The spirit surrounds us.

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the new single.

Inevitably on its way to #1,
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EDITORIAL

Accentuate The Positive

The incredible success of “Saturday Night Fever” attracted consumer publication interest in the music industry, and recent cover articles in Newsweek, New York and Fortune reflect that outside curiosity in our business not waning.

Interestingly, the three above mentioned articles take distinctive approaches to musical topics: Newsweek on the disco phenomenon; New York on the industry in N.Y. and an overall business approach in Fortune.

The music industry is like an iceberg. The public sees that tip above the water which can be much different from the 6/7 below. Be the coverage good or bad, it is often out of context.

The significance of these stories is that the media is no longer dwelling on drug-related or other negative images of the industry. For years, consumer publications seemed intent to focus on overdoses, busts and other unusual activities that are not the norm.

But, it appears that music is now being recognized as a full-fledged business. The Fortune cover, with the Bee Gees in Brooks Brothers suits and looking like board members rather than pop stars, accurately reflects the new image.

Undoubtedly, part of this new image has come from the corporate involvement. RCA or CBS or MCA wouldn’t continue to be in the record business if it wasn’t a profitable and “legitimate” industry. Anyway, it is nice to have friends on the industry.
CASH BOX DEBUTS TWO NEW BULLETS

CASH BOX charts now exclusively supply the entire industry—including manufacturers, wholesalers, retailers, jukebox operators and radio programmers—with the concise information necessary for making intelligent business decisions. Moreover, we believe our sales and radio seals are the most significant innovation in trade charts since we introduced the bullet 20 years ago.

CASH BOX... HELPING THE INDUSTRY MAKE SOUND BUSINESS DECISIONS.
THE BMI WINNERS ARE

BEST ORIGINAL SONG
"Last Dance"
from Thank God It's Friday
Paul Jabara

BEST ORIGINAL SCORE
Midnight Express
Giorgio Moroder (SUISA)

BEST ORIGINAL SONG
SCORE AND ITS ADAPTATION,
or BEST ADAPTATION SCORE
The Buddy Holly Story
adaptation score by Joe Renzetti

What the world expects from the world's largest music licensing organization.
Cash Box
April 21,1979

Higher Returns Cause Woes For Wholesalers, Retailers

by Charles Paikert & Joey Berlin

(continued on page 40)

Small Indie Labels Ponder Future At NAIRD Meeting

by Aaron Fuchs

NEW YORK — The Eighth Annual Convention and Trade Show of the National Association of Independent Distributors and Manufacturers (NAIRD) underscored the hard realities of a shrinking distribution network and a diminishing marketplace for small, catalog-oriented labels.

The convention, held at the Boston Park Plaza Hotel April 6,5, was marked by the virtual absence of old-line distributors (only Harvey Korman of Piks attended), and by an adversary relationship between NAIRD labels and distributors.

The labels felt that distributors were not getting their records to the stores, and were getting a late payment while distributors felt that labels were not making saleable product available to them, and were not effectively marketing or helping the catalog product to make it more saleable.

A consolidation at the top of the marketplace was seen as a threat to NAIRD members by Bruce Kaplan, president of Chicago-based Flying Fish Records, who spoke at a workshop titled, "The Future of Independent Record Production," while the trend toward multi-platinum sales and consolidation in the industry had two negative effects on "us," noted Kaplan. First, they have put people out of the business owing us money; second, they have lessened the existing number of warehousers who hold our product.

According to Chris Strachwitz, who heads up Arnohle Records in Berkeley, "it's becoming more difficult to sell catalog product. Even so-called superstores have their budgets hobbled by the majors so that they are effectively customers for only four months of the year."

One label owner, who asked not to be named, said: "a lot of us are scared by what's happening at the top of the industry. For example, this merger between California Western and CBS has certain adverse effects." (continued on page 40)

Industry Relieved About Resumption Of Truck Service

by Aaron Fuchs

NEW YORK — The record industry breathed a collective sigh of relief at the news that a tentative settlement had been reached by wholesalers for the trucking industry and the International Brotherhood of Teamsters.

Joe Bress, vice president of marketing for Stark Records and Tapes, said, "Glory be, we were starting to get into a bind. While we were well-stocked, we were starting to get some hoes in some racks that we won't be able to fill until next week. I'd say that this week we'll have lost about five to seven per cent of our business. Despite the fact that there hasn't been any traffic, trucks have already begun coming in and picking up all day.

A source at Tower Records said, "Except for our stores out in the northeast and the northwest, we weren't that heavily affected, and in a way, we were fortunate that there weren't any big hits out. But, barring any such hit, we just don't know what to expect. I don't see why we shouldn't be back to normal by early next week." (continued on page 40)

Casablanca Takes Top Music Awards On Tour Night by Joey Berlin

LOS ANGELES — While a pair of films dealing with the Vietnam War dominated the major awards, Casablanca Record and FilmWorks swept the key music categories at the 51st annual Academy Awards ceremony April 9 in Los Angeles. Giorgio Moroder was honored for his haunting original score for "Midnight Express" and Paul Jabara took the best song prize for "Last Dance," performed by Casablanca's Donna Summer in "Thank God It's Friday" and onstage at the Oscar ceremony.

Casablanca's "Midnight Express" also garnered the best adapted screenplay award. For screenwriter Olive Stone and Jabara, "Midnight Express" was the first film either had been associated with.

"The Buddy Holly Story" won the Oscar for the adaptation of Holly's music to the screen by Joe Renzetti. For Casablanca, which had only received recognition previously for the score of "The Deep," this year's Academy Awards were a major victory. "We are thrilled over the Academy Award. Casablanca has won," commented company

ATLANTIC FETES ROXY MUSIC — Atco recording group Roxy Music, who have a new album called "Manifesto," recently embarked on their first concert tour in three years. While the group was in New York, Atlantic Records celebrated the band's return to the concert scene with a luncheon for label executives and key personnel. Among those on hand were Atlantic's Alan Wolmark, national album promotion/ special projects manager for Atlantic, group manager Andy Mackay and Paul Thompson, Kim Fels and Gloria Ehrenfield of WPLJ; Jim Lewis, product management director for Atlantic, Dave Skinner of Roxy Music, Scott Muni, program director for WNEW-FM; Larry Berger, program director for WPLJ; Tunc Emr, vice president/national AOR promotion director for Atlantic; Dave Giew, senior vice president/general manager of A&M Records; Roger Cooper, director of artist relations at Atlantic; and Stu Ginsburg, national publicity director for the label.

ARTIST DEVELOPMENT SUBJECT OF UCLA-CASH BOX SEMINAR

LOS ANGELES — "Developing New Artists, the Lifeblood of the Recording Industry" is the title of a day-long lecture and discussion being sponsored by the UCLA Extension program and Cash Box May 5 at UCLA.

Cash Box editor-in-chief Dave Fulton is coordinating the program, which will also feature guest speakers Lou Fogelman, president of Music Plus; Bob Hamilton, president, executive director at KRTH/Los Angeles and Elektra/Asylum recording artist Bruce Roberts.

Representing Cash Box will be Mel Albert, vice president and general manager; Alan Sutton, west coast editor and new; and Dan Liebman.

The speakers will illustrate the process of developing the new talent that is essential in nourishing the rapid growth of the recording industry.

"Developing new talent is the single most important factor in the growth of the industry," says Fulton. "Cash Box recognizes the special needs of new artists and we welcome the opportunity to share our knowledge in this area through the Extension program, which has a history of being tuned in to the various topics of concern to the recording industry."

Seminar Elements

The seminar will begin with an audio/visual presentation explaining what Cash Box is and how it operates. A case history will then be used to trace an artist's development from the release of his record to his certification as a top-selling artist.

The program will then look into the Cash Box research department, with a day-by-day explanation of the weekly process of putting together the charts. The first half of the seminar will conclude with an editorial comment from: Dave Nathan, feature writer for Billboard, who will discuss promotion tours, talent reviews, new face stories and the history of artist development departments at record companies.

Following a luncheon intermission, the guest speakers will make their presentations.

KRTH's Hamilton will present radio's view of new artists, followed by Music Plus' Fogelman on the new artist and the retailer and an artist perspective featuring Bruce Roberts.

The seminar will be held May 5 at 147 Dodd Hall on the UCLA campus. It will begin at 10 a.m., break for lunch at noon and resume at 1 p.m. for the last four-hour session.

The UCLA Extension program is a continuing education service through which UCLA students and non-students in all walks of life in California are extended to adult members of the community. Information on registering for the "Developing New Artists" seminar can be obtained by calling (213) 825-2401.

(continued on page 42)
Pressing Business Declines Across Nation; Many Plants Operating At Half Of Capacity

by Leo Sacks

NEW YORK — Sluggish conditions throughout the nation are taking their toll at the nation's pressing plants. Spokesmen for the major manufacturers with press-to-facilities and independent presses attribute the marked decline in business to the reduced level of record sales in the fourth quarter of 1978 and the first quarter of 1979. A general lack of superstars releases and the threat of an economic recession is also contributing to layoffs at pressing plants nationwide. Meanwhile, pressers are bracing for the latest round of price increases for vinyl records.

The strike that briefly shut down much of the country's truck traffic increased an already-depressed situation, but a tentative settlement in that dispute was reached last week. (see page 7)

Richard Burkett, president of the ElectroSound Group, parent company of Goldisc Recordings in Holbrook, N.Y., Monarch Record Manufacturing in Sun Valley, Ca., and the Allenord Record Company in Allentown Pa., said the pressing situation at the site has been "uncharacteristically soft" in recent months. "Average margins increased and operating earnings increased during the company's third quarter, ended Feb. 28, sales were up 20 percent from the comparable period in 1978.

Waiting For Orders

"Since we have lost the first three or four months of production this year, we are going to have to compress 1979 into an eight-month period to match last year's results," Burkett said. "We're pacing the floor waiting for orders."

ElectroSound's major clients include WEA, Polygram, and Capitol, and while Burkett is looking forward to summer releases from Fleetwood Mac and Led Zeppelin, he anticipates the company's fourth quarter will also be off in sales compared to a year ago. "But conditions can't stay this way much longer," he said.

Burkett estimated that the plants are operating at between 50-60 percent of peak capacity, with production of seven-inch discs creating the bulk of the work. The plants could be operating at peak capacity as early as June, he said, but added that a slate of new releases would create hardships for the plants if they were forced to press large volumes of LPs all at once.

Greg Speer, vice president of operations for the PRC Recording Co., which operates plants in Hollywood, Ca., and Richmond, Va., said: "The surprise that things are a little slow right now is business has been spoiltly late, and we're only working to about 75 percent of our full capacity." Big Lay-Off

PVC, which presses for Polygram, WEA, Fantasy, Mushroom and Motown was forced to lay off approximately one-third of its work force in December. Production on seven-inch discs has been strong for the company in the past few months, which has meant a full five-day schedule for the plants, with some Saturday work. But Speer said PVC was only operating at 50 percent of its capacity on the production of its 12-inch LPs. He noted that sales for the company's second quarter should surpass those of the same period in 1978, even though he didn't anticipate a quarter as strong as 1978's comparable period. "The labels did a very nice job of scheduling their releases last year, but it

escapes us why business has slowed to the extent that it has in 1979," he reflected. "We are totally dependent upon our clients in their scheduling strategies."

At the Oliphant, Pa., plant of Specialty Records (recently acquired by Warner Communications, Inc.), production capacity for 12-inch recordings is only 40 percent, according to John Williams, vice president of custom and special promotion for the company. Production of seven-inch product is at peak capacity, Williams said. He said second quarter results will probably be just as bad as they were for the first quarter, although the company was looking forward to a new Eagles release during that period.

Specially, whose clients include Elektra/Asylum, Polygram, Fantasy, and Atlantic, experienced major layoffs recently, and Williams does not foresee the plant operating at peak capacity anytime soon. He speculated that "the plant doesn't seem to be buying many records at this time."

MCA Going Full Tilt

Of the major record companies with pressing facilities, only MCA is operating at full capacity, due to the acquisition of ABC Records. A spokesperson for the company, which operates plants in Pitman, N.J., Santa Maria, Ca., and Terre Haute, Ind., would not comment on the number of its manufacturing facilities were operating. However, one of the reasons why the company's net income dropped 17 percent in the first quarter of this year was the loss of the RIAA.

E/P/A Developing Superstars Of 1980s, Says McCarrell

by Ken Terry

NEW YORK — Ron McCarrell, the newly-appointed vice president of marketing for Epic, Portrait and the CBS Associated Labels, has perceived that E/P/A's images are gradually changing.

At one time, he noted in an exclusive Cash Box interview, E/P/A was best-known for developing new and middle-level acts to superstars proportions. The established stars of the E/P/A roster were somewhat overshadowed by the galaxy of new artists signed to its sister label, Columbia.

But, as E/P/A has signed distribution agreements with labels that include such stellar acts as ELO, Barry White and the Beach Boys, it has begun to build a reputation as a superstar company, McCarrell pointed out. And with new acts like Cheap Trick, Nigel Olsson and Meat Loaf breaking through to national prominence, said McCarrell, "it's my feeling that E/P/A will be labeled as a superstar label of this era, for example, with a Meat Loaf, who came out of nowhere, and has one of the biggest selling singles on any label. This potential hasn't even been explored. Meat Loaf is going to be waiting in the '80s, no question about it."

The label is "setting with a handful of superstars of tomorrow," McCarrell continued. "We've made great strides with first albums this year and last fall by a number of new groups who I'm convinced will be the platinum artists of the '80s — Molly Hatchet, the Clash, Steve Forbert, Trillian, McFadden & Whitehead, Patti Labelle, the Fabulous Poodles. When you can sell a quarter of a million albums or more on some of these groups, I'm very, very satisfied with our new artist development process at the present turn."

Narrower Focus

At the same time, however, McCarrell noted that some changes may have to be made in the way that the various departments under his purview — promotion, advertising, merchandising, publicity, product management and artist development — approach their responsibilities.

"One of the things I've experienced here," he said, "is that there are more talented and creative people here, but perhaps their energies and their efforts have been spread too thin. What we want to do is to take some time to focus the time to bring the focus a little narrower."

Wherever we see the most opportunity is where we'll place our emphasis, we basically respond to what is going on. We'll tell you when we have a hit and when you don't."

McCarrell intends to induce a higher

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Bolland Goes Gold — Chrysalis recording group recently had its album "Parallel Lines" and single "Heart Of Glass" certified gold by the RIAA. Pictured (l-r) are: Terry Ellis, president of Chrysalis Records; Sol Ucida, senior vice president for Chrysalis; Scott Nelson, national promotion director; Deborah Harper, Clem Burke and Jimmy Destri of Blondie. Billy Bass, vice president of promotion and creative services; Nigel Harrison of Blondie; Chuck Melelson, national sales manager; Frank Infante and Chris Stein of Blondie and Linda Steiner, director of artist development.

Lundvall To Receive City Of Hope Award

NEW YORK — Bruce Lundvall, president of CBS Records Division, will be honored by the Music Industry Chapter for the City of Hope National Medical Center at a fund-raising dinner on May 31 at the Beverly Hilton Hotel, Beverly Hills.

Lundvall will receive the "Spirit of Life," the most prestigious award presented by the City of Hope.

At the same time, Walter Yelnikoff, president of CBS/Records Group, was named honorary chairman of the chapter; Myron Roth, vice president of business affairs, west coast, for CBS Records was named west coast chairman; and Robert Altshuler, vice president of press and public affairs for CBS/Records group, was named east coast chairman.

The City of Hope, to which proceeds will go, conducts programs of free patient care research, and education in the field of catastrophic diseases.

CASH BOX

Ever since the Glasgow-based Average White Band, "cut the cake" on the music scene in 1974, they've been one of the leading exponents of the blue-eyed soul sound. With the release of "Feel No Fret," AWB's seventh LP, the group proves that it is still one of the top jazz instrumental and vocal groups in music today.

"Feel No Fret" further extends and modifies the streamlined funk, choppy rhythm guitar style and soulful sax sound that AWB fans have come to know and love.

The new album is currently #15 on the Cash Box R&B chart and #68 bullet on our pop chart.

AWB's 1974 self-titled debut album and its single, "Pick Up The Pieces," were certified gold by the RIAA in 1975. The band's second LP, "Pick Up The Pieces" was also certified gold in 1975, and its 1976 "Soul Searching" LP went platinum. In addition to those successes, one of AWB's highest honors came when it became the backbone of the Atlantic Superstars Band at the 11th Montreux Jazz Festival in 1977.

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Cash Box/April 21,1979
CHUCK CASELL

He was an Artist with words who will be dearly missed by us all.

-A&M Records
Roger Voudouris

In a business that seems to cry for artists with crossover potential, Roger Voudouris stands out in his musical dream come true. He is such a capable and diverse artist that his songs could fare well in any number of markets — R&B, pop or AOR rock.

It’s no news that Voudouris is a “Dreamer,” and single, “Get Used To It” (currently #47 bullet on the CashBox Top 100 Singles chart), does not only carry plenty of crossover potential, but also boasts some of the most distinctive vocals in popular music today. His soaring voice is heavily influenced by two of his idols, Lou Rawls and Johnny Mathis.

Voudouris grew up in Sacramento where, through the musical inspiration of John, Paul, George and Ringo, he was composing songs regularly by the time he was eight years old. He formed his first band, named All the Rockers, in high school. After his tenure on the club and bar circuit in the Northern California area, Voudouris toured throughout the U.S. as an opening act for such luminaries as Stephen Stills, John McFadden and others.

Voudouris runs to keep his voice in shape. “It really wakes it up,” says Voudouris. He started to jog when he found out that singing would dry it out a bit. “I don’t like the dry sound,” he says of his vocal.”

Although Voudouris’ wide ranging vocal ability is one of his most distinguishable traits, the subtle jazz tinge in his songs come from years of playing clubs in the San Francisco area like the Antique and the Wine Cellar. “I was a guitarist first and 50% of my live show showcases my guitar playing,” says Voudouris. “My favorite part of a set is when I take a long acoustic guitar solo.”

Voudouris and his band have just begun a tour that will take them through Texas and the midwest. His band includes Michael Wilk on keyboards, Peter Plecon on drums and Ray Raymond on guitar. “I’m not taking a bass player because I don’t like the sound,” mentions Voudouris.

“Radio Dream” is a complete metamorphosis from Voudouris’ first fast-paced affair. “We were going for a pop album with good songs this time, while the last album was more rock ‘n’ roll,” offers Voudouris. The new LP features bristling R&B/pop tunes like “Get Used To It,” gentle rockers like “Radio Dream,” as well as the classically influenced, “The Next Time Around.”

Part of the reason for “Radio Dream’s” diversity is Michael Omarian. The former drummer has since arranged many of the tracks on Steely Dan’s “Aja” LP, produced, played keyboards and cowrote all the songs on Voudouris’ album. “He’s always liked my voice and lyrics, and I’ve always loved his rhythms,” says Voudouris. “He is my closest friend and we share many of the same beliefs about life.”

Blackfoot

Blackfoot is another in the line of Southern rock bands that emerged from the hotbed of musical activity that centered around Jacksonville, Fla., during the late ’60s. It was at a club called the Comic Book when Donnie Johnson and Larry Blackfoot, who later would form the nucleus of such groups as the Allman Brothers Band, Lynyrd Skynyrd, and the Atlanta Rhythm Section fused the blues of their Southern heritage with the fiery sounds of British blues-rock bands like Cream, the Yardbirds, and the Jimi Hendrix Experience.

Ricky Medlocke of Blackfoot is a product of this environment, and today his group plays with the kind of explosive energy that only great hard rock can deliver. Their new record for Atco is called “Strikes,” and it comes currently in its third week on the Cash Box Top 200 Albums chart.

Raised in Jacksonville by Shorty Medlocke, a prominent local musician and former share-cropper from Georgia, Medlocke started playing banjo when he was three. He then put banjo to the side to learn how to play the guitar (and the drums), and he soon formed his own rock band with neighborhood friends Jackson Spies and Greg Walker. They are still together as Blackfoot.

The trio later dropped the name in favor of Fresh Garage. Medlocke sang and played guitar along with Charlie Hargrett, a new recruit to the band, while Walker played bass and Spies worked the drums. By this time, Medlocke had met Ronnie Van Zant, Frank Foisett, Billy Ross, the nucleus of Lynyrd Skynyrd. Shorty Medlocke would host them for hours telling stories and teaching them songs he knew. He made such an impression on Van Zant that the singer dedicated Skynyrd’s “Nuttin’ Fancy” album to him.

Medlocke’s friendship with Van Zant took an eventful turn in 1971. Fresh Garage had changed its name to Blackfoot and moved to New Jersey in search of work when Medlocke learned that Skynyrd’s regular drummer had quit the band just as the group was about to record their first LP. After he got his drumming back into shape, Medlocke joined them in the studio, where they cut several of his tunes. (The songs appear on Skynyrd’s “First and Last” LP). Medlocke could have stayed on with Skynyrd as a guitarist when that drummer asked to rejoin the group, but he chose to record Blackfoot in North Carolina in 1972.

Three years later they came to Muscle Shoals Sound Studios in Alabama to cut their own album. “No Reservations,” for Epic. The group recorded a second album for Epic called “Flying High” in 1976, “Strikes” was recorded late last year, and with Medlocke’s addition to the band, Blackfoot is a united front.

“We went into this new venture with an open mind,” says Medlocke, “and all of us have just had fun playing for the studio. Our old songs used to be more complicated, but we’ve simplified our arrangements for the new LP. We’re playing a more middle-of-the-road sound now.”

Cal Music Fest A Success For Fans, Venue Despite Losses

by Mike Glynn

LOS ANGELES — Despite a loss of some $200,000 incurred by promoters Wolf and Rissmiller Concerts, almost everyone involved with the two-day California World Music Festival felt that the rock event, only the second to be staged in the Los Angeles Memorial Coliseum since a disastrous five-day stand there by the group Pink Floyd in 1975, was a success.

The most common security had few problems handling the orderly crowd of over 80,000 people who attended during the course of both the Saturday and Sunday shows, although 191 arrests were made by the police on a variety of charges, from possession of drugs to court ordered tickets.

From the standpoint of management and control, Coliseum general manager Jim Hardy termed the festival a “tremendous triumph” and indicated that the smooth organization of the shows would certainly encourage the future use of the facilities here for rock events.

“I have to give a lot of credit to the kids,” said Hardy. “They were very well-behaved and attentive to the music throughout. I must admit that I went into this thing with a great deal of optimism, but as it developed, I was very pleased and excited over the prospects of more shows at the Coliseum.”

Low Police Profile

For the most part, the Los Angeles Police Department kept “a very low profile” at the Festival, according to police Capt. Al Fried. The frisking of attendees at the Coliseum gates was left to security personnel, who also confiscated and disposed of any illegal substances that were found. Police did patrol the grounds surrounding the Coliseum area, and were “only called upon by special,” said Hardy.

The two medical facilities in the Coliseum, managed by Event Medical Services and Infield Medical, under the direction of Dr. Steven Roser, with the assistance of the Santa Monica Bay Drug Abuse Council, Cry Help, Inc. of North Hollywood and Casa de Hermano of West Los Angeles as volunteer units, experienced little trouble in treating the over 150 cases of drug-related and other problems during the event. The staffs of the two hospital tents reported that the figures were lower than expected in relation to the size of the crowd.

Traffic to and from the Coliseum presented a slightly larger problem, as heavy tie-ups occurred towards the end of each evening. Police reports estimated that 112 automobiles had been towed away for illegal parking and parking facilities at the Coliseum were filled to capacity each day, forcing patrons to use area garages and lots, which were starting between $5 and $7 per car. Promoter Jim Rissmiller noted that “10% of the people who came to the event used public transportation” and that he will be trying to work out an arrangement with the Los Angeles RTD for future Coliseum concerts where “a direct line will be run to the gates.”

Carnival Suffers

Both the “Rock and Roll Supermarket,” housed in the Sports Arena, and “Rock and Roll Midway,” on the grounds between the Coliseum and Sports Arena, did not fare as well as the Coliseum.

