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March 3, 1979

NEWSPAPER

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Bee Gees

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SP 4728
ON A&M RECORDS & TAPES



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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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EDITORIAL The Continuing Evolution Of Jazz

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

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

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

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

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

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

NEWS HIGHLIGHTS

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

TOP POP DEBUTS

| | | |
|----------------|-----------|---|
| SINGLES | 82 | HERE COMES THE NIGHT — Beach Boys — Caribou/Warner Bros. |
| ALBUMS | 81 | GEORGE HARRISON — George Harrison — Dark Horse |

POP SINGLE

DA YA THINK I'M SEXY
Rod Stewart
Warner Bros.

R&B SINGLE

BUSTIN' LOOSE PART 1
Chuck Brown & The
Soul Searchers
Source/MCA

COUNTRY SINGLE

**BACK ON MY MIND AGAIN/
SANTA BARBARA**
Ronnie Milsap
RCA

JAZZ

TOUCHDOWN
Bob James
Tappan Zee/Columbia

NUMBER ONES



Ronnie Milsap

POP ALBUM

SPIRITS HAVING FLOWN
The Bee Gees
RSO

R&B ALBUM

2 HOT!
Peaches & Herb
Polydor

COUNTRY ALBUM

THE GAMBLER
Kenny Rogers
United Artists

DISCO

DA YA THINK I'M SEXY
Rod Stewart
Warner Bros.

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CASH BOX TOP 100 SINGLES

March 3, 1979

Weeks
On
Chart
2/24

Weeks
On
Chart
2/24

Weeks
On
Chart
2/24

- 1 **DA YA THINK I'M SEXY***
ROD STEWART (Warner Bros. WBS 8724) 1 11
- 2 **I WILL SURVIVE**
GLORIA GAYNOR (Polydor PD 14508) 3 11
- 3 **FIRE**
POINTER SISTERS (Planet P-45901) 2 17
- 4 **A LITTLE MORE LOVE**
OLIVIA NEWTON-JOHN (MCA 40975) 4 15
- 5 **HEAVEN KNOWS***
DONNA SUMMER WITH BROOKLYN DREAMS (Casablanca NB 959) 7 8
- 6 **Y.M.C.A.***
VILLAGE PEOPLE (Casablanca NB 945) 6 20
- 7 **SHAKE YOUR GROOVE THING**
PEACHES & HERB (MVP/Polydor PD-14514) 9 13
- 8 **TRAGEDY**
BEE GEES (RSO RS918) 11 4
- 9 **LE FREAK***
CHIC (Atlantic 3519) 5 19
- 10 **WHAT A FOOL BELIEVES**
DOOBIE BROTHERS (Warner Bros. WBS 8725) 15 6
- 11 **DON'T CRY OUT LOUD**
MELISSA MANCHESTER (Arista 0373) 12 17
- 12 **TOO MUCH HEAVEN**
BEE GEES (RSO RS 913) 8 16
- 13 **THE GAMBLER**
KENNY ROGERS (United Artists 1250) 13 16
- 14 **WHAT YOU WON'T DO FOR LOVE**
BOBBY CALDWELL (Clouds/TK CLO 11-A) 18 12
- 15 **NO TELL LOVER**
CHICAGO (Columbia 3-10808) 17 11
- 16 **SULTANS OF SWING**
DIRE STRAITS (Warner Bros. WBS 8736) 21 5
- 17 **SHAKE IT**
IAN MATTHEWS (Mushroom 7039) 10 15
- 18 **DANCIN' SHOES**
NIGEL OLSSON (Bang B-740) 20 13
- 19 **BLUE MORNING, BLUE DAY**
FOREIGNER (Atlantic 3543) 19 11
- 20 **EVERY TIME I THINK OF YOU**
THE BABYS (Chrysalis CHS 2279) 23 10
- 21 **CRAZY LOVE**
POCO (ABC 12439) 24 8
- 22 **LADY**
LITTLE RIVER BAND (Capitol P-4667) 25 8
- 23 **LOTTA LOVE**
NICOLETTE LARSON (Warner Bros. WBS 8664) 14 15
- 24 **I DON'T KNOW IF IT'S RIGHT***
EVELYN "CHAMPAGNE" KING (RCA PB 11386) 27 10
- 25 **BIG SHOT**
BILLY JOEL (Columbia 3-10913) 30 4
- 26 **SOUL MAN**
BLUES BROTHERS (Atlantic A-36122) 16 13
- 27 **I JUST FALL IN LOVE AGAIN**
ANNE MURRAY (Capitol P-4675) 31 7
- 28 **FOREVER IN BLUE JEANS**
NEIL DIAMOND (Columbia 3-10897) 32 6
- 29 **SOMEWHERE IN THE NIGHT**
BARRY MANILOW (Arista AS 0382) 26 12
- 30 **SONG ON THE RADIO**
AL STEWART (Arista AS 0389) 34 6
- 31 **MUSIC BOX DANCER**
FRANK MILLS (Polydor PD 14517) 37 6
- 32 **KNOCK ON WOOD**
AMII STEWART (Ariola 7736) 39 6
- 33 **STUMBLIN' IN**
SUZI QUATRO AND CHRIS NORMAN (RSO RS 917) 38 6
- 34 **GOT TO BE REAL***
CHERYL LYNN (Columbia 3-10808) 29 16
- 35 **MAYBE I'M A FOOL**
EDDIE MONEY (Columbia 3-10900) 43 6

- 36 **LIVIN' IT UP (FRIDAY NIGHT)***
BELL & JAMES (A&M 2069) 42 6
- 37 **"I WAS MADE FOR DANCIN' "***
LEIF GARRETT (Scotti Bros./Atlantic SB 403) 22 18
- 38 **EVERY 1'S A WINNER***
HOT CHOCOLATE (Infinity INF 50002) 28 17
- 39 **PRECIOUS LOVE**
BOB WELCH (Capitol P-4685) 47 4
- 40 **SEPTEMBER**
EARTH, WIND & FIRE (ARC/Columbia 3-10854) 35 16
- 41 **HOLD THE LINE**
TOTO (Columbia 3-10830) 36 22
- 42 **EVERY WHICH WAY BUT LOOSE**
EDDIE RABBITT (Elektra E-45554) 49 7
- 43 **GOODBYE, I LOVE YOU**
FIREFALL (Atlantic 3544) 44 7
- 44 **STORMY**
SANTANA (Columbia 3-10873) 33 11
- 45 **CHASE***
GIORGIO MORODER (Casablanca NB 956) 51 7
- 46 **BUSTIN' LOOSE***
CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-40967) 55 5
- 47 **YOU STEPPED INTO MY LIFE***
MELBA MOORE (Epic 8-50600) 48 12
- 48 **HE'S THE GREATEST DANCER***
SISTER SLFEDGE (Cotillion/Atlantic 44245) 56 5
- 49 **HAVEN'T STOPPED DANCING YET**
GONZALEZ (Capitol P-4647) 54 7
- 50 **HEART OF GLASS***
BLONDIE (Chrysalis CHS 2295) 63 4
- 51 **DOG & BUTTERFLY**
HEART (Portrait/CBS 6-70025) 59 5
- 52 **MY LIFE**
BILLY JOEL (Columbia 3-10853) 40 18
- 53 **TAKE ME HOME**
CHER (Casablanca NB 965) 61 4
- 54 **I WANT YOUR LOVE***
CHIC (Atlantic 3557) 66 4
- 55 **I'LL SUPPLY THE LOVE**
TOTO (Columbia 3-10898) 64 4
- 56 **DANCING IN THE CITY**
MARSHALL HAIN (Harvest 4748) 45 13
- 57 **SING FOR THE DAY**
STYX (A&M 2110-S) 41 10
- 58 **SUPERMAN***
HERBIE MANN (Atlantic 3547) 62 6
- 59 **NOW THAT WE FOUND LOVE**
THIRD WORLD (Island/Warner Bros. IS 8663) 72 5
- 60 **KEEP ON DANCIN'***
GARY'S GANG (Sam/Columbia 3-10884) 68 3
- 61 **SURVIVOR**
CINDY BULLENS (United Artists UA-X 1261-Y) 67 5
- 62 **JUST ONE LOOK**
LINDA RONSTADT (Asylum E-46011-A) 70 3
- 63 **ALL THE TIME IN THE WORLD**
DR. HOOK (Capitol P-4677) 65 5
- 64 **SHAKE YOUR BODY (DOWN TO THE GROUND)**
THE JACKSONS (Epic 8-50656) 73 3
- 65 **WATCH OUT FOR LUCY**
ERIC CLAPTON & HIS BAND (RSO RS 910) 74 3
- 66 **CONTACT**
EDWIN STARR (20th Century-Fox/RCA TC 2396) 69 5
- 67 **LOVE BALLAD**
GEORGE BENSON (Warner Bros. WBS 8759) 83 2

- 68 **GET DOWN**
GENE CHANDLER (20th Century TC 2386) 50 13
- 69 **FOUR STRONG WINDS**
NEIL YOUNG (Reprise/Warner Bros. RPS 1396) 71 4
- 70 **I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)***
INSTANT FUNK (Salsoul/RCA S7 2078) 84 2
- 71 **ROXANNE**
POLICE (A&M 2096-S) 80 4
- 72 **SINNER MAN***
SARA DASH (Kirshner/CBS ZS8 4278) 75 4
- 73 **IT HURTS SO BAD**
KIM CARNES (EMI America P-8011) 76 3
- 74 **I'M NOT GONNA CRY ANYMORE**
NANCY BROOKS (Arista AS 0385) 85 3
- 75 **DON'T HOLD BACK**
CHANSON (Ariola 7717) 46 18
- 76 **STAY THE NIGHT**
THE FARAGHER BROS. (Polydor PD 14533) 86 2
- 77 **BLOW AWAY**
GEORGE HARRISON (Dark Horse/Warner Bros. DRC 8763) 88 2
- 78 **BABY I'M BURNIN'***
DOLLY PARTON (RCA JR 11420) 52 12
- 79 **OH HONEY***
DELEGATION (Shadybrook SB-1048) 89 6
- 80 **TAKE ME TO THE RIVER**
THE TALKING HEADS (Sire/WBS 1031) 57 18
- 81 **BABY, I NEED YOUR LOVIN'**
ERIC CARMEN (Arista AS 0384) 60 6
- 82 **HERE COMES THE NIGHT***
THE BEACH BOYS (Cerbou/CBS ZS8 9026) — 1
- 83 **YOU MAKE ME FEEL (MIGHTY REAL)**
SYLVESTER (Fantasy F-846-A-M) 53 10
- 84 **RUN HOME GIRL**
SAD CAFE (A&M 2111) 87 5
- 85 **HEARTACHES**
BTO (Mercury 74046) — 1
- 86 **WHEELS OF LIFE**
GINO VANNELLI (A&M 2114) — 1
- 87 **RUBBER BISCUIT**
BLUES BROTHERS (Atlantic 3564) — 1
- 88 **MAKE IT LAST**
BROOKLYN DREAMS (Casablanca NB 962) — 1
- 89 **OUR LOVE IS INSANE**
DESMOND CHILD AND ROUGE (Capitol P-4669) 96 2
- 90 **NEW YORK GROOVE**
ACE FREHLEY (Casablanca NB 941) 79 21
- 91 **LOVE DON'T LIVE HERE ANYMORE**
ROSE ROYCE (Whitfield/WBS 8712) 58 16
- 92 **I GO TO RIO**
PABLO CRUISE (A&M 2112) 78 7
- 93 **DON'T STOP ME NOW**
QUEEN (Elektra E-46008) 77 4
- 94 **SOUVENIRS**
VOYAGE (Marlin/TK 3330) 97 3
- 95 **LOVE STRUCK**
STONEBOLT (Parachute/Casablanca 522) 98 2
- 96 **CAN YOU READ MY MIND**
MAUREEN MCGOVERN (Warner/Curb WBS 8750) — 1
- 97 **ROLLER**
APRIL WINE (Capitol 4660) — 1
- 98 **HOME AND DRY**
GERRY RAFFERTY (United Artists UAX 1266) 82 15
- 99 **LAZY EYES**
T.M.G. (Atco 7096) — 1
- 100 **YOU CAN DO IT***
DOBBIE GRAY (Infinity INF-50.003) 81 7

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

- | | | | |
|--|--|---|---|
| A Little (John Farrer/Irving — BMI) 4 | Haven't Stopped (Buckwheat Old Eye — ASCAP) 49 | Le Freak (Chic — BMI) 9 | Shake Your Body (Peacock — BMI) 64 |
| All The Time (Deb Dave/Evil Eye — BMI) 63 | Heartaches (Turnup Music — PRO) 85 | Livin' It Up (Mighty Three — BMI) 36 | Shake Your (Perrin-Vibes — ASCAP) 7 |
| Baby (Velvet Apple — BMI) 78 | Heart Of Glass (Rare Blue/Monster — ASCAP) 50 | Lotta Love (Silver Fiddle — BMI) 23 | Sing For (Almo/Stygan — ASCAP) 57 |
| Baby, I Need (Stone Agate — BMI) 81 | Heaven Knows (Rick's Music/Say Yes — BMI) 5 | Love Bellad (Unicheppell — BMI) 67 | Sinner Man (Don Kirshner — BMI) 72 |
| Big Shot (Impulsive/April — ASCAP) 25 | Here Comes (Irving — BMI) 82 | Love Don't (May 12th/Warner-Tamerlane — BMI) 91 | Somewhere (Irving/Randor — BMI) 29 |
| Blow Away (Gange — BMI) 77 | He's The Greatest (Chic — BMI) 48 | Love Struck (Combat/Deep Love — BMI) 95 | Song On The Radio (djm/Frebjous/Approximate) 30 |
| Blue Morning (Somerset/WB — BMI) 19 | Hold The Line (Hudman — ASCAP) 41 | Make It Last (Starrin/Ricks — BMI) 88 | Soul Man (Walden/Birdees — ASCAP) 26 |
| Bustin Loose (Nouveau/Accent — BMI) 46 | Home And Dry (Hudson Bay — BMI) 98 | Maybe I'm A Fool (Grejonce/Island — BMI) 35 | Souvenirs (Sirocco/Redmus — ASCAP) 94 |
| Can You Read (Warner-Tamerlane — BMI) 96 | I Don't Know (Six Continents/Mills And Mills — BMI) 24 | Music Box Dancer (Unicheppell — BMI) 31 | Stay The Night (Feraflap — BMI) 76 |
| Chase (Gold Horizon — BMI) 45 | I Go To Rio (Irving/Woolnough/Jemene — BMI) 92 | My Life (Impulsive/April — ASCAP) 52 | Storiny (Low-Sel — BMI) 44 |
| Contact (ATV/Zonal — BMI) 66 | I Got My Mind (Lucky Three/Henry Suemey — BMI) 70 | New York Groove (Russell Bellerd/April — ASCAP) 90 | Stumblin' In (Chinnichap/Cereers — BMI) 33 |
| Crazy Love (Pirooting — ASCAP) 21 | I Just Fell (Peso/Hobby Horse/Cotton Pickin' Songs — BMI/ASCAP) 27 | No Tell Lover (Com/Street Sense/Polish Prince — ASCAP) 15 | Sultans (Straitjacket/Almo — ASCAP) 16 |
| Da Ya Think (Riva/WB/Nite-Stelk — ASCAP) 1 | I'll Supply (Hudmer — ASCAP) 55 | Now That We Found (Mighty Three — BMI) 59 | Superman (Peer International — BMI) 58 |
| Dancin' Shoes (Canel — BMI) 18 | I'm Not Gonna (Mendy — ASCAP) 74 | On Honey (Screen Gems/EMI — BMI) 71 | Survivor (Gooserock/Fleur — BMI) 61 |
| Dancing (No Licensee — BMI) 56 | It Hurts (Almo/Brown/Ouixotic — ASCAP) 73 | Our Love Is (Desmobile/Managed — ASCAP) 89 | Take Me Home (Rick's — BMI) 53 |
| Dog & Butterfly 51 | I Want Your (Chic/Cotillon — BMI) 54 | Precious Love (Glenwood/Ciger — ASCAP) 39 | Take Me (Jec/Al Green — BMI) 80 |
| Don't Cry Out (Irving/Woolnough/Jemava/Unichappell/Begonie — BMI) 11 | I Was Made (Micheal's/Scot Tone — ASCAP) 37 | Roller (Goody Two Tunes — BMI) 97 | The Gambler (Writers Night — ASCAP) 13 |
| Don't Hold (Kichelle/Jamerson/Cos-K — ASCAP) 75 | I Will Survive (Perrin-Vibes — ASCAP) 2 | Roxanne (Virgin — ASCAP) 81 | Too Much (Unicef — BMI) 12 |
| Don't Stop Me (Queen/Boechwood — BMI) 93 | I'm Not Gonna (Premier — BMI) 62 | Rubber Biscuit (Abrem R. Levy & Fether — BMI) 77 | Tragedy (Stigwood/Unicheppell — BMI) 8 |
| Every 1's A (Finchley — ASCAP) 38 | Keep On Dancin' 60 | Run Home Girl (Men-ken — BMI) 84 | Watch Out (Stigwood/Unicheppell — BMI) 65 |
| Every Time (X-Ray/Jacon — BMI) 20 | Knock On Wood (East Memphis — BMI) 32 | September (Saggifire — BMI/Steelchest — ASCAP) 40 | What A Fool (Snug — BMI/Milk Money — ASCAP) 10 |
| Every Which Way (Peso/Werner Tamerlane/Malkyle — BMI) 42 | Lady (Screen Gems-EMI — BMI) 22 | Shake It (Steamed Clam — BMI) 17 | What You Won't Do For Love (Sheryl/Lindseyenne — BMI) 14 |
| Fire (Bruce Springsteen — ASCAP) 3 | Lazy Eyes (E.B. Marks — BMI) 99 | | Wheels Of Life (Almo/Give — ASCAP) 86 |
| Forever In Blue Jeans (Stoneridge — ASCAP) 28 | | | Y.M.C.A. (Greenlight — ASCAP) 6 |
| Four Strong (Werner Bros. — ASCAP) 69 | | | You Can Do It (American Dream Blen/Top Of Town/Sands — ASCAP) 100 |
| Get Down (Gaetene/Cachand/Cissi — BMI) 68 | | | You Make Me Feel (Beekeeper/Typsy — ASCAP) 83 |
| Goodbye (Stephen Stills — BMI) 43 | | | You Stepped (Stigwood/Unicheppell — BMI) 47 |
| Got To Be Real (Butterfly/Bong — BMI/Hudman/Cotebe — ASCAP) 34 | | | |

★ 12" Available For Sale



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

KAYAK



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KAYAK LIGHTS THE WAY

'KEEP THE CHANGE'
FROM THEIR ALBUM
PHANTOM OF THE NIGHT.

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Grandnlego
Music (BMI)/
At Home Music (ASCAP)

From Mercury's
album
SRM-1-3747
"Mind Magic"

74043

2-55032

Time: 3:49

Produced by
Wayne Henderson
for At Home
Productions

Arrangers:
Wayne Henderson
George del Barrio,
McKinley Jackson
6187.757

I WANNA WRITE YOU A LOVE SONG

Music: (David Oliver)

Words: (Michael Gradney/David Oliver)

DAVID OLIVER

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DAVID'S GOLIATH.

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

| | | | |
|------|--------|------|------|
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| WSID | WWIN | KAPE | WOKJ |
| WBLX | WEAA | WDAS | WABQ |
| WEDR | WEUP | WOKS | WNOV |
| WPDQ | WRBD | WGOK | WIGO |
| | KVOV | WBOK | |

And on these charts:

65 BILLBOARD 71 CASH BOX 55 RECORD WORLD



From David Oliver's hit album, "Mind Magic."
Produced by Wayne Henderson



ON MERCURY
RECORDS AND TAPES



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CASH BOX NEWS



FIREFALL PLATINUM — Atlantic recording group Firefall recently received platinum discs for their album, "Elan." Shown at the presentation are (l-r): Perry Cooper, director of artist relations for Atlantic; Michael Clarke of Firefall; Tom Dowd, vice president of Atlantic; guest percussionist Joe Lala; Jock Bartley of Firefall (partially hidden); producer Ron Albert; Rick Roberts of Firefall; Mark Andes of Firefall (partially hidden); producer Howard Albert; Mick Schneider, Firefall's business manager; David Muse of Firefall; Michael Klenfner, senior vice president of Atlantic; and Jerry Greenberg, president of Atlantic.

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

by Joey Berlin

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

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

"We're starving for hot product right now and the Bee Gees album has come out at a time when we really need it to carry the

load, along with Rod Stewart," says David Lieberman, president of Lieberman Enterprises, the nation's third largest rackjobber. "A hot winter release can grab as much as 30 to 40 percent of sales at some locations because of the relatively light competition."

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

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

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

(continued on page 40)

Rock Radio Benefits From Emergence Of A Commercially Viable New Wave Sound

by Leo Sacks

NEW YORK — At a time when disco seems to many observers to be the coming thing in radio, progressive stations across the country are challenging the disco movement with a new wave of rock and roll music, led by such artists as Elvis Costello, Talking Heads, the Cars, the Police, the Clash, and Blondie. Judging from the influx of these and other innovative rock groups in the FM rotation and on the national sales charts, rock radio appears to be maintaining its vitality and its sense of adventure, despite the incursion of disco.

WPIX-FM in New York is one station that has responded to the challenge of disco radio with a new format called "Elvis to Elvis," which takes a Top 40 approach to programming rock and roll. The format, which includes a mixture of singles and album tracks by new and established artists, was instituted last month by program director Joe Piasek, who feels that the station's success will depend on its ability to satisfy listeners that like to dance.

"My philosophy is that, if it's good rock and roll, we'll play it," Piasek told Cash Box, "and right now there happens to be a size-

able chunk of new wave music that makes for good rock and roll. We wanted to create a format that you can dance to, just as you can to KTU. It was time to show people who weren't dancing to rock in the '50s that rock and roll is the original dance music and that disco is strictly a hybrid of a rock sound. Anyone who's into disco should have absolutely no trouble dancing to our station."

'Rock And Roll Void'

Piasek asserts that the "Elvis to Elvis" format was born "out of a rock and roll void. It wasn't necessarily in response to what was happening in the New York market, but to what wasn't happening. Because it's pure rock and roll, it naturally has plenty of

R&B to it, and that gives it real ethnic crossover. Any rock station that's got its head on straight has got to start rolling a little more with the rocking."

An insight into the reason why more new wave acts have recently become acceptable to AOR and progressive stations came from Vin Scelsa of WNEW-FM, New York's leading progressive rock station for more than a decade. Scelsa said that the more commercially palatable material by groups like Costello and Blondie reflects lessons learned from the realities of the commercial marketplace and not from the commercial failure of a new wave proto-

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ASCAP Income Tops \$116 Mil

by Alan Sutton

LOS ANGELES — ASCAP receipts topped the \$100 million mark for the second straight year in 1978 and in so doing registered a 14% increase over 1977, to \$116,651,000 from \$102,489,000.

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

Distribution of the balance after deducting salaries and expenses rose \$8,403,000 to \$75,586,000 from \$67,183,000 in 1977.

Domestic receipts for 1978 increased 11% to \$97,577,000 from \$87,521,000 the previous year. Included in the breakdown are: licensees including symphonic and concert, \$95,033,000, up from \$85,929,000 in 1977; interest on investments, \$2,178,000, up from \$1,250,000; membership dues \$366,000, up from \$342,000.

Receipts from foreign societies showed the biggest percentage increase over 1977, up 27% to \$19,074,000 from \$14,968,000.

Disbursements

In 1978, ASCAP distributed to members and set aside for foreign societies \$71,705,000 as compared to \$66,952,000 the prior year. Quarterly disbursements for 1978 are as follows: March, \$14,315,000; June \$15,104,000; September \$20,127,000; and December, \$22,159,000.

The society reports a special distribution to its members and set aside for foreign societies \$3,200,000 in 1978. The funds, which were disbursed last May 2, resulted from a settlement of claims related to CBS' owned and operated television stations for the years 1966-76.

For the fifth straight year, ASCAP reports on advances made to members to be recovered from future distributions due these members. As of Dec. 31, 1978, total outstanding advances were \$3,467,000 up from \$3,076,000 a year earlier. According to ASCAP, management reviewed the status of such advances and wrote off \$110,000 as non-recoupable in 1978, as compared to \$55,000 in advances expensed in 1977.

ASCAP's cost of domestic operation as a

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Geffen Rejoins WCI As Advisor To Record Group

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

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

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

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WDAS Target Of FCC Payola Probe

by Joanne Ostrow

WASHINGTON, D.C. — The Federal Communications Commission will hold hearings concerning the renewal applications of WDAS-AM-FM in Philadelphia on charges of "severe conflict of interest" and "unfair business practices," according to a spokesman in the FCC complaints and compliance division.

Alleged instances of payola and plugola at the black-formatted stations will be investigated during public hearings which will take place in the next 30-90 days.

'Distress Sale' Option

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

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

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ALIVE PARTIES JAMES — Alive Management saluted Rick James with a surprise birthday party at a restaurant in Los Angeles. Pictured during celebration are: (l-r) Ted Fagan, Alive; James; Iris Gordy, vice president of creative service at Motown; and Mike Lushka, executive vice president at Motown.

Academy Posts Oscar Hopefuls

LOS ANGELES — A pair of RIAA gold certified singles, "Hopelessly Devoted To You" from "Grease" and "Last Dance" from "Thank God It's Friday" were among the five nominees in the category of Best Original Song for the 51st Annual Awards of the Academy of Motion Pictures Arts and Sciences.

Best Picture nominations include United Artists' "Coming Home," Universal's "The Deer Hunter," Paramount's "Heaven Can Wait," Columbia's "Midnight Express" and Twentieth Century Fox's "An Unmarried Woman."

Music related categories include Best Original Score, Best Original Song Score and Its Adaptation and Best Original Song.

Nominees

In the Best Original Score and Its Adaptation category, there are three nominees: "The Buddy Holly Story," adaptation score by Joe Renzetti; "Pretty Baby," adaptation score by Jerry Wexler; and "The Wiz," adaptation score by Quincy Jones.

Nominees for Best Original Score are: "The Boys From Brazil" by Jerry Goldsmith; "Days of Heaven" by Ennio Morricone; "Heaven Can Wait" by Dave Grusin; "Midnight Express" by Giorgio Moroder; and "Superman" by John Williams.

Nominees for best original song are: "Hopelessly Devoted To You" from "Grease", music and lyrics by John Farrar; "Last Dance" from "Thank God It's Friday," music and lyrics by Paul Jabara; "The Last Time I Felt Like This" from "Same Time Next Year", music by Marvin Hamlisch with lyrics by Marilyn and Alan Bergman; "Ready To Take A Chance Again" from "Foul Play", music by Charles Fox with lyrics by Norman Gimbel and "When You're Loved" from "The Magic Of Lassie", music and lyrics by Richard M. Sherman and Robert B. Sherman.

Single Releases By Jazz Acts Employed As Crossover Tool

by Michael Glynn

LOS ANGELES — The proliferation of single releases by jazz-based recording artists, while not an entirely new phenomenon within the industry, has achieved greater visibility in the past few years as an ever increasing number of these stars incorporate elements of pop, disco and R&B into their music. With many of these musicians looking for a broader audience, the 45 has emerged as a potent tool for crossing the artist over into the black contemporary, disco and pop areas in addition to breaking down any barriers which may have initially prevented acceptance in those markets.



RSO TAKES HIGHWAY — Australian recording group Highway, formerly Sherbet, signed a recording contract here recently with RSO Records. The band, which has been together since 1969, has enjoyed unprecedented success in their homeland amassing a total of six platinum and five gold albums as well as 22 hit singles. Pictured at the signing are (l-r): Owen Sloane, attorney for Highway; Al Coury, president of RSO Records; and Roger Davies, Highway manager.



E/P/A TEAM — Jim Charne's E/P/A product management team recently convened in Puerto Rico for meetings. Pictured standing above (l-r) are: Steve Finezig and John Vana, west coast product managers; Jim Kemp, Nashville product manager; Larry Stessel, east coast director of product management; Steve Dessau, associate director of product management, east coast; Stephanie Knauer, west coast product manager; Greg Rogers, division merchandising, Portrait Records; and Cheryl Machat, east coast product manager. **Kneeling** in front (l-r) are: Charne, director of national merchandising; Richard August, associate director of product management west coast; Ruth Carson, east coast product manager; Dan Beck, associate director of product management east coast; Marion Bernstein, east coast product manager; and Steve Slutzah, west coast director of product management. Dan Blayock, east coast product manager, is not pictured.

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

by Ken Terry

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

The decrease in the number of acts handled by each E/P/A product manager continues a two-year trend at the company, according to Jim Charne, director of national merchandising. Today, the six members of

his east coast staff (excluding a merchandising manager) and the five people on his west coast staff are each responsible for between 10 and 15 acts. Before the recent appointments, east coast product managers had been taking care of 12-15 acts apiece, while their west coast counterparts had as many as 18-20 acts each. And in 1973, when Charne was a product manager for E/P/A, he had major responsibility for 40 acts.

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

"Over the past two years, our staff has been increasing in size. What we've tried to do is to reduce the load of artists that each product manager was responsible for, so that that person could spend more time in planning and in keeping on top of his artists."

No Entry-Level Position

In a recent **Cash Box** interview, Charne noted that the entire concept of the product manager's role at E/P/A has changed radically in the past few years. "The original theory of the product manager was that he was an in-house manager, and also somewhat of an artist relations person," he said. "He was the one who could hang out with the artist and the manager, while the major decisions were made on a higher level. And, as the company has grown, we've recognized the value of the position as an executive position, and the caliber of the people we're hiring is much, much higher than it's ever been before.

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

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Jennings, RCA Pact For \$10 Mil

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

The new agreement calls for eight albums over a four-year period with three of the \$10 million in advance. Negotiations between RCA and Jennings' manager Neil Reshen had been in progress for several months.

Jennings has three platinum and six gold LPs to his credit and his most recent release, "I've Always Been Crazy," was the first country album to ship gold.

Jennings has been on RCA since 1965.

CASH BOX



1978 was a phenomenal year for RSO Records group, the Bee Gees. The Brothers Gibb — Barry, Robin and Maurice — were largely responsible for the massive success of the "Saturday Night Fever" soundtrack, currently the largest-selling album in the history of recorded music, as well as picking up two Grammys for their contributions to that record. They received three additional awards, bringing the total to five which equalled the record for most Grammys won in a single year.

However, the lads from Brisbane, Australia, who began singing together professionally over 20 years ago, are not ones to rest on their laurels. The new year has been even busier as the trio, along with RSO Group chairman Robert Stigwood and David Frost, formed the "Music For UNICEF" benefit and donated the publishing, performing and recording rights to their hit single, "Too Much Heaven," to the fund.

Now, the group's first studio album in two years, "Spirits Having Flown," has become their first album to reach the #1 spot in the **Cash Box** charts with a bullet. And that's only in the second week of release! With a second major TV special in the works and a tour beginning in June, all one can say is... whew!

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T R I P L E

THREAT

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POWER PLAYS FOR FEBRUARY

FROM ELEKTRA/ASYLUM RECORDS AND TAPES



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NEW FACES TO WATCH



Sister Sledge

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

The group's members, sisters Debbie, 24, Joni, 22, Kathi, 20, and Kim, 21, first began singing together when they were children at the Second Macedonia Church in Philadelphia. As teenagers, they cut their musical eye teeth by doing backup vocal work for Gamble and Huff at Sigma Sound studios. After a false start with a small local label, Sister Sledge was signed by Cotillion president Henry Allen — then senior vice president of Atlantic — to the label in mid-1973.

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

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

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

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

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



The Clash

When the controversial Sex Pistols broke up a year ago, the Clash was called upon by the British rock community to spearhead the new wave/punk movement, and since then the group has been constantly in the public eye, scrutinized by both the British and American press and lauded by rock critics as being either "The Only English Band That Matters" or as heir to the title "The World's Greatest Rock 'n' Roll Band."

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

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

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

"With our songs, we're writing about the future as we see it," adds Strummer. "For anybody who lives in a civilized world, that's how we look at it. If people say we're not relevant to U.S. rock audiences, let's see what they say in a couple years when things will have probably changed for the worse in the U.S."

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

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

"We didn't include lyrics in the album, or even our names," asserted Mick Jones. "We want people to listen to the album, get involved, and find out about our music themselves. Everything the Clash has to say is on the record itself."

Hill, Murray And Rush Lead Juno Music Award Nominees

by Kirk LaPointe

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

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

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

Best Albums

Best Selling (Canadian) Album: "Endless Wire," by Gordon Lightfoot; "Hemispheres," by Rush; "20 Country Classics," by Carroll Baker; "Thick As Thieves," by Trooper; and "Dream Of A Child," by Burton Cummings.

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

Composer of the Year nominees are: Nick Gilder for "Hot Child In The City"; Brian Smith and Ray McGuire (of Trooper)

Parks Named VP Pop Promo For 20th Fox Label

LOS ANGELES — David Parks has been named vice president of pop promotion at Twentieth Century-Fox Records.

Previous to joining Twentieth, Parks was involved in the radio and broadcast industry, most recently as national program director for the Rahall Broadcast Division of Gulf United Corporation and operations manager of WNDE and WFQB in Indianapolis.

Parks has also programmed Nationwide Communications in Richmond, Virginia and was an air personality at WFIL in Philadelphia from 1966 to 1976.



STARFLITE JOINS CBS — Starflite Records recently joined the CBS Associated Labels family. Pictured at the signing (l-r) are: Don Dempsey, senior vice president and general manager at E/P/A; Huey Meaux, president of Starflite; Freddy Fender, Starflite recording artist; Walter Yetnikoff, president of CBS Records Group; Tony Martell, vice president and general manager of CBS Associated Labels; and Bruce Lundvall, president of CBS Records Division.

for "Raise A Little Hell"; Burton Cummings for "Break It To Them Gently"; Dan Hill for "Sometimes When We Touch"; and Frank Mills for "Music Box Dancer."

In the three country categories, the nominees were as follows. For Female Vocalist of the Year: Anne Murray, Carroll Baker, Colleen Peterson, Laura Vinson, and Marie Bottrell. For Male Vocalist of the Year: Ian Tyson, Ronnie Prophet, Wilf Carter, Jimmy Arthur Orde, and R. Harlan Smith. For Group of the Year, the nominees are: The Good Brothers, the Carlton Show Band, the Mercey Brothers, the Rhythm Pals, and the Emeralds.

Three categories are designated annually for the most promising male and female artist and group in Canadian music. This year, the nominees for Most Promising Group of the Year are: Max Webster, Doucette, Teaze, Zon and Streetheart. For Most Promising Female Vocalist of the Year: Cludja Barry, Ronney Abramson, Denise McCann, Roxanne Goldade, and Carolyne Bernier. For Most Promising Male Vocalist of the Year: Nick Gilder, Pat Travers, Rick James, Martin Stevens, and

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Labels In Chapter XI Must Still Pay Harry Fox Dues

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

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

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

NOTHING BUT THE BEST



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



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



Best Country Song
The Gambler
Don Schlitz



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



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



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



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



**Best Jazz Instrumental Performance,
Group**
Friends
Chick Corea



**Best Soul Gospel Performance,
Contemporary**
Live in London
Andrae Crouch



Best Latin Recording
Homenaje A Beny More
Tito Puente



Best Comedy Recording
A Wild and Crazy Guy
Steve Martin



Best Instrumental Arrangement
The Wiz
Quincy Jones



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

ASCAP

We've Always Had the Best



Frank Rand

Rand Appointed VP, East Coast A&R, For Epic

NEW YORK — Frank Rand has been appointed to vice president of A&R, east coast, for Epic Records. In his new position Rand will oversee the activities of Epic Records' east coast A&R staff, while working closely with Epic east coast artists, producers, and managers. He will also be involved in determining the composition of Epic Records' east coast artist roster. He will report directly to Lenny Petze, vice president of national A&R for Epic Records.

Rand, who had his own production company from 1971 to 1977, joined Epic east coast A&R in 1977 as director of independent productions.

Might Twinns Music Opens In NY, Chicago

NEW YORK — Ron Scott has formed a new music publishing company called Might Twinns Music. The firm will maintain offices in Chicago at 9134 S. Indiana Ave., telephone (312) 264-5452, and in New York at 310 Greenwich St., Suite 16A, telephone (212) 233-0815.

Bibby Named As General Manager, Pickwick Records

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

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

Commenting on objectives in his new post, Bibby said, "The Quintessence line has enjoyed tremendous success in recent years. In the next few months our initial thrusts will be in the areas of bolstering the already swelling wealth of product available at budget prices wherever records are sold."



Richard Bibby

Moby Disc Ties With Greenpeace

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

ABC Records Ships Feb. LPs

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

Highlighting the seven new releases are new LPs from Shotgun, "111" and Freddy Fender, "Tex-Mex." Included in the new release package are debut albums by the Atlantics, "Big City Rock," and Solar Heat, "SolarHeat." Another addition to the release list is John Coltrane's "The Mastery Of John Coltrane, Vol. IV."

Disco-gospel album, "Hallelujah Disco," and an album by TV star, Lawrence Hilton Jacobs, "All The Way . . . Love," round off this month's release package.

Stewart To Tour North America

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

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

Mangione Begins 50-Date Swing

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

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

Haas Appointed WCI Controller

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

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



Mancuso

Kenyon

Hlsiger

Stewart

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

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

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

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

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

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



Satriano

Sather

Sartori

Warshow

Sartori To E/A — Maxanne Sartori has been named to east coast talent acquisition for Elektra/Asylum Records. Sartori joined E/A as artist development director for the southern region, moving after two weeks with the label into the newly-formed A&R slot. She had previously been with Island Records and with WBCN in New York.

Warshow To MCA — Donn Warshow has been appointed to national disco coordinator for MCA Records. He will be based at the MK Dance Promotions offices in Beverly Hills. Prior to joining MCA, he handled promotion for MK Dance Promotions for a year.

Riccobono Joins Almo/Irving — Rick Riccobono joins Almo/Irving Music as a professional manager, it was announced by Almo/Irving/Rondor International Group of Music Publishers. Prior to teaming up with the company, he held the positions of creative manager for Intersong Music, heading up their west coast operation, and director of west coast performance rights for Broadcast Music, Inc.

Spoon To Champion — Champion Entertainment Organization Inc. has announced the appointment of Laurie Spoon to the promotion department. Prior to joining Champion, she did west coast promotion for Ariola Records.

Smith Named At Atlantic — Erika Smith has joined Atlantic Records doing local promotion in San Diego, Phoenix, and Los Angeles, secondaries. Prior to joining Atlantic she was with WEA Phoenix from 1975 to 1978, working in merchandising and sales and assisting Marvin Parker.

Wall Appointed At E/P/A — CBS Records has announced the appointment of Larry

(continued on page 37)



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



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Rock Radio Benefits From Viability Of New Wave Sound

(continued from page 7)

type like the Sex Pistols, whose antisocial stance discouraged programmers from playing their record. "It wasn't just the rawness of their sound — it was the rawness of their statement as well. The new wave bands are the only groups in the rock market right now that possess any kind of vitality. The old standby bands are just very boring, so anybody with any kind of sensitivity or degree of enthusiasm left for rock has got to latch on to it. Whether or not the audience is there for it at a station like WNEW remains to be seen; we have many older listeners, for instance, that grew up with the music of the mid-'60s and don't have the time or the inclination or the spirit to listen to these new groups. That scares me."

Kate Ingram, music director at KSAN-FM in San Francisco, argues that one of the reasons why AOR stations are turning to new wave groups like the Police and the Jam is the lack of any other viable product. "The superstars will continue to produce the same kind of music that they have for years, but you can't tread water in progressive radio. There has to be a constant evolution, and AOR has always tended to reflect new music. One of the primary advantages of today's new wave artists is that the product isn't predictable. It grows on you with each listen instead of making you weary. So, from that standpoint, it's much more valuable to play groups like the Ramones or Boomtown Rats because the burnout factor doesn't exist."

"Just take a look at our request line," she continued. "Anytime a cut as strong as 'Roxanne' by the Police gets a maximum amount of requests from a minimal amount of airplay, that indicates to us that new wave is definitely becoming more accepted. But it's important that progressive stations get comfortable with the more commercial material first before they start experimenting with the harder songs. It's a matter of gradually orienting the listener."

No Corporate Research

At WJKL-FM in Chicago, Tom Marker, the program director for the station, suggested that one of the positive aspects of the new wave sound is that the artists "aren't concerned with the packaging of their music and don't reflect corporate research. AOR is pretty boring in a lot of markets; it's not stimulating its listeners the way it should. That's because many AOR stations are suffering from the image they tried to create for themselves instead of programming with an appreciation for musical content."

"But now that the new wave groups are producing songs that are more refined and digestible, it's attracted the interest of listeners again that were put off by the Sex Pistols. But it takes a while to get used to anything new. The promotion that accompanied the arrival of the Sex Pistols was pretty heavy stuff, if it was raw then, new wave is a lot tamer now."

Marker notes that "it's not at all unusual to hear Kenny Burrell and the Strangers in the same set at the station. I have a lot of respect for our listeners, and I know that they've got enough sophistication to recognize a good progressive station over a disco station that's largely slick packaging."

'Warriors' Soundtrack To Be Released By A&M

LOS ANGELES — A&M Records will be releasing a soundtrack for the Paramount Pictures film, "The Warriors," which will include performances by Joe Walsh, Desmond Child and Rouge, Genya Ravan and Mandrill. Original music written, arranged and produced by Barry De Vorzon is also set for the record and his "Theme From The Warriors" will be released as a single.

But Tom Morrera, WNEW-FM's music director, feels that "it's perfectly acceptable for an AOR or progressive station to combat the disco challenge by programming it, since the jock owes it to himself and the listener to keep the flow of new music open, especially in a format such as ours." While conceding that "even we get a little too predictable at times," Morrera maintained that "it's imperative to give the jock the freedom to do what he wants to do so that he's compelled to screen new releases. That way, he won't fall into the trap of playing a certain kind of music all the time."

Costello In The Vanguard

If programmers were put off by the sound of the Sex Pistols, Elvis Costello has given the new wave better footing, contended Helen Leicht, music director at W10Q in Philadelphia. Leicht said that the station feels no pressure to program disco because "the key for us is to keep our listeners happy by playing rhythmic rock and roll. There are rock bands like Desmond Child and Rouge that have a heavy rhythmic bottom, but that doesn't necessarily make them a disco band. Blondie's 'Heart of Glass' is also in that category. Rod Stewart's 'Da Ya Think I'm Sexy' can be danced to, but above all it's a rock record."

"It's our responsibility as a progressive station to make our audience aware of new artists," Leicht continued. "And, by keeping up-to-date with the new releases, you instinctively know where the direction of new wave is going. That's why it's crucial to the survival of AOR, because it will always distinguish us from the other stations in the market."

The quality of artists such as Costello and the Jam was immediately apparent to Jeff Chard, program manager at WOUR-FM in Utica, N.Y., where live broadcasts were arranged during those artists' first American tours. "AOR has got to continue to mix together a wide variety of music to keep its listeners interested," he said. "This second generation of new wave groups like the Police have definitely learned a valuable commercial lesson from the Sex Pistols, although it's altogether possible that yesterday's new wave is really today's new rock."

Retail Acceptance

Retailers have also seen a greater acceptance of new wave groups. Peaches' northside store in Atlanta recently ran a promotion similar to the 'Buy 'em, try 'em' program initiated at Sam Goody last year to expose the new LPs by Costello, Devo and Talking Heads. The store supported the promotion with heavy in-store play, according to day manager Marie Carey, and the results were very favorable. Like other chain stores contacted by Cash Box, Peaches has begun to spread the more established new wave artists throughout its rock section, while grouping the less commercially successful bands into browser bins under the first letters of their names. The practice indicates that new wave records are no longer confined to designated "new wave" bins.

"New wave started out with a pretty limited audience, but Elvis, Patti Smith, and Blondie have made sizeable commercial inroads," said Steve Sturm, record intake buyer for the Sam Goody chain. "We've begun to advertise a lot of these new records, which tells us two things. The first is that the companies are behind the product, and the second is that we're confident we're going to sell it. By integrating the new wave artists with the established artists in our ads, it's apparent that there's a greater acceptance of the movement than there was a year ago. Terms like 'punk rock' are pretty cloudy, but the bottom line is that the music is selling."

EAST COASTINGS

EAST COASTINGS — ON BLEEKER STREET — There's an exceptional group of musicians who are beginning to emerge from the very much alive Greenwich Village folk scene. So far, the best known is **Steve Forbert**, who was voted "New Artist Runner-up" by *Rolling Stone* last year, and whose debut album "Alive On Arrival," has not only inspired lavish critical praise, but is also steadily climbing the charts. While very much a unique talent, Forbert was artistically nurtured by a close-knit group of Village singer/songwriters who got together every week at the Cornelia Street Cafe for a songwriter's workshop, where new songs were performed and then candidly discussed. Two of the most talented people from that group include **Carolyn Mas** and **Jack Hardy**. Mas has gone from folk to rock, and her current act is a blistering, soulful



BROMBERG AT BOTTOM LINE BIRTHDAY — Fantasy recording artist David Bromberg recently starred at the annual *Bottom Line Anniversary* show, an honor which he has handled for the past four years. Pictured backstage are (l-r): Stanley Snadowsky, co-owner of the club; Bromberg; Allen Pepper, co-owner of the club; and Scott Muni, program director of WNEW-FM, which broadcast the show live.

delight that will undoubtedly win her a major record contract. Mas, in fact may be one of the most promising female rock vocalists to come out of New York City in a long, long time. Her exceptional singing range and compelling stage presence are utilized to maximum advantage, and her superb band includes **David Landau** on guitar and **Robbie Kondor** on keyboards. . . **Jack Hardy** is one of the most talented songwriters around, the kind whose talents are unflinching and sometimes harsh, but whose sure sense of melodies and hooks never fails to keep the listener entranced. Hardy plays acoustic, backed by a three-piece band, and he is confident and commanding on stage, as he proved recently at the *Other End*. He has put out a couple of albums on his own, and the latest, titled "The Nameless One," should convince people that if intelligent, sensitive artists like **Dire Straits** can be commercially successful, so can Jack Hardy.

NOTEWORTHY — There were some important concerts in New York last week. **The Clash** excited rock and roll purists at the Palladium with their brand of hard, sparse rock powered by social anger. Among the fans were pals **Bruce Springsteen** and **Robert DeNiro**. . . **Nico**, of **Velvet Underground** fame, came to CBGBs for a night, accompanied by **John Cale** and **Lutz Ulbrich**. Nico's appearance was her first in New York in ten years, and besides her own unique brand of music, she did some old Velvet classics like "Femme Fatale" and "Venus In Furs." Nico should be making a return CBGBs appearance within a few weeks, and may even move back to New York soon. . . At the *Symphony Space* theatre on 95th and Broadway, **Lester Bowie** recently led a 50-piece jazz orchestra that included some of the best contemporary players, among them **Anthony Braxton**, **Jack DeJohnette**, **David Murray**, **Patrick Gilmore** and **Willie Bobo**. The concert has already been hailed as a landmark in jazz, and Bowie says he hopes to do it again, with an even larger ensemble. . . **The Allman Bros.** are now being managed by **Steven Massarsky**, who also handles **Dickey Betts** as a solo artist. The band's new LP should be out in the next two weeks, and an April tour is planned.

NAMES IN THE NEWS — **Muddy Waters** will tour with **Eric Clapton** on *Slowhand*'s next tour, which begins March 28 in Tucson, and continues for the next two months and involves 47 cities. . . **Andrew Young**, the U.S. Ambassador to the United Nations, will address the Anti-Defamation League Appeal's Music and Performing Arts Division luncheon Feb. 28 at the Americana. **Ed Cramer**, president of BMI, will be honored at the event. . . **Kwame Goure**, aka **Stokely Carmichael**, showed up at a recent **Peter Tosh** concert in Dallas. When asked what he is doing now, Stokely, who lives in Africa, responded, "I'm making revolution." . . British artist **Duncan Browne** will be on the Sire label in U.S. and Canada. . . **Hello**, a British rock group with a string of hit singles in Europe, have been signed on by **Alan Korwin's** Sudden Rush Music. Korwin, who made the deal at MIDEM, is confident that the group's continental appeal can cross over to the States, and is currently negotiating with U.S. labels for distribution rights. . . **Robin Bataillon** of **Pierce Arrow** has teamed up to write some material with **Carl** ("It's My Life") **D'Errico**.

DOLLY & CO. — **Dolly Parton** has formed an association with **Sandy Gallin** and **Ray Katz** which will include songwriters and recording artists. So far, **Blaise Totsl** and **Melba Moore** have been signed on as writers, and a production agreement is being discussed with RCA Records, the label which releases Parton's own albums. The singer's next album will be co-produced by her with **Dean Parks** and **Greg Perry**, Parton's bandleader. The two co-producers have been hired by the Entertainment Company, under whose aegis Parton's recent albums have been produced, and Entertainment Company topper **Charles Koppelman** will be executive producer of the new LP.

ATLANTA RHYTHM SECTION NEWS

— The **ARS** really hit their stride in '78 with the platinum "Champagne Jam," but ushering in '79 hasn't exactly been cause for toasts down Atlanta way. The group originally wanted to release a live album early this year, but those plans fell through because the tapes from last

summer's tour just didn't meet the band's standards. The band is also trying to cope with the inconvenience caused by a painful swelling of the joints in drummer **Robert Nix's** right hand. Nix apparently has been handicapped so badly by the swelling that he occasionally cannot play the drums at all, which has been another reason for the delay in getting a new **ARS** album out. After the studio LP is completed, Nix will undergo an operation and then rest for at least a month. . . However, **Ronnie Hammond** is predicting yet another banner year for **ARS** in '79. The studio album will be in the stores by late spring, and a massive summer tour is planned. In addition, Hammond has been signed for a role in a major Hollywood film he describes as a "rock and roll movie," and the rest of the band will also appear as themselves.

charles palkert



CHAMPION SIGNS PASSARELLI — *Champion Entertainment* has signed **Kenny Passarelli** to a management contract. Passarelli has recorded and toured with **Joe Walsh**, **Stephen Stills**, **Elton John** and **Hall and Oates**. The bassist is currently preparing a solo album. Pictured (l-r) are: **Tommy Mottola**, president of *Champion Entertainment*; and **Passarelli**.

THREE HEARTS — Bob Welch — Capitol SO-11907 — Producer: Carter — List: 7.98

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

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

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

BIG CITY ROCK — The Atlantics — ABC AA1134 — Producer: John Stronach — List: 7.98

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

DANCING UP A STORM — The Raes — A&M SP 4754 — Producer: Harry Hinde — List: 7.98

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

ROCK 'N' ROLL NIGHTS — BTO — Mercury SRM-1-3748 — Producer: Jim Vallance — List: 7.98

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

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

The full title of this LP is "I've Always Wanted To Sing . . . Not Just Write Songs," and this veteran composer/producer does exactly that on this album, singing to his heart's content on the LP's eight selections. This album features mostly upbeat disco tunes that spotlight Sigler's confident vocals. Including instrumental support by Instant Funk, winning tracks on this effort are "By The Way You Dance," "Half A Man" and "Cry My Eyes Out."

BLACK SHEEP — Hammer — Asylum 6E-173 — Producer: Jan Hammer — List: 7.98

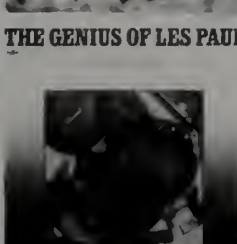
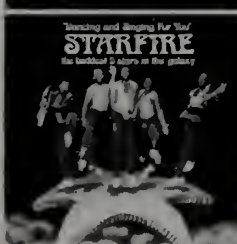
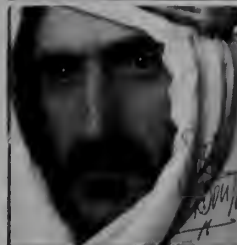
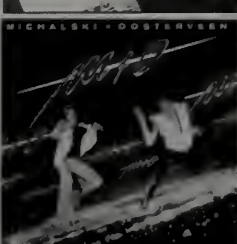
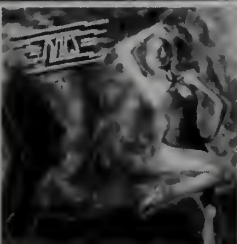
"Black Sheep" may quite simply be the first rock album to feature convincing keyboard-created guitar-like textures. This uncanny reproduction is frighteningly accurate yet through the talented hands of Jan Hammer it also hits the mark as superb heavy rock 'n' roll. Tracks for AOR are "Jet Stream," "Hey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

DREAMS OF TOMORROW — Marilyn Scott — ATCO SD 38-109 — Producer: James Stroud — List: 7.98

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

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

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



HARD TIMES FOR LOVERS — Judy Collins — Elektra 6E-171 — Producer: Gary Klein — List: 7.98

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

SHEIK YERBOUTI — Frank Zappa — Zappa SRZ 2-1501 — Producer: Frank Zappa — List: 13.98

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

TIGER IN THE RAIN — Michael Franks — Warner Bros. BSK 3294 — Producer: John Simon — List: 7.98

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

MUSIC BOX DANCER — Frank Mills — Polydor PD-1-6192 — Producer: Frank Mills — List: 7.98

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

LOOK SHARPI — Joe Jackson — A&M SP 4743 — Producer: David Kershbaum — List: 7.98 — Bar Coded

Joe Jackson is currently one of the leading figures on the British new wave scene, having received a flurry of rave reviews and substantial chart action. However, Jackson is not to be confused with many of England's hard-core new wave rock outfits. Rather, Jackson is a more mainstream (albeit angry) singer/songwriter in the Elvis Costello vein. Basically utilizing sparse, economic arrangements, the focus on "Look Sharp" is on Jackson's biting, satirical lyrics and coarse but expressive vocals.

