

# CASHBOX

April 29, 1978

NEWSPAPER

\$1.75



A Galaxy Of Stars



# EVERYBODY'S CHEERING THE NEW TOWER OF POWER ALBUM, "WE CAME TO PLAY,"

JC 34906

AND  
THE  
WINNING  
SINGLE

"LOVIN'  
YOU IS  
GONNA  
SEE ME  
THRU."

3-10718

The album is  
off to an early  
lead at all radio formats.


And the single is exploding  
at black radio. Tower of Power has never  
sounded this soul-satisfyingly good. Nobody has.

**On Columbia Records and Tapes.**

## T O W E R O F P O W E R T O U R

4/19 My Father's Place	Roslyn, New York	4/30 University of Connecticut	Storrs, Conn.
4/20 Creations	West Orange, N.J.	(with Lenny White & J. Geils)	Northfield, Minn.
4/21 Orpheum-Theater (with Lenny White)	Boston, Mass.	5/3 Carlton College	Decorah, Iowa
4/22 S.U.N.Y. New Paltz (with Roy Ayres)	New Paltz, N.Y.	5/4 Luther College	Madison, Wisc.
4/23 U. Mass.	Amhearst, Mass.	5/5 Bunkys	Minneapolis, Minn.
4/25 Seventies Club	Plainfield, Conn.	5/6 Orpheum	Omaha, Neb.
4/26 Toads	New Haven, Conn.	5/7 Music Hall	E. Lansing, Mich.
4/28 Afternoon—U. of Lowell	Lowell, Mass.	5/9 Dooleys	Bowling Green, Ohio
4/28 Evening—Brown U.	Providence, R.I.	5/10 Bowling Green College	Schaumburg, Ill.
4/29 Upsala College (with Lenny White)	East Orange, N.J.	5/11 Beginnings	Chicago, Ill.
		5/12 Phoenix	St. Louis, Mo.
		5/14 Fourth & Pine	

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# CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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## EDITORIAL Five Years Ago Today . . .

Sometimes a brief look at the past can put the present and future into perspective. A glance through the April 28, 1973 issue of **Cash Box**, not only shows how long ago five years can seem, but also how close to the present that period actually is.

News coverage of that week included a number of photos with the story about Atlantic's "April In Paris" meeting. It was reported to be the first international sales and promotion meeting for the label since joining WEA.

A full-page ad by Terry Knight about his group, Faith, was entitled "An Open Letter To The Music Industry," and outlined both thanks for retail radio support and a chastisement to some for lack of help.

Bell Records held the top three positions in the **Cash Box** Top 100 Singles Chart with "Tie A Yellow Ribbon Round The Ole Oak Tree" by Dawn at number one, "The Night The Lights Went Out In Georgia" by Vicki Lawrence at number two and "Little Willy"

by Sweet in the number three slot.

Columbia Records announced the release of Neil Diamond's soundtrack to "Jonathan Livingston Seagull" in the wake of his joining the label.

Bread said the group was "temporarily disbanding" so the members could be free to pursue separate musical interests.

Sam Goody protested legislation requiring sellers of records and tapes to play them at the behest of the consumer.

Also included were reviews of the television special, "James Paul McCartney" and the original cast album for "A Little Night Music." Concerning the latter, the film soundtrack album was recently released.

"Elvis Aloha From Hawaii Via Satellite" held the top position on the album chart and Slade was featured on the cover.

Things do change.

# NEWS HIGHLIGHTS

- Don Dempsey named senior vice president of Epic, Portrait and CBS' Associated Labels.
- Nesuhi Ertegun predicts continued growth for WEA International.
- CBS International's sales pace group's first quarter results.
- WCI's music division reports best first quarter in history.
- Declining value of U.S. dollar overseas both aids and hurts specialty exporters.
- Supreme Court blocks access to Nixon tapes.
- Cash Box salutes Burkhart/Abrams Superstars format.

