CATCH!!!

THE NEW SUMMER SINGLE "NOBODY"
THE DOUCE IS LOOSE
ON MUSHROOM RECORDS and TAPES #3
EDITORIAL

Positive Signs

Many retailers witnessed some solid sales increases over the recent three-day holiday period as compared to last year, and hopefully, this signals a turnaround in what has been a disappointing first half of 1979 for record merchandisers.

The combination of superstar releases and heavy summer touring campaigns should also help to further stimulate retail activity across the country. And the apparent easing of the gasoline shortage means that consumers will no longer have to twice think about driving to outlying mall locations.

Recent releases by such proven bestselling artists as Chuck Mangione, Earth, Wind and Fire, Kansas, Isley Bros., Gerry Rafferty, James Taylor, Kiss, Dolly Parton, and the upcoming Wings LP have stirred enthusiasm within the industry and should do the same at the consumer level. Late summer releases from Eagles, Fleetwood Mac, Foreigner and others should help to continue the momentum.

The Bee Gees summer tour will bring national attention to the record industry, which again usually translates into additional sales. Likewise most of the talent line-ups for outdoor venues across the country include some of the most successful artists in the business.

While the current inflationary-recession spiral shows no signs of abating, we believe the combination of more superstar releases, stepped up touring activity and the increased availability of gasoline point to an improved retail picture in the coming months.
1 HOT LEATHERS
2 LOVE LOVERS TAKE YOU HOME (Canals/Casablanca 5108) 1 1
3 WE ARE FAMILY
4 REUNITED
5 JUST WHEN I NEEDED YOU MOST
6 THE LOVE SONG
7 HEART OF GLASS
8 CHUCK E'S IN LOVE
9 YOU TAKE MY BREATH AWAY
10 SHAKE YOUR BODY (DOWN TO THE GROUND)
11 I BELIEVE IN ME
12 DISCO NIGHTS (ROCK FREAK
13 ROCK 'N ROLL (Delaware Avenue Band 12)
14 CAN'T TAKE MY EYES OFF YOU
15 RING MY BELL
16 BOOGIE WONDERLAND
17 MINUTE BY MINUTE
18 IN THE NAVY
19 GOODNIGHT TONIGHT
20 MAKIN' IT
21 SHINE A LIGHT
22 I WANT YOU TO LOVE ME
23 RENEGADE
24 GET USED TO IT
25 BAD GIRLS
26 LOVE TRAIN
27 IF LOVING YOU IS WRONG I DONT WANT TO BE RIGHT
28 WHEN YOU LOVE A BEAUTIFUL WOMAN
29 DANCE THE NIGHT AWAY
30 ALINETTE
31 Ain't No Stoppin' Us Now
32 BETTER TIMES (Cassius Claxton/Casablanca 51207) 19 9
33 Good Timin'
34 The Beach Boys (Capitol/CBS 52910) 35 7
35 Shakedown Cruise
36 Does Your Mother Know
37 Hot Numbers
38 You Can't Change that
39 Heart of the Moon
40 Little Bit of Soap
41 You Make Me Feel Like Dancing
42 You Ever Had Your Heart Broke
43 I'll Stand By You
44 Shakedown Cruise
45 Don't Wanna Let Ya
46 Girls
47 Dancin' the Night Away
48 I Wish I Could Fly
49 Days Gone Down
50 One Way or Another
51 Can't Sleep
52 Lead Me On
53 Saturday Night Sunday Morning
54 I Must Be Lovin' You
55 Sad Eyes
56 We're Going to Carry On
57 Say Maybe
58 Mama Can't Buy You Love
59 Up on the Roof
60 People of the South Wind
61 You Can't Help It
62 No Time to Lose
63 More Than a Feeling
64 You Can't Change That
65 Betteral Vibrations
66 Time of Your Life
67 Sign Me Up
68 Fool
69 Straight Ahead
70 Good Timin'
71 I Don't Wanna Die
72 I Don't Want to Lose
73 Go to Your Rooms
74 Never Gonna Give You Up
75 One More Time
76 Rio
77 The Logical Song
78 I've Seen That Movie Before
79 How High
80 She Believes
81 Michael
82 Don't Stand So Close to Me
83 The Logical Song
84 How High
85 I Don't Want to Lose
86 Fool
87 Straight Ahead
88 Good Timin'
89 I Don't Wanna Die
90 I Don't Want to Lose
91 Go to Your Rooms
92 Never Gonna Give You Up
93 One More Time
94 Rio
95 The Logical Song
96 How High
97 I Don't Want to Lose
98 Fool
99 Straight Ahead
100 Good Timin'
In This Age Of Superheroes
Along Comes An Anthem For The "Underdog."
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CASHBOX THE INTERNATIONAL MUSIC RECORD WEEKLY
Holiday Weekend Sales Rise In Spite Of Gasoline Drought

New York — Though business could have been seriously affected by forecasts of a nationwide gasoline drought, a lack of holiday promotions, and a shortage of superstars, sales for the Top 10 positions on the Top 100 Country Chart rose 15% for the last four weeks. In addition, the Top 10 commands 10% of the country market, a 20% increase since March 10 (10-week period), and 14% of the Top 10 single market, a 10% increase over the last four weeks.

The survey shows Country Chart Dominated By MCA & RCA

Survey Shows Country Chart Dominated By MCA & RCA

by Bob Campbell

Nashville — Since the first of the year, MCA and RCA Records have dominated the Top 10 chart positions of the Cash Box Country Singles chart, starting according to a reader's poll of the Cash Box Country Chart compilation. The chart analysis includes the 23-week period from Jan. 6 through June 9.

With RCA singles occupying 54 spots in the Top 10 since Jan. 6, the Top 6 issue, RCA leads all country record divisions with 26% of the Top 10, 35% of the #1 spot during the 23-week period. RCA singles have registered in 31 spots in the Top Five.

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Audiofidelity In Talks To Buy Midsong Int'l, Rapp/Metz Co.

by Ken Terry

NEW YORK — Audiofidelity Enterprises, Inc. is currently negotiating an agreement concerning the possible acquisition of Midsong International, Inc. and Rapp/Metz Management.

Under terms of the agreement that is being considered, Midsong and Rapp/Metz would reportedly receive a controlling share of stock in Audiofidelity, valued at a seven-figure sum on the open market. In addition, according to Metz, he would become chairman of the board of an expanded Audiofidelity Enterprises, with Bob Reno, president of Midsong, becoming president of the new firm’s record division, and Joseph Rapp becoming head of the company’s management division. Herman Gimbel, Audiofidelity’s present chairman, would then become a consultant.

Gimbel stated that the deal could go through as early as June 20 and as late as September 20. But Metz confidently predicted that it would be finalized “on or about July 1.”

No Distribution Changes

Both Gimbel and Reno emphasized that there would be no distribution changes as a result of the proposed transaction between their companies. “Our distribution will remain the same,” said Gimbel. “We’ll do ours and they’ll do theirs.”

Similarly, both men stated that there will be no personnel changes in either company “in the present time.” In the new setup, Harold Drayson would remain president of Audiofidelity.

According to Gimbel, Audiofidelity and its associated labels have a combined annual volume of approximately $1.7 million. There are also advantages in the company’s catalog, which includes everything from jazz (Chiaroscuro) and classical (First Component) to sounds, belly dancing and disco records (Audiofidelity).

Midsong International, a privately owned company, has a roster that includes John Travolta, Carole Douglas, Wardell Piper, Todd Foster (“Disco Danny”) and Arthur Fiedler (for one record only). Fiedler will lead the Boston Pops in a disco-oriented recording, arranged by John Davis and utilizing the same rhythm section that Midsong artists have used on their disco records.

Midsong’s hottest current album is Carol Douglas’ “Come Into My Life,” which is reported to be considered for a silver award, Silver Convention, which had a big international hit with “Fly, Robin, Fly.” It was soon cut with another album. John Travolta’s new recording effort has not yet been scheduled.

Reno viewed the possible deal with Audiofidelity as an affirmation of his belief that “we’re on the right path. We’re a strong company and we’ve got a good record company.”

Bets Wins $875,000

In Back Royalty Suit

NEW YORK — Richard “Dickie” Betts has been awarded $875,000 by the American Arbitration Association for record and publishing royalties covering the years 1969 through 1976.

Betts had filed a claim that he had not received proper royalty accounting for those of his compositions that were recorded by the Allman Brothers Band and himself during that period from his record company, Capitol Records, and his publishing firm, No Exit Music.

Betts was represented by attorneys Peter Metz and Roger Herbert, who alleged that Capitol had misappropriated royalty rates specified in contracts with Betts and had charged and packaged charges and was bound to pay Betts royalties on Herbert said, “What was denominated as ‘unclaimed royalties’ was calculated by Capitol and was charged against the balance due and was realized to the point of taking over the entire balance due.”

Ringo Starr was also charged with failing to justify deductions taken out of Betts’ royalties with supporting documents.

Betts, widow of late Capitol Records general manager Bruce Springsteen, in his suit with Mike Appel, and Paul Simon in his case with Columbia Records.

CBS Artists Battle Against Drug Abuse

NEW YORK — CBS recording artists Billy Joel, Kansas and Earth, Wind and Fire are tape radio and TV music spots discouraging young people from getting involved with drugs. The spots are part of a multi-media ad campaign signaling the involvement of CBS Records with the Music Connection To Fight Drug Abuse, a nationwide committee for a sane drug policy.

According to LeBaron Taylor, vice president of CBS Records and its July release CBS Records, “It is our objective to supply the necessary talent whenever and wherever possible to assist in any extremely worthwhile cause.”

George Richardson, former Naxer assembler, and co-founder with Ingrid Frank of the National Committee for a Sane Drug Policy, said “their work (the musicians) means more to the youngsters than anything you or I can do to reach these entertainers are people who are admired, respected, and trusted by them.”

Both CBS Records and the Music Connection anticipate industry-wide support for the program. In addition, the committee will honor Atlantic recording artist Gil Scott-Heron for his anti-drug recording of “Angel Dust.”

SURFS UP — Epic recording group the Beach Boys recently performed at Nassau Coliseum in Long Island. Pictured standing are (l-r) Mike Love, Carl Wilson, Brian Wilson, Bruce Johnston and Al Jardine.
Really divine!

Presenting a sizzling new single from Bette Midler, "MARRIED MEN." On Atlantic Records.

Produced by Arif Mardin

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From The Forthcoming Ocean LP, LOVE ZONE 49900
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TOM COSSIE
ANNOUNCE
RELEASE

ADS" BY ULLANDA
NEW FACES TO WATCH

Randy Vanwarmer

In a period where the technological complexity of disco and rock seems to have overtaken the art form, along comes Bearsville recording artist Randy Vanwarmer, whose simple but honest pop style has already garnered national recognition. He was bypassed by his label with "Just When I Needed You Most," and taken everyone by surprise. The song is currently #5 bullet on the Cash Box singles chart and his LP "Warmer," is bulleted at #134 on the charts in only its third week of release.

Vanwarmer's easy musical style is reflective of his quiet youth in Indian Hills, a small town of 2,000 nestled in the scenic Colorado mountains west of Denver. He grew up in a family of strictly religious Fundamentalists, "almost Baptists" as he related, where he was introduced at an early age to perhaps his most profound musical influence, gospel.

"I suppose that the structure of gospel has been my basic ideological influence," said Vanwarmer. "Not so much the feeling of the music, perhaps, but the structure and the concept.

After his family moved to England when he was only 14, he experienced "cultural shock" for the first time and became more interested in the world of the next three or four years. Going to a state school, he felt the social segregation of his peers. In that environment, he developed a strong interest in the country. And he was presented with his initial contact with the music industry.

Vanwarmer met Richard Williams, an English rock journalist who was part of Island Records' A&R department at the time, while he was taking his tapes around to various record labels. Williams encouraged him to pursue a career as a singer and songwriter and suggested that he bring his songs to Ian Kimmet at Island Publishing. The following year, Kimmet became head of Bearsville Records in England and Vanwarmer eventually joined the Bearsville publishing company a year later. Shortly after that, he was signed to the label as a recording artist.

Although Vanwarmer indicated that while the "Warmer" LP was "about a year in the making," he spent almost two years planning and writing songs for the record. In fact, "Just When I Needed You Most" took some three weeks to finish.

"I came up with the hook and then spent a good deal of time putting together the rest of the song," reflected Vanwarmer. "Coming up with the right melody was more a matter of luck and intuition. I think that most songwriters should spend some time with their music, perfecting it.

The basic tracks for the album were cut in Nashville and the strings were arranged by Del Newman, who caused some confusion at the Bearsville offices here. Most of the strings were recorded by violinist Jonstone at his home, the former residence of the former owner Albert Grossman had signed an English artist who was making a straightforward MOR record. When the tapes were finally sent over, through everyone was pleasantly surprised.

Vanwarmer admitted that when the single was first released, it was "a little nervous," but is now very pleased with the song's success. However, the gentle, understated style that characterized his work on collecting new songs for his second LP and a number of concert dates are being planned for the fall.

Saint Tropez

"Belle de Jour," which has been in careful preparation for nearly a year, is the second album from the London band Saint Tropez. The sultry female trio's first album, "JT'Aime," topped high on the list of top disco albums for 1977, and their new effort is even better on the charts. The album is currently #27 on the Cash Box Top 40 disco chart, while the single from the album, "One More Minute," is #86 after six weeks on the Cash Box top singles chart.

"Belle de Jour" not only boasts the breathy vocals of Teresa Burton, Kathy Deckard, and Phyllis Rhodes, but also features French singing star J.P. Vignon. The LP was produced by Laverne Rinder and W. Michael Lewis (who also arranged and conducted it, and was recorded in London and Hollywood earlier this year.

"The big change in the current lineup of St. Tropez are not the same as the singers who recorded the "JT'Aime," LP, vocalist Phyllis Rhodes points out. "The group has also become more a jazz band as opposed to key retail accounts, and has also appeared on a number of major television talk shows.

The concept of St. Tropez as "kind of swing, kind of French, kind of high-class trash," I think that's what A.J. had in mind," she was referring to A.J. Cervantes, president of Butlerly, who conceived of a band that could blend European and American disco styles with the sensuous vocals of three women one would be unlikely to forget. "I have women who was born and raised in California, has a background that includes singing, dancing, theatre, and comedy. Throughout high school and college, she sang in various musicals and later joined a group known as the Kids Next Door, who sang in places as far off as Australia and the Far East. She worked for a period with Mitzi Gaynor in the singer's Las Vegas revue, and has appeared on such television programs as "America Tonight," "The Mac Davis Show," and various Kraft specials. Burton also performed with several improvisational comedy groups in Los Angeles prior to joining St. Tropez.

Kathy Deckard began singing professionally on the club circuit in Philadelphia, where she was born and raised, but then headed for New York, where she sang and acted for a slew of major television programs.

The group's third vocalist, Phyllis Rhodes, boasts the most impressive credits of the trio as a former singer with the Salsoul Orchestra, Theresa Waite, and Duke Williams and the Extremes. During this period, she sang in nightclubs throughout her home state of Connecticut, and even sang with the Princeton Opera Association. She can also be seen in a number of motion pictures.

J.P. Vignon's performance on the LP is especially fitting, given his affinity for such other French talents as the late King Cole. Born in Ethiopia to a French father and Italian mother, he began singing with his brother in a Parisian cabaret and later worked with Place Pigalle before making his way to New York, where he recorded an LP for Columbia several years ago.

ARTIST PROFILE

Nemperor's Stanley Clarke: A Bass For All Possibilities

by Richard Imamura

LOS ANGELES — "The thing I like best," says Nemperor recording artist Stanley Clarke, "is when I'm on stage in front of a lot of people playing a bass solo.

Renowned as perhaps the most versatile bass player around today, Clarke is a musician who knows no boundaries. Consider the fact that he is currently touring with Rollin' Red Carpet, the legendary New Orleans group and the New Barbarians, a gig he picked up not long after sitting in on McCoy Tyner's "Third World" tour. Clarke has even played with mainstream jazz artists as Freddie Hubbard, Hubert Laws, Bobby Hutcherson, Bill Summers, Benny Maupin and Jack DeJohnette.

'I Can Do It!'

"When I was younger," Clarke explains, "maybe 14, 15, 16, in Philadelphia, as a matter of survival, I learned to play all the different types of music. I was a music freak. Now, I play with all these artists because I can do it.

Only 27 years old, Clarke is already recognized as a trendsetting bass player.

Richard's Sentence

Turns Large Profit For Canadian Blind Institute

TORONTO — After months of speculation and a final audit, profits from the Rolling Stones' Keith Richards' two concerts for the blind, have been tabulated at $50,000, with that sum going to the Canadian National Institute for the Blind.

The two concerts were part of the sentence handed down by a Canadian judge for Richards' 1978 conviction of heroin possession in Toronto. Initial speculation included reports that the concerts had actually lost money, although the judge did not specify that Richards' concerts had to turn a profit in order to satisfy the sentence requirements.

Several factors contributed to the financial success of the two events which were held at the 5,000-seat Oshawa Civic Auditorium: Performers worked gratis and most major sponsors did not demand expenses. The public strongly supported the concerts and a Canadian promotion company donated their services. The concerts grossed over $119,525 from performances by Richards and the New Barbarians at one event and the Rolling Stones at the other.

Ten years ago," Clarke recalls, "I was unheard of for a bass player to stand up there and be heard. I would always be there in the back, maybe sing a little, and always have this monotonous look across his face.

Now, in any gig where Clarke is playing, the bass can be heard shining up from the rhythm roles, and back again.

New Horizons

Not only is Clarke in the forefront of new bass trends, but he is also involved through writing and producing, as well as playing, in the continual evolution of music in general. One of the charter members (along with Chick Corea) of that memorable jazz fusion experiment "Return To Forever," Clarke sees new horizons opening up. "I have a feeling," explains Clarke, "that in the '80s, music will undergo a drastic change, like what happened in the '60s.

"My favorite period of music is the '60s," Clarke adds, "when the music had a lot of energy."

Pop Acts To Appear At Kennedy Center

NEW YORK — The John F. Kennedy Center for the Performing Arts in Washington, D.C. will present a series of entertainment attractions as part of its Concert Series, produced by independent producers Lee Guber and Shelly Gross. "This will be a high-profile project," Guber says, adding that the concert series is "a natural evolution of a decade of work in an area that we've been working in for years."

Guber and Gross marks the first time that independent producers have been invited to present entertainment at the Center.

CHEAP TRICK OVERCOMES NEW YORK — Epic recording group Cheap Trick recently performed material from their platinum album "Smash at the Apollo," at the Palladium in New York. Pictured standing with the group (t-r) are: Al DeMarino, vice president of artist development for E/P/A; Bruce Lundvall, president of the CBS Records Division; Don Bordeaux, Epic's national A&R manager for E/P/A; Rick Nektine of the group and Lennie Petzie, vice president of national A&R for Epic. Shown seated (t-r) are: Bun E. Carlos, Tom Petersson, and Robin Zander of Cheap Trick; and Ron McCarrol, vice president of marketing for E/P/A.

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Cash Box/June 9, 1976
PEACHES & HERB
THE FIRST TWO WERE DELICIOUS

“2 Hot” Double Platinum on Polydor/MVP Records & Tapes.
Pope, ‘Genghis Khan’ In Australia Via Image

LOS ANGELES — Image Records of Australia is taking on an international flavor with its latest series of releases. With the LPs “The People’s Pope” and the Bushwalkers’ “Bushfire,” plus the single “Genghis Khan,” product with roots around the world has found its way into the Australian market.

“The People’s Pope,” highlighting Pope John Paul II, features a Papal Blessing in both English and Polish, with the cover carrying various photos taken over the years.

Germany’s Genghis Khan

The winner of the German Eurovision competition, “Genghis Khan,” by the group of the same name, was brought to Image by Ralph Siegel. A 12” of the cut has now been produced, as the song has become a hit in the disco throughout Australia.

Finally, Image has hired John Wood of England to produce the “Bushfire” album for the Australian folk band, the Bushwalkers.

Lee-Myles Bows New Disco Disc Jackets

NEW YORK — Lee-Myles Associates has developed its first duo-oriented stock 12-inch jackets. The jacket, available for immediate delivery in lots as small as 100, is printed in full color on both sides, and has disco-oriented graphics.

Caviano To Discourse At B’nai Brith Meeting

NEW YORK — “Can Disco Stop the Sales Slump?” will be the theme of an address given by Ray Caviano, president of Warner/RFC Records, at the meeting of the B’nai Brith Music and Performing Arts Lodge on Monday, June 4 at 7:15 p.m. The talk, which will take place after the business portion of the B’nai Brith meeting, will be open to the public. The address is the Sutton Place Synagogue, 225 East 51st St., New York.

Moss Forms New Management Firm

LOS ANGELES — Personal manager Ron Moss has formed Ron Moss Management, a full-service personal management firm. The new firm will be handling all aspects of career management for a variety of music and recording artists, as well as tour production.

Most recently, Moss was personal manager for Warner Bros. recording artists Chick Corea and Gayle Moran, via the New Art Management company.

Ron Moss Management is located at 291 South La Cienega Blvd., Suite 412, Beverly Hills, Ca. 90211. The telephone is (213) 659-6360.


NEW YORK — The membership of the Black Music Association’s Performing Arts Division has grown to include the following recording artists: Nick Ashford, Valerie Simpson, Jerry Butler, Gene Chandler, H. Belafonte, Stanley Clarke, Billy Davis Jr., Mavis Staples, Edwin Starr, Billy Paul, Curtis Mayfield, Marilyn McCoo, Davis, George and Louis Johnson, Gene McFadden, John Whitehead, Roberta Flack, Dionne Warwick, Millic Jackson, the Bar-Kays, the Commodores and Tavares.

Bossin, Linsky Buy Project 3 Records

NEW YORK — Project 3 Records, founded by the late Enoch Light, has been acquired by Herb Linsky and Gordon Bossin. Linsky, who will continue as president of Herb Linsky Associates, Inc., is president of the firm, while Bossin, who has been vice president of marketing for Arista and United Artists Records, is vice president and general manager of the firm, and will be involved in the day-to-day operations of the company.

Project 3’s new offices, scheduled to open in mid-June, will be located at 200 W. 57th St., Suite 602.

EXECUTIVES ON THE MOVE

Hutkin To Pickwick — Pickwick International has announced the appointment of David Hutkin to national merchandising director. He comes to Pickwick from A & M Records’ Boston office, where he served as marketing director in charge of the New England and up-state New York areas.

Benson Named At EMI — EMI America/United Artists Records has announced the appointment of Ken Benson to national album promotion director. Prior to this appointment, he worked in the Capitol Records promotion department for more than five years, most recently serving as national album co-ordinator.

Schnur Promoted At Epic — Epic Records has announced the promotion of Larry Schnur to director, A&R, west coast for Epic Records. Since February 1979 he was director, talent acquisition, A&R, Epic Records. He came to CBS Records in 1974.

Carr Appointed At International — Champion Entertainment Organization and New York International Records has announced the appointment of Barbara Carr to vice president, creative services and publicity, New York International Records. She will continue in this same capacity within the Champion Entertainment Organization.

Flore Promoted At Polygram — Polygram Distribution has announced the promotion of David Fiore to national merchandising coordinator. For the past two years, he has worked out of Polygram Distribution’s New York branch, serving as Manhattan merchandising/sales specialist. Prior to joining Polygram Distribution, he was employed by Transcontinent Record Sales of New Jersey.