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

Badfinger is now Tom Evans and Joey Molland as a duo with Nicky Hopkins along for several superb acoustic piano tracks. The group's earlier style is present only in that the total production is once again as fresh and invigorating as each new release always has been. The legendary harmonies are as strong as ever and guitars still ring out with crystal-clear clarity on the up-tempo numbers. "Airwaves" is a new album by a new regrouping of a sound that, in essence, has never grown old.

CHANGES — T-Boy Ross — Motown M7 913R1 — Producer: T-Boy Ross — List: 7.98

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

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

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

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

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

Landry's PromoVision Offers In-Store Video Merchandising

by Marc Cetner

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

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

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

Organized Effort

"The show is an organized effort," says Landry. "It isn't just making a show and shipping it out. The program involves media tie-ins, displays, contests — the whole ball game."

A retail account's support of PromoVision entails: the albums promoted in the show being made available in quantity near the video screen; the show receiving heavy in-store play (4-5 times a day at peak

hours); store personnel recommending the pitched product; media interfacing (radio, TV and print) and contests, giveaways and other promotion being utilized in direct conjunction with the program shown.

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

Landry Video recently produced three promoVision shows for the Peaches Records chain exposing 16 artists to a potential 350,000 record buyers. According to Landry, 66% of the artists showed an increase in sales of 100% during the running of the PromoVision programs. Peaches reports that the most successful clips were of the Who and Devo.

'Creating An Impulse Buy'

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

The next PromoVision programs will be shown in Seattle's 19 DJ's Sound City stores, Chicago's 10 Sound Warehouse stores, Atlanta's 8 Oz record stores and Houston's 10 Record Town stores. The regional location of the stores makes it possible for PromoVision to saturate the markets in those perspective areas.

Landry points out that video is fast becoming a media unto itself with the on-

(continued on page 41)

POINTS WEST — THE AMAZING LABEL CLOSERS — ABC's *The Amazing Rhythm Aces*, currently on the road with **Jimmy Buffett**, are getting a little gunshy. Almost immediately after the release of the band's fifth album, "The Amazing Rhythm Aces," ABC was sold to MCA, Inc. For the Aces, the sale gave them a real *deja vu* feeling. "Major changes have come down at our label every time we've put out an album," explains singer-guitarist **Russell Smith**. "We've been with Dunhill, Dot and now ABC, so this is nothing unusual. It affects us, but we're used to it. In fact, we now have better relations with our field people than ever before. If they give us any trouble, we just tell them, 'better be careful or we'll release another album and you'll be out of a job.'"

The new Aces LP, cut in Muscle Shoals, is the group's first without guitarist-producer **Byrd Burton** and its first recorded outside Memphis. Replacing Burton on guitar is **Duncan Cameron** and the new Aces producer is **Jimmy Johnson**. There's also a new manager, **Mike Barnett**, and the changes are reflected on the LP, according to Smith. "Jimmy brought out our R&B side and left the country side to us." The result is an album that many believe to be the Aces' best to date. Next, the group is hoping to cut a live LP sometime in the spring, following the end of the tour with Buffett March 10 in Anaheim.

ONLY IN SAN FRANCISCO — "Rock 'n' roll is played on enemy ground," said **Joe Strummer**, lead singer for the **Clash**, recently. Maybe that explains the benefit show the band played last month for the 1839 Geary Theatre in S.F., located next door to the boarded up People's Temple. Clash fans waiting for the show stood under a Temple sign reading "Rev. Jim Jones — Pastor" . . . And in another part of town, San Francisco's Club for the Deaf has become the twice-weekly home of the local punk crowd, who listen to such bands as the **Dills** and the **Zeros** while club members calmly sip beers and enjoy sign language conversation across the room from the pogoers.

AND PAUL'S A WALRUS — "Above all, I'm a gardener," says former-**Beatle George Harrison**. "Then I think of myself as a composer, which is like putting on hubcaps in a car factory. And last, but certainly not least, I am a singer-guitarist." Now 37, Harrison made the comments while in Brazil at a Grand Prix rally. His comment on his new self-titled Warner Bros. album: "A lot of people say it's the best thing I've done since 'All Things Must Pass.'"

COMPUTER SONGWRITING — Collaboratory Services, a computer-based matching service, began a national advertising campaign last month to bring songwriters together. A 27-part "songwriter's profile," developed by a psychologist/songwriter, is used to match songwriters for collaboration and groups with songwriters to supply original materials.

Additional information on the Huntington Beach-based company is available from **Rodger Farrell**, (714) 962-4373.

ELVIS FEVER — A new kind of Elvis fever hit L.A. recently, this time for **Costello** instead of **Presley**. The Angry One's two shows at the Palomino Club were the hottest tickets in town last month. Among the celebs who got in were **Jon Voight**, **Lindsey Buckingham**, **Nick Lowe**, **Carlene Carter**, **Peter Asher**, **Mackenzie Phillips** and **Cash Box** editor **Dave Fulton**. The first show went smoothly, but a mini-riot ensued before the second show when the crowd outside made mad dashes to their seats. The gig was also noteworthy for the appearance of guitarist **John McFee** for half the set and the return of "Alison" to Elvis' repertoire.

MOVIE, MOVIE — Believe it or not, **Johnny Lydon** (aka **Johnny Rotten**) was in a British court recently testifying that a screenplay about manufacturing a punk rock group was too obscene and offensive even for him. The screenplay was conceived by former **Sex Pistols** manager **Malcolm McLaren**, whose management company is being sued by Lydon. Lydon quoted McLaren as saying in the script: "Find yourself four kids, make them hate each other and make sure they can't play. The main asset is that the band cannot play; cash comes out of chaos." . . . **The Ramones** are set to appear in a new film, "Rock And Roll High School," and the group has written six songs for the soundtrack. **Paul McCartney** has also written a tune for the movie. Other songs will include **Alice Cooper's** "School's Out" and **Nick Lowe's** "So It Goes," as well as material from the **MC5** and the **Paley Brothers**. The movie's due this summer . . . **Pablo Cruise** will sing some of the tunes in "The Dreamer." **Bill Conti** is doing the score . . . **Ringo Starr** is rumored to be co-starring with **Priscilla Presley** in a film called "Mulholland Drive." . . . And although **John Lennon** is not involved with any films, he has bought 50 head of rare cattle.

STUDIO TRACKS — Devonshire Sound Studios in North Hollywood is building its fourth studio (48-track automated) and has also bought the building next door to serve as publishing offices. Meanwhile the other three studios are humming. Recent visitors include **Stevie Wonder**, doing overdubs for **Ron Foster's** Columbia LP with **Jerry Peters** producing; **Beach Boy Bruce Johnston** and producer **Kurt Becher** mixing "Here Comes The Night," the group's new disco single; **Denny Diante**, producing **Maxine Nightingale** for Windsong, **Sylvia Vartan** for RCA and **Bobby Vinton**; **Stanley Clarke**, overdubbing his next Nemporer release; **Cerrone**, self-producing for Atlantic; **Weather Report**, working on a live LP for Columbia; and **Randy Melsner**, working on his second solo LP . . . **The Rolling Stones** are reportedly in Nassau in the Bahamas working on their next LP . . . **Martin Mull** will record his Elektra debut LP at Wally Heider Recorders March 8-9, with **Bones Howe** producing. The LP is tentatively titled "Is It Live, Or Is It Martin?" . . . Rumors have **Peter Frampton** debuting as a producer with S.F. punk band, **The Nuns** . . . **Collin Blunstone** goes into Trident Studios in London March 12 to record his second Rocket LP, with producer **Rod Argent**. Both are ex of the **Zombies** . . . **Dire Straits** second LP, "Communiqué" was recorded in Nassau with producer **Jerry Wexler** and is set for spring release . . . **Oregon's Glen Moore** and **Paul McCandless** are both finishing up solo LPs . . . Also for E/A, the **Cars** are in the studio working on their second album . . . Bassist **Kenny Passarella**, who has gigged with the likes of **Elton John**, **Steve Stills** and **Joe Walsh**, is about to start work on his first solo LP . . . **Bob Marley and the Wailers** are in the studio in Jamaica. The LP is due in May, to coincide with a world tour . . . **Japan** has hired **Sandy Pearlman** as producer of its next LP in favor of **Giorgio Moroder** . . . The **Dixie Dregs**, with new keyboard player **Tee Lavit**, recorded their upcoming album half in L.A. and half live at the Montreux Jazz Festival. The title: "Night Of

(continued on page 48)

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

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—Elvis' Father,
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Landry's PromoVision Offers In-Store

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PromoVision video marketing is being made available in stores. The program is designed by Landry, now being shown throughout the area.

"The thing about PromoVision is that Landry, president of the company, is providing a way to promote and sell products."

At present, the video program is designed to show clips of artists. The hosts introduce the audience selected to get the customer's attention. After each film, there is a soft sell. The program is received to associate the group's personality which is

"The show is being shown at Landry. It isn't just shipping it out, it's a media tie-in, the whole ball game."

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TALENT

Elvis Costello

LONG BEACH ARENA — Hot on the heels of the Clash's first North American tour, Elvis Costello's entourage rolled into town turning February into festival time for the denizens of punkdom. Costello's stay in Los Angeles was highlighted by a Valentine's Day concert at the Long Beach Arena that proved who the real king of the new wave was.

Costello was all business as he hustled onstage with his omnipresent Attractions and launched into a blistering 65 minute set of non-stop rock 'n' roll expression. He facilely linked songs from his three albums and unreleased material with nary a pause.

Although a little of the usual tension was missing in his performance, (his voice is more pleading these days) Costello managed to deliver his most stinging rendition of "I Don't Want To Go To Chelsea" to date. Other highlights in the show were powerful versions of his epic of sexual frustration, "Green Shirt," and his ode to emotional fascism, "Two Little Hitlers."

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

The Attractions have turned out to be one of the most cohesive and overpowering bands in rock music. Steve Nave's keyboard work sounded like a calliope on the verge of nervous breakdown, and perfectly complemented Costello's fiery guitar playing. The Thomas brothers (Pete on drums and Bruce on bass) provided the ideal foundation for Elvis' tirades of emotional and social frustration.

After closing with an extended jam on "Watching the Detectives," the band returned to play two of Costello's most cynical songs, "What's So Funny About Peace Love and Understanding" and "Radio, Radio." As the group tore into the scathing putdown of the banality of Top 40 radio, the crowd went into a frenzy. As a special Valentine's Day treat, the 6,200 fans were gifted with red vinyl copies of Elvis' version of "My Funny Valentine." **marc cetner**

Toto

THE ROXY, LOS ANGELES — At one point during the band's L.A. debut, a member of Toto referred to the group as "has-been studio musicians," but modesty aside, the sextet really defies categorization. Toto is a solid outfit made up of good young musicians who've paid their dues and joined together to become one of the most acclaimed groups to emerge recently. Toto's self-titled debut album even earned the group a Grammy nomination for best new act.

Toto opened with a crunching rock 'n' roll number, "Girl Goodbye," and proceeded to show off their chops in a variety of styles, from hard rock and blues-rock to pop and rhythmic funk. By the time the band got around to its hit single, "Hold The Line," it had demonstrated an impressive range, made more impressive by the fact that they've only been together a year.

The blazing guitar of Steve Lukather and

the heartbeat drumming of Jeff Porcaro set the pace for Toto, but dual keyboard whizzes David Paich and Steve Porcaro supply the textures that separate Toto from the pack. David Hungate's bass is steady, and lead singer Bobby Kimball is a gutsy vocalist with a sincere, emotional style. Lenny Castro and Tom Kelly supplied additional support. Together on stage they're a tight, well-balanced unit; superb individual performers meshing into a fine rock 'n' roll band.

The highlight of Toto's Roxy gig were the rockers, especially "Hold The Line" with an instrumental break and sing-along in the middle and "I'll Supply The Love," which was particularly enjoyed by a giant costumed creature who suddenly appeared out of a cloud of smoke on the balcony. **joey berlin**

Robert Gordon

LONE STAR CAFE, NYC — Robert Gordon first emerged on the pop music scene as the lead singer for Tuff Darts, an ill-fated rock group that performed regularly on New York's club scene in the mid-'70s. But Gordon left the band to pursue his own musical vision in the rockabilly idiom with guitarist Link Wray, generally acknowledged to be the first to experiment with distortion and feedback. Billed as "the voice and the guitar," the pair recorded two fine LPs for Private Stock that paid homage to the rockabilly genre.

When Gordon and Wray parted ways last year, the singer enlisted Chris Spedding, the renowned British guitarist, and a rhythm section of Tony Garnier on upright bass and drummer Bobby Chouinard. As evidenced by their recent engagement at the Lone Star, the trouble with the ensemble is that, while Spedding is a fluid and competent player, he is a rock guitarist that cannot play the rockabilly chords necessary to make Gordon's songs work. (Though Wray and Gordon's egos constantly clashed during their partnership, Wray at least lent credibility to Gordon's performances, given his reputation in the rockabilly field. The same cannot be said for Spedding.)

But Gordon's troubles do not end there. His passion for the rockabilly idiom goes unquestioned, but that doesn't mean his voice is necessarily suited to the genre. This problem is underscored on the singer's first RCA LP, "Rock Billy Boogie." On his first two LPs, the range of material was flexible enough to be performed by a rock singer (i.e., "Summertime Blues" and "Fire"), a category Gordon ably fulfills. But the material on the new LP demands the expression of a singer with true rockabilly sensibilities. The result is that tunes such as "It's Only Make Believe," "Black Slacks" and the title track lack the subtlety and spontaneity of the originals. Gordon may sport a '50s-styled pompadour, dress in a string tie and waiter's vest, and jangle his limbs with reckless abandon, but good theatre doesn't always make for good music. **leo sacks**

Camel

ROXY, LOS ANGELES — Camel, one of the last proponents of art rock, recently whooshed into the Roxy for a three-day stint. The band, known for its spacey synthesizer oriented meanderings and musical

expertise, is the most aurally appealing representative of the genre that peaked with the heyday of Genesis and Yes in the early 1970s.

Camel constantly produces cresting waves of progressive sound that is founded upon a multi-keyboard base and further augmented by tasty lead guitar lines, rippling reed accompaniment and a jazz-oriented rhythm section. At the Roxy set, "Song Within A Song" and "The Sleeper" were prime examples of the fluid art music that is the band's forte. Camel's music had such a calming, hypnotic affect, that it constantly had the audience entranced in blissful meditation.

Camel was almost destroyed prior to this tour, when its founding member and guiding light, keyboard player Peter Bards, left the group to join up with the Van Morrison band. However, the band replaced him with Jan Schellhas, formerly of the sublime but unrecognized Caravan group, and David Sinclair, a survivor from the equally obscure Hatfield and the North band. The two formidable keyboard players more than adequately fill the hole left by Bards.

Highlights in the recent show were often spawned by Mel Collins' flute and sax solos. Collins, who has backed the likes of George Harrison, Bryan Ferry and the Rolling Stones, also combined with Andy Latimer for some superb double flute passages on "The Snowgoose" and "Tell Me."

Although every member of Camel is a capable solo musician, the band remains a cohesive unit with no one member standing out. Its jams are intense, but never overindulgent excursions into classically influenced rock. Camel covered a wide expanse of musical territory at the recent show including selections from "The Snow Goose," "Rain Dances," "Moon Madness" and "Breathless" LPs. **marc cetner**

George Thorogood

CONVOCATION HALL, TORONTO — After the opening act had finished, the smoke detector at Convocation Hall went off, and people were forced to abandon their general admission seats to brave the zero-degree Toronto night. "I'm glad it was a false alarm," said George Thorogood upon his entrance to the stage, "because the Destroyers are going to set this place on fire."

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

For over an hour and a half, Thorogood and his two sidemen plummet through the classics like hot knives through soft butter. Thorogood plays guitar with an unorthodox discipline. He can be note perfect without modifying his kick-it-out stage presence. There's a cohesiveness to this band that few others can boast of. Naturally, the audience lapped it all up.

Whether he played "One Bourbon, One Scotch, One Beer," or "Madison Blues" or "No Particular Place To Go," George remained the target of adulation. One of the keys to his success has been his everyman quality and the fact that his largely male working-class following identifies with the themes and image Thorogood sings of.

While he is a throwback, he is not an anachronism. The scientific world of what is

commonly referred to today as rock needs more George Thorogoods. He, like almost all of us, is out to have a good time, play some songs, have a party, then move on when it all becomes boring. More power to him. **kirk lapolite**

Kim Charles

LE CLUB, ST. PETERSBURG, FLA. — Kim Charles is a veritable smorgasborg of talent. Before a capacity crowd in this elegant Florida supper club on a recent Sunday night, Charles delivered over an hour's worth of solid entertainment, ranging from comedy monologues to impressions to a medley of Broadway tunes.

Charles, who has recently signed with MCA Records in Nashville, was supported by a small orchestra and his own rhythm section. This occasion marked the first time Charles had performed with a full orchestra, and the orchestra members were kept on their toes because Charles would sometimes begin a song, then quit and move to another song or begin a humorous monologue.

Proficient on guitar, keyboards and trumpet, Charles switched instruments as easily as he moved from show tunes to country music to impressions. Tiny Tim, Robert Goulet, Johnny Mathis and Johnny Cash all came to life as Charles performed musical impressions from his bag of talents. As quickly as the audience became entranced with his zany wit, Charles would switch personality and utilize his fine voice on a number like "Danny Boy," which earned him a standing ovation for its excellence.

By the end of the show, the well-dressed, sophisticated crowd had seen Charles throw every kind of entertainment its way, and Charles' reward was a standing ovation and encore request. **bob campbell**

Fresh

THE STARWOOD, L.A. — The Starwood has maintained a reputation for featuring the hottest of L.A.'s hard rock but Motown's Prodigal label brought a little something extra with them when they hosted a showcase here recently, featuring the group Fresh and their new album, "Omniverse." Employing a rock base with a conglomeration of R&B, jazz and pop, the group transcended the mainstream rock approach with distinctive style and flavor, winning over an audience of hard-core rock fans.

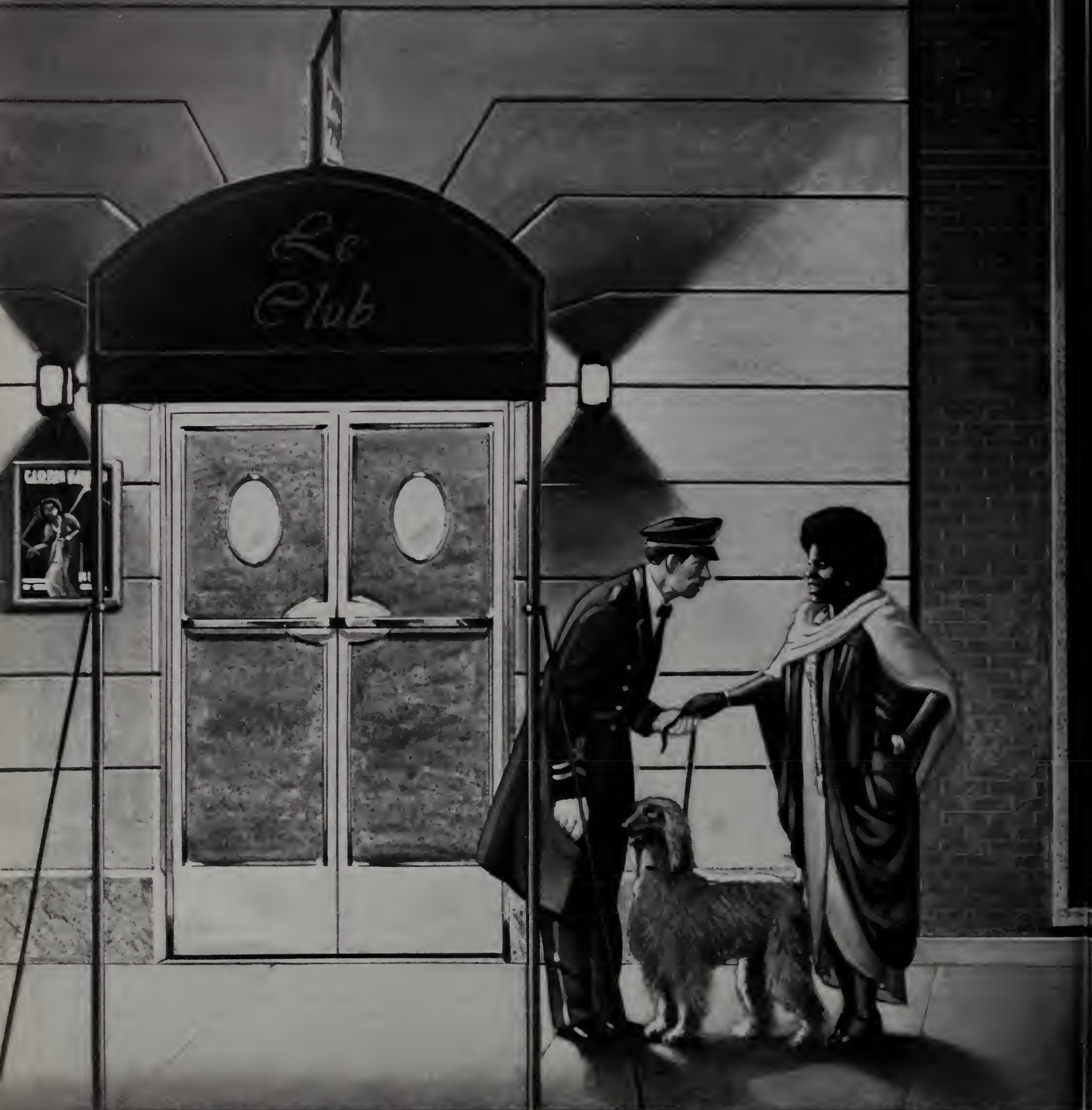
Lead singer Billy Pratt's vocal style was a perfect example of the fusion, blending light jazz and blues phrasing with a forceful rock delivery that was most accessible. The raw, throaty quality of his voice adapted perfectly to seminal rock-R&B classics such as "Bony Moronie" and "Hold On, I'm Coming." On original compositions, the balance between styles shifted easily from song to song, the common denominator being basic rock instrumentation.

A number of selections from the new album stood out, with the pumping "Love Me Or Leave Me" high on the list. The rhythm section, drummer Fred Allen and bassist Milo Martin, former members of Fresh Start, carried a well-paced bottom with new members Paul Marshall on guitar and Harry Cohen on keyboards adding colorful solos on the soaring encore, "Freedom." **michael glynn**

ON STAGE

GLORIA

Produced by Dino Fekaris in association with Freddie Perren for Grand Slam Productions, Inc.



"Never Can Say Goodbye" rocketed Gloria Gaynor to the top of the charts. Gloria was crowned "Queen of the Discos" and credited with launching the disco phenomenon. In Japan, Europe, England, Latin America, Australia—everyplace she toured—entire countries turned into Gloria Gaynor fanatics.

Some people thought that Gloria could never top the huge success of "Never Can Say Goodbye."

**YOU CAN
TELL A COMPANY
BY THE ARTISTS
IT KEEPS**

But our enthusiasm, belief and commitment run deep, and we don't give up. We sparked the collaboration between Gloria and ace writer/producer Freddie Perren's Grand Slam Productions. Freddie and Dino Fekaris created a slew of hit songs, just for Gloria and they came through with a perfectly produced gem, "Love Tracks."

Now, "I Will Survive" has brought Gloria the



GAYNOR ON POLYDOR RECORDS & TAPES.



Joel F. Napstich © 1979

next step, reaching out across all musical boundaries to a huge new audience.

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

Gloria will continue to grow as an artist, a singer, and as one of the most influential stars on the music scene. We like success. And, we intend to keep it going.

FEATURE PICKS

POINTER SISTERS (Planet/E/A P-45902)
Happiness (3:59) (Warner-Tamerlane/Marsaint Music — BMI) (A. Toussaint)

Richard Perry and the Pointer Sisters found a fine niche with the "Energy" album. Springsteen's "Fire" reached #2 on the pop chart. This second single has a unique arrangement and delivery which ought to bring happiness to mass audiences. Piano, dramatic horns, synthesizer, strings, stepping beat and knock-out singing.



McGUINN, CLARK & HILLMAN (Capitol P-4693)
Don't You Write Her Off (3:13) (Little Bear Music/Red Shift Music — BMI) (R. McGuinn/R.J. Hippard)

The new album "McGuinn, Clark & Hillman" has attracted considerable FM attention and the release of this single will bring considerable Top 40 action. Strings, horns, solid beat, congas and acoustic guitars weave skillfully. However, the vocals on the hook line are the real grabber. Top 40 jump.



BLUES BROTHERS (Atlantic 3564)
Rubber Biscuit (2:14) (Adam Levy & Father Enterprises — BMI) (C. Johnson)

What can you say about Belushi and Aykroyd? Those guys have it any way they want it. Their album "Briefcase Of Blues" has reached a wide audience. "Soul Man" was a Top 10 pop record. This follow-up features the rubber lips and booming voice of Aykroyd. There are few, if any, tracks on radio that are zanier than this.



IAN MATTHEWS (Mushroom M 7040)
Give Me An Inch (3:38) (Ackee Music — ASCAP) (R. Palmer)

Ian Matthews had a solid hit with the celebratory "Shake It" from his "Stealing Home" album. This remake of Palmer's song is daring considering the towering strength of Palmer's version. However, Matthews makes the song his own with appealing singing and an arrangement with throbbing bass, guitar solo and circling fills. Well-suited to Top 40.

GLADYS KNIGHT (Columbia 3-10922)
Am I Too Late (3:24) (House of Gold Music/Windchime Music — BMI) (J. Jurt/L. Keith)

Columbia went out of its way to sign Gladys Knight to the label. This first single from Knight on her new label is an emotional ballad about finally finding the feeling. Strings, moderate beat, nice upward movement and piano execution back the strong lead and backing singing. R&B, pop.



BAD COMPANY (Swan Song/Atlantic SS 70119)
Rock 'N' Roll Fantasy (3:16) (Badco Music — ASCAP) (P. Rodgers)

Bad Company is a rock ensemble which never reached its apex, according to some critics. If you want another taste, this track is a good place to start. Stout beat and heavy fuzz guitar sound and excellent singing characterize this effort. The production is solid. Top 40 take note.



MIQUEL BROWN (Polydor PD 14541)
Symphony Of Love (3:22) (Pennine Songs — BMI) (B. Mason/A. Hawkshaw)

This title track from Brown's current album is a number which ought to attract considerable disco and R&B interest. Rustling and punctuating strings, steady beat and opening use of echo are joined by excellent, passionate singing. This could be a big pop record.



BUNNY SIGLER (Gold Mind/Salsoul G7 4018)
By The Way You Dance (3:07) (BMI) (L. Davis/D. Richardson/G. Bell)

"I've Always Wanted To Sing" is the name of Sigler's new album and that is exactly what he does on this dynamic disco track. Steady beat and high-hat and upfront vocal arrangement make this a strong candidate for R&B and disco attention. Pop possibilities also.

SINGLES TO WATCH

RAYDIO (Arista AS 0399)
You Can't Change That (3:17) (Raydiola Music — ASCAP) (R. Parker, Jr.)

This jumpy and crisply phrased song from Raydio has the throb and swing that is likely to make it a hit on R&B and pop playlists. Synthesizer, steady bass presence, tambourine, guitar fills and distinctive singing make this track tick.

HAMILTON BOHANNON (Mercury 74044)
Cut Loose (3:48) (Bohannon Phase II Music/Intersong-USA-ASCAP) (H. Bohannon)

Bohannon delivers a driving dedication to disco music on this first single from the new album. The vocals are appropriately emphatic and catchy. Cowbell, rhythm guitar, organ, pounding bass and handclap beat make this a good shot for disco, R&B and pop playlists.

JUDY COLLINS (Elektra/Asylum E-46020)
Hard Times For Lovers (3:05) (Careers Music — BMI) (H. Prestwood)

Taken from the album entitled "Dr. Heckle And Mr. Jive," this track is a mid-tempo ballad which has several interesting elements. The treatment of this song written by Rundgren contains engaging builds and an unusual arrangement of horns, strings and keyboards.

ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT 16131)
Love Is The Answer (4:40) (Earmark Music/Fiction Music — BMI) (T. Rundgren)

Taken from the album entitled "Dr. Heckle And Mr. Jive," this track is a mid-tempo ballad which has several interesting elements. The treatment of this song written by Rundgren contains engaging builds and an unusual arrangement of horns, strings and keyboards.

JEAN-MICHEL JARRE (Polydor PD 14531)
Equinoxe Part 5 (3:50) (Black Neon Music — BMI) (J. Jarre)

This is a remixed version of a composition from Jarre's "Equinoxe" LP. A specialist in "environmental" music, this track would be a great soundtrack because of its vivid synthesizer-created imagery. Synthesizers do it all

and the percussive sense and melodic structure ought to appeal to pop, jazz dancing lists.

ANGELA BOFILL (Arista GS 2500)
This Time I'll Be Sweeter (3:29) (Penumbra Music — BMI) (G. Guthrie/P. Grant)

If pure, emotional singing has a place on your playlist, check out this sensitive ballad by Angela Bofill. Her voice has a rare delicate yet strong quality and the backing of strings and electric piano bolster the feel. The upward movement gives shivers. For various lists.

ROBERT GORDON (RCA PB-11471)
It's Only Make Believe (2:37) (Twitty Bird Music — BMI) (Twitty/Nance)

A master of remake rock, Gordon delivers engaging music that is lost in a time warp. This remake is excellent and exceptionally loyal to the original renditions of another age. A talented singer, Gordon gives his all. Suited to aficionado lists.

REGGIE KNIGHTON (ARC/Columbia 3-10917)
Clone In Love (3:52) (Reggie Knighton Music) (R. Knighton)

Behind the understated humor of the hook line "I'm a clone in love," the Reggie Knighton band delivers pleasant rock 'n' roll with Brian providing solid lead guitar work. Suited to Top 40 hybrid lists.

THE TUBES (A&M 2120)
Prime Time (3:14) (Irving Music/Pseudo Songs — BMI) (Spooner/Steen/Prince/Welnick/Cotten/Ander-son/Waybill/Styles)

Taken from the album "Remote Control," this single, produced by Todd Rundgren, has an intriguing fast beat, synthesizer overlays and good lead and harmony vocals (Todd's influence is evident). This is worth a spin for Top 40 and dancing lists.

TONY VALOR SOUNDS ORCHESTRA (Paula 432)
Love Has Come My Way (3:09) (Listi — BMI) (T. Valor)

With the dancing beat, a strong weave of horns and strings and surprisingly effective vocals, this track is a possible darkhorse in the run for the riches. The male and female lead vocalists are excellent. The Jim Burgess mix is skillful. Top 40, R&B and other lists.

CROWN HEIGHTS AFFAIR (De-Lite DE-912)
Come Fly With Me (3:30) (Delightful Music/Crown Heights Affair/Cabrini Pub. — BMI) (Crown Heights Affair)

Syndrums, strumming rhythm guitar, horns and synthesizer layers open this single from Crown Heights Affair. A simple upper range vocal line and an emphasis on the groove make this suited to R&B and dancing lists.

SUPERMAX (Voyage V-1003)
Lovemachine (4:11) (Ivan Mogull Music) (K. Hauenstein)

This track from Supermax is already attracting R&B attention and the unusual sound of the record may make it appeal to Top 40. The verse has a pounding insistence and vocal treatment that is vaguely reminiscent of German group Kraftwerk. Synthesizer work, fine conga backing and unique and interesting vocals make this a good disco, R&B and pop candidate.

DONNY HATHAWAY (Atco/Atlantic 7092)
Someday We'll All Be Free (4:17) (Kuumba/WB Music — ASCAP) (D. Hathaway/E. Howard)

Although Hathaway passed away, his music lives on. This track taken from "The Best of Donny Hathaway" shows the dramatic range of Hathaway's singing talents. A simple arrangement of keyboards, guitar, strings and horns complement the now unintentionally ironic lyric.

EL COCO (AVI-249)
It's Your Last Chance (3:30) (Equinox Music — BMI) (W. Lewis/L. Rinder/M. Ross)

Rinder and Lewis are a celebrated disco production team and El Coco is one of their main babies. This single has fine production values, punctuating rhythm section, steady bass, horns and strings and silky female vocals. Suited to R&B and dancing lists.

JAMES BROWN (Polydor PD 14540)
Someone To Talk To (Part 1) (3:32) (Tovaar Music/Dynatone/Rightsong/Unichappell — BMI) (S. Pinckney/J. Brown)

James Brown slows down the band for this soulful ballad. Gentle rippling bass work, guitar touches and soft backing vocals provide the minimal backdrop for Brown's vocal. Suited to R&B and other lists.

AIR PLAY

BEANTOWN BRAWL — On Feb. 16 Hemisphere Broadcasting, which owns **KOME**/San Jose and **WIVY**/Jacksonville, took possession of **WBCN**/Boston. Employees were called into the office, told their services were no longer required, given a week's severance pay and asked to be out of the building in one hour. Eighteen members, over half the staff, were fired. All of the people who work at **WBCN**, outside of management, are organized by the United Electrical Workers Union. On the following Saturday, at a full union membership meeting, the remaining and former **WBCN** staff members decided to strike. "The basic issue, at hand, is recognition of the union," said **WBCN MD Tony Berardinl**. "The management at **WBCN** — Progressive Hemisphere Broadcasting contends that they are not required to honor the existing union or the existing union contract." Approximately two months ago, the union sent a letter to the FCC asking for the clarification of several points concerning the station's transfer to the new owner. The FCC replied: "We do note that the United States Supreme Court has held that a successor employer must recognize and bargain with the unions representing its employees, but need not assume the collective bargaining agreements negotiated by the predecessor employer." National Labor Relations law states that the management cannot change the wage, hour or working conditions that exist at the station until a new contract is negotiated. The striking staff members are asking the management to abide by the law and recognize the union. The management maintains that **WBCN** is overstaffed to the point that makes it uneconomical to run the station. "We can't stop them if they want to lay people off," said **Berardinl**. "However, there are procedures to go through which will insure that people, who have spent ten years of their life at the station, are given more consideration than one week's severance and an hour to leave the station."

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

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

PROMOTION IN MOTION — **KSHE**/St. Louis in conjunction with Warner Bros. Records and the St. Louis Heart Association will hold a "Minute By Minute Doobie Derby" on March 4. Prizes will be awarded to those runners who account for the most pledges and the most amount of money pledged. All proceeds from the five-mile marathon run will go to the St. Louis Heart Assoc. . . Capricorn Records will be supplying radio stations with special 12-inch discs of the **Delbert McLinton** song, "B Movie." The record will feature the album length 33-1/3 selection on one side and an edited 45 version on the flip.

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

ODDS & ENDS — The **RKO Radio Corporation** recently gave out awards to four employees for performance. The worthy achievers were: **Joseph Morgan**, public affairs director; **Richard Ramirez**, local sales manager; **Arthur Katz**, account executive and **Michael Wheeler**, account executive. . . The fourth annual "Burns Media Program Studies Seminar" will be held May 19, 20 and 21 at the Sheraton Inn on Harbor Island in San Diego. The seminar is open to students of radio programming from all areas of management.

NEW JOBS — **Al Brady** the PD at **WHDH**/Boston has become the new PD at ABC-owned **WRQX**/Washington D.C. He was appointed to the position of PD for all NBC stations, but reconsidered at the last minute. . . **Jeffrey Jay Weber**, PD at **WAZY**/Lafayette has been promoted to the newly-created position of operations manager at the station. . . **Banana Joe Montone** is no longer the PD at **WLOF**/Orlando. Former PD, **Scott Walker** has reassumed the position. . . **Rick Harris** has been named the new PD at **WKQB-FM**/Nashville. Harris comes to Nashville from **WRHY-FM**/New York where he was a PD and morning personality. . . **Mick Dolan**, morning air personality at **WLRS**/Louisville, has been named the station's PD. . . **Robert Muzzy** has replaced **Coleen Cassidy** as the PD at **WHYI**/Miami.

marc cetner



LEWIS INTERVIEWS JAMES — *WNEW* DJ **Stan Martin** recently interviewed **Tappan Zee Records' Bob James** at **Harry Hirsch's Soundmixers Recording Studio** in New York. Pictured are (l-r): **Hirsch, James** and **Martin**.

WDAS Is Target Of FCC Probe

(continued from page 7)

Philadelphia aimed at blocking the sale to **Unity Broadcasting**. Those groups contend that the stations should be owned by local blacks.

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

Distress Sale

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

the market value of the station."

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

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

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

Northwest Radio Meet To Be Held In Seattle

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

New Promotion Service Started In Los Angeles

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

Cody Exits KLOS

LOS ANGELES — **Frank Cody** has left his program directorship at **KLOS**/Los Angeles, and no one has been offered the position according to **KLOS'** station manager **Bill Sommers**.

Cody's leaving is in the wake of rumors that have been surrounding the radio station. **Sommers** says there will be no change in format at **KLOS**.

Cody's Statement

Cody issued a statement upon his leaving and said that it was both satisfying and compromising working with **ABC**. Cody added that he encouraged **Allen Shaw** to take the advice of **Tom Bender** and **Larry Berger** and accurately focus on reflecting the needs of each individual community.

The former PD also said, "ABC and I disagree on the direction **KLOS** must take to succeed and therefore I'm leaving the station."

LOOKING AHEAD TO THE TOP 100

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

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

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

UNLOVED (Melody Delux/Swell Sound/Seldak — **ASCAP**) **WALTER EGAN** (**Columbia 3-10916**)

HAPPINESS (Warner-Tamerlane/Marsaint — **BMI**) **POINTER SISTERS** (**Planet/Elektra P-45902**)

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

POP RADIO

ANALYSIS

REGIONAL ACTION

MOST ADDED RECORDS

EAST

- Most Added** 1. WHAT YOU WON'T DO FOR LOVE — Bobby Caldwell — Clouds/TK
2. SHAKE YOUR GROOVE THING — Peaches & Herb — Polydor
3. I WANT YOUR LOVE — Chic — Atlantic
4. LOVE BALLAD — George Benson — Warner Bros.
- Most Active** 1. TRAGEDY — Bee Gees — RSO
2. HEAVEN KNOWS — Donna Summer — Casablanca
3. WHAT A FOOL BELIEVES — Doobie Bros. — Warner Bros.
4. LADY — Little River Band — Harvest/Capitol

SOUTHEAST

- Most Added** 1. LOVE BALLAD — George Benson — Warner Bros.
2. HEART OF GLASS — Blondie — Chrysalis
3. LIVIN' IT UP — Bell & James — A&M
4. I WANT YOUR LOVE — Chic — Atlantic
- Most Active** 1. SULTANS OF SWING — Dire Straits — Warner Bros.
2. TRAGEDY — Bee Gees — RSO
3. LADY — Little River Band — Harvest/Capitol
4. WHAT A FOOL BELIEVES — Doobie Bros. — Warner Bros.

SOUTHWEST

- Most Added** 1. HEART OF GLASS — Blondie — Chrysalis
2. I DON'T KNOW IF ITS RIGHT — E.C. King — RCA
3. STUMBLIN' IN — Suzi Quatro & Chris Norman — RSO
4. BIG SHOT — Billy Joel — Columbia
- Most Active** 1. TRAGEDY — Bee Gees — RSO
2. CRAZY LOVE — Poco — ABC
3. WHAT A FOOL BELIEVES — Doobie Bros. — Warner Bros.
4. HEAVEN KNOWS — Donna Summer — Casablanca

MIDWEST

- Most Added** 1. HEART OF GLASS — Blondie — Chrysalis
2. MUSIC BOX DANCER — Frank Mills — Polydor
3. BIG SHOT — Billy Joel — Columbia
4. MAYBE I'M A FOOL — Eddie Money — Columbia
- Most Active** 1. TRAGEDY — Bee Gees — RSO
2. WHAT A FOOL BELIEVES — Doobie Bros. — Warner Bros.
3. SULTANS OF SWING — Dire Straits — Warner Bros.
4. I WILL SURVIVE — Gloria Gaynor — Polydor

WEST

- Most Added** 1. MUSIC BOX DANCER — Frank Mills — Polydor
2. WHAT YOU WON'T DO FOR LOVE — Bobby Caldwell — Clouds/TK
3. HEART OF GLASS — Blondie — Chrysalis
4. KNOCK ON WOOD — Amii Stewart — Arista
- Most Active** 1. WHAT A FOOL BELIEVES — Doobie Bros. — Warner Bros.
2. I WILL SURVIVE — Gloria Gaynor — Polydor
3. TRAGEDY — Bee Gees — RSO
4. HEAVEN KNOWS — Donna Summer — Casablanca

1. **HEART OF GLASS — BLONDIE — CHRYSALIS**
Q94, 13Q, KBEQ, WOW, WSGN, WLAC, KJRB, KERN, KSLQ, WRKO, KVIL, WTIK, 92X, WZZP, WPGC, 94Q, Z-93, KILT, KRIB, KINT, WWKS, WEBC, KSLY, WCUE, WKWK.
2. **LOVE BALLAD — GEORGE BENSON — WARNER BROS.**
WNOE, WPEZ, CKLW, WBBQ, WSGN, KJR, 94Q, WQXI, WERC, KILT, WANS, WAVZ, WWKS, WBG, WQPD, WMFJ, WFOM, WBLLI.
3. **BIG SHOT — BILLY JOEL — COLUMBIA**
Z-97, WNDE, WNCI, KJR, 13Q, CKLW, WAPE, KERN, KHJ, KEEL, WKLO, WHB, Y100, WJDX.
4. **WHAT YOU WON'T DO FOR LOVE — BOBBY CALDWELL — CLOUDS/T.K.**
WLEE, WKBW, WBBF, 13Q, KERN, KIMN, KTAC, WRKO, KSTP, WFIL, KFMD, WAGO, WGUY, WKWK.
5. **MUSIC BOX DANCER — FRANK MILLS — POLYDOR**
WOKY, WNCI, WPEZ, KLEO, KJRB, KPAM, KHJ, WZUU, WAVZ, WJDX, KFMD, WKWK, WQPD, KRSP.
6. **I WANT YOUR LOVE — CHIC — ATLANTIC**
WSGA, KTLK, KFI, 99X, KVIL, WGCL, WHB, WCAO, Z93, WFIL, WJDX, KSLY, WFOM.
7. **PRECIOUS LOVE — BOB WELCH — CAPITOL**
WSGA, WOKY, KLEO, WOW, BJ105, KERN, WGCL, 94Q, KASH, KOPA, WTLB, WRFC, WEBC.
8. **STUMBLIN' IN — SUZI QUATRO & CHRIS NORMAN — RSO.**
KSLQ, KLIF, KJR, WZUU, WHB, WCAO, KINT, Z-96, WDBQ, KSLY, WICC, WQPD.
9. **I DON'T KNOW IF IT'S RIGHT — EVELYN "CHAMPAGNE" KING — RCA**
Q94, WHHY, WLAC, KEEL, KVIL, WZUU, KINT, WKIX, WAGQ, WBG, KROY.
10. **MAYBE I'M A FOOL — EDDIE MONEY — COLUMBIA**
WNDE, WKLO, WPEZ, KLEO, Q102, WLAC, JB105, WKIX, WDBQ, WBLLI.
11. **LIVIN' IT UP — BELL & JAMES — A&M**
BJ105, WHHY, WING, Z93, WTLB, WRFC, WKIX, KFMD, WICC, WQPD.
12. **DOG & BUTTERFLY — HEART — PORTRAIT**
KLEO, Q102, BJ105, KERN, KXOK, B-100, WJDX, WQPD, KENO.
13. **HERE COMES THE NIGHT — BEACH BOYS — CARIBOU**
WNCI, KTLK, WKXX, KRIB, WKIX, KELI, WGUY, WCUE, WIFE.

RADIO ACTIVE SINGLES

1. **TRAGEDY — BEE GEES — RSO**
WNDE 29-11, WLEE 12-8, WSGA 5-2, WNCI 5-3, WNOE 10-5, WKY 21-12, KXOK 24-20, KLIF 33-25, KSLQ 20-14, KERN 21-15, KTLK 27-14, KREM 29-20, KPAM 17-11, KTAC 13-7, KIMN 11-6, KCPX 23-8, WKBW 20-12, WDRG 23-15, JB105 6-3, WBBF 9-5, BJ105 18-11, WAPE 24-18, WSGN 25-16, WHHY 11-6, WLAC 22-17, WBBQ 8-5, WOW 5-2, WAKY 23-14, WLS 23-9, WPEZ 15-9, KLEO 14-11, WISM 18-3, Q102 17-11, 13Q 12-7, KBEQ 20-9, CKLW 16-10, WRKO 13-9, KFRC 8-3, KHJ 12-6, KRTH 5-3, WHBQ 10-5, WFIL 20-7, WABC 22-6, Z93 8-6, WKXX 4-2, WQXI 18-10, WHB 5-2, WGCL 15-8, WZUU 12-4, WZZP 10-6, WING 10-5, KSTP 28-14, 92X 10-3, KILT 10-4, WTIK 9-4, KVIL 23-10, KEEL 15-8, KDWB 15-5.
2. **WHAT A FOOL BELIEVES — DOOBIE BROS. — WARNER BROS.**
WLEE 9-6, WNDE 23-14, KIOA 25-19, WSGA 15-11, WOKY 24-15, WNCI 17-10, WNOE 19-13, KSLQ 16-11, KERN 23-18, KTLK 31-28, KREM 22-17, KPAM 16-12, KTAC 23-18, KFI 19-15, KCPX 13-9, WKBW Ex-24, WFI 21-15, WDRG 28-24, WBBF 16-11, WAPE 20-14, WHHY 9-5, WLAC 39-22, Y100 18-11, CKLW 25-13, 13Q 23-9, Q102 20-16, WISM 24-15, KLEO 16-6, WPEZ 20-15, WAKY 27-24, WOW 12-3, WRKO 28-23, KFRC 11-6, 99X 19-12, KHJ 17-14, KRTH 11-7, WCAO 15-6, B-100 11-4, WHB 10-6, WGCL 25-17, WZUU 23-10, WZZP 11-9, WING 22-16, KSTP 6-1, KILT Ex-32, WTIK 12-6, KVIL 25-20, KEEL 17-12.
3. **SULTANS OF SWING — DIRE STRAITS**
Q94 14-10, WLEE 22-15, WSGA 25-14, WOKY 30-24, WNOE 22-19, KSLQ 21-17, KERN 27-21, KJRB Ex-29, KPAM 26-21, KTAC Ex-28, KFI 22-18, KCPX 16-12, WKBW 19-16, WDRG 21-14, JB105 36-24, WAPE 28-24, WSGN 33-29, WHHY Ex-28, WLAC Ex-27, WBBQ 25-20, 13Q 27-17, Q102 29-19, WISM 30-25, KLEO 21-13, WPEZ 27-22, WAKY 28-21, WRKO 18-15, KFRC 16-10, KRTH 14-11, WHBQ 27-21, WERC 21-14, Z93 20-13, WKXX 13-8, 94Q 5-2, WCAO 24-16, KJR 22-18, WHB 14-10, WZUU Ex-22, WZZP 25-20, WING 23-15, 92X 33-21, KILT 22-17, WTIK 29-26, KEEL 22-15, KDWB 23-14.
4. **HEAVEN KNOWS — DONNA SUMMER — CASABLANCA**
WLEE 5-3, WNCI 21-12, WKY 8-4, KLIF 23-19, KTLK 7-5, KJRB 12-5, KPAM 11-5, KTAC 17-13, KFI 10-6, KIMN 28-18, WKBW 5-3, WFI 9-7, WBBF 12-8, WAPE 15-8, WLAC 15-8, WISM 13-6, WPEZ 7-4, WAKY 13-10, WRKO 7-4, KFRC 25-21, 99X 12-7, KHJ 23-18, WHBQ Ex-29, WFIL 19-6, WABC 10-4, WERC 14-9, Z93 16-12, WKXX 23-18, WCAO 9-5, B-100 14-11, KING 11-5, WGCL 12-7, WZUU 14-9, WING 16-9, KSTP 10-6, 92X 15-12, KILT 15-12, KVIL 8-6, KEEL 11-6.
5. **CRAZY LOVE — POCO — ABC**
Q94 Ex-26, WNCI Ex-23, WNDE 26-23, WKY Ex-25, KXOK 30-23, KSLQ 26-23, KERN 13-10, KREM 15-12, KPAM 20-13, KCPX 28-25, WKBW 11-7, WFI 26-23, WBBF 30-24, WAPE 32-28, WSGN 23-20, WLAC 35-28, Y100 Ex-29, CKLW 11-9, Q102 31-26, KLEO 11-5, WPEZ 31-24, WAKY 29-26, KHJ Ex-29, WHBQ Ex-22, WFIL Ex-22, WQXI 23-16, WCAO 25-21, B100 26-22, KING 25-22, WHB 24-21, WZUU Ex-21, WING 30-25, WKLO 33-28, KSTP 20-16, WTIK 22-19, KEEL 25-21, KDWB 22-19.

SECONDARY RADIO ACTIVE

1. **TRAGEDY — BEE GEES — RSO**
WANS 15-4, WEBC 16-11, WDBQ Ex-19, KFMO 18-10, WINW 17-7, Z96 18-6, WWKS 13-5, WJDX 11-6, WKIX 15-7, KAAY 15-10, WRFC 13-5, WTLB 18-5, KINT Ex-25, KOPA 14-10, KSLY 19-13, WGUY 17-9, WICC 13-3, KELI 15-9, WAGQ 18-6, WQPD 10-5, WKWK 20-13, WBG 11-4, WCUE 12-8, WBLLI 17-8, WIFE 13-6, KROY 21-17, WMFJ 23-13, WFOM 14-6, KRSP 17-6, KENO 13-9.
2. **WHAT A FOOL BELIEVES — DOOBIE BROS. — WARNER BROS.**
KRIB 22-17, WANS 13-8, WEBC 12-6, WDBQ Ex-30, KFMD 21-18, Z96 20-15, WWKS 20-13, WJDX 24-15, WKIX 21-12, KAAY 20-12, WRFC 6-2, WTLB 17-11, KINT 24-16, KOPA 20-15, KASH 5-3, KSLY 16-11, WGUY 16-11, WICC 20-10, KELI 20-13, WAGQ 15-7, WQPD 21-17, WKWK 22-18, WBG 13-7, WCUE 20-13, WIFE 21-16, KROY 24-18, KENO 20-16, WFOM 8-4, WAUG 7-3, WMFJ 27-19.
3. **I WILL SURVIVE — GLORIA GAYNOR — POLYDOR**
KRIB 15-9, WANS 6-1, WEBC 21-14, WDBQ 28-16, KFMD 5-2, Z96 10-8, WWKS 7-4, WJDX 9-5, WKIX 13-6, WRFC 7-3, WTLB 3-1, KINT 4-1, KOPA 13-9, KASH 20-17, KSLY 25-17, KELI 7-2, WAGQ 17-11, WQPD 16-8, WKWK 11-8, WBG 8-1, WCUE 7-3, WIFE 16-2, WMFJ 3-1, KRSP 15-10, KENO 25-22.
4. **SULTANS OF SWING — DIRE STRAITS — WARNER BROS.**
KRIB 30-26, WANS 10-7, WEBC 26-16, Z96 28-20, WWKS 23-16, WKIX 25-14, WRFC 27-22, WAVZ 10-8, WTLB 29-24, KOPA 25-18, KASH 12-8, WICC 18-14, WAGQ 25-19, WQPD 18-14, WKWK 36-29, WBG 18-13, WCUE 23-19, WBLLI 24-21, WIFE 23-15, KROY 27-22, KRSP 26-21, WFOM 21-15, WAUG 12-7, WMFJ 40-33.
5. **HEAVEN KNOWS — DONNA SUMMER — CASABLANCA**
KRIB 12-8, WANS 12-10, WEBC 19-12, WDBQ 23-18, KFMD Ex-21, Z96 6-3, WWKS 6-3, WKIX 11-4, WAVZ 9-7, WTLB 8-4, KINT 9-6, KOPA 10-6, KSLY 20-16, WICC 7-4, KELI 9-4, WAGQ 14-10, WKWK 18-12, WBG 9-3, KROY 13-8, WMFJ 5-2, WAUG 8-4, KENO 16-12.
6. **CRAZY LOVE — POCO — ABC**
WANS 11-9, WEBC 24-19, WDBQ 30-26, KFMD 23-20, Z96 26-22, WJDX 26-22, WKIX Ex-30, WRFC 4-1, KINT Ex-27, KOPA 26-22, KSLY 11-7, WGUY 26-22, KELI 27-23, WKWK 24-21, WBG 23-14, WCUE 27-22, WBLLI Ex-24, KROY 30-26, KENO 18-15, KRSP 20-15, WFOM 15-12, WAUG 4-2.
7. **EVERY TIME I THINK OF YOU — BABYS — CHRYSALIS**
KRIB 17-14, WANS 8-6, WDBQ 25-17, Z96 25-18, WJDX 25-21, WKIX Ex-28, KAAY 25-21, WRFC 17-13, WTLB 23-18, KINT Ex-24, KOPA 11-8, KSLY 12-9, WICC 23-19, WAGQ 21-17, WQPD 29-24, WIFE 28-23, KROY 23-20, WAUG 15-11, WFOM 10-8, KRSP 14-9.