MACE INKS WITH PHONOGRAM/MERCURY — Terry Mace has signed an exclusive worldwide recording contract with Phonogram, Inc./Mercury Records. The Los Angeles-based Mace is currently in England working on his debut LP which is being produced by Mike Hurst, who has produced LPs for Cal Stevens and Manfred Mann. The LP is tentatively slated for a late May release. Pictured at the signing here are; standing, l-r: Mickey Shapiro, attorney for Mace and David Werchen. Phonogram/Mercury director of law. Shown seated (l-r) are: Mace and Bob Sherwood, president of Phonogram/Mercury.
Although the Coliseum audience was not as receptive to Rats as the miniscule Fredericks' gathering, the Rats did receive some strong praise. Restless and sparkly, Bob Geldof handled heckerls with flair and threw some great one liners back at the crowd.

The Rats ran through a quick set featuring songs from its new "A Ton For The Troops" LP. Rats highlights included "Eva" and "Like Clockwork." The band closed with a smoldering version of "Blind Date.

Tight, the Los Angeles-based band up next and got the crowd on its feet with some mainstream boogie-rock. The Canadian rockers played selections from "Blind Date" and "Rock 'n' Roll Rhythm". The highpoint of the band's set was a letter perfect rendition of its charting single, "Roller." Toto followed with a set similar to Saturday's, although the group seemed more at ease playing before the large crowd.

By the time Eddie Money danced onto the stage, the sunburned throngs were ready to "rock and roll the place. Money is a rock 'n' roll star in the classic sense. He moves with the fluid aplomb of a Stewart or a Davies, yet he possesses his own distinct personality. Brooklyn street corner band charged into a high voltage set that shook the very foundations of the great stadium. "Baby Hold On," "Rock 'n' Roll Radio," "Shakin'"

"Two Tickets To Paradise" and "Baby Don't You Do It". Every body rock 'n' Roll That Place" whimped up the crowd into a frenzy. The night air was now alive with the fever of heavy metal.

Van Halen probably received the biggest ovation of the day, because the crowd at this point still possessed enough energy to fully get into the quartet's heavy metal presentation. Fronted by lead singer David Lee Roth and powered by the guitar and drums of Edward Van Halen, the band offered a variety of boisterous rock selections from its two Warner Bros. albums. During the past year in Southern California, Aeromax has played to 250,000 at the Coliseum, 15,000 at the Long Beach Arena and to a sold out Fillmore West, which is a special Starwood concert. The band has proven it can win over crowds at any size venue and has built a huge and die-hard audience at the Coliseum. Aeromax demonstrated its resourcefulness again, giving the crowd a solid dose of its swagging, raucous rock and roll. Lead singer Van Halen has been one of the most innovative and engaging performers of the day.

The presence of glamour boys Robin Zander, on vocals and bass, and Tom Petersson on vocals, guitar and bass, with the hazy Hunt Hall lookalike Rick Nielsen, on lead guitar, and Bun E. Carlos, on drums, makes for a visually, as well as musically, exciting show. Cheap Trick plays tight, streamlined pop, and the crowd loved every minute of its set, from "I Ain't That Shame" to a cover of the Move's "California Man." New material from its upcoming "Dream Police" LP was also well-received, in addition to a promo clip for its new album shown after the group's last encore.

After an old but still-amusing sketch by the cast, the line-up of performers slightly updated to include jokes about the Festival, headliner Ted Nugent delivered a loud, feverish set. Alleged to be the "animal rock," featuring "Cat Scratch Fever," "Dog Eat Dog" and other animal-themed songs favored by the Motor City Madman.

Opening the show Sunday was Dublin, Ireland's Thin Lizzy. Although their wave act had earlier in the week set a music industry first by performing at the famed Frederick's Of Hollywood lingerie shop. Although the Coliseum audience was not as
UCLA Study Of Radio KACE Disputes ARB Sweep Results
by Cookie Amerson

LOS ANGELES — The listening audience of KACE Radio in Los Angeles is considerably larger than the station's position in the Arbitron ratings would indicate. This is one of the major findings in a recent study conducted by the UCLA Graduate School of Management.

By applying a mathematical formula to the latest Arbitron ratings for KACE, the audience was found to include more than 100,000 listeners over what was shown in ARB's latest report.

The object of the report, which utilized telephone survey techniques and personal interviews, was to give management additional leverage for marketing the station to potential advertisers. Specific information that was provided to the KACE management included: 1) importance of community service image of KACE, 2) the demographics of the KACE listening audience, 3) characteristics of stations identified as KACE's competition, and 4) the criteria used by advertisers in their purchase of air time from the station.

Consistent Results

"We were very explicit in making the report as detailed as possible," commented a source connected with the study. "Because we knew with the findings we gathered that we would be challenged by Arbitron, we placed special emphasis on highlighting our methodology, which Arbitron does not do. And our methodology was handled in such a manner that were it to be done again, the results would basically be the same."

Noting the inconsistencies of Arbitron ratings as related to KACE, Willis Davis, owner of the station said, "The problem that lies with the inconsistencies is mainly one of education, more than anything else. When studies of this nature are done by other minority-owned broadcast properties, Arbitron will be forced to take a harder look at its methods of measuring the black population, and perhaps adopt more representative systems."

Related to the discussion of ARB rating methodology, the report also brought out controversial issue of why minority stations in general and KACE in particular receive limited recognition from advertising agencies, who strictly adhere to Arbitron's "estimated" audience ratings. A number of agencies mentioned that "audience measures were difficult to obtain for ethnic groups, the way Arbitron's system is presently set-up," the report stated.

Suggested Strategy

The report also established a recommended game plan that KACE could implement to add to its list of advertisers. Specifically, the report suggested a direct client approach, as opposed to going through the agency, as a way to set-up a line of communication between major accounts that consistently overlook minority radio.

"Since the client of the agency must be

Warmest Congratulations

To the Man with the 'Golden Touch' — James Last
To the Fine Person — James Last
To the Great Writer — James Last
On His 50th Anniversary
Thank you James!

Panorama Song GmbH
and
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2000 Hamburg 13

RCA Sets Major Ad, Promo Push On Triumph LP

LOS ANGELES — A major nationwide advertising and marketing campaign has been set by RCA Records in support of the Canadian group Triumph's new "Just A Game" album. The three-month push begins with radio and print ads, placed in the southwest and southeast markets where the power trio has already performed and saturation time buys have been scheduled in all major cities in the midwest in addition to the Texas and Florida markets.

Print buys have been slated for the tip sheets and trade magazines, with a three week run of teaser ads, followed by album ads in the tops and full-page color ads in the trades. In addition, colorful promotional materials and sales tools and color television commercials will be utilized to take advantage of the highly visual nature of the group. The 25th Frame, a video company in Canada, is supplying footage for a feature film of the group's live performance for domestic and international use.

Game Theme

As a tie-in with the "Just A Game" theme of the LP and cover art, 1500 dart boards, bulk shipments of dice and game boards similar to the inside jacket cover of the LP will be shipped to RCA branches across the U.S. for distribution to the local retail outlets. Also included will be mobiles, picture postcards and a variety of paper and mounted posters to achieve high in-store visibility, in addition to a large supply of

(continued on page 45)
April 17th

Dear James

Congratulations to your 50th birthday and to 143 golden albums! We have only just begun!

Good luck on your sell-out birthday tour through the U.K.

See you in London

The Family

James Last Productions Inc.
RCA Corp. Improves First Qtr. Earnings

NEW YORK — The RCA Corporation experienced the best first quarter in its history as earnings rose 13% during the first period of 1978. The increase, achieved on a 20% gain in sales, gave RCA its ninth consecutive quarter of record earnings and the 15th quarter of yearto-year profit improvement.

Net income for the three months ended March 31, 1979, was $62.1 million, compared with $54.9 million in the same period of 1978. Sales for the quarter were $1.80 billion, up from the previous high of $1.5 billion a year ago.

Record Division Decline

However, earnings for the consumer electronics products and services division declined during the first quarter due to the “sluggish conditions” in the domestic record industry,” which resulted in lower profit for RCA Records. This same reason was cited by at least one other major manufacturer for the drop in its first quarter earnings.

Windson Label Moves Offices To Los Angeles

LOS ANGELES — Windson Records has moved its Los Angeles offices to 1901 Avenue of the Stars, Suite 740, Los Angeles, Calif. 90067. The telephone number is (213) 557-2100.

Sledge LP Goes Gold

NEW YORK — “We Are Family,” the latest album by Coilition recording group Sister Sledge, has been certified gold by the RIAA. The album was written, arranged, and produced by Bernard Edwards and Nile Rodger.

CBS Inc. Posts Dip In First Qtr. Income

NEW YORK — First quarter net income for CBS, Inc. dipped 47% to $17.8 million, compared to 1978’s three-month net income of $33.8 million. The corporation’s first quarter revenues increased, however, to $282.3 million, an 11% increase over 1978 first quarter revenues of $254.2 million.

Both the CBS Broadcast and Record Groups experienced “substantial dollar declines,” according to a statement issued by CBS. The domestic operations of the Record Group reported a slight revenue decline compared to last year’s first quarter figures, but a strong performance by the international division accounted for a 12% revenue increase posted by the Record Group.

The disappointing figures had been predicted by CBS in February and March.

Moore Forms Eptember

NEW YORK — Melba Moore has formed Eptember Enterprises, Inc. (ASCAP), a publishing arm for her Hush Productions management firm. Jerry Silverhardt will head Eptember. In his position he will handle all of Miss Moore’s original material and look for songwriters. Eptember Enterprises will base itself at 231 West 58th St, N.Y.C. Silverhardt can be reached at (212) 582-1095.

Welk Group Expands

LOS ANGELES — The Welk Group has relocated its offices to the sixth floor of 6255 Sunset Blvd., as part of a continuing expansion effort. The new facility will house a multi-track recording studio for utilization during concept projects.

EXECUTIVES ON THE MOVE

Handwerger Shaprio Joseph Wilkins

Jem Names Handwerger — Arnie Handwerger has been named to the position of director of national promotion at Jem Records. Handwerger will be based at Jem’s headquarters in South Plainfield, N.J. Handwerger will plan and execute all promotional activities at Jem, with a special concentration on the Passport and Visa labels. Among his primary responsibilities will be the structuring of a promotion department to mirror the needs of the new distribution network.

Shaprio Appointed At CBS — CBS Records has announced the appointment of Julian Shaprio to the newly created position of director of field communications, CBS Records. In his newly created position, Julian will be responsible for establishing and monitoring a system for the flow of information between CBS Records headquarters and field personnel as well as within the various departments at headquarters. He will also work on specific creative type projects in the sales area that arise during the year. Julian will report directly to McGinness.

Arista Names Joseph — Audrey Joseph has been named the label’s director of national disco promotion for Arista Records. Joseph, in her new capacity, will have direct responsibility for all facets of disco promotion, and will supervise the label’s efforts in establishing a more visible identity in the area of disco music. Among her responsibilities will be the opening of channels and servicing of product to the disco network of disc jockeys and pools, clubs, publications and radio stations, the monitoring of activity on Arista disco records in clubs and record stores, and working in conjunction with other Arista departments in the creation and implementation of marketing campaigns for new product.

Wilkins Appointed — Doug Wilkins has been appointed to the position of western regional promotion marketing manager, black music marketing/CBS Records. In this capacity Wilkins will be responsible for coordinating promotion and merchandising activities throughout the western region to achieve maximum sales as well as work with the RVP, branch managers, local promotion managers and national headquarters to organize and supervise artist activities within the region.

UCLA Extension presents

The Recording Contract

Saturday,
May 12, 9-4 pm
Bonaventure Hotel, Los Angeles

Program Chairmen:
Jay L. Cooper, Esq., Cooper, Epstein & Hurwitz, Beverly Hills
George Short, Esq., Alef & Short
Law Firm, Los Angeles

Luncheon speaker:
Joseph Smith, President, Elektra/Asylum Records

Speakers:
Jay L. Cooper, Esq., Cooper, Epstein & Hurwitz
David Braun, Senior Partner, Barde, Barovich, Koncek & Braun
Paul Marshall, Senior Partner, Marshall, Morris, Powell, Silfen & Cinqe
Daniel Alef, Esq., Alef & Short Law Firm
George Short, Esq., Alef & Short Law Firm

Saturday, 9-4 pm, May 12
For further information, call Ms. Linda Rich (213) 825-7031.

Kellerman To New Post — MCA Records has announced the appointment of Lynn Kellerman to the position of east coast artist development manager of special projects for the label. Based at MCA’s offices in New York, and reporting directly to Russ Shaw, Kellerman will be responsible for the coordination of all club appearances, concert appearances and parties east of the Mississippi, working closely with the field in coordinating in-store displays in connection with artist appearances. She will also work with east coast promoters, artist managers and booking agents. Additionally, Kellerman will coordinate all appearances on east coast-based syndicated television and radio shows and assist in his responsibilities as assistant to the president.

Conte Named At Atlantic — Patti Conte has been promoted to the position of Atlantic Records east coast publicity/trade liaison. In her new position, she will be primarily responsible for serving as the publicity liaison with the music industry trade publications in New York. She will also be involved with general press and publicity activities on the east coast.

Motown Ups Wylie And Ales — Hank Wylie has been appointed to the position of west coast sales manager for Motown Record Corporation. Prior to joining Motown, Wylie held the position of local sales manager at A&M Records in Los Angeles. Concurrent with the appointment of Wylie, the promotion of Steve Ales, former west coast sales manager, to the position of singles sales and retail accounts manager was announced. Ales has been with Motown for the last three years. Prior to joining Motown, he worked in sales for Prodigal Records before it was absorbed by the former.

Smith Thompson Wamser Berman

Meehan Named — The appointment of Bill Meehan as manager, branch sales, Los Angeles, for RCA and A&M and Associated Labels was announced last week. Meehan for the past year had been key accounts salesman for A&M Pacific in Los Angeles, has
GREATEST HITS — Waylon — RCA AHLI-3738 — Producer: None Listed — List: 7.98

Packed with 11 of Jennings' latest country hits, this album should further boost Ol' Waylon's status as a consistent, platinum-selling artist. Ever since Waylon and Willie Nelson's "Outlaws" album, both artists have become major country and pop acts, even without the benefit of having a Top 10 pop single. Nonetheless, practically every song included in this set is a Waylon favorite, including "Ladies Love Country & Western," "I'm Aucker-Back," Texas" and "Honky Tonk Heroes," among others.

STARS — Sylvester — Fantasy F-9579 — Producers: Harvey Fuqua and Sylvester — List: 7.98

Last year, Sylvester finally broke through with his soaring disco album, "Step II." Now with his new album, Sylvester has recorded four songs which should further boost his standing as a major disco/pop attraction. Already hitting the dance clubs with "I (Who Have Nothing)," this LP also possesses other potential hits. Sylvester's passionate high-pitched vocals, brisling percussion, sliding strings and sizzling synthesizer licks abound on this set.

CHERI — Madeline Kane — Warner Bros. BSX 3315 — Producers: Michael Paul and Lana Sebastian — List: 7.98

Currently riding high on the disco charts with her single "Forbidden Love," Madeline Kane is set to garner not only disco but pop chart activity and airplay with this album. Kane is an attractive blonde who possesses a sassy, sexy, playful vocal style which is equally successful in handling non-stop disco workouts as well as straight pop ballads. Supported by rather analogous but polished instrumental backing, "Cheri" should launch Kane as a noteworthy disco/pop figure.

CHRONICLE — The Staple Singers — Stax STX-4119 — Producer: Al Bell — List: 7.98

This Staple Singers anthology is one of six new compilation packages released by Fantasy to spotlight the hits and tracks featured in the Stax/Volt catalog. All six collections include well-known, popular material, as evidenced by such hits as "Respect Yourself" and "I'll Take You There" on the Staples' album. The other acts present in this "Chronicle" series are the Emotions, Rufus Thomas & Carla Thomas, Albert King/Little Milton, Eddie Floyd and Soul Children.

FINAL VINYL — Hot Tuna — Briny BLX-3357 — Producers: Various — List: 7.98

The release of this "greatest hits" package from Hot Tuna seems to generate a two-fold implication. On the one hand, a better single disc distillation of an eight-album history has yet to be realized. rabid fans may be able to keep the track lineup quibbling to a minimum and as a primer for newcomers. "Final Vinyl" appears uneccessed as well. On the other hand, there is an unspoken statement made with this release that seems to say that the last remnants of the "San Francisco Sound," as the masses knew it, has finally been laid to rest.

APOLLO — Motown QY-8951R — Producer: Ray Singleton — List: 7.98

This is the first album by this promising teenage R&B-disco quintet which features on keyboards, Kerry Gordy (Berry Gordy's son). On stage, Apollo is a very energetic, spontaneous fashion that captures the individual personality of each member. Consisting of the Roche sisters — Maggie, Terre and Suzzy — this group performs self-penned material in a very distinctive, sparse folk style that charmingly exhibits the Roches' quirky humor and quiet sensitivity. The sisters possess an imaginative singing style, harmonizing in a natural, spontaneous fashion that captures the individual personality of each member.


This veteran soul/pop vocalist is back with a new album, exhibiting the same brashness, aggressive vocal style that has been Wilson's trademark. Wilson focuses almost strictly on danceable disco material here, ranging from "Count The Days I'm Gone" to "Save A Dance." Bright, boisterous arrangements provide appealing accompaniment to Wilson's vocals, which remain in top form. For disco, R&B and pop fans.

WHY CHA GONNA DO WITH MY LOVIN' — Stephanie Mills — 20th Century-Fox T-583 — Producers: James Mtume and Reggie Lucas — List: 7.98

Stephanie Mills is an exciting, soulful vocalist whose new album carefully blends R&B/funk, streamlined disco and soul ballads for a varied festive outing. Mills capably handles the diverse material here, displaying a soaring, flexible vocal range on the fiery dance numbers and a whispery, intimate singing approach on the album's standout tracks. Standout tracks here include "Starlight," "Feel The Fire" and the title cut.


B. Baker Chocolate is an all-star R&B/jazz outfit that is directed by Sonny Lester. Primarily an instrumental affair, this LP offers a number of star instrumentalists the chance to jam it out into some tight-knit jams within the framework of the Chocolate Co.'s airy, jazz-textured R&B style. Instrumentalists featured here include Jimmy Ponder, Lonnie Smith, Jimmy McGriff and Eddie Daniels. Also, two numbers here feature vocalists Gene Scott and Lew Kinton.


Ron Wood has only enjoyed limited success with his previous solo endeavors, but now with the backing on this LP of his fellow Rolling Stones (on certain cuts) and Wood's own artistic maturity now in full blossom, this LP should fare extremely well. "Gimme Some Neck" is mostly a collection of raucous rock 'n' roll tunes and aching blues-rock numbers. Wood's infectious guitar riffs build up nicely, and his thin but gruff vocals are assured and confident.


A solo project by "Earth Band" founder Manfred Mann's only performer to a collection of bold and challenging rock-cut-out material from the Earth Band. Arguably, this is the best LP the group has released since their first groundbreaking Polydor LP at the beginning of the decade. The only track that best exemplifies why Manfred Mann himself remains a performer of such longevity is his head-on attack of Dylan's "You Angel You." Watch for this album to remain an FM staple for months to come.

SOONER OR LATER — Rex Smith — Columbia JC 35813 — Producers: Charles Calello & Stephen Lawrence — List: 7.98

The sentimental TV movie of the same name that some claim is responsible for this steeper's sudden chart activity really tells only half the story. Rex Smith is no newcomer. Having cut his teeth with his heavy-duty band persona "Rex," he has now released an album which, though geared to an age demographic that possibly excludes AOR involvement, possesses a palpable rock energy of its own that elevates it to a level of noteworthy flair and polish.


Voted as a runner-up in the Best New Artist of 1978 category in Rolling Stone, the Roches have issued their first album as a full trio. Consisting of the Roche sisters — Maggie, Terre and Suzzy — this group performs self-penned material in a very distinctive, sparse folk style that charmingly exhibits the Roches' quirky humor and quiet sensitivity. The sisters possess an imaginative singing style, harmonizing in a natural, spontaneous fashion that captures the individual personality of each member.

COOL FOR CATS — Squeeze — A&M SP 4759 — Producers: John Wood & Squeeze — List: 7.98 — Bar Coded

Squeeze has now released a second album and, once you get past the lightweight cover graphics, it promises to be their best effort yet. Lyrically, the LP's dozen tracks embody a series of accurate statements about the universal human condition interacted with the wit of, say, a Jonathan Richman. Musically, this quintet packs an instrumental and vocal punch that shoots them completely out of the new wave elephant graveyard and make for valuable bids for mainstream acceptance.

LEAH KUNKEL — Columbia JC 35778 — Producers: Val Garay and Russ Kunkel — List: 7.98

Leah Kunkel's first solo album is an engaging outing by this veteran back-ground vocalist. Leah, Russ Kunkel's wife and Maggie Kunkel's sister, is a proficient keyboardist, accompanied by well-penned arrangements by veterans Gene Pake, Greg Phillips and others.


This veteran soul/pop vocalist is back with a new album, exhibiting the same throaty, aggressive vocal style that has been Wilson's trademark. Wilson focuses almost strictly on danceable disco material here, ranging from "Count The Days I'm Gone" to "Save A Dance." Bright, boisterous arrangements provide appealing accompaniment to Wilson's vocals, which remain in top form. For disco, R&B and pop fans.

HILLFIELD — Epic JE 36005 — Producer: Bob Gallo — List: 7.98

Hillfield is another heavy metal band hailing from Toronto which executes a pounding, no-holds-barred brand of rock. Led by Mitch Helfield, this quintet's assets are its high-powered energy, blistering guitar licks and its simple, basic musical approach. With a glint of British-influenced, guitar-dominated groups vying for the heavy rock market, Hillfield may have difficulty finding a place among the crowd. But its AOR acceptance thus far is promising.

SMOKIN' — The Undisputed Truth — Whithfield WHK 3202 — Producer: Norman Whitfield — List: 7.98

With the addition of its two new members, the Undisputed Truth is back with its first album in three years. Marcy Ali has replaced Taka Boom as the female lead singer, and Melvin Singleton as the male lead, but the distinctive, spirited Truth sound (quipped by original member Joe Harris) remains intact while Norman Whitfield's meticulous production adds to the LP's impact. For R&B and possibility pop formats.
Foreign Deals, Low Overhead Keep Inner City Competitive

by Alan Sutton

LOS ANGELES — How does Inner City Records, the New York-based independent label with 32 employees and one promotion man on each coast, put out from eight to 12 albums each month and then compete on a release-per-release basis with industry giants Columbia and Warner Bros. for a share of the growing jazz market?

Not long ago that question was put to Irv Kratka, president of the Music Minus One Group, Inner City’s parent company. His response:

"For openers, we have a very broad base of product," says Kratka. "We offer product ranging from the ’50s through the late ’70s. That’s why we offer music from the mainstream swing era through bebop into fusion and even ECM-style chamber jazz.

"And we’re not just spewing forth orords; we’re carefully selected to present a diverse picture in terms of the types of releases. In a typical release, for example, we’ll have a jazz piano album, a trio album, a bebop-type date, a famous sax soloist, a fusion album and something by an unknown artist. We try to keep this type of mix each month, so there is great diversity in what we are doing."

Realistic Potential

"We’re also realistic as to the sales potential of the records we release — and we don’t have to support the huge superstructure that exists at a major label. There is no getting away from it: this is a small market. So when you get involved to a level where you have a big promotion staff and spend thousands of dollars in the studio like on a typical rock date, you are setting up road blocks for the jazz sales, which traditionally aren’t that large."

"I determined to market the item at a cost that is commensurate with the potential sales. So when you ask how do we compete, we compete on a similar level of interest but at a smaller overhead." After 29 years as head of the MMO Music Group, Kratka’s time has come. Inner City, now three years old, has more than 200 titles in its catalog and is widely regarded as one of the most important sources of contemporary jazz music. Sales have increased 400 percent since the label’s inception, and the company recently moved to a new 25,000 square foot facility in mid-Manhattan complete with offices, art department, recording studios and shipping warehouse.