Johnson Appointed At MCA — MCA Distributing Corporation has announced the appointment of Charlie Johnson to Houston branch manager, MCA Distributing Corporation. Previous to his position with MCA, he was with RCA, in both Houston and New Orleans, as sales representative. Prior to his RCA position, he was with the Handelman Company for six years.

Cantwell Named At Atlantic — Jim Cantwell has been appointed manager of field artist relations for Atlantic Records. Prior to joining Atlantic Records, he was assistant to the director in charge of communications at the Placement & Career Development Center of St. John’s University, Jamaica, New York.

Featherstonshaw Joins RCA — Tarquin Featherstonshaw has joined RCA Records as western region disco promotion representative. Prior to joining RCA Records, he was west coast director of disco promotion for Arista America Records. Before that, he worked as disco buyer for Peachies and Record Depot stores in Los Angeles.

Ruppert Named At Midsong — Rondi Ruppert has been named the national radio promotion manager at Midsong Records. Before joining Midsong, she was the national promotion director at Butterfly Records. She was also with Private Stock Records as the national secondary promotion director.

Changes At Arista — Arista Records has announced the appointments of Steve Mitchell, Pam Bell and Todd Lindstrom to the company’s promotion and merchandising divisions. Mitchell, newly named national secondary director, most recently did promotion for Arista Records in the Carolinas. Bell, as southern secondary promotion, was working secondary promotions for Anti-Musco. Lindstrom was upped into the merchandising department, as service representative.

Changes At Polygram — Polygram Distribution has announced the promotions within the Boston branch of Jim LaFrance to marketing manager and David Leach to salesmen. LaFrance has been with Polygram Distribution since March 1978, serving as a salesman in the greater Boston market. Prior to joining Polygram Distribution, he worked for ABC Records’ New England office. Leach will assume LaFrance’s previous sales territory of the greater Boston market. Leach has been with Polygram Distribution since 1977, serving as a merchandising/sales specialist.

Greer And Stewart Named At Screen Gems — Screen Gems/Colgems-EMI Music Inc. has announced the appointments of Brian Greer and Ken Stewart to west coast professional managers. Greer was previously professional manager at ABC Music Publishing, while Stewart was promoted from within the Screen Gems organization.

Appoints Maxis — Polygram Philadelphia has announced the appointment of Ed Maxin as a sales representative in the Philadelphia market. In May, 1974, he joined the sales staff of Universal Record-Distributors, with whom he has been associated for the past five years.

Goldberg Joins B-Line — B-Line has announced the appointment of Barry Goldberg to national director of promotion and marketing. He comes to B-Line after most recently serving as national promotion director at 20th Century Fox Records.

SWEET INSPIRATION SIGNS WITH RSO— Veteran trio Sweet Inspiration recently signed a recording agreement with RSO Records. The threesome’s first single will be “Love Is On The Way,” scheduled for release this summer. Pictured (l-r): Myrna Smith, inspirations; Jerry Stallings, group’s manager; Sylvia Shemwell, inspirations; Bob Maloney, producer; Gloria Brown, Inspirations; Al Ciner, producer and Al Coury, president RSO Records, seated.

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HIGHTEPPIN' ON THE PHONOGRAM/MERCURY LABEL — Larry Raspberry and the Highsteppers recently signed a long-term, worldwide recording agreement with Phonogram/Mercury Records in Memphis, Tennessee. "Larry is someone who is overdue to become a major artist," Raspberry said. "Larry and the Highsteppers are currently recording an LP due out in August. The happy people at the contract signing were, in the top row (l-r): Craig Schab, a close background singer; Joe Sinet, senior vice president-marketing, Phonogram/Mercury; Ralph Murphy, Raspberry's producer; Jim Jeffries, vice president-promotion, Phonogram/Mercury; Jim Sotell, national album promotion manager, Phonogram/Mercury. Shown in the bottom row are (l-r): Bob Sherwood and Larry Raspberry.

Steinberg Picks Exec Post Over Shot At Rock Stardom

by Charles Paikert

NEW YORK — So you wanna be a rock star? This fellow who didn’t. Recently 26-year-old Steinberg* made a very unusual decision — instead of continuing as the drummer with Tycoon, the top charted Arista recording group, he opted to become an executive in Atlantic Records’ A&R department.

Actually, Steinberg’s decision goes back to his days as a studio drummer in New York, before Tycoon was formed. "I had done a lot of A&R work for friends — helping pick material, getting the right songs, the right people for a particular session, being aware of the business end of things. And in bands that I was with, I always seemed to be the one who handled managerial tasks. I found that all of it is music and the business."

When he formed Tycoon in late 1977 with Mark Krieder, Norman Meshon, Michael Fonfara and Mark Rivera, Steinberg made his intentions known from the beginning. "My strongest intention," he said, "was to put a band together so I could get an A&R job. I had wanted to get into A&R for about the last four years, and it seemed like presenting a band to the industry was the best way to prove to a company what I could do, not having come up through the ranks.

After Tycoon finished their demo tapes, Steinberg “shopped it around” to prominent industry executives, including Clive Davis and Jerry Greenberg. The experience was both beneficial for the band, which received a lucrative contract from Arista, and for Steinberg, who later asked Greenberg to be considered for an A&R job at Atlantic.

When the opening at Atlantic came this spring, Tycoon was just getting ready to tour. Their album was receiving healthy FM airplay, and was rapidly ascending the charts. "I made a very conscious personal decision," Steinberg recalls. "The A&R position was very appealing. I found it stimulating, because it involved an intellectual skill and an ability to work in the business world. And it required a concern for the creative decisions of the artist. I decided that that kind of combination suits me best as a person."

AINT NO STOPPIN’ EM NOW — Teddy Pendergrass (center) goes over some parts with John Whitehead (left) and Gene McFadden, who produced a track from the forthcoming LP, "Teddy," least August.

MORE Mags — From the island of Oahu, Hawaii, Charles J. Speake plans to bring the world’s first major magazine cover starring "rock radio with a new twist." Speake has bought Mike Douglas’ 33-room mansion near Philadelphia. Comparisons with the Beatles will happen more than, sometimes, to Capitol is taking pains not to overdo the hype. The move seems both beneficial and lucrative. John Belushi and Dan Aykroyd, a.k.a. the Blues Brothers have been keeping their chops in shape by gigging around Long Island with The Stink Band which includes former John Lennon drummer Jim Keltner.

NOT WATERED DOWN — One of the highlights of the upcoming Newport Jazz Festival in New York promises to be the ‘tribute to Muddy Waters’ at midnight, June 29. Among the musicians who will pay tribute to the man who helped define contemporary urban electric blues, are B.B. King and John Lee Hooker.

For the second time in two weeks, there’s a Steve Miller Band, one vocal, and the other instrumental. The move seems crucial to contemporary music and the business, "It is," Steinberg said, "always work with guys that know music.”

Tom ‘N Jerry Ink With Casablanca

LOS ANGELES — Tom and Jerry Moultouin’s new production company, TJ Productions, Inc. (and Tom ‘N Jerry Records), has just signed a production deal with Casablanca Records and FilmWorks, with Casablanca releasing all TJ production.

Disco pioneer Tom Moultouin introduced such innovations as the “extended break” and the “disco mix.” Moultouin’s mixing acumen has been showcased in B.T. Express’ “Do It Till You’re Satisfied,” and Gloria Gaynner’s “Never Can Say Goodbye,” and many other hits. Moultouin has produced Grace Jones, Robert Palmer, the Salsoul Orchestra, First Choice and Edgar Winter, among others.

Jerry Moultouin joins the Casablanca team with a background in record and film sales and will handle the administrative functions of the company.

Larry Harris, senior vice president and managing director at Casablanca, said of the signing, “Casablanca’s outwardly expanding search for talent lead us to Tom Moultouin. His contribution to contemporary music has been extraordinary, and we’re extremely happy to have him with us.”

Chrysalis Announces June Release Schedule


Meg Moves To Pix — Meg Griffin, recently bounced from her temporary afternoon spot on WNEW-FM in favor of Scott Mun, apparently will have the last laugh. She’s been named music director at WPIX-FM, and she’ll also hold down the afternoon shift on Friday and Saturday. The move seems a natural one, as Griffin served as MD for WPX PD Joe Piasek once before (at WRNW-FM, and, as Piasek puts it, ‘their priorities and ideas about radio are similar.’ Which is actually an understatement, because both Piasek and Griffin have been instrumental in lifting rock and roll sensitivity to the New York public. That sensitivity includes new wave, and, in Piasek’s words, ‘rock and roll disco — rock music you can dance.” Griffin pioneered this form during her tenure as a DJ at Hurrah’s and WNEW-FM, and Piasek has shaken up New York FM rock with his innovative mixes and fresh approach to blending old and new rock songs on PIX. The soon-to-be-released ratings will, of course, be the most crucial indicator of how well the format is being accepted, but there’s no question that PIX has stolen some of WNEW’s thunder, and the betting is they’ll steal some numbers as well. PIX plans to expand and find new time slots for two shows: ‘No Major Record Show,’ hosted by Jim Kerr, which features tapes of local unsigned talent, and the ‘New Rock and Roll Show,’ hosted by Jane Hamburger, which previews new album releases. In addition, PIX plans a promotion tied in with a screening of “Rock and Roll High School” in late June, although the move won’t actually open in New York until at

**DISCO RECEPTION** Columbia recording artist Keith Barrow, Kirstener recording artist Sarah Dash and Fantasy recording artists Syretha Wright and Josephine McDonald were honored last night while attending reception on honor of CBS Recording Group’s disco involvement. Pic- turred are (l-r): Barrow, Sveta, First Star,udders and Sylvesteck.
Diana looks more alluring on this album cover than she has in years, and her voice is in fine shape, too. Ashford and Simpson wrote, produced and arranged the rhythms and voices on "The Boss." But it is Ross' fiery vocals that really bring the LP to life. There is an abundance of good singles on the album and the two high points are "No One Gets The Prize" and "I Ain't Been Licked." A natural add for a variety of formats.

Willie's Outlaw Country sound mixes beautifully with Leon's Delta Blues on this LP, and this offering of barroom standards is hard to resist. The album is lushly orchestrated, and an all star studio band helps propel the boys through a set featuring such old classics as "Don't Fence Me In," "I Am Blue," and "Stormy Weather." The LP has plenty of crossover potential.

Delbert McClinton's commanding, rambunctious vocals are augmented by an excellent band featuring John Jarvis' piano work and the blistering sax runs of Robert Harwell. McClinton is fast becoming one of the premier front men in southern rock and AOR and country programmers should listen up.

From the Francesco Scavullo photographed cover to the last throbbing strains of "Save Your Love," this is Kiss' most slickly polished LP to date. The band's down and dirty guitar rhythms and menacing vocals are in full bloom on "Dynasty," and the group's arrangements and harmonies are equally capable of recruiting new fans into the already mammoth Kiss Army.

THE THOM BELL SESSIONS — Elton John — RCA Records RCA-13921 — Producers: Thom Bell — List: 3.98
This is a nicely collected three extended numbers that John recorded with Thom Bell at Bell's studio in Seattle in 1977. The songs recall John's "Philadelphia Freedom" period, although his voice is much subtler here. Funky guitar and synthesizer treatments add some soulful, flawlessly produced tracks. Should gain across the board attention.

The little girl, whispered intro on this LP leads into a side of some of the most engaging disco around. A steady rhythm kick drum and crescendo horns surround Sand's soaring vocals. A torrid disco version of "I'm The Midnight Hour" highlights the first side, while the dramatic "This Is Love" is the featured ballad on the soft, sensual second side. Suits a variety of lists.

NO MORE FEAR OF FLYING — Gary Brooker — Chrysalis CHR 1224 — Producers: George Martin
The quadrate of Gary Brooker is in evidence on his debut solo album. His regal voice still sounds as classy as it did in Procol Harum days, but he branches out a bit on "No More Fear Of Flying." Brooker lends his silver throat to some bouncy woogie rockers and dramatic ballads on this auspicious first album AOR programmers will recognize an old favorite.

NIGHT — Planet P-2 — Producer: Richard Perry — List: 7.98
The gritty vocals of Stevie Lang and Chris Thompson spearhead the sound of Night. There are a lot of chunka chunka rock rhythms on the LP, but studio musican Martin "Midge" Ure brings the band up to speed with the synth song " Ain't That Peculiar." the sizzling "You Ain't Pretty Enough," and a superb rendition of Walter Egan's "Hot Summer Nights" are the LP's standout songs.

A new act from Atlanta, Whiteface is a quartet who truly do appear to live up to their name by performing ballsy, derivative, funkified R&B while under the guise of Southern suburban wasp rockers. The amalgam works very well, making this one of more interesting FM commodities to surface in quite a while. A strong debut album with enough initial promise to it to generate interest for future releases.

Although this band's name sounds more like a law firm than an R&B group, they come up with a rollicking good debut album on Chocolate City. Funky rhythms and vibrant strings enhance the barbed harmonies of the four vocalists. There is a party mood that lasts throughout this album and it is liable to infect R&B programmers who are looking for something from left field.
Dr. Pepper Lineup

Scher Sets Shore Venues In N.J. Sites

NEW YORK — John Scher’s Monarch Entertainment Bureau has set the sixth annual summer series of contemporary music concerts at the Paramount Theatre, Asbury Park. The series kicked off last week with Cheap Trick and the Rockets at Convention Hall, Saturday, May 26, followed by Robert Gordon and Pure Prairie League on the Paramount on the 27th.

The summer schedule for the Convention Hall will be: the Charlie Daniels Band, June 30; Blondie, July 7, Jorma Kaukonen, Kingfish, July 14; the Knits, July 24-25; the Bay City Rollers, August 4; Van Halen, August 11, McGuinn, Clark & Hillman, August 18, and Graham Nash, August 30. On August 4 David Bromberg and Maria Muldaur will perform at the Paramount Theatre.

The opening show for Monarch’s “Music in the Meadowlands,” at Giants Stadium in East Rutherford has also been set. The show, to be held on Sunday, June 17 at noon, will feature Boston, the Outlaws, Todd Rundgren & Utopia, and Poco.

Hollywood Adding Stars

HOLLWOOD — Three greats from the music industry will be honored by having commemorative stars in their names placed on Hollywood Boulevard. The artists honored are the Beach Boys, Quincy Jones and Irving Berlin. The $2,000 cost per star is defrayed by the Hollywood Historic Trust and by voluntary contributions.

GALA P-FUNK — Several industry notables gathered at the Century Plaza Hotel to celebrate “Funk Week in L.A.,” in conjunction with a benefit for the United Negro College Fund. The Purple rose award was presented to trades and those record executives who contributed to the success of P-Funk. Pictured are (l-r): Bob Hopkins, chairman, Southern California advisory board, UNCF; Cecil Holmes, senior vice president, Casablanca Records and FilmWorks; P-Funk’s George Clinton; Larry Harris, senior vice president and managing director, Casablanca Records; Neil Bogart, president, Casablanca Records and FilmWorks; Tom Draper, vice president, black music marketing, Warner Bros. Records; and Cooke Amerson of Cash Box.

SHARO TO COORDINATE ‘COWBOY’ LP — Becky Sharo (center), former Epic director of talent production, has been chosen to coordinate the soundtrack for Paramount Pictures’ ‘Urban Cowboy’ by producer Irving Azoff (r). Sharo will assist director Jim Bridges (l) in acquiring music to complement the new film, now being a former Beatle. And it’s nice to know that the film has a working title.

Dr. Pepper Lineup Announced, Wilson And Getz To Open

NEW YORK — The 14th Dr. Pepper Central Park Music Festival will open June 25 with a concert by Nancy Wilson and Stan Getz.

The concert will begin at 8 p.m. at the Wolman Skating Rink, Fifth Avenue and 59th Street.

Other performers featured in the eight-week series will be Judy Collins on June 27; America on June 28 and 30; Orleans and Stephen Stills on July 2; Joan Baez on June 7; Thin Lizzy and Bob Welch on June 7; May 21 and Blondie on July 9; Tod Rundgren and Utopia on July 11; Kenny Rankin on July 13; the Average White Band (in a benefit concert for The Park Recreation Fund) on July 14; The Babys and Eddie Money on July 16; The Tubes on July 18; Maria Muldaur and Ario Guthrie on July 21; Southside Johnny and the Asbury Jukes on July 23 and 25; Johnny Winter on July 27; B.B. King on July 28; John Klemmer Group on July 30; Journey on Aug. 1; the Ramones on Aug. 6; The Talking Heads on Aug. 10; McGuinn, Clark & Hillman on Aug. 13; David Bromberg on Aug. 15; Peter Tosh on Aug. 17; Chuck Mangione on Aug. 18; the Little River Band on Aug. 22; The Cars on Aug. 24; Dire Straits on Aug. 29; and Billy Joel on Aug. 30.

Tickets for the concert, which begins at 6:30 p.m., are priced at $22 and $45 and are available at Korvette stores in Manhattan, Queens, Brooklyn, Long Island, and New Jersey. Information about tickets is available at (212) 248-8470.

Points West

JONI MITCHELL AT BERKELEY — The lineup at this year’s Berkeley Jazz Festival was outstanding as usual, with Weather Report, John Klemmer, Sonny Rollins, Dizzy Gillespie, Pat Metheny and others providing a weekend full of memorable entertainment. But the highlight of the event was the closing act — the Joni Mitchell All-Stars. After opening with “Coyote,” Joni introduced some of the verbal-jazz material that came out of the late Harry Oliver-white. The late Charles Mingus. Still a bit shaky from her recent tour, Joni has traded her folksie stripes for those of a jazz singer, using the great bass player’s music and adding her vision of what he saw. The style seems natural to her vocal range, especially the dramatic and introspective high notes that she performed from the musicians backing her — Herb Ellis, Hancock, Jaco Pastorius, Tony Williams and Don Alias. The interplay of great players on the remarkable arrangements of the Mingus-Maria Muldaur CD would have been an event in itself. The whole group had been able to get in a normal amount of rehearsal. The only problem with the set was its length, well under an hour. Even Joni’s solo rendition of “Woodstock” as an encore couldn’t satiate her fans. They threw her bouquets of flowers, which she lovingly shared with the crowd, and continued to push her around the stage until she brought the band back for a second encore of “Life’s Too Twisted.”

REMEMBER JOHN AND YOKO? — They once entertained the press in their hotel room for a week to advance the cause of peace, but now John Lennon and Yoko Ono are taking their love to the stage. The couple will appear in a one-night stand of Art Mt. in Manhattan “Cleaning Up the World,” which is a sign of our times. That’s a sign of the times. But it was an effort to make love and not war, and they were at peace. And Yoko is taking a bit of “the quiet space” they can enjoy thanks to the financial security of the Imagine peace tower, built by Yoko’s late husband John.

Yoko-Ono-Lennon: World can hear their voices... — Bill Saloga stopped by the Cash Box offices recently to talk about the first funny disco record yet recorded, his own “Dancin’ Johnson” on A&M. Saloga performs the songs in his Raymond Johnson Jr. character, which he’s been doing for 10 years since his days with the Ace Trucking Company comedy group. About three months ago, his manager, Judy Steinberg, contacted A&M president Gil Friesen with the idea for “Dancin’ Johnson” and two days later he was in the studio cutting it. “I figured we’d have a shot at a ’70s bubblegum hit, but we’ve got this,” says Saloga now that the record is getting reports from radio and R&B stations.

Current plans call for Saloga to make an album for A&M mixing comedy and music, and he’s also got a couple of movies in the works. “I am a Jerry Seu- mond Johnson, Jr. cramp Bill Saloga’s lifestyle?” “Johnson has a life of his own, so there’s really no problem,” explains Saloga. “I still have my anonymity.”

THE LOCAL SCENE — Hugh Hefner will ride in the Grand Marshall in the Playboy Jazz Festival Parade on Hollywood Blvd. Sunday afternoon. The event is held with the Hollywood Jazz Festival. The parade, featuring marching bands, clowns, floats, and performers (what, no bunnies?) will go from Vine St. to Cherokee St., where Playboy will sponsor a free afternoon jazz concert. The Jazz Festival itself will be June 15-16 at the Hollywood Bowl. In response to the growing number of good new bands in Southern California, the Golden Bear in Huntington Beach will begin spotlighting local unsigned bands on Tuesday nights, beginning June 19. For more info, contact Becki Hall at the Golden Bear (714) 536-3192. Another venue is opening up in L.A. for fledgling acts. Artist/producer Steve Silas is booking the 100-seat Matrix Theatre on Wednesday nights in June with what he calls a L.A. Comets. “We’re trying to create a new avenue for ‘comers where the entertainers don’t share the spotlight with serving drinks,” explains Silas. “The Matrix Theatre has theatrical lighting and a grand piano which bring the concert experience to a higher level.” The series begins Wednesday, June 2.一个是罗兰·沃斯和他领导的ENSEMBLE,以及米歇尔·布鲁曼在六月六日，由苏默和卡洛琳·佩顿，十二月三日，一个罕见的名为“巴顿的空白”与之同台演出，六月二十七日，Comedianne M.C.桑德拉·伯恩哈特将主持本次演出。

COMING RELEASES — The new studio album from Led Zeppelin is expected in July. Robin Williams’ debut LP is set for release June 25. The next Meat Loaf album is due in early July. The Village People will release their next album this fall. The new Led Zeppelin album will be out any day. Tom Robinson is talking about going disco on his next album to reach the gay audience, with a song commemorating the Stonewall Riots of 10 years ago. Flamin’ Groovies founder Ray Loney has a new band, the Phantom Wovers, with a debut LP out on Solid Smoke Records. Dave Mason has produced his keyboard player Mark Steel’s debut LP for Columbia, due in August.

WILL THEY TEACH YOU HOW TO GROW YOUR OWN? — California State College. San Bernardino is offering a special seminar on reggae music this summer in Santa Cruz and L.A. It is believed to be the first college seminar of its kind. Instructor Lister

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HANCOCK AND COREA REUNITED — Herbie Hancock and Chick Corea, whose first, second and third piano trio in 1978, resulted in solid successes in different countries, are set for their second world tour beginning June 16 with an appearance at the Playboy Jazz Festival at the Hollywood Bowl. Concerts in the U.S. Europe and Japan will continue through the end of July. A highlight of the upcoming tour will be the dates in Japan, where Hancock will rework the historic V.S.O.P. Quintet (with Freddie Hubbard, Wayne Shorter, Tony Williams and Ron Carter) that toured the States in 1977. In addition to performances in Fukuoka (July 24) and Osaka (July 25) four different programs will be presented in concert in four cities: Coliseum, Tokyo, July 26-28. The first night will feature V.S.O.P., followed the next night by Chick Corea and Friends, including Stanley Clarke and Tony Williams. The third night will be the Hancock and Corea duet concert, while the fourth show will feature Corea in concert with Japanese flautist Sadao Watanabe. The tour also will include appearances at several major summer music festivals, including the Montreux Jazz Festival, the North Sea Festival in The Hague, Netherlands and the Blue Note in Tokyo.

THE STORYVILLE STORY — Storyville, the large and varied Danish jazz catalog, is now in business in the U.S. The line is being manufactured and distributed by Moss Music Group. The initial release gives an indication of the depth and breadth of this fine label. Joe Sample Trio ("Fancy Dance"); Warne Marsh/LeLe Konitz; Duke Ellington/Johnny Hodges; Sweets Edison/Lockjaw Davis; Wild Bill Davison/Eddie Condon; Meade Lux Lewis/Albert Ammons/Pete Johnson; Brownie McGhee/Sonny Terry; Sonny Terry/Doc-tor Ross; Hamimeon/Sonny Boy Williamson and Enormous jazz artists at one time or another. The release will be issued in the fall. Former Benny Goodman trombonist Vernon Brown died recently at age 72.