Foreign Admiration Of Jazz Cited By Diener Of ABC

By Joey Berlin

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

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

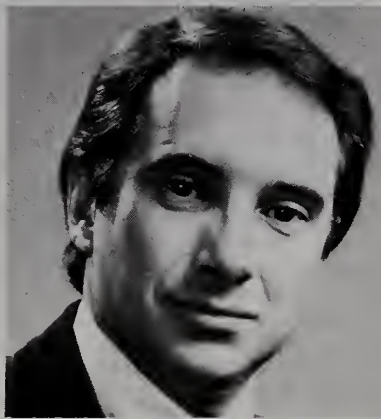
Diener says the biggest difference between jazz audiences here and abroad is the way foreign fans are concerned with the lives of the artists as an intellectual pursuit. This is reflected in such things as liner notes and what is categorized as jazz in different countries.

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

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

Jazz tastes differ from country to country, according to Diener. In some areas, such as Latin America, jazz is still relatively unknown, but in many parts of Europe and the Orient, American jazz has remained strong even while its popularity diminished in the U.S.

"For much of the '60s and '70s guys who



Steve Diener

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

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

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

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

"In the countries where jazz is big, there are also many excellent young jazz players, even though most of them are unknown outside their native areas," notes Diener. "Many European jazz artists imitate the great American artists, such as Louie

(continued on page 48)

ON JAZZ

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

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

It is International Month at New York's Jazz Emporium during March. Opening is **Zbigniew Namyslowski** to be followed by **Michael Urbanlak-Ursula Dudziak** and **Teruo Nakamura**.

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

Maynard Ferguson is heavily featured on **Bill Conti's** United Artists soundtrack from the new movie, "Uncle Joe Shannon."

A twelve-week series of Thursday night concerts begins March 8 at St. Peter's Church in New York. Under the banner of the Duke Ellington Composers Series, the concerts will present music by different composer/performers each week. Among

them are **Teo Macero**, **Don Shirley**, **Billy Taylor**, **Frank Foster**, **Cecil Taylor**, **John Lewis** and **Howard McGhee**.

Rutgers University claims a number of outstanding musicians on its faculty, and, under the collective identity of the Jazz Professors, **Kenny Barron**, **Ted Dunbar**, **Paul Jeffrey**, **Larry Ridley** and **Fredde Walts** are sponsoring a series of lectures, clinics and concerts. The shows are free and are held at Lucy Stone Hall on the Livingston College campus in New Brunswick, New Jersey. The upcoming schedule features a drum workshop, hosted by **Philly Joe Jones**, on February 26, and a concert of **Tadd Dameron's** music as played by the Professors with guests **Jones**, **Barry Harris** and **Virgil Jones**. Among the March concerts are evenings devoted to the music of **Charles Mingus**, **Bud Powell** and **Sonny Rollins**.

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

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

bob porter

TOP 40 ALBUMS

| | Weeks On Chart | | Weeks On Chart |
|---|----------------|---|----------------|
| 1 TOUCHDOWN BOB JAMES (Tappan Zee/Columbia JC 35594) | 1 11 | 21 INTIMATE STRANGERS TOM SCOTT (Columbia JC 35557) | 16 16 |
| 2 CARMEL JOE SAMPLE (ABC AA-1126) | 5 4 | 22 SECRETS GIL SCOTT-HERON & BRIAN JACKSON (Arista AB 4189) | 20 25 |
| 3 REED SEED GROVER WASHINGTON JR. (Motown M7-910R1) | 2 20 | 23 ME MYSELF AN EYE CHARLES MINGUS (Atlantic SD 8803) | 32 2 |
| 4 FLAME RONNIE LAWS (United Artists UA-LA881-H) | 4 18 | 24 FEELS SO GOOD CHUCK MANGIONE (A&M SP 4658) | 23 69 |
| 5 CHILDREN OF SANCHEZ CHUCK MANGIONE (A&M SP 6700) | 3 22 | 25 IMAGES CRUSADERS (ABC/Blue Thumb DA 6030) | 21 33 |
| 6 PATRICE PATRICE RUSHEN (Elektra 6E-160) | 6 16 | 26 AWAKENING NARADA MICHAEL WALDEN (Atlantic SD 19222) | — 1 |
| 7 ANGIE ANGELA BOFILL (Arista GRP 5000) | 8 9 | 27 THANK YOU FOR . . . F.U.M.L. (FUNKING UP MY LIFE) DONALD BYRD (Elektra 6E-144) | 25 16 |
| 8 EXOTIC MYSTERIES LONNIE LISTON SMITH (Columbia JC 35654) | 13 5 | 28 LEGENDS DAVE VALENTIN (Arista GRP 5001) | 30 6 |
| 9 ALL FLY HOME AL JARREAU (Warner Bros. BSK 3229) | 7 18 | 29 LEGACY RAMSEY LEWIS (Columbia JC 35403) | 28 20 |
| 10 MR. GONE WEATHER REPORT (Columbia JC 35358) | 9 19 | 30 SOFT SPACE THE JEFF LORBER FUSION (Inner City 1056) | 26 21 |
| 11 SECRET AGENT CHICK COREA (Polydor PD 1-6176) | 10 10 | 31 ONE AHMAD JAMAL (20th Century Fox T-555) | 29 7 |
| 12 PAT METHENY GROUP (ECM 1-1114) | 12 30 | 32 CRY JOHN KLEMMER (ABC AA 1106) | 27 15 |
| 13 STEP IN TO OUR LIFE ROY AYERS/WAYNE HENDERSON (Polydor PD 1-6179) | 11 10 | 33 CRYSTAL GREEN RAINBOW (Inner City 6001) | 34 6 |
| 14 JAZZSTARS IN CONCERT RON CARTER, SONNY ROLLINS, McCOY TYNER (Milestone M-55006) | 14 7 | 34 STREAMLINE LENNY WHITE (Elektra 6E-164) | 33 15 |
| 15 WE ALL HAVE A STAR WILTON FELDER (ABC AA-1109) | 15 14 | 35 ANIMATION CEDARWALTON (Columbia JC 35572) | 35 3 |
| 16 SUPER MANN HERBIE MANN (Atlantic SD 19221) | 22 2 | 36 CARNIVAL MAYNARD FERGUSON (Columbia JC 35480) | 31 21 |
| 17 SPACE GEORGE BENSON (CTI 7085) | 17 6 | 37 YOU SEND ME ROY AYERS (Polydor PD 1-6159) | 36 29 |
| 18 JUNGLE FEVER NEIL LARSEN (Horizon/A&M 733) | 18 7 | 38 CHICK, DONALD, WALTER & WOODROW THE WOODY HERMAN BAND (Century CB-1110) | 37 10 |
| 19 RETURN TO FOREVER LIVE (Columbia JC 35281) | 24 2 | 39 THE INSIDE STORY ROBBEN FORD (Elektra 6E-169) | — 1 |
| 20 COSMIC MESSENGER JEAN-LUC PONTY (Atlantic SD 19189) | 19 26 | 40 THE BEST OF NORMAN CONNORS & FRIENDS (Buddah/Arista BDS 5716) | 39 11 |

JAZZ ALBUM PICKS

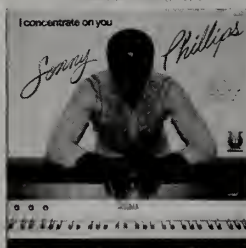
BUTCH'S ENCORE — Butch Miles — Famous Door 124 — Producer: Harry Linn — List: 7.98

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



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

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

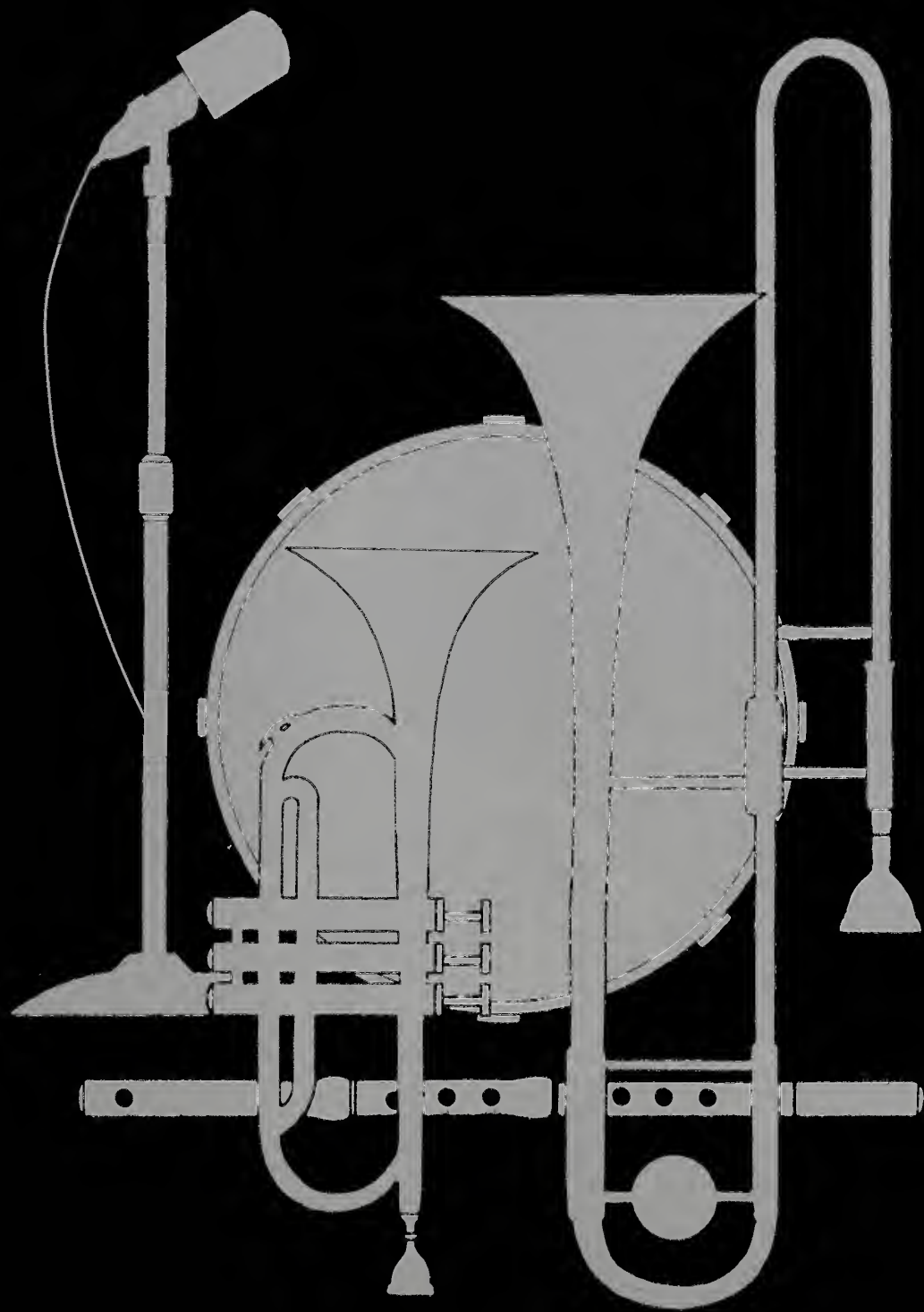


ON A MISTY NIGHT — John Coltrane — Prestige 24084 — List: 8.98

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



CASHBOX-2



INTERNATIONAL JAZZ GUIDE

ALL OVER THE WORLD, CHUCK MANGIONE FEELS SO GOOD.

INTERNATIONAL AWARDS:

Album of the Year "Feels So Good"

Musician of the Year

Composer of the Year

#1 Flugelhorn



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THE MUSIC OF CHUCK MANGIONE ON A&M RECORDS & TAPES

Labels' Approach To Selling Jazz Reflects Changing Times

by Alan Sutton

It used to be that marketing jazz music was pretty much a hit and miss proposition. With few exceptions, the best record companies could do was to get the merchandise in the stores, set up some displays, take out a few advertisements, then just sit back and hope that something stuck. Not surprisingly, very little did stick — because not much was known about the nature of the jazz consumer and even less about how to effectively reach and motivate him.

To make matters worse, the word "jazz" often was an anathema to radio programmers, retailers and many label staffers who were responsible for promoting and marketing the music. The musicians themselves did little to alleviate the situation. For the most part, they looked upon jazz as an intensely personal, high art form and resisted attempts to make it more accessible to the public.

Within the past few years, the picture has changed dramatically. Jazz-rock fusion, a

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

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

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

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

Columbia

While the barriers to jazz marketing are the same for all labels, the corporate policies are as diverse as the music itself. Columbia takes an all-encompassing approach that relies heavily on the mass appeal of best selling crossover artists such as Hancock, Bob James and Weather Report but also includes the non-commercial acoustic stylings of such mainstream artists as Dexter Gordon and Woody Shaw.

"I'm convinced that it's possible to sell good music," explains Vernon Slaughter, who supports the efforts of fusion artists to crossover to the pop mainstream. "If someone makes an accessible record that can go on a variety of (radio) formats, I don't call that selling out. To broaden the audience the quality has to be there."

Slaughter says the first step in developing a marketing plan for a jazz-oriented artist is to determine the record's sales potential by listening to the music. By letting the music dictate the direction of the campaign, the marketing staff is in a position to decide whether to pursue the project at an AOR, black contemporary or a straight ahead jazz level — the three areas that he says can provide a base for expanding the act's sales plateau.

"I think building an artist, regardless of the genre, is something you do in steps," Slaughter says. "You build a base and then expand on it." In the case of jazz-

progressive artists, he adds, "We know this audience through our CBS market research, which tells us where to reach them, what they listen to and what they read. And once we know that, we try to spread (the campaign) toward the rock area, the black area or whatever."

Product-audience association is a key element in Columbia's program to expand the sales base for its mainstream jazz artists.



Don Mizell

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

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

Arista

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

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

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

E/A

At Elektra/Asylum, jazz fusion general manager Don Mizell concentrates on music and artists who can sell to the widest audience. "I think the '80s will be about disco music and fusion music," explains Mizell. "Those were the two most dramatic developments in 1978 as far as music was concerned. Both gained much wider acceptance and legitimacy in the eyes of the industry — disco more than fusion, but nevertheless fusion is happening."

Mizell says he has revised his marketing philosophy since the division was started about a year and a half ago, going from a

program that was weighted heavily on extensive — and expensive — merchandising and advertising campaigns to a more conventional pop promotion approach.

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

"This year, however, I'm taking a slightly modified approach in that I am concentrating much more on the kinds of records that are in tune with where radio is at in 1979," he continues. "Your basic and your best promotional tool is substantial airplay — and that's what we're concentrating on this year."

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

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

With a staff of four regional and eight local promotion representatives under national director Primus Robinson, Mizell now feels he is in a much better position to go after hit singles. He says Robinson is working with Kenny Buttice, E/A's vice president of promotion, in directing an



Steve Backer

overall company effort designed to break records by jazz fusion artists.

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

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

Fantasy

At Fantasy, vice president Orrin Keepnews stresses what he calls the "bottom line" approach in determining the success of a particular jazz release. In other words, according to Keepnews, a record by a mainstream artist that costs a fraction of what it costs to produce a fusion album, can

(continued on page J-18)



Vernon Slaughter

hybrid that blends the melodic sophistication of jazz with the rhythmic intensity of rock, attracted a broad based audience of affluent record buyers whose insatiable appetite for this new music sent record company executives scurrying to sign up the next Herbie Hancock, George Benson or Weather Report. "Bitches' Brew," a two-record set by Miles Davis that has sold more than a million copies since its release in 1970, is generally credited with awakening the record industry to the sales potential of jazz-oriented music.

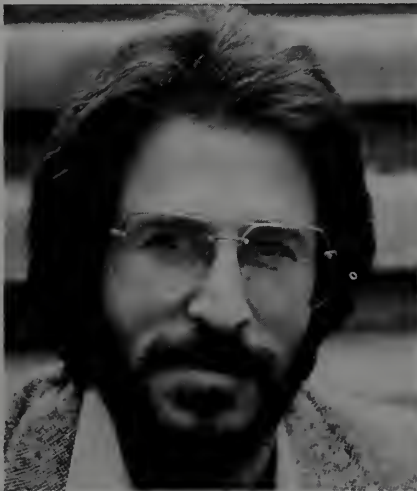
In-House Departments

As the audience for jazz has grown, an increasing number of labels have formed in-house jazz divisions in an effort to facilitate interdepartmental communication and to focus attention on specific projects in a time of expanding artist rosters and catalogs.

"By focusing our efforts with departmental specialists, we are able to pinpoint a direction for each artist on the roster and thus broaden their audience," says Vernon Slaughter, director of jazz progressive music marketing at Columbia Records. "But we don't operate in a vacuum. We work closely with all the departments at CBS Records."

CBS and Arista were the first labels to recognize the need for a centralized marketing force in the mid-1970s when their jazz rosters began to swell. More recently, Warner Bros. and Elektra/Asylum established in-house divisions to meet the demand of a rapidly expanding marketplace.

Other labels with a big stake in the jazz boom include RCA, which distributes Pablo Records and Salsoul Records and reissues big band classics on the Blue Bird label; Capitol, which recently acquired United Artists Records with its Blue Note and Pacific Jazz catalogs; MCA, whose recent takeover of ABC Records included the rich Blue



Ron Goldstein

Top Violinist

- 1 Jean-Luc Ponty — Atlantic
- 2 Noel Pointer — Blue Note/United Artists
- 3 Michael White — Elektra
- 4 Stephane Grappelli — Columbia
- 5 Joe Venuti — Vanguard

Soprano Sax

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

Percussionist

- 1 Ralph MacDonald — TK
- 2 Bill Summers — Fantasy
- 3 Alto Morelra — Warner Bros.
- 4 Ray Barretto — Atlantic
- 5 Colin Walcott — ECM

Drummer

- 1 Harvey Mason — Arista
- 2 Billy Cobham — Columbia
- 3 Norman Connors — Arista
- 4 Idris Muhammed — Fantasy
- 5 Lenny White — Elektra

Alto Sax

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

Keyboards

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

Trombone

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

Vibes

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

Synthesizers

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

Piano

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

Tenor Sax

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



TOP JAZZ ALBUMS

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

JAZZ RECORDING ARTISTS AWARDS

Female Vocalist

- 1 **Bobbi Humphrey** — Epic
- 2 **Patti Austin** — CTI
- 3 **Flora Purim** — Warner Bros.
- 4 **Dee Dee Bridgewater** — Elektra
- 5 **Ella Fitzgerald** — Pablo

Male Vocalist

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

Top Group

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

Top New Group

- 1 **Pat Metheny** — ECM
- 2 **Jeff Lorber Fuslon** — Inner City
- 3 **Auracle** — Chrysalis
- 4 **Spyro Gyra** — Amherst

Producer

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

Composer

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

Arranger

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

Top Label

- 1 **Columbia**
- 2 **Warner Bros.**
- 3 **ABC**
- 4 **A&M**
- 5 **Inner City**



Musician Of The Year

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

Latin Jazz Fusion

- 1 **Caldera** — Capitol
- 2 **Ray Baretto** — Atlantic
- 3 **Mongo Santamaría** — Vaya
- 4 **Willie Bobo** — Columbia
- 5 **Airto Moreira** — Warner Bros.

Big Band

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

Special Achievement

- 1 **Milestone Jazzstars**

Album Of The Year

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

Top Trumpet/Flugelhorn

- 1 **Chuck Mangione** — A&M
- 2 **Maynard Ferguson** — Columbia
- 3 **Freddie Hubbard** — Columbia
- 4 **Herb Alpert & Hugh Masakela** — A&M
- 5 **Eddie Henderson** — Capitol

Guitar

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

Top Flutist

- 1 **Hubert Laws** — Columbia
- 2 **Bobbi Humphrey** — Epic
- 3 **Herb Mann** — Atlantic
- 4 **Tim Weisberg** — United Artists
- 5 **Joe Farrell** — Warner Bros.

Top Bassist

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

COMPILED FROM
THE CASHBOX 1978 JAZZ CHARTS

Reissues Are Thriving As Interest In Jazz Music Boom

by Bob Porter

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

This philosophy has spilled over to several other labels and accounts, in large measure, for the jazz reissue boom of the late 1970s. Today, there are countless labels involved in reissuing notable jazz recordings, not only from the 1920s and

Columbia or a Charlie Parker on Savoy, has stepped out and sold remarkably well. Yet a properly conducted reissue series is not a philanthropic venture. Because there are no recording costs, the bottom line for a reissue can reach black very quickly.

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

we'll go in a contemporary direction. Not blowing sessions such as we have on Bethlehem."

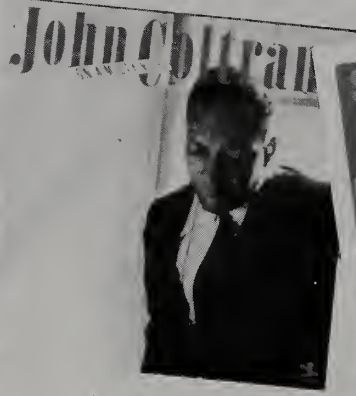
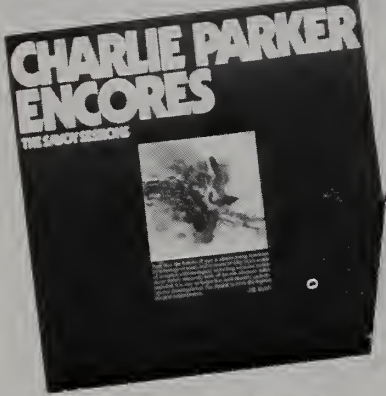
Jim Fishel of Columbia is deeply involved with the Contemporary Masters Series, which made a big splash with vault material, as well as privately recorded masters from a variety of sources. The next CMS release will appear in April and will contain a wide range of fascinating material.

Among the upcoming albums are a previously unknown session from 1961 by the Duke Ellington Orchestra; a tribute to Cannonball Adderley by Don Byas-Bud Powell (recorded in 1961 and produced by Adderley); Volume 4 of the Lester Young story; Clifford Brown & Max Roach from

work.

Like Columbia, RCA draws on a number of sources for its owned Bluebird and distributed Pablo series. Bluebird, according to recent reports, will soon show new life after a fitful start. Up to this point, Bluebird has been a delight for big band fans, featuring complete, chronological reissues of Glenn Miller, Artie Shaw, Benny Goodman, Tommy Dorsey and Charlie Barnet. Since none of these series has yet been completed, it would appear that Bluebird has a logical direction in which to go.

Shortly after Norman Granz launched Pablo, he resurrected 21 LPs of vintage Art Tatum. However, the thrust of Pablo has been new recordings of its fine veteran roster. Yet, the appearance of unknown



1930s, but even from the 1960s. How long this trend will continue is anybody's guess, but one thing is certain: there are more LPs of great jazz from all eras available today than ever before.

Not only are major labels such as Columbia and RCA involved, but there are countless smaller labels in the game. There are several labels (Savoy, Bethlehem, Blue Note and Verve among them) who have no active artist roster and whose only source of releases is from deleted catalog masters.

A reissue is not generally the same thing as a repackage. Repackaging exists at all levels of the record industry, and the most frequent type of repackage is "The Greatest Hits Of" or "The Best Of" LPs of this nature are common and, in many cases, spectacularly successful. It is not surprising to see a Greatest Hits repackage hit the Top Ten in the LP charts.

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

Modest Goals

Generally speaking, jazz reissues have rather modest goals and modest sales. Certainly there have been instances where a jazz reissue, such as a Bessie Smith on

for \$10.98.

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

In terms of marketing and merchandising, reissues have special problems. Erv Bagley, sales manager for Savoy, commented, "We tried posters, DJ samplers, and several other things, and I don't know that they added that much. Generally speaking, pop-type merchandising doesn't work. You just have to stay on top of your distributors and they have to stay on top of their accounts."

Chuck Gregory of Bethlehem feels that, while price doesn't make too much difference there is one type of in-store promotion that has worked quite well.

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

Gregory also notes that he is thinking of moving into some two-fers and possibly looking toward new artists for his label.

"If we ever get to that, it is more likely that

private recordings; a Charles Mingus album of mostly unissued performances from his legendary "Mingus Ah Um" and "Mingus Dynasty" sessions and Thelonious Monk in an album of both live and studio performances, most previously unissued. In addition, Columbia will issue a double album of performances by bebop pianists, which, while newly recorded, is more in keeping with the musical style represented by the CMS.

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

"Getting the best possible quality takes time," reports Fishel. "We feel that these LPs should be issued for posterity, and we hope that they will stay in catalog forever. So it makes sense for us to take whatever time is necessary in order to do them properly. There is a commitment at Columbia to this music that runs all the way to the top."

Fishel also adds that a time frame of roughly "1944-1964" is the area that the Contemporary Masters series intends to cover. Columbia's CMS series encompasses both single and double albums. The new release will have series concept art concert recordings by Johnny Hodges and

John Coltrane on the new Pablo Live series makes one wonder just how much more in the way of discoveries Granz has. It is rumored that there are unissued concert tapes of his JATP troupe dating back to the '40s, and it would be great to see them appear.

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

Atlantic and Warner/Reprise have no current reissue activity underway, though each has the potential for the production of an outstanding series. So, while the field may seem to be dwindling, those series that have caught on seem to be marching straight ahead. And, every time the last cut-out of a deleted LP disappears, the clamor for its reissue begins anew.



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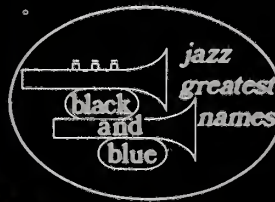
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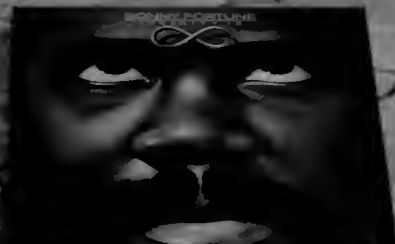
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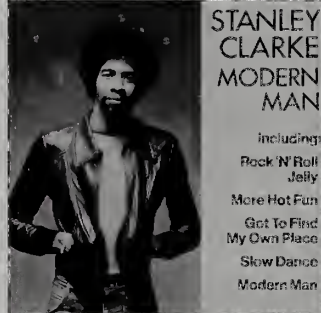
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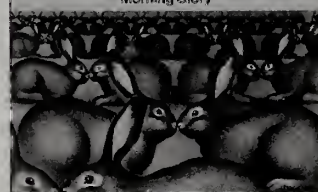
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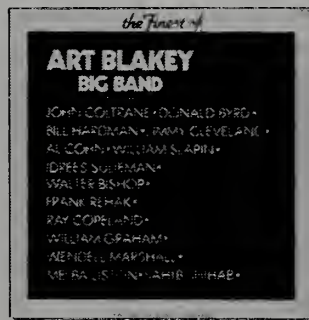
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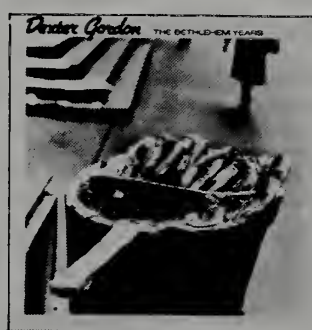
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(continued from page J-3)

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

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

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

One of the major jazz events of 1978 was the historic Milestone Jazzstars tour, which paired three giants of jazz — Ron Carter, Sonny Rollins and McCoy Tyner — in concert for the first time in their illustrious careers.

Joined by drummer Al Foster, the Jazzstars played medium size concert halls across the country before sellout audiences and rave reviewers.

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

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

Warner Bros.

Ron Goldstein, head of jazz and progressive music at Warner Bros., draws a distinction between marketing fusion and mainstream or acoustic jazz. "With mainstream jazz, you go after the jazz stations and the college stations," he says. "You get the record on the station, do some radio spots and make sure that the jazz-oriented accounts in town are covered with the

product. Then you take a look at certain publications for advertising and editorial coverage; for instance, *Radio Free Jazz*, *Walrus*, *Musician* magazine, *Down Beat* — these are the things you go into.

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

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

Goldstein feels it's important for the label's overall marketing plan that its jazz-oriented acts get out on the road and perform live — but not in the traditional jazz venues. "I think what's important, especially for the straight ahead jazz artist, is to concentrate more on colleges," he says. "The reason is not so much for survival — though they usually make better money in the colleges if it's promoted well — but when they play clubs like the Lighthouse or Concerts By The Sea, they don't really expand their record-buying audience. The artist may fill the club for three days, but those fans don't necessarily buy

records. Or if they do buy records, it's just a handful as compared to if the act played Royce Hall UCLA and introduced himself to a whole campus of new record buyers."

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

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

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

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



McCoy Tyner, Ron Carter, Sonny Rollins



Fantasy VPs Jim Stern (l), Orrin Keepnews

Motown Records Congratulates
GROVER WASHINGTON, JR.

- #1 Alto Saxophone Player
- #1 Tenor Saxophone Player
- #1 Soprano Saxophone Player



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Essential Jazz LPs — Must Stock

| Atlantic | | | | | | | | |
|---|-----------------------|---------|--------|-------------------------|--------------------------|------------------------|---------|--------|
| The Best Of Mose Allison | Mose Allison | SD 1542 | \$7.98 | Just Before After Hours | Hilary | JC 35547 | \$7.98 | |
| Nat-Hummin' Adderley | Nat-Hummin'Adderley | LD 1012 | \$7.98 | Super Blue | Freddie Hubbard | JC 35386 | \$7.98 | |
| Art Blakey, Jazz Messengers w/ Thelonius Monk | | SD 1278 | \$7.98 | Freestyle | Bobbi Humphrey | JE 35338 | \$7.98 | |
| Dave Brubeck—The Art Of Dave Brubeck/ | | | | Irakere | Irakere | JC 35655 | \$7.98 | |
| The Fantasy Years | | SD 317 | \$7.98 | Touchdown | Bob James | JC 35594 | \$7.98 | |
| Gary Burton — | Gary w/Keith Jarrett | SD 1577 | \$7.98 | Say It With Silence | Hubert Laws | JC 35022 | \$7.98 | |
| School Days | Stanley Clarke | NE 900 | \$7.98 | Sun Goddess | Ramsey Lewis | PC 33194 | \$7.98 | |
| Billy Spectrum Cobham | Billy Spectrum Cobham | SD 7268 | \$7.98 | Return To Forever/Live | Return To Forever | JC 35281 | \$7.98 | |
| Ornette Coleman — | | | | Red Hot | Mongo Santamaria | JC 35696 | \$7.98 | |
| The Shape Of Jazz | | | | Earmeal | Janne Schaffer | JC 35508 | \$7.98 | |
| Free Jazz | Ornette Coleman | SD 1364 | \$7.98 | Intimate Stranger | Tom Scott | JC 35557 | \$7.98 | |
| John Coltrane — | | | | Rosewood | Woody Shaw | JC 35309 | \$7.98 | |
| The Art Of John | | | | Exotic Mysteries | Lonnie Liston Smith | JC 35654 | \$7.98 | |
| My Favorite Things | John Coltrane | AD 1361 | \$7.98 | Animation | Cedar Walton | JC 35572 | \$7.98 | |
| | | | | Heavy Weather | Weather Report | PC 34418 | \$7.98 | |
| | | | | Mr. Gone | Weather Report | JC 35358 | \$7.98 | |
| | | | | | | | | |
| | | | | | Concord | | | |
| | | | | Jazz/Concord | Herb Ellis/Joe Pass/ | CJ-1 | \$7.98 | |
| | | | | Great Guitars | Ray Brown/Jake Hanna | | | |
| | | | | | Charlie Byrd/Barney | CJ-4 | \$7.98 | |
| | | | | | Kessel/Herb Ellis | | | |
| | | | | The L.A. Four Scores | Laurindo Almeida/ | CJ-8 | \$7.98 | |
| | | | | | Ray Brown/Shelly Manne | | | |
| | | | | | Bud Shank | | | |
| | | | | | Jake Hanna/Carl Fontana | CJ-11 | \$7.98 | |
| | | | | Hanna-Fontana Band | Plas Johnson | CJ-15 | \$7.98 | |
| | | | | The Blues | Laurindo Almeida | CJ-18 | \$7.98 | |
| | | | | "LA 4" | Charlie Byrd/Herb | | | |
| | | | | Great Guitars | Ellis/Barney Kessel | | | |
| | | | | | Louie Bellson | CJ-25 | \$7.98 | |
| | | | | | A Sign Of The Times | CJ-26 | \$7.98 | |
| | | | | | Venuti-Barnes | | | |
| | | | | | Joe Venuti/George | CJ-30 | \$7.98 | |
| | | | | | Live At Concord | | | |
| | | | | | Louie Bellson & | | | |
| | | | | | His Big Band | CJ-36 | \$7.98 | |
| | | | | | Juggernaut | | | |
| | | | | | Frankie Capp & Nat | CJ-40 | \$7.98 | |
| | | | | | Pierce | | | |
| | | | | | Scott Hamilton Is A | | | |
| | | | | | Good Wind Who Is Blowing | CJ-42 | \$7.98 | |
| | | | | | Us No III | | | |
| | | | | | Tin Tin Deo | CJ-45 | \$7.98 | |
| | | | | | Everything's Coming Up | | | |
| | | | | | Rosie | CJ-47 | \$7.98 | |
| | | | | | | | | |
| | | | | | Creative World | | | |
| | | | | | Kenton's Christmas | Stan Kenton | ST 1001 | \$7.98 |
| | | | | | New Concepts Of Artistry | Stan Kenton | ST 1002 | \$7.98 |
| | | | | | & Rhythm | | | |
| | | | | | Contemporary Concepts | Stan Kenton | ST 1003 | \$7.98 |
| | | | | | Kenton In Stereo | Stan Kenton | ST 1004 | \$7.98 |
| | | | | | West Side Story | Stan Kenton | ST 1007 | \$7.98 |
| | | | | | Cuban Fire | Stan Kenton | ST 1008 | \$7.98 |
| | | | | | Adventures In Jazz | Stan Kenton | ST 1010 | \$7.98 |
| | | | | | Adventures In Time | Stan Kenton | ST 1011 | \$7.98 |
| | | | | | Live At Redlands | Stan Kenton | ST 1015 | \$7.98 |
| | | | | | University | | | |
| | | | | | Sophisticated Approach | Stan Kenton | ST 1018 | \$7.98 |
| | | | | | Road Show Vol. I | Stan Kenton | ST 1019 | \$7.98 |
| | | | | | Road Show Vol. II | Stan Kenton | ST 1020 | \$7.98 |
| | | | | | Kenton Presents | Stan Kenton | ST 1023 | \$7.98 |
| | | | | | The Fabulous Alumni Of | Stan Kenton | ST 1028 | \$7.98 |
| | | | | | Stan Kenton | | | |
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| | | | | | CTI | | | |
| | | | | | Crying Song | Hubert Laws | 6000 | \$7.98 |
| | | | | | Red Clay | Freddie Hubbard | 6001 | \$7.98 |
| | | | | | Afro-Classic | Hubert Laws | 6006 | \$7.98 |
| | | | | | The Rite Of Spring | Hubert Laws | 6012 | \$7.98 |
| | | | | | First Light | Freddie Hubbard | 6013 | \$7.98 |
| | | | | | Outback w/Elvin Jones | Joe Farrell | 6014 | \$7.98 |
| | | | | | White Rabbit w/ | | | |
| | | | | | H. Hancock | George Benson | 6015 | \$7.98 |
| | | | | | Cherry w/Milt | | | |
| | | | | | Jackson | Stanley Turrentine | 6017 | \$7.98 |
| | | | | | Sky Dive | Freddie Hubbard | 6018 | \$7.98 |
| | | | | | Time & Love | Jackie Cain & Roy Kral | 6019 | \$7.98 |
| | | | | | Prelude | Eumir Deodato | 6021 | \$7.98 |
| | | | | | Morning Star | Hubert Laws | 6022 | \$7.98 |
| | | | | | Sunflower | Milt Jackson | 6024 | \$7.98 |
| | | | | | Blues Farm | Ron Carter | 6027 | \$7.98 |
| | | | | | Deodato | Deodato 2 | 6029 | \$7.98 |
| | | | | | Don't Mess With | | | |
| | | | | | Mr. T | Stanley Turrentine | 6030 | \$7.98 |
| | | | | | Body Talk | George Benson | 6033 | \$7.98 |
| | | | | | | | | |
| | | | | | Discovery | | | |
| | | | | | Guitar Interludes | Joe Pass | DS-776 | \$7.98 |
| | | | | | | | | |
| | | | | | Innovations | Jack Wilson | DS-777 | \$7.98 |
| | | | | | Bird Of Paradise | Mike Wofford Trio | DS-778 | \$7.98 |
| | | | | | Live At The Times | Bill Henderson | DS-779 | \$7.98 |
| | | | | | The Extraordinary Jazz | Hal Schaefer | DS-781 | \$7.98 |
| | | | | | Pianist | | | |

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Essential Jazz LPs — Must Stock

(continued from page J-19)

| | | | | | | | |
|---------------------------------------|---|----------|--------|-------------------------------------|------------------------------------|---------|---------|
| How Will I Remember You | Lorez Alexandria | DS-782 | \$7.98 | Tori | Lloyd McNeil | 2 | \$7.98 |
| Shelly Mann Plays | Shelly Mann | DS-783 | \$7.98 | Paseo Del Mar | James Newton | 1037 | \$7.98 |
| Richard Rodgers | | | | Buster & Glenn | The Residents | RR0278 | \$7.98 |
| Afterthoughts | Mike Wofford | DS-784 | \$7.98 | Collaboration In | D. Rosenboom & D. Buchla | 1774 | \$7.98 |
| The Jazz Mass | Joe Masters | DS-785 | \$7.98 | Performance | | | |
| America The Beautiful | Clare Fischer | DS-786 | \$7.98 | Bush Baby | Arthur Blythe | 5008 | \$7.98 |
| The Two Quartets | Charles Owens | DS-787 | \$7.98 | Bionic Saxophone | Andrew White | 33 | \$6.98 |
| Rain Dance | Anthony Ortega | DS-788 | \$7.98 | Coming Together | Frederic Rzewski | 20 | \$6.98 |
| She Is It | Tom Creekmore | DS-791 | \$7.98 | Light Flowers | Alvin Curran | 4 | \$7.98 |
| When Do We Start | Tommy Tedesco | DS-789 | \$7.98 | Not Available | The Residents | 4 | \$7.98 |
| Sooner Or Later | Dwight Dickerson | DS-792 | \$7.98 | Earthly Delights | David Wertman | 1002 | \$7.98 |
| Maiden Switzerland | Mike Barone/ Burghardt Orchestra | DS-790 | \$7.98 | Music W/Changing Parts | Phillip Glass | 1001/2 | \$7.98 |
| | | | | The Varese Album | Edgar Varese | 9018 | \$7.98 |
| With All My Love | Bruce Cameron | DS-793 | \$7.98 | Cinema Rovate | Rova Saxophone Quartet | 101 | \$7.98 |
| In The Blue Of Evening | David Allyn | DS-794 | \$7.98 | After The Before | John Coates | 1021 | \$6.98 |
| Wallflower | Don Rader | DS-795 | \$7.98 | School | Eugene Chadbourne & John Zorn | 004/6 | \$12.98 |
| | Elektra | | | Strung Out | Paul Zukofsky | 6 | \$7.98 |
| Patrice | Patrice Rushen | 6E160 | \$7.98 | Indeterminancy | John Cage/David Tudor | 3704 | \$15.98 |
| Streamline | Lenny White | 6E164 | \$7.98 | Lanquidity | Sun Ra | 666 | \$7.98 |
| Thank You For . . . | Donald Byrd | 6E144 | \$7.98 | Key | Meredith Monk | 1051 | \$7.98 |
| Angels Of The Deep | Sweetbottom | 6E156 | \$7.98 | | MCA | | |
| Out Of The Woods | Oregon | 6E154 | \$7.98 | The Billie Holiday | Billie Holiday | 2-4006 | \$8.98 |
| Fantasy | Aquarian Dream | 6E152 | \$7.98 | Story | | | |
| Fire On Ice | Terry Callier | 6E143 | \$7.98 | Louis Armstrong at the | Louis Armstrong | 2-4013 | \$8.98 |
| The X Factor | Michael White | 6E138 | \$7.98 | Crescendo | | | |
| Just Family | Dee Dee Bridgewater | 6E119 | \$7.98 | The Best of | Ella Fitzgerald | 2-4016 | \$8.98 |
| The Inside Story | Robben Ford | 6E169 | \$7.98 | Ella Fitzgerald Vol II | | | |
| The Captain's Journey | Lee Ritenour | 6E136 | \$7.98 | Art Tatum Masterpieces | Art Tatum | 2-4019 | \$8.98 |
| | Fantasy | | | The Best of | Louis Armstrong | 2-4035 | \$8.98 |
| 'Round Midnight | Kenny Burrell | F-9417 | \$7.98 | Louis Armstrong | | | |
| Giant Steps | Woody Herman | F-9432 | \$7.98 | The Best of | Ella Fitzgerald | 2-4047 | \$8.98 |
| Thundering Herd | Woody Herman | F-9452 | \$7.98 | Ella Fitzgerald | | | |
| The Tokyo Concert | Bill Evans | F-9457 | \$7.98 | The Benny Goodman Story | Benny Goodman | 2-4055 | \$8.98 |
| Pieces Of Dreams | Stanley Turrentine | F-9465 | \$7.98 | The Best of Peggy Lee | Peggy Lee | 2-4049 | \$8.98 |
| Children Of Lima | Woody Herman | F-9477 | \$7.98 | The Best of Count Basie | Count Basie | 2-4050 | \$8.98 |
| In The Pocket | Stanley Turrentine | F-9478 | \$7.98 | Satchmo at Symphony Hall | Louis Armstrong | 2-4057 | \$8.98 |
| The Tony Bennett | Bill Evans & Tonny Bennett | F-9489 | \$7.98 | Encyclopedia of | | | |
| Bill Evans Album | | | | Jazz I & II | | | |
| Have You Seen The Rain | Stanley Turrentine | F-9493 | \$7.98 | Encyclopedia of Jazz | | | |
| | Flying Fish | | | Jazz 3 & 4 | | | |
| Ira Sullivan | Ira Sullivan | FF 075 | \$7.98 | Encyclopedia of Jazz 5 | | | |
| Havana/New York | David Amram | FF 057 | \$7.98 | Singin' The Blues | | | |
| Mandingo Griot Society | Mandingo Griot Society | FF 076 | \$7.98 | The Best of Eddie Condon | Eddie Condon | 2-4071 | \$8.98 |
| Four Giants of Swing | Joe Venuti, Eldon Shamblin, Curley Chalker, Jethro Burns | FF 035 | \$7.98 | & His Orchestra | | | |
| | Galaxy | | | Billie Holiday & Ella Fitzgerald | Billie Holiday Ella Fitzgerald | 2-4099 | \$8.98 |
| Waiting For The Moment | Stanley Cowell | GXY-5104 | \$7.98 | The Best of Andy Kirk | Andy Kirk | 2-4105 | \$8.98 |
| Crossings | Red Garland/Ron Carter/ Philly Joe Jones | GXY-5106 | \$7.98 | The Best of Chick Webb | Chick Webb | 2-4107 | \$8.98 |
| Breathe Easy | Cal Tjader | GXY-5107 | \$7.98 | & Ella Fitzgerald | Ella Fitzgerald | | |
| Red Alert | Red Garland | GXY-5109 | \$7.98 | Good Morning Blues | Count Basie | 2-4108 | \$8.98 |
| | Improv | | | Shades Of Bix | Jimmy McPartland | 2-4110 | \$8.98 |
| Life Is Beautiful | Tony Bennett | 7112 | \$6.98 | | Milestone | | |
| Sings 10 Rodgers & Hart Songs | Tony Bennett | 7113 | \$6.98 | Sahara | McCoy Tyner | M-9039 | \$7.98 |
| Live At Buffalo | Earl "Fatha" Hines | 7114 | \$6.98 | Alone Together | Jim Hall/Ron Carter | M-9045 | \$7.98 |
| A Fine Romance | Marian McPartland | 7115 | \$6.98 | Next Album | Sonny Rollins | M-9042 | \$7.98 |
| Swings Downtown | Charlie Byrd | 7116 | \$6.98 | Song Of The New World | McCoy Tyner | M-9040 | \$7.98 |
| Together Again | Tony Bennett & Bill Evans | 7117 | \$6.98 | Horn Culture | Sonny Rollins | M-9051 | \$7.98 |
| Absolutely | John Spider Martin | 7118 | \$6.98 | Butterfly Dreams | Flora Purim | M-9052 | \$7.98 |
| More Great Rodgers & Hart | Tony Bennett | 7120 | \$6.98 | The Elements | Joe Henderson w/ Alice Coltrane | M-9053 | \$7.98 |
| The All Star Jazz | Marian & Jim McPartland | 7122 | \$6.98 | | | | |
| Assassins | | | | Sama Layuca | McCoy Tyner | M-9056 | \$7.98 |
| McPartlands & Friends | Tony Bennett/ McPartlands | 7123 | \$6.98 | Stories To Tell | Flora Purim | M-9058 | \$7.98 |
| Make Magnificent Music | | | | The Cutting Edge | Sonny Rollins | M-9059 | \$7.98 |
| | Inner City | | | Trident | McCoy Tyner | M-9063 | \$7.98 |
| Jean-Luc Ponty/ Stephane Grappelli | Jean-Luc Ponty/ Stephane Grappelli | IC 1005 | \$7.98 | Open Your Eyes, You Can Fly | Flora Purim | M-9065 | \$7.98 |
| Waterfall Rainbow | David Friesen | IC 1027 | \$7.98 | Fly With The Wind | McCoy Tyner | M-9067 | \$7.98 |
| The Main Man | Eddie Jefferson | IC 1033 | \$7.98 | Pastels | Ron Carter | M-9073 | \$7.98 |
| Urbaniak | Michael Urbaniak | IC 1036 | \$7.98 | Encounter | Flora Purim | M-9077 | \$7.98 |
| This Is New | Teddi King | IC 1044 | \$7.98 | | Muse | | |
| Mantilla | Ray Mantilla | IC 1052 | \$7.98 | Musique Du Bois | Phil Woods | MR 5037 | \$7.98 |
| Growing | Listen Featuring Mel Martin | IC 1055 | \$7.98 | Consciousness | Pat Martino | MR 5039 | \$7.98 |
| Soft Space | Jeff Lorber Fusion | IC 1056 | \$7.98 | The Moontrane | Woody Shaw | MR 5058 | \$7.98 |
| Dual Nature | Lew Tabackin | IC 1028 | \$7.98 | Still On The Planet | Eddie Jefferson | MR 5063 | \$7.98 |
| Free Fall | Ricahrd Sussman | IC 1045 | \$7.98 | | w/Richie Cole | | |
| Distance Between Dreams | David Rose | IC 1058 | \$7.98 | Mello | Sonny Stitt | MR 5067 | \$7.98 |
| Through The Listening Glass | David Friesen/John Stowell | IC 1061 | \$7.98 | Crisscraft | Sonny Criss | MR 5068 | \$7.98 |
| Magical Elements | Dry Jack | IC 1063 | \$7.98 | With Understanding | Richard Davis | MR 5083 | \$7.98 |
| Dark To Themselves | Cecil Taylor | IC 3001 | \$7.98 | Times Out Of Mind | Dave Pike w/Kenny Burrel | MR 5092 | \$7.98 |
| Bouncin' With Dex | Dexter Gordon | IC 2060 | \$7.98 | Crystal Reflections | Buster Williams | MR 5101 | \$7.98 |
| Eclypso | Tommy Flanagan | IC 3009 | \$7.98 | Stolen Moments | Mark Murphy | MR 5102 | \$7.98 |
| Surge | New York Jazz Quartet | IC 3011 | \$7.98 | Little Red's Fantasy | Woody Shaw | MR 5103 | \$7.98 |
| Rainbow Featuring | Crystal Green | IC 6001 | \$7.98 | Red, White & Blues | Red Rodney | MR 5111 | \$7.98 |
| | JCOA | | | Together | Eric Kloss-Barry Miles | MR 5112 | \$7.98 |
| Musique Mechanique | Carla Bley Band | 9 | \$7.98 | The "Clean" Machine | Eddie "Cleanhead" Vinson | MR 5124 | \$7.98 |
| | | | | You Can't Name Your Own | Barry Altschul w/Sam Rivers, | MR 5124 | \$7.98 |
| | | | | Inward Fire | Richard Abrams | | |
| | | | | You Hear Me Talkin' Shippin' Out | Clifford Jordan | MR 5128 | \$7.98 |
| | | | | Soul Village | McGhee & Terry | MR 5131 | \$7.98 |
| | | | | | Groove Holmes | MR 5134 | \$7.98 |
| | | | | | Walter Bishop, Jr. | MR 5142 | \$7.98 |

