorme.

Portnow Named

(continued from page 6)

Max Demian, Ewie Sands and Eddie Harris to RCA, as well as putting together a distribution agreement with Rocket Records for RCA.

Before joining RCA, Portnow was employed by Screen Gems-EMI Music as manager of talent acquisition and development and also headed up his own production firm, Portnow Miller Company, Inc.

Broadcasters Hit With Suit Under New C'right Law

NEW YORK — In what is believed to be the first action of its kind in the United States, the owners of three radio stations and a television station in Maine are being prosecuted for criminal copyright infringement under the United States Copyright Law.


The information charges 58 separate counts of willful copyright infringement by unauthorized public performances over the following stations owned and operated by Messrs. Pineau and their various corporations: radio stations WPNO, Auburn, Maine; WSKW, Skowhegan, Maine; WTOPS-FM, Skowhegan, Maine, and television station WWIV-TV, Bangor, Maine.

Messrs. Pineau and their corporations entered pleas of "not guilty" at their arraignment before United States District Judge Edward Gighoux on Friday, March 16, 1979. The government was represented by United States Attorney George A. Mitchell and Assistant United States Attorney Paula D. Sibley.

58 Performances

(continued from page 4)


Under the U.S. Copyright Law, knowingly and willfully copyright infringement is punishable by imprisonment for up to one year or by a fine of not less than $100 or more than $1,000, or both, in the discretion of the court.

BACKSTAGE AT THE EASTER SEALS TELETHON — Easter Seals Telethon co-host Don Kirshner was a busy man both on the air and off, greeting many of the recording artists and guests who appeared over the course of the 20-hour broadcast. Pictured in the top row are (l-r): Kirshner, Fleetwood Mac songstress Stevie Nicks and co-host Jack Klugman; beach Boys Brian Wilson, Al Jardine, Bruce Johnston, Carl Wilson and Mike Love, kneeling, with Kirshner; and Klugman. singer Donna Summer, Kirshner and Susan Muno, Summer's manager. In the second row are (l-r): Kirshner with singer Yvonne Eiffman; recent Grammy winners A Taste of Honey and Kirshner; and Frankie Valli, television host and producer Dick Clark chatting with Kirshner. The telethon was held this year March 24-25, and broadcast nationally from KTTV studios in Los Angeles.
EXECUTIVES ON THE MOVE

MCA Names Purcell — MCA Distributing Corporation has announced the appointment of Dan Purcell as branch manager, Dallas branch, MCA Distributing Corporation. Previously, he was a salesman for the Dallas branch of MCA Distributing, joining MCA in 1975. He holds the position as sales manager for ABC Records in Dallas, a position he held for 3 years.

Changes At Phonogram — Phonogram, Inc./Mercury Records, has announced the appointment of Tom Genetti and Dan Lacker as national A&R representatives for the firm in the soul promotion manager for California market. Joe Grossman has been switched from the Minneapolis to St. Louis market. Prior to joining Phonogram/Mercury, Broner did artist development and promotion for Epic Records. Prior to joining Phonogram last year, Grossman worked with PolyGram Distribution in New York.

WEA Names Milanesse — WEA/Philadelphia has announced the appointment of Ray Milanesse as branch marketing coordinator. He started with WEA in the warehouse, and then moved to the West Coast and was named territory manager for the company’s west coast division of Intersong. Previously served as an independent publisher. An addition to his current position.

Two Named At E/A — Kathy Morphesis has been promoted to assistant art director and Mary Francis to assistant art director/advertising for Electra/Axylum Records. Morphesis will share all responsibilities involving the coordination and design of album packages. Previously associated with the company’s liaison to artists and musicians and is acting as professional manager for CTI’s two publishing companies: Char-Liz Music (BMI) and Three Brothers Music (ASCAP).

Mollica To E/A — Anthony Mollica has been named local promotion representative/Boston for Electra/Axylum Records. From February 1977 to September 1978, he was local promotional representative for E.A. Records in Hartford, Connecticut, filling the company’s local promotion spot in Boston after that.