TOP POP DEBUTS		
<b>SINGLES</b>	<b>81</b>	<b>I WAS ONLY JOKING</b> — Rod Stewart — WB
<b>ALBUMS</b>	<b>70</b>	<b>THE LAST WALTZ</b> — The Band & Various Artists — WB

<b>POP SINGLE</b>
<b>NIGHT FEVER</b> Bee Gees — RSO
<b>R&amp;B SINGLE</b>
<b>TOO MUCH, TOO LITTLE, TOO LATE</b> Johnny Mathis/Deniece Williams Columbia
<b>COUNTRY SINGLE</b>
<b>EVERY TIME TWO FOOLS COLLIDE</b> Kenny Rogers & Dottie West United Artists
<b>JAZZ</b>
<b>WEEKEND IN L.A.</b> George Benson — WB

## NUMBER ONES



Isley Brothers

<b>POP ALBUM</b>
<b>SATURDAY NIGHT FEVER</b> Bee Gees & Various Artists RSO
<b>R&amp;B ALBUM</b>
<b>SHOWDOWN</b> The Isley Brothers — T-Neck/Epic
<b>COUNTRY ALBUM</b>
<b>WAYLON &amp; WILLIE</b> Waylon and Willie — RCA
<b>GOSPEL</b>
<b>LIVE AT CARNEGIE HALL</b> James Cleveland — Savoy