Essential Jazz LPs — Must Stock

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| Springboard | | | | Vanguard | | | |
|-------------------------------------|--|-------------|--------|--|--------------------------------|-----------|--------|
| All Star Session | Coleman Hawkins | TLP 5822 | \$7.98 | The Restful Mind | Larry Coryell | VSD 79353 | \$7.98 |
| Blues & Sentimental | Illinois Jacquet | TLP 5058 | \$7.98 | Live at Wichita Jazz Festival | Clark Terry's Big B-A-D Band | VSD 79355 | \$7.98 |
| Poinclana | Lou Donaldson | TLP 5059 | \$7.98 | Oregon In Concert | Oregon | VSD 79358 | \$7.98 |
| A Legend In His Lifetime | Fats Waller | TLP 5042 | \$7.98 | Elvin's New Agenda | Elvin Jones | VSD 79362 | \$7.98 |
| The Master | Charlie Parker | TLP 5035 | \$7.98 | Clark Terry & His Jolly Giants | Clark Terry | VSD 79365 | \$7.98 |
| Birdology | Charlie Parker | TLP 5039 | \$7.98 | James Moody Timeless | James Moody | VSD 79366 | \$7.98 |
| Super Mann | Herbie Mann | TLP 5031 | \$7.98 | Aura | | | |
| LIVE | Billie Holiday | TLP 5024 | \$7.98 | Larry Coryell Planet End | Larry Coryell | VSD 79367 | \$7.98 |
| Three Glants | Gillespie/Coltrane/Rollins | TLP 5038 | \$7.98 | Oregon Friends | Oregon | VSD 79370 | \$7.98 |
| Pure Monk | Thelonius Monk | TLP 5022 | \$7.98 | Elvin Jones The Main Force | Elvin Jones | VSD 79372 | \$7.98 |
| | T.K. | | | Clark Terry's Big Band | Clark Terry | VSD 79373 | \$7.98 |
| | World Jazz | | | | | | |
| Keep On Lovin' | Lonnie Smith | LRC 9312 | \$7.98 | Century Plaza | World's Greatest Jazz Band | WJLP-S-1 | \$7.00 |
| Windows | O'Donel Levy | LRC 9313 | \$7.98 | Hark The Herald Angels Sing | W.G.J.B. | WJLP-S-2 | \$7.00 |
| Red Beans | Jimmy McGriff | LRC 9314 | \$7.98 | In Concert, Vol. I | W.G.J.B. | WJLP-S-3 | \$7.00 |
| Feeling From Within | Joe Thomas | LRC 9315 | \$7.98 | In Concert, Vol. II | Bob Wilber | WJLP-S-4 | \$7.00 |
| Tailgunner | Jimmy McGriff | LRC 9316 | \$7.98 | Soprano Summit | Kenny Davern | WJLP-S-5 | \$7.00 |
| Funk Reaction | Lonnie Smith | LRC 9317 | \$7.98 | WGJB Plays Cole Porter | W.G.J.B. | WJLP-S-6 | \$7.00 |
| Here I Come | Joe Thomas | LRC 9318 | \$7.98 | WGJB Plays Rodgers & Hart | W.G.J.B. | WJLP-S-7 | \$7.00 |
| Time Has Changed | O'Donel Levy | LRC 9319 | \$7.98 | WGJB On Tour | W.G.J.B. | WJLP-S-8 | \$7.00 |
| Outside Looking In | Jimmy McGriff | LRC 9320 | \$7.98 | WGJB Plays Duke Ellington | W.G.J.B. | WJLP-S-9 | \$7.00 |
| Get In The Wind | Joe Thomas | LRC 9321 | \$7.98 | WGJB On Tour II | W.G.J.B. | WJLP-S-10 | \$7.00 |
| All Things Beautiful | Jimmy Ponder | LRC 9322 | \$7.98 | WGJB Plays George Gershwin | W.G.J.B. | WJLP-S-11 | \$7.00 |
| Gotcha | Lonnie Smith | LRC 9323 | \$7.98 | The Phoenix Symphony | Phoenix Symphony | WJLP-S-12 | \$7.00 |
| Tropea | John Tropea | Marlin 2200 | \$7.98 | Ragtime Ensemble | Ensemble | | |
| Sound Of A Drum | Ralph MacDonald | Marlin 2202 | \$7.98 | Soprano Summit II | Bob Wilber-Kenny Davern | WJLP-S-13 | \$7.00 |
| Short Trip To Space | John Tropea | Marlin 2204 | \$7.98 | | | | |
| | Verve | | | Xanadu | | | |
| The Velvet Years | Charlie Parker | VE-2-2501 | \$7.98 | Bud In Paris w/Johnny Griffin, Kenny Clarke | Bud Powell | X102 | \$7.98 |
| Pres & Teddy & Oscar | Lester Young | VE-2-2502 | \$7.98 | Saturday Morning w/Barry Harris | Sonny Criss | X105 | \$7.98 |
| The First Verve Sessions | Billie Holiday | VE-2-2503 | \$7.98 | Live At The Village Vanguard | Earl Hines & Ray Eldridge | X106 | \$7.98 |
| Jazz At The Philharmonic | The Historic Recordings | VE-2-2504 | \$7.98 | Trumpet Battle At Minton's | Joe Guy & Hot Lips | X107 | \$7.98 |
| Dizzy Gillespie | The Sonny Rollins/Sonny Stitt Sessions | VE-2-2505 | \$7.98 | The Early Show | Page w/Charlie Christian | | |
| | | | | Fuerst Set w/Eddie Costa | Art Pepper w/Hampton Hawes | X108 | \$7.98 |
| | | | | Plays Tadd Dameron w/Gene Taylor, Leroy Williams | Tal Farlow | X109 | \$7.98 |
| The Genius of Bud Powell | Bud Powell | VE-2-2506 | \$7.98 | Plays Tadd Dameron w/Gene Taylor, Leroy Williams | Barry Harris | X113 | \$7.98 |
| Porgy & Bess | Ella Fitzgerald & Louis Armstrong | VE-2-2507 | \$7.98 | Beautiful w/Duke Jordan | Charles McPherson | X115 | \$7.98 |
| | Charlie Parker | VE-2-2508 | \$7.98 | Picture Of Health w/Barry Harris | Jimmy Heath | X118 | \$7.98 |
| | Bill Evans | VE-2-2509 | \$7.98 | International Jam Sessions w/Phil Woods | Charlie Parker, Clifford Brown | X122 | \$7.98 |
| The Charlie Parker Sides | Stan Getz | VE-2-2510 | \$7.98 | The Kenny Dorham Memorial Album w/Tommy Flanagan | | X125 | \$7.98 |
| Trio (Motian, Peacock), Duo (Hall) | Ella Fitzgerald | VE-2-2511 | \$7.98 | Act One w/Joe Romano, Barry Harris | Sam Noto | X127 | \$7.98 |
| The Chick Corea/Bill Evans Sessions | Charlie Parker | VE-2-2512 | \$7.98 | | | | |
| The Cole Porter Songbook | Wes Montgomery | VE-2-2513 | \$7.98 | | | | |
| The Verve Years | Billie Holiday | VE-2-2515 | \$7.98 | | | | |
| The Small Group Recordings | | | | | | | |
| Stormy Blues | | | | | | | |

Foreign Record Companies

(continued from page J-10)

| | | | |
|--|---|--|--|
| 20100 Milan 02-89.37.02/80.89.02 Gen. Mgr.: Giorgio Gaslini | 51100 — Pistoia Gen. Mgr.: Andrea Centazzo | President: Shigeaki Hazama 435-6300 | Nagahoribashi-suji, Minami-ku, Osaka-shi President: Juji Nanko 06-245-3601 |
| EDITORIALE SCIASCIA s.a.s. via Brodolini 20089 Rozzano (Milan) 02-82.58.041/42/43 Pres.: Armando Sciascia | L'ORCHESTRA SOCIETA COOPERATIVA s.r.l. via della Moscova, 13 20100 — Milan 02-65.73.160/65.75.635 | DISCO RECORD Akasaka-makabe-bldg., 3-4-3, Akasaka, Minato-ku, Tokyo President: Takayasu Yoshioka 585-9111 | TOSHIBA-EMI 17-2-2, Akasaka, Minato-ku, Tokyo President: Noboru Takamiya 585-1111 |
| EDIZIONI DELL'ISOLA s.r.l. Casella Postale 12 08100 Nuoro (Sardinia) | PDU ITALIANA s.p.a. via Senato, 12 20121 Milan 02-79.09.71/78.31.14 Pres.: Giangiorgio Spiess | KING RECORD 13-12-2, Otoba, Bunkyo-ku, Tokyo President: Kazumitsu Machijiri 945-2111 | TOKUMA MUSICAL INDUSTRIES Dai-2-Taiheyi-bldg., 2-2-1, Iwamoto-cho, Chiyoda-ku, Tokyo President: Yasuyoshi Tokuma 862-1381 |
| DIRE c/o Fontana s.a.s. Corso Venezia, 7 20121 — Milan Gen. Mgr.: Tito Fontana | RED RECORDS via Grossich, 28 20131 — Milan 02-29.71.53 Gen. Mgr.: Sergio Veschi | NIPPON COLUMBIA 14-14-4, Akasaka, Minato-ku, Tokyo President: Takami Shobochi 584-8111 | TOHO RECORD 1-2-1, Yuraku-cho, Chiyoda-ku, Tokyo President: Koji Ishikawa 591-1211 |
| BLACK SAINT c/o Hi-Fi & Record Center via Bellingeria, 3 21052 — Busto Arsizio (Varese) Music Dir.: Giacomo Pelliccioni Gen. Mgr.: Giovanni Bonandrini | Japan | NIPPON PHONOGRAM Wako-bldg., 5-8-5, Roppongi, Minato-ku, Tokyo President: Nobuya Ito 403-7511 | TRIO K.K. RECORD-JIGYO-BU Horayiya-bldg., 1-2-5, Roppongi, Minato-ku, Tokyo President: Ichiro Tsuboyi 404-4381 |
| HORO RECORDS s.r.l. via Asiago, 2 00195 — Roma 06-31.86.01 Gen. Mgr.: Aldo Sinesio | CROWN RECORD Shinwa-bldg., 8-10-2, Akasaka, Minato-ku, Tokyo President: Masanori Ito 582-4741 | POLYDOR 4-8-1, Ohasi, Meguro-ku, Tokyo President: Seyyichiro Koo 462-5131 | VICTOR MUSICAL INDUSTRIES Harajuku-Piazza-bldg., 18-26-4, Jingumae, Shibuya-ku, Tokyo President: Saburo Watanabe 405-5151 |
| ICTUS RECORDS s.n.c. via Tazzarino e Sardinia | CBS-SONY 4-1, Ichigaya-tamachi, Shinjuku-ku, Tokyo President: Norio Ohga 266-5022 | RVC Sanyo-Kokusaku-Pulp-bldg., 8-7-1, Shibuya, Shibuya-ku, Tokyo President: Ichiro Okuno 499-3311 | WARNER-PIONEER Fuji-bldg., 10-11-4, Roppongi, Minato-ku, Tokyo President: Kichibeyi Sawa 401-7131 |
| | CANYON RECORD Sekayiboeki-center-bldg., 1-4-2, Shiba- hamamatsu-cho, Minato-ku, Tokyo | TEICHIKU Nisseyi-Nagahoribashi-bldg., 1-48-1, | |

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CLIFFORD BROWN RICHARD "GROOVE" HOLMES BOBBY HUTCHERSON HADLEY CALIMAN
JACK SHELDON BUDDY RICH ORCHESTRA MONTGOMERY BROTHERS WES MONTGOMERY
CHICO HAMILTON JACK SHELDON CY TOUFFOCTET BOBB BROOK MEYER BUD SHANK
GEORGE DUKETOM SCOTT GERALD WILSON JULIAN "CANNONBALL" ADDERLY
HAROLD LAND GILE EVANS LEEMORGAN ART BLAKE YLAURINDO ALMEIDA JIM HALL TRIO
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A spectacular greeting of the land and sea, erupts into one of the definitive parallels of human and environmental life. She reflects the joys and tragedies of life through her evolving existence.

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Joe Sample

AA 1126

COUNTRY

TOP 75 ALBUMS

| | Weeks On Chart | 2/24 | | Weeks On Chart | 2/24 |
|----|----------------------|------|---|----------------------|------|
| 1 | 12 | 1 | THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H) | 12 | 1 |
| 2 | 13 | 2 | WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642) | 13 | 2 |
| 3 | 12 | 3 | TNT TANYA TUCKER (MCA-3066) | 12 | 3 |
| 4 | 9 | 4 | EVERY WHICH WAY BUT LOOSE ORIGINAL MOVIE SOUNDTRACK (Elektra 5E-503) | 9 | 4 |
| 5 | 16 | 5 | LARRY GATLIN'S GREATEST HITS (Monument MG-7628) | 16 | 5 |
| 6 | 28 | 9 | HEARTBREAKER DOLLY PARTON (RCA AFL 1-27-97) | 28 | 9 |
| 7 | 12 | 7 | TOTALLY HOT OLIVIA NEWTON-JOHN (MCA-3067) | 12 | 7 |
| 8 | 35 | 8 | WHEN I DREAM CRYSTAL GAYLE (United Artists UA-LA 858-H) | 35 | 8 |
| 9 | 19 | 6 | I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS (RCA AFL 1-2979) | 19 | 6 |
| 10 | 22 | 10 | EXPRESSIONS DON WILLIAMS (ABC AY 1069) | 22 | 10 |
| 11 | 43 | 11 | STARDUST WILLIE NELSON (Columbia JC 35305) | 43 | 11 |
| 12 | 16 | 15 | ROSE COLORED GLASSES JOHN CONLEE (ABC AY-1105) | 16 | 15 |
| 13 | 5 | 23 | JOHN DENVER (RCA-AOL 1-3075) | 5 | 23 |
| 14 | 55 | 14 | TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H) | 55 | 14 |
| 15 | 14 | 18 | ARMED AND CRAZY JOHNNY PAYCHECK (Epic KE 35444) | 14 | 18 |
| 16 | 32 | 19 | ONLY ONE LOVE IN MY LIFE RONNIE MILSAP (RCA APL 1-2780) | 32 | 19 |
| 17 | 54 | 12 | LET'S KEEP IT THAT WAY ANNE MURRAY (Capitol ST 11739) | 54 | 12 |
| 18 | 13 | 13 | PROFILE/BEST OF EMMYLOU HARRIS (Warner Bros. BSK-3528) | 13 | 13 |
| 19 | 62 | 21 | THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037) | 62 | 21 |
| 20 | 4 | 25 | SWEET MEMORIES WILLIE NELSON (RCA AHL 1-3243) | 4 | 25 |
| 21 | 7 | 22 | DUETS JERRY LEE LEWIS AND FRIENDS (SUN 1011) | 7 | 22 |
| 22 | 3 | 26 | NEW KIND OF FEELING ANN MURRAY (Capitol SW 11849) | 3 | 26 |
| 23 | 37 | 17 | ROOM SERVICE OAK RIDGE BOYS (ABC AY 1065) | 37 | 17 |
| 24 | 5 | 32 | WE'VE COME A LONG WAY, BABY LORETTA LYNN (MCA-3073) | 5 | 32 |
| 25 | 4 | 35 | THE BEST OF BARBARA MANDRELL BARBARA MANDRELL (ABCAY-1119) | 4 | 35 |
| 26 | 19 | 16 | MOODS BARBARA MANDRELL (ABC AY-1088) | 19 | 16 |
| 27 | 20 | 27 | BURGERS AND FRIES CHARLEY PRIDE (RCA APL 1-2983) | 20 | 27 |
| 28 | 16 | 28 | CONWAY CONWAY TWITTY (MCA 3063) | 16 | 28 |
| 29 | 20 | 33 | TURNING UP AND TURNING ON BILLY "CRASH" CRADDOCK (Capitol SW 1153) | 20 | 33 |
| 30 | 13 | 30 | A LEGENDARY PERFORMER: VOLUME 3 ELVIS PRESLEY (RCA CPL 1-3082) | 13 | 30 |
| 31 | 20 | 20 | LIVING IN THE USA LINDA RONSTADT (Asylum 6E-155) | 20 | 20 |
| 32 | 3 | 49 | NATURAL ACT KRIS & RITA (A&M SP 4690) | 3 | 49 |
| 33 | 2 | 48 | JUST LIKE REAL PEOPLE THE KENDALLS (Ovation OV-1739) | 2 | 48 |
| 34 | 18 | 34 | FALL IN LOVE WITH ME RANDY BARLOW (Republic RLP-6063) | 18 | 34 |
| 35 | 16 | 31 | JOHNNY PAYCHECK'S GREATEST HITS, VOL. II (Epic KE-35623) | 16 | 31 |
| 36 | 47 | 29 | VARIATIONS EDDIE RABBITT (Elektra 6E-127) | 47 | 29 |
| 37 | 13 | 37 | BASIC GLEN CAMPBELL (Capitol SW-11722) | 13 | 37 |
| 38 | 22 | 38 | TEAR TIME DAVE & SUGAR (RCA APL 1-2861) | 22 | 38 |
| 39 | 3 | 46 | LADIES CHOICE BILL ANDERSON (MCA 3075) | 3 | 46 |
| 40 | 69 | 45 | Y'ALL COME BACK SALOON OAK RIDGE BOYS (ADC/Dot DO 2093) | 69 | 45 |
| 41 | 19 | 41 | ENTERTAINERS... ON AND OFF THE RECORD THE STATLER BROTHERS (Mercury ARM 1-5007) | 19 | 41 |
| 42 | 4 | 44 | THE FOOL STRIKES AGAIN CHARLIE RICH (United Artists UA-LA-925-H) | 4 | 44 |
| 43 | 48 | 43 | EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST (United Artists UA-LA 864-H) | 48 | 43 |
| 44 | 2 | 54 | DARK-EYED LADY DONNA FARCO (Warner Brothers WBS-3191) | 2 | 54 |
| 45 | 1 | — | LEGEND POCO (ABC AA-1099) | 1 | — |
| 46 | 2 | 50 | C. W. McCALL & CO. C. W. McCALL (Polydor PD-1-6190) | 2 | 50 |
| 47 | 53 | 36 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON (RCA AFL 1-2696) | 53 | 36 |
| 48 | 12 | 39 | YOU HAD TO BE THERE JIMMY BUFFETT (ABC AK-1008) | 12 | 39 |
| 49 | 16 | 40 | PLEASURE & PAIN DR. HOOK (Capitol SW-11859) | 16 | 40 |
| 50 | 68 | 42 | HERE YOU COME AGAIN DOLLY PARTON (RCA APL 1-2544) | 68 | 42 |
| 51 | 2 | 53 | THE AMAZING RHYTHM ACES THE AMAZING RHYTHM ACES (ABC AA-1123) | 2 | 53 |
| 52 | 3 | 56 | ONE RUN FOR THE ROSES NARVEL FELTS (ABC AY 1115) | 3 | 56 |
| 53 | 17 | 24 | GREATEST HITS THE MARSHALL TUCKER BAND (Capricorn CPN-0214) | 17 | 24 |
| 54 | 19 | 47 | HEAVEN'S JUST A SIN AWAY THE KENDALLS (Ovation OV 1715) | 19 | 47 |
| 55 | 32 | 51 | LOVE OR SOMETHING LIKE IT KENNY ROGERS (United Artists UA-LA 903-H) | 32 | 51 |
| 56 | 19 | 52 | ELVIS — A CANADIAN TRIBUTE ELVIS PRESLEY (RCA KKL 1-7065) | 19 | 52 |
| 57 | 46 | 55 | OLD FASHIONED LOVE THE KENDALLS (Ovation OV 1733) | 46 | 55 |
| 58 | 15 | 61 | JOE STAMPLEY GREATEST HITS (Epic KE 35627) | 15 | 61 |
| 59 | 6 | 57 | MEL STREET (Mercury SRM 1-5014) | 6 | 57 |
| 60 | 18 | 60 | BEST OF DOLLY PARTON (RCA APL 1-1117) | 18 | 60 |
| 61 | 8 | 58 | DAYTIME FRIENDS KENNY ROGERS (United Artists UA-LA 754-G) | 8 | 58 |
| 62 | 11 | 59 | GUY CLARK (Warner Bros. BSK 3241) | 11 | 59 |
| 63 | 8 | 52 | JERRY JEFF JERRY JEFF WALKER (Elektra/Asylum 6E-163) | 8 | 52 |
| 64 | 46 | 63 | THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSIE COLTER (Capitol ST-11883) | 46 | 63 |
| 65 | 14 | 65 | LET ME BE YOUR BABY CHARLY MCCLAIN (Epic KE 36648) | 14 | 65 |
| 66 | 21 | 66 | THE OUTLAWS VARIOUS ARTISTS (RCA APL 1-1321) | 21 | 66 |
| 67 | 20 | 64 | LOVE IS WHAT LIFE'S ALL ABOUT MOE BANDY (Columbia KC-35524) | 20 | 64 |
| 68 | 2 | 70 | PAYCHECK/THE OUTLAW JOHNNY PAYCHECK (Little Dar'lin' LDA-0781) | 2 | 70 |
| 69 | 16 | 67 | MARTY ROBBINS GREATEST HITS, VOL. IV (Columbia KC-35629) | 16 | 67 |
| 70 | 1 | — | LOVE'S SWEET PAIN JOHN WESLEY RYLES (ABC AY-1112) | 1 | — |
| 71 | 12 | 68 | GONE GIRL JOHNNY CASH (Columbia KC-35646) | 12 | 68 |
| 72 | 15 | 69 | JOHNNY DUNCAN GREATEST HITS (Columbia KC 35838) | 15 | 69 |
| 73 | 15 | 71 | PLACES I'VE DONE TIME TOM T. HALL (RCA APL 1-3018) | 15 | 71 |
| 74 | 15 | 72 | SLEEPER WHEREVER I FALL BOBBY BARE (Columbia KC 35645) | 15 | 72 |
| 75 | 14 | 74 | LOVE GOT IN THE WAY FREDDY WELLS (Columbia KC 35658) | 14 | 74 |

Musical Rental Firm Offers Options For Local Musicians

by Jennifer Bohler

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

To facilitate the ever-expanding demand for rehearsal space, Bauer and SIR have recently purchased additional space (7,000 square feet) to house two more studios, an equipment repair service and storage and office space in Nashville, to be located directly across the street from their present office at 206 12th Ave. South. Opening date is set for March 1.

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

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

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

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

One of the first things Bauer and his team did when they arrived in Nashville was open a personal cartage service for studio musicians (which they will close the end of February — according to Bauer, it is a money-losing venture) and an equipment rental service. The company also boasted three rehearsal studios — one large studio for bands rehearsing for road shows and two smaller studios for recording rehearsal.

sals.

"When I left L.A. people were convinced we could never make it go in Nashville because of the type of music — nobody in Nashville is going to rehearse in a rehearsal studio," Bauer said. "Same thing with equipment — all the Nashville musicians

(continued on page 33)



Al Cunniff

Cunniff Named CMF Publicist

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

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

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

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

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



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

CASH BOX TOP 100 COUNTRY

March 3, 1979

| Rank | Song | Artist | Weeks On Chart | | Rank | Song | Artist | Weeks On Chart | | Rank | Song | Artist | Weeks On Chart | |
|------|---|--|----------------|-------|------|--|--|----------------|-------|------|---|--|----------------|-------|
| | | | 2/24 | Chart | | | | 2/24 | Chart | | | | 2/24 | Chart |
| 1 | BACK ON MY MIND AGAIN/SANTA BARBARA | RONNIE MILSAP (RCA PB-11421) | 2 | 11 | 67 | MY LADY | FREDDIE HART (Capitol P-4684) | 74 | 2 | 68 | WE COULD HAVE BEEN THE CLOSEST OF FRIENDS/IN MY HEART IN MY HEART | B.J. THOMAS (MCA 40986) | 69 | 4 |
| 2 | I'LL WAKE YOU UP WHEN I GET HOME | CHARLIE RICH (Elektra E-45553) | 3 | 9 | 69 | THIS MOMENT IN TIME | ENGELBERT HUMPERDINCK (Epic 8-50632) | 70 | 5 | 70 | FOREVER IN BLUE JEANS | NEIL DIAMOND (Columbia 3-10897) | 76 | 3 |
| 3 | SEND ME DOWN TO TUCSON/CHARLIE'S ANGEL | MEL TILLIS (MCA MCA-40983) | 6 | 8 | 71 | YESTERDAY | BILLIE JO SPEARS (United Artists UA-X1274-Y) | 73 | 2 | 72 | LOVE SONGS JUST FOR YOU | GLENN BARBER (Century 21 C21-101) | 27 | 9 |
| 4 | I JUST CAN'T STAY MARRIED TO YOU | CRISTY LANE (LS LS-169) | 4 | 14 | 73 | LOCK, STOCK, & BARREL | WOOD NEWTON (Elektra E-46013) | — | 1 | 74 | CHEATER'S KIT | TOMMY OVERSTREET (ABC AB-12456) | — | 1 |
| 5 | TONIGHT SHE'S GONNA LOVE ME | RAZZY BAILEY (RCA PB-11446) | 5 | 10 | 75 | LIVE ENTERTAINMENT | DON KING (Con Brio CBK 149) | — | 1 | 76 | I THOUGHT YOU'D NEVER ASK | LOUISE MANDRELL & R.C. BANNON (Epic 8-50668) | — | 1 |
| 6 | IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU | BILLY "CRASH" CRADDOCK (Capitol P-4872) | 7 | 8 | 77 | YOURS LOVE | JERRY WALLACE (4 Star 5-1036) | — | 1 | 78 | FLIP SIDE OF TODAY | SCOTT SUMMER (Con Brio CBK 146) | 81 | 4 |
| 7 | GOLDEN TEARS | DAVE & SUGAR (RCA PB-11427) | 9 | 7 | 79 | GOING DOWN SLOW | THE GATES (Ovation OV-1123) | 90 | 2 | 80 | PLEASE BE GENTLE | AMY (Scorpion SC 0570) | 80 | 4 |
| 8 | EVERY WHICH WAY BUT LOOSE | EDDIE RABBITT (Elektra E-45554) | 1 | 11 | 81 | ALL THE TIME IN THE WORLD | DR. HOOK (Capitol P-4677) | 85 | 3 | 82 | MAMA, MAKE UP MY ROOM | CHESTER LESTER (Con Brio CBK 148) | 86 | 3 |
| 9 | I HAD A LOVELY TIME | THE KENDALLS (Ovation OV 1119) | 11 | 8 | 83 | AMERICA'S SWEETHEART | CORBIN & HANNER (Lifesong ZS8 1783) | 83 | 5 | 84 | YOU'RE STILL ON MY MIND | JOE DOUGLAS ("D"-1315) | 88 | 5 |
| 10 | I JUST FALL IN LOVE AGAIN | ANNE MURRAY (Capitol P-4675) | 13 | 7 | 85 | HAPPY TOGETHER | T.G. SHEPPARD (Warner/Curb WBS-8721) | 82 | 11 | 86 | MAKE ME YOUR WOMAN | BRENDA KAYE PERRY (MRC MRC-1028) | 89 | 2 |
| 11 | EVERLASTING LOVE | NARVEL FELTS (ABC 12441) | 8 | 9 | 87 | YOU'RE GONNA MAKE A CHEATER OUT OF ME | BILL PHILLIPS (Soundwaves SW 4579) | 87 | 5 | 88 | MY GUNS ARE LOADED | BONNIE TYLER (RCA PB-11468) | 91 | 2 |
| 12 | IT'S A CHEATIN' SITUATION | MOE BANDY (Columbia 3-10889) | 22 | 6 | 89 | SLOW TUNES AND PROMISES | BOBBY HOOD (Chute CR-0004) | 93 | 2 | 90 | PLAY ME A MEMORY | ZELLA LEHR (RCA PB-11433) | 26 | 10 |
| 13 | SOMEBODY SPECIAL | DONNA FARGO (Warner Bros. WBS 8722) | 15 | 8 | 91 | DOUBLE W | WHISPERING WILL (Vista 104) | — | 1 | 92 | GOODY GOODY | REBECCA LYNN (Scorpion ACO-573) | — | 1 |
| 14 | WORDS | SUSIE ALLANSON (Elektra/Curb E-46009) | 16 | 5 | 93 | WHY DON'T WE LIE DOWN AND TALK IT OVER | JERRY INMAN (Elektra E-46006) | 95 | 3 | 94 | TEXAS (WHEN I DIE) | TANYA TUCKER (MCA S45-1800) | 64 | 14 |
| 15 | SON OF CLAYTON DELANEY | TOM T. HALL (RCA PB-11453) | 21 | 7 | 95 | ALIBIS | JOHNNY RODRIGUEZ (Mercury 55050) | 47 | 12 | 96 | MUSIC BOX DANCER | FRANK MILLS (PD 14517) | — | 1 |
| 16 | MY HEART HAS A MIND OF ITS OWN | DEBBY BOONE (Warner/Curb WBS 8739) | 20 | 7 | 97 | LOVE AIN'T MADE FOR FOOLS | JOHN WESLEY RYLES (ABC AB-12432) | 48 | 11 | 98 | WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR | CRYSTAL GAYLE (United Artists) | 52 | 13 |
| 17 | STILL A WOMAN | MARGO SMITH (Warner Bros. WBS 8726) | 18 | 7 | 99 | IT'S HELL TO KNOW SHE'S HEAVEN | DALE McBRIDE (Con Brio CBK 145) | 55 | 5 | 100 | I'LL CRY INSTEAD | RON SHAW (Pacific Challenger PC 1633) | 67 | 5 |
| 18 | (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT | BARBARA MANDRELL (ABC AB-12451) | 28 | 3 | | | | | | | | | | |
| 19 | I'VE BEEN WAITING FOR YOU ALL OF MY LIFE | CON HUNLEY (Warner Bros. WBS 8723) | 24 | 6 | | | | | | | | | | |
| 20 | TRYIN' TO SATISFY YOU | DOTTSY (RCA PB-11448) | 23 | 7 | | | | | | | | | | |
| 21 | TOO FAR GONE | EMMYLOU HARRIS (Warner Bros. WBS 8732) | 30 | 5 | | | | | | | | | | |
| 22 | WHISKEY RIVER | WILLIE NELSON (Columbia 3-10877) | 10 | 10 | | | | | | | | | | |
| 23 | COME ON IN | OAK RIDGE BOYS (ABC AB-12434) | 17 | 12 | | | | | | | | | | |
| 24 | SWEET MEMORIES | WILLIE NELSON (RCA PB-11465) | 38 | 4 | | | | | | | | | | |
| 25 | I'M GONNA LOVE YOU | GLEN CAMPBELL (Capitol P-4682) | 36 | 3 | | | | | | | | | | |
| 26 | I WILL ROCK AND ROLL WITH YOU | JOHNNY CASH (Columbia 3-10888) | 29 | 8 | | | | | | | | | | |
| 27 | HEALIN' | BOBBY BARE (Columbia 3-10891) | 31 | 6 | | | | | | | | | | |
| 28 | TAKE ME BACK | CHARLY McCLAIN (Epic 8-50653) | 32 | 6 | | | | | | | | | | |
| 29 | THEY CALL IT MAKING LOVE | TAMMY WYNETTE (Epic 8-50661) | 42 | 4 | | | | | | | | | | |
| 30 | ALL I EVER NEED IS YOU | KENNY ROGERS & DOTTIE WEST (United Artists UA-X1276-Y) | 46 | 3 | | | | | | | | | | |
| 31 | WISDOM OF A FOOL | JACKY WARD (Mercury 55055) | 44 | 3 | | | | | | | | | | |
| 32 | THE OUTLAW'S PRAYER | JOHNNY PAYCHECK (Epic 8-50655) | 34 | 6 | | | | | | | | | | |
| 33 | EYES BIG AS DALLAS | WYNN STEWART (Win Records WL-126) | 33 | 10 | | | | | | | | | | |
| 34 | FANTASY ISLAND | FREDDY WELLER (Columbia 3-10890) | 40 | 6 | | | | | | | | | | |
| 35 | WISHING I HAD LISTENED TO YOUR SONG | BOBBY BORCHERS (Epic 8-50650) | 35 | 8 | | | | | | | | | | |
| 36 | SHADOWS OF LOVE | RAYBURN ANTHONY (Mercury 55053) | 41 | 5 | | | | | | | | | | |
| 37 | DREAMIN'S ALL I DO | EARL THOMAS CONLEY (WBS 8717) | 37 | 9 | | | | | | | | | | |
| 38 | LOVING YOU IS A NATURAL HIGH | LARRY G. HUDSON (Lone Star 706) | 39 | 7 | | | | | | | | | | |
| 39 | TOUCH ME WITH MAGIC | MARTY ROBBINS (Columbia 3-10905) | 45 | 3 | | | | | | | | | | |
| 40 | WHERE DO I PUT HER MEMORY | CHARLEY PRIDE (RCA PB-11477) | 51 | 2 | | | | | | | | | | |
| 41 | IF EVERYONE HAD SOMEONE LIKE YOU | EDDY ARNOLD (RCA PB-11422) | 14 | 11 | | | | | | | | | | |
| 42 | FALL IN LOVE WITH ME TONIGHT | RANDY BARLOW (Republic REP-034) | 12 | 11 | | | | | | | | | | |
| 43 | GYPSY EYES | TERRI SUE NEWMAN (Texas Soul TSRS-71378) | 43 | 7 | | | | | | | | | | |
| 44 | SMOOTH SAILIN'/LAST CHEATER'S WALTZ | SONNY THROCKMORTON (Mercury 55051) | 49 | 6 | | | | | | | | | | |
| 45 | IF YOU COULD SEE YOU THROUGH MY EYES | TOM GRANT (Republic REP-036) | 50 | 6 | | | | | | | | | | |
| 46 | SLOW DANCING | JOHNNY DUNCAN (Columbia 3-10915) | 53 | 2 | | | | | | | | | | |
| 47 | BACKSIDE OF THIRTY | JOHN CONLEE (ABC AB-12455) | — | 1 | | | | | | | | | | |
| 48 | FAREWELL PARTY | GENE WATSON (P-4680) | 59 | 3 | | | | | | | | | | |
| 49 | I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE | JANIE FRICKE (Columbia 3-10910) | — | 1 | | | | | | | | | | |
| 50 | SOMEONE IS LOOKING FOR SOMEONE LIKE YOU | GAIL DAVIES (Lifesong ZS8-1784) | 57 | 4 | | | | | | | | | | |
| 51 | SHOULDER TO SHOULDER (ARM AND ARM) | ROY CLARK (ABC AB-12402) | 56 | 3 | | | | | | | | | | |
| 52 | I'M NOT IN THE MOOD (FOR LOVE) | ANN J. MORTON (Prairie Dust PD 7629) | 54 | 5 | | | | | | | | | | |
| 53 | I WANT TO THANK YOU | KIM CHARLES (MCA 40987) | 58 | 4 | | | | | | | | | | |
| 54 | LOVE IS SOMETIMES EASY | SANDY POSEY (Warner Bros. WBS 8731) | 63 | 3 | | | | | | | | | | |
| 55 | THIS IS A LOVE SONG | BILL ANDERSON (MCA MCA-40992) | 65 | 2 | | | | | | | | | | |
| 56 | LET'S KEEP IT THAT WAY | JUICE NEWTON (Capitol P-4679) | 61 | 4 | | | | | | | | | | |
| 57 | I'M BEING GOOD | DAVID WILLS (United Artists UA-X1271-Y) | 62 | 3 | | | | | | | | | | |
| 58 | SAVE THE LAST DANCE FOR ME | JERRY LEE LEWIS (Sun SL-1139) | 19 | 11 | | | | | | | | | | |
| 59 | ANY DAY NOW | DON GIBSON (Hickory AH-54039) | 25 | 11 | | | | | | | | | | |
| 60 | HEY THERE | KENNY PRICE (MRC 1025) | 60 | 6 | | | | | | | | | | |
| 61 | CAN I SEE YOU TONIGHT | JEWEL BLANCH (RCA PB-11464) | 66 | 4 | | | | | | | | | | |
| 62 | WALKING PIECE OF HEAVEN | FREDDY FENDER (ABC AB-12453) | 72 | 3 | | | | | | | | | | |
| 63 | SECOND-HAND SATIN LADY (AND A BARGAIN BASEMENT BOY) | JERRY REED (RCA PB-11472) | 75 | 2 | | | | | | | | | | |
| 64 | DOWNHILL STUFF | JOHN DENVER (RCA PB-11479) | 71 | 2 | | | | | | | | | | |
| 65 | DARLIN' | DAVID ROGERS (Republic REP 038) | — | 1 | | | | | | | | | | |
| 66 | DOWN ON THE CORNER AT A BAR CALLED KELLY'S | JOHNNY PAYCHECK (Little Darlin' LD 7808) | 68 | 5 | | | | | | | | | | |

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|---|-----|--|----|--|----|
| Alibis (Tree — BMI) | 95 | Gypsy Eyes (c) Phone Pub. 1978 — BMI) | 43 | Let's Keep It (Tree — BMI) | 56 | Son Of Clayton Delaney (Hall/Note — BMI) | 15 |
| All I Ever (United Artists/Racer — ASCAP) | 30 | Happy Together (The Hudson Bay — BMI) | 85 | Live Entertainment (Wiljex Pub. Co. — ASCAP) | 75 | Still A Woman (Galamar/Dusty Roads/Gallico/Easy Listening — ASCAP) | 17 |
| All The Time (De/Dave/Evil Eye — BMI) | 81 | Healin' (Hall-Clement — BMI) | 27 | Love Ain't Made For Fools (Hall-Clement — BMI) | 97 | Sweet Memories (Acuff-Rose — BMI) | 24 |
| America's Sweetheart (Sabal Music — ASCAP) | 83 | Hey There (Frank Music — ASCAP) | 60 | Love Is Sometimes (Amy's Mom/Heavy Duty's — ASCAP) | 54 | Take Me Back (Bill Black/Partnership — ASCAP/Julep — BMI) | 28 |
| Any Day Now (Intersong Music — ASCAP) | 59 | I Had A Lovely (Cross Keys — ASCAP) | 9 | Love Songs Just For (Acuff-Rose — BMI/Milene — ASCAP) | 72 | Texas (When I Die) (Tree/Sugarplum — BMI) | 94 |
| Back On My Mind Again (Chess — ASCAP) | 1 | I Just Can't Stay (Chappell — ASCAP/TRI Chappell — SESAC) | 4 | Loving You Is A Natural High (Corlene — BMI) | 38 | The Outlaws Prayer (Julep/Flagship — BMI) | 32 |
| Backside Of Thirty (House Of Gold/Pommard — BMI) | 47 | I Just Fall In Love Again (Pesa/Hobby Horse/Cotton Pickin' Songs — BMI/ASCAP) | 10 | Make Me Your (Ma-Ree/Porter-Jones — ASCAP) | 86 | Walking Piece Of (Mariposa — BMI) | 29 |
| Can I See You (Duchess/Posey/Tree — BMI) | 61 | I Thought You'd (Tree Pub. — BMI/Cross Keys — ASCAP) | 76 | Mama, Make Up My (Con Brio — BMI) | 82 | This Is A Love Song (Keca Music, Inc. — ASCAP) | 55 |
| Charlie's Angel (Sawgrass — BMI) | 2 | I Want To Thank (Chappell — ASCAP) | 53 | Music Box Dancer (Unichappel — BMI) | 96 | This Moment In Time (Silver Blue — ASCAP) | 69 |
| Cheater's Kit (Chappell Music — ASCAP) | 74 | I Will Rock (House Of Cash, Inc. — BMI) | 26 | My Guns Are Loaded (Scott-Woolf Songs/Prince Of Waies Music — ASCAP) | 88 | Tonight She's Gonna (House Of Gold — BMI) | 5 |
| Come On In (Beechwood/Window — BMI) | 23 | If Everyone (House Of Gold — BMI) | 41 | My Heart Has A Mind (Screen Gems/EMI/Big Seven — BMI) | 16 | Too Far Gone (Al Gallico Music Corp. — BMI) | 21 |
| Darlin' (September Music Corp. Inc. — ASCAP) | 65 | If I Could Write (Pick A Hit Music — BMI) | 6 | My Lady (Highball/Lowball/Cross Keys Pub. Co., Inc. — BMI/ASCAP) | 67 | Touch Me (Lyn-Lou/Algee — BMI) | 39 |
| Double W (Merilark Music — ASCAP) | 91 | (If Loving You (East Memphis/Klondike — BMI) If You Could See You (House Of Gold, Inc. — BMI) | 45 | Play Me A Memory (United Artists — ASCAP) | 90 | Tryin' To Satisfy You (Baron — BMI) | 20 |
| Downhill Stuff (Cherry Lane Music — ASCAP) | 64 | I'll Cry Instead (Maclen Music, Inc. — BMI) | 100 | Please Be Gentle (Song/Jainter — BMI) | 80 | Walking Piece Of (Mariposa — BMI) | 62 |
| Down On The Corner (Dream City — BMI) | 66 | I'll Love Away (Music City Music, Inc. — ASCAP) | 49 | Save The Last Dance (Trijo/Belinda — BMI) | 58 | We Could Have Been (House Of Gold — BMI) | 68 |
| Dreamin's All I (ETC/Easy Listening — ASCAP) | 37 | I'll Wake You Up (Pesa/Warner Tamerlane/Malkyle — BMI) | 2 | Second-Hand Satin (Guitar Man Music — BMI) | 63 | Where Do I Put (Keca Music, Inc. — ASCAP) | 40 |
| Everlasting Love (Rising Sons — BMI) | 11 | I'm Being Good (Chess — ASCAP/Pi-Gem — BMI) | 57 | Send Me Down To Tucson (Pesa/Malkyle — BMI) | 3 | Whiskey River (Willie Nelson — BMI) | 22 |
| Every Which Way (Pesa/Warner Tamerlane/Malkyle — BMI) | 8 | I'm Gonna Love (Seventh Son/Royal Oak — ASCAP) | 25 | Shadows Of Love (Maplehill/Vogue — BMI) | 36 | Why Don't We Lie (ATV/Blue Book — BMI) | 93 |
| Eyes Big As Dallas (Big Swing — BMI) | 33 | I'm Not In The Mood (For Love) (Me & Sam — ASCAP) | 52 | Shoulder To (Music City — ASCAP/Combine — BMI) | 51 | Why Have You Left (Mother Tongue — ASCAP) | 98 |
| Fall In Love (Frebar — BMI) | 42 | In My Heart (Combine — BMI) | 68 | Slow Dancing (WB/Jazz Bird — ASCAP) | 46 | Wisdom Of A (Planetary — ASCAP) | 31 |
| Fantasy Island (Young World — BMI/Buzz Cason — ASCAP) | 34 | It's A Cheating Situation (Tree Publ. Co. — BMI) | 12 | Slow Tunes And Promises (Acuff-Rose — BMI) | 89 | Wishing I Had Listened (Jerry Chestnut — BMI) | 35 |
| Farewell Party (Western Hills — BMI) | 48 | It's Hell To Know (Con Brio — BMI) | 99 | Smooth Sailin' (Tree Publ. — BMI) | 44 | Words (Casserole Music, Inc. — BMI) | 14 |
| Flip Side Of Today (Con Brio — BMI) | 78 | I've Been Waiting For You (Al Gallico — BMI) | 19 | Someone's Special (Prima Donna Co. — BMI) | 13 | Yesterday (Maclen Music, Inc. — BMI) | 71 |
| Forever In Blue Jeans (Stoneridge — ASCAP) | 70 | Last Cheater's Waltz (Tree Publ. Co., Inc. — BMI) | 44 | Someone Is Looking (Beechwood/Dickerson — BMI) | 50 | You're Gonna Make A Cheater (Tree Pub. — BMI) | 87 |
| Going Down Slow (Tree Publ. Co. — BMI) | 79 | | | | | You're Still On My Mind (Starrite Music — BMI) | 84 |
| Golden Tears (Chess Music — ASCAP) | 7 | | | | | Yours Love (Harlan Howard/Tree — BMI) | 77 |

CHART MAKERS!

**CHARLEY
PRIDE**



**“WHERE DO
I PUT HER
MEMORY”**

PB-11477

36
BB

40
CB

40
RW

**JERRY
REED**



**“SECOND-
HAND
SATIN LADY”**

PB-11472

67
BB

63
CB

60
RW

**JEWEL
BLANCH**



**“CAN
I SEE YOU
TONIGHT”**

PB-11464

62
BB

61
CB

64
RW



45 - REVIEWS - LP

LYNN ANDERSON (Columbia 3-10909)

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

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

PORTER WAGONER (RCA PB-11491)

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

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

CHARLIE RICH (United Artists UA-X1280-Y)

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

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

SINGLES TO WATCH

DAVID ALLAN COE (Columbia 3-10911)

Jack Daniel's, If You Please (3:16) (Warner-Tamberlane Pub. — BMI) (D. A. Coe)

RONNIE McDOWELL (Scorpion SC-0575)

Kiss And Say Goodbye (4:22) (Garden Court Music — BMI) (McGarrigle)

STERLING WHIPPLE (Warner Brothers WBS-8747)

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

VERN GOSDIN (Elektra E-46021)

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

JOHN ANDERSON (Warner Brothers WBS-8770)

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

CHIP TAYLOR (Capitol P-4692)

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

TERRI HOLLOWELL (Con Brio CBK-150)

May I (3:38) (Con Brio Music — BMI) (Ken Bowman)

HANK SNOW (RCA PB-11487)

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

NOWLIN TUBBS (Texas Soul TSRS-112778)

Showboat Gambler (2:59) (Cold Zinc Music/Dawn Breaker Music — BMI) (Dan Seals)

DONNIE ROHRS (AD-Korp 1262)

Damn You, Whiskey (2:55) (Adkorp — ASCAP) (Donnie Rohrs)

THE LeGARDES (4 Star 1037)

I Can Almost Touch The Feelin' (2:05) (Carpax Music — ASCAP/Kaysey Music — SESAC) (G. S. Paxton/S. Milete/J. Lusk)

DUGG COLLINS (Little Darlin' LD-7912)

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

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

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

Willie And Dolly Head Grammy List

LOS ANGELES — Columbia's Willie Nelson and RCA's Dolly Parton added new laurels to their respective careers as the two artists won awards for "Best Country Vocal Performance, Male," and "Best Country Vocal Performance, Female" in the recent

21st annual Grammy Awards presentation. Broadcast live from the Shrine Auditorium here, the prestigious awards show is sponsored by the National Academy of the Recording Arts and Sciences.

Neither Attended

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

Nelson also teamed with RCA's Waylon Jennings to win a Grammy for "Country Vocal Performance by a Duo or Group" for "Mamas, Don't Let Your Babies Grow Up To Be Cowboys." Jennings, who also avoids awards shows, was not present at the ceremony.

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

Texas swing band Asleep at the Wheel won a Grammy for "Country Instrumental Performance" for "One O'Clock Jump."

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

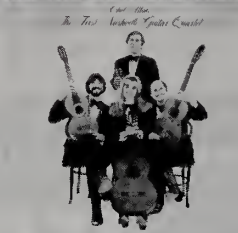


BILLY 'CRASH' CRADDOCK SIGNS EXCLUSIVE BOOKING CONTRACT — Capitol recording artist Billy "Crash" Craddock has signed an exclusive booking contract with *The International House of Talent* located in Nashville. Craddock, whose current single "If I Could Write A Song As Beautiful As You" is #6 bullet, has had a consistent string of hits since his "Knock Three Times" reached #1 in 1971. Pictured are (l-r): Craddock; Barbara Hardin, *International House of Talent*; and Al Embry, *International House of Talent*.



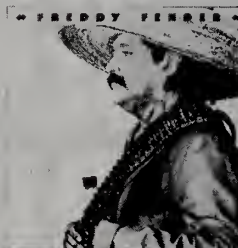
A WOMAN — Margo Smith — Warner Bros. — BSK-3286 — Producer: Norro Wilson — List: 7.98

Margo Smith reportedly spent more creative energy on this recording project than on any other LP she has recorded, and the time was well-spent. This is Margo's finest album. She co-wrote much of the material, along with Mack David. From "Still A Woman" to "Traces," Margo shows her maturity and taste as a vocalist.



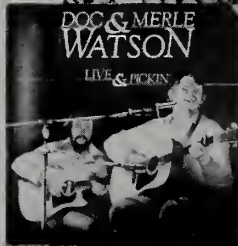
THE FIRST NASHVILLE QUARTET — Chet Atkins — RCA AHL-1-3302 — Producer: Chet Atkins — List: 7.98

This album is not a country album, but the name Chet Atkins is synonymous with not only country music, but musical excellence in all respects. Utilizing three other classical guitarists, Atkins formed a string quartet for this impeccable album. Showcasing such diverse material as "You Needed Me," "Someday My Prince Will Come" and "Rodrigo Concerto," this LP could easily earn Atkins another Grammy Award next year.



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

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



LIVE AND PICKIN' — Doc & Merle Watson — United Artists UA-LA-943-H — Producer: Mitch Greenhill — List: 7.98

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



C.W. McCALL & CO. — C.W. McCall — Polydor PD1-6190 — Producers: Don Sears and Chip Davis — List: 7.98

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

New Law Assn. Elects Officers

NASHVILLE — The Tennessee Bar Association Section on Copyright, Entertainment and Sports Law recently held its initial meeting at the ASCAP Nashville office.

More than 35 attorneys attended the meeting and the following reception hosted by ASCAP. More than 60 lawyers have joined the section as active members.

Officers

Elected as officers were: Harold Streibich, chairman (Memphis); Michael Milom, vice chairman and chairman-elect (Nashville); and Jim Harris, secretary/treasurer (Nashville). Council members elected were: Richard Frank (Nashville); Grant Smith (Nashville); Lee Roberts (Memphis); Blanchard Tui (Memphis); and Paul Hodges (Knoxville).

Appointed as co-chairman of the Section Arrangement Committee were: Rusty Jones (Nashville), and Jim Zumwalt (Memphis).

Jack Johnson Elected President Of NATD

NASHVILLE — Jack D. Johnson has been elected president of the Nashville Association of Talent Directors, the regulatory professional organization of all booking agencies in Nashville.

Other officers are as follows: Ted Fuller, vice president (Music Park Talent); Billy Deaton, treasurer, (Billy Deaton Talent); Sonny "C.D." Simmons, secretary (Century II); and Al Embry, sergeant-at-arms (International House of Talent).

Lineup Announced For Princeton Show

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

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

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

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

Mobile Recording Co. Opens In Nashville

NASHVILLE — Producer Robby Roberson and engineer Dwayne Tanner have announced the formation of Pak-a-trac, a new company designed for mobile recording and sound reinforcement.

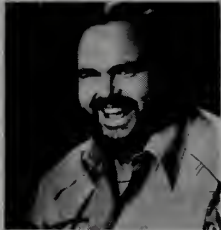
Pak-a-trac will cater to small acts and shows with low budgets. The equipment is capable of handling 8-or-16-tracks and is housed in a van for bookings at remote locations.

Pak-a-trac offices are located at 1302 Division, Suite 102B, Nashville, Tn. 37203. The telephone number is (615) 242-1650.

COUNTRY

THE COUNTRY COLUMN

Johnny Russel wants to lose his title as the biggest country music entertainer in the world. In fact, he swears by the end of June, less than five months from now, he will have relinquished that title . . . and he doesn't care who wears it next. At birth Johnny Russell weighed seven pounds, eight ounces. From then on it was straight up the scales until last November when he hit 332 pounds. Stepping on the scales in Wheeling, West Virginia prior to his appearance on *Jamboree U.S.A.*, Russell recently weighed 290. That's a loss of 42 pounds and he laughs, "People have a hard time seeing me now." By the end of June, Russell intends to weigh a meager 190 pounds. Russell's recording for Mercury now, "And the deal with Mercury is the strongest I've ever had. New management directing my career is really good, too, and I'm really looking forward to the weeks and months ahead."



Johnny Russell

has gotten a taste of what it's like to run a sheep ranch, and he says he likes it.

George Jones is set to do the **Johnny Cash** television special, April 9-12 at the Grand Ole Opry House.

Susie Allanson taped a "Pop! Goes The Country" Feb. 22 and is set to do the *New Faces Show* in Nashville March 10 for the Radio Seminar. She is also scheduled for a heavy concert tour with **Billy "Crash" Craddock** and the **Kendalls**.

Nottingham native **Stu Stevens** has recorded "The Man From Outer Space," a tune written by **Even Stevens** and **Shel Silverstein**. The English singer heard the song while he was in the U.S. last year, and immediately told Even it would be a song English audiences would like. Stevens has released the song on Eagle Records in England.

The Stamps have been booked into the *Palomino Club* in Hollywood for their debut appearance Feb. 27.

Bob Montgomery and **Bobby Lewis**, a successful producer/artist combination in the late '60s, are together again with Lewis' new single, "She's Been Keeping Me Up Nights." Montgomery, who is the executive vice president of House Of Gold Music and head of Bob Montgomery Productions, has placed Lewis with Capricorn Records, who plan to release the single in the near future.

Recently when **Johnny Mathis** was in Nashville for a concert, he got together with good friend **Larry Gatlin** for a lunch of chili and beans and Mexican cornbread at Gatlin's house. Gatlin's been keeping good company lately. He recently sang at a private party at the Tennessee Governor's mansion for newly-elected **Governor Lamar Alexander** and his staff.

Jacky Ward was one of the first acts booked into the recently revamped *Sundowner Club* in Augusta, Ga. He reportedly drew SRO crowds both nights he played.

The Statler Brothers also created a stir in Augusta. The day tickets for the Statlers' upcoming show went on sale, there were 40 people standing in the line waiting for the box office to open. The show sold out so quickly (three days) that a second show was added.

According to an article on the elusive **Don Williams** in the March issue of *Playboy*, the denim-clad singer is something of a cult figure in England. Leading his fanatical following are such musical legends as **Eric Clapton** and **Pete Townshend**.

Southeast Sound, LTD, Inc., a newly formed organization for the promotion of country concerts, recently began operations in Murfreesboro, Tn. The company, formed in December of last year, initially plans to bring top-name acts into entertainment centers throughout the southeast, with expansion into other areas possible in the future.

Crystal Gayle will join **Suzanne Somers** and **Marie Osmond** in gracing the cover of the prestigious *Butterick Fashion* catalog.

Margo Smith celebrated the release of her fourth album for Warner Bros., "A Woman," by performing at Disneyland. While in L.A. she taped a segment of the new **Soupy Sales** syndicated TV show. Margo is also going to be busy with concerts — she already has in excess of 50 one-niters on the books for spring and summer.