In large measure, Inner City’s growth reflects Kratka’s penchant for nailing down licensing agreements for unreleased European and Japanese imports. First, from Musidisc of France, came LPs by Earl Hines, Archie Shepp and Jean-Luc Ponty, among others. From Denmark’s Steeplechase label come recordings from many of the bebop stylists who were overlooked in the states, including Dexter Gordon’s entire output from 1971-75. From Ena Records of Germany emerged a more modern direction including the Revolutions.

(continued on page 36)

UA Music Renews Contract With Steiger

NEW YORK — United Artists Music has renewed its employment agreement with Herman Steiger as director of operations for the Big 3 Music Corporation, U.A.’s print division. As general manager, Steiger, who has headed the Big 3 for fifteen years, supervises the creation of new music print product, the acquisition of individual artists and catalogs for print rights and the marketing planning of all print product. Steiger has been one of the pioneers in leasing outside copyrights for print use and the Big 3 now produces and distributes product from the catalogs of more than 40 40 outside publishers.

Ben Hoakland, administrative director of the Big 3, will coordinate and carry through Steiger’s new plans for further expansion of the Big 3 operations. Hoakland, who has been at the Big 3 for eight years, will report to Steiger.

BRUCE CATCHEE FIRE — When RCA recording artist Robert Gordon played the Past Lane in Asbury Park, N.J., he was joined on stage by Bruce Springsteen, who performed "Fire" for Gordon last Springsteen (left) also sang a duet of "Heartbreak Hotel" with Gordon to close the show. They were plagued by a faulty sound system, in addition to their own musical sloppiness. However, Lightnin’ Hopkins was in fine form, as was John Lee Hooker and Clifton Chenier. "King of Zydeco," who was later joined by Big Mama Thornton, provided rousing Louisiana-besque music for a crowd that included Alan Ginsberg, Jan Wann and Paul Simon.

NAMES IN THE NEWS — Diana Ross is off on a 26-city national tour, which will be her first tour of the U.S. as a solo artist. Barry Manilow’s third network TV special will be aired May 23 on ABC. "I’m coming on the road," he told an estimated 14 million viewers. "I’m going to give you a show you’ll never forget before I leave you again...

..."

EAST COAST INK — Karolene Maas, who took New York’s rock community by storm this winter, has signed to Mercury. Steve Berg, who did Steve Forbert’s debut album, will also produce Maas’ first. Her red hot band, led by David Landau, remains intact and studio sessions will begin in New York in May. "I don’t have a definite guest," says Berg. "The Moody Blues will tour in May. Seventeen dates have been set, ranging from Biloxi, Mississippi to Vancouver, British Columbia. I think Hayes and Millie Jackson have recorded a pair of duets, set to be released in June. The songs are clever versions of "You Mama Won’t Buy Me" and "Peter McCann’s Do You Wanna Make Love.""

Gone are her first two albums, "..."

EAST COAST — Rolling Stones Records recording artist Peter Tosh and his recent releases, "Equal Rights" and "Cotton Comes to Harlem," are being released on DJM Records.

EAST CASTINGS — EVENTFUL — Despite the snow, rain, cold temperatures and high wind, spring was made here by the high-powered parties, dinners and functions that began filling everyone’s evening calendar. Bob Sherwood, president of Merck Records, and his wife, Anne, made quite a splash when they held a dinner at the Stonehenge Restaurant.

TOSHI HONORED IN ATLANTA — Rolling Stones Records recording artist Peter Tosh was honored recently in Atlanta. His Capri Ballroom was presented with a proclamation naming him an honorary citizen of Atlanta. Pictureshere: Tosh and Fulton County commissioner Michael Lomax.

TOSH HONORED IN ATLANTA — Rolling Stones Records recording artist Peter Tosh was honored recently in Atlanta. His Capri Ballroom was presented with a proclamation naming him an honorary citizen of Atlanta.
BEE GEES (RSO RS 925)


The Bee Gees have turned radio inside and out with their music. Whatta Tragedy is still holding on in the Top 10 of the pop chart. RSO is coming with the third single from the smash "Spirits Having Flown" LP. Obviously, this finely arranged and performed love song will become an immediate add for Top 40 and various formats.

**Billy Joel** (Columbia 3-10959)

**Honestly** (3:30) [Impulsive Music/April Music — ASCAP] (B. Joel)

Billy Joel attracts strong Top 40 interest with his releases whether the first or last from an album. This third single from "52nd Street" is a provocative and melodic ballad full of words and meanings. The piano chording and drumming is emphatic. Background strings sweeten the emotion. Already well-known as an LP cut, this is a likely top pop hit.

**TOTO** (Columbia 3-10944)

**Georgy Porgy** (3:48) [Hudmir Publ. — ASCAP] (P. Paich)

This single from the "Toto" album opens with stout drumming and melodic piano playing, conga backing and excellent overlapping flute, guitar and vocal lines. Quintessentially professional, the members of Toto deliver strong performances which will make this a likely winner for Top 40.

**SARAH DASH** (CBS ZSR 42811)

**Come And Take This Candy From Your Baby** (3:21) [Don Kirshner Music. — BMG/Kirshner Songs — ASCAP] (G. Allan/K. Knight)

This single from the "Sarah Dash" album is a silky yet funky number likely to appeal to dancing and R&B lists. Rhythm guitar, conga backing, horns and bass create that magic that Luongo did the disco mix. Following the hit track, "Sinner Man" this is a likely hot add.

**CHILLY** (Polydor PD 14552)

**For Your Love** (3:35) [Blackwood Music — BMG] (J. Gilman)

Disco remakes of classic rock material have elicited groans from loyal rockers in the past but this remake may win new converts. A stunning synthesizer track solid guitar work and lead and backing singing make this suited to Top 40 lists. This sounds like a hit.

**SOUTHERN COOKIN’** (Polydor PD 14555)

**You Are My Inspiration** (3:18) [Clandaire Music — BMG] (J. Jules)

This single has excellent trade-off singing by Gene Williams and Ann Johnson and a class arrangement that will make this track a hit on R&B and crossover lists. The chorus is one that sticks in the listener’s head. A gentle beat, piano melody, strings and emotional mood sets this song apart from the competition. Watch this one go to the top.

**THE BOOMTOWN RATS** (Columbia 3-10960)

**Trap** (4:39) [Anthonee Enterprises — BMG] (B. Goldof)

Although associated with the new wave, the Boomtown Rats play rock ‘n’ roll in more of a Springsteen/Thin Lizzy style. This tune taken from the "A Sonic Foe The Tricky" LP is choice lot of inventive vocal arrangements and dramatic changes in musical direction. Bob Goldof! Rat lead singer possesses a "Saturday Night’s Alright For Fighting" attitude in his vocals.

**Chuck Brown & The Soul Searchers** (Source/MCA SOR-41013)


Brown & The Soul Searchers make a mark recently with the muscular funk “Rustin’ Loose.” This second single from the album has a slow groove that builds nicely. Horns and outspoken rhythm guitar and keyboards makes this track suited to R&B and crossover lists.

**HEATWAVE** (Epic 8-50699)

**Eyeballin’** (3:53) [Almo-Music — ASCAP] (R. Temperton)

Taken from the album “Hot Property,” this single with its tasty blending of jazz and funk is likely to appeal to R&B and crossover lists. The smooth, lurching chorus is a particular winning part of the track. Check it out.

**LEN BOONE** (Cyclasialis CHS 2317)

**There’s No Me Without You** (3:21) [Rare Blue Music/Tiny Titan Music — ASCAP] (R. Boone)

Holly Sherwood and Len Boone share the songing on this vibrant danceable song likely to appeal to Top 40 and various other lists. Supporting strings, steely kick drum and conga backing are joined by punctuating horns and thin sax solo. Give this a spin.

**DYNASTY** (Solar/RCA JH-1139)


Dynasty provides some party music on this funky track which offers dance instruction on the latest craze - the Rock. Upfront bass work, percussion embellishments, punctuating strings and good vocals make this a fine add.

**The Mike Theodore Orchestra** (Westbound/Atlantic WT 55421)

**High On Mad Mountain** (3:45) [Bridgeport Music — BMG] (M. Theodore)

If you like your disco on a 7” with tasty garnishes of percussion, steady fast beat, piano, flithy strings and euphoric chorus vocals, then this is the dish you have been waiting for. The edit is good. Synthesizer adds pulse. Suited to danced lists.

**High Energy** (Gordy G7875F)

**Shoulda Gone Dancin’** (3:53) [Old Brompton Road — ASCAP] (D. Jones/A. Mason)

This infectious dancing cut features one of the most provocative vocal arrangements since Donna Summer’s “Love To Love You Baby.” It tells the tale of a woman who “Shoulda Gone Dancin’” instead of ending up in a one night stand. A solid walking bass line, a nice chopping guitar rhythm and strong female lead vocals make the cut a strong candidate for R&B pop and dancing lists.

**Fatback** (Sparks SP 185)

**Do The Boogie Woogie** (3:38) [Citina Music/House of Gemini Music — BMG] (G. Thomas)

Taken from “Brite Lites/Big City,” this track has a steady thudding bass line and smooth male and female vocals. Guitars and horns add texture. “Get up on the dancefloor and let your top rule your mind” is the message contained herein.

**Rockets** (RSO RSR926)

**Can’t Sleep** (3:04) [Gear Publishing — ASCAP] (J. Badanjek)

This song features some loud, hypnotic Detroit rock’n’roll. The cut is highlighted by a strong bassline and Clapton-like lead guitar riffing. The bouncy beat augments gruff lead vocals and catchy harmonies. For AOR lists.

**Apollo** (Gordy G 7165F)


"It’s your duty to shake your body!" urges the lyric on this dance number, and discophiles will find the prompting hard to resist. The song is full of rhythmic and vocal tricks, and Apolo seems to be having a great deal of fun during the track. The band’s spirit is contagious and makes this song a good disco and R&B add.

**Kenny Rogers** (United Artists UA-X-273-V)

**She Believes In Me** (3:30) [Angel Wing Music — ASCAP] (S. Gibb)

This is another fine ballad served up in Kenny Rogers’ own distinctive, world weary vocal style. A pretty acoustic piano melody and swelling strings embellish a biographical tribute to a woman who stands behind his man. This track is suited to MOR and country lists.

**Shalamar** (Solar JH-11542)

**Stay Close To Love** (3:30) [Rosi Music — ASCAP] (L. Sylvers and H. Brown)

Taken from Shalamar’s “Disco Gardens” album, this track is a beautiful R&B ballad. The song features some great male female harmony exchanges and a strong keyboard and string arrangement. The addition of the kettledrum to emphasize the chorus is another reason for this being a fine R&B and pop add.

**Ronnie Milsap** (CACP RAJ-11553)

**Nobody Likes Sad Songs** (3:35) [Hall-Clement Publications/Mapplethorpe Music/Vogue Music — BMG] (Bob McDill and Wayne Holfield)

This is the first single from Milsap’s new “Images” LP and it marks another successful crossover from country to pop for him. The “feelin’ sorry for myself” lyric, the simple piano and string arrangement perfectly complement Milsap’s warm and mellow vocals. For MOR and country lists.

**Jerry Butler** (Philadelphia International ZSR 3683)

**Let’s Make Love** (3:40) [Mighty Three Music — BMI Productions/ASCAP] (K. Gambli/L. Hult/J. Butler)

“Let’s Make Love” has a moving soul orchestra feel to it a la Louis Armstrong and Barry White. The song is complete with plucked strings and harp fills. However, it is Butler’s powerful and distinctive vocals that supply the strongest reason for the song’s appeal. This track is suited for pop and R&B lists.


**POINTS WEST**

**GREEK THEATRE SCHEDULE** — The pairings of Joni Mitchell with Weather Report and the Village People with Gloria Gaynor highlight the musical attractions announced for the Greek Theatre’s summer season. The season will officially open May 31 when Dave Mason begins a three-night stand. Gaynor and the Village People are set for June 6-8, followed by Steve Stills, June 10-12. July attractions include Johnny Mathis and Ramsey Lewis, July 5-8; Peabo Bryson and Linda Clifford, July 13-14; Harry Chapin, July 15-16; Harry Belafonte, July 17-22; George Benson and the Los Angeles Ballet, July 25-29 and Sha Na Na July 31 and August 1. Also in August, the Nederlander Organization is offering Joan Baez, Aug. 5-7, the Tubes, Aug. 9-11; Al Jarreau Aug. 17-18; Charles Aznavour, Aug. 29 and Natalie Cole, Aug. 30-31 and Sept. 1-2. The Greek will wind up its season in Teddy Pendergrass, Sept. 4-9; Greek singer Nana Mouskouri, Sept. 10 and Mitchell with Weather Report, Sept. 28-29. Additional acts will be announced as they are set.

**ARTIST UPDATES** — Vocalist Greg Walker and keyboard player Chris Ryhane have left Santana. While the B’nai Brith’s Anti-Defamation League is formally protesting the inclusion of “Jewish Princess” on the new Frank Zappa album, Zappa himself is making plans to go to Vienna. The Vienna Symphony will be performing a concert of Zappa music on June 13 and although he won’t be conducting, Zappa is planning to add some guitar solos to the proceedings. Linda Ronstadt isn’t the only industry heavy accompanying Caity vacation. Herb Cohen and his wife Suzanne are also part of the safari. Cohen used to manage Ronstadt, and now does the same for George Duke and Tom Waits. Cornered at the Roxy recently, Emerson, Lake & Palmer’s Carl Palmer said that the trio may tour late this summer following the release of the group’s live album and a 55-minute film that goes with it. And, added Palmer, “that’s all you’ll hear from us as a group.” It was quiet time at the Box recently when RSO’s Suki Quatro visited the Cash Box Hollywood offices. Quatro talked some about her bulleting single and album and her upcoming summer tour. She mentioned how much she’d liked to get the staff to help fill out a singles trivia quiz as she was working on an Oscar-winning songwriter Paul Jabara and singer/songwriter Bruce Roberts are working together on the theme for “The Main Event,” a movie set to star Barbra Streisand. Bob Esty will produce the song “George Thorogood met with MCA and Rundown down to L.A. last Thursday for a day look for an announcement this week as to the fate of the Thorogood tapes. MCA is planning to release a FOXCIFLICKS — The Fox Venice Theatre, which from time to time serves as an excellent venue for live shows, will be screening a pair of important rock films this month. “Cocksucker Blues,” a controversial documentary about the Rolling Stones 1972 American tour by filmmaker Robert Frank, has never been commercially released, but the Fox is showing it in conjunction with a Frank exhibit now at the Long Beach Museum of Art. It is being shown at midnight April 20... "The Grateful Dead Film," which was released and pulled back very quickly a couple of years ago, will play the Fox the week of April 20-27.

**BANDITS WITH A BULLET — Allo Reed, full-time sax man with Eddy’s Silver Bullet Band, took advantage of a recording break on the new Seger LP. Being cut at Criteria Studio C in Miami, to sit here and catch fellow Detroit rockers and proteges Barroga Bandit in the quadrecord’s opening set for Dire Straits. Before the show, Reed stopped by the Cash Box offices here to talk about the Bandits and the band’s debut album, "Come Softly," which he co-produced with Punch Andrews. "I saw them for the first time at Roy’s Lounge in Detroit and, although they weren’t doing all of the original material, I was impressed. I thought they might be a good vehicle for my own songwriting but as it turned out, the group really came into its own. Punch and I have tried to take the group one step at a time. Because they’re such a young band, but the group has really developed confidence on the road, which is exactly what happened with the Silver Bullet Band." CLUB HOPPING — While in town after the California World Music Festival, Ted Nugent cruised down to the Starwood April 9 to see Brownsville. a group he has shown with the Seger’s Silver Bullet Band.

**STUDIO TRACKS** — With completion of the hotly-anticipated new Eagles album still dragging such as co-producer, axeman Joe Walsh has been keeping himself busy on a number of other projects. His cut on the soundtrack to the “Warriors.” “In The City,” is getting heavy airplay around the country and Walsh is now working on sessions for the next Warren Zevon album. At Filmways/Heider in Hollywood where Paul Williams has been overseeing his next A&M with co-producer Chris Kimsey, Eddie Rabbit has also been in the studio. Cutting tracks for his next Elektra. And JVC Yamada recently cut a direct-to-disc album there with Lee Ritenour and Band. Peter Cetera in San Francisco has housed sessions for local band the Skins. Being produced by Norton Buffalo with a number of labels showing interest. Genya Ravan is finishing up her next for 20th, a self-produced project due for May June release. Delbert McClinton’s “Keeper Of The Flame” LP is due in May... From the Where Are They Now file, the... (continued on page 36)
Top 40 Albums

1. Livin' Inside Your Love - George Benson
2. Carmel - Joe Sample (MCA 12-128)
3. Feet Don't Fail Me Now - Herbie Hancock
4. Touchdown - Bob James
5. Follow The Rainbow - George Duke (Columbia)
6. An Evening With Herbie Hancock & Chick Corea - Atlantic
7. Tiger In The Rain - Michael Franks
8. Morning Dance - Angela Bofill (WRAL 004)
9. Angel - Al Green
10. Light The Night - Seawind Harmony (A&M SP 734)
11. Awakening - Natalie MacMaster (Atlantic)
12. Exotic Mysteries - Larry Coryell (Columbia)
13. The Joy Of Flying - The Byrds (Columbia CT305)
14. Children Of Sanchez - Chuck Mangione (A&M SP 6709)
15. Super Herb - Herman (Atlantic SD 19221)
16. Flame Laws - Radio Law (United Artists UA-1188)
17. Seed - Grover Washington Jr (Warner Bros. MF 1951)
18. Pat Metheny Group - ECM (ECM 1114)
19. All Fly Home - Al Jarreau (Warner Bros. 3230)

Jazz Album Picks

Together Again For The First Time - Mel Torme & Buddy Rich - Gryphon G-784 - Producer: Norman Schwartz

Despite their long friendship, this is the first album pairing Torme's famous tenor with Rich's exciting drumming, along with Rich's excellent big band. The unit is in fact produced by Rich's best band ever and its support gives both the jazz a chance to shine on seven standards, cleverly embellished with snippets of other songs. Fans of the big band sound, Torme and Rich won't be disappointed.

Touch You Again - John Tropea - Martinize 2222 - Producer: John Tropea, Charlie Conrad and Stephen Gallas - List: 7.98

John Tropea is a top east coast session guitarist who could break wide open with this album. Tropea was playing "fusion" because the musical style was even named for the music that continues to forge ahead within jazz territory on "Touch You Again." His axe work is nothing less than superb, and with the support of many of the top eastern session cats Tropea has produced a gem.

Warm Tener - Zoot Sims - Pablo 2310871 - Producer: Norman Grant - List: 8.98

The album is well-filled because Sims at this point in his career was a master musician, but a majority perhaps not found in many players. His rhythm section has Jimmy Rowles and George Mraz aboard, and the program is solid standards. A fine job all around.
Music, Olympics To Be Highlighted On ABC Radio

DALLAS — Concerts, music specials and Olympic sports coverage highlight the upcoming program offerings from the ABC Radio Network. Richard A. Foreman, vice president and director of the programming network cited the success of recent programming ventures in those areas as the basis for those future broadcasts. The ABC American FM Network will broadcast a series of concerts entitled “Supergroups in Concert,” beginning May 12. The “Supergroups” schedule is as follows: Chicago, May 12; Foreigner, May 19; Peter Frampton, July 28; Eagles, midsummer; Steve Miller Band, September 15 and Boz Scaggs in the fall. The programs will be supplied to stations via off-line distribution and will be broadcast in stereo.

Music Specials

The ABC Radio Network will also feature close ups of the world’s biggest superstars in the form of music specials. The series’ debut will feature Barbra Streisand and will be aired in early summer. Foreman added that 1980 winter and summer Olympic games will have the most comprehensive and in-depth radio coverage available.

Stewart LP Platinum

NEW YORK — “Time Passages,” Al Stewart’s debut LP for Arista Records, has been certified platinum by the RIAA. It is the second platinum LP for Stewart.

Mutual Affiliates Meet Scheduled For June

LOS ANGELES — The First Mutual Affiliates Convention will be held June 3-5 at the Atlanta Hilton in Atlanta, Georgia. According to Gary Worth, Mutual executive vice president, the affiliates convention will look at the entire picture of the burgeoning future of Mutual — from satellite program distribution to moves in the direction of programming other than news and sports.

Mutual has approximately 950 affiliates in the 50 states, plus Puerto Rico and the Virgin Islands. Richard M. Devos, recognized as one of America’s most able sales executives and as a dynamic spokesman for free enterprise, will make the keynote lecture at the affiliates convention.

Thayer Resigns NBC Radio Post

LOS ANGELES — Jack Thayer has resigned from his position as the executive vice president/special project for the NBC Radio Group. Thayer plans to pursue another highly active situation elsewhere. No replacement for Thayer has been named by NBC officials.

Dire Certified Platinum

LOS ANGELES — “Dire Straits” the debut album by the English group with the same name was recently certified platinum by the RIAA. The album features the hit “Sultans Of Swing.”

A FESTIVAL WITH KMET — The California World Music Festival held at L.A.’s Coliseum was a resounding success, according to Mike Moorehead GM at KMET Los Angeles. “It was not only good for KMET, but it was good for L.A. because it proved that we could successfully put on a two-day rock festival in downtown L.A. and have people coexist peacefully.” The April 7-8 extravaganza, featuring headliners Aerosmith, Van Halen, Ted Nugent, Cheap Trick and a dozen other performers, was sponsored by concert promoter Jim Rissmiller and KMET. A total of 48 people along with two helicopters, 2 mobile units and 4 roving reporters with wireless microphones supplied the audience and listeners with KMET festival coverage. KMET also broadcast from 9 locations inside the Coliseum including 24 hour coverage from the police command post. Moorehead also explained that he assured police that KMET’s air personalities had a tremendous amount of expertise and experience in handling large crowds and music concerts.

At the 4-day event, Captain Matt Murti, L.A.P.D. pointed out that there were fewer incidents at the festival than a Rams’ football game. The KMET concert force moved in Thursday morning and set up a master control in the press box and didn’t strike the concert set-up until 3 o’clock Monday morning. The station’s broadcast set-up occupied two studios backstage in addition to two broadcast booths in the press box. Moorehead was the executive producer of KMET’s event. Main assistant producers included Bruce Churer, KMET’s chief engineer, Gus Krueger, KMET’s production director, Joe Kluge, KMET’s production assistant; Jack Snyder, KMET’s MD; Howard Bloom, KMET’s sales manager and Robert Mourhead.

BEATLEMANIA — Creative Radio Shows in Burbank, California is releasing a four-hour syndicated radio special entitled “The Beatles” to radio stations in the U.S., Europe and Canada. The show will feature a detailed look at the sociological and musical impact that the four-some had on the world, as well as probe the group’s career through exclusive in-depth interviews with John, Paul, George, Ringo. It’s been 15 years since the group ignited the British explosion, and its effect on popular culture is still visible. Bob Eubanks, the concert promoter who first presented the Beatles at the Hollywood Bowl in 1964, will host the marathon special. In Australia and the Far East “The Beatles” will be syndicated by Creative Radio Shows in Sydney and Tokyo, and per the Gibson Company, Creative Radio Shows will also be releasing a four-hour Beach Boys special, along with a one-hour Hoyt Axton program. A major part of the Axton special will be recorded live at the Pajainos R.I. on April 23 and 24. The syndication firm released a “Buddy Holly” special earlier this year that was heard on over 80 stations throughout the U.S. and Canada.