NEW RELEASES — Four from Yanadu (Billy Mitchell), "The Colossus of Detroit"; Jimmy Rowles, "We Could Make Such Beautiful Music Together"; Ronnie Cuber. "The Eleventh Day Of Aquarius" and Bob Berg, "New Birth"; one from Inner City (Franco Ambrossetti, "Close Encounter") and one from Xaefub, "Introducing Tony Martin", which features Barry Harris, Tommy Turcumber and Charles McPherson. ..Upcoming Atlantic LP's include the "Best Of My Colombo; Sonny Fortune's "With Sound Reason" and "Passions Of A Man," a three-LP anthology of Charles Mingus performances.

CONCERT NOTE: Saunders are presenting a free jazz concert in Central Park on June 5. Featured will be Lonnie Liston Smith and the Heath Brothers band... The final concert in this year's highlights of Jazz shows at NYU will feature Jay McShann and the cast of his current Alliance, P. Big Apple Bash. Along with McShann will be John Scofield, Doc Cheatham, Earl Warren, Herbie Mann and Connie Kay... Larry Coryell will play solo guitar and the Mike Rock group will perform June 8 & 9 at the Public Theater; Taeo Nekamura at Carnegie Hall June 15, and the following weekend the Newport ex- plosion begins.

SUPERSAX QUIT THE ROAD — Supersax, the nine-piece jazz ensemble best known for its unique repertoire of Charlie Parker choruses written by lead Mflody for five saxes, is at a 3-month leave of absence from recording. Accusing the hiatus as necessary because the band has to do "some serious writing" for a summer recording date with Dizzy Gillespie. "Besides," adds Flory, "the guys are all busy, and although the subs are great, the band's not all there, it just isn't Supersax." The group, formed in 1971, won a Grammy Award in 1974 for the LP "Supersax Plays Bird." In all, the band has recorded three albums on Capitol and two on MPS.

K.C. JAZZ WOMEN HONORED — Dianne Gregg and Carol Comer, cofounders of the Jem's Jazz Festival, received the Soroptimist International's regional Women Helping Women award at a luncheon May 19 in Tulsa, Okla. TWJF, a non-profit corporation based in Kansas City, Mo., was founded in 1977 to support and promote female jazz performers. ROOTS OF JAZZ — Sherman Oaks, Calif.-based Alfred Publishing has released The African Roots Of Jazz by Frederick Kaufman and John P. Guckin. The book is described as an "in-depth study of the relationship between American jazz and its roots in traditional African music." More than seven years in the making, the book was written by the two African countries reportedly went into the writing of the text.

IN MOTION — Heath Brothers — Columbia 35816 — Producer: Heath Brothers & George Butler — List: 7.98

The Heath Brothers' second Columbia album is similar in many ways to the first. The brass choir returns, and Stanley Cowell and Tony Purrone are back in their accustomed spots. Jimmy Heath is a splendid saxophonist, and his compositions have been touched by most major jazz artists at one time or another. Stickout performance here is "The Voice Of The Saxophone," from Heath's "Afro-American Suite Of Evolution." A strong LP which should sell better than their first.

DIZZY MEETS SONNY — Modern Jazz Sextet — Verve 2533 — List: 6.98

Gillespie and Stitt are the principals here, backed by Percy Heath, John Lewis, Skeeter Best and Charles Persip. Four standards and three originals, crisply cooked by these giants. "Dizzy Meets Sonny" is the way up; "Blues For Bird" is way down, with the remainder at medium tempo. Outstanding jazz from all concerned.

TO DUKE WITH LOVE — Art Farmer — Inner City 6014 — Producers: Ioh, Itho and Morishi — List: 7.98

"To Duke With Love" is Art Farmer's latest effort. Most refreshing Ellington tribute in some time. No "Perido," "C Jam Blues," "Take The A Train," but great Ellington melodies, furnished appropriate treatments by the leader's flugelhorn and a rhythm section of Carson, Sam Jones and Billy Higgins. All six-ties are worth hearing, and the idea works so well that they should do it again.


Sly Latch sounds pervasive funky "Woody l. II and III" tracks which comprise all of side one. Trumpet takes off in all out "blowing session" on 'To Kill a Brick' and "Organ Grinder," with invaluable assistance from saxophonists James Spaulding and Rene McLean. "Brick" also reflects influence of Shaw mentor Miles Davis. "Escape Velocity" has all the freshness and immediacy of a live performance — which it is taped at the Village Vanguard.

FLUTE TALK — Sam Most with Joe Farrell — Vandus 173 — Producer: Don Schillen — List: 7.98

Samba beat of "Something Sweet" and "Samba to Remember You By" contrasts nicely with old disney standard. "When You Wish Upon A Star." Disney tune from Pinocchio, has been done like this, with mocking flute dominating what can be a very saccharine song. Most and Farrell flute duets are ex- quisite, especially their totally improvisational "Leave It To Me." Shaw's "A Brick" is a beauty. A "Whirlpool" is another. The release features a new alto by Glessie, and a new sound by the band.


Incor, inaccurate album title. In Greek myth, Syiuphus was condemned for eternity to an unpleasant, unaccompanied task. In contrast, Phil Woods turns in a beautifully finished collection of jazz selections, especially the seemingly chaotic title cut. Quintet members have been making music together for the past five years, and their relaxed familiarity shows in the way the instruments mesh. It's no surprise that the album was Grammy-nominated.
ELTON JOHN (MCA MCA-41042)
Mama Can’t Buy You Love (4:03) (Mighty Three Music — BMI) (L. Bell, C. James)
From the eagerly anticipated Thom Bell sessions, this brilliantly produced R&B track has everything going for it. John’s vocals sound strong and smooth, blending in with the lush orchestration and nice background harmonies. A refreshing return to Top 40, this sounds like a winner.

THE ALLMAN BROTHERS BAND (Capricorn CPS-0326)
Strong, familiar boogie guitar riff extends into the Allman’s patented southern swing rock, as Dickie Betts adeptly handles some sizzling lead solos and Gregg Allman forcefully belts out the hook. AOR and pop formats will jump on this.

TOWER OF POWER (Columbia 3-11012)
A bouncy little “rock” track, with a funky, swaying rhythm fueled by the famed TOP horn section and jumpsy bass and keyboard work. Lead singer Michael Jeffries punches out the vocals as female singers add a neat counterpoint. For B/C and pop lists.

EDDIE RABBITT (Elektra/Asylum E-48053)
This, the first single from the new “Loveline” LP, is a placid ballad, focusing on Rabbitt’s resonant voice and easy instrumental. Rabbitt, better known as a C&W artist, shows his strength as a fine pop-MOR singer and this track should help to cross him over. Good A/C or Top 40 material.

BILLY THORPE (Capricorn CPS-0321)
Already receiving strong play on AOR stations, this edited version of the album’s title cut offers some great guitar, a bouncy little pulsing disco beat once again, “rock”-laden vocals, a bouncy little hook, making this track a perfect springboard for this edited version.

HERBIE MANN (Atlantic 3575)
Jisco Dazz (3:20) (Pap Music/Leeds Music Corp. — ASCAP) (P. Adams, K. Morris)
Congas, flavorful guitar and Mann’s energetic flute work are set to a pulsing disco beat once again, as light female vocals are woven throughout the instrumental. An airy female vocals.

PETER McCANN (Columbia 3-10989)
Don’t Take My Love For Granted (3:33) (ABC/Dunhill Music, Inc. — BMI) (P. McCann)
McCann’s high falsetto vocals are bolstered by cute, chirpy female backup vocals on this pleasant, roving pop-MOR track. Echo kick drum and sax punctuate the hook line, underscoring the intriguing lyrics. A good pop or pop add.

SWEET (Capitol P-4730)
Mother Earth (3:55) (Sweet Publishing Ltd./WB Music Corp. — ASCAP) (A. Scott, S. Priest)
Crashing guitar and synthesizer combination seizes into floating vocals and light acoustic guitar, moving back into steady guitar chord. A dynamic blend of shifting textures, this cut will garner good AOR and pop response.

TIM MOORE (Elektra/Asylum E-46047)
Lifting piano, sparse instrumental touches, accentuate Moore’s gentle, quivering vocal on this ballad. Synthesized strings build to a drum crescendo, adding a dramatic feel to the song. For A/C and pop formats.

SUNA (RCA PB-11580)
Takin’ It Over (3:02) (Little Gino Music Co. — BMI) (T. Dickie)
A slashing, screeching guitar opening blends into the high forceful lead and harmonies of Susan on this accessible rock-pop effort. Drums and bass add punch to the guitar-laden hook, making this a suitable AOR or Top 40 add.

IAN HUNTER (Chrysalis CBS 2324)
When The Daylight Comes (3:46) (April Music Inc./Ian Hunter Inc. — ASCAP) (I. Hunter)
Hunter’s identifiable English drawl is toned down and more melodic on this tasty cut, from the “You’re Never Alone With A Schizophrenic” LP. Fine guitar figure, provided by Mick Ronson, moves the mid-paced beat. A steady pop add, with solid pop potential.

THIEVES (Arista AS 0423)
A smart, crashing rock intro, with eerie keyboard shadings, blends into hard-charging female vocals on this swarming cut. Euro-pop meets rock here and the combination sounds right for Top 40.

STYLUS (Prodigi P 0646)
Bushwalkin’ (3:32) (Australian Tumbleweed Music — BMI) (P. Cupples)
Bouncy, bright instrumentation, featuring gilding, funky keyboard work and synthesized strings behind crisp vocals, make this track an engaging R&B-tinged romp. A sleeper, pop lists should check this one out.

BILLY QUATEM (RCA PB-11588)
Just Like You (3:10) (Next Of Skin Music Co. — BMI) (B. Quatem, B. Felten)
From the upcoming album of the same name, this track features Quatem’s distinctive, plaintive vocals on a soft ‘n easy ballad. Heavily echoed drums meld in behind strings and piano, with a short sax solo, for a satisfying pop-MOR outing.

LOWELL GEORGE (Warner Bros. WBS 8847)
The former leader of Little Feat gives a straight-ahead reading of this light ‘n’ lazy Toussaint number, as synthesizer, horns and female backup singers add body to the proceedings. George’s voice is perfect for this cut.

SMOKEY ROBINSON (Tamla T54301)
Get Ready (3:59) (Jobete Music Co., Inc. — ASCAP) (W. Robinson)
Percussion effects, snapping bass line and swelling vocals from Smokey mark this slick dance cover of his classic song. The transition from an R&B to a disco setting works well, making this track a solid add to both B/C and dancing lists. Top 40 will also take note.

PHILIP D’ARROW (Polydor PD 14570)
Burn The Disco Down (3:00) (Man Made Music/Possessed Music — ASCAP) (P. D’Arrow)
Strangely enough, this is not an anti-disco cut but a dramatic narrative of love lost to the dance floor. D’Arrow leads the vocal onslaught, with powerful female backup singing on the chorus. Samba flavored pop, with a nice dance beat, this could be a Top 40 sleeper.

PHILLIPS & MACLEOD (Polydor PD 14570)
Take Me To The High Ground (3:52) (Phillips MacLeod/Carmwood Music — BMI) (R. Phillips, S. Macleod)
A steamy echo-phase guitar line, augmented with chugging rhythm guitar and steady drumming, builds around handclaps, tambourine and wafting lead vocals. From the “Le Partie Du Cocktail” LP, this track has a dynamic pop-rock sound, right for AOR or Top 40.

HERBIE HANES (Rift Rivet RS-839)
Smooth, twangy country-rock is delivered on this cut, as Warnes’ earnest vocals are belted out with true conviction. Sweet background instrumentation brings this into C&W and pop territory.

MANDRE (Motelite 1451F)
Heavily synthesized orchestration buzzes around slinky vocals, all to a sharp funk beat. Pounding bass holds the entire affair together, as handclaps and tambourine accent the party feeling. For B/C and disco lists.

JIM GRADY (Chanterelle CNT 9001)
I Got What I Came For (3:30) (Unart Music Corp./Grade Music — BMI) (J. Grady)
A rollicking, thumping disco-pop track, with an unusual but distinctively pleasing mix of acoustic piano, mildly echoed drums and snaky electric guitar and sax. High vocals are a stand out feature. For both pop and disco lists.

POUSSEZ! (Vanguard VSD 35208)
Boogie With Me (4:06) (Mouzon Music Co. — ASCAP) (A. Mouzon)
An edited version of the album track, this cut offers a throbbing drum bottom, with strings, electric piano and handclaps setting the pace for slick female vocals. A nice mid-paced disco affair.

HODGES, JAMES AND SMITH (DebDave Music Inc.)
Dancing In The Street (3:59) (Jobjete Music Co., Inc. — ASCAP) (W. M. Stevenson, M. Gaye, I. Hunter)
A disco re-working of the Motown classic, this cut benefits from some bright horn work, interplay of congas, maracas and a booming bass line, in addition to raucous female vocals leading the way. Right for disco and B/C lists.

SINGLES TO WATCH

JENNIFER WARNES (Arista AS 0430)
Smooth, twangy country-rock is delivered on this cut, as Warnes’ earnest vocals are belted out with true conviction. Sweet background instrumentation brings this into C&W and pop territory.

MADRE (Motelite 1451F)
Heavily synthesized orchestration buzzes around slinky vocals, all to a sharp funk beat. Pounding bass holds the entire affair together, as handclaps and tambourine accent the party feeling. For B/C and disco lists.

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ALL THAT JAZZ — As artists such as George Benson, Grover Washington Jr., and Spyro Gyra continue to make their presence felt in the pop market, jazz radio stations are enjoying an ever-growing listenership. One such radio station is WRVR/New York. The Big Apple station has one of the largest jazz audiences in the country. WRVR, which has been on the air since 1973, broadcasts for the past three years, is the only full-time jazz operation in New York City. “When you’ve got a narrow appeal format it’s easy to get lazy and just become a jazz jukebox, which is precisely what we don’t want,” said WRVR PD Jim Smith. Part of the station’s fight against the “jukebox” syndrome is the “Free Jazz in Central Park” concert series. The series is presented by WRVR and CBS Records. This summer’s first free jazz concert is set for June 5 and will feature Ronnie Laws, Louis Sclavis, and the Free Jazz Quintet. Klemmer and Woody Shaw. Another show is set for mid-summer and both concerts will be broadcast live. The station is avoiding the clinical sound that many of its peer stations have fallen into by careful audience research, premiring a new jazz LP five nights a week and devoting the Saturday day shift to playing listener requests. “Right now, many jazz stations in the country are coasting when there is a large potential audience out there,” said Smith. “Our listenership is growing because we are paying attention to things like proper music selection, announcer flow and proper promotion. Currently, the most popular acts on the WRVR playlist are: Pat Metheny, Crusaders, Spyro Gyra, Grover Washington Jr., and George Benson. The station’s playlist is fairly wide open with some 200 records a week. “Mainstream jazz is still very much a part of what we do. We often go back to Charlie Parker and Billie Holiday. We stress variety and play oldies as well as the new artists.” The station had a 1.1 share in the Jan/Feb Arbitron. “Anyone familiar with New York will realize that you can make a living on 1.1,” said Smith. Smith added that he feels his audience will stick with WRVR even when the inevitable May box comes out. “We’re reaching more new people all the time,” stated Smith. “I feel that we’ve tapped untapped listeners out there who would listen if jazz was being presented in the right way.”

A WALK ON THE VIDEO SIDE — Steve Marshall, who has been the program director of KNX-FM/Los Angeles for the past five years, has resigned his post to join radio station WKRP in Cincinnati. Marshall will assume the title of story editor for the CBS-TV sitcom this week, but will continue to handle his KNX air shift for the next few months. “I’ve done everything that I wanted to do in radio,” said Marshall, who is one of the people responsible for KNX-FM’s format change to soft rock and the format’s eventual proliferation and syndication. Marshall has been in radio for more than 15 years. He was previously an announcer at WHO in Des Moines, Des Moines. He was also an announcer for KNX-FM in the 70s.

TANNER ESCAPES IN CLEVELAND — Elektra/Ashyam recording artist Marc Tanner took time off from his recent U.S. tour in support of his debut album “No Escape,” as well as WRVR’S The Wake Up Show music director Kid Leo. Pictured (l-r) are Tanner and Leo.

“I’ve made a lot of good friends and I’ll miss them, but still I’ll feel I’m part of radio, at least partially, by being on WKRP.” Marshall also said that television had always been a primary interest of his, and, after taking a seminar class at UCLA entitled “Understanding Network Television,” found writing was the best and most respected way in Marshall’s familiar with the characters of the fictitious FM outlet, his knowledge of the goings on at an AOR station and the management of a timely and innovative script to the WKRP staff led to his being hired. “MTM is a great company, and always has new projects going and is continuously coming up with interesting ideas,” offered Marshall. “There is always the probability of developing something on my own,” he reasons. Marshall has been in radio for more than 12 years, and first began as a beautiful music announcer for KOST/Santa Monica. He also did a stint at KJOO/Los Angeles before joining the staff of KNX-FM in 1971 and becoming its MD. He moved to the PD position for KNX-FM in 1973.

WITHOUT FEATHERS — A Superior Court judge ruled May 29 that KGB/San Diego, not Ted Giannoulas, the man behind the feathers, has the rights to the costume and concept of the KGB Chicken outfit. Giannoulas will be allowed to appear in any nationally broadcast sports event (unless participated in by a San Diego team) in a chicken costume as it isn’t the KGB variety.

STATION TO STATION — KIIS-FM/Los Angeles will present the first “Summerfactual Roller Disco” on June 6 and 9 at the Hollywood Palladium. Butterfly recording artists, Saint Tropez and Tuxedo Junction will perform at the event at WMET/Chicago in conjunction with Celebration/Flipside gave 50 listeners “Shock Treatment” on May 28. As part of a promotion for a Memorial Day concert featuring Ted Nugent, 40 pairs of WMET listeners received a special package of items designed around the event. The “Shock Treatment” included: round trip transportation to the concert site, a pair of concert tickets, box lunches and sodas, a copy of Nugent’s latest Epic release, “State Of Shock,” and WMET frisbees and bumper stickers.

KSAN/San Francisco and BAM magazine will be airing a great Bay Area tradition this summer by presenting the Second Annual “Summer in the Cities” concert series. The series features free outdoor concerts in Bay Area parks throughout the months of June, July and August. Some of the artists scheduled for this summer’s series are: The Greg Kihn Band. The Ramones. The Jefferson Starship and Donald Kinsey and The Chosen Ones.

NEw Jobs — Bill McCown, the program director at WANS-FM/Anderson, SC, has resigned after a minor with his station manager. Southern stations looking for a talented programmer can reach Bill at (803) 226-1408. Tom Birch has resigned from his PD position at WQAM/Miami to devote full time to his radio marketing and research company...

MESSIN’ WITH THE KID — Kid Leo, the music director at WMMS/Cleveland, married longtime sweetheart Jackie Gabbard on June 2. The happy couple will honeymoon in Europe...
Cash Box / June 9, 1979

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

**KMET-FM - LOS ANGELES - JACK SNYDER**


**KORE-AM - KOREA, WASHINGTON DC - AMANDA SNIDER**


**KZLZ - MINNEAPOLIS - JIM CARROLL**


**KZQX - SPOKANE - JIM CARROLL**


**WAVX - LOUISIANA - JIM CARROLL**


**WBAB - NASSAU, LONG ISLAND - JIM CARROLL**


**KZQX - SPOKANE - JIM CARROLL**


**WAWX - ROCKFORD - RICH HANSMAN**


**KFRY - SPOKANE - JIM CARROLL**


**WMVP - CHICAGO - LEE SNYDER**


**WTKR - RICHMOND, VIRGINIA - KIM CARTER**


**WMCN - MEMPHIS - TONY SNIDER**


**WMMS - CLEVELAND - BILL ROTH**


**WRNR - GREENSBORO, NC - RICH HANSMAN**


**WABC - NEW YORK - LARRY SNIDER**


**WHFS - BALTIMORE - LARRY SNIDER**


**WMMS - CLEVELAND - BILL ROTH**


**WABC - NEW YORK - LARRY SNIDER**


**WHFS - BALTIMORE - LARRY SNIDER**


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**WHFS - BALTIMORE - LARRY SNIDER**


**WABC - NEW YORK - LARRY SNIDER**


**WHFS - BALTIMORE - LARRY SNIDER**

WRCO — BOSTON — RICH WOODWARD, MD
1-2 — Summer Hot '79. Jumps: 29 To 24 — ELO, 25 To 20 — Earth, Wind & Fire, 19 To 14 — Doobie Bros., 17 To 10 — J. Whitehead, 11 To 7 — R. Jones, 7 To 4 — J. Stewart, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section.

WKKW — BURLINGTON — RICHARD M. EVANS, MD
1-2 — Summer Hot '79. Jumps: 29 To 24 — ELO, 25 To 20 — Earth, Wind & Fire, 19 To 14 — Doobie Bros., 17 To 10 — J. Whitehead, 11 To 7 — R. Jones, 7 To 4 — J. Stewart, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section.

WICC — BURLINGTON — RICHARD M. EVANS, MD
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WQML — BROWNSVILLE, TX — VINCE NEGRINI
1-2 — Summer Hot '79. Jumps: 29 To 24 — ELO, 25 To 20 — Earth, Wind & Fire, 19 To 14 — Doobie Bros., 17 To 10 — J. Whitehead, 11 To 7 — R. Jones, 7 To 4 — J. Stewart, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section, 4 To 1 — Atlanta Rhythm Section.

WRIA — BURLINGTON — RICHARD M. EVANS, MD
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WGAE — BURLINGTON — RICHARD M. EVANS, MD
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WQMS — BURLINGTON — RICHARD M. EVANS, MD
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### MOST ADDED RECORDS

1. **Mama Can't Buy You Love** — Elton John — RCA
   - WSGA, WKY, WBFF, WBXX, BJ105, KSLG, JB105, WZPP, KRTH, 99X, 293, KIMN, WP90-FM, 130, KTAG, 94G, WLFD, WBXX, KTLK, KREI, WINW, KBRD, WPFC, KEL, WANS, V97, KRKE, WAGQ, WJCK, WCUE, WFKQ, KMYO, WZEE, WINW, KMYT, WINW, WJCK, WPFC, WAGQ.

2. **Days Gone Down** — Jerry Rafferty — U.A.
   - WSM, WCQA, WAPE, WLAC, KLIF, KBEQ, KRTH, WP9E, KATC, WACY, 9X2, KREM, KJ, WAYS, 24-16, WJCK, KREI, 293, WINW, KBRD, WTLB, WRFCC, WCMP, KDFD, WDBQ, WJCK, WJCK.

3. **Gold** — John Stewart — RCA
   - F105, WSGA, WCQA, WBXX, KBRD, KJ9, WAGQ, WPFC, V97, KELO, WANS, WCUE, WJCK, WJCK, WCUE, WFKQ, WJCK.

4. **Do It or Die** — Atlanta Rhythm Section — BGO/POLYDOR
   - KJ9, KFMD, WP9E, KJ9, FWXX, 9100, B100, WKY, KREI, KBRD, KREI, WAGQ, KZKE, WWKQ, WCUE, WBEV.