# CASH BOX TOP 100 SINGLES

April 29, 1978

			Weeks On Chart					Weeks On Chart					Weeks On Chart				
			4/22	4/15				4/22	4/15				4/22	4/15			
<b>1</b>	<b>NIGHT FEVER</b>	BEE GEES (RSO 889) WB	1	1	12	<b>33</b>	<b>EGO</b>	ELTON JOHN (MCA 40892) BEL/MCA	39	49	3	<b>68</b>	<b>YOU GOT THAT RIGHT</b>	LYNYRD SKYNYRD (MCA 40888) BEL/MCA	73	77	4
<b>2</b>	<b>IF I CAN'T HAVE YOU</b>	YVONNE ELLIMAN (RSO 884) WB	4	5	13	<b>34</b>	<b>EBONY EYES</b>	BOB WELCH (Capitol 4543) CPP	12	12	14	<b>69</b>	<b>MAMA LET HIM PLAY</b>	DOUCETTE (Mushroom 7030) CPP	72	76	5
<b>3</b>	<b>CAN'T SMILE WITHOUT YOU</b>	BARRY MANILOW (Arista 0305) WB	2	2	13	<b>35</b>	<b>BEFORE MY HEART FINDS OUT</b>	GENE COTTON (Ariola 7675) CH	16	16	16	<b>70</b>	<b>I WAS ONLY JOKING</b>	ROD STEWART (WB 8568) WB	—	—	1
<b>4</b>	<b>THE CLOSER I GET TO YOU</b>	ROBERTA FLACK & DONNY HATHAWAY (Atlantic 3463) HAN	5	14	12	<b>36</b>	<b>DEACON BLUES</b>	STEELY DAN (ABC 12355) CPP	48	58	5	<b>71</b>	<b>YOU'LL LOVE AGAIN</b>	HOTEL (Mercury 73979) ALM	74	78	9
<b>5</b>	<b>WITH A LITTLE LUCK</b>	WINGS (Capitol 4559) WB	13	19	6	<b>37</b>	<b>FANTASY</b>	EARTH, WIND & FIRE (Columbia 3-10688) ALM	37	34	10	<b>72</b>	<b>SINCE YOU BEEN GONE</b>	HEAD EAST (A&M 2026) WB	75	79	4
<b>6</b>	<b>RUNNING ON EMPTY</b>	JACKSON BROWNE (Asylum 45460) WB	7	8	12	<b>38</b>	<b>DANCE WITH ME</b>	PETER BROWN (Drive/TK 6269) CPP	42	50	7	<b>73</b>	<b>I CAN'T STAND THE RAIN</b>	ERUPTION (Ariola 7686) CH	79	85	5
<b>7</b>	<b>JACK AND JILL</b>	RAYDIO (Arista 0283) CPP	6	6	19	<b>39</b>	<b>MORE THAN A WOMAN</b>	TAVARES (Capitol 4500) WB	40	43	11	<b>74</b>	<b>CHEESEBURGER IN PARADISE</b>	JIMMY BUFFETT (ABC 12358) WB	85	—	2
<b>8</b>	<b>DUST IN THE WIND</b>	KANSAS (Kirshner ZS8-4274) WB	3	3	14	<b>40</b>	<b>DO YOU BELIEVE IN MAGIC</b>	SHAUN CASSIDY (Warner Bros. 8533) CPP	47	56	6	<b>75</b>	<b>TUMBLIN' DICE</b>	LINDA RONSTADT (Asylum 45479) WB	84	—	2
<b>9</b>	<b>GOOD-BYE GIRL</b>	DAVID GATES (Elektra 45450) WB	9	11	21	<b>41</b>	<b>TWO OUT OF THREE AIN'T BAD</b>	MEAT LOAF (Cleve. Intl./Epic 8-50513) BEL/MCA	54	62	6	<b>76</b>	<b>STAY</b>	RUFUS/CHAKA KHAN (ABC 12349) CPP	86	—	2
<b>10</b>	<b>LAY DOWN SALLY</b>	ERIC CLAPTON (RSO 886) WB	8	4	17	<b>42</b>	<b>EVERY KINDA PEOPLE</b>	ROBERT PALMER (Island 100) WB	55	63	6	<b>77</b>	<b>I WANT TO LIVE</b>	JOHN DENVER (RCA JH-11267) CL	87	—	2
<b>11</b>	<b>THANK YOU FOR BEING A FRIEND</b>	ANDREW GOLD (Asylum E-45456) CPP	11	13	11	<b>43</b>	<b>BECAUSE THE NIGHT</b>	PATTI SMITH GROUP (Arista 0318)	56	70	4	<b>78</b>	<b>BLUER THAN BLUE</b>	MICHAEL JOHNSON (EMI P-8001) CPP	88	—	2
<b>12</b>	<b>YOU'RE THE ONE THAT I WANT</b>	OLIVIA NEWTON-JOHN/JOHN TRAVOLTA (RSO 891) WB	19	30	5	<b>44</b>	<b>EMOTION</b>	SAMANTHA SANG (Private Stock 45-178) WB	20	10	25	<b>79</b>	<b>DANCE ACROSS THE FLOOR</b>	JIMMY "BO" HORNE (Sunshine Sound 1003) CPP	82	86	5
<b>13</b>	<b>COUNT ON ME</b>	JEFFERSON STARSHIP (Grunt JH-11196) CPP	17	21	8	<b>45</b>	<b>MAKE YOU FEEL LOVE AGAIN</b>	WET WILLIE (Epic 8-50528) HAN	49	59	5	<b>80</b>	<b>MUSIC, HARMONY &amp; RHYTHM</b>	BROOKLYN DREAMS (Millennium 610) ALM	80	84	6
<b>14</b>	<b>WE'LL NEVER HAVE TO SAY GOODBYE AGAIN</b>	ENGLAND DAN & JOHN FORD COLEY (Big Tree 16110) B-3	14	15	9	<b>46</b>	<b>OUR LOVE</b>	NATALIE COLE (Capitol 4059) CH	27	18	15	<b>81</b>	<b>OH WHAT A NIGHT FOR DANCING</b>	BARRY WHITE (20th Century 2365)	89	—	2
<b>15</b>	<b>FLASHLIGHT</b>	PARLIAMENT (Casablanca NB 909) ALM	15	17	12	<b>47</b>	<b>I'M GONNA TAKE CARE OF EVERYTHING</b>	RUBICON (20th TC-2362) CPP	31	32	11	<b>82</b>	<b>THE GROOVE LINE</b>	HEATWAVE (Epic 8-50524) ALM	90	100	3
<b>16</b>	<b>IMAGINARY LOVER</b>	ATLANTA RHYTHM SECTION (Polydor 14459) CPP	22	25	9	<b>48</b>	<b>THUNDER ISLAND</b>	JAY FERGUSON (Asylum 45444) WB	36	9	20	<b>83</b>	<b>THE WANDERER</b>	LEIF GARRETT (Atlantic 3476) ALM	—	—	1