Young banjo-picker **Wendy Holcombe** has put together a band to tour with her on her upcoming engagements. The featured performer of television show, "Nashville On The Road" will now have the support of drums, bass, steel and lead guitars.



Wendy Holcombe

jennifer bohler



PHONOGRAM/MERCURY THROWS 'GOLD LP' PARTY FOR STATLERS — Following a recent recording session, Phonogram/Mercury's Nashville staff threw a surprise 'Gold LP' party for the Statler Brothers in celebration of the recent RIAA gold certification for the Statlers' "Entertainers . . . On and Off the Record." The group was presented with a cake and the gold LP. Shown in the studio are (l-r): Jerry Kennedy, vice president, A&R, country, Phonogram/Mercury; Harold Reid, Statler Brothers; Dick Blake, president, Dick Blake Int.; Don Reid, Statler Brothers; Bill Utz, Statler Brothers attorney; Phil Balsley, Statler Brothers; and Lew DeWitt, Statler Brothers.

KOOL To Sponsor Series Of Country On Tour Shows

by Bob Campbell

NASHVILLE — Known for its sponsorship of the KOOL Jazz Festivals, KOOL Cigarettes and the Brown & Williamson Tobacco Corporations will kick off March 3 the first KOOL Country On Tour concerts. Scheduled for 15 cities, the country concerts will feature several top country acts who will appear in KOOL-sponsored shows over the next few months.

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

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

The KOOL Country On Tour will open March 3 in Columbus, Ohio with Billy "Crash" Craddock, Bill Anderson, Mary Lou Turner and Willie Wynn and the Tennesseans.

The tour schedule is as follows:

March 3 — Columbus, Ohio — Billy "Crash" Craddock, Bill Anderson, Mary Lou Turner, Willie Wynn & the Tennesseans; March 10 — Jacksonville, Fla. — Billy "Crash" Craddock, George Jones, Willie Wynn & the Tennesseans; March 17 — Milwaukee, Wis. — the Kendalls, Johnny Rodriguez; March 23-March 24 — San

Francisco, Calif. — Don Williams, George Jones; May 6 — Flint, Mich. — Tom T. Hall, Mickey Gilley; May 11 — Huntington, W. Va. — the Kendalls, Tom T. Hall, George Jones; May 12 — Buffalo, N.Y. — Conway Twitty, Ronnie McDowell, Razy Bailey; Sept. 28 — Louisville, Ky. — Billy "Crash" Craddock, Marty Robbins; Sept. 29 — Birmingham, Ala. — Billy "Crash" Craddock, Marty Robbins; Sept. 30 — Shreveport, La. — Billy "Crash" Craddock, Marty Robbins; Nov. 16 — Pine Bluff, Ark. — the Merle Haggard-Marty Robbins Show; Nov. 17 — Ft. Worth, Tex. — the Merle Haggard-Marty Robbins Show; Nov. 18 — Norman, Okla. — the Merle Haggard-Marty Robbins Show; Nov. 30 — Minneapolis, Minn. — the Merle Haggard-Marty Robbins Show.



ANTHONY VISITS KBOX — Phonogram/Mercury's Rayburn Anthony recently stopped by KBOX in Dallas, Tx. as part of a two-week promotional tour for his new single, "Shadows of Love," which sits at #36 bullet this week on the **Cash Box Country Singles' chart**. Shown here are (l-r): Pete Porter, music director, KBOX; Dave Smith, regional country promotion manager, Phonogram, Inc.; and Anthony.

Rental Co. Offers Options

(continued from page 29)

use is a set of drums, acoustic guitar and a pedal steel, and that's it. You're not going to rent them Omnis and Poly-moogs and sophisticated keyboards or whatever — that's what people in L.A. thought. Our success has changed quite a few attitudes in L.A."

Bauer feels SIR's presence in Nashville gave country artists an availability to more sophisticated instruments they never had before, thus in a way influencing the growth of more complex, sophisticated country music.

He said equipment rental also offers a viable service in that it can save recording studios money.

"Studios are renting our equipment rather than purchasing their own because the equipment changes so quickly — you can buy an Omni-2 and three months later an Omni-3 comes out, making the first virtually obsolete. You're sitting on an Omni-2 and nobody wants it. Each studio can't afford to get involved with the purchase of sophisticated gear because it is outdated so fast — so they have gone to renting it.

"I doubt we convinced country artists to use this equipment," Bauer added. "The key to what we've got is if say Waylon Jennings or Johnny Paycheck wanted to use a poly-moog on one of their albums, we would have it to rent. Before we arrived in town, there was just no such thing as a poly-moog here. We offered alternatives to leaving Nashville and going to L.A. or New York to record."

The availability of a rehearsal studio for road shows or recording also played an important role in the progress of country music. According to Bauer, many country artists are more concerned with the production of their show and music than they used to be, and they are taking advantage of the rehearsal studios to perfect

them.

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

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

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

Bauer also has his eye on video discs and cassettes, one of the coming things of the future. SIR is preparing for the new wave.

"I am looking for buildings now with 40-50 foot ceilings so that I can convert them into video facilities," Bauer said. "It's definitely the coming thing and we want to be ready for it. We already have a set-up in L.A., and I'm seriously looking for one in Nashville."

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

"I'd say the 600% growth rate is a good enough relationship to our success in the town as far as our acceptance," Bauer said. "It took us a while to get where we are — not everybody was jumping on the bandwagon in the beginning. But business is great and it's getting better every month."

COUNTRY RADIO

THE COUNTRY MIKE

TOP CHOICE AWARDS SHOW — WIRE/Indianapolis recently held the Top Choice Awards, which is their rendition of the Country Music Awards. The WIRE listeners were polled for their choice of favorite artist in each of the nine categories. This year's voting more than doubled that of last year's. More than half of the winners were able to be reached and their "acceptance speeches" heard on a one-hour presentation.

KERE/Denver in conjunction with Elektra Records, recently conducted an on-the-air contest based on Susie Allanson's latest release, "Words." An 11-word recorded message from Susie was scrambled with one word of the message aired each day during the contest. Listeners then unscrambled the message and mailed their entries to the station. The winners each received a special dictionary and album compliments of Elektra Records and KERE.



Joe Conway

PROGRAM DIRECTOR PROFILE — Joe Conway, PD at KCCW/San Antonio, started his radio career in 1967 after being discharged from the Air Force. He began with WOR/New York as an engineer for the station. Joe then went to WCWR/Tampa, St. Petersburg as PD in 1968 and 1969. He went to WKKE as PD in 1969 and back to WOR as an all-night jock in 1970. From there Joe took over the MD duties at WINZ/Miami from 1971-1972. In 1973 he took over the music at WGMA/Hollywood and became PD for the station before he left in 1978 to program KCCW.

KOKE/Austin and the Bedichek Junior High School faculty got together for a benefit basketball game to raise money for the Bobcat team's new jerseys. Enough money was raised in one night, eliminating the need for a planned rematch.

WTSS/Madison news reporters received kudos from the Northeast Broadcast News Association for their coverage of a hostage situation that occurred in Madison last June. The NBNA represents Radio and Television stations in Wisconsin, Minnesota, Iowa, Nebraska, North Dakota and South Dakota. WTSS news director Judy Newman was elected to a two-year term with the NBNA Board of Directors.

WILLIE NELSON FEATURED — WHN/New York recently aired a two-hour music special, "Willie Nelson . . . The Red-Headed Stranger." The special featured Willie talking about his life and music. Willie has been the subject of articles published in The New York Times, Rolling Stone, Time Magazine, Newsweek, and most recently featured on the cover of The Sunday Daily News Magazine.

The Boy Scouts of America recently dropped by KCKN/Kansas City studios to present the staff with a cake. The cake represented the 69th anniversary of the Boy Scouts as an organization.

ACCOUNT EXECUTIVE APPOINTMENTS MADE — Candace Portmann and James McClint have been appointed account executives for WWSW/Pittsburgh, according to Rod Orr, general sales manager. McClintock, a Pittsburgh native, most recently was account executive for The Daily Herald, a local newspaper. Portmann, a communications graduate from Ohio State University, came to WWSW from WWWJ/Johnstown where she served as an account executive.

KSSS/Colorado Springs in association with the Pikes Peak Civitan Club is presenting Dave & Sugar in concert for two shows. The shows will take place March 24 at the Broadmoor International Center. Proceeds from the concert will benefit the Giles Institute and the Silver Key. The Pikes Peak Civitan Club last year raised \$3500 for Silver Key. This year the Dave & Sugar concert is expected to net \$10,000 for the two organizations.

"Sweet" Michael O'Shea has left WRRD/St. Paul as the music director. He can be reached at (612) 890-9160. No replacement has been named.

WGTO/Cypress Gardens will be going 24-hours starting March 1. Bob Fuller and Rick Roberts have been hired as the additional jocks needed to operate the station.

There is only one week left until the Country Radio Seminar. Come prepared and make this the best seminar in the Country Radio Seminar's 10-year history. Country Mike will be there to meet all of the executives and jocks that are able to attend. See you there.

country mlke

WHN Will Re-Broadcast Concerts

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

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

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

Credits

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

The broadcast schedule is as follows: Feb. 18 — Eddie Rabbitt; Feb. 25 — Mickey Gilley; March 11 — Larry Gatlin; March 18 — Johnny Paycheck; April 1 — Bill Anderson; April 8 — Carl Perkins; April 15 — Mel

Tillis; April 22 — Crystal Gayle; April 29 — Kenny Rogers; May 6 — Anne Murray; May 13 — Don Williams; and May 20 — T.G. Sheppard and Susie Allanson.

New KCCW Battles San Antonio Market

NASHVILLE — New country radio station KCCW of San Antonio, Tx. recently received a brisk baptism into the topsy-turvy world of country concert promotion.

After only two months on the air, KCCW was asked by Jam Productions in early January to help promote the upcoming Charley Pride concert. According to schedule, spots promoting the Jan. 27 concert were set to begin running on Jan. 6. However, the Municipal Auditorium burned down that same day.

The show was rescheduled in the larger convention center arena, but two other country radio stations in San Antonio refused to run spots because of KCCW's involvement. The stations also refused RCA record advertisement spots for the Pride "Burger And Fries" album.

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

MOST ADDED COUNTRY SINGLES

- BACK SIDE OF THIRTY — JOHN CONLEE — ABC**
KVOO, KRAM, WKMF, WPNX, WWOL, WTMT, WNRS, WHK, KFDI, KRMD, WSLR, WJJD, WIRK, WBAM, KMPS, KYNN, KRAK, WWVA, WQQT, WBAP, WIRE, WRRD, KEBC, WEEP, WSLC, WJRB, KCKC, KWMT, KTTS, KOUL, KXOL, KENR, WMZQ, WEMP, WSDS, WDOD, WYDE, KWKH, WGTO, KSOP, LOYN, WSAI, KIKK, WPLO, KBET, WAXX.
- I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE — JANIE FRICKE — COLUMBIA**
WMNI, KRAM, WKMF, WPNX, WNRS, KFDI, KCKN, WSLR, WIRK, WVOJ, KFTN, KCUB, KRAK, WWVA, WUBE, KEBC, KXLR, KLZ, WSLC, WJRB, KIKK, KENR, KIKX, WXCL, KTTS, KZIP, KOUL, KXOL, KBET, KNOE, WMZQ, WAXX, WEMP, WDOD, KWKH, WLAS, KSON, KMPS, WSAI, WMC, KKYX, KCKC, WGTO, WPLO, WFAI.
- DARLIN' — DAVID ROGERS — REPUBLIC**
KVOO, WMNI, KFDI, KOYN, WVOJ, WBAM, KNOE, WRRD, WSLC, WJQS, KWMT, KZIP, KOUL, KXOL, KHEY, KVOC, KWKH, KSOP, WLAS, WSHO, KGA, KKYX, KRAK, KIKK, KENR, KBET, WAXX.
- LOCK, STOCK, & BARREL — WOOD NEWTON — ELEKTRA**
KVOO, WNRS, WKDA, KOKE, WVOJ, KRAK, KXLR, KKYX, WCMS, WJQS, KLLL, KHEY, WSDS, WDOD, KZIP, WKMF, KRMD, WBAM, WMC, KERE, WGTO, KOUL, WFAI.
- CHEATER'S KIT — TOMMY OVERSTREET — ABC**
KVOO, WKMF, WNRS, KRMD, WJJD, WIRK, WBAM, KCUB, KMPS, KRAK, WSLC, WJRB, KTTS, KOUL, WMZQ, KWKH, KSOP, WSAI, KKYX, KEBC, KBET.

MOST ACTIVE COUNTRY SINGLES

- I JUST FALL IN LOVE AGAIN — ANNE MURRAY — CAPITOL**
KRAM 26-16, WKMF 21-15, WWOL 18-10, WHK 15-9, KOKE 11-6, KCKN 18-11, WSLR 18-12, WJJD 27-20, WIRK 28-17, WHN Ex-13, WMAQ 14-9, WBAM 29-21, KFTN 15-8, KCUB 31-21, KMPS 16-9, KGA 15-7, KERE 39-29, KRAK 37-27, WMC 19-14, KENR 26-15, KJJJ 18-8, WIL 22-14, WJRB 21-15, KLZ 29-23, WMPS 13-8, KKYX 20-15, KXLR 21-16, KEBC 19-13, WIRE 31-21, WLAS 30-19, WBAP 29-19, KLAC 30-21, KIKX 26-15, KWMT 22-16, KOUL 19-12, KLLL 33-27, KXOL 21-12, KBBQ 18-13, KVOC 30-15, KBET 22-17, WMZQ 27-16, WEMP 17-9, WDOD 36-31, WYDE 18-13, WFAI 13-7, KSSS 12-7.
- (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT — BARBARA MANDRELL — ABC**
WKMF Ex-28, WTSS 44-37, WWOL 28-23, WHOO 31-24, WHK Ex-30, KFDI Ex-46, WSAI Ex-35, WKDA 42-30, KRMD Ex-38, WSLR 30-20, WIRK 37-23, WMAQ 19-14, WBAM 36-26, KFTN Ex-38, KMPS 29-23, KYNN Ex-31, WMC 28-19, KENR 36-30, KJJJ Ex-39, WJQS 41-36, WCMS Ex-32, WSLC Ex-35, WPLO Ex-29, KLZ Ex-35, WMPX Ex-23, KKYX 62-27, KXLR Ex-48, KEBC 35-29, KLAC 50-44, KIKX Ex-37, KWMT 41-30, KOUL Ex-22, KLLL Ex-60, KHEY 49-42, KBBQ Ex-33, KOC 34-29, KBET Ex-32, WMZQ Ex-40, WWSW Ex-30, WAXX 34-27, WEMP Ex-28, WSDS Ex-47, WYDE 22-15, KWKH Ex-39, WFAI 43-22, WGTO 42-31.
- ALL I EVER NEED IS YOU — KENNY ROGERS & DOTTIE WEST — UNITED ARTISTS**
WMNI Ex-35, WDAF Ex-27, WWOL 33-27, KFDI 48-41, WSAI Ex-40, KOYN 39-28, KRMD 31-24, KCKN Ex-30, WSLR Ex-30, WDEE Ex-29, WIRK Ex-40, WMAQ Ex-31, WVOJ 35-27, KFTN 39-33, KCUB Ex-39, KRAK Ex-42, WWVA Ex-36, KENR Ex-38, KJJJ 19-9, WJQS Ex-44, WJRB Ex-38, WCMS 42-35, WEEP Ex-33, WPLO Ex-30, KLZ Ex-37, KKYX 57-42, KEBC 36-30, WUBE Ex-40, WIRE Ex-44, WLAS 25-15, WBAP Ex-41, KLAC 51-46, KIKX Ex-38, KZIP Ex-48, KOUL Ex-50, KLLL Ex-62, KHEY 30-24, KBET Ex-30, WMZQ Ex-38, WAXX Ex-30, WSDS Ex-49, WYDE Ex-28, WFAI 49-39, WGTO 48-37, KSOP 49-44, WWSW Ex-37.
- IT'S A CHEATIN' SITUATION — MOE BANDY — COLUMBIA**
WMNI Ex-36, WDAF 26-21, WHOO 39-32, KFDI 41-32, KNEW 34-23, WKDA 34-24, KWJJ 36-29, KCKN 23-12, WIRK 38-29, WMAQ Ex-39, WBAM Ex-36, KFTN 28-23, KMPS 28-22, KSON 36-26, KERE 33-26, WWVA 25-19, WQQT 33-28, WMC Ex-26, WIL 35-29, WJQS 34-29, WJRB 18-13, WEEP 28-18, KKYX 29-20, KXLR 36-30, KEBC 20-14, WBAP 41-31, KLAC 38-29, KIKX 30-18, WXCL 30-22, KWMT 28-22, KTTS Ex-20, KLLL 44-39, KXOL 24-16, KBBQ 30-23, KBET 15-9, WAXX 28-22, WDOD 33-28, WYDE 25-19, WGTO 29-20, KSSS 25-19.



WAXX PROMOTES ALL COUNTRY SHOW — The country show, starring Bill Anderson, Mary Lou Turner, Joe Sun, and local group Don & Deanna and Ramblin' Fever, was held on Saturday, Jan. 20 in Eau Claire, Wis. Pictured are (l-r): Bob Holtan, WAXX manager; Jim Schumacher, WAXX announcer; Chris Millunzi, WAXX program director; Sun; Darlene Murray, WAXX announcer; Rex Lane, WAXX announcer; Turner; and Anderson.

BLACK CONTEMPORARY

THE RHYTHM SECTION

TOP 75 ALBUMS

| | | Weeks On Chart | | Weeks On Chart |
|----|---|----------------|----|----------------|
| | | 2/24 | | 2/24 |
| 1 | 2 HOT! PEACHES & HERB (MVP/Polydor PD 1-6172) | 6 | 15 | |
| 2 | C'EST CHIC CHIC (Atlantic SD 19209) | 1 | 15 | |
| 3 | LOVE TRACK GLORIA GAYNOR (Polydor PD 1-6184) | 5 | 8 | |
| 4 | HERE MY DEAR MARVIN GAYE (Tamla/Motown T-364) | 4 | 9 | |
| 5 | CROSSWINDS PEABO BRYSON (Capitol ST 11875) | 2 | 14 | |
| 6 | BUSTIN' OUT OF L SEVEN RICK JAMES (Gordy/Motown G7-984R1) | 9 | 5 | |
| 7 | MOTOR BOOTY AFFAIR PARLIAMENT (Casablanca NBLP 7125) | 3 | 13 | |
| 8 | "WANTED" LIVE IN CONCERT RICHARD PRYOR (Warner Bros. 2BSK 3364) | 8 | 12 | |
| 9 | ENERGY POINTER SISTERS (Planet P-1) | 11 | 14 | |
| 10 | SHOT OF LOVE LAKESIDE (Solar/RCA BXL 12937) | 10 | 13 | |
| 11 | THE BEST OF EARTH, WIND & FIRE VOL. 1 (ARC/Columbia FC 34647) | 7 | 14 | |
| 12 | BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-3076) | 18 | 5 | |
| 13 | CHERYL LYNN (Columbia JC 35486) | 12 | 18 | |
| 14 | JOURNEY TO ADDIS THIRD WORLD (Island ILPS 9554) | 14 | 14 | |
| 15 | DESTINY THE JACKSONS (Epic JE 35552) | 16 | 15 | |
| 16 | BOBBY CALDWELL (Clouds/TK 8804) | 13 | 20 | |
| 17 | SPIRITS HAVING FLOWN BEE GEES (RSO SV-1-3041) | 24 | 3 | |
| 18 | MADAM BUTTERFLY TAVARES (Capitol SW-11874) | 25 | 4 | |
| 19 | LIVE AND MORE DONNA SUMMER (Casablanca NBLP 7119) | 15 | 25 | |
| 20 | NUMBERS RUFUS (ABC AA-1098) | 29 | 4 | |
| 21 | BELL & JAMES (A&M AM SP-472B) | 21 | 6 | |
| 22 | SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN (Arista AB 4202) | 26 | 5 | |
| 23 | "EVERY 1'S A WINNER" HOT CHOCOLATE (Infinity 9002) | 19 | 7 | |
| 24 | INSTANT FUNK (Salsoul/RCA SA 8513) | 31 | 4 | |
| 25 | SMOOTH TALK EVELYN "CHAMPAGNE" KING (RCA APL 1-2466) | 20 | 28 | |
| 26 | CRUISING VILLAGE PEOPLE (Casablanca NBLP 7118) | 22 | 21 | |
| 27 | THE MAN BARRY WHITE (20th Century T-571) | 17 | 21 | |
| 28 | LIGHT OF LIFE BAR KAYS (Mercury SRM 1-3732) | 23 | 12 | |
| 29 | GET DOWN GENE CHANDLER (Chi-Sound/20th T-578) | 27 | 16 | |
| 30 | CLEAN EDWIN STARR (20th Century Fox T-559) | 28 | 10 | |
| 31 | YOU FOOLED ME GREY & HANKS (RCA AFL 1-3069) | 32 | 10 | |
| 32 | SWITCH (Gordy/Motown G6-980R1) | 30 | 29 | |
| 33 | FLAME RONNIE LAWS (United Artists UA-LA-861-H) | 33 | 20 | |
| 34 | IS IT STILL GOOD TO YA ASHFORD & SIMPSON (Warner Bros. BSK 3219) | 34 | 28 | |
| 35 | PATRICE PATRICE RUSHEN (Elektra 6E-160) | 37 | 7 | |
| 36 | WE ARE FAMILY SISTER SLEDGE (Cotillion/Atlantic SD 5209) | 47 | 3 | |
| 37 | STEP II SYLVESTER (Fantasy F-9556) | 35 | 35 | |
| 38 | CHAKA CHAKA KHAN (Warner Bros. BSK 3245) | 36 | 18 | |
| 39 | T-CONNECTION (Dash/TK 30009) | 52 | 7 | |
| 40 | MELBA MELBA MOORE (Epic JE 35507) | 39 | 17 | |
| 41 | THE ADVENTURES OF CAPTAIN SKY CAPTAIN SKY (AVI 6042) | 41 | 12 | |
| 42 | FLY AWAY VOYAGE (Merlin 2255) | 42 | 7 | |
| 43 | CUT LOOSE HAMILTON BOHANNON (Mercury SRM-1-3762) | 54 | 2 | |
| 44 | SHIPWRECKED GONZALEZ (Capitol SW-11855) | 46 | 6 | |
| 45 | ROSE ROYCE STRIKES AGAIN (Warner Bros. WHK 3227) | 38 | 28 | |
| 46 | ANGIE ANGELA BOFILL (Arista GRP 5000) | 50 | 4 | |
| 47 | MONEY TALKS BAR-KAYS (Stax/Fantasy STX 4106) | 40 | 15 | |
| 48 | REED SEED GROVER WASHINGTON JR. (Motown M7-019R1) | 43 | 22 | |
| 49 | EXOTIC MYSTERIES LONNIE LISTON SMITH (Columbia JC 35654) | 51 | 4 | |
| 50 | CARMEL JOE SAMPLE (ABC AA-1126) | 53 | 3 | |
| 51 | BRITE LITES/BIG CITY FATBACK (Spring/Polydor SP-1-6721) | 59 | 2 | |
| 52 | FOR THE SAKE OF LOVE ISAAC HAYES (Polydor PD 1-6164) | 44 | 17 | |
| 53 | MOTHER FACTOR MOTHER'S FINEST (Epic JE 35546) | 49 | 24 | |
| 54 | ONE NATION UNDER A GROOVE FUNKADELIC (Warner Bros. BSK 3209) | 48 | 23 | |
| 55 | MIND MAGIC DAVID OLIVER (Mercury SRM 1-3747) | 57 | 11 | |
| 56 | LET THE MUSIC PLAY... ARPEGGIC (Harem/Polydor PD-1-6180) | 61 | 3 | |
| 57 | THE PROMISE OF LOVE DELEGATION (Shadybrook SB-010) | 71 | 2 | |
| 58 | BOUT LOVE BILL WITHERS (Columbia JC 35596) | — | 1 | |
| 59 | SPARK OF LOVE LENNY WILLIAMS (ABC AA 1073) | 55 | 35 | |
| 60 | BONNIE POINTER (Motown M7-911R1) | 56 | 11 | |
| 61 | KNOCK ON WOOD AMII STEWART (Ariola/Hansa SW 50054) | — | 1 | |
| 62 | SUPER MANN HERBIE MANN (Atlantic SD 19221) | 64 | 2 | |
| 63 | LONG STROKE ADC BAND (Cotillion/Atlantic SD 5210) | 45 | 13 | |
| 64 | LOVE VIBRATIONS JOE SIMON (Spring/Polydor SP 1-6720) | 58 | 8 | |
| 65 | TAKE ME HOME CHER (Casablanca NBLP 7133) | — | 1 | |
| 66 | SWEET MARY — DO YOU HAVE ANY? LE PAMPLEMOUSSE (AVI-6053) | 69 | 3 | |
| 67 | COMMODORES' GREATEST HITS (Motown M7-012R1) | 62 | 17 | |
| 68 | TRUTH N' TIME AL GREEN (Hi HLP 6009) | 66 | 11 | |
| 69 | AWAKENING NARADA MICHAEL WALDEN (Atlantic SD 19222) | — | 1 | |
| 70 | RAINBOW VISIONS SIDE EFFECT (Fantasy F-9569) | 65 | 7 | |
| 71 | CHANSON (Ariola SW 50039) | 63 | 28 | |
| 72 | BREAKWATER (Arista AB 4208) | 73 | 2 | |
| 73 | SECRETS GIL SCOTT-HERON & BRIAN JACKSON (Arista AB 4189) | 67 | 26 | |
| 74 | COME AND GET IT RICK JAMES (Gordy G-7-98RA) | 68 | 41 | |
| 75 | ALL FLY HOME AL JARREAU (Warner Bros. BSK 3229) | 74 | 20 | |

RUMOUR HAS IT — That **Casablanca Records** may be joining the ranks of labels, who are recruiting veteran radio personnel, since they are reportedly talking to a long time programmer in the midwest about joining the company . . . **Raymond St. James** is no longer doing promotion in Memphis, but is in fact the morning man at **WCHB** in Detroit . . . There will be some changes at a New Orleans radio station, which will bring in a total new air staff . . . There are some upcoming changes at **Sheridan Broadcasting**, which may bring in a new national program director.

PROGRAMMERS PROFILE — **Billy Black** has been program director at **WXVI** for two years. In his 13-year radio career, that started at **WJMO** in Cleveland, Ohio, Black has also spent time at **WIXY**, a rocker in Cleveland, **WENZ** in Richmond, **WPAL** in Charleston. Black says he initially got interested in radio through his high school radio club, and the fact that his cousin, **Wes Dickenson** was in radio. Additionally Black mentions others who influenced his choice by encouraging him to pursue a radio career **Ken Hawkins**, who is now GM at **XHRM** in San Diego, **Ed Wright**, with **BMA** and **Mike Payne**, PD at **WAMO** in Pittsburgh.

REGGAE, MUSIC OF PURITY & PURPOSE — **Peter Tosh** says "Reggae music is the first music, it was created around the heartbeat, it penetrates the heart and the mind and makes the foot move." Tosh explains reggae is a so-called political music, that

speaks out against corruption by exposing lies and fantasy in the system. According to the **Rolling Stones** recording artist, this is part of the reason why blacks in America have not been exposed to reggae. Tosh plays to several sold-out concerts in the states, but he says, "Most of my audiences are white." In an attempt to further get his musical message to the black Americans, Tosh has been talking to the notables of the black press, and radio stations. Tosh explained, "Through my music, I would like to get across to all the people, the uplifting and medicinal values of reggae music, because it uplifts the spirits and makes a person forget about problems, and makes life easier."

INNER CITY GETS KAT — The sale of **KKTT/KUTE** in Los Angeles to Inner City Broadcasting was approved this week by the FCC. The sale was finalized for \$4.5 million, plus \$800,000 for agreement not to compete, and \$76,000 for consultancy agreement. Inner City is principally owned by **Pepe Sutton**, who also owns **KRE** in Berkeley, Calif. **WLIB/WBLS** in New York and **WBRB** in Mount Clemens, Michigan. **KKTT** is on 1230 khz with 1 kw daytime and 250 w nighttime. **KUTE** is on 101.9 MHz with 640 w and antenna 2,-860 feet above average terrain.

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

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

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

RADIO EVOLUTION — **WWRL** in New York has changed its format to include artists like **Noel Pointer**, **Quincy Jones** and **Cleo Laine** and several other musicians that the industry calls jazz-fusion. **WWRL** has adopted this progressive format, because they believe that New Yorkers have a more sophisticated music taste than they are given credit for. **WWRL** will play the hits, with a pleasant blend of oldies featuring music from artists like **Carmen McRae** and **Sarah Vaughn** . . . **WRBD** in Ft. Lauderdale will maintain a sound of R&B basics with a very clean sound. **Joe Fisher**, program director of the station says, "We attribute our good numbers in the last book, to the fact that we are maintaining a basic R&B sound." We will be going a little deeper into gospel programming, starting with our upcoming "Gospel Roots Show" being held March 4.

PROGRAMMERS PICKS

| | | |
|------------------------|----------------------------|--|
| James Jordan | WYBC/New Haven | Feelln' That Your Feelln' — Maze — Capitol |
| Carl Conner | WVON/Chicago | Let's Start All Over — Evelyn King — RCA |
| Joe Fisher | WRBD/Ft. Lauderdale | Do What You Wanna — Dramatics — ABC |
| Steve Woods | KDAY/Los Angeles | I Don't Want Nobody Else — Narada Michael Walden — Atlantic |
| Jay Johnson | WYLD/New Orleans | It Must Be Love — Alton McClain & Destiny — Polydor |
| James Alexander | WBMX/Chicago | Love Ballad — George Benson — Warner Bros. |
| Doug Blakely | WUFO/Buffalo | I Don't Want Nobody Else — Narada Michael Walden — Atlantic |
| Alonzo Miller | KACE/Los Angeles | Red Hot (LP) — Mongo Santamaria — Columbia |
| Lee Michaels | KKSS/St. Louis | You Can't Change That — Raydio — Arista |
| David Lombard | WVOL/Nashville | Say That You Will — George Duke — Epic |

CASHBOX TOP 100

March 3, 1979

| | Weeks On Chart | 2/24 | Chart |
|---|----------------------|------|-------|
| 1 BUSTIN' LOOSE PART 1★ CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-40967) | 1 | 13 | |
| 2 SHAKE YOUR GROOVE THING PEACHES & HERB (MVP/Polydor PD 14514) | 2 | 19 | |
| 3 I WILL SURVIVE GLORIA GAYNOR (Polydor PD 14508) | 5 | 8 | |
| 4 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)★ INSTANT FUNK (Salsoul/RCA S7 2078) | 9 | 11 | |
| 5 NEVER HAD A LOVE LIKE THIS BEFORE★ TAVARES (Capitol 4658) | 6 | 16 | |
| 6 IT'S ALL THE WAY LIVE★ LAKESIDE (Solar/RCA JH-11380) | 3 | 16 | |
| 7 LIVIN' IT UP (FRIDAY NIGHT)★ BELL & JAMES (A&M 2069) | 8 | 18 | |
| 8 AQUA BOOGIE★ PARLIAMENT (Casablanca NB 950) | 4 | 14 | |
| 9 I'M SO INTO YOU PEABO BRYSON (Capitol 4656) | 7 | 16 | |
| 10 FIRE POINTER SISTERS (Planet/Elektra P-45901) | 14 | 7 | |
| 11 HE'S THE GREATEST DANCER★ SISTER SLEDGE (Cotillion/Atlantic 44245) | 17 | 7 | |
| 12 CONTACT EDWIN STARR (20th Century-Fox TC-2396) | 13 | 10 | |
| 13 SHAKE YOUR BODY (DOWN TO THE GROUND) THE JACKSONS (Epic 8-50656) | 18 | 7 | |
| 14 I DON'T KNOW IF IT'S RIGHT★ EVELYN "CHAMPAGNE" KING (RCA PB 11386) | 11 | 22 | |
| 15 DA YA THINK I'M SEXY★ ROD STEWART (Warner Bros. WBS 8724) | 23 | 6 | |
| 16 HEAVEN KNOWS★ DONNA SUMMER (Casablanca NB 959) | 24 | 7 | |
| 17 OH HONEY DELEGATION (Shadybrook SB-1048) | 21 | 11 | |
| 18 SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN (Arista AS 0380) | 20 | 11 | |
| 19 NOW THAT WE FOUND LOVE THIRD WORLD (Island/Warner Bros. IS 8663) | 12 | 18 | |
| 20 HANG IT UP★ PATRICE RUSHEN (Elektra E-45549-A) | 22 | 11 | |
| 21 LE FREAK★ CHIC (Atlantic 3519) | 10 | 20 | |
| 22 KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS (ABC AB-12444) | 27 | 7 | |
| 23 SEPTEMBER EARTH, WIND & FIRE (ARC/COLUMBIA 3-10854) | 15 | 16 | |
| 24 KEEP ON DANCIN'★ GARY'S GANG (Sam Columbia 3 10884) | 29 | 7 | |
| 25 TOO MUCH HEAVEN BEE GEES (RSO 913) | 16 | 15 | |
| 26 YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER (Fantasy F-846-A-M) | 19 | 11 | |
| 27 SHOOT ME (WITH YOUR LOVE)★ TASHA THOMAS (Atlantic 3542) | 26 | 11 | |
| 28 WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON (Unlimited Gold/Columbia ZS8-1400) | 28 | 15 | |
| 29 WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL (Clouds/TK 11) | 25 | 20 | |
| 30 DANCIN'★ GREY & HANKS (RCA PB-11460) | 33 | 7 | |
| 31 KNOCK ON WOOD★ AMII STEWART (Ariola 7736) | 41 | 5 | |
| 32 GET DOWN GENE CHANDLER (20th Century TC 2386) | 30 | 20 | |
| 33 AT MIDNIGHT T-CONNECTION (Dash/TK 5048) | 39 | 7 | |
| 34 GOT TO BE REAL★ CHERYL LYNN (Columbia 3-10808) | 31 | 26 | |

| | Weeks On Chart | 2/24 | Chart |
|---|----------------------|------|-------|
| 35 HOLY GHOST THE BAR-KAYS (Stax/Fantasy STX-3216-A-S) | 34 | 14 | |
| 36 EVERY 1'S A WINNER★ HOT CHOCOLATE (Infinity INF-50,002) | 32 | 16 | |
| 37 I WANNA BE CLOSER SWITCH (Gordy/Motown G 7163F) | 45 | 6 | |
| 38 A FUNKY SPACE REINCARNATION MARVIN GAYE (Tamia/Motown T 54298F) | 47 | 4 | |
| 39 Y.M.C.A.★ VILLAGE PEOPLE (Casablanca NB 945) | 36 | 18 | |
| 40 HAVEN'T STOPPED DANCING YET GONZALEZ (Capitol 4647) | 49 | 6 | |
| 41 POPS, WE LOVE YOU DIANA ROSS, MARVIN GAYE, SMOKEY ROBINSON & STEVIE WONDER (Motown M 1455) | 44 | 6 | |
| 42 I WANT YOUR LOVE★ CHIC (Atlantic 3557) | 52 | 3 | |
| 43 DISCO NIGHTS (ROCK-FREAK)★ G.Q. (Arista AS 0388) | 54 | 4 | |
| 44 TAKE THAT TO THE BANK★ SHALAMAR (Solar/RCA JH 11379) | 35 | 21 | |
| 45 IT MUST BE LOVE ALTON McCLAIN & DESTINY (Polydor PD 14532) | 53 | 5 | |
| 46 FREAK THE FREAK THE FUNK (ROCK) FATBACK (Spring/Polydor SP 191) | 51 | 5 | |
| 47 DON'T IT MAKE IT BETTER BILL WITHERS (Columbia 3-10892) | 50 | 6 | |
| 48 YOU CAN'T WIN (PART I) MICHAEL JACKSON (Epic 8-50654) | 48 | 7 | |
| 49 CHOLLY (FUNK GETTING READY TO ROLL!) FUNKADELIC (Warner Bros. WBS 8735) | 58 | 4 | |
| 50 SAY THAT YOU WILL GEORGE DUKE (Epic 8-50660) | 57 | 5 | |
| 51 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)★ NARADA MICHAEL WALDEN (Atlantic 3541) | 61 | 5 | |
| 52 HOT NUMBER FOXY (Dash/TK 5050) | 67 | 4 | |
| 53 LIFE IS A DANCE CHAKA KHAN (Warner Bros. WBS 8740) | 63 | 4 | |
| 54 YOU STEPPED INTO MY LIFE★ MELBA MOORE (Epic 8-50600) | 37 | 21 | |
| 55 DON'T YOU WANNA MAKE LOVE? SHOTGUN (ABC AB-12452) | 64 | 4 | |
| 56 LOVE VIBRATION JOE SIMON (Spring/Polydor SP 190) | 38 | 17 | |
| 57 LOVE CHANGES MOTHER'S FINEST (Epic 8-50641) | 40 | 15 | |
| 58 CAPTAIN BOOGIE★ WARDELL PIPER (Midsong MI1001) | 66 | 5 | |
| 59 "FREE ME FROM MY FREEDOM/TIE ME TO A TREE (HANDCUFF ME)"★ BONNIE POINTER (Motown M1451F) | 43 | 20 | |
| 60 LOVE BALLAD GEORGE BENSON (Warner Bros. WBS 8759) | — | 1 | |
| 61 STAR LOVE★ CHERYL LYNN (Columbia 3-10907) | 75 | 3 | |
| 62 I WANNA WRITE YOU A LOVE SONG DAVID OLIVER (Mercury 74043) | 71 | 4 | |
| 63 SPANK★ JIMMY "BO" HORNE (Sunshine Sound/TK 1007) | 65 | 7 | |
| 64 TRAGEDY BEE GEES (RSO RS 918) | 81 | 2 | |
| 65 IN THE MOOD TYRONE DAVIS (Columbia 3-10904) | 77 | 2 | |
| 66 HIGH ON YOUR LOVE SUITE RICK JAMES (Gordy/Motown G 7164F) | 80 | 2 | |

| | Weeks On Chart | 2/24 | Chart |
|---|----------------------|------|-------|
| 67 WAIT HERE★ AL GREEN (Hi H78522) | 68 | 8 | |
| 68 FEEL THAT YOU'RE FEELIN' MAZE FEATURING FRANKIE BEVERLY (Capitol P-4686) | 83 | 2 | |
| 69 (YOU BRING OUT) THE BEST IN ME THE DELLS (ABC AB-12440) | 72 | 4 | |
| 70 BOOGIE TOWN★ FLB (Fantasy F-849-A-M) | 78 | 3 | |
| 71 STAND BY NATALIE COLE (Capitol P-4690) | — | 1 | |
| 72 HOLD YOUR HORSES★ FIRST CHOICE (Gold Mind/Salsoul G7 4017) | 70 | 5 | |
| 73 WALKING THE LINE EMOTIONS (Columbia 3-10874) | 73 | 6 | |
| 74 JUST THE WAY YOU ARE BARRY WHITE (20th Century Fox/RCA TC-2395) | 56 | 6 | |
| 75 IS IT STILL GOOD TO YA ASHFORD & SIMPSON (Warner Bros. WBS 8710) | 46 | 14 | |
| 76 YOU CAN DO IT DOBIE GRAY (Infinity INF-50,003) | 42 | 12 | |
| 77 WONDER WORM★ CAPTAIN SKY (AVI 225-S) | 55 | 18 | |
| 78 SOUVENIRS VOYAGE (Marlin/TK 3330) | 86 | 2 | |
| 79 DANCE LADY DANCE CROWN HEIGHTS AFFAIR (De-Lite/Mercury DE-912) | — | 1 | |
| 80 NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER (Phila. Int'l./CBS ZS8 3673) | 89 | 2 | |
| 81 LOVEMACHINE SUPERMAX (Voyage V-1003-A) | 82 | 3 | |
| 82 WOMAN IN LOVE THE THREE DEGREES (Ariola 7742) | 91 | 2 | |
| 83 SUPERMAN★ HERBIE MANN (Atlantic 3547) | 87 | 3 | |
| 84 LOVE AND DESIRE★ ARPEGGIO (Polydor PD 14535) | — | 1 | |
| 85 SHE'S A LADY SIDE EFFECT (Fantasy F-850-A-M) | 85 | 4 | |
| 86 IT'S ALRIGHT WITH ME PATTI LABELLE (Epic 8-50659) | — | 1 | |
| 87 TAKE ME HOME★ CHER (Casablanca NB 965) | — | 1 | |
| 88 FIRE UP★ ADC BAND (Cotillion/Atlantic 44246) | 97 | 3 | |
| 89 (EVERYBODY) GET DANCIN'★ BOMBERS (West End WES 1215) | — | 1 | |
| 90 IT'S MUSIC DAMON HARRIS (Fantasy F-848-A-M) | 90 | 3 | |
| 91 YOU ARE EVERYTHING ROBERTA FLACK (Atlantic 3560) | 92 | 2 | |
| 92 I'M NOT DREAMING ZULEMA (AND FRIENDS) (Le Joint/London 5N-34002) | 93 | 4 | |
| 93 BRIGHTER DAYS VERNON BURCH (Chocolate City/Casablanca CC017) | — | 1 | |
| 94 LOVE AT FIRST SIGHT THE STYLISTICS (Mercury 74042) | 95 | 3 | |
| 95 SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON (Motown T-54297) | 96 | 2 | |
| 96 SHOW BIZNESS GIL SCOTT-HERON (Arista AS 0390) | — | 1 | |
| 97 OUR LOVE IS INSANE DESMOND CHILD AND ROUGE (Capitol P-4669) | 98 | 2 | |
| 98 BABY YOU REALLY GOT ME GOING BROTHERS BY CHOICE (ALA 104 A) | — | 1 | |
| 99 TOO LATE MANDRILL (Arista AS 0375) | 74 | 12 | |
| 100 DON'T LOOK AT ME THAT WAY ALEX TAYLOR (Bang BDJ-739) | 94 | 5 | |

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

| | | | | | | | |
|--|-----|--|----|---|----|---|----|
| A Funky Space (Jobete — ASCAP) | 38 | Hang It (Baby Fingers — ASOAP) | 29 | Tamerlane — BMI) | 22 | Somewhere (Mid-America/Whee — ASCAP) | 18 |
| Aqua (Rubberband — BMI) | 8 | Haven't Stopped (Old "Eye"/Buckwheat — ASOAP) | 40 | Keep On (Warner Bros. — ASCAP) | 24 | Souvenirs (Sirocco/Radmus — ASCAP) | 78 |
| At Midnight (Sherlyn/Decibel/T-Conn — BMI) | 33 | Heaven Knows (Rick's/Say Yes — BMI) | 16 | Knock On (Warner Bros. — ASCAP) | 31 | Spunk (Harrick — BMI) | 63 |
| Baby You Really (E.J. Gurren — ASCAP) | 98 | He's The Greatest (Chic — BMI) | 11 | Le Freak (Chic — BMI) | 21 | Stand By (Jay's/Chappell/Cole-arama — ASCAP/BMI) | 71 |
| Boogie Town (Parker/WIMOT — BMI) | 70 | High On (Jobete — ASCAP) | 66 | Life Is A Dance (Ackee/Morris — ASCAP) | 53 | Star Love (Colgems-EMI/Spec-O-Lite — ASCAP/Screen Gems-EMI/Traco — BMI) | 61 |
| Brighter Days (Unart/Sand B/Rick's — BMI) | 93 | Hold Your Horses (Geoff & Eddie/Blackwood — BMI) | 72 | Livin' It Up (Mighty Three — BMI) | 7 | Superman (Peer Int. — BMI) | 83 |
| Bustin' Loose (Nouveau/Accent — BMI) | 1 | Holy Ghost (East Memphis — BMI) | 35 | Love And Desire (Aliza-Thorah/On Beat — BMI/ASCAP) | 84 | Take Me Home (Rick's — BMI) | 87 |
| Captain Boogie (April Summer/Diagonal — BMI) | 58 | Hot Number (Sherlyn/Lindseyanne/Buckaroo — BMI) | 52 | Love Ballad (Unichappell — BMI) | 60 | Take That (Rosey — ASCAP) | 44 |
| Cholly (Malbiz — BMI) | 49 | I Don't Know (Six Continents/Mills and Mills — BMI) | 14 | Love Changes (Alexscar — BMI) | 57 | Too Late (Mandrill — ASCAP/Blackwood/Tauvir — BMI) | 99 |
| Contact (ATV/Zonal — BMI) | 12 | I Don't Want (Gratitude Sky/Cotillion — BMI) | 51 | Lovemachine (Ivan Moguil-WEA MUSIK GMBH) | 81 | Too Much (Unicef — BMI) | 25 |
| Dance Lady (Delightful/Crown Heights Affair/abirini — BMI) | 79 | I Got My Mind (Lucky Three/Henry Suemay — BMI) | 4 | Love Vibration (Possie/TiRandazz — BMI) | 56 | Tragedy (Stigwood/Unichappell — BMI) | 64 |
| Dancin' (Iceman/Unichappell — BMI) | 30 | I'm Not Dreaming (Warner-Tamerlane/Van McCoy — BMI) | 92 | Never Had A Love (Medard/Irving — BMI) | 5 | Walking (Saggifire/Alexscar — BMI) | 73 |
| Da Ya Think (Riva/W.B./Nite-Stalk — ASCAP) | 15 | I'm So Into (WB/Peabo — ASCAP) | 9 | Nothing Says (Mighty Three — BMI/Fountain — ASCAP) | 80 | What's Your Sign Girl? (Mr. Danny Pearson/Unlimited Gold/Columbia ZS8-1400) | 28 |
| Disco Nights (G.O./Arista — ASCAP) | 43 | In The (Content/Tyronza — BMI) | 65 | Now That (Mighty Three — BMI) | 19 | What You (Sherlyn Pub./Lindseyanne — BMI) | 29 |
| Don't It Make (Bleunig — ASCAP) | 47 | Is It Still (Nick-O-Val — ASCAP) | 75 | Oh Honey (Screen Gems/EMI — BMI) | 17 | Woman In (Chappell — ASCAP) | 82 |
| Don't Look (Alan Cartee — BMI/ Shoals Music Mill — ASCAP) | 100 | It Must Be (Specolite/Traco — ASCAP/BMI) | 45 | Our Love (Desmobile/Managed — ASCAP) | 97 | Wonder (Thom Thom — ASCAP/Upper Level — BMI) | 77 |
| Don't You Wanna (Home Fire/Funk Rock/ABC/Dunhill — BMI) | 55 | It's All (Spectrum VII — ASCAP) | 5 | Pops, We (Jobete — ASCAP) | 41 | Y.M.C.A. (Greenlight — ASCAP) | 39 |
| Every 1's (Finchley — ASCAP) | 36 | It's Alright (Alexscar/Irving — BMI) | 86 | Saturday Night (Colgems-EMI/Jobete — ASCAP) | 95 | You Are (Assorted/Bel Boy — BMI) | 91 |
| Feel That (Amazement — BMI) | 68 | It's Music (Parker/WIMOT/Budski — BMI) | 90 | Say That (Mycenae — ASCAP) | 50 | (You Bring Out) The Best In Me (The Dells — ABC AB-12440) | 69 |
| Fire (Springsteen — ASCAP) | 10 | I Wanna Be (Jobete — ASCAP) | 37 | September (Saggifire — BMI/Steelchest — ASCAP/Irving/Charleville — BMI) | 23 | You Can (American Dream/Bien/Top Of The Town/Edie Sands — ASCAP) | 76 |
| Fire Up (Woodsong's Bus — BMI) | 88 | I Wanna Write (Daleo/Grandniego — BMI/At Home — ASCAP) | 62 | Shake Your Body (Peacock — BMI) | 13 | You Can't Win (Fox Fanfare — BMI) | 48 |
| Free Me (Jobete — ASCAP/Stone Diamond — BMI) | 59 | I Want (Chic/Cotillion — BMI) | 42 | Shake Your Groove (Perren-Vibes — ASCAP) | 2 | You Make Me Feel (Bee Keeper/Tipsy — ASCAP) | 26 |
| Get Dancin' (Mandingo — BMI) | 89 | I Will Survive (Perren-Vibes — ASCAP) | 3 | She's A Lady (Spicy/Relaxed — BMI) | 85 | You Stepped (Stigwood/Unichappell — BMI) | 54 |
| Get Down (Gaetana/Gachand/Cissi — BMI) | 32 | Just The Way (Impulsive/April — ASCAP) | 74 | Shoot Me (Velocity — BMI) | 27 | | |
| Got To Be (Butterfly/Gong — BMI/Hudman/Cotaba — ASCAP) | 34 | Keep It Together (Warner/Marsaint- | | Showbizness (Brohaha — ASCAP) | 96 | | |

* 12" Available For Sale



CBS BRANCH AWARDS — A number of major sales, promotion, merchandising, and branch awards for the Columbia and E/P/A labels were presented at CBS Records' recent marketing meetings in Dallas. Pictured **standing** (l-r) are: **Frank Mooney**, vice president of marketing, branch distribution for CBS Records; **Ron Piccolo**, regional vice president of marketing, northeast, for CBS Records; **Mike Waggoner**, E/P/A's Denver branch manager; **Del Costello**, regional vice president of marketing, western region, for CBS Records; **Don Van Gorp**, regional vice president of marketing, midwest, CBS Records; and **Rich Kudolla**, Cleveland branch manager, for Columbia Records. Shown in



the **bottom row** (l-r) are: **Roger Metting** of E/P/A's Dallas branch; **Lenny Collins** of E/P/A's Boston branch; **Jim Urie** of E/P/A's Miami branch; **Tom Callahan** of E/P/A's St. Louis branch; and **Jack Chase**, regional vice president of marketing, southwest, for CBS Records. Pictured **standing** (l-r) in the **bottom** photo are: **Mooney**; **Piccolo**; **Van Gorp**; **Kudolla**; **Chase**; and **John Farr**, Detroit branch manager accepting for the Atlanta branch. Shown in the **bottom row** (l-r) are: **Irv Medway**, Philadelphia branch manager; **Costello**; **Kelly Conway**, Hawaii branch manager; **Nella Sword**, sales representative Honolulu; and **Metting**.

Gold For Gaynor, Peaches And Herb

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

Pollack Appointed Arista Counsel

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

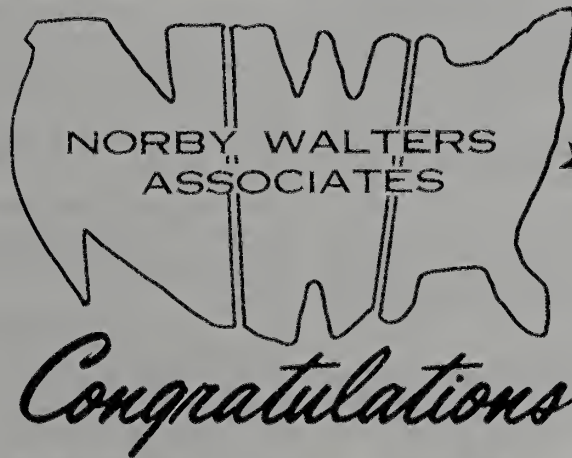
EXECUTIVES ON THE MOVE

(continued From Page 12)

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

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

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



CHUCK BROWN AND THE SOUL SEARCHERS

with their #1 Smash R&B single

"BUSTIN' LOOSE"

#1 Billboard • #1 Cashbox • #1 Record World



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BLACK CONTEMPORARY

MOST ADDED SINGLES

- LOVE BALLAD — GEORGE BENSON — WARNER BROS.**
WAMO, WBMX, WJLB, WIGO, WSOK, WORL, WVON, WVOL, KMJQ, WXVI, WXEL-FM, WCIN, WATV, KYAC, WLOU, WVKO, KGBC.
- HOT NUMBER — FOXY — DASH**
WAMO, WJLB, WIGO, WVOL, WCIN, KPRS, KKSS, WLOU, WVKO, WANT, KGBC.
- FEEL THAT YOU'RE FEELIN' — MAZE/FRANKIE BEVERLY — CAPITOL**
WAWA, WBMX, WQMG, WSOK, WORL, WYBC, WEDR, KPRS, KYAC, WANT, WVKO.
- STAND BY — NATALIE COLE — CAPITOL**
WWIN, WDAS, WVON, WGPR-FM, WOL, WATV, WJPC, WGOK, WAWA, WVKO.
- DANCE LADY DANCE — CROWN HEIGHTS AFFAIR — DE-LITE**
WILD, WORL, WUFO, WYBC, WXVI, KYAC, WGOK, WANT, WRBD.
- DISCO NIGHTS (ROCK FREAK) — G.Q. — ARISTA**
WYLD, WWIN, WUFO, OK100, WXVI, WWDM, WANT.
- IT MUST BE LOVE — ALTON McCLAIN & DESTINY — POLYDOR**
WYLD, WLTH, KDIA, KMJQ, KYAC.
- IN THE MOOD — TYRONE DAVIS — COLUMBIA**
WBMX, WSOK, KYOK, WXEL-FM, WVKO.
- TAKE ME HOME — CHER — CASABLANCA —**
WDAS, WQMG, WUFO, KKSS, WLOU.