SYNDICATION INDICATIONS — A conversation with Bob Seger on April 22 and a 90-minute Stones concert on April 27 highlight the April additions of the King Biscuit Flower Hour — The Robert W. Morgan Special Of The Week will feature Smokey Robinson, discussing his beginnings in show business, and Steely Dan, revealing why it doesn’t believe in touring. In the few weeks of the show’s 7-year history, there have been mentions of the TV special that NBC is putting together for release in the summer. The special is being taped in Burbank, and the ABC Radio Network will air the program in early June, the same week as the ABC telecast. There is also mention of a four-hour special that will be broadcast from New York that later will be released in conjunction with the national ABC coverage of the upcoming games. The show is being taped at the old Knickerbocker Theater in New York and will air in early June.

PROMOTION IN MOTION — WMMS/Cleveland in conjunction with Cream Records and Robinson Jewelers are hosting an interesting promotion for rock group Legs Diamond. The contest sponsors are asking listeners to send in polaroid snapshots of legs. The legs will be judged in these categories: sexiest, longest, shortest, hairiest, fattest, skinniest, longest, shortest, and strangest. The winner in each category will be awarded a 25 carat diamond from J.B. Robinson Jewelers.

EVOLUTION OF WAR — The Music Band,” an hour long documentary produced by MCA and chronicling the history and music of War, is being offered free to pop, disco, AOR and R&B radio stations throughout the country.

STATION TO STATION — KSHE/St. Louis is currently holding a celebrity auction. Listeners are being given the chance to bid on items donated by five of the rock stars. Chuck Berry’s guitar, a gold album from Supertramp and Ian Anderson’s flute are just a few of the articles up for auction. The proceeds will go to the St. Louis Heart Association and the American Cancer Society’s “KSO/San Jose’s April Fools Day joke” involving Bay Area rockers that is going on. Of course the station remains San Jose’s number one AOR...WHYY/Miami-Ft. Lauderdale will broadcast (for the first time in South Florida) a 24 hour “Donna Summer Concert from the Sunrise Musical Theatre” The show voted “Radio Station Of The Year” in the Third Annual Readers Poll conducted by Rolling Stone recently WPX/New York, the station that gave its listeners the first “No Bee Gees Weekend,” is sponsoring a one-of-a-kind promotion in the near future. The station is announcing its sights directly at WKU/T/New York by hosting a “No Disco Weekend.”

NEW JOBS — Jim Fox is the new PD at KAUM/Houston. He comes to the station from WTMJ-Milwaukee. Mark Beli has replaced the M.D. at WJZ/Baltimore. Tony Evans has left KBCG/San Diego for 2-6 p.m. airshift duty at John Sebastian’s KUDP/Phoenix. Ted Anthony, formerly of Radio Iran, is the new morning man at WTHT/Detroit. WLCY/Tampa’s new morning man is Burt and Kunt from WJHD/Jackson.
1. **LOVE YOU INSIDE OUT** — BEE GEES — RSO
   WHY: WAPE, WILE, WACK, WYK, WKBB, KXPK, KPAW, WABC, WBQY, WLAC, KLEO, 92X, WOGL, B100, KSOL, KERN, 99X, Y100, WXQI, WNTK, KELI, KSTP, WHB, BJ105, WSQG, KRAM, KCPX, KJRB, WSBG, WKX, WPXQ-FM, CBO, V97, WWYK, JER, KGKR, WFXJ, WQX, KJRB, WRFC, WXDJ, WQX, WAGY, W19, WECB, WTLD, WTR, KROY, WFOM, KINT, KOPA, WAUG, WAFB, KELI, KSYL, KASH, WIFE, KRSP, WKWP.

2. **HOT STUFF** — DONNA SUMMER — CASABLANCA
   WNDE, WPWC, WAPE, WCAQ, WSG, WLIF, WWLZ, WABQ, WAXR, WYES, WERC, WKX, WJZ, WBBY, KJRB, KCX, KGKR, WPXQ-FM, WORC, KSLO, KLIF, BJ105, WVRQ, KRB, KFNC, WKX, KRR, KJTH, WHBQ, 110X, Y20, WAWU, KBR, WAUG, WABQ, WAGY, W18, WMG, KFMD, WAUG, WQX, KJRB, WHBQ, 110, KJTH, WVRQ, WAWU.

3. **DEEPER THAN THE NIGHT** — OLIVIA NEWTON-JOHNN — MCA
   WHY: WCAO, WFFL, WZPP, WCRA, WSGQ, WBGQ, WLAC, KLEO, 92X, WTIK, KCPX, KTAC, KFI, BJ105, KJRB, KJTH, WHBQ, 110, B100, WSRQ, JB115, WJQH, WAWU, KJTH, KTAC, KJRB, WHBQ, 110, B100, WSRQ.

4. **COUNTRY BANJO** — KHidden — Atlantic
   Most Added
   WHY: WCAQ, WSG, WLIF, WSGQ, WFRG, KJRB, WFXJ, WQX, WAGY, W19, WECB, WTLD, WTR, KROY, WFOM, KINT, KOPA, WAUG, WAFB, KELI, KSYL, KASH, WIFE, KRSP, WKWP.

5. **THE INK WELL** — KHidden — Atlantic
   Most Added
   WHY: WCAQ, WSG, WLIF, WSGQ, WFRG, KJRB, WFXJ, WQX, WAGY, W19, WECB, WTLD, WTR, KROY, WFOM, KINT, KOPA, WAUG, WAFB, KELI, KSYL, KASH, WIFE, KRSP, WKWP.

6. **THE INK WELL** — KHidden — Atlantic
   Most Added
   WHY: WCAQ, WSG, WLIF, WSGQ, WFRG, KJRB, WFXJ, WQX, WAGY, W19, WECB, WTLD, WTR, KROY, WFOM, KINT, KOPA, WAUG, WAFB, KELI, KSYL, KASH, WIFE, KRSP, WKWP.

7. **THE INK WELL** — KHidden — Atlantic
   Most Added
   WHY: WCAQ, WSG, WLIF, WSGQ, WFRG, KJRB, WFXJ, WQX, WAGY, W19, WECB, WTLD, WTR, KROY, WFOM, KINT, KOPA, WAUG, WAFB, KELI, KSYL, KASH, WIFE, KRSP, WKWP.

8. **THE INK WELL** — KHidden — Atlantic
   Most Added
   WHY: WCAQ, WSG, WLIF, WSGQ, WFRG, KJRB, WFXJ, WQX, WAGY, W19, WECB, WTLD, WTR, KROY, WFOM, KINT, KOPA, WAUG, WAFB, KELI, KSYL, KASH, WIFE, KRSP, WKWP.

9. **THE INK WELL** — KHidden — Atlantic
   Most Added
   WHY: WCAQ, WSG, WLIF, WSGQ, WFRG, KJRB, WFXJ, WQX, WAGY, W19, WECB, WTLD, WTR, KROY, WFOM, KINT, KOPA, WAUG, WAFB, KELI, KSYL, KASH, WIFE, KRSP, WKWP.
Walters Appointed Int’l Creative Director For Screen Gems-EMI

LOS ANGELES — In a move to step up the acquisition of U.S. music publishing and sub-publishing rights for affiliated houses in Europe and other territories worldwide, Screen Gems-Colgems-EMI Music Inc. recently named Ray Walter to the newly-created position of director of international creative affairs.

In his new post, Walter will be representing the interests of Screen Gems- Colgems-EMI worldwide from his base at the local offices of the music publishing corporation here. Walter’s duties will be two-fold: he will be securing rights for the company in the UK and producing houses overseas and he will be searching independently for any available established or potential collection of music rights. Screen Gems-Colgems-EMI affiliates worldwide, or exclusively for particular European territories.

‘Familiarity’

Walter joined the corporation Jan. 1 of this year, assuming his post in Los Angeles on Feb. 1. Lester Silo, president of Screen Gems-Colgems-EMI Inc., stated, “Two of the main benefits of having Ray Walter with our organization are his familiarity with the European music markets and their needs and his background in international copyright law. Prior to this new position, our overseas affiliates had to go to lawyers handling a number of different clients for information concerning a specific song or catalog. Now they can come directly to him for such information and with his added knowledge of law, he can deliver the answers to any legal questions that the clients or affiliates may have almost immediately.”

R.N. White, managing director of EMI Music in London, added, “Speed is really the key to this new position and with Ray Walter’s expertise, we believe that he will have it. The composition for material for the European territories has become much stronger and the need for a quick, efficient system of concluding publishing arrangements has become a necessity. Ray has the extensive EMI network at his availability and, conversely, anyone at the office will be able to receive answers from him as quickly as possible.”

Before his appointment, Walter held the posts of managing director of United Artists Music in London from 1970-73, and managing director of Screen Gems Music in London from 1973-76. From 1968-70, Walter was the director of Teal Records in South Africa, where he also served as a producer on several recordings. Prior to that, he held the position of managing director of Carlin Music in Australia, from 1966-68, and in South Africa from 1962-66.

Walter has already concluded a publishing agreement for Billy Cobham’s ‘Choppeka’ catalog, an important collection of the Latin jazz-fusion group Calidora, the soul group A Taste Of Honey, and EMI’s ‘Crestmoor’ catalog for certain European territories.

“My job should make it much easier on the lawyers,” indicated Walter. “I will be able to answer most legal questions they may have without having to go through other legal channels. In seeking out new material, I believe that I am attuned to the type of music that would be most adaptable to the European markets and I will be actively looking for that music. A lawyer generally has neither the time nor the expertise to do such a job.”

Walters Inks Three

NEW YORK — Norby Walters booking agency has signed Edwin Starr, Crown Heights Affair, and Gary’s Gang to worldwide agency representation.

A&M’s Casell Dead At Age 34

LOS ANGELES—Funeral services were held April 9 for Chuck Casell, editorial director for A&M Records, who jumped to his death from the roof of the 21-story Otani Hotel in Los Angeles on April 5. He was 34.

Casell had been under fire for hours today by talk show hosts over his activities as an officer of the Professional and Perilous, a union of musicians, who was admitted to the roof by engaging him in conversation. However, when two officers of the union from which he had resigned tried to lead Casell away from the clothing, Casell slipped free and fell to his death. Services were held at the Hillsdale Memorial Park in Los Angeles.
EXECUTIVES ON THE MOVE

Cash Perry, gift plaque and sales Smith Appointed

Suzzanne Smith (Washington, WEA
\textit{A&R} Records, Lawrence Bole WEA

Mike Spence, New Hartford market. Mike Spence, of

Margie James (Detroit); Quick will

Steve Potratz, of

Barbara Thompson

Julie Posner, E/A vice

Linda Allison from inventory/sales

Steve Potratz (Cincinnati)

Trocki as client manager. Trocki will continue to direct the
corporate marketing office of the company.

20th Names Grasberg - Twentieth Century Fox Records, announces the appointment of Wendy Grasberg to the position of assistant disco coordinator.

Barrett Appointed - Phonogram proudly announces the acquisition of Marilyn Barrett as assistant to the new A&R manager for Atlantic Records, as the company's business affairs

Barrett's hire is expected to assist him with the company's music publishing, licensing, and other related activities.

Schwartz Bros.

Post Record Sales, Income Totals

NEW YORK — Schwartz Brothers, Inc. independent record distributors and owners of the 19-store Harmony Hut retail chain, posted record sales and net income for the year and the fourth quarter which ended January 31, 1979.

Schwartz Brothers reported that net income for the 1978 fiscal year rose to $963,086, compared to net income of $511,637 for the year-earlier period. Revenue for Schwartz Brothers rose to $317,732,698, from $29,261,678 for the year-earlier period.

Net income for the fourth quarter increased to $449,144, compared to $449,921 for the year-earlier period. Fourth quarter sales totaled $10,059,071, compared to $9,605,387 for the fourth quarter of fiscal 1978.

Schwartz Brothers opened two Harmony Hut stores in Maryland in fiscal 1978, as well as one in New Jersey, and the firm plans to open the 20th store in the chain in Laurel, Maryland in August.

In addition, Schwartz Brothers has begun construction of a new 93,000-square-foot headquarters and distribution center in Lanham, Maryland, just outside of Washington, D.C.

LOOKING AHEAD TO THE TOP 100

AINT NO STOPPIN' US NOW (Mighty Three — BMG) MFADDEN & WHITEHEAD (Philadelphia International/CBS 253 3681)

ALL I EVER NEED IS YOU (United Artists/Racer) ASCAP/KENNY ROGERS & DOTTIE WEST (United Artists UA-1276.-v)

ONE MORE MINUTE (Heath Levy/April) ASCAP/SAIN'T TROPEZ (Butterfly FLY 41080)

GEORGY PORGY (Hudman) ASCAP/TOTO (Columbia 3-10944)

To Posts At

The Box/April 21, 1979

Cerf Named As
GM For Riva
Label In U.S.

LOS ANGELES — Martin Cerf has been named general manager of Riva Records/ America. In his new post, Cerf will oversee all label activities nationally and serve as chief coordinator of promotion and marketing of Riva product, which is distributed in the U.S. by Phonogram Inc.

Riva is a subsidiary of Galf Management, headed by Billy Gaff, who handles both Rod Stewart and Johnny Cougar worldwide.

Prior to joining Riva, Cerf was editor and publisher of Phonograph Record Magazine from 1970 through Jan. 1979. During the period from 1970 through 1973, Cerf was also director of creative services for United Artists Records. In 1973 he co-founded Radio & Records with Bob Wilson and became co-owner/founder of Bob Hamilton's Radio Quarterly Report between 1976 and 1978. He further expanded his involvement with the radio trade papers by editing FM Radio News, a 'Phonograph Record' magazine station's house organ, and served as creative consultant to Claude Hall's International Radio Report in early 1978.

Heads PR

Trigger a Tidal Wave of Music

June's brewin' up a storm: The BMA's Founders' Conference.* Your opportunity to meet the pillars of the Black Music Industry. Sponsored by the BLACK MUSIC ASSOCIATION. An organization dedicated to the advancement, enrichment, encouragement, recognition and celebration of black music. It's all part of a June Celebration Of Black Music.

Start a wave of words and music at the BMA's Founders' Conference. Register today. You'll be right on course! For information contact the BMA's Founders' Conference and Black Music Month contact the BLACK MUSIC ASSOCIATION at (215) 545-8600, or write BMA.

*Conference registration deadline: May 15.

Black Music Association
1500 Locust Street, Suite 1905
Philadelphia, PA 19102

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www.americanradiohistory.com

Audio University
1500 Locust Street, Suite 1905
Philadelphia, PA 19102

www.americanradiohistory.com
ACADEMY AWARD WINNER

PAUL JABARA

for

BEST ORIGINAL SONG

"LAST DANCE"

AS PERFORMED BY:

DONNA SUMMER

in

THANK GOD IT'S FRIDAY.

CONGRATULATIONS!

from

THE CASABLANCA RECORD
AND FILMWORKS FAMILY.
Academy Award Winner

GIORGIO MORODER

"Best Original Score"

Midnight Express

CONGRATULATIONS!
from The Casablanca Record and FilmWorks Family

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In this issue's top 20 albums, we see a diverse range of genres and styles, reflecting the rich tapestry of contemporary music. At the top of the list, we find a range of Gospel albums, with artists like Reba Rambo, Benson Co. Signs Of Humbers, and Michael Talbot, who have all contributed to the genre with their unique talents. The Gospel category sits strongly at the top, indicating the continued popularity and relevance of this genre.

Moving down, we encounter a mix of inspirational and spiritual offerings, with titles like John C. Cleve, Michael Talbot, and Michael Nenow leading the way. These albums often carry messages of hope, faith, and personal growth, appealing to a wide audience.

In the second tier, we see a blend of country, rock, and pop, with artists like Pat Boone and David Meece. These albums feature hits that have stood the test of time, with titles like "Just The Way I Am" and "Everybody Needs A Little Help," resonating with listeners regardless of genre.

The lower half of the list veers towards more contemporary and experimental sounds, with names like "The Bee Gees" and "The Rolling Stones," representing a shift towards more modern and edgy music. These albums are often characterized by their创新性 and willingness to push boundaries, appealing to a younger audience.

In conclusion, this issue's top 20 albums offer a snapshot of the current state of music, with a strong emphasis on diversity, innovation, and continued relevance. Whether you're looking for a classic Gospel album, an inspirational message, or contemporary pop, there's something for everyone in this list.
### Top 75 Albums

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<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>THE GAMBLER</td>
<td>Kenny Rogers (United Artists 3024)</td>
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<td>2</td>
<td>NEW KIND OF FEELING</td>
<td>Waylon Jennings (Capitol 1024)</td>
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<td>3</td>
<td>SWEET MEMORIES</td>
<td>Willie Nelson (RCA AKL-1343)</td>
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<td>4</td>
<td>TNP</td>
<td>Tanya Tucker (RCA-3069)</td>
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<td>5</td>
<td>WILLIE AND FAMILY LIVE</td>
<td>Willie Nelson (Capitol AKL-3562)</td>
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<td>EVERY WHICH WAY BUT LOOSE</td>
<td>Original Movie Soundtrack</td>
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<td>7</td>
<td>OUR MEMORIES OF ELVIS</td>
<td>Elvis Presley (RCA ADL-3278)</td>
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<tr>
<td>8</td>
<td>THE BEST OF BARBARA MANDRELL</td>
<td>Barbara Mandrell (RCA AYL-1193)</td>
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<tr>
<td>9</td>
<td>I WANT TO DREAM</td>
<td>Crystal Gayle (RCA-3858)</td>
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<td>10</td>
<td>STARDUST</td>
<td>Willie Nelson (RCA AYL-3055)</td>
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<td>11</td>
<td>ARMED AND CRAZY</td>
<td>Johnny Paycheck (Epic EE-3544)</td>
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<td>12</td>
<td>TOTALLY HOT</td>
<td>Conway Twitty-Tom Jones (Columbia 5073)</td>
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<td>13</td>
<td>THE OAK RIDGE BOYS HAVE ARRIVED</td>
<td>The Oak Ridge Boys (MCA 2976)</td>
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<td>14</td>
<td>LARRY GATLIN'S GREATEST HITS</td>
<td>Larry Gatlin (MCA 3524)</td>
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<td>15</td>
<td>LEAR</td>
<td>Pogo (MCA AA-1099)</td>
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<td>16</td>
<td>EXPRESSIONS</td>
<td>John Conlee (Columbia AYL-1069)</td>
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<td>17</td>
<td>JOHN DENVER</td>
<td>John Denver (United Artists 1302)</td>
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<td>JUST LIKE REAL PEOPLE IN THE KENDALLS</td>
<td>The Kendalls (Atlantic 1739)</td>
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<td>GARY</td>
<td>Gary Stewart (RCA AHL-1328)</td>
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<td>20</td>
<td>CLASS</td>
<td>Kenny Rogers &amp; Dottie West (United Artists 1323)</td>
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<td>21</td>
<td>I'VE ALWAYS BEEN CRAZY</td>
<td>Waylon Jennings (RCA APL-1397)</td>
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<td>TEN YEARS OF GOLD</td>
<td>Kenny Rogers (United Artists 1323)</td>
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<td>HEARTBREAKER</td>
<td>Dolly Parton (RCA APL-1397)</td>
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<td>24</td>
<td>JIM ED &amp; HELEN BROWN &amp; CORNELIUS JIM ED BROWN</td>
<td>Cornelius Jim Ed Brown (RCA APL-1397)</td>
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<td>25</td>
<td>GARY</td>
<td>Wynonna Judd (RCA APL-1397)</td>
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<td>26</td>
<td>LIVING IN THE USA</td>
<td>Johnny Cash (RCA APL-1397)</td>
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<td>HALF &amp; HALF</td>
<td>McKay Brothers (RCA APL-1397)</td>
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<td>CONWAY</td>
<td>Tucker (RCA APL-1397)</td>
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<td>29</td>
<td>TEN YEARS OF GOLD</td>
<td>Kenny Rogers (United Artists 1323)</td>
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<td>30</td>
<td>HEARTBREAKER</td>
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<td>LOVERS</td>
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<td>32</td>
<td>LOVE LIES</td>
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<td>PLEASURE &amp; PAINT</td>
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<td>34</td>
<td>DOWN ON THE DRAIN</td>
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<td>35</td>
<td>GREATEST HITS</td>
<td>Connie Smith (RCA 1213)</td>
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<td>36</td>
<td>TURNING ON BILLY CRAWFORD</td>
<td>Billy Crawford (RCA 1213)</td>
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<td>37</td>
<td>FALL IN LOVE WITH ME</td>
<td>Barbara Mandrell (Capitol 1024)</td>
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<td>38</td>
<td>THE DRIVE</td>
<td>Bill Anderson (MCA 1132)</td>
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<td>39</td>
<td>THE ORIGINALS</td>
<td>The Original Grass Roots (United Artists 1323)</td>
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<tr>
<td>40</td>
<td>ROY ALFONSO &amp; FRIENDS</td>
<td>Charley Pride (RCA APL-1285)</td>
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### Nashville Companies Marketing Market For Broad Video Use

By Bob Campbell

NASHVILLE — The use of video tape and cassettes in record marketing, merchandising and promotion is being discussed and utilized more by Nashville companies exploring the expanding market of today's recording industry. And Nashville recording companies see it as a whole new avenue of interest in recording the current for a determination of the feasibility of video use in country music.

Cash Box said recently, "The Nashville companies indicate virtually all country artists are being prepared for the future use of video, and RCA and CBS are using it with country artists in various marketing and promotional areas for two or three years. At this point, television advertising, especially music companies are leaning toward with regards to video. CBS is utilizing video footage for in-store promotional use, and Roy Wunsch, director of marketing, CBS, Nashville, said additional footage is being sent to the CBS creative services department in New York for inclusion in video cassette packages.

**In-Store Use**

"As far as home video, we aren't into that yet," Wunsch said. "But we did have two or three years ago when several large square footage locations were looking for different merchandising avenues for a product, that they were putting up three-foot Advent TV vines in their stores and record companies started supplying their own video footage. They would assemble starting them into cassette form and making a 12-to-15 minute package out of an artist. There was some当时 a certain amount of interest, mainly Gayle from the CMA show, for instance. This helps market penetration and advertising. Of all that is happening, it is far as we're concerned now, stores are looking for 35-minute, 45-minute and 60-minute cassettes to constantly run in the store. As a part of a new format, the cassette began putting footage together on several different artists and putting them all together on a 50-minute component."

"But we don't segregate a country artist into a country package," Wunsch added.

**CMA Holds Second Meeting**

NASHVILLE — The board of directors of the Country Music Association, which has a second quarterly board meeting for 1979 at the Westward Look in Tucson, Arizona, April 4-5. Among the items discussed were the 1979 convention plans for Fan Fair and October activities, including the CMA Awards.

Jim Halsey confirmed that the 1979 Talent Buyers Seminar will be held October 8-10 at the Radisson Hotel in Nashville. Promotion committee chairman Joe Smith told of his committee's recommendations: that the CMA invite talent buyers from the major television syndication companies for the October convention, and that the CMA encourage the use of country artists in public service and institutional spots to various organizations.

Plans for Fan Fair were outlined by committee chairman Bud Wernig, who reported that registrations for Fan Fair already totaled more than 11,000. Softball committee member Bill Denny reported on the committee's TV evaluation and set up of the Fan Fair softball tournament, with emphasis on eligibility requirements for participants.

Norro Wilson spoke on the findings of the Awards Criteria committee, which suggested that publishers and artists be named when announcing winners. He also suggested that songwriter's full names should appear on the ballot as well.

In other reports, Wesley Rose, co-chairman of the International Committee told the board that acts from seven countries — Canada, Czechoslovakia, England, Germany, Holland, Ireland and Sweden (alternates: Norway and Australia) — have been chosen to appear on the Fan Fair International Show. The show will be hosted by Roy Clark, and an as-yet-unnamed female artist.

Bob Austin reported on the activities of the PR committee, including the possibility of CMA hosting the NAB convention in 1980. Austin reported on the plans decided upon by the meetings and Arrangements committees in regard to 1980 board meetings. The first three board meetings for 1980 will be held in January, June and October. The second quarterly board meeting is always held in Nashville. Sites were suggested for the remaining three, and fans were asked to report on the joint meeting of the Membership, PR, DJ and promotion committees, in which it was decided to formulate a new concentration on increasing CMA's membership.