<b>17</b>	<b>FEELS SO GOOD</b>	CHUCK MANGIONE (A&M 2001) BB	21	26	14	<b>49</b>	<b>(LOVE IS) THICKER THAN WATER</b>	ANDY GIBB (RSO RS 883) WB	43	23	26	<b>84</b>	<b>YOU'RE THE LOVE</b>	SEALS & CROFTS (Warner Bros. 8551) CPP	95	96	4
<b>18</b>	<b>SWEET TALKIN' WOMAN</b>	ELECTRIC LIGHT ORCHESTRA (UA/Jet XW-1145) B-3	18	20	11	<b>50</b>	<b>ALWAYS AND FOREVER</b>	HEATWAVE (Epic 8-50490) ALM	44	22	19	<b>85</b>	<b>ALMOST SUMMER</b>	CELEBRATION FEATURING MIKE LOVE (MCA 40891) BEL/MCA	—	—	1
<b>19</b>	<b>STAYIN' ALIVE</b>	BEE GEES (RSO 885) WB	10	7	21	<b>51</b>	<b>HEARTLESS</b>	HEART (Mushroom 7031) CPP	62	73	4	<b>86</b>	<b>FOLLOW YOU FOLLOW ME</b>	GENESIS (Atlantic 3474) CPP	98	—	2
<b>20</b>	<b>TOO MUCH, TOO LITTLE, TOO LATE</b>	JOHNNY MATHIS/DENIECE WILLIAMS (Columbia 3-10693) WB	26	33	7	<b>52</b>	<b>YOU BELONG TO ME</b>	CARLY SIMON (Elektra 45477) WB	71	88	3	<b>87</b>	<b>I WANT YOU TO BE MINE</b>	KAYAK (Janus 274)	91	91	4
<b>21</b>	<b>DISCO INFERNO</b>	THE TRAMMPS (Atlantic 3389) CPP	24	28	12	<b>53</b>	<b>THAT'S YOUR SECRET</b>	SEA LEVEL (Capricorn CPS-0287) WB	58	60	9	<b>88</b>	<b>ALL THE WAY LOVER</b>	MILLIE JACKSON (Spring 179) CPP	92	94	4
<b>22</b>	<b>SHADOW DANCING</b>	ANDY GIBB (RSO 893) WB	41	51	3	<b>54</b>	<b>ROCKET RIDE</b>	KISS (Casablanca NB 915) ALM	46	46	9	<b>89</b>	<b>OCEAN OF THOUGHTS &amp; DREAMS</b>	DRAMATICS (ABC 12331)	93	97	3
<b>23</b>	<b>BABY HOLD ON</b>	EDDIE MONEY (Columbia 3-10663) ALM	25	27	14	<b>55</b>	<b>BOOGIE SHOES</b>	KC & THE SUNSHINE BAND (TK 1025) CPP	59	52	13	<b>90</b>	<b>ISN'T IT ALWAYS LOVE</b>	KARLA BONOFF (Columbia 3-10710)	94	95	4
<b>24</b>	<b>WEREWOLVES OF LONDON</b>	WARREN ZEVON (Elektra 45472)	28	39	6	<b>56</b>	<b>AIN'T GONNA EAT MY HEART OUT ANYMORE</b>	ANGEL (Casablanca NB914AS) CPP	60	71	4	<b>91</b>	<b>DO YOU WANNA DANCE</b>	RAMONES (Sire 1017) HAN	96	99	3
<b>25</b>	<b>THIS TIME I'M IN IT FOR LOVE</b>	PLAYER (RSO 890) CPP	35	40	8	<b>57</b>	<b>(I WILL BE YOUR) SHADOW IN THE STREET</b>	ALLAN CLARKE (Atlantic 3459) ALM	61	68	6	<b>92</b>	<b>BOMBS AWAY</b>	BOB WEIR (Arista 0315) WB	63	65	6
<b>26</b>	<b>MOVIN' OUT (ANTHONY'S SONG)</b>	BILLY JOEL (Columbia 3-10708) AB/B	30	37	7	<b>58</b>	<b>LADY LOVE</b>	LOU RAWLS (Phila. Intl./CBS 3634) AB/B	51	44	15	<b>93</b>	<b>LET ME PARTY WITH YOU (PART 1) (PARTY, PARTY, PARTY)</b>	BUNNY SIGLER (Gold Mind 4008) CPP	70	55	6
<b>27</b>	<b>FOOLING YOURSELF</b>	STYX (A&M 2007) ALM	23	24	12	<b>59</b>	<b>I GO CRAZY</b>	PAUL DAVIS (Bang B-733) WB	45	29	32	<b>94</b>	<b>WHERE HAVE YOU BEEN ALL MY LIFE</b>	FOTOMAKER (Atlantic 3471)	—	—	1
<b>28</b>	<b>LOVE IS LIKE OXYGEN</b>	SWEET (Capitol 4549) WB	29	35	10	<b>60</b>	<b>TAKE A CHANCE ON ME</b>	ABBA (Atlantic 3457) ALM/IMM	78	—	2	<b>95</b>	<b>GIVE A LITTLE</b>	ROBERT JOHN (Ariola 7693)	—	—	1
<b>29</b>	<b>ON BROADWAY</b>	GEORGE BENSON (Warner Bros. 8542) CPP	34	41	7	<b>61</b>	<b>WHEEL IN THE SKY</b>	JOURNEY (Columbia 3-10700) CPP	66	72	5	<b>96</b>	<b>OH HOW HAPPY</b>	THE SKYLINERS (RCA 11243)	—	—	1
<b>30</b>	<b>TWO DOORS DOWN</b>	DOLLY PARTON (RCA JH-11240) CPP	32	36	10	<b>62</b>	<b>SWEET, SWEET SMILE</b>	THE CARPENTERS (A&M 2008) ALM	52	42	13	<b>97</b>	<b>WEEKEND LOVER</b>	ODYSSEY (RCA 11245) WB	—	—	1
<b>31</b>	<b>IT'S A HEARTACHE</b>	BONNIE TYLER (RCA PB-11249) CPP	38	47	6	<b>63</b>	<b>BAKER STREET</b>	GERRY RAFFERTY (UA 1192) CPP	76	87	3	<b>98</b>	<b>I'M ON MY WAY</b>	CAPTAIN & TENNILLE (A&M 2027) CPP	—	—	1
<b>32</b>	<b>LET'S ALL CHANT</b>	THE MICHAEL ZAGER BAND (Private Stock 184) CPP	33	38	11	<b>64</b>	<b>YANK ME, CRANK ME</b>	TED NUGENT (Epic 8-50533) WB	65	69	4	<b>99</b>	<b>GIMME SOME LOVIN'</b>	KONGAS (Polydor PD 14461) WB	—	—	1
						<b>65</b>	<b>WHICH WAY IS UP</b>	STARGARD (MCA 40825) WB	53	45	16	<b>100</b>	<b>DON'T COST YOU NOTHING</b>	ASHFORD & SIMPSON (Warner Bros. 8519) CPP	68	66	7
						<b>66</b>	<b>READY FOR THE TIMES TO GET BETTER</b>	CRYSTAL GAYLE (UA 1136) B-3	67	67	11						
						<b>67</b>	<b>THE CIRCLE IS SMALL</b>	GORDON LIGHTFOOT (WBS 8518) WB	50	31	12						