WEA Appoints DiTullio — WEA/Boston has announced the appointment of Debbie DiTullio as a Warner Bros. promotion person in the Boston regional market. For the past two years, she has worked with Warner Bros. at the Boston branch in the artists-relations/promotion department.

Brooks At E/A — Jay Brooks has been named Elektra/Axylum local promotion representative for Chicago Batdorf, which will operate from the new regional office in Pittsburgh. He has been working as an E/A regional representative for Arista Records in 1979 and for three years previously had been involved in local and regional promotion in the Pittsburgh area for RCA.

Morrison Promoted — Jon Lombardo has been named international west coast creative director and the New York professional staff has expanded with the announcement of Mark Bauman as professional manager. Lombardo is based in Los Angeles and is running the west coast division of Intersong. Previously he was west coast a&r director for RCA Records and worked for WEA’s publishing company Sunbury-Dunbar in both Canada and on the west coast. He has also been an agent with both Premier Talent and ATID. Prior to coming to Intersong, Bauman was an independent publisher. An independent promoter, Bauman was formerly working for Elektra/Axylum and was previously associated with Cindi Fy in the ownership and operation of Elektra Field. Intersong North East.

Hale To Factors — Lana Hale has been appointed as director of creative development for Factors Etc., Inc. She will be responsible for all merchandising property evaluation for motion picture, television, video, book, music and personality, future projects and will operate from factories Beverly Hills, Ca. office.

Dingwall Named At Arbitron — Paula A. Dingwall has been named account executive for Arbitron's Dallas market. Paula has been an account executive for National Networks, Inc. of Los Angeles and has worked with Arbitron in Chicago. She was recently promoted to account executive with Arbitron and has spent three years as an account executive and radio sales person. She will be based in Dallas and is expected to become one of the leading accounts for Arbitron in the Dallas market.

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Paraphernalia Found Under Attack

(continued from page 8)

Randy Crawford in L.A. — Los Angeles radio and retail people congratulated Randy Crawford for the initial success of her new album "Raw Silk." Pictured in the front row are (l-r) Miller, KACE air personality; Crawford; Ernestine Lowe, Joe's Swing Shop; Walt Love, KKTT; and Ray, Jeff of WEA. Shown in the second row are (l-r) Terry, K.L.H.; John Levy, Crawford's manager; Maximo Waters and Cal Shields. KACE. Pictured in the back row are (l-r) Robert Johnson, Delicious Records; Lou Willis, Warner Bros. Michael Johnson, Warner Bros.

Paraphernalia has been seized and has been passed an ordinance that require paraphernalia to be segregated in a separate room so that minors could not buy it.

On Jazz

(continued from page 4)

Paul Bley has been invited to perform on a solo piano concert at the Zagreb biennial May 14 in Zagreb, Yugoslavia. Bley's European tour continues with eight solo concerts in northern Italy in late May before culminating with a concert in Paris on June 10. Bley's recordings is heard on his own Improvising Artists label.

The latest from Inner City/Classic Jazz: "A Smooth One" by Ellis Larkins (with Johnnie Parker, piano), and "Speakin' Blues" by Cat Anderson (with Sam Woodyard on drums and other French sidemen), and "The Motive Behind The Smile" by guitarist Cam Newton (with Eddie Daniels, Michal Urbaniak and Billy Hart).

Manhattan Plaza on West 43rd Street will hold dedication ceremonies on April 6, marking the dedication of Ellington Hall in honor of Duke Ellington. Interplay, that fine California label, has new LPs by Horace Tapscott, Ted Curson, Claude Williamson and Art Pepper just out.

Also new available, from Peters Int'l, Inc., are the first four LPs on its West 45 jazz label "Soft Bums," solo piano and vocals by Red Richards; "World Of Trombones," featuring Slide Hampton with fellow "bonjist" Curtis Fuller, Clanton Adams, Clarence Banks, Earl McIntyre, Douglas Purviance, Janice Robinson, Steve Turre and Papo Vasquez; a self-titled LP by vocalist Carrie Smith with backup by Art Farmer and George Duvivier, among others, and "Gift Of The Magi," solo piano by Roland Hanna. All the albums were produced by Roger Pola and list for $7.98.