The third quarterly board meeting will be held July 10-12 in Calgary, Alberta, Canada; and the fourth October 9 in Nashville. CMA board members serve terms, and all expenses incurred in attending board meetings.

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**MCMERICA STATE HOSTS LAW PANEL**

Memphis State University School of Law recently hosted an Entertainment Law guest lecture panel. Presided by class instructor Harold Strebich, the lecturers included ASCAP's southern regional executive director Ed Shea, Wesley Rose of Acuff-Rose Publishing Co., and ASCAP southern director of public relations, Rusty Jones, who is an alum of the class. Printed in the photo (l-r) are: Sheu, Strebich and Rose.
THE KENDALLS (Ovation OV-1125)
Just Like Real People (3:17) (Hall-Clement Pub. — BMI) (Bob McDill)

This title cut from the Kendalls’ latest album should continue their string of Top 5 singles.

This slow ballad is characteristic of a Bob McDill penned song but not in the vein of the past Kendalls singles. Produced by Brian Fisher.

BOBBY BORCHERS (Epic 8-50687)
I Just Wanna Feel The Magic (2:40) (Chappell Music — ASCAP) (R. Bourke/M. McDaniel)

Producer Eddie Kilroy and Bobby Borchers team up again for that sound reminiscent of his first Playboys releases. Written by Rory Bourke and Mel McDaniel.

CRISTY LANE (LS 172)
Simple Little Words (3:22) (Crusty Lane Music — ASCAP) (Douglas Johnson)

Crusty’s last single, “I Just Can’t Stay Married To You,” made the Top 5 on the Cash Box Country Charts. This single seems to have all the same ingredients, including simple, catchy lyrics and upbeat melody. Produced by Charlie Black.

SUSIE ALLANSON (Elektra/Curb E-46036)
Two Steps Forward And Three Steps Back (2:57) (World Song Pub. — ASCAP) (Hot Cider Music — BMI) (Jerry Crutchfield/Molly-Ann Leikin)

Susie’s second Elektra/Curb release tends to lean toward the pop Olivia Newton-John sound. However, with Susie’s past airplay success at country radio this upbeat tune should lend itself to spring programming.

SINGLES TO WATCH

DALE MCBRIDE (Con Briol CBK-151)
Getting Over You Again (2:41) (Birir Patch — BMI) (Eddie Rabbitt)

 TOMMY OVERSTREET (Elektra E-46033)
I’ll Never Let You Down (3:24) (Gary S. Paxton Pub., Inc. — BMI) (Dennis B. Payne)

HOYT AXTON (Jeremiah 1000)
Della And The Dealer (2:50) (Lady Jane Music — BMI) (H. Axton)

LEONA WILLIAMS (MCA MCA-41006)
Good Nights Make Good Mornings (3:06) (Cedarwood Pub. Co. — BMI) (Naomi Martin)

FRANK MYERS (Little Darlin’ LED-7914)
My Fingers And You (2:17) (Dream City Music — BMI) (Frank Myers)

LEE DRESSER (Capitol P-4708)

KATHLEEN CASA (NSD NSD-17)
I Don’t Like To Sleep Alone (2:39) (Spanka Music — BMI) (Paul Anka)

GREATEST HITS — Waylon Jennings — RCA-AHLI-3378-B —
Producer: Various — List: 7.98

This collection of greatest hits by Jennings is more than a package of great songs. These 11 tunes serve as an anthology of the progressive country movement. Country music was bent and altered forever under the impact of these songs and a new generation of country fans was born under direct influence of Waylon’s music. Take your pick here. “Honky Tonk Heroes,” “Luckenbach, Texas” and “Mamas, Don’t Let Your Babies Grow Up To Be Cowboys” are included.


Under the production work of Buddy Killen, Rex Allen, Jr. has completely left his western influences behind on this new album. The music here is smooth and MOR-oriented with the accent on love ballads. Allen co-wrote three of the songs and Rafe Van Hoy also co-wrote three songs. There is not much versatility here, but “Me And My Broken Heart” and “If I Fell In Love With You” are good.

Van Dyke Enters Into William Morris Pact

NASHVILLE — Veteran country entertainer Leroy Van Dyke has signed an exclusive booking contract with the William Morris Agency here. Van Dyke is managed by Happy Shahan.

MUSEXPO Appoints Parker in Nashville

NEW YORK — MUSEXPO ’79 has appointed Ervan James Parker as its representative for the Nashville area. He will be responsible for coordinating the participation of companies within the Tennessee area for MUSEXPO’s November convention in Miami. Parker will be based at 106 Highway 70, Mt. Juliet, Tenn., 37125, tel (615) 747-8708.

KELLY O’DELL HAS GOT THE RX FOR A HIT

MEDICINE WOMAN

(OLP 0317)

2 cups lovin’
& 1 tablespoon um um ummm!

Nominated by the Academy of Country Music Association for Best New Artist, Kenny’s single Medicine Woman is great relief for a weary radio—just check the charts.

BB ★ CB ★ RW 58

Catch Kenny’s performance of Medicine Woman, May 8th, on NBC’s broadcast of the 1979 Academy of Country Music Association Awards.
THE COUNTRY COLUMN

Tommy Overstreet has a new label, a new producer and a new album, and from all accounts, he is quite pleased with all three. The man who has 18 albums to his credit is now with Elektra/Asylum. His producer is Bob Millsap. And of his debut album for the label, "I'll Never Let You Down," Tommy says, "I really look at it as my first album. With this particular album, we took the time, had the budget and found the right material; material which I consider to be exceptional in quality."

Always one to speak candidly, Larry Gatlin has once again opened his heart, this time to the editor of Gallery magazine, Nils A. Shapiro. The topic? Country radio and music. Says Gatlin, "I have a lot of dear friends in the radio business, but radio is so complex and so in some places there is no method to their madness. I don't care what they say. They have their demographic charts and all this crap, but it all boils down to what the music director or program director decides to play. Some of my last records were as good pop records as I think can be made, but the music director didn't play them after they said, 'Larry Gatlin is from Nashville, he belongs to the Grand Ole Opry, and he picks his nose.' So we didn't get our song there."

"The Oaks" will be guesting on a new NBC series, "Presenting Susan Anton." This particular segment of the one-hour music/variety show will air May 3.

Ron Stetson and Dennis Weaver will host the 14th annual Academy of Country Music Awards May 2. Set to perform on the show are: Loretta Lynn, Don Williams, Eddie Rabbitt, Foster Brooks, the Oak Ridge Boys, Kenny Rogers and Dottie West, Jerry Lee Lewis, and nominees for Best New Male and Female Performers: John Conlee, Kenny O'Dell, Ronnie McDowell, Con Hunley, Lee Dresser, Susie Allen, Christy Lane, Zella Lehr and Charity McClain.

Elvis Presley's 63-year old father Vernon suffered another heart attack April 10, his second in as many weeks. At press time, he was reported in serious condition at Baptist Hospital in Memphis.

The Statler Brothers announced from their office in Staunton, Va., that their special event for Staunton's 10th Annual Happy Birthday U.S.A. Celebration will be Barbara Mandrell, who has been part of the Statler's touring group for the past year. The fund raising celebration July 3-4 in Staunton was started by the Statlers to raise money for all the local charities in their hometown. Meanwhile, the Statlers have been voted the Best Selling Country Group for 1978 at the recent NARM Convention.

John Loudermilk, a performer who dropped out of the Nashville music scene for seven years to pursue a quieter lifestyle in Louisiana, has decided to come back. His first project is producing Rita Carpenter, wife of John Jenrette, Democratic Representative from South Carolina. The 28-year-old Carpenter was pursuing a music career in college, until the political bug bit her. But her interests have come full circle and she is into music again. Carpenter will probably be recognizable from her Clair's commercials.

The 1979 American Song Festival will hold all of its country music songwriting competitions in Nashville this year, according to ASCF creative services director Flip Black. The 30-40 Nashville judges will include producers, executives and publishers. Prize money this year will be $2,000 for each of the winners in 10 separate categories.

Hank Williams Jr., Stella Parton and Eddie Rabbitt will all be heading to Alaska (separate ventures) to perform sometime in the next few months. Rabbitt will also be taping an Anson Williams special ("Pottery on "Happy Days"), and his new album "Loveliness" will be released May 4.

Jerry Clower banters Johnny Bench during a testimonial roast April 5 in Cincinnati. The roast, a kidney foundation benefit, was video-taped in the Cincinnati area. Other celebrities barbecuing Bench included Bob Hope, Pat Paulsen, Kenny Price, Joe Morgan and Tom Dreesen.

Norm Anderson, manager of Columbia Studios in Nashville, announced last week that first quarter business was up 19% over the same period last year.

The Sixth Annual Hank Williams Memorial Celebration will be held June 3 at Hank's birthplace in the rural community of Mt. Olive, West, near Georgiana, Alabama. Any artists wishing to appear should contact Hank Williams MemorialAssociation, Route 3, Box 3119, for details. Write Hank Williams Memorial Association, Route 2, Box 133-A, McKenzie, AL 38456.

The Oaks played before a record 42,000 fans at the famed Silver Dome in Pontiac, Michigan, in part of her participation in a program called "Super Country Super Stars." Roy Clark was admitted to the Mayo Clinic in Rochester, Minn. last week for tests and treatment for a persistent bronchial condition. A spokesperson for the Jim Halsey firm, Clark's management, said doctors felt Clark needed several days of rest and medical supervision to correct the problem. Clark should be released by the 16th, the day after his 46th birthday, and return to work.

CONWAY IN MICHIGAN — Sporting his new hairstyle and a new image, Conway Twitty performed before an estimated 25,000 fans in Pontiac, Michigan, as part of her participation in a program called "Super Country Super Stars." Roy Clark was admitted to the Mayo Clinic in Rochester, Minn. last week for tests and treatment for a persistent bronchial condition. A spokesperson for the Jim Halsey firm, Clark's management, said doctors felt Clark needed several days of rest and medical supervision to correct the problem. Clark should be released by the 16th, the day after his 46th birthday, and return to work.

Nashville Testing Video Use

(continued from page 31)

Merchandising space in stores around the country comes at a very high premium. Companies that are interested in displaying merchandise in a Peaches or K mart will book space way up front when they know a program is coming. I think in the next two years, video has become one of the most important ways to sell an album.

According to Joe Galante, RCA's vice president of marketing, Nashville is simply another marketing tool which is good for some artists, and not for others. But Galante says RCA here had been utilizing video for some three or four years.

Not For Everyone

"If you have video, and video is part of the overall media mix that you can work into any marketing program, that particular element of the mix is not necessarily a boon for every artist," Galante said. "The decision is based upon the particular album that is out there, and in the particular situation, whether it is a crossover record or if it is a new album or new artist. It depends on the individual case."

"Part of the purpose of a video is not necessarily to gain a direct sales benefit," Galante added. "By that, I mean somebody watching in and buying the album and walking out. Obviously, you can use it for presentations to not only radio and retail, but also for an account presentation. It is a lot better visually than just using basic slides. I do think that video for particular situations, especially of a boom to its overall image."

Jimmy Bowen, who has been the Nashville sales representative for RCA for 20 years, says, "Anything that works under the philosophy that Nashville artists deserve the same support given wax and concert acts. He has consistently tried to bring sophistication and experience to all phases of country music, and video is one element he has been discussing with E/A executives on the west coast.

"We are planning to do almost anything that's done for any kind of artist for all the artists out of our division," Bowen said last week from Los Angeles. "In a market meeting I was in out here yesterday, we were discussing video and the artist we were discussing was Eddie Rabbitt. But nothing was finalized. We are just in those early stages. We will be using video for TV commercials, and we will be using video on some of our artists for when it's requested by some of our foreign licensees. And between now and the end of the year, we will do some video on Eddie Rabbitt and make it available — him doing his new record, for example."

Market Tests

Bowen also said video was expensive, and that E/A was planning on running tests in two or three market areas in TV advertising or visual presentations "to determine if we can get a dollar return that makes sense."

The tremendous expense of video is the major concern of most companies. Warner Communications, Stan Byrd, the company's national country promotion director, feels the most practical idea is to shoot some film when all the artists are together.

"We have had inquiries now from both Burbank and New York, and they want some film on the country artists," Byrd said. "Sure, we are trying to do is get the right venue because it is very expensive. If you were going to fly one artist to the studio, it would probably cost about $35,000 to shoot

Spears Covers Disco Single

by Bob Campbell

NASHVILLE — The new country/disco single by Billy Jo Spears. "I Will Survive," is getting more radio response than any of her previous hits. "I Will Survive," was recorded with producer Bob Seibolt, United Artists Nashville director of operations.

When the fastest breaking record she's ever had," Seibolt said. "We've had no opposition. People are coming out of the closet and saying, 'I like it.' Country people are finally admitting they like it."

"I Will Survive," which enters the CB Country Singles chart at #74 bullet this week, is a disco version of Gloria Gaynor, but Spears' producer Luther Butler felt it was a natural country song when he first heard it. "I heard the song in Odessa, Texas," said Butler, who also produces Kenny Rogers and Dottie West. "I was there listening to an artist sing. I left this particular club and went to a disco which was owned by the same person. I heard the song playing by Gloria Gaynor, and I couldn't explain it. I was not familiar with this guy because I was listening to the song. I'd never heard the record before, but I told my right hand person that this was so applicable to country. I've got a girl who can sing the hell out of it." So I got back to the club and was waiting.Luther Butler also said he never thought of cutting the record as a crossover or pop record. He said it was cut as an illustration that recording music is the quality of the song. "I cut this the same way I always cut records," Butler said. "I just got it for the song, I don't really go for any particular market ever. Now, I want Billy Jo to have a #1 country record. But I wasn't afraid of it at all. Just love the song. It's obvious the pop and disco people liked it."

"I hate categories," Butler added. "I cut records for people to listen to, and I don't say what group of people should listen to them. I just hope a lot of people dig it."

New LP Set

Under the production reins of Butler, Spears has recorded a new album soon to be released, and Butler said the songs will be more up-tempo and country than before. For instance, she recorded a hot tune, "The Angel In Your Arms This Morning Will Be The Devil In Someone Else's Arms Tonight."

"I think people will be pleasantly surprised with this new album," Butler said. "I have been disappointed with the success of her last few singles, and extremely disappointed in her albums. So this time we went in there and didn't add anything back. We just cut some records."

SKLAR JOINS VANHOY SESSION — Hollywood musician Leiland Sklar flew into Nashville to pick up Tree International songwriter Ray Vanhoys recent album session. Vanhoys has written such songs as "Crying Again," and the Oak Ridge Boys' latest single "Sail Away." Pictured in the photo (l-r) are: Sklar, Vanhoys, and Vanhoys producer Don Grant.

Cash Box/April 21,1979
JAMBOREE U.S.A. PERFORMS FOR NAB CONVENTION — Jamboree U.S.A. from Wheeling, West Va., presented a country music show to 2,500 National Association of Broadcasting (NAB) members at the annual convention held in Dallas. The program, produced by T. G. Sheppard — Warner/Curb KFDD, WTSM, KRMD, WBAM, WMZQ, WNRs, KRAM, KCKN, WHOA, KRAM, KMPS, KWSQ, KDXX, KQDD, KQDF, KLQY, WJAR-AM, WJQS, WEMP, WFAI, WMCL, KZIP, KZQ, WUOE, KCCC, WPLO, XWL, WSHO, WKEB, WMPS, WMCL, WDDD, KQDL, KOOP, KXYX, KBKT, WFAI, WBBO, WXSDS, WVOJ.

IF LOVE HAD A FACE — RILLY BAILEY — RO
KFDD, WTSO, WBAM, WNR, KRAM, WHOA, WHK, WIL, KMPs, WSLQ, KCOE, WQW, KIRR, WDAM, KREL, WJQD, KIRR, KQWV, WSLQ, WSIP, WDFR, WXCL, KZIP, WUOE, KCCC, WPLO, XWL, WSHO, WKEB, WMPS, WMCL, WDDD, KOOP, KXYX, KBKT, WFAI, WBBO, WXSDS, WVOJ.

STEADY AS THE RAIN — STELLA PARTON — ELEKTRA
OPENER — JAY HOFFER, operations manager for KREI/Denver, has a total of 29 years in the field of broadcasting. Jay holds an MBA in marketing and a BA in social sciences from New York University, and a MA in social studies from Columbia University. He began in 1953 as sales promotion director for WCC-MT and TV in Bridgeport before moving on to be promotion manager for WJAR-MT and TV in Providence in 1953. Jay became manager of advertising media for ABC-TV located in New York in 1955 before going to KRAK/Sacramento in 1960. In his 16 years with the Hercules Broadcasting Company, Jay became a vice president of the company in addition to his programming of KRAK Radio. Jay has been a lecturer at several universities in the California area in such fields as broadcasting, marketing, and public relations. He has authored several publications in the area of broadcasting and has been invited to positions on numerous committees.

Dave Donohue, former PD at WRDR/SL, is now the PD at WWOX/Miami. Pete Hicks, PD for KZUN/Spokane, announced the recent top-line-up for that station.

Tom Newman handles morning drive followed by MD Pete Schramm, and PD Jim Swartz takes care of afternoon drive with Don Owens taking over the controls for 6 to 11 midnight.

Midnight and 6:00 to 7:00 belongs to Gary Mill.

KCKN PARTICIPATES IN LUCAS LEUKAEMIA-THON — PD Chris Coiller and the entire staff of KCKN City recently participated in the Kansas City Leukaemia-thon for 1979. The Leukaemia-thon lasted for 36 hours with coverage by KCKN throughout the event, which raised $65,000 for the fight against leukemia — $500 better than in 1978.

PD/MD Steve Cantrell of WMINI/Columbus announced the following top-line-up for the station. Bill Weber entertains the audience from 6-10 am. Tim Rowe follows with his show from 10-2. PD/MD Steve Cantrell handles afternoon drive with C.F. Morgan taking care of 6-11 pm. Rick Mindered does the all night show.

WIRE PRESENTS THE MILLION DOLLAR CASH GRAB — WIRE/Indianapolis is giving some lucky listeners a chance to grab a million dollars from a bank vault. The winner, dressed in a one-piece jump suit, and after the vault has been opened, will be given one minute in which to grab all the cash he or she can from a pile of money totalling one million dollars. The listeners are given the opportunity of registering for the cash grab by calling a special telephone number which is connected by a recording answering device that will record their name, address, telephone number and age. From the list of names, WIRE will draw contestants for the daily grab as well as the grand prize contestant.

Pat Martin, PD at WTSO/Madison, announced the current top-line-up at the station.

Andy Wilt begins the morning from 6-10 following PD Chuck Morkot with middays. PD Pat Martin handles afternoon drive with Lucy Turner taking over at 6 and going to midnight.

Rick Camp takes care of the all night show at the station.

Johnny Randolph has replaced Bob Knight as PD for WMPW/Memphis. Don't forget to send all publicity photos and news to Country Mike, 21 Music Circle East, Nashville, Tennessee, 37203.

OAK RIDGE OPENERS — MCA recording artists, the Oak Ridge Boys, who have been opening for Kenny Rogers around the country, recently played to a full-house at the Anatheim Convention Center. Picture here backstage after the set (l-r) are Richard Sterban, Bill Lee, Oak Ridge Boys, and Layton, MCA vice president of marketing; Bill Golden and Joe Bonsall, Oak Ridge Boys.

THE COUNTRY MIKE

COUNTRY RADIO

MUST SPIN

CAN'T MISS

I'll Survive — Billie Jo Spears — United Artists

Midnight Flyer — Charlie McCoy — Monarch

Touch Me (I'll Be Your Fool Once More) — Big Al Downing — Warner Bros.

She Believes In Me — Kenny Rogers — United Artists

Touch Me (I'll Be Your Fool Once More) — Big Al Downing — Warner Bros.

Steady As The Rain — Stella Parton — Elektra

Me And My Broken Heart — Rex Allen Jr. — Warner Bros.

The Great Chicago Fire — Faron Young — MCA
Foreign Deals, Low Overhead Keep Inner City Competitive

Honorary Ensemble. Cecil Taylor, Hannibal Marvin Peterson, Mai Waldron and Dollar Brand.

East Wind Catalog

More recently, Kratka acquired the rights to 28 East Wind of Japan recordings. Already available from the East Wind deals are LPs from Art Farmer, Johnny Griffin, Jackie McLean, Oliver Nelson and Lennie Tristano, as well as "The Three" by Joe Sample, Ray Brown and Shelly Manne. Also pending is a deal with the German-based Telefunken label.

Kratka says he receives a dozen or more cassettes each week as part of an ambitious recording program on top of Inner City's existing licensing arrangements. "We're opening up our company to a lot of new young artists, with remarkable results," he notes. "We audition cassettes all the time and we're looking for any artist who impresses us as being a forerunner and an innovator."

The label's biggest successes to date have been with more commercial sounding groups such as the Jeff Lorber Fusion, whose second LP, "Soft Space," is nearing the 100,000 unit sales mark. Other Inner City bands exploring the commercially potent crossover sound include Mel Martin and Listen from San Francisco, Dry Jack from Kansas City and High Rise out of Dallas.

But, according to Kratka, he doesn't have to sell 100,000 copies of an album in order to make money. "At 20,000 units we have a highly profitable record," he says. "Our break-even point on many records is seven to eight thousand copies.

Keeps Costs Down

He says the key to profitability for a small label like Inner City is to keep recording costs down. "We demand that our artists go into sessions fully rehearsed; they don't use the recording studio at $150 an hour to learn their tunes. In this way, if the album sells, the artist has a tremendous payday because he hasn't shot all his money on recording costs."

Kratka emphasizes that Inner City supports its releases with an aggressive marketing campaign, including an annual advertising and sales promotion budget of about $10 per cent of sales. "We service about 270 radio stations playing jazz in the U.S. and Canada, including commercial and college stations," he says. "For fusion artists, we service an additional list of 100 stations that play this type of music."

We print a quarter of a million catalogs a year as well as order forms, brochures, newsletters. And each month we prepare a ring-bound book of 10 records with a set of two-color press releases. "These stick books are mailed to about 250 distributors and their sales people on the seventh of each month. On the fifteenth, we get in touch with all the distributors and solicit their orders. We do this to get our records properly oriented in the salesman's mind and to let the dealers see the packaging we're offering."

"We do a lot of radio promotion and radio and print advertising, interviews, give-aways and so forth. To boost in-store play, we will be pressing about 2,000 record samplers a month and offer them to dealers and their sales people."

"With over 100 masters in the can," Kratka is banking that interest in jazz will continue to grow in the '80s. "People are running to it more and more each day as a more 'sticky' to the ribs type of music," he maintains. "I believe jazz earned its spurs in the late '70s and it will become an even larger entity in the '80s. The demographics of the larger record buying public is going to be a factor. Plus, I think there is an awareness among the young people that this is a very special art form and not just more of the same.

Record Contract Is Focus Of UCLA Music Symposium

LOS ANGELES — The Recording Contract is the featured topic at UCLA's first annual Music Industry Symposium in a day-long seminar to be held May 12, from 9 a.m. to 6 p.m. at the Bonaventure Hotel in Los Angeles. Joe Smith, president of Elektra/Asylum Records, will be the luncheon guest speaker.

The event was being shown in its first year, "I think there is an awareness among the young people that this is a very special art form and not just more of the same.

ROGERS DEALS OUT PLATINUM GAMBLER — United Artists' Records' Kenny Rogers presented concert promoter C.K. Sparlock, who handles most of Roger's concerts, with a platinum copy of his current LP, "The Gambler." After a recent performance at the Anaheim Convention Center. Pictured backstage at the presentation are (l-r): Jim Mazza, president of EMI America United Artists Records; Rogers, C.K. Sparlock, and Ken Kratka, Rogers' personal manager.

Nashville Testing Video Use

An album now it would be cheaper here. You could probably do it for about $15,000.