### RADIO ACTIVE SINGLES

#### REGIONAL ACTION

**EAST**

- **Most Added**
  - 1. Gold — John Stewart — RCA
  - 3. Days Gone Down — Jerry Rafferty — UA
  - 4. Do It or Die — Atlanta Rhythm Section — Polydor

- **Most Active**
  - 1. Mama Can't Buy You Love — Elton John — RCA
  - 2. Days Gone Down — Jerry Rafferty — UA
  - 3. Bad Girls — Donna Summer — Casablanca
  - 4. Do It or Die — Atlanta Rhythm Section — Polydor

#### SOUTHWEST

- **Most Added**
  - 1. Mama Can't Buy You Love — Elton John — RCA
  - 2. Days Gone Down — Jerry Rafferty — UA
  - 3. Bad Girls — Donna Summer — Casablanca
  - 4. Do It or Die — Atlanta Rhythm Section — Polydor

- **Most Active**
  - 1. Most Added
  - 2. Most Active
  - 3. Most Active
  - 4. Most Active

#### MIDWEST

- **Most Added**
  - 1. Mama Can't Buy You Love — Elton John — RCA
  - 2. Days Gone Down — Jerry Rafferty — UA
  - 3. Bad Girls — Donna Summer — Casablanca
  - 4. Do It or Die — Atlanta Rhythm Section — Polydor

- **Most Active**
  - 1. Most Added
  - 2. Most Active
  - 3. Most Active
  - 4. Most Active

#### WEST

- **Most Added**
  - 1. IS SHE REALLY GOING OUT WITH HIM? — Joe Jackson — A&M
  - 3. Days Gone Down — Jerry Rafferty — UA
  - 4. When You're In Love With A Beautiful Woman — Dr. Hook — Capitol

- **Most Active**
  - 3. Days Gone Down — Jerry Rafferty — UA
  - 4. When You're In Love With A Beautiful Woman — Dr. Hook — Capitol

#### NORTHWEST

- **Most Added**
  - 1. Radio Active
  - 2. Radio Active
  - 3. Radio Active
  - 4. Radio Active

- **Most Active**
  - 1. Radio Active
  - 2. Radio Active
  - 3. Radio Active
  - 4. Radio Active
SKYTOVER SIGNS WITH INFINITY — Infinity Records President Ron Alexenburg last week signed a long-term worldwide production agreement with Michael Stokes’ Skytower Artists and Industry Products, which allows a regional and national deal at a dinner reception in suburban Detroit which was attended by over 300 local music industry figures, radio press and community leaders. The deal represents one of the biggest investments in Detroit’s music industry since the departure of Motown for Los Angeles almost ten years ago. Shown above after the formal signing with Stokes and Alexenburg were: EMI/UA Holds Promote Meeting in New Orleans

NEW ORLEANS — EMI America/United Artists Records recently held its first annual meeting here, with the focus on artist services. The conference also featured a trade show, which provided a venue for artist services to promote new artists. The conference also featured a trade show, which provided a venue for artist services to promote new artists.

After president Jim Mazzu’s opening address, which dealt with company philosophy and long and short-term strategies, Sony, EMI and Universal were present at the conference.

Next, Charlie Minor, vice president of promotion, spoke on the general theme of the meeting, saying in part: “As a label, we are never more what we are. We’ve got artists who are successfully penetrating every type of music market, from Top 40 to country to R&B, jazz, AOR and even disco.”

Following the conference, EMI held a one-hour video program.

Takoma Acquired By Chrysalis Records

LOS ANGELES — Chrysalis and Takoma Records recently signed an exclusive worldwide distribution deal, with the agreement occurring on the eve of Takoma’s 20th anniversary. Jon Monday will continue as general manager at Takoma; Manager/Producer Denny Bruce has been named president of the company.

As artists involved in the distribution deal include John Fahey, Michael Bloomfield and Canned Heat, with the latter group being the first Chrysalis/Takoma release due June 11.

ASI Signs Distribution Pact With RCA Canada

LOS ANGELES — ASI Records has just concluded an agreement with RCA Records Ltd. for distribution throughout Canada, announced Dan Holmes, president of ASI Records. The long-term pact calls for the immediate release of current country music artists in that market, including the singles “Night Time Music Man” by Judy Argo and “Have Been Good To Me” by Dick McKaback, the debut LP by Hush.

ASI’s future releases include a Judy Argo LP and follow-up work by Hush.

NARM, EIA Sponsor Cross-Merchandising Booth At CES Meet

NEW YORK — The National Association of Recording Merchandisers and the Electronic Industry Association will co-sponsor a booth displaying techniques of cross-merchandising audio and video merchandise unto the Consumer Electronics Show. The show will be held June 3 to 6 at the McCormick Place in Chicago.

Stan Silverman, director of membership services for NARM, will coordinate the display, which will feature special attention on cross-merchandising video cassettes. Mike Damsky and Rich Laub of Lieberman Enterprises will direct a record and tape promotion in the exhibit. EIA will also provide a list of rack jobbers who are members of NARM to visitors of the booth.

A MILLION IN A MINUTE — It took 60 seconds for Mrs. Eileen Rogacki to grab $105,068 from one of the $1 million dollars in cash scattered on a bank vault floor. It was part of a WFRF/Chicago promotion entitled “Million Dollar Minute.” Pictured (l-r) are Irina Nathanson, vice president; Paul Unley, vice president; EMI Records (the bank that put up the contest’s million dollars); Rogacki and Jim Barker, general manager of WFRF/Chicago.
She filled you with “Emotion.”
Now she’ll move you even more.

"From Dance To Love"
The first single and album from Samantha Sang on United Artists Records

Produced by Meco Monardo, Harold Wheeler & Tony Bongiovi for the E.
THREE REASONS
WHY COUNTRY RADIO USES CASH BOX

CASH BOX... HELPING THE MUSIC INDUSTRY MAKE SOUND BUSINESS DECISIONS.
COUNTRY COLUMN

Eddie Rabbitt (Elektra E-46053)

Suspensions (4-18) (Deb Dave Music/Biripatch Music — BMI) (Eddie Rabbitt/Randy McCormick/David Malloy/Even Stevens)

This new R&B-flavored single is quality all the way and sounds like satin.

MEL TILLIS (MCA MCA-41041)

Coca Cola Cowboy (2:29) (RCA Music/Makyle/Miner/Sehn — BMI (ASCAP)) (S. Pinkard/I. Dain/S. Dorf/S. Aitchly)

This song was originally included in the “Every Which Way But Loose” Elektra/Asylum Soundtrack LP, but has been re-mixed for MCA. Tillis should chart well with the smooth single.

MOE BANDY (Columbia 3-10974)

Barstool (2:42) (Rose Bridge Music, Inc. — BMI) (D. Tankersley/W. Carson)

COUNTRY radio has been playing hard country music, but Moe Bandy continues to record with the Barstool music he loves. His newest record is another example of fine country music.

HEROY (BRB 1100)

Who Was The Man Who Put The Line In Gasoline (2:40) (Guitar Man Music — BMI) (Dick Feller)

Three other songs concerning the gas shortage have been released, but this clever, oft-tune by Jerry Reed could top the list. The record is marred by intelligent lyrics and good production.

MARTY ROBBINS (Columbia 3-11016)

All I Need (3:03) (Mariposa Music — BMI) (M. Robbins)

Robbins has a flair for dramatizing the plight of the cowboy in song, and this is his first western song in awhile. This is not quite as strong as a couple of his big hits, but the Robbins’ magic is in the groove here.

SINGLES TO WATCH

LYNN ANDERSON (Columbia 3-11006)

Love How You Love Me (3:30) (Scotian Gems-EMI — BMI) (L. Koibel/B. Mann)

FREDDY FENDER (Startex 2258-100)

You’s (3:20) (E.B. Marks Music — BMI) (G. Roig/A. Gamse/J. Sherr)

ASLEEP AT THE WHEEL (Capitol P-4725)

Choo Choo Ch’Boogie (3:20) (Flying Ace — ASCAP) (Horton/Gabler/Daring)

CHER (Casablanca NB-987)

It’s Too Late To Love Me Now (3:36) (Chappell Music, Inc. — ASCAP) (Rory Bourke/Gene Dobbins/Jay Wilson)

DEAN CHARLES & COWBOY BLUES BAND (Le Cap LC-321)

The Duke (2:23) (Softcharay Music — BMI) (Dean Charles)

JIM PIPER (Columbia 3-46237)

Whatever Happened To The Girls I Knew (3:10) (Beaconlight Music — BMI) (Larry Chesher/Murray Kellum)

JIM REEVES (RCA PB-1106)

Don’t Let Me Cross Over (2:17) (Troy Martin Music — BMI) (Penny Jay)

ERNIE ASH worth (KWK 1410)

Too Many Rivers (3:07) (Combine Music — BMI) (Harlan Howard)

Rex Gosdin (V. L. Haywood)

Don Cox (ARC MC-3901)

(You Doin’ What Your Name On The Walls Again) Sally (2:25) (Tree Pub. — BMI) (S. Throckmorton)

Parton Registers Top Chart Debut

NASHVILLE — RCA recording artist Dolly Parton’s latest single, “You’re The Only One,” enters the Cash Box Top 40 chart this week at an unprecedented #18 bullet, 81% of the Cash Box reporting stations added the single this week. RCA’s Jim Ed Brown and Helen Cornelius previously had the highest debut for a single at #20 bullet with “Living In Love With You” on March 31. Approximately 70% of the reporting stations added that record in the May 27, 1978 issue of Cash Box.

“You’re The Only One,” is taken from her new album, “Great Balls Of Fire.” Stations that reported the single this week are: KXOL, WPXK, KBTV, WIGG, WNNM, KCCL, WSLC, KLX, WBB, WJRB, WGST, WKKH, WIZX, KEY, WEEP, KLZ, WCMR, KFTV, KBBX, KJWX, WEMP, WXCL, WWOL, WSDS, WOOD, KVKT, KQSP, FM 97, WRGR, KMP, KKSU, WSLR, WURK, WWMC, WBA.

Other stations adding the single include KRM, KBFD, KZCI, KZP, KRAM, WBAM, WMJQ, WDAB, WAF, WSDS, WWFA, WNT, WHN, WSSS, KFTN, KRAK, WWHO, WJDS, KLAC, KQUL, WDKA, WIRK, KYNN, WWVA, KKKX, KUCB, KJJJ, WSAI, KCKN, WDEE, WQQT, WMQG, WDAF, WSDS, KASON and WHN, WWK, WJQ, WJHL, KGA and KQDC.

JAFF NEW MEETING — Jaffa New Meeting United Artists Records has tentatively released the schedule for a new Crystal Gayle album for June 25.

SINGER-SONGWRITER — Tommy West (Cashwest Productions recently signed Nashville singer-songwriter Ed Bruce for a recording contract.

MUSIC CITY TENNIS TOURNAMENT — The recent Music City Tennis Invitational Tournament raised more than $10,000 this year for the Vanderbilt U. Children’s Hospital. Many of the participants are members of the Nashville music business. Showed at a cocktail party and reception before the tournament are (l-r): Phil Ehart, member of the rock group Kansas; Frances Preston, vice president, BMI and honorary tournament chairman; Laura Gallo, Monument artist; Weslye Rose, president, Acuff-Rose Publishing and co-chairman of the tournament, Gail Greenfield, assistant director of fund raising for the Children’s Hospital, and Dave Rowland of RCA’s Dave and Sugar.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Year</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>Sail Away</td>
<td>Oak Ridge Boys (MCA-AB-12463)</td>
<td>BMG (1976)</td>
<td>10</td>
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<tr>
<td>When I Dream</td>
<td>Del Reeves (United Artists UA-1266-Y)</td>
<td>BMG (1970)</td>
<td>13</td>
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<tr>
<td>She Believes In Me</td>
<td>Del Reeves (United Artists UA-1273-Y)</td>
<td>BMG (1970)</td>
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<tr>
<td>Red Bandana</td>
<td>Waylon Jennings (RCA PV-3256)</td>
<td>RCA (1974)</td>
<td>9</td>
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<tr>
<td>Nobody Likes Me</td>
<td>Del Reeves (United Artists UA-1273-Y)</td>
<td>BMG (1970)</td>
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<td>You Feel Good All Over</td>
<td>Del Reeves (United Artists UA-1280-Y)</td>
<td>BMG (1970)</td>
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<td>Lay Down Beside Me</td>
<td>Del Reeves (United Artists UA-1288-Y)</td>
<td>BMG (1970)</td>
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<tr>
<td>I Say If I Said You Had A Beautiful Body Would You Hold It Against Me</td>
<td>Del Reeves (United Artists UA-1266-Y)</td>
<td>BMG (1970)</td>
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<tr>
<td>If Love Had A Face</td>
<td>Del Reeves (United Artists UA-1288-Y)</td>
<td>BMG (1970)</td>
<td>11</td>
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<tr>
<td>Just Like Real People</td>
<td>Del Reeves (United Artists UA-1266-Y)</td>
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<td>Are You Sincere/Solitaire</td>
<td>Del Reeves (United Artists UA-1266-Y)</td>
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<tr>
<td>Me And My Heart</td>
<td>Del Reeves (United Artists UA-1266-Y)</td>
<td>BMG (1970)</td>
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<tr>
<td>I Don't Lie</td>
<td>Joe Stampley (Epic B-50894)</td>
<td>BMG (1975)</td>
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<tr>
<td>20 In What Her World Did Not Do</td>
<td>Bill Anderson (RCA PV-3256)</td>
<td>RCA (1974)</td>
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<tr>
<td>I Will Survive</td>
<td>Bill Anderson (RCA PV-3256)</td>
<td>RCA (1974)</td>
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<td>Shadows In The Moonlight</td>
<td>Anne Murray (Capitol C-34761)</td>
<td>Capitol (1976)</td>
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<td>Down To Earth Man</td>
<td>Kenny Ball (Capitol C-34764)</td>
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<td>If I Give My Heart To You</td>
<td>Anne Murray (Capitol C-34761)</td>
<td>Capitol (1976)</td>
<td>11</td>
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<td>Steady As The Rain</td>
<td>Anne Murray (Capitol C-34761)</td>
<td>Capitol (1976)</td>
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<td>World's Most Perfect Woman</td>
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<td>Simple Little Words</td>
<td>Donny Osmond (Epic B-50896)</td>
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<td>Play Together Again Again Again Again</td>
<td>Donny Osmond (Epic B-50896)</td>
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<td>Faded Love And Winter</td>
<td>Donny Osmond (Epic B-50896)</td>
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<td>Touch Me (I'll Be Your Fool Ooool One More Time)</td>
<td>Donny Osmond (Epic B-50896)</td>
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<tr>
<td>Lying In Love With You</td>
<td>Donny Osmond (Epic B-50896)</td>
<td>BMG (1975)</td>
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<td>(Ghost) Riders In The Storm</td>
<td>Johnny Cash (Columbia 3-10962)</td>
<td>BMG (1974)</td>
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<td>Runawaystatistics</td>
<td>Johnny Cash (Columbia 3-10962)</td>
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<td>My Mama Never Heard Me Sing</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
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<td>I'll Never Let Stars Shine</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
<td>37</td>
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<td>There Is A Miracle In You</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
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<td>Spanish Eyes</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
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<td>Rockin' My Life Away</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
<td>21</td>
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<td>When A Love Aint Right</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
<td>10</td>
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<td>Della And The Doctor</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
<td>5</td>
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<td>Save The Last Man</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
<td>9</td>
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<tr>
<td>My Heart Is On The Other Side</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
<td>11</td>
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<td>I Can't Believe It's Over</td>
<td>Billy (Capitol C-4707)</td>
<td>BMG (1971)</td>
<td>4</td>
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<tr>
<td>You Can Have Her</td>
<td>George Jones And Johnny Paycheck (Capitol C-57087)</td>
<td>BMG (1971)</td>
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<tr>
<td>Breakin' In A Brand New Broken Heart</td>
<td>Kenney Dale Owens (Epic B-507171)</td>
<td>Capitol (1974)</td>
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<tr>
<td>No One Else In The Whole Wide World</td>
<td>Kenney Dale Owens (Epic B-507171)</td>
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<td>Chippewa Rose And Moon</td>
<td>Bobby Orofino (BMI)</td>
<td>BMI (1974)</td>
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<tr>
<td>Dream Lover</td>
<td>Hudson (Columbia FC-45808)</td>
<td>BMG (1969)</td>
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<td>Faded Love And Winter</td>
<td>Hudson (Columbia FC-45808)</td>
<td>BMG (1969)</td>
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<tr>
<td>Baby Don't Go On No More</td>
<td>Hudson (Columbia FC-45808)</td>
<td>BMG (1969)</td>
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<tr>
<td>Dream Lover</td>
<td>Hudson (Columbia FC-45808)</td>
<td>BMG (1969)</td>
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<tr>
<td>Loved You, Loved You, Loved You</td>
<td>Hudson (Columbia FC-45808)</td>
<td>BMG (1969)</td>
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<tr>
<td>_ The Only One</td>
<td>Hudson (Columbia FC-45808)</td>
<td>BMG (1969)</td>
<td>59</td>
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<tr>
<td>_ The Real Thing</td>
<td>Hudson (Columbia FC-45808)</td>
<td>BMG (1969)</td>
<td>59</td>
</tr>
</tbody>
</table>
1. **AMANDA — WILLAY JENNINGS — RCA**
   KXOL 36-27, KYDE 24-19, WBAP 68-11, WMC 64-14, WJB 46-19.

2. **SHADOWS IN THE MOONLIGHT — ANN MURRAY — CAPITOL**

3. **(GHOST) RIDERS IN THE SKY — JOHNNY CASH — COLUMBIA**

**THE COUNTRY MIKE**

KNOE OFFERS THREE WAYS TO WIN WITH BUMPER STICKERS — KNOE/Monroe has been running a “May We See Your Bumper Stickers” promotion recently at the station. The KNOE team drives around in their super sticker prize van offering listeners with bumper stickers three chances each to win on air personalities with the prizes. The first ten cars to arrive with KNOE bumper stickers get ten gallons of gas for 39.9 cents. The second way to win is with the prize drive, with the super sticker van parked at various places and the first ten cars to arrive with the super sticker van to win prizes. The third and final way to win is with the car spots, where the super van spots a car with a super sticker and by mobile phone over the air, asks the driver to pull over and then the driver is awarded prize from KNOE.

**MUSIC DIRECTOR PROFILE** — Les Howard. MD for WSUN/SI. Petersburg, has been in radio for ten years. His first job was with WSHO/New Orleans Steal Away. He joined WSUN in April 1979 and has been with the air personality for the station. Les has been a country music producer for the past three years. He has held the #1 spot for three weeks during the period from April 7 through April 21. In the April 7 issue, Bandy’s single was #2 in the Top 10. It remained #2 the second week, but dropped the bullet. And in the April 21 issue, the single dropped to #6 while Mandrell’s record still held the #1 position. Mercury Garners Top 10 Spots

Since Jan. 6, Mercury Records has garnered 10 spots in the Top 10 and none in the Top Five.

**PROGRAMMERS PICKS**

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<thead>
<tr>
<th>Mike Edwards</th>
<th>WFAI/Fayetteville</th>
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<td>You’re The Only One — Dolly Parton — RCA</td>
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<tr>
<th>Steve Cantrell</th>
<th>WMNI/Columbus</th>
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<tbody>
<tr>
<td>No One Else In The World — Tammy Wynette — Epic</td>
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<thead>
<tr>
<th>Dianne Brennan</th>
<th>WBAM/Montgomery</th>
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<tbody>
<tr>
<td>It Won’t Go Away — Rayburn Anthony — Mercury</td>
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<tr>
<th>Lonnie Bell</th>
<th>KONY/Blings</th>
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<tr>
<td>Family Tradition — Hank Williams Jr. — Elektra</td>
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<tr>
<th>Bead Beadles</th>
<th>KSSS/Colorado Springs</th>
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<tbody>
<tr>
<td>(GHOST) Riders In The Sky — Johnny Cash — Columbia</td>
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</tr>
</tbody>
</table>

Bob Nyles
WHOQ/Orlando
Blue Sky Shinin’ — Mickey Newbury — MCA

Willis Williams
WLAS/Jacksonville
It Won’t Go Away — Rayburn Anthony — Mercury

Barb Richardson
KVOC/Casper
Since I Fell For You — Con Hunley — WB

Johnny Joe
WSHO/New Orleans
Steal Away — Paul Schmucker — Star Fox

Mike Malone
WYDE/Birmingham
No One Else In The World — Tammy Wynette — Epic

Ken Loomis
WKKH/Shreveport
You’re The Only One — Dolly Parton — RCA

Joel Raab
WEEP/Pittsburgh
Rhythm Guitar — Oak Ridge Boys — Columbia

**BARBARA APPEARS IN MINNESOTA** — MCA artist Barbara Mandrell recently appeared at the MCA-sponsored local radio personalities after the show. Mandrell’s “It Loving You Is Wrong (Don’t Want Particles any more) was a recent #1 country song for three straight weeks on the Cash Box Singles Chart.Shown backstage are (l-r) Denny Langer, WWRR Radio, Don Rice, WWRR Radio, Mandrell, Tom Wynn, WRWD Radio, and Sam Calle, MCA Minneapolis promotion manager.
Cash Box/June 9, 1979

**DISCO TOP 40**

1. **RING MY BELL**
   - Artist: ANITA WARD
   - Position: #1
   - Weeks on Chart: 6

2. **BAD GIRLS (ALL CUTS)**
   - Artist: DONNA SUMMER
   - Position: #2
   - Weeks on Chart: 7

3. **BAD BOY (ALL CUTS)**
   - Artist: THREE VARIATIONS
   - Position: #3
   - Weeks on Chart: 8

4. **BOOGIE WOOGIE DANCIN' SHOES**
   - Artist: CLAUDIA BARRY
   - Position: #4
   - Weeks on Chart: 9

5. **DANCE WITH YOU**
   - Artist: CAROL LUCAS
   - Position: #5
   - Weeks on Chart: 10

6. **MUSIC IS MY WAY OF LIFE**
   - Artist: PHILADELPHIA INTERNATIONAL
   - Position: #6
   - Weeks on Chart: 11

7. **HAVE A CIGAR**
   - Artist: ROSEBURG
   - Position: #7
   - Weeks on Chart: 12

8. **FORBIDDEN LOVE**
   - Artist: MADISON KANE
   - Position: #8
   - Weeks on Chart: 13

9. **WORK THAT BODY**
   - Artist: TAANA GARDNER
   - Position: #9
   - Weeks on Chart: 14

10. **BABY, BABY**
    - Artist: PATRICK HERNANDEZ
    - Position: #10
    - Weeks on Chart: 15

11. **DANCERS/DANCE TO THE MUSIC**
    - Artist: MC FADDEN
    - Position: #11
    - Weeks on Chart: 16

12. **MY BABY'S BABY**
    - Artist: LIQUID GOLD
    - Position: #12
    - Weeks on Chart: 17

**DISCO BREAKS**

PACO IS MY NAME AND DEEZZO IS MY GAME

With those words, New York's WKTI radio disc jockey, Pacquillo Navarro introduced himself and Sylvester's Memorial Day show. "This is a dance show, so let's not let the phenomenon go without doing two encores, the last one lasting more than 20 minutes and consisting solely of surprise Gospel selections. Sylvester, who grew up singing in his hometown (Ingwood, Calif.), as did his heavy-duty back up singers, Two Tons of Fun, explained the Gospel encore by saying, "We want everybody to know where we come from."

Curtis Sylvester June 5 at N.Y.C.'s Paradise Garage disco.