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Gonna (White Angel/Hudson Bay — BMI) . . . . .	56	Every Kinda (Island/Restless — BMI) . . . . .	42	Let's All Chant (Sumac Music — BMI) . . . . .	32	That's Your (Stoned Individual — BMI) . . . . .	53
All The Way (Sherlyn — BMI) . . . . .	88	Fantasy (Sagittaire Music — BMI) . . . . .	37	Love Is Like (Sweet/W.B. — ASCAP) . . . . .	28	The Circle (Moose Music — CAPAC) . . . . .	67
Almost Summer (Douchess/New Executive — BMI) . . . . .	85	Feels So Good (Gates — BMI) . . . . .	15	Love Is (Stigwood/Gibb/Unichappell — BMI) . . . . .	49	The Closer (Scarab/Ensign — BMI) . . . . .	4
Always (Almo/Rondor — ASCAP) . . . . .	50	Flashlight (Ricks/Maldiz — BMI) . . . . .	15	Make You (Muscle Shoals — BMI) . . . . .	45	The Groove Line (Almo/Tincabell — ASCAP) . . . . .	82
Baby Hold On (GRA-Honca — BMI) . . . . .	23	Follow You (Gerling/Run It — BMI) . . . . .	86	Mama Let Him (Andora Music — ASCAP) . . . . .	69	The Wanderer (Rust Ent./Schwartz — ASCAP) . . . . .	83
Baker Street (Hudson Bay — BMI) . . . . .	63	Fooling Yourself (Almo/Stylian Songs — ASCAP) . . . . .	27	More Than (Stigwood/Unichappell — BMI) . . . . .	39	This Time (House Of Gold/Windchime — BMI) . . . . .	25
Because The Night (Ramrod Music) . . . . .	43	Gimme Yourself (Almo/Stylian Songs — ASCAP) . . . . .	27	Movin' Out (Joelongs — BMI) . . . . .	26	Thunder Island (Painless Music — BMI) . . . . .	48
Before My Heart (Sallmaker/Chappell — ASCAP) . . . . .	35	Give A Little (High Sierra — BMI/All Right — ASCAP) . . . . .	95	Night Fever (Stigwood/Unichappell — BMI) . . . . .	80	Too Much (Homewood House — BMI) . . . . .	20
Bluer Than Blue (Springcreek/ . . . . .)	78	Good-bye Girl (WB-Kipa Hulu — ASCAP) . . . . .	9	Ocean Of Thoughts (Groovesville — BMI/ . . . . .)	89	Tumblin' Dice (Colgems-EMI) . . . . .	75
Let There Be — ASCAP) . . . . .	78	Heartless (Andorra — ASCAP) . . . . .	51	Conquistador — ASCAP) . . . . .	89	Two Doors (Velvet Apple — BMI) . . . . .	30
Bombs Away (Ice Nine — BMI) . . . . .	92	I Can't Stand (JEC — BMI) . . . . .	73	Oh How Happy (Stone Agate — BMI) . . . . .	96	Two Out (Edward B. Marks/Neverland — BMI) . . . . .	41
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# CASH BOX NEWS