"We are mainly looking at is some place to do it," continued Byrd. "We've got a major showcase coming up in Atlanta, and we can bring in the whole roster for one shot. We are gonna try to film everyone there at one time and use it in a network show or run it on cable television. You still have to handpick your acts through. Emmy Lou Harris would be excellent to have video on. We have done video on her in the past, put it into retail and it has been very successful."

United Artists and MCA are both easing slowly into the video market, mainly with television spots. "Our Artists Nashville direction of operators, pointed out that now a concept video spot was being shown nationally, including Nashville, on Kenny Rogers. "Tv spots are our basic venue at this stage of the game," Seabold said. "I think video will be the coming thing. We aren't geared up for it at this stage of the game, but I'm sure we will be. We have a TV commercially currently running on Kenny Rogers. It is done with a dramatic flair with a little scene with a big whole concept thing for Kenny Rogers."

Foglesong Committed

All of the transitional problems have not been worked out yet in the recent merger of ABC and MCA, but MCA Nashville president Jim Foglesong said video is a definite future consideration of the Nashville operation.

"We are hoping to get more and more into it. Foglesong said. "We are just now reaching a point where we can talk to the MCA marketing people about things like that. I have always felt we could be in TV if we can get our feet in the ground."

We have never put it together. Although radio is still the #1 medium. TV and video is becoming more and more important. I really hope to get into the program where it makes sense.

Points West

Chambers Brothers are recording at Blue Seagull Studios.

ON THE ROAD — The Village People's national tour with Gloria Gaynor looks like it will be among this summer's hottest attractions. Casablanca is planning to record the band's first live album, with most of the stops to be done during the Greek Theatre dates June 6-10. Elektra/Asylum will take the forerunner to the next leg. We Can't Stop Dancing. Casablanca's promotional machine is even more busier than usual with the film everyone's been talking about. The Film Factory's new movie, Perfect Couple, which includes some fine musical numbers, will be hitting the road soon for a six-week summer tour.

Engelbert (he's dropped the Humpderick) is heading April 13-19 at the Sahara Tahoe. New wave comedy pinda (he's) Dave Gonyea and Michele Broomall will play McCabe's Guitar Shop in Santa Monica April 22, with proceeds benefiting Amnesty International.

SHORT TAKES — To celebrate the gold certification of Nokielette Larson's debut LP, Warner Bros. had a picnic at the label's Burbank offices for all its staff and selected outside guests April 6. Among the luminaries seen at the barbecue were label chairman and president Mo OstIn, producer Ted Templeman and the rubma girl himself.

Warren might also have been celebrating the arrest of Daryl Craigler, who has allegedly been impersonating Rod Stewart in Kentucky recently. And speaking of rock's favorite blond, Stewart is no longer rock's most eligible bachelor. He was married last week to George Hamilton's ex, Alana. When Presdident of humor who was born in New York and has been married to the film's star, that's what you do. And appearances were not greatly missed by the 200 lb. hammerhead sharks that both men caught during their extended stay... One of the most offbeat love stories filmed recently is Robert Altman's Love, A Perfect Couple. Among the movie's musical numbers was produced by Allan Nichola (I'm a Fool to Care), Ted Newley, Heather Macrae and musical direc-"
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<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<td>1</td>
<td>Hot! Peaches &amp; Herb</td>
<td>(Verve/Polydor PD-1672)</td>
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<td>2</td>
<td>Instant Funk</td>
<td>(Warner Bros. SRM-3277)</td>
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<td>Livin' Inside Your Love</td>
<td>(Beach Records)</td>
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<td>4</td>
<td>We Are Family</td>
<td>(Colition/Atlantic SD 5209)</td>
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<td>Disco Nights</td>
<td>(Warner Bros. 4022)</td>
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<td>Bustin' Out of L Seven</td>
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<td>Destiny</td>
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<td>Bustin' Loose</td>
<td>(Polydor/EMI 1-6184)</td>
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<td>12</td>
<td>You Love So Good</td>
<td>(Columbia SO-1928)</td>
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<td>Crosswinds</td>
<td>(Pebble/Atlantic) (Capitol ST 11875)</td>
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<td>Heroine</td>
<td>(Motown)</td>
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<td>Fleet Feat</td>
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<td>Madam Butterfly</td>
<td>(Atlantic SW-1514)</td>
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<td>Bell &amp; James</td>
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<td>Follow the Rainbow</td>
<td>(George Duke)</td>
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<td>The Promise of Love</td>
<td>(Epic/EMI)</td>
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<td>21</td>
<td>In the Mood</td>
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<td>22</td>
<td>Music Box</td>
<td>(Siren)</td>
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<td>It's Alright with Me</td>
<td>(Atlantic)</td>
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<td>Journey to the Land of Enchantment</td>
<td>(Stax)</td>
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<td>Somewhere in My Lifetime</td>
<td>(Rhymes)</td>
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<td>26</td>
<td>Shot of Love</td>
<td>(Atlantic)</td>
<td>25 20</td>
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<td>27</td>
<td>Spirits Having Flown</td>
<td>(Elektra)</td>
<td>25 20</td>
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<td>28</td>
<td>Crusin'</td>
<td>(Prestige)</td>
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<td>29</td>
<td>Pointer Sisters</td>
<td>(粗糙民谣)</td>
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<td>30</td>
<td>Motor Booty Affair</td>
<td>(Capitol NLB-7125)</td>
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<td>31</td>
<td>Cheryl Lynn</td>
<td>(EMI)</td>
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<td>32</td>
<td>Angie</td>
<td>(Arista)</td>
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<td>33</td>
<td>Awakening</td>
<td>(Atlantic)</td>
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<td>34</td>
<td>The Music Band</td>
<td>(MCA)</td>
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<td>35</td>
<td>Feel No Fre</td>
<td>(Warner Bros. 1-3372)</td>
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<td>36</td>
<td>Light of Life</td>
<td>(RCA)</td>
<td>35 19</td>
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<td>37</td>
<td>Outline</td>
<td>(RCA)</td>
<td>45 4</td>
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<td>38</td>
<td>Love Theme</td>
<td>(Columbia)</td>
<td>41 44</td>
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**TOP 75 ALBUMS**

**THE RHYTHM SECTION**

**PROGRAMMED PICKS**

| Tony Jamison | WAOK/Atlanta | You're Going To Make Me Love Somebody Else | Jones Griffith | Phila. Int/Epic |
| Mike Payne | WAMO/Pittsburgh | Let Me Be Your Woman | Linda Clifford | Curto-RSO |
| Doug Blakely | WUFU/Buffalo | Wild & Peaceful | Teenie Marie | Motown LP |
| Hardy Jay Lang | WSOK/Savannah | I Wanna Be With You | Isley Bros. | -/Teledisc/Epic |
| Elliot Frances | WILD/Boston | I Wanna Be With You | Isley Bros. | -/Teledisc/Epic |
| Alonzo Miller | KACE/Los Angeles | Showtime | Undisputed Truth | Whittelton/Bronco |
| James Jordan | WYBC/New Haven | You Make Me Love Someone Else | Jones Griffith | Phila. Int/Epic |
| Joe Tamburro | WDAS/Philadelphia | Let Me Be Good To You | Lou Rawls | Phila. Int/Epic |
| Steve Woods | KDAY/Los Angeles | Wild & Peaceful | Teenie Marie | Motown LP |

Cash Box/April 21, 1979
BLACK RADIO HIGHLIGHTS

1. **The Message is Love** – Barry White – Unlimited Gold
   - WLTG, WATV, KYOD, ADXS, BAND, WABD, WEXF, WQFM, WPFR
2. **Wild and Peaceful** – Teena Marie – Gordy
   - WORL, WJCF, WBU, KYOD, WSDK, WDAY, KAWA
3. **The Music Band** – War – MCA
   - WORL, WJCF, WBU, KYOD, WSDK, WDAY, KAWA

**SELECTED ALBUM CUTS**

**A Moment’s Pleasure** – Millie Jackson – Spring
  We Got It Hit It Off, Kiss You All Over, Title

**The Music Band – War** – MCA
  N.Y., Corin Corals and Calliouses (Hey Hey)

**Wild and Peaceful – Teena Marie – Gordy**
  I’m a Sucker For Your Love, Turnin’ Me On

**What Cha Gonna Do With My Lovin’** – Stephanie Mills – 20th Century Fox
  Deeper Inside Your Love, Starlight, Title

**Rockie Robbins** – A&M
  I Ever Loved You, Be Ever Wonderful

**BLACK CONTINUED**

**MOST ADDED SINGLES**

1. **Ain’t No Stoppin’ Us Now** – McFadden & Whitehead – Philadelphia International
   - WTLC, WATV, KOYD, ADXS, BAND, WABD, WEXF-FM, WPFR
2. **Shake** – The Gap Band – Mercury
   - WLTG, WATV, KYOD, ADXS, BAND, WABD, WEXF-FM, WPFR
3. **Hot Stuff** – Donna Summer – Casablanca
   - KXJZ, KDAY, WDAS, KISS, OK100, WWK, WBLS
4. **You wanna Get** – KC & The Sunshine Band – TK
   - WIXI-FM, WOJO, WDFK, WFXE, WBBF
5. **You Can’t Change That** – Raydio – Aristus
   - WJAL, WDIA, WDD, WBLS, WJKT
6. **Do You Wanna Go Party** – KC & The Sunshine Band
   - KXJZ, KDAY, WDAS, KISS, OK100, WWK, WBLS
7. **Say What** – Chocolate Milk – RCA
   - WIXI-FM, WBUL, WWLO, WFXE, WBBF
8. **Let Me Be Good** – Louis Johnson – Philadelphia International
   - WWL, WWK, WTLC, WUGK, WWG, WQFX
9. **Night Dancing** – Taka Boom – Ariola
   - WBSC, WYNN, WWFM, WPFR, WEAL

**WAGK** – Atlanta
  Tony Jamison, PD
  – Peaches & Herb

**WBNA** – Baltimore
  Don Brown, PD
  – Boz & Chico

**WBBM** – Chicago
  James Alexander, PD
  – Al Green

**WBZ** – Boston
  – Dooley vs. Kirkland

**WXW** – Cincinnati
  Bob Long, PD
  – Peaches & Herb

**WCJW** – Cleveland
  – Herbie Mann, PD
  – I Can’t Help Myself

**WEGR** – Chicago
  – Otis Redding
  – Respect

**WEOL** – Columbus
  – Charlie Peacock
  – Peaches & Herb

**WGOY** – Chicago
  – Charlie Peacock
  – Peaches & Herb

**WGNX** – Chicago
  – Charlie Peacock
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  – Otis Redding
  – Respect

**WEOL** – Columbus
  – Charlie Peacock
  – Peaches & Herb
Casablanca Takes Top Music Awards

LaPREED OF COMMODORES PRODUCING—Ron LaPreed of the Commodores recently completed the production and arrangement of Parachute recording artists, Seventh Wonder. This album is the first effort by a Commodore in producing an album by other artists. Pictured (l-r) are: Willbur Cox, Seventh Wonder, Ron LaPreed, Russ Regan, president Parachute Records; Deborah Mathews, Seventh Wonder; William Garrison, manager of group; and Alan Williams, Seventh Wonder.

Reach at his home a few days after the presentation. Moroder was also enthusiastic about his own award and Casablanca's showing.

“I was really, really pleased with the award,” said Moroder. “And I was also pleased that we won two awards. The victory of a disco song and the fact that they gave me a disco composer, the Oscar shows that my style is now accepted by the Academy.”

(End of story)

KayeToTeachWorkshop On Songwriting Skills

LOS ANGELES—As part of the UCLA Extension Program in Popular Music, Grammy award-winning writer Buddy Kaye will be conducting a songwriting workshop, entitled “Song Lyric Writing,” starting April 17 on the UCLA campus.

The class will focus on the mastery of professional skills involved in the creation of contemporary lyrics for Top 40, folk and country music markets as well as an in-depth understanding of the style, techniques and trends of contemporary songwriters. Students will be analyzed by Kaye, author of the new cassette “The Songwriter’s Handbook,” and will learn to rework songs, learning one of the new songs they have written will be encouraged by Kaye, to strong writing workshops to discuss the current music market requirements for selling songs and talent packages with updated trends in the Los Angeles and Nashville song market to be touched on. Further information on the workshops can be obtained by calling the Arts, UCLA Extension at (213) 825-9064.

Record Execs To Speak At N.Y. Business Palace

LOS ANGELES—As part of the full-day conference on the business, financial management and accounting aspects of the entertainment and sports industry, held at the Doral Inn in New York City, April 23, Arthur Martinez, vice president and international for RCA Records, and Leo Strauss, Jr., partner in the accounting firm of Prager and Prager, will be featured speakers. Martinez and Strauss will discuss, “The Recording Industry, Its Services, The Future And The Business And Accounting Growth Pains” and Strauss will be focusing on, “What To Lock For In Auditing The Record Company, On Behalf of Artists, Music Publishers And Others.” The Entertainment and Sports Industry Conference is being sponsored by the New York State Society of Certified Public Accountants and the Foundation for Accounting Education.

NBC Set For Oscar Party

The last week of April is traditionally the time of Oscar party season and this year is no exception. NBC, the network which handles the Academy Awards event, is sponsoring a party at the Beverly Hills Hotel on April 25.

NBC, under the direction of public relations chief Robert Morrel, will present an Oscar party which will include a performance by the headlining act, the “Disco Act Doctor” Bob Talmadge.

Talmadge will be performing a selection from his hit album, “The Vanity Act Doctor,” which has been a huge hit for NBC.

NBC will also feature a performance by the popular disco group, the “Disco Act Doctors,” who have been a hit for NBC in recent weeks.

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TOP SINGLE BREAKOUT OF THE WEEK

LOVE TAKES TIME — ORLEANS — INFINITY

TOP ALBUM BREAKOUT OF THE WEEK

GO WEST — VILLAGE PEOPLE — CASABLANCA
Ron McCarron

He stated, "And CBS Records had specifically — a strong enough sophisticated enough operation to do that. We can get the records in the stores; we can get the displays in the stores; we can get the records played; we can advertise them; we market them; we merchandise them. But there comes a point in the life of a record where the music has to stand on its own." McCarron did not deny the crucial role of airplay in record sales for most acts. He pointed out that the Clash have sold 130,000 copies of their latest album, "Give Em Enough Rope," without receiving substantial airplay. He attributed these sales to "tremendous critical support," their sold-out shows in America, and old-fashioned word-of-mouth. "All we need from this band is one cut to go on radio, and the sky is the limit," he commented. Then he added that, even without pushing out commercial radio hits, the Clash will be a "trendsetting band for the '80s.

At another point, while discussing the forthcoming album by Foghat, McCarron and McCarron pointed out that "neither band" is "thinking of us, industry's, we're seeing less and less radio play and less and less hard rock airplay. Nevertheless, Nugent sells multi-platinum numbers every time out. There's certainly in my mind, a huge untapped radio audience for this kind of music, and it's something that's not being programmed in a major way around the country — the Ted Nugent Black Sabbath. Aerosmith kind of hard rock.

Meanwhile, of course, the most discussed current alternative to radio play is disco play, and E/P/A has been getting more involved in the disco field of late. McCarron was especially enthusiastic about the potential of McFadden & Whitehead's " Ain't No Stoppin' Us Now" 45 being as a disco record and is currently building up the Cash Box Black Contemporary Chart. Patti Labelle and Melba Moore also have disco records out, and disco product will be released by such unlikely acts as Cheap Trick and Wet Willie. Although McCarron feels that 12-inch disco singles detract from album sales when both are on the market, he stressed the value of the 12-inch as a promotional tool. "They are a profit item for us," he added.

McCarron noted that E/P/A will not always release a seven-inch version of a song that it is putting out as a 12-inch (although the 45 will always be served to pop radio stations). "For example," he said, "in the case of this McFadden & Whitehead disc on Philadelphia International, there are two versions of it currently on the market, one of them being an extended 8-minute disc version, and then there's also a seven-inch 45 for sale. But in certain cases, we will release only a 12-inch and not necessarily for radio.

McCarron doesn't believe that the 12-inch vinyl format is "tired". "The 12-inch sales on pop product may diminish somewhat," he noted, "but nevertheless, the single record market as a whole continues to be very strong, particularly, in the Top 40 rock area.

Ron McCarron

own, he stated. "And CBS Records had specifically — is a strong enough sophisticated operation to do that. We can get the records in the stores; we can get the displays in the stores; we can get the records played; we can advertise them; we market them; we merchandise them. But there comes a point in the life of a record where the music has to stand on its own." McCarron did not deny the crucial role of airplay in record sales for most acts. He pointed out that the Clash have sold 130,000 copies of their latest album, "Give Em Enough Rope," without receiving substantial airplay. He attributed these sales to "tremendous critical support," their sold-out shows in America, and old-fashioned word-of-mouth. "All we need from this band is one cut to go on radio, and the sky is the limit," he commented. Then he added that, even without pushing out commercial radio hits, the Clash will be a "trendsetting band for the '80s.

At another point, while discussing the forthcoming album by Foghat, McCarron and McCarron pointed out that "neither band" is "thinking of us, industry's, we're seeing less and less radio play and less and less hard rock airplay. Nevertheless, Nugent sells multi-platinum numbers every time out. There's certainly in my mind, a huge untapped radio audience for this kind of music, and it's something that's not being programmed in a major way around the country — the Ted Nugent Black Sabbath. Aerosmith kind of hard rock.

Meanwhile, of course, the most discussed current alternative to radio play is disco play, and E/P/A has been getting more involved in the disco field of late. McCarron was especially enthusiastic about the potential of McFadden & Whitehead's " Ain't No Stoppin' Us Now" 45 being as a disco record and is currently building up the Cash Box Black Contemporary Chart. Patti Labelle and Melba Moore also have disco records out, and disco product will be released by such unlikely acts as Cheap Trick and Wet Willie. Although McCarron feels that 12-inch disco singles detract from album sales when both are on the market, he stressed the value of the 12-inch as a promotional tool. "They are a profit item for us," he added.

McCarron noted that E/P/A will not always release a seven-inch version of a song that it is putting out as a 12-inch (although the 45 will always be served to pop radio stations). "For example," he said, "in the case of this McFadden & Whitehead disc on Philadelphia International, there are two versions of it currently on the market, one of them being an extended 8-minute disc version, and then there's also a seven-inch 45 for sale. But in certain cases, we will release only a 12-inch and not necessarily for radio.

McCarron doesn't believe that the 12-inch vinyl format is "tired". "The 12-inch sales on pop product may diminish somewhat," he noted, "but nevertheless, the single record market as a whole continues to be very strong, particularly, in the Top 40 rock area.

Ron McCarron

JANS SIGNED TO INFINITY — Singer-songwriter Tom Jans recently signed a long-term, multi-record deal with Infinity Records. Jans, whose latest LP was "From Bobbie Graw," who once recorded and scored a hit with "Fans," "Lovin' Arms." Picture here followed the signing are (l-r): Bud O'Shea, Infinity vice president and general manager, Ron Kleinburg, Infinity president; Jans, and Larry Fitzgerald, Fitzgerald-Hartley Management.

Licorice Pizza Celebrates With Sale

LOS ANGELES — In celebration of the 10th anniversary of its retail chain, Licorice Pizza has undertaken an extensive merchandising and promotional campaign. In addition, the 25-store chain has initiated a special sale of its single disc albums, charging $4.39 for all $7.98 list records and tapes, and $4.99 for all $8.98 albums.

The LP sale and overall anniversary campaign was the joint idea of the Licorice Pizza management officials, who decided to launch the sale and campaign to provide a special bonus discount to its customers, and to draw attention to the chain's 10-year history.

John Houghton, vice president of marketing for Licorice Pizza, wanted to make clear that the $4.39 sale is only a one-time program, and not a sale which will be regularly instituted by the company.

"We're not trying to pull in traffic between us and other retailers," asserted Houghton. "We're only conducting this sale as a one-time, special service to our customers. We want them to take advantage of this very low discount and to help us celebrate our 10th birthday."

"The $4.39 sale is only one aspect of our 10th anniversary promotional campaign," Houghton pointed out. "We have also included extensive in-store, radio and print advertising programs, as well as spotlighting the sale in all of our stores with special displays, new print and header cards, and special 10th anniversary buttons."

For its radio campaign, Licorice Pizza has enlisted the assistance of numerous pop recording artists to say, "Happy 10th Birthday, Licorice Pizza," at the beginning of the chain's new radio spots. Among the performers participating in these radio ads are Robin Gibb, Donna Summer, Chuck Mangione, Deniece Williams, Fee Waybill of the Tubes, Ernest Hare, Keith Knudsen of the Doobie Brothers, Kim Carnes, Helen Schneider, Gino Vannelli, Melissa Manchester, and members of Firefall, Portalito and The Rascals.

In its television advertising spots, the chain has employed a Dallas-based computer animation firm, Computer Image, to design a series of new TV spots.

ON JAZZ

well — what more could you ask for?

FESTIVALS AND TRIBUTES — The first Duke Ellington Tribute concert is set for April 27 at UCLA's Royce Hall. Heading the talent line-up are an all-star septet led by guitarist Kenny Burrell and the Ellingtonia All Star Big Band, led by trumpeter Machito. The show will feature Snooky Young on trumpet, Benny Powell on trombone, Jerome Richardson on sax and vocalist Ernie Andrews. Trumpeter Berry's big band includes Marshall Royal on alto sax, Frank Clayborne on tenor, and Joe McPhee on baritone. The program also includes a special award presentation to surviving members of the Ellington band. Net proceeds from the concert will go to the establishment of a Duke Ellington Scholarship fund at UCLA in cooperation with the Jazz Heritage Foundation and the UCLA Committee on Fine Arts Productions. The emphasis will be on social commentary music and Latin Jazz as Gil Scott-Heron, Flora Purim, Joe Cuba, Machito and Cal Tjader head the list of performers for the five-day De Mayo Spring Jazz Festival, May 6 at the Starlight Bowl in San Diego's Balboa Park. The concert is a fundraiser for the Metropolitan Area Advisory Committee, a nonprofit organization involved in job training and placement in the San Diego area.

KEEPING TRACK OF KLEMMER — Saxophonist John Klemmer, whose latest LP on MCA (by way of that label's recent acquisition of ABC Records), "Brazilia," this week entered the Cash Box Jazz chart at #30 bullet, also just came out with an album on Arista's Novus label entitled "Nexus," Whilst jazz fans will have little difficulty distinguishing between the two (the former being an electrified fusion effort, while the latter captures him in an acoustic, sixties-style jam session), Klemmer is not under contract to either company; instead, the best selling, hard-blowing player/composer from Chicago recently signed with Elektra Asylum, which apparently will not be releasing any Klemmer product in the near future, Also, it is understood that he still has two LPs yet to come from MCA: a greatest hits package due some time this summer, as well as a direct-to-disc recording of a live concert.

NEW RELEASES — The latest from Inner City Teddy Wilson ("Three Little Words"); Doc Cheatham ("Good For What Ails You"), and Laurindo Almeida ("Concierto De Aranjuez"). The entire staff of the Burbank home office of RCA Distributing Corp. and their friends turned out for the presentation.
Celia Cruz, known in the world over as “la guarachera del mundo,” is the foremost female vocalist in the world of salsa. She’s been compared to jazz great Ella Fitzgerald and others for her great ability at improvisation (what is known in jazz as scatting) but done with rhyming words and phrases in salsa. Her penetrating gutter voice brings power and excitement to any song she interprets as it is as much an instrument of rhythm as melody.

Celia Cruz is an amazing singer (sonora) and showwoman. Her improvisations are always done at the spur of the moment and never repeated. As Celia explains, “It’s something you’re born with. You can’t practice ahead of time because it won’t come out right. You’ll start thinking of what you’re going to say. I never know what I’m going to say. And the same thing never comes out twice.”

Celia has been singing for some 38 years. Rumors have put her as old as 70. But upon witnessing and experiencing her stage performance, one would have to say that she is ageless. Her glittering hair glass-fitting costumes awe her audiences and her dancing steps and general showmanship on stage are dazzling.