MOST ADDED ALBUMS

- FOLLOW THE RAINBOW — GEORGE DUKE — EPIC**
KMJQ, KYAC, WYBC, WILD, KSOL, WJNR, WLOU.
- 'BOUT LOVE — BILL WITHERS — COLUMBIA**
KMJQ, KYAC, WGPR-FM, WYBC, WDAS.
- JOURNEY TO THE LAND OF ENCHANTMENT — ENCHANTMENT — ROADSHOW**
WOL, WGPR-FM, WYBC, WYLD, WAMO.

SELECTED ALBUM CUTS

- FOLLOW THE RAINBOW — GEORGE DUKE — EPIC**
Party Down, Say That You Will, Sunrise
- JOURNEY TO THE LAND OF ENCHANTMENT — ENCHANTMENT — ROADSHOW**
I Wanna Boogie, *Anyway You Want It, Where Do We Go From Here
- 'BOUT LOVE — BILL WITHERS — COLUMBIA**
All Because Of You, Love, Don't It Make It Better
- AWAKENING — NARADA MICHAEL WALDEN — ATLANTIC**
Love Me Only, *I Don't Want Nobody Else
- MILKY WAY — CHOCOLATE MILK — RCA**
Milky Way, Hurry Down Sunset, Say Won'tcha

BLACK RADIO HIGHLIGHTS

WIGO — ATLANTA — BRUTE BAILEY, PD — #1 — PARLIAMENT

JUMPS: 40 To 28 — Grey & Hanks, 39 To 27 — E. Starr, 34 To 26 — Switch, 31 To 22 — G.Q., 26 To 21 — Sister Sledge, 23 To 19 — D. Summer, 27 To 18 — R. Stewart, 20 To 15 — P. Hyman, 19 To 13 — A. McClain, 14 To 8 — D. Gray, 12 To 4 — C. Brown, Ross, Gaye, Wonder & Robinson, Ex To 37 — C. Lynn. ADDS: Osiris, Pops, R. Allan, Foxy, Shotgun, D. Harris, G. Benson, V. Burch, White Witch.

WWIN — BALTIMORE — DON BROOKS, PD

HOTS: Lakeside, N. Cole, Foxy, Bell & James, Instant Funk, R. Stewart, Jacksons, G. Gaynor, Gary's Gang, Pointer Sisters, Sister Sledge, Bee Gees, P. Hyman, M. Walden. ADDS: N. Cole, G.Q., H. Hancock, Miami Disco Band, D. Oliver, Daddy Dewdrop, W. Piper, P. Rushen.

WUFO — BUFFALO — DOUG BLAKELY, MD

HOTS: R. Stewart, Parliament, Bell & James, P. Bryson, C. Brown, Third World, M. Jackson, B. Caldwell, MFSB, M. Walden. ADDS: East Coast, Pointer Sisters, Gonzalez, D. Child & Rouge, Crown Heights Affair, Cher, G.Q., D. Gray. LP ADDS: A. Bofill, M. Walden, Fatback.

WVON — CHICAGO — CARL CONNER, PD

HOTS: Parliament, R. James, R. Stewart, G.Q. ADDS: N. Cole, G. Benson, E.C. King, Bee Gees.

WBMX — CHICAGO — JAMES ALEXANDER, PD — #1 — PEACHES & HERB

HOTS: Peaches & Herb, R. Stewart, Bell & James, Tavares, Parliament, C. Brown, Jacksons, P. Bryson, Pointer Sisters, B. Caldwell. ADDS: Maze, Gary's Gang, W. Hutch, A. Bofill, G. Benson, T. Davis.

WJPC — CHICAGO — SONDRAL ROBERTS, MD — #1 — BAR-KAYS

JUMPS: 34 To 29 — B. Withers, 33 To 28 — R. James, 32 To 27 — P. Rushen, 31 To 26 — M. Jackson, 30 To 25 — Peaches & Herb, 29 To 24 — D. Hartman, 37 To 23 — G. Chandler, 26 To 22 — Chic, 25 To 21 — R. Stewart, 24 To 19 — G. Duke, 22 To 18 — E. Starr, 21 To 17 — Bell & James, 14 To 10 — P. Hyman, 13 To 9 — Free Life, 12 To 8 — Delegation, Ex To 34 — Bee Gees, Ex To 33 — Ross, Gaye, Wonder & Robinson, Ex To 32 — T. Davis, Ex To 31 — Pointer Sisters, Ex To 30 — Le Pamplemousse. ADDS: N. Cole, Foxy, C. Khan, Dells, R. Flack, C. Staton, Staples. LP ADDS: Ayers/Henderson.

WCIN — CINCINNATI — BOB LONG, PD

HOTS: C. Brown, Instant Funk, Jacksons, G.Q., M. Walden, Grey & Hanks, Chic, Pointer Sisters, Ross, Gaye, Wonder & Robinson, Side Effect, B. White, Phyllis Hyman, D. Summer, Bar-Kays, Peaches & Herb, R. Stewart, Delegation, Controllers, Emotions, Stylistics. ADDS: C. Lynn, Doobie Bros., Foxy, G. Benson, G.S. Heron.

WJLB — DETROIT — TOM COLLINS, MD — #1 — BEE GEES

JUMPS: 37 To 32 — A. McClain, 38 To 23 — E. Starr, 23 To 17 — M. Jackson, 20 To 16 — Sister Sledge, 24 To 15 — Jacksons, 19 To 14 — D. Summer, 17 To 12 — P. Hyman, 15 To 10 — T. Thomas, 14 To 9 — G. Gaynor, 18 To 8 — Gary's Gang, 13 To 6 — Instant Funk, 11 To 4 — R. Stewart, Ex To 38 — G.Q., Ex To 35 — Arpeggio, Ex To 34 — Chic, Ex To 33 — M. Walden, Ex To 31 — W. Piper. ADDS: M. Johnson, Tavares, G. Benson, Foxy, H. Mann. LP ADDS: R. James, Zulema, Beverly & Duane, C. Mayfield, Cher, Giorgio, T. Wilson.

WGPR-FM — DETROIT — GEORGE WHITE, MD — #1 — ROD STEWART

JUMPS: 35 To 29 — R. Seger, 27 To 22 — Three Degrees, 21 To 17 — FLB, 14 To 11, Sister Sledge, 15 To 9 — M. Jackson, Ex To 35 — Little Milton, Ex To 34 — Emotions, Ex To 33 — Wonderland Band, Ex To 32 — Wardell Piper, Ex To 31 — G. S. Heron, Ex To 30 — M. Gaye. ADDS: ADC Band, D. Summer, Kleer, N. Cole, Funkadelic, Midnite Express, S. Feva, Leon Haywood. LP ADDS: Creme D'Cocoa, Enchantment, V. McCoy, Hunt's Determination, B. Withers, Beverly & Duane.

WRBD — FORT LAUDERDALE — JOE FISHER, PD — #1 — C. BROWN

JUMPS: 29 To 19 — Chic, 24 To 18 — Foxy, 16 To 11 — Fatback, 18 To 9 — C. Lynn, 9 To 3 — Instant Funk. ADDS: Dramatics, Crown Heights Affair, V. Burch, Le Pamplemousse. LP ADDS: Shotgun, Amii Stewart, Gonzalez, M. Walden.

KMJQ — HOUSTON — JACK PATTERSON, PD — #1 — E.C. KING

JUMPS: 26 To 19 — Kinsman Dazz, 22 To 11 — G. Gaynor, 13 To 9 — Crackin', 11 To 7 — H. Mann, 23 To 5 — Chic, 8 To 2 — Delegation, Ex To 4 — R. Stewart. ADDS: G. Benson, A. McClain. LP ADDS: B. Withers, G. Duke.

KYOK — HOUSTON — RICK ROBERTS, MD — #1 — C. BROWN

JUMPS: 35 To 25 — J. Butler, 30 To 23 — M. Walden, 29 To 20 — Rufus, Ex To 34 — C. Mayfield. ADDS: Sister Sledge, G. Duke, T. Davis, Three Degrees, G. Gaynor, A. Jarreau. LP ADDS: C. Brown.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: C. Brown, Parliament, P. Hyman, Instant Funk, G.Q., Temptations, P. Bryson, Jacksons, R. Allan, G. Duke, N.M. Walden, Grey & Hanks, H. Hancock, A. Green, Sister Sledge, Shotgun, Ross, Gaye, Wonder & Robinson, R. Stewart, A. Bofill, Peaches & Herb, Switch Free Life. ADDS: Rare Essence, V. Reed, FLB, D. Johnson, Bros. By Choice, C. Lynn.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — PARLIAMENT

JUMPS: 40 To 32 — Gonzalez, 39 To 31 — Shotgun, 37 To 30 — FLB, 34 To 27 — Free Life, 33 To 26 — Grey & Hanks, 32 To 24 — Ross, Gaye, Wonder & Robinson, 31 To 23 — Jacksons, 30 To 22 — R. Stewart, 29 To 21 — G. Vannelli, 26 To 19 — G.Q., 22 To 17 — Lakeside, 21 To 16 — Amii Stewart, 20 To 15 — D. Summer, 19 To 14 — D. Pearson, 18 To 13 — Dells, 17 To 12 — Rufus, 16 To 11 — P. Rushen, 24 To 10 — Instant Funk, 15 To 9 — Sister Sledge. ADDS: Maze, Bar-Kays, L. White, Bohannon, Foxy, P. LaBelle, R. James, B. Summer.

KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — C. BROWN

HOTS: G. Gaynor, D. Pearson, Instant Funk, Bell & James, Delegation, R. Stewart, Gary's Gang, Sister Sledge, Tierra. ADDS: Three Degrees, C. Khan, Bar-Kays, Bombers, J. B. Horne, Funkadelic, Fatback. LP ADDS: Bohannon, D. Oliver.

KACE — LOS ANGELES — ALONZO MILLER, MD

JUMPS: 40 To 32 — L. L. Smith, 38 To 20 — Bell & James, 36 To 18 — Delegation. LP ADDS: Rare Gems, Valentine Bros.

WLOU — LOUISVILLE — NEAL O'REA, PD — #1 — C. BROWN

JUMPS: 39 To 29 — W. Piper, 35 To 28 — Stylistics, 37 To 27 — E. Starr, 38 To 26 — C. Lynn, 39 To 22 — Instant Funk, 29 To 21 — Grey & Hanks, 28 To 16 — C. Khan, 26 To 15 — G. Duke, 27 To 14 — Peaches & Herb, Ex To 39 — A. Stewart, Ex To 38 — M. Walden, Ex To 37 — B. Withers. ADDS: G. Benson, B. Guillaume, Foxy. EXTRAS: Lenny White, Gonzalez, G. S. Heron, Cher. LP ADDS: G. Duke.

WDIA — MEMPHIS — MARK CHRISTIAN, MD — #1 — PEACHES & HERB

JUMPS: 27 To 22 — Sylvester, 30 To 20 — R. Stewart, 29 To 19 — Sister Sledge, 28 To 18 — M. Gaye, 21 To 17 — V. Burch, 20 To 16 — E. Starr, 22 To 15 — Instant Funk, 19 To 14 — Delegation, 15 To 11 — Temptations, 12 To 6 — Third World, Ex To 27 — Rufus, Ex To 26 — Grey & Hanks. ADDS: D. Ross, Bell & James, Tavares. EXTRAS: J. Butler, Switch, M. Walden. LP ADDS: Gonzalez, A. King.

WEDR — MIAMI — JERRY RUSHIAN, PD — #1 — C. BROWN

JUMPS: 22 To 14 — Instant Funk, 10 To 3 — Tramps, 7 To 1 — C. Brown, Ex To 23 — Fatback, Ex To 21 — A. Stewart, Ex To 10 — R. Stewart, Ex To 9 — J. B. Horne. ADDS: Maze, G. Benson, Chic, Manhattans, Winners, V. McCoy, D. Ross, Musique, T. Houston, Sea Level, R. Allan. LP ADDS: Sister Sledge, G. Benson, P. Hyman, Instant Funk, D. Valentin.

WVOL — NASHVILLE — DAVID LOMBARD, MD — #1 — PARLIAMENT

JUMPS: 16 To 12 — Delegation, 12 To 7 — C. Brown. ADDS: G. Benson, Foxy. LP ADDS: C. Khan, G.Q.

WYLD-AM — NEW ORLEANS — JAY JOHNSON, MD — #1 — C. BROWN

JUMPS: 28 To 21 — Jacksons, 24 To 17 — Bell & James, 25 To 15 — R. Allan, 18 To 14 — D. Pearson, 13 To 10 — R. Stewart, 15 To 9 — Delegation, 10 To 7 — Instant Funk, 6 To 4 — Lakeside, 9 To 2 — Pointer Sisters, Ex To 26 — Voltage Bros., Ex To 25 — Chic. ADDS: A. Peebles, A. McClain, D. Oliver, P. LaBelle. EXTRAS: G.Q., M. Walden, V. McCoy, G. Gaynor, A. Taylor. LP ADDS: Peaches & Herb, Enchantment.

WXEL-FM — NEW ORLEANS — REG HENRY, PD — #1 — C. BROWN

JUMPS: 33 To 28 — W. Piper, 29 To 21 — P. Rushen, 27 To 22 — J. Simon, 26 To 20 — D. Summer, 22 To 18 — M. Gaye, 20 To 13 — Bell & James, 19 To 15 — Village People, 16 To 12 — Switch, 15 To 10 — Mother's Finest, 10 To 6 — Pointer Sisters 35 To 23 — Instant Funk, Ex To 34 — Funkadelic, Ex To 33 — J. Butler, Ex To 26 — Jacksons, Ex To 24 — Chic, Ex To 23 — Instant Funk. ADDS: A. Peebles, T. Davis, G. Benson, Shotgun, FLB, V. McCoy. LP ADDS: D. Pearson, S. Johnson, Dells, Jeffree, L. Dozier.

WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: G. Benson, Chic, Gonzalez, G.Q., Grey & Hanks, Instant Funk, Sister Sledge, T-Connection, D. Summer. ADDS: Bombers, Funkadelic, Machine, L. Ronstadt, Rufus, East Coast.

KDIA — OAKLAND — JERRY BOLDING, PD — #1 — LAKESIDE

HOTS: C. Brown, Tavares, Peaches & Herb, Bell & James, Third World, G. Gaynor, Instant Funk, Delegation, P. Bryson, R. Stewart, Side Effect, Pointer Sisters, D. Summer, P. Hyman, Sylvester, Bee Gees, Grey & Hanks, Gary's Gang, Rufus, E. Starr, P. Rushen, Bar-Kays, Musique, First Choice, B. Summer, G.Q., Shotgun, W. Piper. ADDS: C. Mayfield, A. McClain. LP ADDS: Fatback Band, B. James, M. Walden.

WORL — ORLANDO — STEVE CRUMBLY, MD — #1 — C. BROWN

JUMPS: 40 To 31 — Zulema, 39 To 27 — W. Piper, 38 To 26 — M. Walden, 30 To 23 — A. Taylor, 29 To 22 — Gary's Gang, 32 To 21 — M. Gaye, 21 To 14 — Grey & Hanks, 22 To 13 — Fatback, 32 To 12 — D. Oliver, 25 To 10 — A. Stewart, 24 To 2 — Pointer Sisters, Ex To 40 — T. Houston, Ex To 37 — A. McClain, Ex To 36 — Foxy, Ex To 31 — C. Lynn. ADDS: Maze, Bros. By Choice, Bombers, A. Bridges, Chic, G. Benson, Witch Queen, R. James, Bohannon, R. Falck, Sea Level, Crown Heights Affair, Kleer, Winners, Syl Johnson, A. Peebles.

WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — P. BRYSON

JUMPS: 14 To 10 — Chic, 9 To 6 — Sister Sledge, 4 To 3 — Instant Funk. ADDS: P. LaBelle, N. Cole, Cher, A. Stewart. LP ADDS: B. Withers.

WANT — RICHMOND — KIRBY CARMICHAEL, PD — #1 — INSTANT FUNK

HOTS: Peaches & Herb, Pointer Sisters, Bar-Kays, Grey & Hanks, Jacksons, Sister Sledge, Bee Gees, R. Stewart, Crown Heights Affair. ADDS: G.Q., Crown Heights Affair, V. Burch, Foxy, Maze. LP ADDS: Shotgun, Village People.

KKSS — ST. LOUIS — LEE MICHAELS, PD

HOTS: Bee Gees, P. Bryson, D. Byrd, Cerrone, Cher, Chic, Delegation, G. Diamond, Eastbound Express, Fatback, D. Summer, A. Stewart, Third World, Tavares, Sylvester, G. Gaynor, Grey & Hanks, Gonzalez, D. Hartman, T. Houston, P. Hyman, Jacksons, L. Johnson, Le Pamplemousse, Lakeside, K. Loggins, C. Lynn, Machine, Musique, D. Parton, Peaches & Herb. ADDS: Cher, Foxy, M. Manchester, Eastbound Expressway, Bee Gees, Kinsman Dazz, Bombers. LP ADDS: Bionic Boogie, Doobie Bros., P. Hyman.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — ROSS, GAYE, WONDER & ROBINSON

JUMPS: 28 To 24 — Instant Funk, 26 To 19 — G.Q., 24 To 18 — Wardell Piper, 10 To 7 — B. White, 20 To 6 — Foxy, 8 To 4 — Dells, 10 To 3 — T-Connection, Ex To 30 — G. S. Heron, Ex To 29 — G. McCrae, Ex To 23 — Shotgun, Ex To 16 — E. Starr, Ex To 15 — Delegation.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — C. BROWN

JUMPS: 24 To 18 — Rufus, 23 To 17 — Sister Sledge, 21 To 16 — Grey & Hanks, 20 To 15 — D. Summer, 22 To 13 — Pointer Sisters, 14 To 11 — E. Starr, 12 To 9 — P. Rushen, 11 To 6 — Delegation, 10 To 5 — Instant Funk. ADDS: R. Stewart, Chic, Switch, Ross, Gaye, Wonder & Robinson T-Connection, Jacksons. LP ADDS: G. Duke, Funkadelic, Fatback, Dells, A. Stewart, Stylistics, C. Khan.

WSOK — SAVANNAH — HARDY JAY LANG, MD — #1 — PARLIAMENT

JUMPS: 36 To 27 — Pointer Sisters, 30 To 22 — Third World, 27 To 17 — Jacksons, 22 To 16 — Instant Funk, 15 To 11 — P. Hyman, 12 To 7 — C. Brown, Ex To 36 — Delegation, Ex To 22 — Sister Sledge. ADDS: Chic, T. Davis, Rufus, I. Hayes, D. Summer, Daddy Dewdrop, R. James, Maze, G. Benson, Fatback. LP ADDS: E. Starr, Delegation.

OK100 — WASHINGTON — JOHN MOEN, MD

HOTS: Foxy, T-Connection, D. Summer, Chic, Instant Funk, P. Hyman, R. James, Grey & Hanks, A. McClain. ADDS: ADC Band, G.Q., Gary's Gang, M. Walden, C. Khan, R. Stewart, M. Gaye. LP ADDS: Chocolate Milk.

WOL — WASHINGTON, D.C. — DIANE DOUGLAS, MD — #1 — PEABO BRYSON

HOTS: G. Chandler, Grey & Hanks, Lakeside, Chic, C. Khan, Peaches & Herb, Foxy, Tavares, Bell & James. ADDS: W. Piper, N. Cole, B. Withers, Enchantment, P. LaBelle. LP ADDS: Enchantment, H. Hancock.

DISCO

DISCO BREAKS

TOP 30 DISCO

| | Weeks On Chart | | Weeks On Chart |
|---|----------------|--|----------------|
| | 2/24 | | 2/24 |
| 1 DA YA THINK I'M SEXY* ROD STEWART (Warner Bros. — 12") | 1 | 17 KNOCK ON WOOD* AMII STEWART (Ariola — 12") | 22 |
| 2 AT MIDNIGHT T-CONNECTION (TK/Dash — 12") | 3 | 18 SHAKE YOUR GROOVE THING PEACHES & HERB (Polydor — 12") | 16 |
| 3 KEEP ON DANCIN'* GARY'S GANG (SAM/Columbia — 12") | 2 | 19 GOT TO BE REAL/STAR LOVE CHERYL LYNN (Columbia — LP/12") | 17 |
| 4 HE'S THE GREATEST DANCER/WE ARE FAMILY* SISTER SLEDGE (Cotillion/Atlantic — LP/12") | 10 | 20 FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN LORRAINE JOHNSON (Prelude — LP/12") | 15 |
| 5 I GOT MY MIND MADE UP* INSTANT FUNK (Salsoul — 12") | 8 | 21 DANCIN'* GREY & HANKS (RCA — LP/12") | 18 |
| 6 HAVEN'T STOPPED DANCIN' YET GONZALEZ (Capitol — 12" Remix) | 4 | 22 A-FREAK-A/CHANCE TO DANCE* LEMON (Prelude — LP/12") | 20 |
| 7 LET THE MUSIC PLAY (ALL CUTS) APPEGGIO (Polydor — LP) | 7 | 23 DISCO NIGHTS* G.Q. (Arista — 12") | 28 |
| 8 THERE BUT FOR THE GRACE OF GOD GO I* MACHINE (Hologram/RCA — 12") | 9 | 24 CLIMB/RUSHIN' TO MEET YOU MIDNIGHT RHYTHM (Atlantic — LP) | 27 |
| 9 (EVERYBODY) GET DANCIN'* BOMBERS (West End — 12") | 14 | 25 FLY ME ON THE WINGS OF LOVE CELLI BEE (APA/TK — LP/12") | 25 |
| 10 ULTIMATE (ALL CUTS) ULTIMATE (Casablanca — LP) | 12 | 26 BABY I'M BURNIN'* DOLLY PARTON (RCA — 12") | 24 |
| 11 I WILL SURVIVE* GLORIA GAYNOR (Polydor — 12") | 5 | 27 CHAINS/CREAM ALWAYS RISES BIONIC BOOGIE (Polydor — 12" Remix/LP) | 26 |
| 12 FLY AWAY (ALL CUTS) VOYAGE (Merlin/TK) | 6 | 28 TAKE ME HOME CHER (Casablanca — LP) | — |
| 13 CONTACT EDWIN STARR (20th Century — 12") | 11 | 29 I DON'T KNOW IF IT'S RIGHT* EVELYN "CHAMPAGNE" KING (RCA — 12") | 23 |
| 14 FIRE NIGHT DANCE PETER JAEQUES BAND (Prelude — LP) | 19 | 30 STAIRWAY TO LOVE/WHOLE LOTTA LOVE THE WONDER BAND (Arista — LP/12") | — |
| 15 DANCE* PARADISE EXPRESS (Fantasy — 12") | 13 | | |
| 16 DANCER/DANCE TO DANCE GINO SOCCIO (RCA/WB — LP) | 23 | | |

Compiled from audience response as reported from top Disco programming artists.
*12" available for sale

PROGRAMMERS PICKS

| | MUST SPIN | CAN'T MISS |
|--------------------------------------|---|--|
| Jerry Johnson Detroit | Dancer/Dance To Dance Gino Soccio — RFC/WB | Nightime Fantasy Vicki Sue Robinson — RCA |
| Jim Knapp Tampa | He's The Greatest Dancer Sister Sledge — Atlantic | Whole Lotta Love Wonder Band — Atlantic |
| Angelo Solar Atlanta | He's The Greatest Dancer Sister Sledge — Atlantic | Saturday Night, Sun. Morning Thelma Houston — Motown |
| Chuck Parsons Baltimore | Weekend Phreek — Atlantic | By The Way You Dance Bunny Sigler — Gold Mind |
| Danae Jacovlds Boston | Making It David Naughton — RSO | Great Expectations First Choice — Salsoul |
| Michael Neuman Omaha | Hot Number Foxy — Dash/TK | Here Comes The Night Beach Boys — Caribou/CBS |
| Peter Lewicki Chicago | Wastin' My Love/Night Time Sticky Fingers — Prelude | Dance With You Carrie Lucas — Solar/RCA |
| Bob Lombardy Miami | Making It David Naughton — RSO | Dancer/Dance To Dance Gino Soccio — RFC/WB |
| Danny Krivit New York | Double Cross First Choice — Salsoul | Happness Pointer Sisters — Planet |
| Jeff Bortman Houston | Dancin' In The Moonlight Keane Bros. — ABC | Africa Wild Fantasy — Midsong |
| Frank Sestlto Philadelphia | Double Cross First Choice — Salsoul | Forbidden Love Madelen Kane — Warner Bros. |
| Paul Curtls Seattle | He's The Greatest Dancer Sister Sledge — Atlantic | Fire Night Dance Peter Jaeques Band — Prelude |
| Bob Smith Charlotte | Knock On Wood Amii Stewart — Ariola | Fire Night Dance Peter Jaeques Band — Prelude |
| Chuck Welssmuller Chicago | Ultimate Ultimate — Casablanca | Sunshine Hotel Richard T. Bear — RCA |
| Lou Lacoste L.A. | Dancer/Dance To Dance Gino Soccio — RFC/WB | I Got My Mind Made Up Instant Funk — Salsoul |

GLACIER DISCO — What is as far west as Honolulu and as far north as Helsinki? Anchorage, Alaska. **Ray Ford**, music director and consultant to the **Bobby McGee's** disco chain, left the Phoenix desert for the Jan. 23 opening in Anchorage of the latest Bobby McGee disco. Chain owner **Bob Sikora** sunk a reported \$2 million into the 14,500 sq. ft. facility. **Doug Pentalton** and **Jim Maher** are the DJs, both formerly worked for the chain in California and Arizona respectively. Disco is on the upswing in Alaska. **Alphie's** is another disco of note in Anchorage and reportedly **KBYR** has switched from MOR to disco. Ford says that Anchorage has a choice of record stores which stock disco products including Oqyssey Record & Tapes, Music Menu which is based in Seattle and local chain the Electronics Company. Ray says his market research found that label representation on the disco side was sketchy although **RCA** and **TK** were stocked.



DJ Jerry Lembo

Following the opening of the Anchorage Bobby McGee's (which is the tenth disco in the chain) Ford reports that ground has been broken on new facilities in Arlington, Texas and Brea, California. **IN THIS WEEK'S DJ SPOTLIGHT** — **Jerry Lembo**, who is the DJ/music director, at the **Strawberry Patch Disco** in Wayne, N.J., is in this week's *Disco Breaks*' spotlight. Lembo is also a part-time DJ at **WRNJ-AM** in Hackettstown and disco editor for *Garden State Life*. He also publishes a hit list. Lembo began his career in radio but he discovered disco spinning could be more fun and lucrative. Jerry spins five nights a week. "Forbidden Love" by **Madelen Kane** is a hot track, according to Lembo. DJs, send in your photos!

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

(continued on page 40)

REVIEWS

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

"Keep On Dancin'" is a song that made the top of the disco chart and also the CBS and SAM deal. This follow-up album bears the mark of "Dancin'" throughout. In fact, melody and instrument lines are repeated. This is a concept album which opens on Side One with a panoply of horns, crowd sounds and pounding beat as the ringleader intros the band. "Party Tonight" in the mid-130s BPM has a carnival shout that ought to attract dancefloor attention. "Do It At The Disco," in the high 120s BPM, with percussion embellishments (cabasa etc.), nice sax line and catchy singing, is one of the strongest tracks on the LP.

CHILLY — **For Your Love** — Polydor 0798 — LP — List: 7.98

The title track on this LP is a fine remake of the old Yardbirds hit from the '60s. Throbbing synthesizer, rhythm guitar fills, nasty beat, strings and excellent vocals make it sing. The guitar work is some of the finest to be found in the dancing groove. This is a hit. "Better Stop" is so hook-laden it is a good 7" single candidate. Synthesizer pulse and melody line are the meat of "Dance With Me" but handclap and vocal interludes add soul. With five cuts on Side Two, all are fairly short and danceable. "Sensation" with sultry vocals and guitar touches has strong sleaze set possibilities. "Love Love Love" has a solid percussive sound, synthesizer coloration and simple repetition which could make this useful as a creative break. Check this LP out.

JIM GRADY — **Touch Dancin'** — Chanterelle/Mushroom CNT-12-001 — List: 3.98

Grady is the first artist signed to Mushroom's disco label, Chanterelle. This first release runs briskly at 140 BPM and has an appealing weave of falsetto voices, upfront bass, synthesizer touches and piano lines. Great "Charlie Chaplin" break. This is a likely crossover candidate. "I Got What I Came For" on the flip-side has a handclap beat, razzzy piano and breathy vocals. 138 BPM. Both sides are celebratory spins.

VAN MCCOY — **Lonely Dancer** — 12" — List: 3.98

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

RADIO

DISCO HIGHLIGHTS

KRLY-FM — HOUSTON — MICHAEL

JOHNSON

HOT ROTATION:

Love And Desire — Arpeggio — Polydor

Keep On Dancin' — Gary's Gang —

Sam/Columbia

Da Ya Think I'm Sexy — Rod Stewart —

Warner Bros.

I Will Survive — Gloria Gaynor — Polydor

La Bamba — Antonio Rodriguez — Epic (LP

Imp)

At Midnight — T-Connection — Dash/T.K.

Haven't Stopped Dancin' Yet — Gonzalez —

Capitol

If There's Love — Amant — T.K.

I Don't Know If It's Right — Evelyn

"Champagne" King — RCA

Contact — Edwin Starr — 20th Century

HIT BOUND:

Shake Your Body — The Jacksons — Epic

Keep Your Body Workin' — Klee — Atlantic

It Must Be Love — Alton McLain — Polydor

Forbidden Love — Madleen Kane — Warner

Bros.

KUTE-FM — LOS ANGELES — LON

THOMAS

HOT ROTATION:

Da Ya Think I'm Sexy — Rod Stewart —

Warner Bros.

I Will Survive — Gloria Gaynor — Polydor

I Got My Mind Made Up — Instant Funk —

Salsoul

Sam/Columbia

Livin' It Up — Bell & James — A&M

I Want Your Love — Chic — Atlantic

I Don't Know If It's Right — Evelyn

"Champagne" King — RCA

Superman — Herbie Mann — Atlantic

Souvenirs/Fly Away — Voyage — Marlin/T.K.

HIT BOUND:

Ultimate — Ultimate — Casablanca (LP cuts)

Love Ballad — George Benson — Warner

Bros.

WCAU-FM — PHILADELPHIA — ROY

PERRY

HOT ROTATION:

I Got My Mind Made Up — Instant Funk —

Salsoul

We Are Family — Sister Sledge — Cotillion

(LP cuts)

Ultimate — Ultimate — Casablanca (LP cuts)

Da Ya Think I'm Sexy — Rod Stewart —

Warner Bros.

Disco Nights — G.Q. — Arista

C'est Chic — Chic — Atlantic (LP cuts)

At Midnight — T-Connection — Dash/T.K.

I Don't Know If It's Right — Evelyn

"Champagne" King — RCA

Knock On Wood — Amii Stewart — Ariola

There But For The Grace Of God — Machine

— RCA

HIT BOUND:

Dancin' Up A Storm — The Raes — A&M (LP

cuts)

Hold Your Horses — First Choice — Salsoul

(LP cuts)

Forbidden Love — Madleen Kane — Warner

'Spirits' Spurs Retail Activity

(continued from page 7)
releases.

"People have new stereo systems and gift dollars to spend and that's always reflected in our sales," explains Rothfeld. "Artists insisting on pre-Christmas release are doing themselves a disservice."

At Everybody's Records, company president Tom Keenan indicates "Spirits Having Flown" is his chain's biggest customer draw since the last Boston album.

"Things are starting to pick up now, partly due to the Bee Gees record," says Keenan. "It's selling real well and it's bringing people into the store who are not regular record consumers."

Some Disappointment

Retailers throughout the country were counting on the Bee Gees album, which spawned one #1 single ("Too Much Heaven") even before its release, to be a big traffic builder. Some have been disappointed.

"It was our #1 album last week," reports Chris Stewart, vice president of retail sales for the Record Bar chain. "But it's nothing like 'Saturday Night Fever' and it's only generating a bit of foot traffic. The industry has learned that superstars don't necessarily match previous successes. 'Spirits Having Flown' will be like any other LP, it'll go as radio airplay and 45 success goes."

Terry Worrell, president of Bromo Distributors which operates the Sound Warehouse chain, is puzzled by the disappointing sales his outlets have experienced on the Bee Gees album.

"We thought it would really go out, but to date it's been a disappointment," reports Worrell. "It's had no significant effect on traffic. Perhaps it's because the stations that sell a lot of records for us don't have the Bee Gees in heavy rotation. Maybe if 'Tragedy' catches fire it'll make the LP the smash we were looking for."

Racks Lead The Way

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

"The Bee Gees album has been tremendous for us," says John Kaplan, executive vice president at the Handleman Company, the nation's second largest rackjobber. "After a terrible January, it's helped turn our business around. We used it as our 'artist of the month' at K mart and Penney's and we'll probably use it again in March."

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

"We need the hits to bring people into our record departments even more than freestanding record stores do," Kaplan says. "Retailers sell more catalog, we're more dependent on hit product and the new Bee Gees album has come through for us."

The Bee Gees album is also coming through for UNICEF. A number of retailers have pledged 10¢ for UNICEF for every "Spirits" LP sold. But according to one charitable retailer, the pledge is not affecting album sales.

"The album is selling quite well, but I don't think it has much to do with UNICEF," reports Sheldon Michelson, a buyer for Records And Tapes, Ltd. "People look at the sign and say the campaign is nice, but they don't buy any records on account of it."

Records And Tapes, located in the Washington, D.C. area, was one of the many retailers hurt by the recent east coast

blizzards.

"We were doing real well until the snow hit," Michelson says. "We had to close Monday, which meant we missed our Washington's Birthday sale, and on Tuesday we had only a partial staff."

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

Disco

While waiting for major releases such as "Spirits," many retailers have come to believe that disco product, in the form of LPs, 12", and 45s, has kept them afloat.

"Disco records must make up at least 25-30 percent of our sales since the fall," says Bob Delaney, manager of Tower Records in Hollywood. "We were honestly expecting a decline, but disco has been holding up the bottom of the record business."

"We're now seeing almost all of our biggest records have been disco, or disco-related, like Rod Stewart. It's more powerful than people thought, and there's no end in sight. It's become a whole new way to sell records."

At the Atlanta-based Emerald City chain, where the weather was particularly harsh last week, artists such as the Village People and Gloria Gaynor are selling at a brisk pace, with both 12" and LPs moving well.

"Disco is just now becoming a mass merchandising phenomenon," notes Lieberman. "New things have to break at the retail level and then move to the mass merchandisers, and disco is so hot now that we're getting the response we need to get into it. Of course, the more metropolitan the location the stronger the sales."

Warner Bros. Hot

One label that has had no shortage of hot product during the winter is Warner Bros., which this week holds down three of the top five positions on the Cash Box Albums chart. Rod Stewart's "Blondes Have More Fun," which surrendered the top spot to the Bee Gees, is #2, the Doobie Brothers' "Minute By Minute" is #4 bullet and "Dire Straits" is #5 bullet.

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

Another influence on record sales now is the Grammy Awards. Several retailers cited Billy Joel's "52nd Street" as the primary beneficiary of the televised awards ceremony. Joel's "Just The Way You Are" garnered best song and best record awards at the recent gala.

A Time For New Artists

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

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

"Today is a time of new ideas and new names, and it's a healthy trend," concludes Worrell, "because the future of the record business is in new acts."

Tomato Signs Three

NEW YORK — Tomato Records has signed jazz artists Sam Rivers, Leroy Jenkins, and Mike Nock. Debut albums by the artists are scheduled for simultaneous March release. They are: "Shockwaves" by Rivers, "Space Minds, New Worlds, Survival Of America" by Jenkins; and "Climbing" by Nock.



A MILLION FOR GAYNOR — Polydor Records honored recording artist Gloria Gaynor for sales of one million records on both her "I Will Survive" single and "Love Tracks" LP. Shown at the celebration are (l-r): Marty Goldrod, Polydor west coast general manager; executive producer Freddie Perren; Gaynor; and producer Dino Fekaris, an associate of Perren's Grand Slam Productions.

DISCO BREAKS

(continued from page 39)

are gathering for *Billboard's* International Disco Forum V. An informal consensus among record companies this year appears to be that product will not be distributed at the convention due to its "chaotic" effects. One label promoter said that she has witnessed fist fights in recent years at the convention as DJs, frustrated by long waits in product lines, do battle for the latest releases. "Jocks have a credibility problem because they've been known as vinyl junkies," says another label promoter who backs up his typecasting with reports of similar incidents. In any event, although it is inevitable that some labels will distribute some product, many labels are attempting to avoid that situation. However, in the place of records, several labels are planning different give-aways. **Prelude** is distributing pairs of grey record felts for turntables. **Polydor** will give away record cleaners. **RSO** has glow-in-the-dark toys. While the many panel discussions are the heart of the business meetings, parties will also take up a lot of time. Buses will shuttle the interested from **Roseland** and the **New York Hilton** to the **Casablanca** roller skating party Monday night at the **Empire Roller Rink**. **Cher** is the official hostess. Upcoming releases will be played . . . **John Berge** and **Tim Rivers** will spin at the **Butterfly** party Tuesday night at **Le Farfalle**. . . **Motown** is also holding a party Tuesday at **Les Mouches** and reportedly **Barry Blustein** will be playing cuts from Stevie Wonder's new album, "The Secret Of Plants." Speaking of Motown, the label held a Hollywood bash Feb. 23 at Tony Duquette Studio to playback the upcoming label releases. **Raoul Frlas** spun. "Babbling Brook" is one very powerful cut from the Wonder LP. The album is scheduled for March 21 release. . . **Kelth Barrow** is the surprise guest at the **London/MCA** party Wednesday at **Paradise Garage**. London is also opening the doors to the **Crisco Disco** for Forum participants . . . **Trudy Heller Now**, at Avenue of the Americans and 9th St, is welcoming free Forum participants Monday-Thursday. **Danny Krivlt** is the club's DJ.

VINYL FIRE — **Infinity** Disco in the Soho district of N.Y.C. was a recent victim of arson. The club was gutted Feb. 14. One of the casualties of the fire was the record collection of DJ **Jim Burgess**. "I lost about 400 records," says Burgess who must now begin the arduous task of reassembling his collection. He is also off in search of a new club.

RADIO UPDATE — **96X** (WMJX) in Miami is the latest station to switch to the **Burkhart/Abrams** consultancy. The station shifted from Top 40 to disco last Wednesday at 10:00 a.m. The PD of Disco 96 is **Beau Rains**. The address is: 825 41st Street, Miami, Florida 33140. Phone: (305)538-5321 . . . **G. Kelth Alexander**, Saturday 10 a.m.-2 p.m. jock on **WKU** in N.Y. was treated to a birthday bash in his honor recently. Club owner **Regine** was the host . . . **Studio 107** (WSDO) in Ft. Lauderdale is sponsoring a 14 week dance tournament with six talented winners to be awarded one year leases of new Corvettes. The finals which will be held at the **Limelight** in late May will be aired on local TV station Channel 6. **Bo Crane** of Florida Record Pool and **Bill Cunningham**, general manager of the station, are among the judges. . . **Chic**, **Goody Goody** and the **Montana Orchestra** participated in the third anniversary celebrations for **WCAU** Feb. 25 at the **Academy of Music** in Philadelphia. . . **Sister Sledge**, the **Trammps** and **Tasha Thomas** performed at a **WKKX** party in Medford, Mass. on Feb. 14.

PARTIES, CONTESTS, ODDS & ENDS — **Flamingo** in New York held a judiciously timed "White Night" at the club Feb. 17. The midnight-to-noon bash was maestroed by **Howard Merritt** and his spinning brought an appropriate heavenly response. During the night of the "White" party, New York was blanketed by 13 inches of snow. Busy Mr. Merritt later winged west for guest spinning at **Trocadero Transfer** Feb. 23 and the following night at **Probe** in L.A. . . **Shadybrook Records** is re-releasing "Oh Honey" by **Delegation** as a 12" and **Arthur Murray** is kicking up his heels. **Gary Stevens**, owner of the Arthur Murray Disco Dance Studio in Minneapolis, has devised a slow step called "Foxy" for "Oh Honey." The step is derived from the Fox Trot. Shadybrook/Janus is sponsoring contests in five Chicago clubs — **Charlie's**, **Sheba's**, **Time Machine**, **Disco Connection** and the **Foxy** to introduce the dance. Stevens and his wife will also demonstrate the step on **Dinah!** later this month. . . Speaking of Arthur Murray, **DiscoShoes**, women's dancing shoes with flashing lights, were introduced at the International Fashion Footwear Exposition in New York Feb. 10. Inventor **Al Dana III** who lives in Tampa brought his shoes to Murray headquarters in Coral Gables last year and the rest, the company hopes, is history. The "space age" shoes have tiny lights which can be re-charged and blink to the individual rhythm of the dancer . . . **George Borden** of the **Boston Record Pool** will MC a show at **Lucifer's** in Boston. The featured dancers are the former **Dallas Cowboys Cheerleaders** who became "former" by posing for *Playboy*.

NEW PRODUCT — Feb. 28 is the release date for several Warner Bros. releases. Coming is a 12" "Everything Is Great" by **Inner Circle**, a commercial 12" called "Nitro Express" by **Nitro** on Whitfield and a 12" by **Undisputed Truth**. Last week brought the release of "Magnetism" by **Eugene Record**, former lead singer with the Chi-Lites. . . Rarely have we seen 12" product from **Capricorn** but the label is releasing this week a 6:40 track called "Sneakers (Fifty-Four)" by **Sea Level**. . . Atlantic is releasing shortly the new **Tasha Thomas** LP "Midnight Rendezvous". . . Casablanca is pleased with a **Howard Merritt** 12" remix of **Tony Orlando's** "They're Playing Our Song". Also coming from the label is "Body Shine" by **Munch Machine** and releases by **Alma Faye** and **Dennis Parker**. peter hartz

MERCHANDISING

SINGLES BREAKOUTS

Pickwick — National
BELL & JAMES
QUATRO/NORMAN
ELTON JOHN
 Record Dept. Merch. — Memphis
TOTO
 Sounds Unlimited — Chicago
AMBROSIA
BELL & JAMES
PEABO BRYSON
PEACHES & HERB
RUSH
SHALAMAR
 Tower — Sacramento
APRIL WINE
NANCY BROOKS
FOXY
QUATRO/NORMAN
AMII STEWART
 Richman Bros. — Philadelphia
BABYS
GONZALEZ
MAZE
BILL SUMMERS
 Sound Warehouse — San Antonio
BABYS
CHROME
FIREFALL
MARVIN GAYE
DANNY PEARSON
 Fathers & Sons — Indianapolis
BLONDIE
CHUCK BROWN
CHIC
DANE DONOHUE
FIREFALL
INSTANT FUNK

JACKSONS
RICK JAMES
QUATRO/NORMAN
LINDA RONSTADT
BOB WELCH
 Tower Records — San Francisco
DIRE STRAITS
AL STEWART
TOTO
 Bee Gee — Albany
NIGEL OLSSON
PEACHES & HERB
BOB WELCH
 Spec's — Miami
IAN MATTHEWS
 Discount — St. Louis
BOB WELCH
 Alta — Phoenix
NEIL DIAMOND
ANNE MURRAY
BOB WELCH
 Camelot — National
BLONDIE
CHER
DIRE STRAITS
 Popar Tunes — Memphis
BLONDIE
CHIC
DELEGATION
DOOBIE BROTHERS
 Radio Doctors — Milwaukee
GIORGIO
FRANK MILLS
 All Records — Oakland
CHIC
POLICE

Cavages — Buffalo
BEACH BOYS
OUTLAWS
BOB WELCH
NEIL YOUNG
 United — Miami
GIORGIO
HEART
 Record Theater — Cleveland
GAYE, ROSS, WONDER,
ROBINSON
 Everybody's — Portland
DELEGATION
GLORIA GAYNOR
 Harmony House — New Jersey
ERIC CLAPTON
DAN HARTMAN
 Harmony House — Detroit
BLONDIE
FRANK MILLS
AMII STEWART
BOB WELCH
 Tower — Los Angeles
BLONDIE
GINO VANNELLI
 Galgano — Chicago
CHER
NIGEL OLSSON
FRANK MILLS
QUATRO/NORMAN
BOB WELCH
 Record Factory — San Francisco
BLONDIE
CHUCK BROWN
DELEGATION
EVELYN "CHAMPAGNE" KING



RUFUS PARTY — Big Ben's Records' South La Brea outlet in L.A. was the site of an autograph party recently for ABC recording group Rufus as members of the band put their signatures on copies of the group's new "Numbers" album, the first solo venture without Chaka Khan. Pictured standing at the festivities are (l-r): John Smith, ABC vice president in charge of special markets; Jan Barnes, ABC national FM album director; Jerry Elster, ABC sales manager; John Robinson and Bobby Watson, Rufus members; A.D. Washington, ABC promotion; Tony Maiden, Rufus member; and Roderick Thomas, Big Ben assistant manager. Shown seated are (l-r): David "Hawk" Wolinski and Kevin Murphy, Rufus members; Laura Mims, ABC west coast regional promotion director; and Ahrgus Juilliard, ABC west coast publicist.

ALBUM BREAKOUTS

Camelot — National
BABYS
BEE GEES
CHEAP TRICK
DOOBIE BROTHERS
GODZ
BOB JAMES
McGUINN, CLARK & HILLMAN
ANNE MURRAY
UFO
 Sam Goody — New York
HEAD EAST
INSTANT FUNK
POLICE
EDWIN STARR
UFO
 Poplar Tunes — Memphis
FATBACK
RICK JAMES
DAVID OLIVER
POCO
EDWIN STARR
T-CONNECTION
 Tiger — Detroit
GEORGE BENSON
CHER
DOOBIE BROTHERS
MICHAEL FRANKS
JACKSONS
AL STEWART
 Tower — Seattle
ROBBEN FORD
MICHAEL FRANKS
GEORGE HARRISON
GARY WRIGHT
 Richman Bros. — Philadelphia
CHEAP TRICK
GEORGE HARRISON
IAN MATTHEWS
AMII STEWART
BILL WITHERS
 Gary's — Virginia
CHEAP TRICK
 Pickwick — National
BABYS
BEE GEES
CHUCK BROWN
GEORGE CARLIN
DIRE STRAITS
GLORIA GAYNOR
HOT CHOCOLATE
JEFFERSON STARSHIP
CHERYL LYNN
MELISSA MANCHESTER
BARBARA MANDRELL
ANNE MURRAY
WILLIE NELSON
PEACHES & HERB
POCO
 Record Theater — Cleveland
CHEAP TRICK
GEORGE DUKE
HERBIE HANCOCK
GEORGE HARRISON
PHILLIS HYMAN
JEFFERSON STARSHIP
HERBIE MANN
ANNE MURRAY
RETURN TO FOREVER
JOE SAMPLE
NARADA MICHAEL WALDEN
 All Records — Oakland
GEORGE HARRISON
POLICE
GARY WRIGHT
 Harvard Coop — Boston
FABULOUS POODLES

GEORGE HARRISON
McGUINN, CLARK & HILLMAN
 Disc — Texas
CHEAP TRICK
DESMOND CHILD & ROUGE
GEORGE HARRISON
JACKSONS
JULES & THE POLAR BEARS
McGUINN, CLARK & HILLMAN
POLICE
MARC TANNER
PETER TOSH
 Handleman — National
BABYS
BEE GEES
DIRE STRAITS
DOOBIE BROTHERS
GLORIA GLAYNOR
RICK JAMES
JEFFERSON STARSHIP
MELISSA MANCHESTER
ANNE MURRAY
PEACHES & HERB
 Discount — St. Louis
BOOMTOWN RATS
CHEAP TRICK
CHER
JAM
JOHNNY MATHIS
POLICE
RUFUS
JOE SAMPLE
SISTER SLEDGE
TKO
 Music Plus — Los Angeles
ARPEGGIO
BELL & JAMES
CHER
ROBBEN FORD
GILBERTO GIL
GEORGE HARRISON
PETER JACQUES
McGUINN, CLARK & HILLMAN
RETURN TO FOREVER
GINO SOCCIO

DAVID BROMBERG
ROBBEN FORD
GEORGE HARRISON
STEVE HILLAGE
EVIE SANDS
 Disc 'o' Mat — New York
BOOMTOWN RATS
MICHAEL FRANKS
GEORGE HARRISON
 Tape City — New Orleans
DELEGATION
PHILLIS HYMAN
INSTANT FUNK
HERBIE MANN
JOHNNY MATHIS
JOE SAMPLE
 Flipside — Chicago
DELEGATION
GEORGE HARRISON
KAYAK
MECO
PEACHES & HERB
POCO
RICHARD PRYOR
TRILLION
MUDDY WATERS
GARY WRIGHT
 Alta — Phoenix
ARPEGGIO
BABYS
ANGELA BOFILL
HOT CHOCOLATE
EDDIE MONEY
ANNE MURRAY
POCO
SUPERMAN (ST.)
UFO
VOYAGE
 Cavages — Buffalo
JEFFERSON STARSHIP
ANNE MURRAY
TAVARES
 Spec's — Miami
CHEAP TRICK
GEORGE HARRISON
 Fathers & Sons — Indianapolis
CHUCK BROWN
DANE DONOHUE
GEORGE DUKE
FABULOUS POODLES
MICHAEL FRANKS
GEORGE HARRISON
KAYAK
MAX DEMIAN
McGUINN, CLARK & HILLMAN
ROADMASTER
SISTER SLEDGE
MARC TANNER
TKO
TRILLION
GARY WRIGHT
 Dan Jay — Denver
CHUCK BROWN
GENE CHANDLER
ELVIS COSTELLO
FABULOUS POODLES
MICHAEL FRANKS
GEORGE HARRISON
EVELYN "CHAMPAGNE" KING
SAD CAFE
MARC TANNER
 Norman Cooper — Philadelphia
RETURN TO FOREVER
 VIP — Los Angeles
GEORGE DUKE
HERBIE HANCOCK
MANDRE

Collins Month At Korvette Chain

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

Series Of Promotions

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

Motown To Market Fastbreak Soundtrack

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

'Fever' Re-released In PG-Rated Version

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

"Saturday Night Fever" is a Robert Stigwood Production and "Grease" is a Robert Stigwood/Allan Carr Production. Both films are distributed by Paramount Pictures.

Warner Bros. Issues New Print Portfolios

NEW YORK — Warner Bros. Publications has released a number of new portfolios. They include Rod Stewart's "Blondes Have More Fun," Neil Diamond's "You Don't Bring Me Flowers," Jackson Browne's "Running On Empty," Little River Band's "Diamantina Cocktail," Aerosmith's "Live Bootleg," Al Stewart's "Time Passages," Eric Carmen's "Change Of Heart," the Who's "Who Are You," Kansas' "Two For The Show," Chuck Mangione's "Feel So Good" and "Children Of Sanchez," Ted Nugent's "Weekend Warriors," "Wings' Greatest," Elton John's "A Single Man," Stephen Bishop's "Bish," "Superman (Songs From the Original Soundtrack)," and "MacArthur Park, Le Freak & More Great Disco."

'Superman' Songbook

The company will also release a matching songbook to the "Superman" soundtrack. It will include 16 pages of four-color art and a pull-out wall poster. The selections are composed by John Williams.

Landry Video Co. Creates Ad Tool

(continued from page 16)

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

The next PromoVision programs will be shown in Seattle's 19 DJ's Sound City stores, Chicago's 10 Sound Warehouse stores, Atlanta's 8 Oz record stores and Houston's 10 Record Town stores. The regional location of the stores makes it possible for PromoVision to saturate the markets in those perspective areas.

New Approach

Landry points out that video is fast becoming a media unto itself with the onslaught of the Beta Max and the VHS. He adds that both MCA and RCA are developing a video disc and companies like Panasonic and Warner Bros. are co-licensing. "Basically I think we are pioneering a new approach to an industry," says Landry. "I want us to eventually become a video record label."