CHICAGO ON WHEELS — Roller Disco is obviously becoming very big in the Windy City, with a minimum of seven of the disc jockeys listed in and around the Chicago area in the city itself there are Disco Wheels, Loop Roller Disc, Hot Wheels Roller Rink and Rolerena. In the burbs, disco enthusiasts can catch the wheels at the Axle Roller Rink in Niles and at the Glenwood Roller Rink and Tinley Park Roller Rink, both in Tinley Park.

NOW WE'RE WAITING FOR THE FIRST DISCO REQUEST — Last week disco invaded Broadway with the first official disco musical, Gotta. At that time this column asked the musical question, "What next — Disco La Boheme?" The answer this week is, "Nope. Disco Rock N' Roll is next."

Just out on the Discolog label is "Willy Tell III", a disco interpretation of Rossini's "William Tell Overture." Like Donna Summer's "Last Dance," this 45 instrumental by a new group called Tuesday should be very popular as the "last call" song of the evening just before the bars close, and the bouncers sweep out the human debris.

YOU DON'T HAVE TO BE IN HIGH SCHOOL TO GO TO THE PROM — The N.Y.C. disco, New York, New York, with an introduction by Le Cline, performing,它的 Suggested dress is vintage '50s, with ponytails, socko skivvies, leather jackets and crewws recommended (but not on the person). Competition should be fierce in the high school department. In addition to the Queen of the Party, there should be the first disco "IT" STAYING — David Rodriguez reports, "I'm not dead yet," and that he is now directing promotions at Keylock Records, even though he "doesn't have a fancy title yet." Keylock's first release is Chantel Curtis' 12" "Get Another Love." Rodriguez's assistants are Glen Blacks (who did the Curtis remix) and Gary Rachell, who, like their boss, don't have "fancy titles yet either.

OTHER CONTENDER — Passage Entertainment, a production faculty and management firm headed by Frank Leads and Michael Stempel, opened for business this week in Beverly Hills. Says Lisardo, "Our upcoming single 'Shortcuts' is going to put us right up there on the charts."

(continued on page 42)

**PROGRAMMERS PICKS**

MUST SPIN

- Jerry Johnson, Detroit: You Thrill Me, O.C. Smith — Shadybrook
- Frank Lembo, Philadelphia: It's Too Funky Here, James Brown — Polydor
- Baco Manquen, New York: Married Men, Betty Midler — Atlantic
- Bob Baldwin, Phoenix: Love Exciter, El Caco — Avi
- Bill Stooke, San Francisco: I Got The Next Dance, Denece Williams — Arc/Col.
- Gary Tighe, Key West: This Time Baby, Jackie Moore — Columbia
- Paul Curtis, Seattle: Let Me Take You Dancing, Bryan Adams — A&M
- Danny Krivit, New York: Put Your Body In It, Stephanie Mills — 20th/RCA
- Anas Jacovides, San Francisco: Rio de Janeiro & Prancin' — Salsoul
- Bob Vletter, Detroit: Cafe, D.D. Sound — Emergency
- Steve Nader, Detroit: Spend The Night, Bob A-Reita-Channel

CAN'T MISS

- Love's Let's Dance, Gary's Gang — Sam/Columbia
- Want Ads, Ullanda — Ocean
- This Time Baby, Jackie Moore — Columbia
- Gone Gone Gone, Johnny Mathis — Columbia
- Dancin' And Dancin', Candido — Salsoul
- Undercover Lover, Debbie Jacobs — MCA
- Crack It Up, Peter Brown — Drive/T.K.
- I Just Can't Stop Dancing, Jean Wells — TEC

**REVIEW**

LAURA LEE — Sat-is-fac-tion — Fantasy — D-133 — 12"

LAURA LEE sat is not to be confused with the '60s Rolling Stones hit, although it is easy to confuse the powerhouse Laura Lee with Sylvester — except that she is not singing. Leee's solo, with her powerful whispering style, is the hit of this release. Campy "ooh-ooh" back up chorus and saxophone break will satisfy heavy beat fans who might otherwise be disappointed with the rest of the tune's understated percussion. Times: (A) 6:20 and (B) 3:26. BPM: 130

HODGES, JAMES AND SMITH — Dancing in the Street — London — Disco 3014 — 12" Respectful but not slavish interpretation of the Martha and the Vandellas classic. Hard to tell who's bassist, the female vocalist or the horns. "Dancing in the Street," with its heavy drumming beat, is sure to have them dancing in the disco as well. Times: (A) 5:30 and (B) 5:30. BPM: 136

RENA SCOTT — Super Lover — Buddah — DSC 133 — 12" Sophisticated violin intro combines R&B, jazz and disco comfortably and well. Scott possesses sensual voice with a wide range. Times: (A) 6:00 and (B) 4:04.
COAST TO COAST DEBUT FOR "LODER" — RCA Records throw parties on both coasts to debut David Bowie's "New Loder" LP. New York'sdisc Jockey's Club was the fitting site for the east coast bash while L.A.'s Graham Herman Studios hosted members of the press and radio community in the west. Guests were treated to a striking promotional designed in support of the LP. Pictured in the top row are (l-r) RCA recording artist Carrie Lucas; Bob Summer; RCA Records president; Bowie; L.A. party-goers Jack Armstrong, 100/L.A. radio; Paul Fuhr; KNAC/Long Beach PD; Vicki Leben and Hank Zarembski; RCA field promotion representatives, Cecile, 91X/San Diego MD; Rick Sitar, chief of programming for the ABC radio network; and Bowie. Shown in the bottom row are (l-r) Joshua Blardo; RCA director of national albums promotion; Baby Hornback, RCA division vice president of pop album promotion; Bob Fead, RCA division vice president of sales and distribution; Dick Heider; RCA's槁 executive; John Waters; Bob Summer; Don Wwendung and RCA manager of pop product management; Barbara De Witt; Joshua Blardo; Bowie; Allison Steil, WNEW-FM; Dee Pinkack, RCA local rep; and Dave Herman, WNEW-FM.

Nemperor's Stanley Clarke: A Bass For All Possibilities

(continued from page 12)
validly, when the artists spoke out on the times. Now in the '70s, the music is a little different. "Take disco, for instance. There isn't that much being said. Don't get me wrong, it's fine for the moment, but five years from now, if it still continues, I may look back and wonder 'Have I been wasting my time?'"

"New LP Near"

In the meantime, Clarke is not wasting his time. A new LP, "I Wanna Play For You," has just been completed and is ready for June 15 release. A two-record set featuring a mixture of live and studio cuts, Clarke says that it is "his most diversified album to date."

With a lineup that includes Tom Scott and Stan Getz on sax, Freddie Hubbard on trumpet, Lee Ritenour and Jeff Beck on guitars, Marvey Mason on drums and keyboardists George Duke, Ronnie Foster and Bayette, plus Dee Dee Bridgewater and the trio Hot on vocals, "I Wanna Play For You" spans a wide range of music styles and interpretations, according to Clarke.

"I've been criticized in the past for playing so many styles with so many groups," he says, "but I'm used to it now. I just think back to something my grandmother told me, that if there is something you get criticized for, do it more. That's what this album is — more.

"Too Big To Play"

Clarke was born in Philadelphia in 1951. His mother, an accomplished opera and church singer, encouraged him to study the violin and cello in elementary school, but as he grew older, first, his hands grew too large for the violin, and later, his legs grew too long for him to hold with a cello. He then switched to the bass.

Through junior and senior high school, he started playing with various R&B and rock bands, as well as participating in the All-Philadelphia Senior High School Orchestra. However, the rigid nature of the music and its lack of improvisational room pushed Clarke into jazz studies at the respected Philadelphia Music Academy.

"New York City Days"

At the academy, Clarke undertook a full curriculum of modern and classical studies, mapping in string bass for three-and-a-half years. Leaving for New York in 1970, he continued his musical growth through fruitful associations with such top jazz performers as Horace Silver, Stan Getz, Art Blakey, Dexter Gordon, Thad Jones/Mel Lewis, Gil Evans and others. He also began compiling recording credits, working on such standout LPs as...
NEW YORK — Philips has launched a Living Baroque Series which is the counterpart of DG's Archiv series. Begun in Europe last fall, but only introduced here last month, the series will incorporate brand new recordings, as well as catalog items. Some have been released in the U.S. before, others have not. The first release comprises six albums (see feature review below), and there will probably be a second release of about the same size before the end of the year. The Living Baroque recordings, like Philips' other full-line albums, are list-priced at $8.98.

THE CHINA CONNECTION — Following on the heels of the Boston Symphony's recent visit to mainland China, the orchestra made a recording with Chinese soloists of Liszt's Piano Concerto No. 1, a Concerto for Pipa (a Chinese lute-like instrument), "Little Sisters Of The Grassland," and Souza's "Stars and Stripes Forever." The record will soon be released on Philips, the Boston Symphony's new label. Meanwhile, EMI Records (UK) International Sales Division recently finalized a deal with the Peoples Republic of China. EMI has received an order for 2,500 mainly classical albums, including ballet music by Tchaikovsky and Rimsky-Korsakov.

ROSS MANNERS ON — The Canadian government has officially approved the Moss Music Group's Toronto-based subsidiary, Moss Music Canada. Headed by John Leatham, a partner of Moss Music USA, the company has been operating as a distribution subsidiary, contributing Vox/Turnabout distributor's catalogue to recordings, like Philips' other full-line recordings, for $5.98.

...It's hard to imagine a better bargain than this budget-priced collection of Delos' recordings made, in 1955 when the diva was in her prime. Included are excerpts from Verdii's "Ermanno" and "Otello." Puccini's "La Boheme" Rosini's "La Cenerentola." Sollits "Mefistofele," Mascagnis "Cavalleria Rusticana," and Catalani's "La Wally." The soprano's remarkable conception of Don Carlos will probably be the same before the end of the year. The Living Baroque recordings, like Philips' other full-line albums, are list-priced at $8.98.

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Holiday Weekend Sales Surge In Spite Of Gasoline Shortage

(continued from page 7)

Sister Sledge, Supertramp, Rickie Lee Jones, and Bad Company were selling strongly.

Similarly, Jim Girmes, vice president of the National Record Mart, said that the 59-unit eastern chain virtually doubled its volume over the weekend compared to last year at this time. However, he added, the majority of the company’s stores were closed last Memorial Day.

Price War Continues

In New York, where a price war has been developing for the past two months among area retailers trying to match the Korvettes chain’s advertised sale price of $3.99 on selected $7.98 list products, business was extremely good. David Rothfeld, divisional merchant manager for Korvettes, cited an overall increase for the chain’s 50 record units over last year.

Last week, the chain, which has been advertising a varied selection of $7.98 titles for $3.99 at many of its stores, continued to advertise that price on 30 hit LPs (plus 16 Beatles titles) in the Sunday, Wednesday, and Thursday editions of the New York Times, the Daily News, and the New York Post, respectively. Tapes listing at $7.98 were selling for $4.99.

Additionally, Korvettes was selling new double albums by Donna Summer, George Benson, and Bob Dylan for $7.88. Only Jimmy’s Music World, the four-unit retail chain, and Alexander’s, the 15-unit department store chain, undercut Korvettes when each sold the Summer LP for $6.99.

Sy Friedman, president of Sound Wave Distributors, a Commack, New York-based rack jobber whose business was up last weekend about 5% over 1978’s results, said the current price war is “murdering the little guy.” As a result, Friedman, who racks approximately 100 small independent retailers on Long Island, has had to come up with the kind of merchandise larger stores might not carry, such as disco imports. But he noted that with the recent increase in the list price of 12-inch singles to $4.98, Sound Wave will probably have to raise its price to $4.99 from $2.99 that might turn a lot of small retailers off.

While motorists could generally obtain gasoline for less than a price of 30 cents a gallon, more than 65% of the pumps in the greater New York area were closed over the holiday weekend, and Friedman said that the situation was beginning to affect the mobility of his sales reps. However, he explained that the situation was also having a beneficial effect on neighborhood locations because more people were shopping locally instead of driving to mall locations.

Low Prices Spur Sales

Linda LaConti, assistant buyer for Alexander’s, also confirmed that traffic was much heavier in the chain’s metropolitan stores. While sales were good overall, she said, “ultimately we were disappointing, primarily because people only seemed to buy the advertised specials we were promoting for $3.99. Had the gas situation been normal, the suburban stores would have been jammed the way they were last year.” Nonetheless, LaConti was thankful for the holiday figures, given the fact that business has been slow for the chain all year, she said.

Although the $8.98 list price has had little effect on the sale of hit product, it has apparently depressed catalog sales to some degree (Cash Box, May 12, 1978), and this was confirmed by Roy Imber, president of the 25-unit Record World/TSS chain, for whom business was up considerably last year’s holiday period. He said that the gas situation kept many consumers home, and that inclement holiday weather encouraged people to pass their time shopping.

But Imber also bemoaned the fact that consumers “just can’t afford two front-line purchases anymore. Many older buyers are buying one less LP than they used to and are turning to lower-priced items like midlines and cutouts to round out their purchases instead.”

However, catalog sales have been thriving at the Record Bar, according to Stewart, who said that their sales continue to improve each month. “Even without the major titles, the interest in buying records is still there,” he said, adding that catalog goods have helped to pick up much of the unit slack in the absence of major hit releases.

First American Goes After Int’l Market

NEW YORK — David Hubert, former inter- national director of Warner Records, has been selected as the international representative for the First American Record Group.

Nemperor’s Stanley Clarke: A Bass For All Possibilities

(continued from page 36)


Return To Forever

Not long after, in late 1971, Clarke met keyboardist Chick Corea and Return To Forever was born. Originally comprised of percussionist Airto, saxophonist Joe Farrell and vocalist Flora Purim, in addition to Clarke and Corea, Return To Forever soon established itself as the prototype jazz-fusion group, with their LP ‘Hymn Of The Seventh Galaxy” eventually becoming regarded as the archetypical anthem of this style.

The band continued its exploration of musical frontiers and ultimately reached a peak with a quartet featuring Clarke, Corea, drummer Lenny White and guitarist Al DiMeola.

However, the pressures of so much creativity joined together eventually overpowered the members, and the group was dissolved.

Today, Clarke and Corea are on good terms (“We’re better friends now than we were then,” Clarke says), but the lessons of Return To Forever remain with him.

And So It Goes

“It’s funny,” Clarke explains, “but a couple of years ago, I felt that I didn’t matter how old the guys I played with were — but it does. Chick is ten years older than I am. He has different tastes and experiences than I do. Why should he have to compromise, or why should I compromise, when in the long run, it’ll only come between our friendship. Still full of surprises, Clarke will begin a nationwide tour in support of his new LP at the end of June. Remaining mum on details like the band members and any new concepts, Clarke will only say that it will be “very surprising what comes up this tour. It should be very interesting.”

Harte-Hanks To Buy Radio And Records, Inc.

NEW YORK — Harte-Hanks Communications, Inc., has agreed to purchase Radio and Records, Inc., the weekly Los Angeles-based radio trade publication, for $12.5 million.

The purchase price is to be financed with $6 million in cash at the closing and a note for the remaining $6.9 million, according to Harte-Hanks.

Harte-Hanks publishes 86 newspapers and owns various television and radio stations.

MEATLOAF TRIES TO IMPRESS YANKEES BY EATING SOFTBALL — Not content with recording platinum albums for Cleveland International Records, singing star Meat Loaf, a long time New York Yankee fan, has reportedly tried to convince Yankee manager Bob Lemon that he is the answer to the Yanks current bullpen woes. Loaf thought that gobbling up a softball might earn him a spot, but Lemon was unimpressed. So the Meat has gone back to hurling for his own (undefeated) team in the New York City Show Business League.
We've Always Had The Greats

ASCAP

The American Society of Composers, Authors & Publishers

Those pictured here are among the ASCAP-licensed writers who have been nominated for or have won Oscars, Tonys, Grammys, Emmys, or Rockies, or have appeared on any of the Billboard, CashBox, Record World year-end charts, or the Down Beat polls during the past four years.
The Color Blindness Of Music

“We shall overcome,” sang Black Americans who marched with Dr. Martin Luther King, Jr. as they struggled for Civil Rights. The lyric was eventually picked up by many more Americans, black and white, and when President Lyndon Johnson went before the Congress to plead for the enactment of what was to become the 1965 Voting Rights Act, he echoed those marching Americans and sang out before that body politic, “We shall overcome!”

It is significant that the movement for equality was marching to rhythms that had sustained black people over the centuries to become that people's greatest gift to the world — black music.

Music is an international tongue. A language that can soften differences. And the music of black Americans has proven that point many times since its inception in America. The Fisk Jubilee Singers brought spirituals before European royalty and the blues and jazz have always found their way across the mighty oceans to please foreign audiences and influence young musicians. Remember the Beatles.

But it is important to point out that music goes beyond color, and black people, more than any other people on the globe, have always enjoyed and accepted all quality music. It is gratifying to see that black music is finally gaining the attention and praise that it has rightfully deserved for many years.

The founding of the Black Music Association, dedicated to all music while acting as spokesman for black music, is an event which ranks with the Civil Rights Acts and the Voting Rights Acts which were great steps forward in American history.

The celebration of June as Black Music Month and the BMA's Founder's Conference are definite steps towards proving that through the international language of music “We shall overcome!”

George Albert

Cash Box would like to thank Mrs. Mayme Clayton, director and founder of the Western States Black Research Center in Los Angeles, for access to her collection of black American artifacts.
BMA: SECURING BLACK MUSIC'S SHARE OF MULTI-BILLION DOLLAR RECORD INDUSTRY

By Joe Nazel

It's been almost two years since NATRA, the National Association of Television and Radio Announcers, and the grand old Dame of black music and black radio, retired from 25 years of struggle against those barriers which have crippled black mobility in the sprawling multi-billion dollar music business.

Some thought that the untimely retirement of the lean and hungry, yet sincere organization which had done what others only talked about doing — fought racism and for the respect and stature of black music, artistically and economically — would be the beginnings of the end for the gains black music had won. But those black members of the $4.5 billion music industry were not alone. They still had a guardian angel.

Soon after NATRA decided to "practice war no more!" a long nurtured idea began to take shape in the minds and souls of some very talented and concerned people who felt that the time to act was right then when black music was at its most vulnerable. The work of those dedicated people — Kenneth Gamble, Ed Wright, Glenda Gracia, Jules Malamud, Barry Gordy and others too numerous to mention — culminated in the birth of the Black Music Association in May, 1978.

First Anniversary

The Black Music Association celebrated its first anniversary the first day of May," offered Glenda Gracia, executive director of the BMA, at a recent meeting of its officers in Los Angeles. "And in that one year more consistent attention has been given to

black music then ever before."

But what is this organization that, as Ms. Gracia points out, has swollen to a membership of more than 1500 in the past year? Why has it been formed at a time when on the surface of things black music has reached its peak?

Is the Black Music Association an averaging angel poised to do in those who are the enemies of black music? Real or imagined?

Is the Black Music Association a musical version of the father of black organizations, the NAACP?

Kenneth Gamble, president/treasurer of the BMA and co-founder of the organization, says: "It is not the goal of the Black Music Association to prove that black music is the root of American music. The Black Music Association is out to protect black music."

Protect it? From what?

"The thing that needs protecting," says Gamble, "is the security in the financial sector of the industry."

"Nothing has been able to stop black music," Gamble adds, "it has influenced so many other people. So, the spread of black music has not been stopped because of its wide acceptability."

Jules Malamud, senior vice president/managing director of BMA explains that the BMA is needed to correct "some very serious problems in the communications end of the business. And they are very complicated and go far beyond just the problems of radio personalities."

Radio Ownership

Gamble offers that "the ownership of radio stations is a priority and also the commitment of black radio to the community it serves." He further argues that "there ought to be an investigation of the distribution of signals because most black stations do not service the black communities anymore because of urban renewal projects.

"Black people do not live in the same areas they used to live in," contends Gamble, pointing out that those few black stations that do exist are hampered because they are low in power, daytime only or directional, virtually locked out of the market.

"It is very clear," says Gamble, "that the black communication system in America is not prepared to serve its audience. The Black Music Association will address itself to that. It will help to set up a communications network that will address itself to the problems of the community."

"The biggest problem is communications," says Gamble of the black community. "You can't have community without communications. A lack of a solid communication system is the weakness of the black community."

While saying that it is important that the history of black music be brought up to date in the wake of a "movement in America to take away the greatness of black people," Gamble contends that it is not the intent of the BMA to prove that blacks were the first to do anything. "We're going to use the past to help us figure out why we are at the point we are in the industry today. Then use all those things to figure the future and how far we need to go," he says.

"The Black Music Association in...
HURRY SUMMER
Three new singles to turn the cool of the evening into a long sultry night.

Linda Clifford, "Don't Give It Up," RS-927
from her smash hit album "Let Me Be Your Woman" on RSO/Curtom Records.
RS-1-3052

Gavin Christopher, "Feelin' The Love," RS-933
from his forthcoming album, "Gavin Christopher" on RSO/Curtom Records.
RS-2-3902

Sweet Inspirations "Love Is On The Way" RS-932
from their forthcoming album "Hot Butterfly" on RSO Records.

Starting hot and rising.
RSO proudly joins the salute to black music.
BLACK MUSIC EXERTS POSITIVE INFLUENCE ON AMERICAN LIFE

by Joe Nozel

One of the earliest and most vocal advocates of black music was Paul Terry Robeson who, on hearing, thunderous voice thrilled many a soul across the face of the globe as it reached out to the world on the lyrics and rhythms of Negro folk songs and spirituals.

In 1951 Robeson said, "One great creation, modern popular music, is the song. Whether it be in theatre, film, radio, records — whatever it may be — is almost completely based upon the Negro idiom. There is no leading American singer, performer of popular songs, whether it be Crosby, Sinatra, a Shore, a Judy Garland, or Ella Logan, who has not listened and learned — by the hour — to Holiday, Waters, Florence Mills, to Bert Williams, to Fitzgerald, and to the greatest of all, Bessie Smith.

It was before the time of Antoine "Fats" Domino, Charles Edward "Chuck" Berry and Sam Cooke, Otis Redding had not "sat by the dock of the bay" and Aretha Franklin, a young daughter of a preacher, had not gotten the "exact" due her music deserved.

It was some time before the Jacksons were born. Elvis Presley was still tuning his guitar and a group of longhairs who would later be called the Beatles were still in short pants.

So what was this black music that Robeson spoke of? That influenced all of America? Who were the stars? Its composers? Where were its teachers? Its librarians? Its music historians? What makes this black music so unique? What is the source of its power whereby it has won and won billions of ears throughout the world?

**What Is Black Music?**

W.E.B. Du Bois, author, spokesman and at one time a member of the NAACP's executive committee, wrote that black music, "was not only influential in the development of American music, it has influenced American life; indeed, it has saturated American life. It has become the popular medium for our national expression; musically. And while some say that it does not express the bare and jungle and the savage, too, of our national spirit, that is the Negro folk song — the rhythmic cry of the slave — stands today, not simply as the American music, but as the most beautiful expression of human experience born black music are unique in the world and it is unfair to lump us (black Americans) together with the rest of the world. It deprives us of our uniqueness.

"You can go to Africa," continues Hendricks, "and you can find anyone like us. We've created an art form that is unique and we have created most of our art form on the face of the earth today."

There is emotion in Hendricks' voice when he speaks of being the first in the nation of America, a talent he prefers because it is in his estimation, more accurately describes who created the music.

"Duke Ellington is the father of the jazz orchestral art form," Hendricks announced, "and Ellington said it. He announced, 'There is a thing if it is not got said it don't sing. All white artists break their necks trying to sound like us. Sure we can and they couldn't sing.'"