Celia’s “golden years” are those 15 years she spent with La Sonora traveling South America, the Caribbean, Mexico, Europe and the U.S. Even today she is asked for requests from this era such as “Yerbero,” “Barundanga” and her first and favorite recordings “Mata Siguarana,” and “Cao Mani Pico.”

Her one LP of Santero (Afro-Cuban) thunderous applause and her spiritual demeanor implants a picture of humble perfection to her fans.

Her two LPs on Santero (Afro-Cuban) religious music on the Seeco label are collector’s items which are still popular to this day and add to her history of 50 LPs. She is the proud holder of 20 gold LPs and over a hundred different awards from various countries, institutions, magazines, etc.


Her most outstanding memories thus far include her warm reception in Cannes, France and when actor Anthony Quinn got up to dance while she sang on stage.

Celia’s latest LP with the young creative bandleader/trumpeter Willie Colon has plummeted Celia Cruz even deeper into contemporary popularity. This new team of Celia and Willie personifies her inter-generational exchange of song and life.

ray terrace

Latin Picks

Viva Rolando — Rolando Laserie — Oasis 332 — No Producers listed

Veteran Cuban singer Rolando Laserie has been around for some time. In fact, he has recorded with such greats as Tito Puente in the United States. In this album he demonstrates his ability to sing with the best in salsa music. His voice is superb, as is the recording done in Mexico clearly demonstrates. The following sides are considered the best: “El Rejol de Pastor,” “Tu Boca,” “Donde Vas,” and “La Primera Lagrima.”

Salsa Santera — Fernando Ramos Y Su Combo Santero — Orfeon 12-1002 — Producer: Bobby Martin

This album is a dedication to Voodoo chants and vocals with salsa feeling with an orchestra that has the shades of the old Palmieri sound La Perfecta. In this album there are a few good solos by trombones and timbales and rhythm section, but no listing for personnel on the liner notes. The vocals are superb; the orchestra is very tight and arrangements are great. Best songs are: “Aire” “Con Cognito,” “Adorar A Batala,” “Rey Del Mundo,” “Congo Rey Chancho,” and “A Santa Barbara.”

Para Vivir Un Gran Amor — Cacho Castana — Microfon 2003 — Producer: Jose Carl

Argentine singer Cacho Castana is outstanding on this album of love songs and soft rock. His voice is great, backed by excellent orchestrations. Recording was done well in Argentina. The best songs are: “Mirame Las Manos,” “Te Acordas Que Fuiste Mio” “Venamos A Vivir,” and “Para Vivir Un Gran Amor.” Without a doubt, this album of love songs should go high on the charts all over Latin America.
Mounting Returns Cause Woes For Wholesalers And Retailers

(continued from page 7)

returned. Processing and storing the returned albums at Stark/Camelot's central warehouse in North Canton, Ohio, made up the bulk of the expense, Bressi said, noting that at least ten employees worked full-time on returns.

David Lieberman, president of Lieberman Enterprises, one of the nation's leading rack jobbers, stated that "the cost of handling returns significantly affects our bottom line, to the tune of 25 to 30 cents per copy." Dave Marker, co-principal of the Los Angeles-based Music Plus Chain, noted that while his chain's return rate is normally about 10 percent, this year's early slump has brought returns up to 20 percent.

Manufacturers' Delays Cited "Because most record companies aren't seeing the growth they were looking for this year," Marker declared, "quotas are harder to reach and they are getting more reluctant to process return requests.

Alleged delays by manufacturers in authorizing credit for returns was a major source of discontent among the retail executives surveyed. Schneider noted that record companies "have seemed more reluctant and slower to accept returns in recent months." Tom Keenan, owner of the six-store Everybody's Records chain in Oregon, who estimated that returns are costing him between $100,000 and $200,000 annually, cited one of the three major manufacturers for trying to enforce 15 percent return quotas. "They don't want to take back a lot of records without fresh releases to trade them for. What they really want is for you to order a couple of times more than you return; you don't want to just exchange." Further Slowdown?

And, according to an executive for a major southern retail chain, "there are indications that the credit pipeline will slow down even further." Such a development, stated John Cohen, president of the 34-store Disc chain, who estimated his return rate at 14 percent per quarter, would compound a serious concern. "What do you do about your inventory and payables?" Cohen asked. "If your inventory grows in leaps and bounds and your volume goes up a little, that's a sure way to make a store unprofitable." Cohen estimated that he loses "at least" 30 to 40 cents per record on returns.

"Karlo, however, did not see the delay problem as a new development. "The manufacturers try their best to delay the returns as long as possible," the veteran retailer claimed. "By delaying the returns, hopefully, you'll sell a few more records and, of course, for the salesman working on commission and his superiors, why should the money come out of this month's billing?"

"But this can go way too far," he noted. "In Karol's case, he been the record companies法定代表 to "try and overpower the retailer with records. They won't take 'no' for an answer, and they'll sweeten the deal with all kinds of goodies, which are very tempting, because you are competing for advertising dollars with your retail competition."

John Cohen declared, "because of the tremendous number of releases the manufacturer forces on the merchandisers." In addition, Bressi cited two other sources of the return problem, including "the intensity of manufacturers on artist development. They want to get coverage on the new artist at retail, and we try to help them. But this does cause problems, because so many artists don't make it through." Bressi, while adding that "mistakes in buying" by retailers played a significant role in the return situation, also noted that buyers are sometimes pressured by the record companies to overbuy "in order to get returns, which continues to steamroll the problem." Although retailers such as Cohen termed the expenses of returns "unnecessary," other executives, including John Kaplan, executive vice president of the Handlere Corporation, defended the returns policy as a necessary part of the record business. "Yes, it's costly," Kaplan said, "but that's what it has to be. This business is completely dependent on new acts for new areas of growth. There has to be the guarantee factor, or everybody would be afraid to take a chance."

And Russ Happold, financial vice president of the 88-store Record Bar chain, noted that his chain had an entire separate 25,000 sq. ft. warehouse with 18 employees which is used exclusively for returns. "From our standpoint," he said, "it represents an additional cost of doing business. The worst part is that it ties up cash that could otherwise be earning interest. But if you take the situation as a given, then such a warehouse would be looked on as a positive return on investment in terms of speeding up cash flow and credits.

Adds Bressi, "this is a roll-of-the-dice business, and there's no way around returns. I don't think it's unfair for us to absorb the costs."
RCA Canada Enjoy Joins Pic-Disc Success, Readies Videodiscs

by Kirk LaPointe

TORONTO — Yet another mark has been set in Canadian music industry history this past month, with the Canadian Recording Industry Association’s gold certification of the Elvis Presley picture disc of “A Legend Dary Performer, Volume III.” Not only is the $15.98 suggested list price picture disc’s certification a first for Canada, but it marks the first time a picture disc has achieved gold status in the world.

RCA Canada vice president and general manager Ed Preston credits “terrific press” and “strong marketing campaigns” with bringing the album’s total sales mark to more than 87,000, which includes close to 20,000 in export sales. Gold status for albums in Canada are sales of 50,000 units.

“It was the first pic disc ever pressed in Canada,” commented Preston. “For that reason, we managed to gain considerable ink in the business and finance sections of newspapers in this country, which ran stories on this latest pressing process. When picture discs first came out in the U.S., there was a great deal of interest in the papers up here. But when the first one dropped here, we were able to get more attention than the rest of the pic disc releases around Christmas time.

Radio, TV Boosts Disc

Preston also expressed his confidence of both radio and television in marketing the disc. “We filmed the manufacturing of the album, distributed the film to television stations right across the country. They used it during the news. Also, once the news stories began circulating, whenever radio played the album, they mentioned the manufacturing of the pic disc. That,” says Preston, “gave us a great ‘tease feel to it.”

Preston and the work of Barry Hogan, in the company’s audio-visual department, with helping break the disc in the country. “We worked pretty well with other countries and their recording associations, like the RIAA. All of them indicated this was their first pic disc to go gold. Quite naturally, we’re really pleased.”

Videodisc Potential

Preston said he had had export inquiries from Europe and Australia (where the company shipped 10,000 units alone). But there was the doubts that the sales impact of pic discs will last much longer, particularly in view of the potential of videodiscs. “The entire company is exceptionally excited about videodiscs,” Preston said. “We’re hopeful they’ll be marketed early next year.”

Top 5 Pic Discs, which he says will market for less than $400, will employ a styli, different from the laser optics utilized in the MCA unit presently being marketed. The discs will have a plastic sleeve, which will only be able to be opened upon insertion into the playback unit. “There will be no wearing down of the product from handling,” he says. The RCA playback unit will have a stylus replacement cost of less than $50.

Preston says the company has no future plans to press pic discs in Canada, but says it is still thinking to do so. “We’ve just imported 3,000 copies of the Jefferson Starship pic disc, but we aren’t closed to the idea of pressing more albums here at home.”

He says the Elvis catalogue is still selling quite well, and anticipates further releases shortly. “I’m not in total agreement with everything that gets released,” Preston said, “but underestimate the fans’ demand for his music.”

INTERNATIONAL DATELINE

United Kingdom

LONDON — For the second year running Israel took first place in this year’s Eurovision Song Contest, held in Jerusalem last week. The winning song, titled “Hallelujah,” was performed by Milk and Honey, who notched up 125 points. Spain came in second with 116 points and France took third place with 106.

The New York-based label set up last year by producers Michael Zilkha and Michel Esteban, is moving into the U.K. market via a pressing deal with Island Records Manufacturing and distribution through Spartan Records. The label will specialize here with new wave and disco material.

The Country Music Association Of America in association with U.K. trade magazine, Music Week, and the Mervyn Cox Organization are holding a TV and radio seminar April 14 at London’s Wembley conference center. U.S. guest speakers include a representative from CMA, Nashville and a spokesman from the Jim Halsey Organization, Tulsa. Wea’s Boney M will release a new single April 20 titled “Hooyar Howay It’s A Holi-Holiday.”

Sire Records has released the farewell album of the group Tele, issued on April 15. Titled “Mission Accomplished...But The Beat Goes On...” the LP is live, recorded at the Glasshgow Apollo in its native Scotland on the group’s final date. Due out soon on Wea is Aretha Franklin’s new LP, which finds her combining talent with Chic du, Bernard Edwards and Nile Rodgers.

The Wings’ 75-minute TV special, “Wings Over The World,” recently seen in the U.S. on CBS TV, is to be screened on BBC-2 April 8. Following the recent release on Magnet Records of Chris Rea’s second album, “Delicat,” and single from the LP “Diamonds,” Rea spoke to Cash Box about his career and said: “I write commercial songs as a function. I write from observation with a bit of imagination thrown in. A lot of music writers and newspaper editors don’t know where to put me. They’re not sure whether they like me or not because they can’t just write catchy songs and that’s it. They don’t seem to know that I can write deeper stuff.”

Peter Mcgregor
CBS-UK Records Makes Changes In Exec Personnel

LONDON — As a result of CBS-U.K. Records' extensive personnel reorganization, Norman Stolman, senior director of CBS-U.K., will be returning to New York in June to take up a senior appointment at CBS Records International. Stolman's position shift within the CBS organization is one of many staff changes that have taken place this month at CBS-U.K.

In other new appointments announced by CBS-U.K. chairman Maurice Oberstein, Tony Woolcott, previously CBS marketing director, will become the label's new senior director. Woolcott will now report to David Betteridge, managing director of CBS-U.K. In his new post, Woolcott will be overseeing the activities of several CBS-U.K. divisions, including music publishing, label operations, commercial activities, as well as helping to supervise CBS Ireland. In addition, Woolcott will join Oberstein and Betteridge in the general management of CBS-U.K. and will serve as acting label manager in Betteridge's absence.

Robbie Robertson

The new marketing director will be Peter Robertson, who will also report to Betteridge. Robertson will have responsibility for heading the total marketing operation through the existing team of managers and staff. Robertson, formerly head of international A&R, has now been succeeded by Malcolm Jones.

Taylor Named GM, UA Music-UK

LONDON — Robin C. Taylor has been appointed general manager of United Artists Music Ltd., the London-based branch of United Artists Music worldwide. In his new position, Taylor will be responsible for handling United Artists' professional operations out of London and will also be engaged in professional liaison with other overseas representatives in U.K.'s publishing network.

Taylor is a music industry veteran who has experience in both the publishing and record fields in England and South Africa. In the U.K., Taylor has held executive posts as managing director of Pye Records and later with Gasbasa Records. Recently, Taylor was associated with NEMS Records.

Disco Mate Sales Increase Steadily

TOKYO — Disco Mate Records' total sales has increased substantially over the past year, according to a report released by the label.

Under its president Takayasu Yoshio, the company increased its total sales by 115 per cent during the Japanese financial year (from March 21, 1978 to March 20, 1979). From its formation in 1976, Disco Mate has grown steadily with each year, and its last year's total sales of 4.5 billion yen amounts to almost half of the label's three-year total of 9.1 billion yen.

INTERNATIONAL BESTSELLERS

Holland

1. Leg Your Love On Me — Racey — EMI
2. Píl — Pointer Sisters — EWA
3. In The Navy — Village People — Phonogram
4. Shake Your Body — Jacksons — CBS
5. Lucky Number — Leon Lovich — Dunce
6. Tragedy — Bee Gees — Polydor
7. Ruthless Queen — Kayak — Phonogram
8. Wild Places — Duncan Browne — EMI
9. Cherokee — Roberta Flack — EMI
10. Sill It Up — Bob Marley — Ariola

Brazil

1. Too Much Heaven — Bee Gees — Polygram
2. Le Freak — Chic — EMI
3. Da Ya Think I'm Sexy — Rod Stewart — EWA
4. Fire — Smokie — RCA
5. Sun Is Up — Sun — Capitol
6. As Vesas Tu, As Vesas Eu — Julio Inglesis — CBS
7. T.M.C.A. — Village People — RCA
8. Shame — Evelyn Champagne King — RCA
9. Love Is A Game — MC 5 — RCA
10. One For You One For Me — La Bionda — Copacabana

Japan

1. Kaido — Yoshio Kanazawa
2. Yokohama — Yutaka Taga
3. Sembels Eno — Kiyoshi Wada
4. Mind Your Bebe — Akihiki Ikeda
5. Blondes Have More Fun — Rod Stewart — Warner
6. Sounds Of Japan — Seiko Matsuda
7. Eyuko Wao Shinohara
8. Chu Nwa Shuri — Daikichi Takeda
9. Growing Up — Soundtrack — Epic
10. Abe Kudon — Michiko Hidaka

INTERNATIONAL DATING LINE

Argentina

BUENOS AIRES — Capitol Argentina hosted a party at the Libertador Hotel for Brazilian chanteuse Simone, who is in town for a new series of performances. Simone is currently on tour in the United States; her songs are released here by the EMI label headed by Roberto Ruiz. Capitol has also increased its distribution in Latin America in the past year, with NEMS Records and A&M Europe expected to reach a million for the continent by the time the LP has been out for 90 days.

(dilek koca)

Brazil

RIO DE JANEIRO — A 10-track compiliation set of Brazilian music, featuring 118 Brazilian artists, has been released in Brazil in order to bring further worldwide exposure to a variety of Brazilian artists. Six record companies are involved in the project: Continental, Copacabana, Tapecar, Odeon, WEAL and Polygram. Each label is contributing several tracks from its top Brazilian artists for the album, which will be distributed through Brazil's worldwide embassies for cultural purposes. In the U.S., Polygram is handling the package, which includes such top Brazilian artists as Jaguar, Millor Fernandez, Ziraldo and Tropicana.

Billy Vaughn and his orchestra are currently in Rio for two concerts in Canada, planning to stop in the weeks to come is the latest local appearance of top selling artist Roberto Carlos, to be followed by concerts in Brazil and Maria Bethania... T.V. Globo is presently screening every Sunday the program "Carmen Miranda Festival," which spotlights the actress' finest moments from her lengthy cinematic career.

g. gandelman
SUPERMAN SEMINAR — Bob Salmons recently reviewed the technical features of the new "Superman" pinball machine for distributor technicians at Atari sponsored service seminars in New Jersey and California.

SUNNYVALE — In conjunction with the introduction of the new "Superman" (TM) pinball machine, Bob Salmons presented a seminar on the very technical details of the machine, licensed from Paramount Pictures.

"Superman" Seminar Held By Atari

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. GOODNIGHT TONIGHT WINGS (Columbia 3-10393)
2. ROCK 'N' ROLL FANTASY BAD COMPANY (Stapleton/RCA 70-719)
3. CRAZY LOVE ALLMAN BROTHERS (Capricorn CPS 3020)
4. DEEPER THAN THE NIGHT OLIVIA NEWTON-JOHN (MCA MCA 4109)
5. OLD TIME ROCK & ROLL BOBBY SEGER (Capitol P-4702)
6. (SITTIN' ON) THE INSIDE OF A SALLYN HAGAR (Capitol P-4609)
7. LOVE YOU INSIDE OUT BEE GEES (RGO RS 907)
8. HOT STUFF DONNA SUMMER (Casablanca MCA 4107)
9. HONESTY BILLY JOEL (Columbia 3-10395)
10. I WANT YOU TO WANT ME CHEAP TRICK (Epic B-5060)

TOP NEW COUNTRY SINGLES

1. LYING IN LOVE WITH YOU JIM ED BROWN/Helen Cornelius (MCA PB-11532)
2. SAIL AWAY OAK RIDGE BOYS (MCA AB-11348)
3. HOW TO BE A COUNTRY STAR STATER BROTHERS (Mercury 50571)
4. WHEN I DREAM CRYSTAL GAYLE (United Artists UA X-289-Y)
5. IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME BEL-LAMY BROTHERS (Warner/Curb 770)
6. RED BANDANA MERLE HAGGARD (MCA A-1407)
7. SWEET MELINDA RANDY BOWLO (Republic REP 109)
8. SEPTEMBER SONG WILLIE NELSON (Columbia 3-10393)
9. SHE BELIEVES IN ME KENNY ROGERS (United Artists UA X-273-Y)
10. WHAT IN HER WORLD DID I DO EDDY ARNOLD (MCA PB-11537)

TOP NEW R&B SINGLES

1. IN THE NAVY VILLAGGE PEOPLE (Casablanca CSB 10971)
2. GOOD, GOOD FEELIN' WAR (MCA-A-4095)
3. I WANNA BE WITH YOU ISLEY BROTHERS (T-Neck/CBS CSB 2279)
4. I WHO HAVE NOTHING SYLVESTER (Fantasy 455-5-A-5)
5. ANY FOOL COULD SEE BARRY WHITE (Epic 45-LP-37)
6. NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT MILLIE JACKSON (Impala/Impala SP-10)
7. DANCER GINO SOCIO (RCA-Warner Bros, RCS 8757)
8. SHAKE GAP BAND (Mercury 74035)
9. HOT STUFF DONNA SUMMER (Casablanca MCA 4107)
10. SATURDAY NIGHT T-CONNECTION (Impala X-5051)

TOP NEW MOR SINGLES

1. JUST WHEN I NEED YOU MOST RANDY VANWARMER (Beverly Hills 0334)
2. IN A LITTLE WHILE ART GARFUNKEL (Columbia 3-10393)
3. I'LL COME RUNNING LIVINGSTON TAYLOR (Epic 4-5088)
4. CAN'T HELP FALLING IN LOVE ENGELBERT HUMPERDINCK (Epic B-50692)
5. LET ME BE GOOD TO YOU LOU RAWLS (Phil. Int./CBS CSB 23664)

Gottlieb Appoints New Distributors

CHICAGO — A realignment of Gottlieb distribution in the state of Louisiana has been announced by Tom Herrick, marketing vice president of D. Gottlieb & Co. A.M.A. Distributors Inc. of New Orleans and S & H Novelty Co., Inc., of Shreveport have been named Gottlieb distributors.

"We have known both Bob Nims of A.M.A. and T. W. Hughes of S & H for many years," commented Herrick in discussing the appointments. "Both have been very supportive of Gottlieb over the years and are welcome additions to our family of distributors."

"Having recently visited both offices I was privileged to meet the extremely capable personnel at each office," he continued. "As well as to view firsthand the facilities of these distributors which include full equipment and parts inventories as well as top service capabilities. We will be proud to have these fine companies representing us in this key state.

Bally Releases 'Star Trek' Pin

CHICAGO — "Star Trek," the new 4-player electronic pingame from Bally Pinball Corporation, is currently in full production at the factory, announced Paul Calamari, director of sales for Bally's Pinball Division.

The new machine, licensed from Paramount Pictures Corporation, features all the familiar characters from the long running TV series and incorporates a few new ones from the upcoming Paramount release "Star Trek — The Motion Picture.

Combined with the outstanding visual characteristics of the game are a multitude of very exciting play features, beginning with a starting bonus score of 1,000 points from which players may advance up to 29,000. A "Warp Speed Lane" skill shot with the noted memory and recall provides players a chance to enter a time warp and return the ball to the plunger for added scoring potential, and there is also an ad-

Midway Introduces Cocktail Model Of Popular 'Space Invaders' Game

CHICAGO — "We took the world's hottest game and incorporated it into a 'sit-down' cocktail table style," said Stan Jarocki, Midway's director of marketing, "as a great door opener to more locations." He is referring to the newly introduced "Space Invaders" cocktail table.

The table, measuring 22 inches by 32 inches, takes up little space, less than six square feet, and is smartly styled to enhance any location setting. "If anyone feels that the video cocktail table game market is diminishing," Jarocki noted, "they better take another look. We're convinced that this cocktail table style with a game that has achieved great popularity will be a tremendous boost for operators, new locations and the entire industry."

The Space Invaders Cocktail Table features a 19 inch monitor with a flip-top screen for 1 or 2 player action and the play theme is the same as that of the highly successful upright game. Players must exercise skill, strategy and quick reflexes against invaders from outer space. In the process of play, waves of marauders sweep down the screen toward earth, relentlessly dropping bombs and missiles on the player's laser base. Threatening to overrun it and as the invaders advance hypnotic staccato sounds and tense rhythms accompany the action.

The player defends earth by maneuvering the laser horizontally, hiding behind protective bunker shields and simultaneously firing the laser missile launcher at the attackers to score target values. The aim is to wipe out the invaders before being destroyed; three hits to the laser bunker eliminates the player and the game ends. Proactive defense, however, may earn the player extended play. Scoring 1000 means the raiders will need a fourth hit to eliminate the player and beating the high score awards the satisfaction of temporarily conquering the Space Invaders.

In conclusion Jarocki cautioned that "Space Invaders" has proved habit forming. "You can't play it just once — whether it's a upright or cocktail model."
INN, the response Coin Show the new most exciting 300 May 4-6, for factory's "Playboy" pinball. The most exciting thing about the show," according to Robinson vice president Ira Bettelman, "was the operators' interest in the improvements Atari has made — technically with the new electronics system and cosmetically, by placing the scoring display on the backglass. I was pleased with the number of questions that were asked and how the Atari field personnel, headed by Fred Mc Cord, handled them." Ira also was proud of two handsome plaques C.A. Robinson received from manufacturers in recognition to the exception job the distri did in boosting game sales, First, Bally's Paul Calamari made a rare trip to the coast to present the district with a plaque for its outstanding efforts on behalf of the factory's "Playboy" pinball. Then Midway's Larry Berke gave C.A. Robinson an award for its performance on "Space Invaders."

Industry Calendar

May 4-6, International Coin Machine Trade Show, Statler Hilton Hotel, New York. May 1-12, Game Music & Amusement Assn., annual conv., Columbus Hilton Inn, Columbus.
June 3-6, Consumer Electronics Show (CES): summer conv., McCormick Place, Chicago, Illinois.
June 7-9, Music Operators of Texas, annual conv., Marriott Motor Inn, Austin.
June 14-17, Illinois Coin Machine Operators Assn., annual conv., West Port Sheraton, St. Louis, Mo.
Oct. 14, Deutsche Wurlitzer Distributors Meeting; Hotel Croatia, Dubrovnik, Yugoslavia.
Oct. 25-28, NAMA national conv., McCormick Place, Chicago.
Nov. 9-11, AMOA international exposition, Conrad Hilton Hotel, Chicago.
Nov. 17-19, IAAPA national convention, Rivergate, New Orleans, La.