The Toshiko Akiyoshi-Lew Tabackin Big Band headlining the April 14 New Otani Festival at the hotel & oriental garden in Los Angeles' Little Tokyo district.

ARTISTS ON THE AIR

Wavlun Jennings brings his out-law country music to the Cheryl Ladd special on April 13. Jennings will also appear on the "Dick Clark Show" on April 13.

The "Pat Boone and Family Easter Special" will air April 15 on ABC.

Linda Clifford will appear on the Merv Griffin Show on April 13 and on Soul Train April 14.

John Denver will be the featured guest on "The Third Barry Manilow Special" on May 23. Player will appear April 5 on the Merv Griffin Show.

Flautist James Galway will treat the Tonight Show audience to some classical compositions on May 2.

Shalamar will appear on "The Dick Clark Show" on April 7.

Lakewood, California. Lakewood, California. The town had passed an ordinance requiring that paraphernalia be segregated in a separate room so that minors could not buy it.

Cash Box/April 7, 1979

www.americanradiohistory.com

bob porter
7,000 Attend 57th NAB Meet;  
Carter Speaks

Cash Box Hosts NARM Luncheon

Earlier. Cash Box president and publisher George Albert told the meeting the Discosvision will add "an exciting new dimension to the record business." Not only does the video disc offer superior sound reproduction, Albert said-but also it will be easy for dealers to stock and display because it looks just like a conventional two-record LP set.

Albert also reiterated MCA's commitment to market the discs through its existing music industry network, including record stores, rack jobbers, and one-stops. Stressing "the importance of this great contribution" to the music and record industry, Albert pledged that Cash Box would continue to devote full coverage to Discosvision and other developments in the rapidly expanding video field.

Glenn briefered attendees on the results of MCA's December 1978 market test in Atlanta and said another market sampling will be conducted in Seattle at the end of April. So far, according to Glenn, distribution has been limited to video hardware suppliers because of the limited number of players currently on the market.

Glenn concluded his presentation with a review of the current Discosvision catalog and pricing. He said recent feature films such as "Jaws" and "Saturday Night Fever" carry a suggested list price of $15.95. Older movies list for $9.95, while half-hour instructional discs are tagged at $5.95.

For The Record

Last week it was incorrectly reported that upcoming A&M albums by Peter Frampton and Chuck Mangione will carry a list price of $8.98. According to A&M, the Frampton album will list for $7.98, while the price for the Mangione LP is undetermined.
The hottest sound in Disco belongs to Gino Soccio and his Warner/RFC debut album, outline.

"Dancer" is the single that is shaping outline as an across-the-board Disco, Soul and Pop hit.

Gino Soccio

outline (RFC 3309)

"Dancer" (RCS 8757 and Disco RCSD 8798)

Produced by Mix Machine

The first step from Warner/RFC Records.
FMQB Album Report, HARD CHOICE—
"I realized what all the excitement was about. Billy Thorpe gives good hook!"

Billboard, Top Album Picks—
"A fiery rock vocalist, Thorpe's U.S. debut is filled with vivid lyrical imagery and each cut is almost like a short story. Thorpe is a powerful guitarist."

Record World, Album Picks—
"lyrically adventurous"

Good Phone—
"Side one is a rocker with Tracks of Interest up for grabs. Side two is one of the best concept works in many a year and should delight those who have a feel for science-fiction... This one jumps right off the vinyl for a special ear treat."

Cash Box—
"The distinctive rock production."

The Album Network, Steve Smith & Don McGregor—
"Billy is a great talent."

FRED, Steve Jenkins—
"Children Of The Sun is the stuff superstars are made of."

Produced by Spencer Proffer for the Pasha Music Organisation

Co-Producer: Billy Thorpe
Engineer: Larry Brown
Management: Robert Raymond