**Unique Contribution**

But Hendricks is angry, not bitter. He is being bitterness because he grew up in that world that sang the blues and sweended the bitter with a touch of honey, that positive note that gave the blues the lift that opened the doorway to Jazz, he is angry because he feels that black music is not getting its respect due.

"The American music is unique because of contribution to the black music," says Hendricks, "but for it to be accepted it has to be put in the mouths of young whites.

"But that's okay," Hendricks relents. "The only thing I don't like is when very few of them give black music the credit and respect it due it.

Hendricks has not forgotten that a little know, but talented black singer by the name of Elvis Blackwell went to London and was put into the studio to cut demos, so that a young white star by the name of Elvis Blackwell could (learn Blackwell's interpretation. "He created the thing," says Hendricks. "He took that black people had done and sang it — authentically. Now, there is his real contribution. He is the first white person to sing like a black person, authentically.

Hendricks echoes the feelings of others in the business who say that the press has not given black music its proper due considering the enormous influence this side the seas. It has been neglected, it has been half-dead, and above all it has been persistently misunderstood and missed, but not understanding, it still remains an important, spiritual heritage of the nation and the greatest gift of the Negro people.

DuBois spoke of the hands. He spoke of the voice. He spoke of a beginning in America for a people snatched from the bosom of their Motherland, to endure a Murious Middle Passage and to take at least 40 million lives. DuBois spoke of a people in so much deep and light already had little hope of change coming before they died. But yet they sang. But yet they sang... the music of the unhappy, the music of the slave to the people of the children of disappointment, they tell of death and suffering and unvoiced longing toward a truer world, of misty wanderings and hidden ways.

The songs are the keeps of centuries; the music is far more ancient than the words.

And with those words DuBois joined ranks with the countless historians, academicians and students of music in black who point out that the rhythm in black music is the Murious Middle Passage. It is a part of our music that survived slavery, survived the Black Codes, and the brutalization process that threatened to destroy black culture. They establish a link with the shores of Africa.

"In Africa," says Jon Hendricks, "long-time jazz singer and writer who has taken up the banjo once waved by 'Gimme that Wine' is a classic, the language is music and rhythm the expression. That's where we brought it from. When we came here they thought the drum was our people's way of communication. It was rhythm, it was language — it was language — it was Jon Hendricks and others that rhythm is a part of the Black American heritage, more than just an acquisition from Africa — it is a genetic attribute."

"Hendricks, now living in his own production of the Blues, which has five-year run in Franci, is now enjoying a successful run in the Westwood Playhouse in Southern California, goes one step further in his analysis of black people by saying the 'American Negro people who created the music now known as
MCA RECORDS JOINS CASH BOX IN A SALUTE TO BLACK MUSIC MONTH

Black Artist Roster
Bobby "Blue" Bland
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Delilah
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Joe Sample
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Valentine Brothers
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BLACK MUSIC COMING INTO ITS OWN IN 1980s

by Joe Nozef

For the first time in the history of America, black music is finally stepping to center stage. The record companies of America have designated June as Black Music Month.

Industry people feel that it is a great step towards raising the stature and image of black music, both economically and artistically. And most fear that this celebration of Black Music Month, along with the Black Music Association's Founder's Conference to be held in Philadelphia the same month, rank as the most significant events in the long and melodic history of black music in this country.

LeBaron Taylor of CBS Records, who is divisional vice president with the Black Music Association said: "The founding of the Black Music Association has got to be one of the most significant events in the history of black music. It is an organization that is dedicated to helping black music and it is one to which all who are concerned about black music can belong."

Effect of Disco

While other record companies execs cited several economic gains — the rise of LP sales in black music which brought more dollars to the artist and the company, and the sudden take off of disco which has allowed black artists to gain pop airplay without going through the traditional trek through the R & B charts and finally over to the Pop charts — they all saw the founding of the Black Music Association as a major breakthrough for black music and all who have worked diligently to see that black music prospered.

Yet there are those who would thumb through the pages of history searching for that beginning, hoping to "freeze frame" a moment in time and point to it, in celebration, as the true and most significant event in the history of black music.

And there are those who would point out that the history and development of black music is as with any true art form, a process of growth to simplify by categorization, its parts dependent on the whole as the whole is dependent on parts.

James Baldwin, black novelist and noted civil rights activist, wrote, "There is no music like that music, no drama like the drama of the saints rejoicing, the sinners moaning, the tambourines racing, and all those voices coming together and crying holy unto the Lord. I have never seen anything to equal the fire and excitement that sometimes without warning, fill a church, causing the church, as Leadbelly and so many others have testified, to rock..."

Religious Base

Possibly that urban religious experience that gave a world view and direction, a base from which to create and build, a platform from which to speak, a place of sojourn, should qualify as the most significant event. A quick head count of the most successful black singers would reveal that each, or at least a great majority of them, had once worn flowing robes and "rocked" the faithful in the house of the Lord on steamy Sunday mornings.

And wasn't it those very houses of worship that provided the rhythm line for the "devil songs" that became the voice of the bars and saloons which sprang up in stark contrast to the storefront "soul saving centers" which rocked as hard but to a different drummer, a "blues beat?"

It is Paul Robeson who helped to spread the music of the negro people to the world who points out that the music evolved out of the suffering people in bondage who found strength in the rhythms that beat in their breasts and sang what Robeson refers to as "life-affirming" songs.

Robeson responding to what he was sure was a deep and moving oral history crafted by a people who expressed a magnificent artistic sensitivity, wrote of the early work and folk songs, "These songs reflected a spiritual force, a people's faith in itself and a faith in its great calling; they reflected the wrath and protest against the enslavers and the aspiration to freedom and happiness. These songs," Robeson continued, "are striking in the noble beauty of their melodies, in the expressiveness and resourcefulness of their intonations, in the startling variety of their rhythms, in the sonority of their harmonies, and in the unusual distinctiveness and poetical nature of their forms..."

The music he was speaking of was not the amplified blues of a B.B. King, or the mellow sounds of a Quincy Jones, or the frenzy of a Rick James. Robeson was talking about music that came long before Aretha Franklin put down her hymnal and got her "Respect" with a funkier version of Sunday morning singing.

It was in 1871 that a young group of college students from a five-year-old institution in Nashville took off on a trip which brought these "life affirming" songs, the music of slaves, to the American public, the crowned heads of Europe and the common people in Germany, Switzerland, and Great Britain. And Frank Eubank Singers have continued over the years to bring the music of the slaves to the world.

For the year 1912 W.C. Handy published his "Memphis Blues" and that tune became the first blues to be published in this country. But it wasn't until August 10, 1920 when Mamie Smith let go with the first bars of black composer Perry Bradford's "Crazy Blues" for the Okeh Recording Company that the blues caught the national ear.

"Crazy Blues"

The recording of Crazy Blues marked the first time in history that a commercial recording was made of a vocal blues by a Negro singer. That recording which sold at the amazing rate of 7,500 copies a week ushered in the era of the "race record" — that disc waxed especially for that lucrative black market hungrily searching for more of that music that addressed itself to their world.

There is no denying that the 1920 recording date with Mamie Smith was more than just a casual event in the history of black music but it would be wrong to forget a jazz composer that went by the appealing title "Jelly Roll" Morton.

It was in 1915 that Morton's first arrangement of his own "Jelly Roll Blues" was published becoming the first jazz arrangement ever published in this country.

Jelly Roll joined the long ranks of black composers like Scott Joplin and W.C. Handy who were birked out of their compositions by whites who wanted the music but not the association with the black composer.

But the music was coming on strong and when in 1923 Joseph "King" Oliver and his Creole Jazz Band made few scrapping jazz numbers for the Paramount Company in Chicago, the era of jazz recording was born.

It was Oliver who took on the role of "unofficial father" for a young man...
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Rockie Robbins
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Yellow Magic Orchestra

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BMA: SECURING BLACK MUSIC'S SHARE OF MULTI-BILLION DOLLAR RECORD INDUSTRY

cont. from page BMA-14

tries to let the world know about the
greatness of black people and their
contributions. We want to see that
younger people and their families
are taught about the history of black
people but that never before was there
an organization dedicated to cleaning
up the image of black music until
BMA.

"It is through the Black Music
Association," says Edward W. Wright,
executive vice president/secretary of
BMA, "that black artists can break the
colored inner circle of goes to work, the things that are
important to the membership and the board feel are
barriers to the black community in the industry and the
black community in general. A lot of people talk about
the problem. We need to put things on the agenda, to
make the solutions to problems visible. We need to
elevate to things on a very emotional level. We need to
be all business and carry things out to our conclusion."

"We're hiring the experts," says
Gamble, "talking to those things that are
important to the membership and the board feel are
barriers to the black community in the industry and the
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Black Music Association wants to do
the same thing for its artists.

"It is through the Black Music
Association," says Edward W. Wright,
executive vice president/secretary of
BMA, "that black artists can break the
colored inner circle of goes to work, the things that are
important to the membership and the board feel are
barriers to the black community in the industry and the
black community in general. A lot of people talk about
the problem. We need to put things on the agenda, to
make the solutions to problems visible. We need to
be all business and carry things out to our conclusion."

"We're hiring the experts," says
Gamble, "talking to those things that are
important to the membership and the board feel are
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black community in general. A lot of people talk about
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"Country music," says Wright, has
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Black Music Association wants to do
the same thing for its artists.
Without Black Music, Our Tree Would Have No Roots.

TK salutes the progress of Black Music and offers best wishes to the First Annual BMAs Founders' Conference.
BLACK MUSIC EXERTS POSITIVE INFLUENCE ON AMERICAN LIFE

cont. from page BM4-6

impact it has had on the American scene. "Our music was once called race records," he says. "Now, we've got a whole country walking like us, talking like us, singing like us, and dancing like us."

Each ethnic group," Hendricks continues, "creates their own musical culture. Everybody has a cultural art form. Blacks have one but it is about to be denied us. It is being denied us. Every week should be black music week. All the music that is played is ours in one form or the other."

But where is the power of the music? A music about which Hendricks says if we had political power in the same proportion as the power generated by our music we would rule. We would be the majority voice. Our music is totally in command. We just don't administer the economic end of it.

But what is the source of that power? — the power that wowed millions of Americans into the streets in the sixties to be won over by a subculture founded on thumping drums, moans from guys like B.B. King, Otis Redding, Muddy Waters, Aretha Franklin and company.

Positive Force

Hendricks says it's because black music is a positive force. He claims that it has alleviating vibrations that unite creation rather than destruction. "We are a positive people," says Hendricks. "We don't commit suicide. When you look at things you can be happy or sad. Your attitude towards things can help you go on or commit suicide. Black music always takes the positive side. If our baby has left us, we don't go out and kill ourselves. We sing out 'my baby done left me' and we use it as a catharsis to get the bad feelings out and then we can go on in a positive manner. So the blues although they speak about negative conditions they do so in a positive way. "Music should make you feel good. It should make you feel happy. Give you a desire to make the world a better place."

Hendricks feels that black music does all those things yet he sours when he thinks of those who don't know what blacks have contributed to the nation and the world. And he bristles when he thinks of those who have turned against the music altogether.

"We've been taught," says Hendricks, "that our culture wasn't anything. Whites pay more scholarly attention to it than we do. And what is tragic is that young musicians are being taught that the only kind of music worth playing is the kind that will make you some money. There's no culture in that.

"We came through a whole period in our lives — when we were children and we felt very strongly that our ancestors were Uncle Toms. We were taught this. Now, we learn that not only were they not Uncle Toms, many of them were great heroes."

And of those who turn against the music and their ancestors Hendricks says, "It's a disgrace. Youngsters don't realize that in those days there was no dissent. There was no quarter where a slave might go for mercy. Those who disrespect the music and their ancestors are a disgrace. They don't understand their people's sacrifices. It's ugly. They are the victims because they don't know about the dignity that was their ancestors' or about the grand culture that is theirs."

Hendricks is worried. He remembers that jazz and bebop and people like Charlie Parker and Dizzy Gillespie took the music to the heights. But it couldn't stay there. It couldn't soar upwards from that point. "It got simplified," says Hendricks, "so that others could learn it and play it. In order for it to spread to white audiences a simplification had to take place. The bulk of the jazz greats are now residing in Europe, he points out, where they have found some freedom of expression for their art form.

Economic Manipulation

What frightens Hendricks is that "black music is being manipulated and misused for monetary purposes. We do not have the economic power over what we have created. It's our idea but we don't have the economic power to make it what it can become. Yet it is still one of the dominant forces in the world today."

And Hendricks sees that in order to preserve black music a way must be found to "preserve black people."

Hendricks says, "We're forgetting ourselves as a people. That's what Mister Alex Haley talks about when he speaks. Everybody should go back in their families and talk to the old people and reestablish that link. They'll find out what their culture is about and that it is one of the greatest in the world. Just listen to the music."

For Hendricks the problem is one of reeducation of the masses. He points out that one of the most significant events which is a positive step towards the realization of his goals was "James Carter holding a jazz festival on the grounds of the White House as President of the United States of America."

cont. on page BM4-22

BLACK MUSIC COMING INTO ITS OWN IN 1980s

cont. from page BM4-8

who had a yearning to blow a horn, molding the beginnings of the illustrious career of one Louis "Satchmo" Armstrong.

The years that followed those beginnings lost now to many in the dust of time saw the rise of such greats as Bessie Smith, the "Empress of the Blues," who reigned in those years before "Lady Day" Billie Holiday took the throne to be followed by the "Queen," Dinah Washington.

And then there were those jazz greats, Charlie Parker, Coltrane, Ellington, Hampton and company of the Blues and beyond the Blues, who used their instruments and talents to probe, explore, and create new pathways for commenting on their own peculiar situations and positions while finding a common ground in the depths of the music.

The list of events and the personnel responsible for those happenings is the data for intense study and documentation. But the fact is that several major events have taken place over the years which have been a boon to the development of black music. One of them was the Jazz Festival on the White House lawn. The other, the planned celebration of Black Music Month, proves to be one which will open the doors to a new and brighter era in the evolution of black music.
WE PROUDLY PRESENT OUR ASSOCIATION WITH BLACK MUSIC.

Red hot hits, right on time from RCA Records. While others promise, we deliver.

Join us in a celebration of Black Music Month.
Peaches & Herb
Sonny Gordon
Clay Hunt
Cindy & Roy

Salute
Black Music Month

BMA: SECURING BLACK MUSIC'S SHARE OF MULTI-BILLION DOLLAR RECORD INDUSTRY

cont. from page BMA 14

of the radio industry, Wright feels a major breakthrough must come about. "One of the things that helped black radio in the past," explains Wright, "is that white advertisers who at one time did not advertise on black radio because they did not want blacks in their stores finally realized the amount of dollars that blacks commanded. Once they were educated to this fact they wanted those dollars in their stores and began to advertise on black radio. It is important that agencies realize just how much radio blacks listen to."

"We intend to take surveys," says Gamble, "so that we can find out just where we are in black music. All the ratings and surveys and things are all compiled by white people. The BMA intends to investigate these things because we are getting all the information about ourselves second hand."

"Though still suffering from growing pains, the Black Music Association, in its first year, has managed to garner support and commendations of such industry dynamos as Barry Gordy, Jr. (honorary chairperson), Jerry Moss (chairperson) Dionne Warwick (vice chairperson), Quincy Jones, George Albert, Diana Ross, and many more greats who have always worked for the good of black music.

As it grows the Black Music Association expects to draw up plans for a Black Music Hall of Fame, scholarship programs and many others which will help in the advancement of black music.

"We're producing a film right now," says Ms. Gracia, "called Black Music in America, the Seventies. It is the most poignant statement ever about how black music became and was recognized during a unique period of time called the Seventies, as the American popular sound. That's one of the methods of education."
Philadelphia International Records Salutes

BLACK MUSIC ASSOCIATION

Billy Paul
First Class
including:
Bring The Family Back
Treasure Of My Life
False Faces
What A Way To Love

McFadden & Whitehead
including:
Ain't No Stoppin' Us Now/I've Been Pushed Aside
Mr. Music/Got To Change/I Got The Love

THE JONES GIRLS
including:
Life Goes On/We're A Melody/Show Love Today
You Gonna Make Me Love Somebody Else

Edwin Birdsong
including:
Phiss-Phizz/Cole Bottle Baby
Lollipop/Freaky Deaky Sitles

Teddy Pendergrass
Teddy
including:
Turn Off The Lights/Life Is A Circle
All I Need Is You/Come Go With Me

Lou Rawls
Let Lou Be Good To You
including:
Let Me Be Good To You
Bark, Bite (Fight All Night)
We Keep Getting Closer (To Being Further Apart)
What's The Matter With The World

Available On Philadelphia International Records & Tapes

www.americanradiohistory.com
“BMI struck the mother lode when it brought black music, one of the true idioms of American root culture, into the mainstream of popular appreciation”...

Paul Ackerman, the late and esteemed observer of the music scene, said in 1973 in assessing the role BMI has played in the development of American popular music.

From the start in 1940, BMI opened its doors to new writers, those yet unheard, and through it has come a continuing stream of extraordinary people, many of them black. The first hit songs we licensed in 1940 included many written by black songwriters who had taken advantage of their first opportunity to share in the rewards of musical creativity.

Through the years, as BMI has gradually become the dominant force in music licensing around the world, many black writers and publishers have made this success possible.

We and America are in their eternal debt.
Wishing you the best!
We are musically yours,
Freddie Perren
Enterprises
“Black music is one of the most powerful influences in the world. It permeates every corner of it as no other music ever has. It is a universal language. It comes from the very deepest part of the human soul. It comes about because we've had to submerge so many important feelings, reaching into the deepest parts of our souls for solutions. When it is communicating, black music transcends all national and international barriers.”

The words were composed by Quincy Jones, who has proven himself both as a musician and composer and as an executive. Appointed as a vice president for Mercury Records in 1964, Jones couldn't resist the “wonderlust!” and enchantment of Hollywood and moved to the west coast to begin what turned out to be a lucrative career scoring films, including such powerhouses as “The Pawnbroker,” “Mirage,” “The Slender Thread” and “Walk, Don't Run.”

If anyone has a feel for what black music is really about it is Jones, who has dedicated his life to its growth.

“We tried to pull something together for black music,” Jones recalls. “It was six years ago. Reverend Jesse Jackson of PUSH wanted to do something for the music and Roberta Flack, Cannonball Adderley, Isaac Hayes, Jerry Butler and myself helped to form the Institute of Black American Music.”

The Institute did not get as much support as it should have and Jones is pleased at the founding of the Black Music Association because “it is more timely and it seems stronger.”

According to Jones, one of the major problems confronting an organization like the Black Music Association is structuring it so that all the “families” of black music can participate in what he sees as a “brain pool.”

Jones explains that a “brain pool is the healthiest thing in the world. Someone who has paid a certain kind of dues in Philadelphia with a certain kind of music and someone in New York who has a different experience can come together and pool that information.”

“It can only be beneficial,” Jones continues. “It is important because the Black Music Association is pulling together a group that is composed of people with expertise in various fields. That way you will avoid one-sided decisions. Musicians, promoters and marketing people all have a voice and can exchange ideas.”

Jones cites the declaration of June as Black Music Month by the President of the United States as more than just a great step forward. It further proves the universality of black music and validates the suggestion that it has been created from the bubbling font in the “deepest part of my soul.”

BLACK MUSIC'S INFLUENCE cont. from p. BMA-14

There is a turn to Hendrick's lips as he thinks of how far black music has come and the distance it has yet to go, not in quality or acceptance but in recognition. Daily in the little playhouse in Westwood Jon Hendrick recycles the growth of American Negro music, a music which has not gotten its due because "all artists are lumped into the soul music division." That keeps them from making it into the big money categories. And Hendricks strongly feels that an "imbred covert racism woven into the fabric of this country makes it very difficult for the average American person raised in this country to all of a sudden look up at black people with a great deal of respect when for four hundred years they have been taught that we are beneath human dignity — that we are less than a man. It's difficult." Is it possible to make things right? You have to begin to eradicate racism from the psyche of the country. They will take what we contribute and use it for their own. Take slavery. They took our labor. We built the country. Yet they call us lazy. "The answer to our problem in America," Hendricks concludes, "is to get rid of labels. When people speak of Americans I would like to be included in that. I don't want to be considered separately. I would like to just have American music. And then we could honor everyone who contributed — black or white."
There are Close to 300 Black Format Radio Stations in the United States...

Each week They tune into CASH BOX For The Latest News And Most Accurate Chart Information.
At a time when the nation's spotlight is on the considerable contributions of America's black musicians, the WCI labels would like to acknowledge the historical legacy of those musicians and the continuing debt owed them by our industry and the nation.
WIGO — ATLANTA — BRUTE BAILEY, PD — #1 — WAR

WICO — BALTIMORE — DON BROOKS, PD

WIRE — BOSTON — ELLIOTT FRANCES, PD — #1 — MCFADDEN & WHITEHEAD

WJFK — CHICAGO — JAMES ALEXANDER, PD

WJCL — CLEVELAND — BERNIE MOODY, PD — #1 BAND
LP ADD: B. James, J. Brown.

WDAY — DAYTON — LANFORD STEPHENS, PD
LP ADD: A. Lagrou.

WLBZ — DETROIT — TOM COLLINS, PD — #1 WAR
LP ADD: B. James, J. Brown.

WLAQ — DALLAS — JERRY WARD, PD — #1 ISLEY BROTHERS
LP ADD: T. James, D. Glover, E. West.

WDFM — DETROIT — GEORGE WHITE, PD
JUMPS: Ex to 34 — Sky, Ex to 33 — McFadden, Ex to 32 — Chocolate Milk, Ex to 31 — L. Graham, Ex to 29 — T. Bond, Ex to 27 — Captain Sky, Ex to 26 — Heatwave, Ex to 25 — Dramatics, 29 to 21 — C. Stenton, 26 to 19 — Jones Girls, 22 to 17 — La Flavour, 20 to 17 — Con Funk Shun, 18 to 16 — T. Bond, 16 to 15 — T. Brown, 14 to 13 — T. James, 11 to 10 — T. Bond, 10 to 9 — T. Brown, 8 to 7 — D. Glover.
LP ADD: T. James, D. Glover, E. West.

WRBZ — FT. LAUDERDALE — JOE FISHER, PD — #1 ANITA WARD
JUMPS: 27 to 20 — J. Brown, 26 to 19 — D. Glover, 18 to 16 — T. Bond, 16 to 15 — E. West, 10 to 9 — T. James, 8 to 7 — T. Bond, 7 to 6 — D. Glover.
LP ADD: J. Brown, D. Glover, E. West.

WGNC — GREENSBORO, NC — RAYMOND HOLLIDAY, PD — #1 — MCFADDEN & WHITEHEAD
JUMPS: 26 to 25 — S. Mills, 25 to 19 — Switch, 23 to 18 — A. McClain & Destiny, 21 to 17 — Spinners, 20 to 13 — Boz, 15 to 14 — T. James, 13 to 12 — T. Bond, 8 to 7 — T. James.

WIRR — GALVESTON — JIM McFEARIN, PD — #1 — RICK JAMES
LP ADD: T. James, D. Glover, E. West.

WJLN — CHICAGO — LYNN TOLLIVER, PD
HOTS: D. Summer, Enchantment, A. Ward, Peaches & Herb, G. Band, R. James, D. Glover, E. West.
ADD: D. Glover, E. West.
LP ADD: D. Glover, E. West.

WJCL — CLEVELAND — BERNIE MOODY, PD — #1 BAND
LP ADD: B. James, J. Brown.

WDAY — DAYTON — LANFORD STEPHENS, PD
LP ADD: T. James, D. Glover, E. West.