TOP SINGLE BREAKOUT OF THE WEEK

PRECIOUS LOVE — BOB WELCH — CAPITOL

TOP ALBUM BREAKOUT OF THE WEEK

GEORGE HARRISON — DARK HORSE

Grammy Highlights



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



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



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



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

CLASSICAL

TOP FORTY CLASSICAL ALBUMS

| | Weeks On Chart |
|---|----------------------|
| 1 DONIZETTI: Don Pasquale Sills, Kraus, Gramrn, Titus London Symphony Orchestra (Caidwell) Angel SBLX 3871 (16.98/2 LPs) | 1 8 |
| 2 DEBUSSY: Preludes, Book I Arturo Venedetti Michelangeili DG-2531.200 (8.98/1 LP) | 3 8 |
| 3 BRAVO PAVAROTTI Pavarotti London PAV 2001/2 (13.96/2 LPs) | 6 28 |
| 4 SILLS & MILNES: Up In Central Park New York City Opera Orchestra (Rudel) Angel S-37323 (7.98/1 LP) | 2 14 |
| 5 BOLLING: Suite For Violin And Jazz Piano Zukerman, Bolling, Hediguer, Sabiani Columbia 35128 (7.98/1 LP) | 7 18 |
| 6 VERDI: Otello Domingo, Scotto, Milnes, National Philharmonic Orchestra (Levine) RCA CRL3-2951 (26.98/3 LPs) | 4 22 |
| 7 VERDI: La Battaglia Di Legnano Philips 6700.120 (17.96/2 LPs) | 8 8 |
| 8 TOMITA: Bermuda Triangle RCA ARLI-2885 (7.98/1 LP) | 18 4 |
| 9 PUCCINI: Madame Butterfly Scotto, Domingo, Philharmonia Orchestra (Maazel) Columbia M3-35181 (24.98/3 LPs) | 5 16 |
| 10 HITS FROM LINCOLN CENTER Pavarotti London OS 26577 (7.98/1 LP) | 16 28 |
| 11 BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling Columbia M33233 (7.98/1 LP) | 11 120 |
| 12 VIVALDI: Four Seasons Jerusalem Music Center Chamber Orchestra (Stern) Columbia M35122 (7.98/1 LP) | 13 18 |
| 13 JOSE CARRERAS SINGS GRANADA Philips 9500.584 (8.98/1 LP) | 14 8 |
| 14 JAMES GALWAY: Annie's Song RCA ARLI-3061 (7.98/1 LP) | 37 4 |
| 15 PAVAROTTI: Cavalleria R. & Pagliacci National Philharmonic (Gavazzeni/Patane) London OSAD 13125 (26.94/3 LPs) | 31 4 |
| 16 HANDEL: The Water Music Concertus Musicus of Vienna (Harnencourt) Telefunken 6.42497 (7.98/1 LP) | 9 14 |
| 17 MARIA CALLAS: The Legend The Unreleased Recordings Angel S-37557 (7.98/1 LP) | 10 22 |
| 18 HOROWITZ: Rachmaninoff Piano Concerto No. 3 Horowitz, New York Philharmonic (Ormandy) RCA CRL 1-2633 (8.98/1 LP) | 12 50 |
| 19 SCOTTO-DOMINGO: Romantic Opera Duets Columbia M 35135 (7.98/1 LP) | 28 4 |
| 20 PACHELBEL: Kanon: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (7.98/1 LP) | 19 122 |
| 21 TCHAIKOVSKY: 1812 Overture Detroit Symphony (Dorati) London CS 7118 (7.98/1 LP) | 26 6 |
| 22 BERLIOZ: Beatrice et Benedict Baker, Tear, Eda-Pierre, Watts, London Symphony (Davis) Philips 6700.121 (17.98/2 LPs) | — 2 |
| 23 MAHLER: Symphony No. 6 Berlin Philharmonic (Von Karajan) DG 2707 106 (17.06/2 LPs) | 15 24 |
| 24 RAMPAL: JAPANESE MELODIES FOR FLUTE AND HARP Rampal, Laskine Columbia M 34568 (7.98/1 LP) | 23 50 |
| 25 BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan) DG 2740172 (63.84/8 LPs) | 22 14 |
| 26 TCHAIKOVSKY: The Nutcracker National Philharmonic Orchestra (Schermerhorn) Columbia M2-35189 (15.98/2 LPs) | 20 14 |
| 27 BEETHOVEN: Fidelio Janowitz, Popp, Kollo, Vienna State Opera Chorus, Vienna Philharmonic (Bernstein) DG 2709 082 (23.94/3 LPs) | 21 14 |
| 28 VERDI: Nabucco Philharmonia Orchestra (Multi) Angel SCLX 3850 (24.98/3 LPs) | 17 22 |
| 29 GREATEST HITS OF 1720 Philharmonia Virtuosi Of NY (Richard Kapp) Columbia M34544 (7.98/1 LP) | 29 70 |
| 30 DEBUSSY: Preludes-Books 1 & 2 Paul Jacobs Nonesuch H-73031 (4.98/1 LP) | 36 4 |
| 31 LEHAR: The Merry Widow Sills, New York City Opera Orchestra & Chorus (Rudel) Angel S-37500 (7.98/1 LP) | 32 42 |
| 32 BIZET: Carmen Beganza, Domingo, Cotrubas, Milnes, London Symphony (Abbado) DG 2709 085 (26.98/3 LPs) 1 LP | — 2 |
| 33 MAHLER: Symphony No. 4 in G Von Stade, Vienna Philharmonic (Abbado) DG 2530 966 (7.98/1 LP) | 33 30 |
| 34 VERDI: Otello Cossutta, Price, Baquier, Vienna Philharmonic (Solti) London OSA 13130 (23.94/3LPs) | 24 22 |
| 35 STRAUSS: Salome Behrens, Van Dam, Bohm, Vienna Philharmonic Orchestra (Karajan) Angel SBLX-3848 (16.98/2 LPs) | 25 26 |
| 36 MAHLER: Symphony No. 1 Boston Symphony Orchestra (Ozawa) DG 2530 993 (7.98/1 LP) | 34 40 |
| 37 SUPPE: Overtures London Philharmonic Orchestra (Marriner) Philips 9500.399 (8.98/1 LP) | 35 18 |
| 38 BACH: Mass in B Minor Academy Of St. Martin-In-The-Fields (Marriner) Philips 6769.002 (26.94/3 LPs) | 27 28 |
| 39 HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548 (7.98/1 LP) | 38 62 |
| 40 MAHLER: Symphony No. 9 Chicago Symphony Orchestra (Giulini) DG 2707 097 (15.96/2 LPs) | 39 106 |

Vining Discusses His Plans For Pickwick's Quintessence

by Ken Terry

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

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

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

Since Quintessence is competing directly with the budget lines of the American majors, it licenses most of its material from European companies, including BMI,

CLASSICAL CLIPS

NEW YORK — The Moss Music Group has entered into an agreement with Warner-Pioneer, the Japanese affiliate of WEA International, for distribution of the Vox/Turnabout catalog in Japan, Korea (Oasis Record Co.) and Taiwan (Four Seas Record Publishing Co., Ltd.) The contract is for five years, with a six-figure guarantee.

Warner-Pioneer will inaugurate an intensive merchandising campaign in February with a package of releases featuring the piano music of Saint-Saens, Faure and Satie. During the five-year period of the agreement, a considerable portion of the Vox repertory will be offered. Release schedules and promotional campaigns will be timed to coincide with the concert calendars of Vox artists **Jerome Rose** and **Peter Frankl**, who will be touring the Far East this year.

SYMPHONIC CATALOG — BMI is issuing a new symphonic catalog, containing listings of some 3,000 concert music works
(continued on page 48)

Supraphon and Polygram. Through Polygram, Quintessence licenses catalog from DG and Philips, including material they have passed over for their \$6.98 list Privilege and Festivo series.

Although the recordings in Quintessence's "Critics' Choice" series range back to the mid-'50s, most are in stereo, and some are quite recent. For example, a forthcoming album containing Mendelssohn's Fourth and Fifth Symphonies, licensed from Supraphon, was recorded in 1977.

April Release

Quintessence's April release demonstrates the line's high quality. For example, there will be a reissue of a Eugene Jochum-led recording of Beethoven's Symphonies Nos. 1 and 8. The Beethoven symphony cycle that this recording comes from will eventually be re-released in its entirety, paralleling Jochum's more recent recording of the cycle for Angel.

Another highlight of the new release is the second in a series of recordings that feature flutist Jean-Pierre Rampal. Called "The Flute Of Versailles," it will illustrate one phase in the history of the instrument.

Three double albums will also be coming out on Quintessence, including recordings of the Bach secular cantatas, the Brandenburg Concertos with the Collegium Aureum, and the violin and harpsichord sonatas of Bach, featuring Joseph Suk. In addition, Quintessence will release Wilhelm Kempff's mid-'50s recordings of Beethoven's "Hammerklavier," "Appassionata," and "Pathetique" sonatas on a single disc.

Altogether, the April release will comprise 14 albums. Between 25 and 30 additional "Critics' Choice" LPs are scheduled for release by the end of 1979.

Second Series

Besides the "Critics' Choice" series, Quintessence also puts out another line called "Classics For Joy." Although nothing new has been added to this line for the past nine months, Vining said that another release is planned for August.

Asked whether or not "Classics For Joy" is considered as successful as "Critics' Choice" (continued on page 48)

CLASSICAL ALBUM REVIEWS



SCHUBERT: The Complete Symphonies; Overture & Ballet Music from "Rosamunde." Berlin Philharmonic, Herbert von Karajan, conductor. Angel SE-3862. List: \$39.90.

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



BEETHOVEN: Diabelli Variations. Charles Rosen, pianist. Peters International PLE 042. List: \$6.98.

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



JULIAN BEAM AND JOHN WILLIAMS LIVE: RCA Red Seal RAL 2-3090. List: \$15.96.

Most of the program chosen by these eminent guitar virtuosos is delectable. Telemann's "Partie Polonoise," originally written for two lutes, allows a masterly exposition of baroque technique; Bor's "Fantasie," is one of the composer's most amiable works; and Williams' arrangement of the Andante from Brahms' B-flat string sextet is a revelation. Faure's "Dolly" fails to make much of an impression, but there are also luscious arrangements of familiar works by Debussy, Albeniz and Granados.

LATIN BEAT

Malcolm Forest creator of Brazilian hit Ecstasy will have a second single release this month in Brazil. Ecstasy, written by Brazilian composer Anthony, was released on the Som Livre label, a subsidiary of the Globo TV Network, and distributed worldwide by RCA. Ecstasy was produced by **Anthony** and **Malcolm Forest**, and shot up to a double week number one in Brazil. It was certified gold and is on its way for platinum certification. International distribution is being handled by RCA on a first option basis. There are 22 countries in which Ecstasy is being released, in many as part of the TV series "O Espigao" soundtrack album (this series, after being successful in Brazil is now being licensed, by TV Globo to many European and Latin American markets, including major Latin markets in the U.S.)

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

The new single features "Good-bye, Baby" (Malcolm Forest) on the A Side and "Emerald Rings and Rooming Houses" by **John L. Maler** on the flip side. Good-bye, Baby is a heavy up tempo ballad with a very strong chorus. There are special voice-guitar effects, castanets, maracas and bells. The subject matter of the lyric is a farewell scene at an airport. The girl leaves the boy to go to Spain boarding the ten o'clock jumbo jet plane. The speaker calls passengers to the plane and it jets away — arrangements were by **W. Lemke**, arranger of million seller "Feelings." Backing are vocals by members of the highly popular Harmony Cats group. Production by

Malcolm Forest and Anthony, mixing mastering by **Malcolm Forest** and **Steve McClean**. "Good-bye, Baby" is published by MDK Music Ltd., in Brazil and represented in the U.S. and other countries by Copyright Service Bureau.

It is not surprising that **Ralph Mercado** and **Ray Aviles** outdid themselves when they presented "Salsa's Perfect Combination III" at Radio City Music Hall Feb. 10. Two SRO concerts are the talk of the industry and the public alike. It's a toss-up as to what artists the audience liked most. **Tito Puente** had the time of his life performing material from his best selling Fania album, "Homenaje A Beny." **Willie Colon** and **Ruben Blades** had the audience in the palm of their hands as did **Hector LaVoe**, **Celia Cruz** and **Cheo Feliciano**. Almost every top singer in the "Salsa" business was represented on the stage that night including **Santito Colon**, **Ismael Quintana**, **Adalberto Santiago**, **Hector Casanova**, **Nestor Sanchez**, **Junior Gonzales** and **Lulgi Texlor**.

Mercado and Aviles feel this was their best production to date, and they are looking forward to presenting more concerts at Radio City.

Fania Records will release a live album by **Ray Barretto** consisting of material recorded at Ray's Beacon Theater concert in May 1976. These are sides not previously released on Ray's Atlantic album, "Tomorrow-Barretto Live." This particular album will feature the voices of **Adalberto Santiago** and **Tito Allen**. The songs are familiar to Barretto fans who should appreciate the "live" versions of "Ay No," "Indestructible," "Mirame de Frente," "Hisprocesia Y Falsedad," "Alma Con Alma," and "Quitate La Mascara." The name of the album is simply "Gracias."

"Latin Fever" has been #1 on Philadelphia's Latin charts for the past six months and, on Feb. 24 this 13 piece, all women, Salsa-Disco orchestra will make its third personal appearance in Philadelphia within the past five months.

On its two previous presentations, "Latin Fever" played before standing room only audiences. For this occasion, even a greater turnout is expected. "Latin Fever" will be playing for the Spanish Merchants Association of Philadelphia at their annual dance at the Benjamin Franklin Hotel.

ray terrace

SINGLES TO WATCH

GUILLERMO CAMPANA (Pega) **Recuerdos, Recuerdos** (J. Napton/C. Lopez)
YOLANDITA MONGE (Coco) **Quiero Empezar El Olvido** (Fabini/Valles)
ROGER BARES (CBS-Costa Rica) **Te Cantare Yo Te Amare** (Roger Bares)
CARLOS DEL LLANO (CBS-Costa Rica) **Sequiere-Sus Pasos** (Carlos Calderon)
AMIGOS (CBS-Costa Rica) **Verano De Amor** (M-Stainer)
GERARDO CON LOS HICSOS (CBS-Costa Rica) **Tanto, Tanto** (R. Uale)
JUSTO BETANCOURT (Fania) **La Tapa Al Pomo** (A. Munar/R. Santos)
RAY RODRIGUEZ (Tico) **Los Cuatro Pesos** (D.R.)
ADALBERTO SANTIAGO (Fania) **Popeye El Marino** (Johnny Vega)
HECTOR LAVOE (Fania) **Bandolera** (Victor Cavalli)
ERNIE AGOSTO (Vaya) **El Manlicerito** (D.R.)
CHRISITE LEE (RCA-Spain) **Hang On Beautiful Dreamer** (Stein/Jass)
ACUARIO (RCA-Spain) **Samba De Amor** (Stein/Jass)
ROCIO JURADO (RCA-Spain) **Si Amanece** (Alejandro/Magdalena)
LOS AMAYA (RCA-Spain) **Mujer** (J & D Amaya)
ROCIO JURADO (RCA-Spain) **Lo Silento, Mi Amor** (Alejandro/Magdalena)
JORGE DEL CASTILLO (Epic-Costa Rica) **Al Ver Que Te Me Vas** (A-Gil)
LE MAIRE Y SU KLAN (CBS-Costa Rica) **Regalame Una Rosa** (D.R.A.)
LOS HICSOS (CBS-Costa Rica) **El Sombrero De Gaspar** (D.R.A.)
LOS DIAMANTES (CBS-Costa Rica) **Marla Pequenita** (Victor H. Berrocal)
ENRIQUE GUZMAN (Orfeon) **El Amor Esta En El Aire** (Ganda-Young-Okamura)
JOHNNY LABORIEL (Orfeon) **Senora Corazon** (Felipe Gil)
ELIZANGELA (RCA-Brazil) **Cerquita De Mi** (Belardi/Alarcon)
INVASION (CBS-Costa Rica) **Pasodoble De Amor** (D.R.A.)
CHICO NOVARRO (Microfon) **Primera Actriz** (Chico Novarro)
COMBO LATINO (Epic-Costa Rica) **Coquetona** (Villanueva)
TIBERIO (Microfon) **Primavera** (Rossi/Cobos)

TOP 20 ALBUMS

| MIAMI POP | MIAMI SALSA |
|---|---|
| 1 JOSE LUIS (Top Hits 2021) | 1 HOMENAJE A BENNY TITO PUENTE (Tico 1425) |
| 2 AMIGO ROBERTO CARLOS (Caytronics 1505) | 2 CHARANGA 76 EN EL 78 CHARANGA 76 (TR-139) |
| 3 ENTRE AMIGOS CAMILO SESTO (Pronto 1034) | 3 OSCAR DE LEON (TH-2036) |
| 4 VUELVE LUISA MARIA GUELL (Alhambra 43) | 4 CONJUNTO BORINCUBA (Libra 2005) |
| 5 SOLA LISETTE (Coco 148) | 5 SIEMBRA WILLIE COLON/RUBEN BLADES (Fania 00537) |
| 6 LOLITA DE LA COLINA (Arcano 3416) | 6 ONLY THEY COULD HAVE MADE THIS ALBUM CRUZ/COLON (Vaya 66) |
| 7 MI CARTE LOLITA (Caytronics 1506) | 7 TREMENDA DIMENSION DIMENSION LATINA (Velvet 8012) |
| 8 TE JURO QUE NUNCA VOLVERA LUPITA D'ALESSIO (Orfeon 021) | 8 EDDIE PALMIERI (Epic JE 35523) |
| 9 MIAMI SOUND MACHINE (Audio Latino 5027) | 9 EN LAS VEGAS EL GRAN COMBO (GC 015) |
| 10 VOZ Y CORAZON NELSON NED (West Side Latino 4117) | 10 LA COMEDIA HECTOR LAVOE (Fania 522) |
| 11 DEMASIADO AMOR BASILIO (Zafiro 513) | 11 SALSA MAYOR (Velvet 8011) |
| 12 AMIS 33 ANOS JULIO IGLESIAS (Alhambra 33) | 12 SPANISH FEVER FANIA ALL STARS (Columbia 35336) |
| 13 VOL #7 ALVAREZ GUEDES (Geina 5056) | 13 NEW YORK CITY SALSA ORQUESTA BROADWAY (Coco 141) |
| 14 JUAN BAU #5 (Zafiro 512) | 14 SALUD DINERO Y AMOR ORQUESTA NOVEL (Fania 520) |
| 15 VOLCAN JOSE JOSE (Pronto 1035) | 15 FRIENDS LOUIS RAMIREZ (Cotique 1096) |
| 16 NUNCA SUPE LA VERDAD DANNY DANIEL (Borinquen 1327) | 16 SALSA ENCENDIDA TIPICA 73 (Inca 62) |
| 17 SE TE VAS TE VAS HUGO BLANCO (West Side Latino) | 17 DOS CACHO (Salsoul 4115) |
| 18 NYDIA CARO (Alhambra 151) | 18 JOHNNY VENTURA (Combo 2006) |
| 19 UNLIMITED ALMA (Alhambra 152) | 19 INCONQUISTABLE DIMENSION LATINA (TH 2040) |
| 20 PERLA (Audio Latino 5043) | 20 TRIBUTE TO CHANO POZO JOSE MANQUAL (True Venture 1001) |

LATIN PICKS



A NOCHE CON SARA — Sara Montiel — Alhambra ACS-46 — Producer: Jose Tous

Veteran movie actress and singer Sara Montiel needs no introduction to the music field. She has, with this album, 50 LPs to her credits. She excels vocally on every cut. Beautiful arrangements by R. Ferro and J.L. Navarro. This album recorded in Spain features an outstanding backup orchestra. Not a weak cut throughout.



ODILA FLORES — CBS DCS-867 — Producer: Pedro Ramirez

Beautiful vocalist Odila Flores gives her heart and soul on this album of love songs and Mexican folk music. The mariachi orchestra backing her is superb. This album was well recorded. The best selections are: Prestame Tu Lumbre; Mi Tristeza; Tu, Yo Y Nuestro Amor; No Me Vuelvo A Enamorar; Juro Que Nunca Volvere; Al Dia Siguiente; and Atada A Esta Cruz.



MARAVILLA ENCARCELADA — Moliendo Vidrio — Alhambra Als-156 — Producer: Gary Nunez

This is Moliendo Vidrio's second album with Alhambra Records. The group mixes Puerto Rican folklorico music, (what is often called "Jibaro music") with dansas, plenas, salsa and Latin rock. The arrangements and musical direction is under the baton of Gary Nunez. For those of you who appreciate good jibaro music with a modern sound we recommend this LP. All cuts are excellent.

INTERNATIONAL



COURY MINES GOLD — Gold albums were presented to RSO Records president Al Coury by Polygram, Brazil during RSO's recent International conference in Cannes, to celebrate the fact that RSO albums 'Saturday Night Fever' and 'Grease' are the first albums ever to be certified gold in Brazil. Pictured are (l-r): Mike Hutson, vice president and managing director of RSO International; Antonio C. Ribeiro, managing director, Polygram, Brazil; Coury; and Claudio Conde, marketing and RSO label manger, Brazil.

CBS-U.K. Promotes Three Degrees Via Simulcast Radio/TV Commercial

by Nick Underwood

LONDON — CBS-U.K. Records has initiated a promotional experiment titled "Simulcast," which simultaneously linked up Scotland's independent television station S.T.V. to Radio Clyde and Radio Forth for an audio-visual stereo commercial. The commercial, the first of its kind in the U.K., was viewed throughout Scotland.

The commercial spotlighted a compilation album, "20 Greatest Hits," by the Three Degrees. The commercial, a video with soundtrack, plus two identical radio commercial soundtrack, lasted 30 seconds. On the night it was broadcast (midweek — at peak viewing time) it was preceded by a commercial-for-the-commercial, which aired 12 minutes earlier. The 30-second pre-commercial advertising the simulcast commercial was an announcement to both TV viewers and radio listeners about the impending link-up.

Created By Donaldson

The U.K. simulcast commercial was conceived by CBS advertising manager, David Donaldson. "Originally it was just a simple idea which came to me, that no-one had ever done a simulcast stereo radio/TV commercial before in this country," explained Donaldson. "So we've kicked off our Three Degrees national marketing campaign with the simulcast situation. Whether simulcast develops on a regular basis from now, I don't know. If a lot of advertisers start doing it, it will lose its impact. Simulcast at the moment only has a value if it retains this impact. So for us, being first is important."

In Donaldson's original idea, it was intended that the pre-commercial announcement was to immediately precede the simulcast commercial. But on closer examination the label ascertained that viewers would need time to tune their radios and listeners to switch on TVs, so the 12-minute gap was decided upon. "In choosing an area to test simulcast we decided upon Scotland because it is an area that has got good TV and radio coverage and it is the area where the Three Degrees campaign is commencing," added Donaldson. Simulcast can create an interest in a situation that allows people to see the commercial and therefore you're bringing the product to the attention of potential buyers through a new impact situation."

As far as using simulcast on a regular basis for exposing product, Donaldson is a bit skeptical. "Simulcast has a value only

because it has never been done before, so people are going to want to see it and be involved in it. Though it may be that if it becomes commonplace it would lose its impact. Like the very first TV commercial, which had an impact."

No Major Problems

Both radio stations involved, Clyde and Forth, assured that any problems which might have arisen was of a purely technical nature. Radio Clyde's advertising controller Andy Sutherland said: "The main thing which can go wrong is the time-synchronization. Television works to closer, tighter, fraction of seconds than we do. Also, from our point of view TV is too involved in putting out commercials linked and synchronized with a national system, which causes problems to us being a small local station."

A similar answer and attitude was held by Radio Forth's sales manager, Derek Gorman. "The split-second timing needed to link us to the TV transmission has been the main problem," said Gorman. "And to link up during a pre-recorded program is impossible, which makes it very difficult doing it on a regular basis. The publicity for us and Clyde is excellent however."

Warner-Pioneer Sales Down 10%

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

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

Watanabe Departure

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

Also during its shareholders meeting, the label projected its sales figures for the present term (Nov. 21, 1978 to Nov. 20, 1979). The company expects to reach \$75 million in overall sales, earning \$65 million in record sales and \$10 million in tape sales.

Ross Reynolds Helping WEA Canada To Maximize Success

by Kirk LaPointe

TORONTO — WEA Music of Canada Ltd. increased its business more than 20 percent in 1978, and with the recent signing of domestic recording band Streetheart to Atlantic in the U.S., the company's prospects for 1979 seem brighter than they've been in years.

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

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

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

No Revolution

"There is not going to be any revolution here, just because I've taken on some responsibilities," he says. "We had a better than 20-percent growth last year, and I think you'll find that the company will keep its internal growth in line with its revenue growth."

With the label's president, Ken Middleton, Reynolds has worked hard at creating more autonomous operations for the Canadian subsidiary. "That has been the trend in recent years, for Canadian record companies to acquire more independence from their American counterparts. We've been ahead of the Americans with bands like Boney M. (whose new album has sold over 200,000 copies in Canada, double platinum), the Cars (whose debut disc is a Top 10 item), Devo, Nicolette Larson, and even Neil Young.

"We can't claim to have broken Rod Stewart," says Reynolds, "but with the help of our two product managers, Kim Cooke and Bob Johnston, we've been able to iden-



Ross Reynolds

tify albums we can take a shot on breaking, and we've been very successful."

Chic Success

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

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

In keeping with the thinking of other Canadian companies, WEA is developing fewer, but more qualitative artists, with international releases for albums in mind. "We're spending more money, but in better ways," he surmises. "It's difficult to produce an international album with a 'Canadian' budget. So, we have to invest good sums of money, and with fewer artists, to ensure a good return."



McGUINN, CLARK & HILLMAN TOUR EUROPE — In conjunction with the release of the album "McGuinn, Clark & Hillman" the three ex-Byrds members flew into Europe for a series of concerts in Copenhagen, Paris and London. Pictured (l-r) backstage at the Tivoli Concert Hall in Copenhagen are: Al Hersh, the group's manager; Roger McGuinn; Gene Clark; Jerry Ritz, head of international A&R, EMI-Denmark; Lois Graff, Capitol international's European coordinator; and Bengt Berg, Capitol label manager of EMI Sweden.

INTERNATIONAL

Canada Labels, Campus Radio Stations Exchanging Ideas

by Kirk LaPointe

TORONTO — Record companies are willing to work together with campus radio stations, providing the stations display a better degree of professionalism, and try not to be imitative of Top 40 or AOR radio in Canada.

That's the word from a campus radio/record company gathering held recently in Toronto, at which representatives from 12 Ontario campus stations and 11 record companies met to discuss the role and function of the largely-overlooked campus radio medium.

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

Owens addressed the gathering, along with WEA's national publicity officer, Dave Tollington, and GRT's eastern regional promotional director, Perry Goldberg. Representatives were also present for the panel discussion and informal gathering later from MCA, Infinity, Polygram, Ixtlan, Bomb, RCA and Quality Records.

Dave Tollington, who came to WEA from AOR station CHUM-FM over a year ago, pointed out that the role of campus radio remains nebulous. "Campus radio can be geared towards jobs, as part of courses at

university, or just for fun." For that reason, he stated that campus radio in Canada has lacked a cohesiveness and "a strong degree of professionalism as a whole." While some of the campus stations have acted in a serious way in attempting to capture the student and community markets in which they broadcast, too often the stations are run haphazardly.

Varied Formats Needed

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

But campus representatives argued they would be in jeopardy of losing their listenerships if they switched formats. They say they need to strike a balance between tightened playlists and eclecticism, if they are to succeed. And they complained strongly of the brush-off they've received from record companies, both in terms of supplying product and in granting interviews.

"We're finding that fewer and fewer of our artists wish to give interviews," Owens argued. Tollington added, "Above all, the problems have been heightened by the number of campus stations, and their locations." Most of the stations were from outside Toronto.

Tape Sales Soar, Records Also Up In Japan Market

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

The overall sales of records produced in 1978 in Japan was 172 billion yen (\$861 million), indicating an increase of 5% over the previous year's figures. In addition, the total volume of records sold in 1978 was 7% higher than 1977.

At the same time, the total sales of tapes in 1978 was 73 billion yen, a 24% increase over 1977. The volume of tapes sold in 1978 was represented at 34% jump over 1977.

Combining the above figures, the overall sales of both records and tapes reached 245 billion yen (\$1.2 billion), indicating a 10.3% increase over 1977.



FOWLEY PRODUCES STREET TALK — U.S. producer/composer Kim Fowley recently produced New Zealand rock group Street Talk, which is signed to WEA Ltd. New Zealand. The group's debut album was recorded at Auckland's Mandrill Studios in New Zealand. Pictured standing (l-r) are: Stuart Pearce and Jim Lawrie of Street Talk; Tim Murdoch, managing director of WEA New Zealand; Andy MacDonald, Mike Caen and Hammond Gamble of Street Talk. Shown seated is Kim Fowley.

INTERNATIONAL DATELINE

United Kingdom

LONDON — EMI Records Group repertoire division has set up its first disco label, called Sidewalk, which has its own logo, sleeve and label identity. This new label will be used specifically for commercial disco product. Launched Feb. 23, Sidewalk's first release is a seven-inch and 12-inch disc of **Gonzalez'** American hit, "Haven't Stopped Dancin' Yet."

Polydor's new wave band, **the Jam**, is off to Germany and France, performing in Berlin, Hamburg and Paris... RCA Records managing director **Ken Glyancy** recently hosted an hour-long performance of the **Average White Band** at London's Ronnie Scott's club for 250 assorted media people.

Bob Marley & the Wailers go down under for their first ever Australian tour in April. Festival Records has planned a comprehensive marketing and promotion campaign for the tour, while the band's LP

"Kaya," released in the spring last year, went platinum before Christmas with Australian sales in excess of 50,000... Another Island band, **Ultravox**, is about to make its American debut. This very English art-punk band plays a month-long series of shows beginning in Philadelphia Feb. 23.

Albert Lee, guitarist extraordinaire, has joined the **Eric Clapton Band**. Lee, ex-**Heads, Hands and Feet** and the **Emmylou Harris Hot Band** member, will debut in Clapton's band in Ireland on March 8... Arista has just released a new **Barry Manilow** LP entitled "Manilow Magic" to keep Manilow's U.K. fans happy.

Mike Everett, senior A&R manager for contemporary acts at Pye, has left his position and formed his own music biz company which will eventually encompass all facets of the record business... Chrysalis Records is spending 200,000 pounds on a nationwide TV campaign for a new **Leo Sayer** album, "The Very Best Of Leo

(continued on page 47)

WHERE IN THE WORLD

Journey will be appearing at the Audimax in Hamburg, Germany March 8, kicking off a month-long concert tour of Europe and the U.K. in support of its new Columbia LP, "Evolution." Journey, whose debut album for Columbia "Infinity" sold over one million copies last year, will appear in Germany, Switzerland, France, the U.K., Holland, Denmark and Sweden and will tape a number of major television shows in several of these countries.

Nell Sedaka returns to the U.K. in April for a series of major concert dates highlighted by a week at the London Palladium. Sedaka, who last performed in the U.K. in May 1977 when he presented a season of solo concerts at the Palladium, will perform with his own band and singers, and as well as the London dates will appear on one-nighters throughout the country. He is also scheduled for several television appearances during his stay.

Canadian singer **Anne Murray's** latest television special for the Canadian Broadcasting Company, "Anne Murray In Jamaica," drew a viewing audience of more than 3.5 million Canadians when it aired last January 14. Previous Anne Murray CBC specials have come close, but her Jamaica special was her most widely-viewed show to date. "Anne Murray In Jamaica" starred **Ruth Buzzi**, **Valerie Harper** and Jamaican artists **Lord Lero**, the **Joymakers** and the Jamaica National Dance and Theater Company.



GERSHON HONORED — It's all smiles as Freddie Gershon, president of the Stigwood Group of Companies clasps his solid golden paragraph sign, which is a gift from Polydor International in appreciation of Gershon's contribution to the success of the RSO-Polydor International Association. Dr. Werner Vogelsang, vice president of Polygram and president of Polydor International, hosted the gala reception which was held in Hamburg, West Germany.

INTERNATIONAL BESTSELLERS

United Kingdom

TOP TEN 45s

- 1 **Heart Of Glass** — Blondie — Chrysalis
- 2 **Chiquitita** — Abba — Epic
- 3 **Woman In Love** — Three Degrees — Ariola
- 4 **I Was Made For Dancin'** — Leif Garrett — Atlantic
- 5 **Don't Cry For Me Argentina** — Shadows — EMI
- 6 **Contact** — Edwin Starr — 20th Century
- 7 **Tragedy** — Bee Gees — RSO
- 8 **Hit Me With Your Rhythm Stick** — Ian Dury & the Blockheads — Stiff
- 9 **Milk And Alcohol** — Dr. Feelgood — United Artists
- 10 **Car 67** — Driver 67 — Logo

TOP TEN LPs

- 1 **Parallel Lines** — Blondie — Chrysalis
- 2 **Action Replay** — Various — K-Tel
- 3 **Spirits Having Flown** — Bee Gees — RSO
- 4 **Armed Forces** — Elvis Costello & the Attractions — Radar
- 5 **Don't Walk — Boogie** — Various — EMI
- 6 **New Boots And Panties** — Ian Dury & the Blockheads — Stiff
- 7 **The Best Of Earth, Wind & Fire Vol. 1** — CBS
- 8 **Marty Robbins Collection** — Lotus
- 9 **Wings Greatest** — Parlophone
- 10 **Strangers In The Night** — UFO — Chrysalis

— BMRB

Australia

TOP TEN 45s

- 1 **C'mon Aussie C'mon** — The Mojo Singers — World Series
- 2 **Da Ya Think I'm Sexy** — Rod Stewart — Warner Bros.
- 3 **Stumblin' In** — Suzi Quatro & Chris Norman — RAK
- 4 **Le Freak** — Chic — Atlantic
- 5 **Y.M.C.A.** — Village People — RCA
- 6 **Ca Plane Pour Moi** — Plastic Bertrand — RCA
- 7 **Too Much Heaven** — Bee Gees — RSO
- 8 **Six Ribbons** — Jon English and Mario Millo — Polydor
- 9 **You Don't Bring Me Flowers** — B. Streisand/N. Diamond — CBS
- 10 **A Little More Love** — Olivia Newton-John — Interfusion

TOP TEN LPs

- 1 **Blondes Have More Fun** — Rod Stewart — Warner Bros.
- 2 **52nd Street** — Billy Joel — CBS
- 3 **Barbra Streisand's Greatest Hits Volume 2** — CBS
- 4 **Dire Straits** — Vertigo
- 5 **You Don't Bring Me Flowers** — Neil Diamond — CBS
- 6 **Grease** — Motion Picture Soundtrack — RSO
- 7 **Nicolette** — Nicolette Larson — Warner Bros.
- 8 **Inner Secrets** — Santana — CBS
- 9 **Totally Hot** — Olivia Newton-John — Interfusion
- 10 **Nightflight To Venus** — Boney M — Atlantic

— Kent Music Report

France

TOP TEN 45s

- 1 **Rosalie** — Carlos — Sonopresse
- 2 **Heart Of Glass** — Blondie — Phonogram
- 3 **Da Ya Think I'm Sexy** — Rod Stewart — WEA
- 4 **Y.M.C.A.** — Village People — Barclay
- 5 **Ou Est Ma Ch'mise Grise** — Patrick Topaloff & Sims — RCA
- 6 **Loin Des Yeux, Loin Du Coeur** — Demis Roussos — Phonogram
- 7 **Kennedy Airport** — Sheila — Carrere
- 8 **Tonton Mayonnaise** — Stephane Collaro — Barclay
- 9 **Le Freak** — Chic — WEA
- 10 **Pardonne** — Eric Charden — Discodis

TOP TEN LPs

- 1 **Papa Mambo/Le Bagad De Lann Bihou** — Alain Souchon — RCA
- 2 **Equinoxe** — Jean-Michel Jarre — CBS
- 3 **Goodbye California** — Nicolas Peyrac — Pathe Marconi
- 4 **Je Viens Pas Te Parler D'amour** — Daniel Guichard — Barclay
- 5 **Starmania** — Michel Berger — WEA
- 6 **Le Chanteur** — Daniel Balavoine — Barclay
- 7 **"Grease"** — Soundtrack — Polydor
- 8 **Innersecrets** — Santana — CBS
- 9 **Enfadolescence** — Serge Lama — Phonogram
- 10 **La Vie Se Chante, La Vie Se Pleure** — Joe Dassin — CBS

— Europe 1

INTERNATIONAL

INTERNATIONAL DATELINE

(continued from page 46)

Sayer." This marks the first time that the company has advertised on TV and comes during a very successful spell for Chrysalis with a current number one album and single from **Blondie**.

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

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

nick underwood

Australia

SYDNEY — After much speculation it has been announced that **Skyhooks** will be replacing lead singer Graham "Shirley" Strachan with Tony Williams. Williams will be the third lead singer the Hooks have had since they formed in 1973. Williams was formerly the lead vocalist with **Reuben Tice**, one of Melbourne's longest running cult bands. The Hooks have been rehearsing with Williams for the past few years.

The Australian Music Makers' Association has been formed by a group of artists, producers and independent recording companies. Their aim is to lobby the



ERTEGUN HONORS POINTERS — Ruth (l) and Anita (r) Pointer smile their thanks to Nesuhi Ertegun, president, WEA International, who hosted a party in their honor at his home in Biot after their MIDEM performance. MIDEM was only one stop on the Pointers' European tour, which coincided with the European launch of Richard Perry's Planet Records, for whom the Pointers record.

government to increase the amount of Australian music broadcast on radio and television. The association is seeking 30 percent of music broadcasts on radio to be Australian. They also want more Australian airplay between 6 a.m. and midnight, saying that a large degree of local music is played in the off-peak early morning hours. The AMMA adds that local record companies can buy tapes of an overseas record for a few hundred dollars but a local album costs thousands of dollars to produce. If the local product is unlikely to be heard on radio then there is little incentive for the companies to risk their money, they are arguing. A brief look at the Top 40 chart 12 years ago shows there were 18 Australian artists compared with only five today. The AMMA sees the situation worsening unless action is not taken soon by the government. It is asking the Australian music-following public to seek greater support for local talent by writing to the Australian Broadcasting Tribunal. So far the Tribunal has received hundreds of letters from enthusiastic fans wanting to hear more local material.

Sports, the Melbourne band with a huge Sydney following, left Australia Feb. 21 to tour England with **Graham Parker and the Rumour**. The band, a gutsy mixture of '60s rock and new wave, were the support act for Parker when he toured here last year.

peter blunden

Canada

TORONTO — **Jean-Marle Heimrath** has left Polygram to assume the post as Infinity Canada's national promotional director. **Ginny Smith** will go with Heimrath to Infinity, and serve as an assistant in the label's Toronto offices . . . The Toronto Star printed incorrect information in a story about the on-again, off-again **Rolling Stones** benefit in Toronto this spring. **E. Kaye Fulton**, the paper's "Street Talk" columnist, said that the concert was off, while all sources at WEA insist this information is sensationalized conjecture. As for what we know, it appears the show is still "disorganized, but imminent," as one WEA source said . . . When will we see it? "The Last Pogo" is the next Bomb release, with a bevy of Toronto new wave bands making their recording debut. The show was taped at the Horseshoe, on the last night of their new wave music policy, but has been held up for a long time by art work delays . . . WEA hosted a gathering at Toronto's Sounds Interchange for the debut of the new **Streetheart** LP, "Under Heaven, Over Hell" Feb. 15.

The Rex Theatre is being used by CPI for some shows, the first being a recent date by **the Clash**, then a week-long stint of a stage production of the "Rocky Horror Picture Show."

kirik lapointe

Hill, Murray And Rush Lead Juno Music Award Nominees

(continued from page 10)

Marc Jordan.

There are five nominees for the Producer of the Year award in Canada. These include: Matthew McCauley and Fred Mollin for Dan Hill's "Frozen In The Night" and for "A Long Time Coming" by David McCluskey; Gino, Joe and Ross Vannelli for Gino Vannelli's "Brother To Brother"; Terry Brown and Rush, for Rush's "Hemispheres"; Jack Richardson, for "Red, Hot and Blue" by Richard T. Bear, and for "Coliseum Rock" by Starz; and Bob Segarini, for his album, "Gotta Have Pop."

For Recording Engineer of the Year, the nominees are: Ken Friesen, for Anne Murray's "Let's Keep It That Way"; Andrew Hermant, for Dan Hill's "Frozen In The Night"; Rick Capreol and Jeff Smith, for Aura's "Special Way"; Mike Jones, for "The Cooper Brothers"; and David Green, for "Unexplored Territory" by the Canadian Brass.

Instrumental Artist of the Year nominees are: Andre Gagnon, Hagood Hardy, Frank Mills, Liona Boyd, and the Black Light Orchestra.

Folk Artist of the Year nominees include: Gordon Lightfoot, Valdy, Dan Hill, Murray McLauchlan, and Bruce Cockburn.

A new category, designed to include nominations from the Comedy and Children's categories, has been introduced

this year. In the comedy category, the nominees are: "Civil Service Songwriter," by Nancy White; "Fight On" by Alden Diehl; "Best Of" by Nestor Pistor; "The Air Farce Comedy Album" by the Air Farce; and "Nestor Pistor For Prime Minister" by Nestor Pistor.

In the Children's category, the nominees include: "There's A Hippo In My Tub" by Anne Murray; "Are We There Yet?" by Sandy Oppenheim and family; "One Elephant, Deux Elephants" by Sharon-lois Bram; "Canada's Favorite Folksongs for Kids" by various artists; and "Songs From The Polka Dot Door," by various artists.

The scope of the Junos has also included international artists, and their successes in Canada. This year, two categories have international nominees. In the Best Selling International Album of the Year category, the nominees are: "Saturday Night Fever," by the Bee Gees and various artists; the "Grease" soundtrack by various artists; "Rumours" by Fleetwood Mac; "Bat Out Of Hell" by Meat Loaf; and Rod Stewart's "Foot Loose and Fancy Free."

For Best Selling International Single, the nominees are: "Stayin' Alive" by the Bee Gees; "Night Fever" by the Bee Gees; "Grease" by Frankie Valli; "Boogie Oogie Oogie" by A Taste of Honey; and "You're The One That I Want" by John Travolta and Olivia Newton-John.



EMI AWARDS CLIFF RICHARD — English artist Cliff Richard received a gift from his record company recently at a luncheon to celebrate 21 years with EMI. EMI Records Group repertoire division managing director Bob Mercer presented Cliff, who had his first hit record in 1958 with "Move It," with a gold replica of the key to EMI-GRD's London offices. Pictured at the luncheon (l-r) are: Leslie Hill, EMI Music Operations joint managing director; Cliff Richard; Ramon Lopez, EMI managing director; and Bob Mercer.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 You're The One — J. Travolta/O. Newton-John — RSO
- 2 Hay Que Venir Al Sur — Raffaella Carrà — CBS
- 3 Rasputin — Boney M — RCA
- 4 Vivir Así Es Morir De Amor — Camilo Sesto — Microfon
- 5 Bailando Con Mi Sombra — Andy Gibb — Phonogram
- 6 Por Ti — Sergio Denis — Philips
- 7 Cumbres Borrascosas — Kate Bush — EMI
- 8 Te Extrano — Rolling Stones — EMI
- 9 A Tol — Joe Dassin — CBS
- 10 El Que No Balla Es Un Aburrido — Katunga — Microfon

TOP TEN LPs

- 1 Hit Sounds Vol. 2 — Selection — Phonogram
- 2 En Castellano — Raffaella Carrà — CBS
- 3 Los Consagrados — Selection — RCA
- 4 Saturday Night Fever — Soundtrack — RSO
- 5 Emociones — Julio Iglesias — CBS
- 6 Los Exitos Del Amor Vol. 5 — Selection — Microfon
- 7 Festival De Exitos 79 — Selection — CBS
- 8 Jazz — Queen — EMI
- 9 Pyramid — Alan Parsons Project — EMI
- 10 El Continuado — Cuarteto Imperial — CBS

— Prensario

New Zealand

TOP TEN 45s

- 1 Le Freak — Chic — WEA
- 2 Love Don't Live Here Anymore — Rose Royce — WEA
- 3 Too Much Heaven — Bee Gees — Polydor
- 4 You Don't Bring Me Flowers — N. Diamond/B. Streisand — CBS
- 5 Da Ya Think I'm Sexy — Rod Stewart — WEA
- 6 Fire — Pointer Sisters — WEA
- 7 My Life — Billy Joel — CBS
- 8 A Little More Love — Olivia Newton-John — Fest
- 9 Y.M.C.A. — Village People — RCA
- 10 Don't Look Back — Peter Tosh — EMI

TOP TEN LPs

- 1 Greatest Hits Vol. II — Barbra Streisand — CBS
- 2 You Don't Bring Me Flowers — Neil Diamond — CBS
- 3 Classic Rock — London Symphony Orchestra — RCA
- 4 Blondes Have More Fun — Rod Stewart — WEA
- 5 Dire Stralts — Polydor
- 6 52nd Street — Billy Joel — CBS
- 7 Stranger In Town — Bob Seger — EMI
- 8 Greatest Hits Vol. I — Earth, Wind & Fire — CBS
- 9 Hot Streets — Chicago — CBS
- 10 Night Flight To Venus — Boney M — WEA

— Record Publications

Brazil

TOP TEN LPs

- 1 Roberto Carlos — CBS
- 2 Allbl — Maria Bethania — Polygram
- 3 Discoteca Papagalo — (Vol. 2) — Various — Som Livre
- 4 Calice — Chico Buarque — Polygram
- 5 Dancing Days — Various — Som Livre
- 6 Pecado Rasgado — Various — Som Livre
- 7 Grease — Soundtrack — Polygram
- 8 De Pe No Chao — Beth Carvalho — RCA
- 9 Alerta Geral — Alcione — Polygram
- 10 Disco Fire — Various — K-Tel

TOP TEN 45s

- 1 Le Freak — Chic — WEA
- 2 Too Much Heaven — Bee Gees — Polygram
- 3 Sabado Que Vem — Brenda — RCA
- 4 Sou Rebelde — Lilian — RCA
- 5 Partinho De Voce — Elizangela — RCA
- 6 Sun Is Here — Sun — Capitol
- 7 You Make Me Feel — Sylvester — Top Tape
- 8 Sossego — Tim Mala — WEA
- 9 One For You One For Me — La Bionda — Copacabana
- 10 Gosto De Maca — Wando — Copacabana

Vining Discusses His Plans For Pickwick's Quintessence

(continued from page 43)

Choice," Vining replied, "That's a difficult question at this stage. Even though both lines will be two years old in May, they really haven't been around long enough to make any widespread marketing decisions. I think if they're put in the right places and they're marketed the way they should be on a retail level, they should be as successful. "Critics' Choice" is a level of material that a novice can get into if he's just starting his classical catalog, and a connoisseur can also look at it and say, 'That's marvelous that it's been re-released.' 'Classics For Joy' is a step below that. It's for someone who enjoys the classics, but doesn't want to go through the rigors of listening to an entire symphony for one movement or just a section.

"I'm hoping that, with a promotional push and another release of 'Classics For Joy,' we can bring it up to a point where, even though it's not going to receive the amount of press that 'Critics Choice' receives, the excitement and recognition on a consumer level will be better."

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

Many of Quintessence's "Critics' Choice" albums boast performances that are the equal of any available on full-priced records. Nevertheless, Vining stated, "Quintessence has established itself at a quality level that's unrivalled in the \$3.98 field. My margins are reasonable there, and we're doing fairly well. I think that to raise the list price would be an injustice to the consumer, and would really defeat the purpose of the line. At \$6.98, you can't be the first choice. You can't be the first Beethoven Ninth they buy, or the first whatever, because you're competing with Odyssey and Seraphim and Gold Seal, which also have tremendous performances on them."

POINTS WEST

(continued from page 16)

The Living Dregs." . . . **Harry Nilsson** is in Cherokee Recording Studios working on an LP for United Artists. . . . A new **NRBQ** album, "Kick Me Hard," is due in April. . . . So is the latest from former **Stealers Wheel** **Joe Egan**. . . . And **Frannie Goldie** is working with **Alby Galuten** and **Karl Richardson** at Miami's Criteria Studios on her debut for Portrait.

ON THE ROAD — Dates for **Rod Stewart's** North American tour are set. It begins April 12 in Alberta and winds up in L.A. at the Forum June 21-22, 24-25. . . . Coming up at the Roxy are **Graham Parker and Rumour** April 11-14 and the entire **Firesign Theatre** March 21-22. . . . Warner Bros. left-field hit, **Dire Straits**, has set out on its first American tour, which winds up April Fool's Day at San Francisco's Old Waldorf. . . . **Elvin Bishop** will be at the Palomino March 5-6 and the Old Waldorf March 9-10. . . . **Joe Sample** will play the Notre Dame Collegiate Jazz Festival in South Bend, Ind. April 6. . . . Former-**Rolling Stone Mick Taylor** is planning a U.S. tour for later this year. . . . The recent **Head East** tour came to a successful conclusion Feb. 27, despite the fact that drummer **Steve Huston** broke his leg in the process. Drummer **Mark Keller** pitched in to keep the show on the road.

SHORT TAKES — Artist-producer **Al Kooper** is looking for a deal for an out-of-this-world artist named **Klaven**. . . . Agency for the Performing Arts president **Marty Klein's** deal to buy the Oakland A's fell through last week. Many of Klein's music biz clients were reportedly involved in the syndicate that tried to buy out **Charlie Finley**. . . . **Elvis Costello** gave out red vinyl 45s of "My Funny Valentine" b/w "(What's So Funny 'Bout) Peace, Love And Understanding" at his Valentine's Day show in Long Beach. . . . Paragon Agency has paced with 20th Century's **Rubicon**. . . . **Southside Johnny and the Asbury Jukes** have reportedly signed with Mercury. . . . ABC's the **Keane Brothers** have become national youth ambassadors for the Multiple Sclerosis Foundation. . . . If you went down to see **Grey & Hanks** at Knott's Berry Farm Feb. 17 you may have seen RCA's beautiful **Betty Walton** clowning around at the Calico Circus, in a complete clown regalia. . . . Pickwick Records production manager **Bob Diamond** and his wife **Kathy** are the proud parents of **Lauren Beth Diamond**, born Feb. 1.

Joey Berlin

Solar Record Retains MK Dance Productions

LOS ANGELES — MK Dance Productions has been retained for exclusive national representation in the area of disco promotion by RCA distributed Solar Records. The first project MK president Marc Kreiner will have under the new pact is the handling of

Carrie Lucas' recently shipped single "Dance With You." Future plans for the promotion firm will include covering product by Solar artists Shalamar, Lakeside, the Whispers, Dynasty and Midnight Star.



JERRY AND MO — Texas born singer/songwriter Jerry Williams visited recently with the man who signed him to the Warner Bros. label. Pictured (l-r) are: Williams and Mo Ostin, WB chairman. Taught to play lead guitar by Jimi Hendrix, Williams recorded his first solo album for CBS in 1971. His debut WB album, "Gone," is scheduled for March release.

Diener Views Intl. Jazz Marketing

(continued from page 28)

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

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

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

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

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

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

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

Geffen Rejoins WCI As Advisor

(continued from page 7)

if I see someone or am asked my opinion about an act, I will give a recommendation."

He stated that he had a variety of areas that he would like to pursue outside of music, but nothing definitely planned at this time.

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

CLASSICAL CLIPS

(continued from page 43)

published since 1970. An earlier BMI symphonic catalog, published eight years ago, contains 10,000 listings. . . . The Boston Symphony's upcoming tour of mainland China, scheduled to begin March 12, is being underwritten by several corporations, including Mobil Oil, Coca Cola, Pan American Airways and Gillette. . . . An orchestra of the 20th Century will debut at Carnegie Hall March 20. The ensemble, an offshoot of **Arthur Welsberg's** Contemporary Chamber Ensemble, is the second new music orchestra to bow in New York in the past two years. The other group is called the American Composers Orchestra. . . . A group named "The Symphony Space" recently bought the old Symphony movie house on Broadway at 95th St. and is turning it into a community center for the arts. Within the past year, the group has presented "Wall-to-Wall" Bach and Schubert concerts at which amateur musicians get a chance to play with well-known professionals. The next "Wall-to-Wall Bach" concert is scheduled for March 24. Participating artists will include **Pinchas Zukerman**, **Jalme Laredo**, **Ani Kafavian** and **Kenneth Cooper**, and the American Symphony Orchestra. In addition, the Symphony Space will present other symphony and chamber concerts, as well as recitals by new artists.