COIN MACHINE

California Clippings

Vector-beam will be showing its exciting new game “Speed Freak” at the International Coin Show at New York City's Statler Hilton on May 4-6. According to Vector Beam's Paul Jacobs, the response to the new game by distris from coast to coast is highly encouraging. Jacobs added that the vector beam mechanism is becoming more and more accepted and that the reliability of the machine has been good.

CIRCLE INTERNATIONAL’S GM, John Scavarda, says that Williams’ “Flash” pin is doing terrific. He mentioned that although the trucking strike has crippled his distributors a bit, “the turning point is out to be one of the hottest games of the year. Ciricle International will sponsor a Williams' service school for "Flash" in Los Angeles on April 24-25, San Diego on April 26 and Phoenix on May 1.

SPOKE WITH Jack Stack, manager of Rowe International, Inc. in San Francisco, briefly and he said his distris is anxiously awaiting the arrival of Williams’ “Flash” and Atari’s “Superman.” He also said that Gottlieb's new “Count-Down” will also be shipped way shortly.

THE LAST FEW WEEKS have been extremely busy ones at C.A. Robinson distris in Los Angeles. On March 30, an estimated (based on receipts from the catered lunch buffet) 250-300 operators turned out for the premier of Atari's new "Superman" pinball game. "The most exciting thing about the show," according to Robinson vice president Ira Bettelman, “was the operators' interest in the improvements Atari has made — technically with the new electronics system and cosmetically, by placing the scoring display on the backglass. I was pleased with the number of questions that were asked and how the Atari field personnel, headed by Fred Mc Cord, handled them.” Ira also was proud of two handsome plaques C.A. Robinson received from manufacturers in recognition to the exception job the distri did in boosting game sales, First, Bally's Paul Calamari made a rare trip to the coast to present the district with a plaque for its outstanding efforts on behalf of the factory's "Playboy" pinball. Then Midway's Larry Berke gave C.A. Robinson an award for its performance on "Space Invaders."

Game Plan, Inc. will be exhibiting at the May 4-6 International Trade Show in New York's Statler Hilton and, as we learned from the firm's national sales manager, Julie Kowalkowski, will be showing its new game “Count Down”.

STERN ELECTRONICS, INC. execs Gary Stern, Steve Kaufman and Larry Siegel were in attendance at the recent Shaffer Dist., 50th anniversary celebration in Columbus. In addition to the products on display will be "Sharephodet." Game Plan's debut model in the upper-right pin category. This machine will be released to the trade very shortly. The company will also show its current line of pinball tables including "Foxy Lady," "Star Trip" and "Family Guy." (continued from page 49)
COIN MACHINES FOR SALE

CONVERSION CARTRIDGES — film stereo records on reel to reel tape, sales and service. Used and new. Consignments accepted — plug-in, eliminate sound distortion, noise. 800 HANDS ON SERVICE. Satisfaction guaranteed. Quantity discounts. C.A. THORP (814) 452-3207.

FOR SALE: 200 Units used "pinball games, Gottlieb, Williams, Bally, Stern, Data East, Gottlieb's Big Buck Hunter, & Red Arrows." Cash or check: Hong Kong U.S. $115.00. Write to SUN MON CO., 17 Ohio 40-50 Morgan Road, Nanking, Hong Kong.

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FOR SALE: Williams Space Missions, Midway Wild Kingdom, & Bally available, $24.95 each. Many others available. Write for details. C.A THORP (814) 452-3207.

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CLASSIFIED ADS Close WEDNESDAY

LEADERSHIP CLASS - The Magic of Leadership. For anyone making a move to top management. March 1 to April 12. Contact: Telex 350018 SOVODA CHENO. Free to members. $150 to nonmembers.

FREE CATALOG: New and most complete One-Stop Shop for OLDIES BUT GOODIES. Retail Licenses. Send SASE to: POSTERS: Largest selection in world 213-308-3000. 16187 S.W. 198 Ave., Miami, Fla. 33174.


CLASSIFIED AD RATE 25 CENTS PER WORD

Cash Box/April 21, 1979
BROWN HOLDS PRESS CONFERENCE — Polydor recording artist James Brown held a press conference in New York to discuss his new LP and to introduce the producer of the album. This will mark the first time Brown has ever worked with a producer. Pictured (l-r) are: Rick Stevens, vice president A&R Polydor; Sonny Taylor, vice president, special markets, Polydor; Fred Haalen, president, Polydor; Dick Kline, executive vice president, Polydor; Brown; Dr. Werner Vogelsang, president Polydor International; and Brad Shapiro, producer.

Jet Conference

Columbia Debuts New Jazz Label

NEW YORK — Columbia Records will debut a new subsidiary label, the Encore Star Series, in mid-April. The label, which will feature mostly jazz reissues, will also include a number of previously unreleased tracks. The first five artists represented are Harry James (The Man With The Horn, P14387), Duke Ellington (“Suite Thursday/Controversial Suite/Harlem Suite,” P14359), Enroll Garner (Dreamy, “P14386), Billie Holiday (Swing Brother, Swing,” P14388) and Bob Wills (“Lone Star Rag,” P14390).

Eight-Tracks Available

Eight-track tape versions will also be available, with album and tapes carrying a suggested list price of $7.98.

CalMusicFest A Success For Fans, Venue Despite Losses

(continued from page 10)

Columbia Records

as well as the concessionaires and operators had expected. The carnival rides suffered the most, as festival patrons showed little interest in spending extra energy and money on the midway attractions. Sales of everything from T-shirts to paraphernalia and health food were lowest during sets by the Mahavishnu Orchestra, which appeared during mid-day and early afternoon portions of the event. Films were shown free of charge, which helped to draw several thousand people to the arena.

Despite the monetary losses, festival promoter Jim Rissmiller stated that the event "was our finest hour," though he had hoped for 80,000 people to attend each day. After noting that at least 55,000 tickets sold for each day were needed to break even, he added, "I honestly wouldn't be surprised if we reached that point. I looked at the festival as an investment in our future. It was a learning experience and I found many ways where I can improve the event next time around."

Rissmiller reported that much of the financial burden lay in the substantial costs spent in planning and running the festival. He further noted that the event "ran smoothly and the stage, sound and lighting systems were the most elaborate we've ever used. Another heavy expense was the two enormous video screens on each side of the stage, which added an incredible visual dimension to the performances."

More Coliseum Shows

Rissmiller indicated that he now plans to promote "at least one more show at the Coliseum" before the end of summer, and perhaps several more.

Although Anaheim Stadium is still my 'home' and I don't want to abandon them, I do foresee using the Coliseum facilities in the near future. At some point, I'd like to give a show to benefit the 1984 Olympics, which will be held here," he said.

The artists themselves were very pleased with the way the festival turned out, according to promoter and manager David Krebs, whose two acts, Ted Nugent and Aerosmith, headlined the event.

"The acts, of course, are always concerned about the quality of the sound at such events and they all seemed to feel that the sound at the festival was very good," Krebs, who himself will be promoting four regional rock festivals across the country by the end of this year, suggested that a major reason for the poor turnout was that many L.A. concert-goers are still leery of top-ranking Coliseum shows after police arrested 500 people on drug charges during the Pink Floyd shows.

The same package of acts would have sold out at least a week ahead of time in Anaheim," said Krebs. "Many people still remember those drug busts here. Now, I think we've taken a giant stride in bringing large music festivals back to Los Angeles and people have already begun to recognize that the police and the kids are not enemies."

L.A. Winner

By all accounts, the City of Los Angeles was the big winner of the festival, which, according to David Moorhead, general manager of KMET-FM, co-sponsors of the festival, "made more of the concert than a UCLA or USC football season." Hardy added that "if we have four or five outdoor concerts in the Coliseum between spring and late fall, we will generate more revenue than what we will be losing by the departure of the Rams." The Los Angeles Rams will be leaving the Coliseum for the Anaheim Stadium in 1980.

The two musical surprises of the festival were second-billed groups Cheap Trick and Van Halen, as both bands drew exceptionally strong response from the crowds prior to appearances by headliners Aerosmith and Ted Nugent.

Composer Rota Dies In Rome

LOS ANGELES — Academy Award-winning composer Nino Rota died of a blood clot in a Rome clinic on April 9. He was 68.

Rota was most famous for writing the music to "The Godfather" and all of Federico Fellini's films. Rota received a gold album for composing the score to the Franco Zeffirelli's film, "Romeo and Juliet." He won an Oscar, along with Carmine Coppola in 1974 for writing the score to the "Godfather, Part II."

IRAKERE AT THE PALLADIUM — Columbia Records recording group Irakere recently played the Palladium Theatre in New York as part of their first American tour, opening for Steve Stills. Pictured below are (l-r) are: Raul Roa-Kouri, permanent representative of the Republic of Cuba to the U.N. and Ar- turo Sandoval and Jorge Varona of Irakere. At top (l-r) are: Felix Pita, assistant to the Cuban ambassador to the U.N., Jesus "Chucho" Valdes, Irakere's leader; and Oscar Valdes of Irakere.

TRIGGER A TIDALWAVE OF MUSIC

June's brewin' up a storm. The BMA's Founders' Conference. Your opportunity to meet music industry leaders. Sponsored by the BLACK MUSIC ASSOCIATION. An organization dedicated to the advancement, enrichment, encouragement, and recognition of black music. It's all part of a June Celebration Of Black Music. So ride a wave of words and music at the BMA's Founders' Conference. Register today. You'll be right on course! For more facts on the BMA's Founders' Conference and Black Music Month contact the BLACK MUSIC ASSOCIATION at (212) 545-8600, or write BMA.

*Conference registration deadline: May 15.*

Black Music Association
1500 Locust Street, Suite 1905
Philadelphia, PA 19102

IRAKERE AT THE PALLADIUM — Columbia Records recording group Irakere recently played the Palladium Theatre in New York as part of their first American tour, opening for Steve Stills. Pictured below are (l-r): Enrique Pita, Carlos Emilio Morales, Armando Cuervo and Carlos del Puerto of Irakere. In second row are (l-r): Carlos Averhoff of Irakere; Bruce Lundvall, president of CBS Records Division; Bill Freston, executive assistant to the president of CBS Records Division; and Gilberto Valdes of Irakere. A third row (l-r) are: Raul Roa-Kouri, permanent representative of the Republic of Cuba to the U.N. and Ar- turo Sandoval and Jorge Varona of Irakere. At top (l-r) are: Felix Pita, assistant to the Cuban ambassador to the U.N., Jesus "Chucho" Valdes, Irakere's leader; and Oscar Valdes of Irakere.
| April 21, 1979 |
|---|---|---|---|

<table>
<thead>
<tr>
<th>Chart</th>
<th>Week</th>
<th>Items</th>
<th>Chart</th>
<th>Week</th>
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**101** WINGS’ GREATEST (Capitol 50-1185) 6.98 97 30
**102** THROUGH THE CHANGING NIGHT 11.98 93 12
**103** MORNING DANCE 13.19 122 4
**104** LOOK SHARP 22 115 5
**105** CHERRY LYN 22 (Columbia 35486) 105 22
**106** AWAKENING 22 109 7
**107** JOHN DENVER 22 86 8
**108** SQUEEZING OUT SPARKS 22 (Graham Parker & The Rumour (Arab 32433) 133 3
**109** MADAM BUTTERFLY 22 81 10
**110** TWILLEY 22 111 7.98 135 5
**111** TOUCHDOWN JIMMY 9 22 (Columbia 35594) 96 20
**112** INNER SECRETS 22 102 26
**113** HELL BENT FOR LEATHER 11.98 (Juice) 112 6.98
**114** HAIR 22 14.98 140 4
**115** A WILD AND CRAZY GUY 22 110 25
**116** ROCK BILL 11.98 (Meat Loaf) 122 7.98
**117** JOURNEY TO THE LAND OF ENCHANTMENT 22 (Road) 123 6.98
**118** LET’S KEEP IT THAT WAY 22 112 38
**119** SOONER OR LATER 22 (R&R Smith (Columbia 35513) 195 2 1.98
**120** IT’S ALL TRUE 22 (Gino Soroco RFC / Warner Bros. RFC 3309) 127 7.98
**121** GREATEST HITS 1971-75 22 (Maggie Bell) 117 22
**122** EVERYBODY UP 22 117 10
**123** NO ESCAPE 22 137 2.98
**124** LIVING IN THE U.S.A. 22 108 10
**125** YOU’RE NEVER ALONE WITH A SCHIZOPHRENIC 22 109 10
**126** SOMEWHERE IN MY LIFETIME 22 103 22
**127** THE LIGHT THE LIGHT 22 131 16
**128** DR. HECLE & MR. JIVE 22 104 3
**129** SUPER MANN 22 (Atlantic 10-2221) 117 10
**130** NUMBERS 22 10.98 104 11
**131** HOT NUMBERS 22 (Int'l 1410) 154 3.98
**132** MOLLY HATCHET 22 139 16
**133** WILLIE NELSON & FAMILY LIVE 1.98 (Columbia KC 23564) 129 22

**134** A TONIC FOR THE TROOPS 1.98 (Goodyear 35700) 1.98
**135** MEMPHIS BLEEDING 22 132 30
**136** WHISPER IN YOUR EAR 22 144 3
**137** BAT OUT OF HELL 1.98 135 77
**138** PARADISE 22 153 3
**139** "BOUT LOVE 22 126 8.98
**140** CLASSICS 22 (Kenny Rogers & Dottie West) 151 1 128
**141** HOT STREETS 1.98 128 22
**142** SHADOW DANCING 22 135 46
**143** FIRST GLANCE 1.98 156 3
**144** GLADYS KNIGHT & THE PIPS 1.98 124 6
**145** JERRY LEE LESLIE 1.98 151 16
**146** HANGOUT 1.98 (CBS 35729) 1.98
**147** HEAD EAT LIVE! 1.98 157 8
**148** LAND OF PASSION 22 120 142
**149** LOVE TALK 22 (Manhattan) 1.98 164 4
**150** STARS (Sylvestor) 1.98 167 10
**151** "WANTED" LIVE IN CONCERT 1.98 142 12
**152** COMES A TIME 1.98 138 27
**153** THE MAN WHO BUILT AMERICA 1.98 143 10
**154** ALTON McCLAIN & DESTINY 1.98 147 4
**155** SHOT DOWN 22 (Let’s Build) 1.98 141 17
**156** JUST LIKE REAL PEOPLE 22 156 7
**157** PEAKS VALLEYS HONKY- TONKS & ALLEYS 22 172 3
**158** EVERY WHICH WAY BUT LOOSE 1.98 149 14
**159** IN THE MOOD WITH 1.98 73 4

**160** JOURNEY TO ADDIS 1.98 145 22
**161** MILKY WAY 1.98 171 5
**162** IRONHORSE 1.98 179 4
**163** DESMOND CHILD & ROUGE 1.98 159 9
**164** I’VE ALWAYS WANTED TO SING… NOT JUST WRITE 1.98 77 5
**165** SANGRE DE CRISTO 22 (EMI 7706) 1.98 160 20
**166** SOUND-ON-SOUND 1.98 (Columbia/Co. 71391) 178 3
**167** STRIKES 1.98 (Led Zeppelin) 180 3
**168** SHOTGUN III 1.98 (MC 4-227) 184 2
**169** CHINESE new YEAR 1.98 1
**170** BILLY THE JUKE 1.98 169 19
**171** HERMAN BROOD & HIS WILD ROMANCE 1.98 10
**172** BILLY JOE 1.98 175 11
**173** COUPOCOUS 1.98 (Ronald) 185 3
**174** TWIN SONS OF DIFFERENT PETERS 1.98 (Gandalf) 163 33
**175** DANCE WITH FIRE 1.98 (Cheryl Ladd) 190 2
**176** IN THE PUREST FORM 1.98 (A&M 50211) 193 1
**177** DREAMBOAT ANNE 1.98 161
**178** ROCKETS 1.98 (RSO – 3047)
**179** "EVERY 1’S A WINNER" 1.98 152 15
**180** FALLING IN LOVE AGAIN 1.98 161
**181** T-CONNECTION 1.98 167 11
**182** MORE SONGS ABOUT BUILDINGS AND FOOD 1.98 170 38
**183** TNT 1.98 (Hank Williams) 193 90
**184** THE GRAND ILLUSION 1.98 (Styx & AP 4573)
**185** RUNNING ON EMPTY 1.98 (EMI 113) 196 69
**186** ROCK 'N ROLL NIGHTS 1.98 182 5
**187** TRILLION (Epic JE 35460)

**ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Peak Position</th>
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<tr>
<td>Alamar Bros.</td>
<td>945</td>
<td>Capitol</td>
<td>105</td>
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<tr>
<td>April Wine</td>
<td>145</td>
<td>Capitol</td>
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<td>Argent</td>
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<td>Atlantic</td>
<td>163</td>
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<td>Average White Band</td>
<td>68</td>
<td>Warner Bros.</td>
<td>183</td>
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<tr>
<td>Bad Company</td>
<td>89</td>
<td>Atlantic</td>
<td>89</td>
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<tr>
<td>Barfly</td>
<td>135</td>
<td>Epic</td>
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<tr>
<td>Bar-Kays</td>
<td>172</td>
<td>Warner Bros.</td>
<td>172</td>
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<tr>
<td>Beach Boys</td>
<td>22</td>
<td>Reprise</td>
<td>22</td>
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<tr>
<td>Ben E. King</td>
<td>22</td>
<td>Debut</td>
<td>22</td>
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<tr>
<td>Blackfoot</td>
<td>45</td>
<td>MCA</td>
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<td>Blackie</td>
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<tr>
<td>Blues Brothers</td>
<td>18</td>
<td>Warner Bros.</td>
<td>18</td>
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<tr>
<td>Bob &amp; Carol &amp; Ted &amp; Margaret</td>
<td>168</td>
<td>Epic</td>
<td>168</td>
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<tr>
<td>Bob Dylan</td>
<td>82</td>
<td>Reprise</td>
<td>82</td>
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<td>Bond, Goldfinger</td>
<td>113</td>
<td>EMI</td>
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<td>Chicago</td>
<td>113</td>
<td>Elektra</td>
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**Nota:** Los datos se basan en la encuesta de la revista Billboard y pueden no reflejar todos los lanzamientos. Los créditos agrupan a diferentes autors, productores y generos de la época. Para una visión más completa, se pueden consultar otras fuentes y listados de la época.
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<td>2</td>
<td>SPIRITS HAVING FLOWN</td>
<td>BEE GEES</td>
<td>(Warner Bros. BSK 3193)</td>
<td>1978-10-28</td>
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<td>2</td>
<td>7</td>
<td>2 MINUTE BY MINUTE</td>
<td>THE DOOBIE BROTHERS</td>
<td>(Warner Bros. BSK 3193)</td>
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<td>2 HOT!</td>
<td>PEACHES &amp; HERR</td>
<td>(Polydor PD-1-1772)</td>
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<td>DESOLATION ANGELS</td>
<td>BAD COMPANY</td>
<td>(Columbia)</td>
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<td>LIVIN' INSIDE YOUR LOVE</td>
<td>GEORGE BENSON</td>
<td>(Warner Bros. BSK 3193)</td>
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<td>BREAKFAST IN AMERICA</td>
<td>ALLMAN BROTHERS BAND</td>
<td>(Capricorn CPN-0218)</td>
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<td>FRANK WRIGHT</td>
<td>(Atlantic)</td>
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<td>BLONDES HAVE MORE FUN</td>
<td>ROD STEWART</td>
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<td>(Columbia FC 45609)</td>
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<tr>
<td>13</td>
<td>1</td>
<td>CHEAP TRICK AT BUDOKAN</td>
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<td>14</td>
<td>3</td>
<td>GO WEST</td>
<td>VILLAGE PEOPLE</td>
<td>(Cassabelle NLPL 1144)</td>
<td>1978-12-02</td>
</tr>
<tr>
<td>15</td>
<td>12</td>
<td>DESTINY</td>
<td>THE JACKSONS</td>
<td>(Epic JE 35653)</td>
<td>1978-12-02</td>
</tr>
<tr>
<td>16</td>
<td>10</td>
<td>WE ARE FAMILY</td>
<td>SISTER SLEDGE</td>
<td>(Motown Atlantic SD 5209)</td>
<td>1978-12-02</td>
</tr>
<tr>
<td>17</td>
<td>22</td>
<td>LEGEND</td>
<td>POCO</td>
<td>(MCA NCAA 1099)</td>
<td>1978-11-11</td>
</tr>
<tr>
<td>18</td>
<td>13</td>
<td>BRIEFCASE FULL OF BLUES</td>
<td>BLUES BROTHERS</td>
<td>(Atlantic SD 19517)</td>
<td>1978-12-02</td>
</tr>
<tr>
<td>19</td>
<td>17</td>
<td>LOVE TRACKS</td>
<td>GLORIA GAYNOR</td>
<td>(Polydor PD-1-6184)</td>
<td>1978-11-11</td>
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<tr>
<td>20</td>
<td>11</td>
<td>INSTANT FUNK</td>
<td>(Isaiah IS 8515)</td>
<td>1978-12-02</td>
<td></td>
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<tr>
<td>21</td>
<td>24</td>
<td>THE CARS</td>
<td>(Isaiah IS 1035)</td>
<td>1978-12-02</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>30</td>
<td>CRUISIN'</td>
<td>VILLAGE PEOPLE</td>
<td>(Cassabelle NLPL 1144)</td>
<td>1978-11-11</td>
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<tr>
<td>23</td>
<td>28</td>
<td>VAN HALEN II</td>
<td>VAN HALEN</td>
<td>(Warner Bros. BSK 3193)</td>
<td>1978-11-11</td>
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<tr>
<td>24</td>
<td>27</td>
<td>KNOCK ON WOOD</td>
<td>ARE STUART</td>
<td>(Harpos HOS 50054)</td>
<td>1978-11-11</td>
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<tr>
<td>25</td>
<td>30</td>
<td>OUTLANDOS D'AMOUR</td>
<td>THE POLICE</td>
<td>(A&amp;M SP 7755)</td>
<td>1978-11-11</td>
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<td>26</td>
<td>21</td>
<td>C'EST CHIC</td>
<td>CHIC</td>
<td>(Atlantic SD 19408)</td>
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<tr>
<td>27</td>
<td>43</td>
<td>EVOLUTION</td>
<td>(Isaiah IS 1035)</td>
<td>1978-12-02</td>
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<td>28</td>
<td>10</td>
<td>THREE HEARTS</td>
<td>BOB WELCH</td>
<td>(Capitol SD-11907)</td>
<td>1978-11-11</td>
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<td>29</td>
<td>33</td>
<td>SHEIK YERBOUTI</td>
<td>YARON ZAPPA</td>
<td>(Zappa/Surprise GRZ 3-1951)</td>
<td>1978-11-11</td>
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<tr>
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<td>26</td>
<td>MUSIC BOX DANCER</td>
<td>FRANK MILLS</td>
<td>(Polydor PD-1-18912)</td>
<td>1978-12-02</td>
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<tr>
<td>31</td>
<td>12</td>
<td>BUSTIN' OUT OF L SEVEN</td>
<td>RICK JAMES</td>
<td>(Not Now SDP 1-18841)</td>
<td>1978-11-11</td>
</tr>
<tr>
<td>32</td>
<td>13</td>
<td>LIFE FOR THE TAKING</td>
<td>EDDIE MONEY</td>
<td>(Columbia)</td>
<td>1978-11-11</td>
</tr>
<tr>
<td>33</td>
<td>32</td>
<td>LIVE AND MORE</td>
<td>BOYNA SUMMER</td>
<td>(Cassabelle NLPL 1144)</td>
<td>1978-11-11</td>
</tr>
<tr>
<td>34</td>
<td>14</td>
<td>HEAD FIRST</td>
<td>THE BABYS</td>
<td>(Chrysalis CHR 1190)</td>
<td>1978-12-02</td>
</tr>
</tbody>
</table>
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