WLBZ — DETROIT — TOM COLLINS, PD — #1 WAR
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ADD: D. Glover, E. West.
LP ADD: D. Glover, E. West.
PHARAOH DISCO — To celebrate the King Tut Exhibit's final appearance in the U.S., the Trocadero Transfer is hosting a "Tribute to the Boy King, A Disco Extravaganza" June 2 at 9 p.m. on the Palace, a smaller version of the Palace, in a small, intimate setting. "Pharaoh" is said to be a grand entrance re-creating Egyptian-style on a litter borne by uniformed French gendarmes. The group will perform selections from the Belle de Jour LP with additional performers, and will carry the name and inspiration of the late Hauaghton. The Cow Palace will be decorated with backdrops and props from the movie The Ten Commandments, with a huge pyramid serving as stage. Rounding out the extravaganza will be a procession of costumed Egyptians and citizens from the Giza, Egypt, area.

THE NEWS ITEM YOU’VE REALLY BEEN READING THIS COLUMN FOR — it may have started out as a joke (a very minor one, critics would say), but it appears that the recording career of Judy and the Off Tones may actually take off. During an appearance (but not a performance) of "Hut Hut" on Jimmy James last Saturday at the N.Y.C. "go-bar" a backer with mikes, cameras and lights (and to waste, the same critics would add) actually offered the group a large sum to put out a "novelty" album, at a few the details of the late '60s Mrs. Miller. . . . Off Tones promo dixi’s are being delivered to all the papers of the pool. The second additions to the Off Tone bandwagon: a choreography team to be called the "Off Steps" and the Q.T.O. (Off Tone Orchestra), Ario’s Jack Witherby conducting.

HEARTBROKEN WHILE DANCING AT STUDIO 54 — After learning of her estranged husband, Michael Jackson, being granted legal custody of their two children, La Toya Jackson, 29, and Michael, 23, are also tabulated. Both are living in Los Angeles, with La Toya on the West Coast, and Michael in New York. The couple were married in 1981 and separated in 1982.

SPLENDISH IN THE POOLS — For the Record’s Judy Weintraub reports that the pool record release for the 7" single "Singing in June" by Atlantic’s 12" single "Tahiti, My True Love," has already reaped with 66,000 copies of the group’s islands (Fire and Long), Hamptons and North Jersey. For the Record DJ Larry Lev danked last Friday at the Paradise Garage in Manhattan, where Candle Stanton did her 20-minute set. The DJ session is really a warm-up for the Warner Bros. LP "Chance." Next month, for the Record will hold its year-and-a-half anniversary celebration at the Paradise Garage. Why a celebration after 18 months? "Because the DJ is a kind of the pool," explained one of the pool’s regulars.

The Record Pool, which serves Miami and Ft. Lauderdale, recently took Dee Dee Bridgewater on a tour of such Miami clubs as Manhattan, Pier 17, and Honey for the Bears. Bo Crane of the pool reports that the Dominican Republic’s Santo Domingo News will be reprinting the "12-inch Dance Report" North America may consider the summe time Florida’s off season, but visitors from the Caribbean and South America often "winter" in Florida from June through August because those are the Southern Hemisphere’s winter months. Ft. Lauderdale clubs are remaking in the wake of the Easter vacation invasion by college students.

GALLIS Merges With I.R.S. — Paul Gallis, independent Chicago promo person, will merge with independent Record Services, Inc., a company which services record companies, DJs, and radio stations. I.R.S. president Paul Weisberg, who also discos Chicago’s Playboy Club, agrees with Gallis when he says, "I.R.S. is a helpful concept in servicing record companies." The concept involves combining research and promotion. I.R.S. is the brainchild of Gary Rousher, who recently honored at the-I.R.S. annual meeting.

DISCO FOR SHUT-INS — Saturday nights from 11 p.m. to 3 a.m., N.Y.C.’s WBLR radio broadcasts four hours of uninterrupted music taped at a New York disco each week. London Records’ Billy Smith coordinates the program and in the near future live music will be heard. Contact him for interview opportunities.

COMING SOON TO YOUR NEIGHBORHOOD DISCO — From Columbia, Jackie Moore has a 12" "This Time Baby" with mix by John Luongo. Denice Williams’ "I’ve Got the Next Dance" is also out as a single. Glady’s Knight’s self-titled LP includes the 12" "You Bring on the Night/You Bring on the Morning." This is the ubiquitous Luongo’s version of the title track, but it’s a far cry from the original way of Cole Porter with his "Begin the Beguine" 12" from "The Best Days of My Life." Lp . . . Celia Cruz’s "Jaleo Gomez" album "I Got It Bad" will be shipped this week. On the same label. Cher returns with the 12" "Wanna It? Good?" from the monster "Take Me Home." LP, Love & Kisses "You Must Be Loved" and Nightline Unlimited’s self-titled albums are also out. From Salso. Soccer’s new 12" "Mon & Get It On" provides a sneak preview of the LP which is scheduled for release later this summer. Instant Funk has a remix of "Crying," a single from the self-titled LP released last winter. The 12" "Mickey Way" by Jimmy Briscoe & the Beavers heralds the fall release of their LP. Bunny Sigler’s single "Gladi To Be Your Lover" will be out soon. The tune is from the already released "I’ve Always Wanted To Sing Like Nat King Cole Just Write Songs." Sigler obviously got his wish, and Instant Funk will join forces as the Bundino Family with a 12" "Super Duper Man" in the near future. This week seleolette Holloway debuts her single "Greatest Performance," and Debbie Williams’ "Supergirl" will with its 12" "I Got the Hots For You." A rasta is ready with GQ’s 12" remix by Jimmy Simpson of "Make My Dream a Reality/Happy Feeling" from the very big LP "Dance Nights." Rena Scott, used to be called "Little Rena Scott," has just released her own single "Love New Group Saint & Stephanie bow with "Gotta Keep On Dancing," a single from Aristé’s Buddah label. Roberta Miltian’s "Magic & the Music," Jimmy Jackson’s "Freedom to Express Myself" and Beverly Johnson’s "Don’t Lose The Feeling." Also this week, look for Hodges, James & Smith’s "Dancing in the Streets" on the London label. The 12" is a remake of the Martha & the Vandellas hit and will be followed later in the month by an album of the same name.

Balllack presents a great new single in Big Balla’s "Twist," is back on the Le Joint/London label with "Freak Your Boom Boom." A 12" as yet united album will follow. TJ Productions the 12" for Tod Evans, the "J" for John Warfel and recording artist Jason Jade have signed with 20th Century-Fox. Their 12" and LP will be out in early summer. . . . Eugene Record’s "Holiday (My Baby’s Been Ten Days)" is on the horizon. "My Baby’s Been Ten Days" will be out soon as a 12". It has been called to just under eight minutes for radio play by Richie River. Venus Dodson’s 12" "Night Rider" is on the Warner/RFC label. . . . Match’s 12" "Boogie Man" on Flamingo has two interesting angles: the record’s red vinyl and the members of the group are all under 20 (the youngest, drummer Dave Kern, is only 17).

New Choc Single Due

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Butterfly To Release 12 LPs This Summer

NEW YORK — Butterfly Records will release 12 albums this summer. June’s release will include "Ain’t Love Grand," by Hot City and "Bernadette" by J.T. Connection.

JULY’s release schedule will include "From Beginning to End" by Destination and "Sassy Thing" by Bob McGilpin.

Releases scheduled for August and September include "Foot-Too-Foot Toolies" by Tuxedo Junction, "Blue Angel" by Denise McCann, "Cheatie" by Cheatee, "Rainbows" by Abbe, "Fire and Ice" by Fire and Ice, "Miracle of Your Love" by Signature, and the组合 "The Word Is Out."" by Street Corner Symphony, and "Cafe L.A." by Black Velvet.

Phonogram Introduces Dual Release System

NEW YORK — For the second month in a row, Phonogram/Mercury has utilized its "dual release date system" to rush-release albums "Too Hot To Hold" by Bohannon and the soundtrack to the movie, "Van Nuys Blvd.

Joe Polidor, national sales manager for Phonogram/Mercury, described the system as one that can absorb two possible release dates during the month. "It’s basically for stop-gap situation," Polidor said, "so we can have more flexibility with albums that we want out on the street as soon as possible. In our way out I’ve won big sales special treatment and not put two similar releases out at the same time. This gives us the opportunity, within the provisions of the system, to release a second album.

Polidor stressed that Phonogram/Mercury has "no intention of using this system on a regular basis, but only if conditions warrant.

DISCO Expo Sets Acts

NEW YORK — Several of the industry’s leading disco groups have been signed to perform at the First International Disco Expo, which will be held in the New York Coliseum from June 21-24.

The disco acts scheduled to appear include Gary’s Gang and Clissy Houston (Co-First Choice and Loleatta Holloway (Salsoul); Tanya Gardner and the Bombers (West End); Wardell Piper and Carol Douglas (Midsong); Crown Heights Affair (De-Lite); and Bionic Boogie (Polydor).

Instant Funk Honored By Manhattan President

NEW YORK — Salsoul recording group Insta- Funk was recently honored by Andrew Stein, president of the borough of Manhattan, who declared May 22 "Instant Funk Day."

SUMMER AT BERKELEY HIGH — Fantasy/Prestige recording artist Bill Summers is surrounded by autograph seekers after giving a seminar on music career opportunities at Berkeley (Calif.) High School.

BACKSTAGE WITH MILLIE JACKSON — Spring recording artist Millie Jackson recently performed at Avery Fisher Hall. Pictured backstage after the performance are (l-r): Dr. Ekke Schmabel, senior vice president of business affairs for Polydor Records, Roy Rikitik, vice president of Spring Records, Dick Klein, executive vice president of Polydor, July Rikitik, president of Spring Records, Millie Jackson, and Bill Spitzalko, vice president of Spring Records.

Frank Sanello
Spanish-language television station KMEX (Channel 34) employees were sent home by management on a one-day “vacation” early on Friday, May 25 a few hours before the scheduled start of a strike against the station.

Sid Rose, station management consultant, said there had been "several thousand dollars worth of damage to equipment during the night and management decided to keep out members of the National Assn. of Broadcast Employees and Technicians (NABET) "to make sure no further damage was done."

Rose said, however, "we don't attribute the damage to the union policy, but in any case we are continuing to operate with the use of replacements." Union officials said they had no knowledge of any damage. The alleged vandalism was being investigated by the Los Angeles Police Department’s labor relations section.

Luchó Fajardo, chief negotiator for the NABET at KMEX, said the station employees make far less money than their counterparts in the major TV stations, with a KMEX engineer getting $323 a week compared to $500 a week at the English-language stations.

The union has turned down a 29% pay hike proposed for three years ago. Although just 26 years old, Dave Valentin is already a veteran flautist of New York’s Latin and jazz scenes. Latin New York calls Valentin "probably the most talented young flute player on the music scene today...a monster flautist and composer." And Quindo is in the liner notes for Dave Grusin’s "One of a Kind" album (on which Dave plays,) refers to Valentin as "a new feather in flute player’s cap.

A professional musician for 14 years, Valentin has played at New York’s Madison Square Garden with the Fania All-Stars, has performed in Africa, Brazil and the Philippines, and shared bills with Stevie Wonder and the Temptations. More recently be found on albums by Dave Grusin, Pati Austin, and Noel Pointer. David "Fathead" Newman and Noel Pointer collaborated on Valentin’s debut album forGRP Records, "Legends," features three Valentin originals as well as a well-balanced potpourri of styles including a Bach "Bourree," John Coltrane’s "Afro Blue," and Chick Corea’s "Crystal Silence." and a rerecording of the Jackson Five’s "I Want To Be Where You Are." Musicians on "Legends" include pianist Dave Grusin, drummer Steve Gadd, bassist Anthony Jackson and some of the country’s finest Latin musicians.

Valentin started his flute-playing at age 13, quickly learning to play by ear to theヒロント’s junior high school for eight years in a special rehabilitation program for youths with drug problems. His responsibilities later included tutoring bilingual reading and math. Valentin is currently a nominee in the Best Flute and Best Arranging categories for the Latin New York music awards. His compositions have been recorded by Noel Pointer and Latin acts Ricardo Marrero and Sechuan Potencias. "Legends" is an LP that combines the skill of a seasoned musician with the freshness of a young performer whose time has arrived.
EMI Scores A U.K. First With Digitally Recorded Fusion Cut

by Nick Underwood

LONDON — EMI Music notched a first for the UK with its May 18 release of Morrissey/Mullen’s jazz fusion version of “Love Don’t Live Here Anymore.” Britain’s first digitally recorded commercial single. “EMI has been seriously involved in the development of digital technology and its application to the recording industry for some time now,” said Leslie Hilly, joint managing director for EMI Music operations. “We have been unwilling, however, to offer digital product for sale until such time as the technical superiority of the product gave a clear indication of the capabilities and potential of digital recording.

The 12” single was recorded and mastered at EMI’s Abbey Road studios on digital equipment developed by the company’s central research laboratory. Unlike much of the current digital product, EMI’s debut single utilized specially-built recorders with open-reel tape, instead of the converted video recorders generally in use.

“We are not interested in gimmicks,” Hilly explained, “only excellence. And in terms of recording quality, excellence is precisely what the remarkable digital recording equipment developed by EMI has achieved.”

The newly-released single is a jazz fusion development of the Max Middleton arrangement of the Rose Royce hit.

A&M Names Lossmann International Director

LOS ANGELES — Jack Lossmann has been appointed to the position of managing director, international, for A&M Records, announced firm president Gil Friesen.

Lossmann, a former A&M’s international marketing director, Lossmann will assume responsibility for the operations, marketing and promotion of A&M products in the last 50 worldwide affiliates, as well as international artists’ tours.

Joined in 1973 Lossmann joined A&M’s international department in 1973, following extensive work in sales promotion, marketing and radio advertising. He was promoted to international marketing director in 1976.

Argentina

BUENOS AIRES — Luis Agudo, president of the local EMI branch, returned from Buenos Aires on May 14 where he attended a meeting with managing directors of the affiliated companies of the group in Latin America. Roberto Ruiz, manager of the Capitol division, also attended.

RCA held a press conference at its recording studios here to show the presentation of the recent Miami International Convention. Jorge Schutt, RCA’s general manager, presented the latest product by Barbara & David, Blanca Cabuche, Juan Marcelo and the duo Candel — Adolfo Pino, president of the local office, commented on the fact that RCA has been in Buenos Aires for a week, discussing business with local executives.

Heico Cuamo of CBS returned recently from the three-day stay in the USA — CBS has just re-signed the rock duo Vivencia. The label is also set to release part of the Disc Jockey catalog. A list catalog of the ‘50s and ‘60s, Disc Jockey closed last year as an independent operation.

Microfon’s Mario Kaminisky feels confident that “La Carpa del Amor,” the second movie produced with the idea of crossing generations, will open the local festival with an extremely strong hit. RCA returns to the local scene.

A&M/BMG’s Paul Shusterman has signed up Cesar Hill, singer-songwriter of “Bebado,” for a possible debut album. Hill is a young artist who has been involved with Polygram for a long time. One of the songs of the album will also be used in the next production, also a CBS product.

Germany

MUNICH — Andy Warhol was in town for a quick visit, leading to rumors that he may chair the upcoming Munich Film Festival. The German film event is being organized by the Young Society of German Film Directors, headed by Ruediger Nuehmeyer, and will be held June 6-12.

Musicmark’s editor-in-chief, Uwe Lenden, is expressing great concern that record companies are becoming too disco-orientated. “The man is now moving into the desert, while marketing and TV appearances are determining hit factors,” said Lenden, “if you haven’t become an endangered species.

One of the most respected music journalists in Germany, Lenden regrets to see so many record companies turning into..."
CASH BOX IN BRAZIL — Traveling from Argentina to Brazil, Cash Box vice president and general manager Mel Albert visited both Rio de Janeiro and Sao Paulo as part of his May tour to examine the Latin American record business and market. Pictured in the top row are (l-r): Albert, Hans Beugger, regional director, EMI Latin America; Albert, Olavo Bianco, director, Copacabana; Omar Leite Jundi, manager, RCA Brasil; Albert, Osmar Sharmenjuki, creative director, RCA Brasil; Albert and Jose Victor Rosa, CBS Brasil. Pictured in the middle row are (l-r): Albert, Antonio Coelho Ribeiro, PolyGram Brasil; Helio A. Carmo, gerente geral, RCA International; Albert; Rolf Dillman, managing director, EMI-Odeon; Albert; Antonio Duncan, international AAR manager, EMI-Odeon; Christina Tocantins, overseas promotion, EMI-Odeon; Bruno Quinto, SIGFA, and Albert. Pictured in the bottom row are (l-r): Albert, Andre Midani, managing director, EMI/Odeon International; Miguel Smirnoff, South American director, Cash Box; Enrique Lebendiger, president, RGE/Permarts; Albert; Geraldo Lowenberg, international manager; Continental-Phonodisc-Chantecleer; Albert; Albert and Alan J. Cordover, president, K-Tel do Brasil.

WHERE IN THE WORLD

Windsong recording artist Helen Schneider is currently on a concert tour of Germany, Austria and Switzerland.

Passport (Atlantic) is currently in the midst of a 14-city American tour, set to conclude June 17 in San Diego.

Elton John is currently in the USSR on a six-concert tour that includes Moscow and Leningrad.

A&M recording artists Police are currently in the UK on a three-week tour, with a trip to Holland also planned for June 4. Following the UK tour, the band will play six dates on the continent, June 15-22.

Dionne Warwick (Arista) will soon embark on a tour of Europe and the UK. The tour will go from June 5-25, followed by a three-day stint in Paris starting July 3.

The Pati Smith Group, also on Arista, are set to depart for a brief tour of Germany, June 10-15.

RCA recording artist Richard T. Bear will soon embark on a June tour of western Europe and the UK.

RCA recording artist Robert Gordon leaves this week for a European and UK tour that will run from June 3-July 1. Most of the tour, Gordon will play with PolyGram’s Ian Dury. The tour will include dates in Spain, France, the Netherlands, Germany, Sweden and the UK.

New Zealand Company Forms Export Division

LOS ANGELES — Music World Ltd. of Christchurch, New Zealand has formed Trans Tasman Productions Ltd. in Australia, announced managing director Righthon Hughes.

A wholly-owned division of Music World, Trans Tasman Productions will be involved in the marketing of New Zealand product in Australia under the direction of Roger Curry.

“Naturally, Music World is proud to be the first independent Kiwi company to set up a complete distribution operation in Australia,” said Hughes. “Our local artists will benefit greatly from this exposure, and the country will, of course, benefit from the added overseas funds.”

First Festival VP For Capitol Group

LOS ANGELES — Helmut Fest has been named corporate vice president, international, Capitol/EMI America/United Artists Records Group, announced Don Zimmermann, president of the group.

In his newly-established post, Fest will oversee all aspects of worldwide exposure and marketing of all Capitol/EMI America/United Artists recording artists and their product.

A veteran of 11 years in the European record marketplace, Fest joined EMI Electrola of Cologne, Germany, in 1968.

Later, in 1976, he was named general manager of the division, and two years after, he was promoted to director of the division, a post he held until his current assignment.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s
1. Mirekade — Judy Ong — CBS/Sony
2. Beautiful Name — Godaygio — Columbia
3. Ioshi No Elly — Southern All Stars — VMI
4. Moe Fii Onna — Twist — Canyon
5. Pink Typhoon — Pink Lady — VMI
6. Yumio Yatsuka — Jiro Alam — CBS/Sony
7. Kinomotou — Yaku Sanunshi — Satoshi Kishida — CBS/Sony
8. Yumesari Machikado — Alice — Toshiba/EMI
9. Moda — Chinara Matsuyama — Canyon
10. In The Navy — Village People — VMI

TOP TEN LPs
1. Voulez-Vous — ABBA — Disco
2. Yumeyuki — Masashi Sata — Free Flight
3. 10 Numbers Carat — Southern All Stars — VMI
4. Twist II — Canyon
5. Satoshi Kishida — Morning — CBS/Sony
6. Kasshira — Shinya Tanuma — Toshiba/EMI
7. Sugawo No Watashiku — Junji Yamagishi — Disco
8. Yoko Shima — Yanagi George & Rainy Wood — Tokuma
9. Shinlalera Monowe — Miyuki Nakajima — Canyon
10. Misnami Juzui — Goro Noguchi — Polydor

New Zealand

TOP TEN 45s
1. Heart Of Glass — Blondie — Festival
2. Baby It’s You — Promises — EMI
3. Chicago — ABBA — RCA
4. Knock On Wood — Amii Stewart — RCA
5. Music Box Dancer — Frank Mills — Polygram
6. What A Fool Believes — Doobie Bros. — WEA
7. Hit Me With Your Rhythm Stick — Ian Dury — Polygram
8. In The Navy — Village People — RCA
9. Darlin’ — Frankie Miller — Festival
10. Shake Your Groove Thing — Peaches & Herb — Polygram

TOP TEN LPs
1. Don’t Walk Boogie — various artists — EMI/CBS
2. Breakfast In America — Supertramp — Festival
3. Voulez-Vous — ABBA — RCA
4. Parallel Lines — Blondie — Festival
5. Spirits Having Flown — Bee Gees — Polygram
6. Wavy Gravy — Paul Smith — EMI
7. The Cars — WEA
8. New Boots And Panties — Ian Dury — Polygram
9. Minute By Minute — Doobie Bros. — WEA
10. A Single Man — Elton John — Polygram

Record Publications Ltd.

United Kingdom

TOP TEN 45s
1. Sunday Girl — Blondie — Chrysalis
2. Dance Away — Roxy Music — Polydor
3. Pop Music — M — MCA
4. Does Your Mother Know? — ABBA — Epic
5. Reunited — Peaches & Herb — Polydor
6. Bright Eyes — Art Garfunkel — CBS
7. Hoorey Hoorey It’s A Holiday — Boney M — Atlantic
8. Boogie Wonderland — Earth, Wind & Fire — CBS
9. Boys Keep Swinging — David Bowie — RCA
10. One Way Ticket — Eruption — Atlantic

TOP TEN LPs
1. Voulez-Vous — ABBA — Epic
2. Fools For Breakfast — Art Garfunkel — CBS
3. The Very Best Of Leo Sayer — Chrysalis
4. Last The Whole Night Long — James Last — Polydor
5. Breakfast In America — Supertramp — A&M
6. Bob Dylan At Budokan — CBS
7. Black Rose — A Rose Legend — Thin Lizzy — Vertigo
8. The Billy Jo Spears Singles Album — UA
9. Parallel Lines — Blondie — Chrysalis
10. Spirits Having Flown — Bee Gees — RSO

— BMRB
Media Turns Out For OMAA Music & Games Expo

CHICAGO — More than 250 registrants including 60 operators from the states of Ohio, West Virginia, Pennsylvania, Illinois, Indiana, Michigan, Maryland and Kentucky and 17 major exhibitors participated in the May 11-12 Ohio Music and Amusement Association's annual convention and trade show. In addition to extensive advertising for the show, the event received widespread media publicity on the local level from four television stations, three newspapers and two magazines.

The two-day program, which was highlighted by a very impressive equipment display, began with an exhibitor luncheon during which OMAA's executive vice president Fred Granger addressed the assembly. The luncheon was followed by an election of officers and annual membership meeting.