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

ken terry

Kingston Trio Signs

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

As Advisor

Over the years, David made an enormous contribution to our success, as founder of Asylum Records and thereafter as chairman of Elektra/Asylum. In the course of his career with us, he signed some of our most important artists and played a key role in the development of the group as a whole. He has always been a major figure in the record industry, and we are indeed grateful that we will be again deriving the benefits of his advice and counsel."



FORD AND FAMILY ATTEND BOGART BASH — A dinner party at the home of Casablanca Record and Film Works president Neil Bogart was held with former president Gerald Ford, wife Betty and their three children attending as guests of honor. The Fords had the opportunity to meet many of the celebrities in attendance, including Casablanca recording artists Donna Summer and Cher. Also offering their regards to the Fords were Mac Davis, Steve Lawrence and Edie Gorme, Danny Thomas and Ava Gabor, in addition to



a variety of network and studio executives. Pictured enjoying the festive mood of the party, which was hosted by Bogart, Casablanca board chairman and filmmaker Peter Guber and William Morris Agency executive Norman Brokaw, are (l-r): Bogart; **Cash Box** president and publisher George Albert; Gerald Ford; Joyce Bogart; Ford; Steve Ford; Jack Ford; Betty Ford; Bogart; Norman Brokaw; Susan Ford Vance; Chuck Vance; Ford; Bogart; and Peter Guber.

COIN MACHINE



GOTTLIEB CONDUCTS WORKSHOPS — George Offhack, field service engineer for D. Gottlieb & Co., is pictured above directing a solid state pinball repair workshop sponsored by his firm. Got-

lieb's pinball workshops are being conducted in the U.S., Canada and Europe. The above session was held for Philip Moss & Co. in Des Moines, Iowa.



David Penney Named Telmark Service Mgr.

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

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

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

D. Gottlieb Conducts Series Of Solid State Pinball Repair Workshops

CHICAGO — D. Gottlieb & Co. is currently conducting a series of solid state pinball repair workshops across the U.S. as well as in Canada and Europe. The program is designed to guide operators and mechanics through the step-by-step procedures of repairing Gottlieb games and is being directed by George Offhack, the factory's field service engineer.

"Many operators feel somewhat helpless working with solid state games because they are not familiar with them," observed Offhack, in reviewing the initial results of

the series. "The workshops go beyond getting the operator familiar with the game, by showing him in detail the trouble-shooting and repair procedures he can use on location."

In commenting on the success of the program, Gottlieb's director of engineering Dick Finger noted that, "the Gottlieb system has not only proven itself to be reliable, but also simple to trouble-shoot and repair. George uses a straightforward, practical approach and the response has been overwhelmingly positive."

The workshop schedule for the next several weeks will include such areas as Los Angeles, Seattle, Vancouver, Cleveland, Indianapolis and Orlando, where Gottlieb distributors will be sponsoring the various sessions.

OTX Inc. And TJM Corp. Combine Forces In Slot Machine Transaction

CHICAGO — Managements of OTX, Incorporated and TJM Corporation reported that an agreement in principle had been reached on a transaction combining the two companies. TJM, a privately-owned company, manufactures the Jennings and the Mills lines of slot machines with shares traded in the over-the-counter market. Also, the firm is the exclusive distributor of TJM's slot machines in Nevada and New Jersey and TJM's non-exclusive distributor elsewhere.

The letter of intent signed in the agreement provides for OTX's issuing of an undisclosed number of its shares in exchange for TJM's slot machine business. The closing of the transaction is subject to ratification by the companies' boards of directors, plus preparation of definitive documents and other events.

Jennings and Mills are noted as the oldest names in the slot machine business, with both lines dating back to the turn of the century. Last year OTX introduced TJM's new line of solid state electronically-controlled Jennings machines into the Nevada market with major sales to a number of Nevada's leading casino operators, including several of Del Webb Corporation's casinos, Summa Corporation's Harold's Club, Mapes Corporation, Reno's Sundowner Hotel, Harrah's and other premier casinos. Caesar's New Jersey has reportedly placed an order for nearly 600 Jennings machines for its proposed new Boardwalk Regency Hotel and Casino in Atlantic City through the company's Atlantic City sales representative, Atlantic City Coin & Slot Service Company, Inc., a privately-owned company. A number of Jennings machines are said to be currently operating in Resorts International's Atlantic City Casino.

Telmark Launches 'Touchdown Fever' Football Game

CHICAGO — In its first delivery, Telmark Systems, Inc., of Houston sent 150 models of its new electronic game, "Touchdown Fever," to 37 distributors across the nation.

The first test results are now in on "Touchdown Fever," which is an electronic football game with individually-computerized players. A growing popularity is indicated by heavy inquiries and suggestions for a "Touchdown Fever" tournament.

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

Tavern, Arcade Game

"Touchdown Fever" was designed primarily for the adult market in lounges and taverns, but the test results also show it is doing well with the younger crowd in arcades.

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

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

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. **TRAGEDY BEE GEES** (RSO RS 918)
2. **BIG SHOT BILLY JOEL** (Columbia 3-10913)
3. **PRECIOUS LOVE BOB WELCH** (Capitol P-4685)
4. **JUST ONE LOOK LINDA RONSTADT** (Asylum E-46011-A)
5. **I'LL SUPPLY THE LOVE TOTO** (Columbia 3-10895)
6. **WATCH OUT FOR LUCY ERIC CLAPTON** (RSO RS 910)
7. **DOG & BUTTERFLY HEART** (Portrait/CBS 6-70025)
8. **LOVE BALLAD GEORGE BENSON** (Warner Bros. WBS 8759)
9. **BLOW AWAY GEORGE HARRISON** (Dark Horse/Warner Bros. DRC 8763)
10. **IT HURTS SO BAD KIM CARNES** (EMI America P-8011)

TOP NEW COUNTRY SINGLES

1. **SWEET MEMORIES WILLIE NELSON** (RCA PB-11465)
2. **(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT BARBARA MANDRELL** (ABC AB-12451)
3. **I'M GONNA LOVE YOU GLEN CAMPBELL** (Capitol P-4682)
4. **THEY CALL IT MAKING LOVE TAMMY WYNETTE** (Epic 8-50661)
5. **ALL I EVER NEED IS YOU KENNY ROGERS & DOTTIE WEST** (United Artists U.A.-X-1276-4)
6. **SLOW DANCING JOHNNY DUNCAN** (Columbia 3-10915)
7. **WISDOM OF A FOOL JACKY WARD** (Mercury 55055)
8. **THIS IS A LOVE SONG BILL ANDERSON** (MCA-40992)
9. **WHERE DO I PUT HER MEMORY CHARLEY PRIDE** (RCA PB-11477)
10. **BACKSIDE OF THIRTY JOHN CONLEE** (ABC AB-12455)

TOP NEW R&B SINGLES

1. **STAR LOVE CHERLY LYNN** (Columbia 3-10907)
2. **CHOLLY (FUNK GETTING READY TO ROLL) FUNKADELIC** (Warner Bros. WBS 8735)
3. **I WANT YOUR LOVE CHIC** (Atlantic 9557)
4. **LIFE IS A DANCE CHAKA KHAN** (Warner Bros. WBS 8740)
5. **HOT NUMBER FOXY** (Dash/TK 5050)
6. **A FUNKY SPACE REINCARNATION MARVIN GAYE** (Tamla/Motown T-54298-F)
7. **DON'T YOU WANNA MAKE LOVE? SHOTGUN** (ABC AB-12452)
8. **DISCO NIGHTS (ROCK FREAK) G.Q.** (Arista AS 0388)
9. **LOVE BALLAD GEORGE BENSON** (Warner Bros. WBS 8759)
10. **TRAGEDY BEE GEES** (RSO RS 918)

TOP NEW MOR SINGLES

1. **THEME FROM "TAXI" (Angela) BOB JAMES** (Tappan Zee/Columbia 3-10891)
2. **CAN YOU READ MY MIND? MAUREEN MCGOVERN** (Warner Bros./Curb WBS 8750)
3. **MUSIC BOX DANCER FRANK MILLS** (Polydor PD-14517)
4. **DOG & BUTTERFLY HEART** (Portrait/CBS 6-70025)
5. **I'M GONNA LOVE YOU GLEN CAMPBELL** (Capitol P-4682)

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CHICAGO CHATTER

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

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

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

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

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

STATE ASSOCIATION NEWS

Recent action in the Florida state legislature exemplifies the important role of the state association as a guardian against passage of unfair legislation; in this case, a House Bill (HB 36) which would require that stickers be affixed to all cigarette vending machines operating in the state and, additionally, that said machines must be metered (**Cash Box** 12/2/78 issue). As early as October of 1978, when news of the bill first began to surface, the **Florida Amusement Merchandising Association** started alerting operator members and subsequently launched a vigorous campaign to kill the "meter" portion of the bill and the proposed \$5 fee requirement for the stickers. Through these efforts, HB 36 was amended to the full satisfaction of FAMA and its members and, as of this writing, had passed the subcommittee. The state group, by the way, is currently makin' ready for its annual convention and trade show, which is coming up March 29 thru April 1, at the Orlando Marriott Inn. As one of the most noted events of its kind in the industry this show annually attracts a very heavy attendance and exhibitor turnout. Convention chairman **Joe Gilbert** anticipates that the '79 edition will surpass all previous records... **Kem Thom**, president of the **Illinois Coin Machine Operators Assn.**, sends word that the group's recently held AMOA service school was a big success. So many signed up that it was difficult to adhere to the 20-person limit, Kem said, which means they will definitely be scheduling another one... This past year was a very active one for the legislative committee of **Amusement & Music Operators of Virginia**, which was instrumental in securing the repeal of the state law requiring that amusement machine patrons be 16 years of age or older, as well as the law requiring state licensing of coin operated machines and bonding of operators — among other accomplishments in the legislative arena. AMOV celebrated its 20th anniversary in '78 and, with current membership at an all time high, looks to '79 with even greater expectations.

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WANTED: Console antique slot machines, winterbrocks, etc. 6 card bingos, bingos all type, Seeburg phonographs, Wuritzer, AMI, Rockola all types, auto photo — United States Amusements Corp., 2 W. Northfield Rd., Livingston, New Jersey 07029, Tel. (201) 992-7813.

WANTED: Back glass for Silver Sails or Golden Gatos. Phone (812) 725-2659. L.L. AMUSEMENT CO. R.R. #3 Hospital Rd. Paoli, Indiana 47454.

WANTED: Bally Twin Win, Gottlieb King Kool, Gottlieb Domino, Williams Dealers Choice, Williams Jubilee Williams 7 Up, U.S. AMUSEMENTS, 2 W. Northfield Rd. Livingston, New Jersey, 07039 (201) 992-7813.

WANTED: Schematic for Bally Bandwagon Pinball Machine. Contact: J.H. Greenoat, 640 Corville Road, Charlotte, N.C. 28207. (714) 372-8695.

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FOR SALE: Everything in coin-operated machines. Complete in-house Logic Board repair and parts for all games. Pinball games, like-new, from \$350 to \$1400. Juke Boxes and Pool Tables. NORTH AMERICAN INTERSTATE, 3942 West 11 Mile Road, Berkely, Michigan, 48072. (313) 543-1666.

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FOR SALE: All rights owned by us to the names "Golden Hits of (year)" and "The Sound Effects". Both names promoted extensively through national TV advertising to sell mail order albums. For details: QMO SALES, INC., 2300 West Oakland Park Blvd. Fort Lauderdale, Florida 33311.

FOR SALE: North Carolina Vending and Amusement business in full operation. Will sell complete or separate. Vending \$150,000, Amusement \$400,000, or complete \$495,000. Reply in confidence to Box 105 Cash Box, 6363 Sunset #830, L.A. Calif. 90026.

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FOR SALE: Used and New Bally Bingos, Bally Slot machines, Flippers, Bowlers (new) Genuine Bally parts. Contact: WILMS DISTRIBUTING 87 Boomsce Steenweg, 2630 Aarstlaar — Belgium Tel: 031/876600 — Telex: 31865

FOR SALE: New Jersey Music, Game and Cigarette Route. Prime locations — \$500,000. Reply Box 3135, CASH BOX MAGAZINE, 6363 Sunset Blvd., Ste. 930, Hollywood, Calif. 90028.

FOR SALE: Bally: Captain Fantastic (4pl) \$695, Bow & Arrow (4pl) \$595, Amigo (4pl) \$295, Old Chicago (4pl) \$595, Flicker (2pl) \$435, Air Aces (4pl) \$595; Williams: Pat Hand (4pl) \$495; Gottlieb: "300" (4pl) \$495; Midway: Road Runner \$795, Check Mate (cocktail) \$595, Mazo (cocktail & upright) \$495. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, PA 16512. (814) 452-3207.

FOR SALE: Georgia Music and Games Route in full operation. Prime locations — \$175,000. Reply to CB Box 1879, Cash Box 6363 Sunset Blvd., Suite 930, Los Angeles, CA 90028.

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SALES MANAGER: Manufacturer of coin operated electronic amusement devices seeks an individual with a minimum of 3 years inside sales experience. Duties include heavy emphasis on telephone work with factory duties. May travel occasionally. Will report to v.p. of sales. Salary commensurate with experience. Send resume including salary requirements. Equal Opportunity Employer. Write Cash Box, Box 201, 1424 S. 31st Court, Cicero, Illinois 60650.

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RECORDS-MUSIC

HOUSE OF OLDIES: World Headquarters for out of print 45's and LP's, catalog is \$1.50. Specials, First American EP & Cover by the Beatles in mint condition — \$20 Vee Jay EP 903 (2), Beatles Christmas LP on Apple \$8C100 — Sealed \$12. HOUSE OF OLDIES 276 Bleeker St. N.Y., N.Y. 10014.

FOR SALE: Fully equipped 24 track recording studio including land and building in Philadelphia. For further information, call Mr. Mourdy (215) 757-6770.

LEADING RECORD AND TAPE DISTRIBUTORS of all labels. Will sell current & cut-out merchandise, accessories & blank tapes at lowest prices. Member of NARM. Send for free catalogues. CANDY STRIPE RECORDS, INC., 371 South Main Street, Freeport, New York 11520. (212) 895-3930. Telex 126851 Canstripo Free.

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Classified Ads Close WEDNESDAY

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INTERNATIONAL RADIO STATIONS, MUSIC PUBLISHERS, discoteques and fanclubs subscribe to our Automatic Airmail Service for all singles and LPs from the charts. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701.

WALLACE LEAVES BMA: Jerry Wallace, am no longer associated with BMA RECORDS and am free to record with whom I desire due to violation of BMA Recording Contract by BMA.

SONG LYRICS WANTED: exciting proposition. For details write: 30 Sneyd Hall Road, Bloxwich, Staffordshire, England.

WANT RECORDS & TAPES, 45s AND LPs, surplus plus, overstock cut-outs, etc. Call or write Harry Warner at KNICKERBOCKER MUSIC CO., 101 Gedney St., Nyack, N.Y. 10969 (914) 358-5086.

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FREE CATALOG: New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainville, New York 11803.

KING OF MUSIC RECORDS is looking for masters. Send copies to KING OF MUSIC RECORDS, 666-16th Avenue South, Suite 217, Nashville Tenn. 37203, or call (615) 242-2023.

FOR SALE: 5,000 jukebox 45s, 100 different \$8.50; foreign \$13. Choose Rock, Disco, Polka, Country, AL's 2249 Cottage Grove, Cleveland Heights, Ohio 44118.

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Product Mgrs. Play Key Role

(continued from page 7)

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

A more intangible aspect of the product manager's role is his effect on the longevity of album sales. We want to have a long-term impact in the marketplace," commented Charne. "We find that albums that a few years ago might have had a life of two or three months are active for a year. And it's the responsibility of the product manager to be sure that, during the entire life of that album, there's activity in the marketplace, that the artist is visible."

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

Specific Functions

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

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

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

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

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

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

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

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

Creative Freedom

While these duties seem to be very specific, the E/P/A product manager actually has a lot of creative freedom, Charne emphasized.

"In terms of how the product manager goes about selling or marketing something," he said, "there really are no rules. We really look to hire very creative people — experienced people in the music areas — and we ask them to be as innovative as they can . . . Ultimately, the product managers are responsible to the directors of product management, east and west coast, and then finally to me. So ultimately, our management staff has input into the plans. But I find that there are some people who really have very little need of our guidance, because they have very high levels of sound thinking and creativity."

It is hard to make use of this creativity, of course, when albums are rushed out. So, when debut albums by Trillion, Brownsville, Tonio K and the Fabulous Poodles were finished last October, E/P/A management decided to hold them until 1979, in order to allow time to develop good marketing plans. Charne attributes much of the current success of these acts to this extra lead time.

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

Single Releases By Many Jazz Artists Being Employed As Crossover Tool

(continued from page 8)

type of strategy came just a few weeks ago when Polydor released a single, entitled "Central Park," off of Chick Corea's current album, "Secret Agent." Corea, although a popular solo and group jazz instrumentalist for many years, has never had a single until heavy radio response on the song prompted Polydor to issue it as a seven-inch.

Accessible Music

Not surprisingly, the songs selected as 45s for jazz artists have most of the same characteristics as any pop, disco, R&B or country song. "The music has to be accessible," explained Slaughter. "Singles are based on hooks and are limited to a shorter period of time. If one of our cuts has been getting good feedback and can be edited down, we'll release it. It's as simple as that."

Exactly what elements make a single by a jazz-oriented artist competitive as a crossover record are somewhat harder to define. Primus Robinson, national marketing director for the jazz fusion division of Elektra/Asylum Records, suggests that the "little surprises" are what bring the songs across, referring to the more outstanding or unique aspects of the artist's musicianship. "In Patrice Rushen's case, it might be the innovative piano while in Lenny White's, it may be the rock-oriented drumming. In some other songs, it may be a thematic touch," he pointed out.

Same Treatment

The priority for singles by these artists has increased steadily at almost every major record label, although promotion people indicate that there is little difference between the treatment given these and mainstream 45s. "While the artist himself has come through the jazz base, we try to treat it as a fusion," reported E/A's Robinson. "We just try to break the songs in different areas," Columbia's Slaughter agreed. "The last thing we want to do is treat it differently. We want to get it heard, first and foremost. Then we take it from there."

A more recent example of this philosophy is evidenced in Atlantic's approach to the new single by Herbie Mann, "Superman." Produced by Patrick Adams, who has been involved in many disco-oriented projects, the song had the benefit of excitement created by the "Superman" movie behind it but Eddie Holland, vice president of special markets for Atlantic, pointed out that the success of the song could be attributed to the fact that it was serviced to all levels of radio and especially directed towards the disco audience.

"We released a 7- and a 12-inch record of the song to all of our disco outlets because that was the direction of the record. We used Herbie Mann basically

because he is an established Atlantic artist and promoted it the same way we do with all of our product. You take every avenue possible to get it exposure," explained Holland.

12" Common

The release of a 12-inch record by many of these fusion artists is becoming a more common occurrence, to the point where some labels are releasing a 12-inch ahead of the single. Don Mizell, general manager of the jazz-fusion division at Elektra/Asylum, indicated that the reasoning behind such a move was in order to make radio programmers aware that these fusion artists are putting out songs with commercial potential in a number of different areas, such as disco. This would then serve as an introductory sampler for radio and it would also be distributed to disco DJs to create exposure on the club level.

Mizell emphasized that the jazz-fusion division at E/A would be very bullish in the coming year as far as releasing more singles by its artists, bolstered by the recent crossover success of Patrice Rushen's "Hang It Up." He added that he would not be trying to sell the idea of cutting singles-oriented songs to all of his artists.

"We know that singles are an effective way to explode album sales and we know that we have people capable of making them," noted Mizell. "However, we don't want to lose sight of the fact that there are progressive, fusion artists and basically album artists. We're not going to force dance music on artists who aren't into that but we'll be helping those who are moving in that direction achieve what they're trying to do, effectively."

As most of the executives surveyed pointed out, though, radio programmers will have to continue to be receptive to these artists and eliminate the pigeonholing which so often occurs, before we see many more of these singles on the charts.

"We've made a conscious effort not to categorize the artist before the album goes out," summed up Columbia's Slaughter, "If we can break down those same barriers in the programmer's minds, then we consider it a success."

Zisson Founds New Music Firm

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

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



HOT CHOCOLATE'S A WINNER — Infinity recording group Hot Chocolate struck RIAA certified gold for the single "Every 1's A Winner" and to commemorate the event, label president Ron Alexenburg presented officers of parent company MCA, Inc. with their own gold records in Los Angeles. Group members Errol Brown and Patrick Olive were feted at an informal party at Infinity's west coast offices, complete with champagne and cake. Pictured above at the MCA executive offices are (l-r): Bud O'Shea, Infinity vice president and



general manager; Gene Froelich, MCA, Inc. comptroller; Gary Mankoff, Infinity vice president of finance; Alexenburg; Lew Wasserman, MCA, Inc. chairman of the board; Sid Sheinberg, MCA, Inc. president; and Barry Reiss, Infinity senior vice president of administration and business affairs. Shown at the Infinity offices are (l-r): Al Bergamo, MCA Distributing Corp. president; Errol Brown; Bud O'Shea; and Patrick Olive. "Every 1's A Winner" is the first gold record for the Infinity label.

cash box top albums/101 to 200

March 3, 1979

| | | Weeks On Chart | | Weeks On Chart | | Weeks On Chart | | | |
|-----|---|----------------------|-----|----------------------|-----|--|-------|-----|-----|
| 101 | CLEAN EDWIN STARR (20th Century T-559) | 7.98 | 101 | 6 | 171 | THE GRAND ILLUSION STYX (A&M SP 4637) | 7.98 | 160 | 83 |
| 102 | BUSH DOCTOR PETER TOSH (Rolling Stones COC 39109) | 7.98 | 104 | 13 | 172 | JAZZSTARS IN CONCERT RON CARTER, SONNY ROLLINS, McCOY TYNER (Milestone M-55006) | 7.98 | 177 | 5 |
| 103 | CHAKA CHAKA KHAN (Warner Bros. BSK 3245) | 7.98 | 81 | 18 | 173 | DESMOND CHILD AND ROUGE (Capitol ST-11908) | 7.98 | 179 | 2 |
| 104 | CUT LOOSE BOHANNON (Mercury SRM-1-3762) | 7.98 | 122 | 2 | 174 | MOLLY HATCHET (Epic JE 35347) | 7.98 | 178 | 3 |
| 105 | LIGHT OF LIFE BAR-KAYS (Mercury SRM-1-3732) | 7.98 | 80 | 12 | 175 | GOT NO BREEDING JULES AND THE POLAR BEARS (Columbia JC 35601) | 7.98 | 176 | 6 |
| 106 | WEEKEND WARRIORS TED NUGENT (Epic FE 35551) | 8.98 | 90 | 18 | 176 | GREATEST HITS MARSHALL TUCKER BAND (Capricorn CPN 0214) | 7.98 | 142 | 21 |
| 107 | SHIPWRECKED GONZALEZ (Capitol SW-11855) | 7.98 | 119 | 6 | 177 | THE BEST OF BARBARA MANDRELL (ABC AY-1119) | 7.98 | 185 | 2 |
| 108 | EQUINOXE JEAN-MICHEL JARRE (Polydor PD-1-6175) | 7.98 | 105 | 11 | 178 | FOREIGNER (Atlantic SD 18215) | 7.98 | 174 | 102 |
| 109 | ELAN FIREFALL (Atlantic SD 19183) | 7.98 | 99 | 19 | 179 | FROM THE INSIDE ALICE COOPER (Warner Bros. BSK 3263) | 7.98 | 124 | 13 |
| 110 | IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Atlantic SD 19212) | 7.98 | 106 | 12 | 180 | NOTHING IS SACRED THE GODZ (Casablanca NBLP 7134) | 7.98 | 180 | 4 |
| 111 | HEMISPHERES RUSH (Mercury SRM 1-3743) | 7.98 | 98 | 16 | 181 | RETURN TO FOREVER LIVE (Columbia JC 35281) | 7.98 | — | 1 |
| 112 | LET'S KEEP IT THAT WAY ANNE MURRAY (Capitol SW 11743) | 7.98 | 112 | 29 | 182 | BALLROOM STREETS MELANIE (Tomato TOM-2-9003) | 9.98 | 157 | 5 |
| 113 | ANGIE ANGELA BOFILL (Arista GRP 5000) | 7.98 | 127 | 6 | 183 | SGT. PEPPER'S LONELY HEARTS CLUB BAND VARIOUS ARTISTS (RSO RS 2-4100) | 15.98 | 165 | 31 |
| 114 | REED SEED GROVER WASHINGTON JR. (Motown M 7-910R1) | 7.98 | 108 | 22 | 184 | LET IT ROLL TKO (Infinity INF 9005) | 7.98 | — | 1 |
| 115 | RUMOURS FLEETWOOD MAC (Warner Bros. BSK 3010) | 7.98 | 113 | 105 | 185 | A SINGLE MAN ELTON JOHN (MCA 3065) | 7.98 | 161 | 17 |
| 116 | WAVELENGTH VAN MORRISON (Warner Bros. BSK 3121) | 7.98 | 116 | 21 | 186 | CLOSE PERSONAL FRIEND ROBERT JOHNSON (Infinity INF 9000) | 7.98 | 163 | 12 |
| 117 | SLEEP DIRT FRANK ZAPPA (Warner Bros. DSK 2292) | 7.98 | 120 | 5 | 187 | CHANSON (Ariola SW 50039) | 7.98 | 133 | 21 |
| 118 | WE ARE FAMILY SISTER SLEDGE (Cotillion/Atlantic SD 5209) | 7.98 | 150 | 3 | 188 | ULTIMATE (Casablanca NBLP 7128) | 7.98 | — | 1 |
| 119 | BREATHLESS CAMEL (Arista AB 4206) | 7.98 | 123 | 5 | 189 | NIGHTWATCH KENNY LOGGINS (Columbia JC 35387) | 7.98 | 148 | 34 |
| 120 | THE MAN WHO BUILT AMERICA HORSLIPS (DJM/Phonogram DJM-20) | 7.98 | 130 | 3 | 190 | MUDDY "MISSISSIPPI" WATERS LIVE MUDDY WATERS (Blue Sky/CBS JZ 35712) | 7.98 | 196 | 2 |
| 121 | PATRICE PATRICE RUSHEN (Elektra 6E-160) | 7.98 | 121 | 6 | 191 | STEP II SYLVESTER (Fantasy F-9556) | 7.98 | 136 | 32 |
| 122 | ALICIA BRIDGES (Polydor PD1-6158) | 7.98 | 110 | 19 | 192 | PLAYIN' TO WIN OUTLAWS (Arista AB 4205) | 7.98 | 183 | 16 |
| 123 | TAKE ME HOME CHER (Casablanca NBLP 7133) | 7.98 | 149 | 2 | 193 | THE INSIDE STORY ROBBEN FORD (Elektra 6E-169) | 7.98 | — | 1 |
| 124 | BONNIE POINTER (Motown M7-911R1) | 7.98 | 107 | 12 | 194 | ROSE ROYCE STRIKES AGAIN (Whitfield/Warner WHK 3227) | 7.98 | 187 | 26 |
| 125 | A TONIC FOR THE TROOPS BOOMTOWN RATS (Columbia JC 35750) | 7.98 | 137 | 2 | 195 | SONGBIRD BARBRA STREISAND (Columbia JC 35373) | 7.98 | 186 | 39 |
| 126 | CHILDREN OF SANCHEZ CHUCK MANGIONE (A&M SP 6700) | 14.98 | 115 | 24 | 196 | BLACK NOISE FM (Visa 7007) | 7.98 | 182 | 5 |
| 127 | TIGER IN THE RAIN MICHAEL FRANKS (Warner Bros. BSK 3294) | 7.98 | — | 1 | 197 | LET'S GET SMALL STEVE MARTIN (Warner Bros. BSK 3090) | 7.98 | 193 | 76 |
| 128 | OUTLANDOS D'AMOUR THE POLICE (A&M SP4753) | 7.98 | 147 | 2 | 198 | HEARTBREAKER DOLLY PARTON (RCA AFL 1-2797) | 7.98 | 181 | 7 |
| 129 | EXOTIC MYSTERIES LONNIE LISTON SMITH (Columbia JC 35654) | 7.98 | 131 | 5 | 199 | WHO ARE YOU THE WHO (MCA 3050) | 7.98 | 189 | 26 |
| 130 | T-CONNECTION (Dash 30009) | 7.98 | 140 | 4 | 200 | LIFE BEYOND L.A. AMBROSIA (Warner Bros. BSK 3135) | 7.98 | 190 | 31 |
| 131 | THE BEST DAYS OF MY LIFE JOHNNY MATHIS (Columbia JC 35649) | 7.98 | 141 | 2 | | | | | |
| 132 | THE ADVENTURES OF CAPTAIN SKY (AVI 6042) | 7.98 | 134 | 6 | | | | | |
| 133 | FEETS DON'T FAIL ME NOW HERBIE HANCOCK (Columbia JC 35764) | 7.98 | — | 1 | | | | | |
| 134 | BACK TO THE BARS TODD RUNDGREN (Bearsville 2BRX 6986) | 12.98 | 111 | 14 | | | | | |
| 135 | DIAMOND CUT BONNIE TYLER (RCA AFL 1-3072) | 7.98 | 139 | 4 | | | | | |
| 136 | SWITCH (Gordy G7-980R1) | 7.98 | 118 | 28 | 137 | HEADIN' HOME GARY WRIGHT (Warner Bros. BSK 3211) | 7.98 | — | 1 |
| 137 | LET THE MUSIC PLAY ARPEGGIO (Harem/Polydor PD-1-6180) | 7.98 | 154 | 2 | 138 | ALIVE ON ARRIVAL STEVE FORBERT (Nemperor/CBS JZ 35538) | 7.98 | 143 | 7 |
| 138 | MIDNIGHT EXPRESS ORIGINAL MOTION PICTURE SOUNDTRACK (Casablanca NBLP 7114) | 7.98 | 145 | 16 | 139 | MIRROR STARS THE FABULOUS POODLES (Epic JE 35666) | 7.98 | 155 | 6 |
| 139 | SINFUL ANGEL (Casablanca NBLP 7127) | 7.98 | 144 | 4 | 140 | TWO FOR THE SHOW KANSAS (Kirshner/CBS PZ2 35660) | 13.98 | 114 | 16 |
| 140 | TWO FOR THE SHOW KANSAS (Kirshner/CBS PZ2 35660) | 13.98 | 114 | 16 | 141 | SUPER MANN HERBIE MANN (Atlantic SD-19221) | 7.98 | 158 | 3 |
| 141 | SLEEPER CATCHER LITTLE RIVER BAND (Harvest SW 11783) | 7.98 | 151 | 36 | 142 | THE PROMISE OF LOVE DELEGATION (Shadybrook SB-010) | 7.98 | — | 1 |
| 142 | STARDUST WILLIE NELSON (Columbia JC 35305) | 7.98 | 132 | 44 | 143 | THE BEST AND THE REST OF BE-BOP DELUXE (Harvest/Capitol SKBO-11870) | 10.98 | 152 | 3 |
| 143 | THE BEST AND THE REST OF BE-BOP DELUXE (Harvest/Capitol SKBO-11870) | 10.98 | 152 | 3 | 144 | BRITE LITES/BIG CITY FATBACK (Spring/Polydor SP-1-6721) | 7.98 | 159 | 2 |
| 144 | BRITE LITES/BIG CITY FATBACK (Spring/Polydor SP-1-6721) | 7.98 | 159 | 2 | 145 | YOU FOOLED ME GREY & HANKS (RCA AFL 1-3069) | 7.98 | 153 | 4 |
| 145 | YOU FOOLED ME GREY & HANKS (RCA AFL 1-3069) | 7.98 | 153 | 4 | 146 | RUNNING ON EMPTY JACKSON BROWNE (Asylum 6E 113) | 7.98 | 138 | 62 |
| 146 | RUNNING ON EMPTY JACKSON BROWNE (Asylum 6E 113) | 7.98 | 138 | 62 | 147 | TAKE IT TO THE MAX THE MAX DEMIAN BAND (RCA AFL 1-3273) | 7.98 | 162 | 3 |
| 147 | TAKE IT TO THE MAX THE MAX DEMIAN BAND (RCA AFL 1-3273) | 7.98 | 162 | 3 | 148 | PHANTOM OF THE NIGHT KAYAK (Janus JXS 7039) | 7.98 | 166 | 4 |
| 148 | PHANTOM OF THE NIGHT KAYAK (Janus JXS 7039) | 7.98 | 166 | 4 | 149 | WORLDS AWAY PABLO CRUISE (A&M SP 4697) | 7.98 | 125 | 38 |
| 149 | WORLDS AWAY PABLO CRUISE (A&M SP 4697) | 7.98 | 125 | 38 | 150 | HEARTS OF STONE SOUTHSIDE JOHNNY AND THE ASBURY JUKES (Epic JE 35488) | 7.98 | 126 | 19 |
| 150 | HEARTS OF STONE SOUTHSIDE JOHNNY AND THE ASBURY JUKES (Epic JE 35488) | 7.98 | 126 | 19 | 151 | AMAZING RHYTHM ACES (ABC AA-1123) | 7.98 | — | 1 |
| 151 | AMAZING RHYTHM ACES (ABC AA-1123) | 7.98 | — | 1 | 152 | FLAME RONNIE LAWS (United Artists LA-881-H) | 7.98 | 128 | 20 |
| 152 | FLAME RONNIE LAWS (United Artists LA-881-H) | 7.98 | 128 | 20 | 153 | EVEN NOW BARRY MANILOW (Arista AB 4164) | 7.98 | 146 | 54 |
| 153 | EVEN NOW BARRY MANILOW (Arista AB 4164) | 7.98 | 146 | 54 | 154 | GENE SIMMONS (Casablanca NBLP 7120) | 7.98 | 129 | 22 |
| 154 | GENE SIMMONS (Casablanca NBLP 7120) | 7.98 | 129 | 22 | 155 | GIVE 'EM ENOUGH ROPE THE CLASH (Epic JE 35543) | 7.98 | 167 | 14 |
| 155 | GIVE 'EM ENOUGH ROPE THE CLASH (Epic JE 35543) | 7.98 | 167 | 14 | 156 | NO ESCAPE THE MARC TANNER BAND (Elektra 6E-168) | 7.98 | 172 | 3 |
| 156 | NO ESCAPE THE MARC TANNER BAND (Elektra 6E-168) | 7.98 | 172 | 3 | 157 | INSTANT REPLAY DAN HARTMAN (Blue Sky/CBS JZ 35641) | 7.98 | 164 | 14 |
| 157 | INSTANT REPLAY DAN HARTMAN (Blue Sky/CBS JZ 35641) | 7.98 | 164 | 14 | 158 | IS IT STILL GOOD TO YA ASHFORD & SIMPSON (Warner Bros. BSK 3219) | 7.98 | 135 | 28 |
| 158 | IS IT STILL GOOD TO YA ASHFORD & SIMPSON (Warner Bros. BSK 3219) | 7.98 | 135 | 28 | 159 | TRILLION (Epic JE 35460) | 7.98 | 169 | 4 |
| 159 | TRILLION (Epic JE 35460) | 7.98 | 169 | 4 | 160 | NATURAL ACT KRIS KRISTOFFERSON & RITA COLLIDGE (A&M SP-4690) | 7.98 | 173 | 3 |
| 160 | NATURAL ACT KRIS KRISTOFFERSON & RITA COLLIDGE (A&M SP-4690) | 7.98 | 173 | 3 | 161 | DREAMBOAT ANNIE HEART (Mushroom MRS 5005) | 7.98 | 156 | 154 |
| 161 | DREAMBOAT ANNIE HEART (Mushroom MRS 5005) | 7.98 | 156 | 154 | 162 | THE BERMUDA TRIANGLE TOMITA (RCA ARL 1-2885) | 7.98 | 171 | 4 |
| 162 | THE BERMUDA TRIANGLE TOMITA (RCA ARL 1-2885) | 7.98 | 171 | 4 | 163 | TRUTH N' TIME AL GREEN (Hi LP 6009) | 7.98 | 170 | 5 |
| 163 | TRUTH N' TIME AL GREEN (Hi LP 6009) | 7.98 | 170 | 5 | 164 | 'BOUT LOVE BILL WITHERS (Columbia JC 35596) | 7.98 | — | 1 |
| 164 | 'BOUT LOVE BILL WITHERS (Columbia JC 35596) | 7.98 | — | 1 | 165 | HEAVEN TONIGHT CHEAP TRICK (Epic JE 35312) | 7.98 | 175 | 4 |
| 165 | HEAVEN TONIGHT CHEAP TRICK (Epic JE 35312) | 7.98 | 175 | 4 | | | | | |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | | | | |
|---------------------|---------|-----------------------|---------|----------------------|---------|---------------------------|-----|
| AC/DC | 110 | Clapton, Eric | 22 | Police, The | 128 | Tanner, Marc | 161 |
| Aerosmith | 95 | Clash, The | 160 | Pryor, Richard | 41 | Tavarez | 82 |
| Amazing Rhythm Aces | 156 | Commodores | 99 | Queen | 54 | Third World | 84 |
| Ambrosia | 200 | Cooper, Alice | 179 | Return To Forever | 181 | Thorogood, George | 58 |
| Angel | 142 | Costello, Elvis | 12 | TKO | 25 | Tosh, Peter | 102 |
| Arpeggio | 138 | Delegation | 146 | Rolling Stones | 35 | Toto | 9 |
| Ashford & Simpson | 163 | Denver, John | 30 | Ronstadt, Linda | 42 | Trillion | 164 |
| Babys | 40 | Desmond Child & Rouge | 173 | Rose Royce | 194 | Rufus | 86 |
| Bar-Kays | 105 | Diamond, Neil | 27 | Stevens, Cat | 68 | Rundgren, Todd | 134 |
| Be-Bop Deluxe | 148 | Dire Straits | 5 | Stewart, Al | 66 | Rush | 111 |
| Bee Gees | 1 | Doobie Bros. | 4 | Smith, Lonnie Liston | 129 | Rushen, Patrice | 121 |
| Bell & James | 59 | Earth, Wind & Fire | 10 | Southside Johnny | 155 | Sad Cafe | 76 |
| Blondie | 90 | Fabulous Poodles | 141 | Starr, Edwin | 101 | Sample, Joe | 75 |
| Blues Brothers | 3 | Fatback | 149 | Santana | 71 | Seger, Bob | 45 |
| Bofill, Angela | 113 | Firefall | 109 | Simsmons, Gene | 159 | Sister Sledge | 118 |
| Bohannon, Hamilton | 104 | Fleetwood Mac | 115 | Simon, Van | 116 | Washington, Grover | 114 |
| Boomtwn Rats | 125 | FM | 196 | Murray, Anne | 85, 112 | Waters, Muddy | 190 |
| Boston | 65 | Fogelberg/Weisberg | 77 | Nazareth | 93 | White, Barry | 88 |
| Bridges, Alicia | 122 | Forbert, Steve | 139 | Nelson, Willie | 62, 147 | Who | 199 |
| Brown, Chuck | 48 | Ford, Robbin | 193 | Newton John, Olivia | 7 | Wings | 53 |
| Browne, Jackson | 151 | Foreigner | 20, 178 | Nugent, Ted | 106 | Withers, Bill | 169 |
| Bryson, Peabo | 46 | Franks, Michael | 127 | Outlaws | 192 | Wright, Gary | 137 |
| Caldwell, Bobby | 36 | Frehley, Ace | 94 | Pablo Cruise | 154 | Young, Neil | 67 |
| Camel | 119 | Garrett, Leif | 56 | Parliament | 49 | Zappa, Frank | 117 |
| Captain Sky | 132 | Gaynor, Marvin | 23 | Parton, Dolly | 198 | SOUNDTRACKS | |
| Cars | 33 | Gaynor, Gloria | 13 | Peaches & Herb | 17 | Every Which Way But Loose | 89 |
| Chandler, Gene | 55 | Geils, J. | 79 | Poco | 39 | Grease | 31 |
| Chanson | 187 | Gibb, Andy | 100 | Pointer, Bonnie | 124 | Midnight Express | 140 |
| Cheap Trick | 43, 170 | Godz, The | 180 | Pointer Sisters | 18 | Saturday Night Fever | 47 |
| Cher | 123 | Gonzalez | 107 | | | Sgt. Pepper's | 183 |
| Chic | 11 | Grateful Dead | 63 | | | Superman | 51 |
| Chicago | 57 | Green, Al | 168 | | | | |

CASH BOX TOP 100 ALBUMS

March 3, 1979

| | | 2/24 | Weeks On Chart | | | 2/24 | Weeks On Chart | | | 2/24 | Weeks On Chart | | | |
|----|--|-------|----------------------|----|----|---|----------------------|----|----|------|---|-------|-----|----|
| 1 | SPIRITS HAVING FLOWN THE BEE GEES (RSO RS-1-3041) | 8.98 | 1 | 3 | 34 | A WILD AND CRAZY GUY STEVE MARTIN (Warner Bros. HS 3238) | 8.98 | 25 | 18 | 67 | COMES A TIME NEIL YOUNG (Reprise MSK 2266) | 7.98 | 69 | 20 |
| 2 | BLONDES HAVE MORE FUN ROD STEWART (Warner Bros. BSK 3261) | 8.98 | 2 | 11 | 35 | SOME GIRLS ROLLING STONES (Rolling Stones Records/Atlantic COC 39108) | 7.98 | 32 | 37 | 68 | BACK TO EARTH CAT STEVENS (A&M SP-4735) | 7.98 | 61 | 11 |
| 3 | BRIEFCASE FULL OF BLUES BLUES BROTHERS (Atlantic SD 19217) | 7.98 | 3 | 11 | 36 | BOBBY CALDWELL (Clouds/TK 8804) | 7.98 | 40 | 17 | 69 | McGUINN, CLARK & HILLMAN (Capitol SW-11910) | 7.98 | 92 | 2 |
| 4 | MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK-3193) | 7.98 | 6 | 11 | 37 | TOUCHDOWN BOB JAMES (Tappan Zee/Columbia JC 35594) | 7.98 | 38 | 13 | 70 | DON'T CRY OUT LOUD MELISSA MANCHESTER (Arista AB 4186) | 7.98 | 78 | 12 |
| 5 | DIRE STRAITS (Warner Bros. BSK 3266) | 7.98 | 7 | 12 | 38 | "EVERY 1'S A WINNER" HOT CHOCOLATE (Infinity 9002) | 7.98 | 41 | 8 | 71 | INNER SECRETS SANTANA (Columbia FC 35600) | 8.98 | 75 | 19 |
| 6 | 52nd STREET BILLY JOEL (Columbia FC 35609) | 8.98 | 4 | 19 | 39 | LEGEND POCO (ABC AA-1099) | 7.98 | 44 | 15 | 72 | SHOT OF LOVE LAKESIDE (Solar/RCA BXL1-2937) | 7.98 | 74 | 10 |
| 7 | TOTALLY HOT OLIVIA NEWTON-JOHN (MCA 3067) | 7.98 | 5 | 14 | 40 | HEAD FIRST THE BABYS (Chrysalis CHR 1195) | 7.98 | 47 | 7 | 73 | INSTANT FUNK (Salsoul SA 8513) | 7.98 | 102 | 4 |
| 8 | CRUISIN' VILLAGE PEOPLE (Casablanca NBLP 7118) | 7.98 | 9 | 21 | 41 | "WANTED" LIVE IN CONCERT RICHARD PRYOR (Warner Bros. BSK 3364) | 14.98 | 35 | 12 | 74 | STEALIN' HOME IAN MATTHEWS (Mushroom MRS 5012) | 7.98 | 76 | 18 |
| 9 | TOTO (Columbia JC 35317) | 7.98 | 8 | 20 | 42 | LIVING IN THE U.S.A. LINDA RONSTADT (Asylum 6E 155) | 7.98 | 33 | 22 | 75 | CARMEL JOE SAMPLE (ABC,AA-1126) | 7.98 | 97 | 4 |
| 10 | THE BEST OF EARTH, WIND & FIRE VOL. 1 (ARC/Columbia FC 35647) | 8.98 | 10 | 14 | 43 | CHEAP TRICK AT BUDOKAN (Epic FE 35795) | 8.98 | 68 | 2 | 76 | MISPLACED IDEALS SAD CAFE (A&M SP 4737) | 7.98 | 77 | 10 |
| 11 | C'EST CHIC CHIC (Atlantic SD 19209) | 7.98 | 11 | 15 | 44 | THE STRANGER BILLY JOEL (Columbia JC 34987) | 7.98 | 42 | 72 | 77 | TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG (Full Moon/CBS JE 35339) | 7.98 | 65 | 26 |
| 12 | ARMED FORCES ELVIS COSTELLO & THE ATTRACTIONS (Columbia JC 35709) | 7.98 | 14 | 6 | 45 | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698) | 7.98 | 36 | 41 | 78 | HEAD EAST LIVE! (A&M SP-6007) | 12.98 | 88 | 5 |
| 13 | LOVE TRACKS GLORIA GAYNOR (Polydor PD-1-6184) | 7.98 | 17 | 10 | 46 | CROSSWINDS PEABO BRYSON (Capitol ST-11875) | 7.98 | 39 | 14 | 79 | SANCTUARY THE J. GEILS BAND (EMI America SO-17706) | 7.98 | 66 | 13 |
| 14 | NICOLETTE NICOLETTE LARSON (Warner Bros. BSK 3242) | 7.98 | 12 | 18 | 47 | SATURDAY NIGHT FEVER BEE GEES & VARIOUS ARTISTS (RSO RS 4001) | 12.98 | 49 | 65 | 80 | FLY AWAY VOYAGE (Marlin 2225) | 7.98 | 84 | 12 |
| 15 | LIVE AND MORE DONNA SUMMER (Casablanca NBLP 71119) | 12.98 | 16 | 25 | 48 | BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-3076) | 7.98 | 63 | 5 | 81 | GEORGE HARRISON GEORGE HARRISON (Dark Horse DHK 3255) | 7.98 | - | 1 |
| 16 | LIFE FOR THE TAKING EDDIE MONEY (Columbia JC 35598) | 7.98 | 18 | 6 | 49 | MOTOR BOOTY AFFAIR PARLIAMENT (Casablanca NBLP 7125) | 7.98 | 43 | 13 | 82 | MADAM BUTTERFLY TAVARES (Capitol SW-11874) | 7.98 | 91 | 4 |
| 17 | 2 HOT! PEACHES & HERB (MVP/Polydor PD-1-6172) | 7.98 | 24 | 13 | 50 | GREATEST HITS 1974-78 STEVE MILLER BAND (Capitol SOO-11872) | 8.98 | 50 | 14 | 83 | MACHO MAN VILLAGE PEOPLE (Casablanca NBLP 7096) | 7.98 | 87 | 51 |
| 18 | ENERGY POINTER SISTERS (Planet P-1) | 7.98 | 21 | 15 | 51 | SUPERMAN ORIGINAL SOUNDTRACK (Warner Bros. 2BSK 3257) | 15.98 | 53 | 7 | 84 | JOURNEY TO ADDIS THIRD WORLD (Island ILPS 9554) | 7.98 | 86 | 15 |
| 19 | BARBRA STREISAND'S GREATEST HITS VOL. 2 (Columbia FC 35679) | 8.98 | 13 | 15 | 52 | STRANGERS IN THE NIGHT UFO (Chrysalis CH2 1209) | 11.98 | 56 | 6 | 85 | NEW KIND OF FEELING ANNE MURRAY (Capitol SW-11849) | 7.98 | 117 | 3 |
| 20 | DOUBLE VISION FOREIGNER (Atlantic SD 1999) | 7.98 | 15 | 35 | 53 | WINGS' GREATEST (Capitol SOO-11905) | 8.98 | 46 | 13 | 86 | NUMBERS RUFUS (ABC AA-1098) | 7.98 | 100 | 4 |
| 21 | GREATEST HITS BARRY MANILOW (Arista A2L 8601) | 13.98 | 20 | 14 | 54 | JAZZ QUEEN (Elektra 6E-166) | 7.98 | 45 | 14 | 87 | VAN HALEN (Warner Bros. BSK 3075) | 7.98 | 85 | 54 |
| 22 | BACKLESS ERIC CLAPTON (RSO RS-1-3039) | 7.98 | 19 | 15 | 55 | GET DOWN GENE CHANDLER (Chi-Sound/20th Century T-578) | 7.98 | 52 | 15 | 88 | THE MAN BARRY WHITE (20th Century T-571) | 7.98 | 73 | 20 |
| 23 | HERE MY DEAR MARVIN GAYE (Tamla/Motown T 364) | 12.98 | 23 | 8 | 56 | FEEL THE NEED LEIF GARRETT (Scotti Bros./Atlantic SB 7100) | 7.98 | 51 | 16 | 89 | EVERY WHICH WAY BUT LOOSE ORIGINAL MOVIE SOUNDTRACK (Elektra 5E-503) | 8.98 | 93 | 7 |
| 24 | BUSTIN' OUT OF L SEVEN RICK JAMES (Gordy/Motown G7-984R1) | 7.98 | 34 | 5 | 57 | HOT STREETS CHICAGO (Columbia FC 35512) | 8.98 | 60 | 21 | 90 | PARALLEL LINES BLONDIE (Chrysalis CHR 1192) | 7.98 | 96 | 24 |
| 29 | THE GAMBLER KENNY ROGERS (United Artists LA 934) | 7.98 | 29 | 12 | 58 | MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS (Rounder 3024) | 7.98 | 62 | 17 | 91 | SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN (Arista AB 4202) | 7.98 | 103 | 5 |
| 26 | PIECES OF EIGHT STYX (A&M SP 4724) | 7.98 | 22 | 23 | 59 | BELL & JAMES (A&M SP-4728) | 7.98 | 70 | 6 | 92 | MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS (Sire SRK 6058) | 7.98 | 95 | 31 |
| 27 | YOU DON'T BRING ME FLOWERS NEIL DIAMOND (Columbia FC 35625) | 8.98 | 26 | 12 | 60 | BAT OUT OF HELL MEAT LOAF (Cleve. Int/CBS PE 34974) | 7.98 | 58 | 70 | 93 | NO MEAN CITY NAZARETH (A&M SP 4751) | 7.98 | 94 | 5 |
| 28 | GOLD JEFFERSON STARSHIP (Grunt/RCA BZL1-3247) | 8.98 | 48 | 3 | 61 | DESTINY THE JACKSONS (Epic JE 35552) | 7.98 | 72 | 15 | 94 | ACE FREHLEY (Casablanca NBLP 7121) | 7.98 | 71 | 22 |
| 29 | CHERYL LYNN (Columbia JC 35486) | 7.98 | 30 | 15 | 62 | WILLIE AND (FAMILY LIVE) WILLIE NELSON (Columbia KC 2 35642) | 11.98 | 55 | 15 | 95 | LIVE BOOTLEG AEROSMITH (Columbia PC2-35564) | 13.98 | 67 | 17 |
| 30 | JOHN DENVER (RCA AOL1-3075) | 8.98 | 31 | 6 | 63 | SHAKEDOWN STREET GRATEFUL DEAD (Arista AB 4198) | 7.98 | 54 | 14 | 96 | BROTHER TO BROTHER GINO VANNELLI (A&M SP4722) | 7.98 | 82 | 23 |
| 31 | GREASE VARIOUS ARTISTS (RSO 2-4002) | 12.98 | 28 | 42 | 64 | TNT TANYA TUCKER (MCA 3056) | 7.98 | 59 | 14 | 97 | SMOOTH TALK EVELYN "CHAMPAGNE" KING (RCA APL1-2466) | 7.98 | 109 | 11 |
| 32 | DOG & BUTTERFLY HEART (Portrait/CBS FR 3555) | 8.98 | 27 | 23 | 65 | DON'T LOOK BACK BOSTON (Epic FE 35050) | 8.98 | 57 | 27 | 98 | GREATEST HITS STEELEY DAN (ABC AK-11707/2) | 11.98 | 83 | 17 |
| 33 | THE CARS (Elektra 6E 135) | 7.98 | 37 | 37 | 66 | TIME PASSAGES AL STEWART (Arista AB 4190) | 7.98 | 64 | 23 | 99 | GREATEST HITS COMMODORES (Motown M7-912R1) | 7.98 | 79 | 17 |

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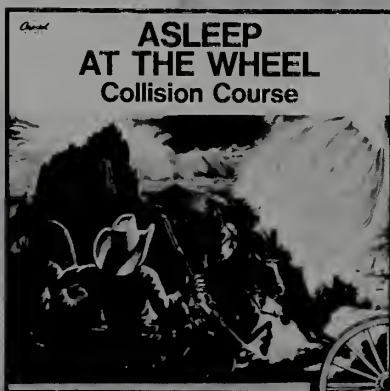
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