Saturday’s agenda included a seminar on “How To Stay Out Of Uncle Sam’s Custody” by Eugene Carter, area director of the U.S. Department of Labor's Wage and Hour Division; a showing of the R. J. McGinnish Productions film “What’s Going On Here” and the accompanying seminar “Merchandising Your Machines For Maximum Profit.” Also, a seminar “Service Made Easy” which was presented presided over by Jim Sneed of Kurz-Kasch, Inc. Following these sessions, AMOA’s president Wayne Heisch discussed the current status of the Copyright Royalty Tribunal’s location list regulation.

A banquet and floor show climaxed the convention and it was during this event that the installation of new officers took place. OMAA officers for the 1978-79 term are: Dennis R. Hilligan, president; James H. Hayes, vice president; Melvin Pearlman, vice president; Clarence Neargarder, treasurer; and Maynard C. Hopkins, board chairman.

Bally Forms Pinball Division, Announces New Executives

CHICAGO — William T. O'Donnell, chairman of the board of directors and president of Bally Manufacturing Corporation, announced the establishment of the Bally Pinball Division. “The establishment of the new division is a result of the fantastic growth this product line has experienced,” stated O'Donnell, “reflected in the substantial increased share of the pinball market which Bally gained during 1978 and into 1979, following the introduction of our new all-solid-state line of equipment.” A new manufacturing facility is currently under construction to house the Bally Pinball Division as well as the divisional staff personnel. The building is approximately 165,000 square feet and located in Bensenville, Ill., adjacent to O’Hare International Airport.

Executive Lineup

As announced by John A. Britz, executive vice president, technology director of Bally Manufacturing Corporation, William T. O'Donnell, Jr. has been appointed to the position of president of Bally’s Pinball Division. William T. O'Donnell, Jr. has been with Acme Music & Games, Inc. for eight years and has been serving as European director of marketing for product lines prior to this appointment.

The establishment of the Pinball Division will allow Bally to better serve the pinball market through increased flexibility and manufacturing efficiency.

OMAA CONVENTION HIGHLIGHTS — The Ohio Music and Amusement Association’s annual convention and trade show, held May 11 and 12, drew more than 250 registrants, including 60 operators from the states of Ohio, West Virginia, Pennsylvania, Illinois, Indiana, Michigan, Maryland and Kentucky as well as 17 major exhibitors to the two-day program. Pictured during the convention in the top row are (l-r): Paul Corey, OMAA executive vice president, presenting grand prize of a Bally “Star Trek” pinball machine; Edward Elum, Elm Music Co. of Massillon, Ohio, the lucky winner; OMAA’s 1979-80 officers & board members John Silvernail, Hilltop Amuse.; Maynard C. Hopkins, Hopkins Music & Vending, chairman: Richard E. George, Roy George Music & Vending, Edward Elum, Elm Music, James Hayes, Gem Music & Vending, vice president; Raymond E. Lonsway, Acme Music & Vending; Jim Schlacht, J & V Coin Machine, Melvin Pearlman, General Music Corp., vice president; Larry Van Brakel, A. Van Brakel & Sons, secretary; Clarence B. Neagarder, Celina Music Co., treasurer; Dennis H. Hilligan, Pioneer Service Co., president, Tommy Thompson, Tora Music and Paul Corey, OMAA executive vice president. Shown in the bottom row are Jim Sneed, Kurz-Kasch general manager, at the blackboard during his “Signature II Service Made Easy” seminar and Jerry Groilan, Monroe Dist., Cleveland and Dayton, trying his hand at Atari’s “Hercules” during equipment exhibit.

Williams Announces New Warranty Program

CHICAGO — Williams Electronics, Inc. recently instituted a comprehensive warranty program on its pinball and shuffle alley product lines.

“The warranty program consists of three parts,” explained Williams president, Michael Strol. “First we warrant the entire game for a period of 60 days from date of shipment and we warrant socketed electronic product lines.

(continued on page 49)

The Juke Box Programmer

NEW TOP POP SINGLES

1. RING MY BELL ANITA WARD (Jamp/7-1342)
2. SHINE A LITTLE LOVE ELO (Columbia/7-1357)
3. GOLD JOHN STEWARD (RSR/7-821)
4. BAD GIRLS DONNA SUMMER (Casablanca/N886)
5. DOES YOUR MOTHER KNOW ABBA (Atlantic/3274)
6. I WAS MADE FOR LOVIN’ YOU KISS (Casablanca/NB 963)
7. I CAN’T STAND IT NO MORE PETER FRAMPTON (A&M 2146)
8. DAYS GONE DOWN JERRY RIFFERTY (A&M/1-798-1)
9. UP ON THE ROOF JAMES TAYLOR (Columbia/3-1005)
10. IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON (A&M 2132)

NEW COUNTRY SINGLES

1. AMANDA WAYLON JENNINGS (RCA PB-11586)
2. SHADOWS IN THE MOONLIGHT ANNE MURRAY (Capitol/P-4716)
3. (GHOST) RIDERS IN THE SKY JUNNY CASH (Columbia 3-1098)
4. YOU’RE THE ONLY ONE DOLLY PARTON (RCA/PB-1157)
5. THE LAST DANCE FOR ME EMMYLOU HARRIS (Warner Bros. WBS 8813)
6. YOU CAN HAVE HER GEORGE JONES & JOHNNY PAYCHECK (Epic 8-50706)
7. CALIFORNIA GLEN CAMPBELL (CapitolPB-1159)
8. CHEAPER CRUDE OR NO MORE FOOD BOBBY “SOFINE” BUTLER (RBC 8001)
9. NO ONE ELSE IN THE WORLD TAMMY VYNELITE (Epic 8-50726)
10. NAIDINE FREDDY WELLER (Columbia/3-1097)

NEW R&B SINGLES

1. RING MY BELL ANITA WARD (Jamp/TK-1342)
2. BOOGIE WONDERLAND EARTH, WIND & FIRE & EMOTIONS (ARC/Columbia 3-1255)
3. MUSIC BOX EVELYN “CHAMPAGNE” KING (RCA/PB-11586)
4. FIRST TIME AROUND SKYY (Sparrow/RCA 57 2087)
5. I’M A SUCKA FOR YOU TEENA MARIE (Sony/7073)
6. BOOGIE WOOGIE DANCIN’ SHOES CLAUDIA BARRY (Chrysalis CHS 2313)
7. IT’S TOO FUNKY IN HERE JAMES BROWN (Polydor PD 14579)
8. THE BOSS DIANA ROSS (Motown/M 146F)
9. MORE FOOD BOBBY BUTLER (RBC/98)
10. WHEN YOU WANT TO UPRIGHT TOMORROW CANDI STATON (Warner Bros. WBS 8821)

NEW DISCO SINGLES

1. SHADOWS IN THE MOONLIGHT ANNE MURRAY (Capitol/P-4716)
2. BAD EYES ROBERT (Jamp/EMI America/7A 8027)
3. MINUTE BY MINUTE DOOBIE BROTHERS (Warner Bros. WBS 8813)
4. UP ON THE ROOF JAMES TAYLOR (Columbia/3-1105)
5. SINCE I DON’T HAVE YOU ART GARFUNKEL (Columbia/3-10999)

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www.americanradiohistory.com
Bally Announces Pinball Division

(continued from Page 44)

liveness," said O'Donnell, Jr. "The division's mandate will be to intensify and streamline Bally's effort to maintain the market leadership position that we have established through superior technology, game design, and innovative marketing techniques."

O'Donnell, Jr. announced the appointment of Tom Nieman to the position of director of marketing, Bally Pinball Division. Tom has been with Bally for seven years and has previously held the position of promotional sales and advertising manager.

O'Donnell, Jr. also announced that Paul Calamari has been appointed director of sales for the Bally Pinball Division. Prior to this promotion, Calamari was sales manager of novelty games. He recently celebrated his 42nd year with Bally.

A Full Line of Coin Operated Recreational Tables from American Shuffleboard Company

"The House That Quality Built"
INTERNATIONAL COIN MACHINE SHOW — The first International Coin Machine Trade Show, conceived and produced by Ben Chicotsky, attracted more than 1,300 industry representatives who gathered May 4-6 at New York's Statler Hilton. In addition, some 40 exhibitors were on hand for the first coin machine-vending industry trade show ever held in New York City. Pictured above are (l-r): Joe Russo, Rod Applegate, Louis di Mondia and James Douglass of Coinco; Game Plan's Russ Spickerman showing off the firm's new "Sharzophener" pinball machine; and Marty Shumsky and Richard Suvikin at the U.B.I. exhibit home front. Exidy has been shipping "Rip Cord," and overall sales are remaining on a high level. The manufacturer is looking forward to releasing a new game in mid-June, as are its distributors. Exidy will be moving into its new 100,000 sq. ft. quarters at the Moffett Industrial Park in Sunnyvale on June 15. The new building will house both the games division and the data products division. Exidy will be exhibiting its product at the upcoming Computer Electronics Show in Chicago and The National Computer Show in New York. To close out our conversation, the vivacious Ms. Zinter said, "This is the best time in the history of the coin machine business. There is a tremendous amount of good equipment to choose from and manufacturers and operators alike are making a lot of money." Cash Box also welcomes back Exidy president Pete Kaufman who has just returned from a sailboat trip that took him from St. Louis to Austin. HANK TRONICK OF C.A. Robinson reported that the distribs received its first shipment of Gremlin's "Head On" and that it went right out. He also said that Gremlin's "Gee Bee" showed them being a very successful game. Tronick mentioned that Atari's "Basketball" is most exciting and proving to be a worthy successor to "Football." Another game that Tronick has been impressed with is Allied's "Clay Champ." It's the first really good rifle I've seen in years," said Tronick.

CHICAGO CHATTER

Tom Sienlenec, parts manager at Midway Mfg. Co., has set the wheels in motion for the second Midway/Bally Parts Seminar. The factory's first effort, in September, was held in Chicago but this time around, as Tom pointed out, "we are going regional" to attract an even bigger attendance and "to help defray the cost for distributors." There will be three separate seminars and attendance is open exclusively to Midway/Bally distributors and their managerial personnel. The dates are: Oct. 5 at the O'Hare Hilton in Chicago, Oct. 12 at the Hyatt-Ballroom in Atlanta, and Oct. 19 in Denver (date to be announced)

Now that Marlan Robbins is recuperating comfortably at home, Empire's Joe Robbins would like to express his thanks to the many people in the industry who extended their good wishes while his wife was in the hospital. And from all of us at Cash Box, Marian, keep getting better.

ATTENTION PHONO OPS: L-S Records recording star Crissy Lane, winner of the CMA New Female Artist of the Year award, has another hit in the making, according to label president Lee Stoller. Title is "Simple Little Words" and Stoller said it's doing very well in the retail market and also starting to happen on jukeboxes. Lane, who performed at last year's AMOA banquet, is currently on a national tour with her new band, the Metro Express... And here's a single Infinity Records' regional promo man Walter Paes sees as a natural for adult contemporary and country locations — "You Can't Make Love To A Memory" by Iris Larrett. Give him a call at (312) 298-9575 for jukebox promo copies.

FROM THE CURRENT AMOA NEWSLETTER: "A goal of $250,000 has been set by the AMOA Legal Action Fund Committee to fight the Copyright Royalty Tribunal's location list regulation as well as the many other serious problems which will be affecting our industry. Of prime concern is the Copyright Royalty Tribunal's adjustment of royalty rates scheduled to begin in January, 1981. All this is going to cost money — lots of it. At present, $42,000 has been contributed, which is a good start, but more funds are needed and AMOA urges that those who have not yet contributed do so at the earliest opportunity, by mailing a check payable to AMOA Legal Action Fund in care of AMOA headquarters at 35 E. Wacker Drive, Chicago, Ill., 60601.

CALIFORNIA CLIPPINGS

After too long a silence, Cash Box spoke with Exidy's Lila Zinter, who has just returned from a trip that took her to International Coin Machine Convention in New York and the OMAA in Ohio at which Exidy displayed "Star Fire." In between conventions, she visited east coast distributors promoting "Star Fire." The game received its most attention from sea shore operators who are gearing up for the summer season. Meanwhile, on the

Stern Unveils New 'Hot Hand' Pinball

CHICAGO — The latest solid state 4-player pinball machine in release from Stern Electronics, Inc. is "Hot Hand," which is patterned after a card game and highlighted by ten rollover pockets with a sweeping arm at the top of the playfield. As stated by the factory, the new model exemplifies Stern’s engineering expertise in advanced solid state technology.

The memory feature allows for bonus multiplier recall from ball to ball and cards (4 suits of 5 cards each) that have been included in the pinball to ball in the "Trident" key play feature. A bank of five drop targets, signified A, K, Q, J, 10, which is the only place where an ace appears. The game offers hundreds of ways to change suits; any two flushes light special and a flush in spades paves the way for extra ball.

Hot Hand follows the recent "Trident" model, which is rated by Stern as the second best selling pingame in its history.

Further information on the availability of the new machine may be obtained by contacting Stern Electronics, Inc. at 1725 Diversey Parkway, Chicago 60614.

EASTERN FLASHES

Bally Northeast recently opened up a branch office in Albany at 800 N. Pearl St. Sid Gordon, formerly of Northern Star-Albany, was appointed branch manager. Sid's experience in the coin machine business goes back to 1954. He started out as an operator in the upper New York State area, worked at Davis Distg. Corp. for a period of time and served as director of marketing at the Albany office of Northern Star since its inception. We wish him well in his new post.

FROM THE CASH BOX MAIL BAG: American Shuffleboard's Nick Meione writes that a recent article in the Washington Times "stirred up considerable interest" in shuffleboards among area tavern owners. The article pertained to the highly successful annual shuffleboard tournament which has been held in the town of Longview for the past 13 years. This year, however, due to a State Liquor Board mandate delaying a temporary beer and wine license for the 6-day tournament, the big event was moved to Oregon. The article criticized the Liquor Board's decision on the contention that beer and shuffleboard go hand in hand since taverns are among the most popular locations for shuffleboards and beer is the most popular drink among players. In essence the move had an enlightening effect on tavern owners, as Nick pointed out, and will certainly benefit Portland, the new site for the tournament, since this event with its 2,500 member entourage, brings in quite a bit of revenue.

AT BALLY NORTHEAST-DEDHAM, the big emphasis is on pins and such top sellers as "Flash," "Star Trek," and "Trident" as we learned from Bob LeBlanc, in the area of video games, Midway's "Space Invaders" is still leading the way but there are a couple of strong up and comers in Cinematronics "Star Hawk" and Vectorbeam's "Speed Freak." Bob also mentioned that with the opening of a branch in Albany, Bally Northeast has further strengthened its position in the territory and is now represented with three offices out there — Albany, Buffalo, and Syracuse.

INDUSTRY CALENDAR

June 3-6, Consumer Electronics Show (CES); summer conv.: McCormick Place, Chicago, Illinois.

June 6-9, Music Operators of Texas, annual conv., Marriott Inn, Austin, Texas.

June 14-17, Illinois Coin Machine Operators Assn., annual conv., Western Sheraton, St. Louis, Mo.


Aug. 16-19, Music Operators of Michigan, annual conv., Boyle Mt. Lodge, Boyle Falls.


Oct. 5-6, Amusement & Music Operators of Virginia, annual conv., John Marshall Hotel, Richmond.

Oct. 11-13, West Virginia Music & Vending Assn., annual conv., Ramada Inn, South Charleston.

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, IAPA national convention, Rivergate, New Orleans, La.
CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad $1.00. Ads not accepted with transparencies. No discounts for initial insertion. New ads prima- riely black or chalk on a white background. If chalk or chalk and not on an initial insertion receipt of your check or cash is not accepted. clasifieds will be held for following issue pending send subsequent payment. Please enclose one cent for each classified ad if you want a year's insertion of each ad by leaving a space for a period of one full year, 52 consecutive weeks. You are allowed to change your classified each year as you desire. All way ads must be prepaid before publication. Local ads are taken in the form of classified ads is to reach to Hollywood publication office by Wednesday, 12 noon of next week to appear in the following issue

Classified Ads Close WEDNESDAY

COIN MACHINES WANTED

WANTED: Console antique slot machines, winterboards, etc. Call Bill Bonino, 961-4100. Space Warz, Pac Man, Donkey Kong, Space Invaders, etc.

COIN MACHINES FOR SALE

CONVERSION CARDS - Pay phone records min. Sewing Machine 1/2 hp. $100. No adjustments or repairs. No trade. Wll sell at $50. E-Mail: Gameover11@comcast.net

FOR SALE: Fully restored Coin-operated pinball games. Yost, Williams, Gottlieb, and other brands. Call Jerry (909) 465-7020 before 6PM. 732-1901

FOR SALE: For Sale: Used and reproduction slot machine games. Call Jerry (909) 465-7020 before 6PM. 732-1901

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FOR SALE: Fully restored Coin-operated pinball games. Yost, Williams, Gottlieb, and other brands. Call Jerry (909) 465-7020 before 6PM. 732-1901

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COIN MACHINES WANTED

WANTED: Console antique slot machines, winterboards, etc. Call Bill Bonino, 961-4100. Space Warz, Pac Man, Donkey Kong, Space Invaders, etc.

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DJM HITS DAILY DOUBLE WITH WATSON, HORSLIPS — DJM Records hit the daily double in Los Angeles recently when two of the label's acts, Johnny "Guitar" Watson and Irish rock group Horslips appeared in town during the same week. Watson was at SIR studios to preview his new LP, "What The Hell Is This," while Horslips played two sold-out nights at The Whisky in Hollywood, featuring their latest LP, "The Man Who Sold America."

Philips New Compact Disc Signals Recording Revolution

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2 micron deep. (The period at the end of this sentence has a diameter of approximatley 500 microns.)

To retrieve the sound captured digitally in the Compact Disc, the record is inserted track-side down in the player, which permits automatic operation or manual search for a specific selection or musical passage. A miniature laser, mounted on a movable arm beneath the record, is focused on the track through the transparent carrier.

As the record spins — slowing down from 500 to 215 rpm as the laser beam moves toward the outer edge of the record — the rapidly changing light pulses reflected from the pits and flats are detected, or "read," by an optical scanner. Special decoding electronics within the CD player convert the light pulses into electric signals, which the conventional stereo amplifier and speakers translate into a duplicate of the original sound.

Sound Quality

One of the chief claims made for the Compact Disc is that it delivers "concert-hall fidelity," eliminating distortion and offering better dynamic range and "presence" than conventional recordings. This is certainly true if the Compact Disc is digitally recorded, but it is uncertain whether or not its sound quality in that case would surpass that of a digital 12-inch record.

Although this issue will undoubtedly be disputed, there was no doubt that the Compact Discs played at the press conference offered superior sound quality. Five of the six selections played were classical works, including music for orchestra, organ, voice, and harpsichord, and the recordings evinced superb bass response, transient response, sensitivity to timbres and concert-hall ambience.

The Compact Disc was developed concomitantly with Philips' Videodisc system, which is currently being marketed in the U.S. by Magnavox, a Philips subsidiary. Although both kinds of discs can be manufactured on the same machines, the two systems are not compatible.

Initially, we sought compatibility between the optical audio and video systems;" explained a spokesman for N.V. Philips. "However, we soon abandoned this alternative for very good reasons." He went on to say that, since the videodisc system requires a much larger disc with a higher rotational speed, integrating the two systems would have led to "an increase in the price of the (Compact Disc) player, the cost of the disc and, to much larger dimensions which would greatly limit the number of applications." Among the applications referred to, of course, is the use of the Compact Disc with car stereo systems. This should be a natural application, due to the small size of the player and the easy storage of the discs.

There will be no problem with the compatibility between the Philips Compact Disc and other similar systems, noted the North American Philips spokesman, because the company has no competitors in this field.

Audiofidelity In Talks To Buy Midsong Int'l., Rapp/Metz Co.

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in the validity of independent distribution. He currently has a full-time promotion staff of six people, and he also uses Tommy Ray's promotion network, as well as distributor promotion people.

Steve Metz also saw the deal as a "shot in the arm" for indie distribution, because, instead of joining a conglomerate, the companies involved are consolidating into one firm which will continue to utilize the independent distribution network.

Rapp/Metz Management handles such clients as Grace Jones, Sweet Cream, and WKTR radio personality Paco. Among its songwriting clients are Nipsy Russell, L. Russell Brown ("Tie A Yellow Ribbon Round The Old Oak Tree," "Sweet Gypsy Rose," etc.); and Mark Snow, who writes the music for the TV shows "Fantasy Island" "Love Boat" and "Movies Of The Week."

Rapp/Metz have publishing holdings that include Chameleon Music Limited, which administers all foreign collections for Aaroh Spelling Productions Inc. and Spelling-Goldberg, and music rights to the television shows, "Charlie's Angels," "Starsky & Hutch," "Family," "Vegas," "Hart To Hart," "Fantasy Island," "Love Boat" and "Movies Of The Week."

ATLANTIC'S ARTWORK HONORED — The Art Directors Club of New York recently inducted Bob Delrin, Atlantic Records' art director, to organize an exhibit of the company's artwork over the years. Pictured above at the exhibit, which runs through June 8 at the organization's Madison Avenue address, are (l-r): Ahmet Ertegun, chairman of Atlantic; Manfred Bornmann of WEA International; Bud Prager of E.S.P. Inc., and Delrin.

MCA Sets Thorogood Release Date, Legal Actions Expected

(continued from page 8)

schedule and Lipman filed suit in Boston Superior Court against Thorogood.

Thorogood is expected to bring suit against Lipman and MCA this week.

Spokesmen for both sides lay blame for the failure to reach a compromise settlement on the other side's failure to negotiate in good faith.

"We own the album," insists Eddie Kritzer, who was the liaison in getting the MCA-Lipman deal together. "George was employed by Danny to make the album, so we don't need anyone's approval to make a deal."

(A statement issued by Rounder in March disputes this claim. Rounder contends that Thorogood's contract with Lipman stated that "if the recordings in question were not released or placed within nine months of their completion ... that they could not be sold or otherwise disposed of without Thorogood's permission." Cash Box, March 31, 1979.)

MCA showed its good faith. It offered to make a deal with George, or with Rounder. It offered to put the album on the Rounder label and have MCA distribute it, or have George recut the material. At their request we put off doing anything until George finished his spring tour, and then he said he didn't feel like talking. It was just their lack of good faith that made Bob Siner schedule the album, but he's still willing to talk even now.

Siner was unavailable for comment, but an MCA spokesman confirmed the Thorogood release date for the first 10 or the 20 masters purchased from Lipman.

"We thought there might be room for compromise with some sort of video disc or film project," says Rounder exec Marion Layton. "But we were misled, we listened in good faith and then they disappointed us. They went ahead and scheduled the LP without even notifying us."

"The bottom line is that MCA bought tapes that George rejected years ago that are obsolete and inferior. MCA is just trying to buy into a relationship with George Thorogood. who's hot right now."

Kritzer vehemently disagrees with Rounder's assessment of the Lipman masters. He says the "Better Than The Rest" title accurately compares to what MCA plans to pull out with Thorogood's two Rounder albums.

But Layton insists the material MCA plans to issue will hurt Thorogood's career if released.

"The third album is often critical to an artist's career and there's no way any of us wants five year old tapes to be George Thorogood and the Destroyers' third LP," Layton says. "Why, the Destroyers aren't even on the record.

Layton says Thorogood is extremely upset over the matter of the old tapes. Both the artist and his label, a small New England-based independent, are worried that the controversy will destroy Thorogood's momentum, forcing him into a layoff similar to the three years Bruce Springsteen had to sit out in the mid-70s. "Move It On Over," Thorogood's second Rounder LP, is the most successful album in the label's history and stands at #84 this week in its 31st week on the Cash Box Top 200 Albums chart.
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