**MANGIONE IN NEW YORK** — A&M recording artist Chuck Mangione was treated to a champagne party following his recent appearance at Avery Fisher Hall in New York. Pictured (l-r) at the party are: Gil Friesen, A&M president; Boone Arledge, president, ABC-TV Network News and Sports; Mangione; and Scott Muni, program director of WNEW-FM.

## Int'l Sales At CBS Records Pace Group's 1st Qtr. Gains

NEW YORK — The CBS Records Group's first quarter sales, paced by its fast-growing international operation, rose 19% over the prior year period. This parallels CBS Inc.'s 15% sales gain in the first quarter.

John Backe, president of CBS Inc., told a meeting of shareholders in St. Louis last week that, while domestic record sales for the first quarter of 1978 were "good," they were somewhat affected by poor weather conditions and by a lower number of new releases than in the first quarter of 1977. However, Backe noted that, despite energy and power difficulties, the record division was able to expand production levels at its domestic plants. In addition, he cited CBS' strong catalog, a key factor in rising U.S. sales.

On the international side, CBS Records reported sales hikes in "virtually every market."

The first quarter 1978 sales picture dif-

fers somewhat from the 1977 picture, in which the domestic record division and CBS International both enjoyed the most successful quarters in their histories.

Overall, CBS Inc. achieved its best first quarter results ever in 1978. Net sales rose from \$634.4 million in the first three months of 1977 to an estimated \$732 million, while net income for the first quarter of the current fiscal year was an estimated \$33.7 million, an increase of two percent over last year's \$33 million figure. However, CBS chairman William Paley happily noted that last year's figures were achieved with the benefit of a tax rate "significantly lower than this year's." Therefore, said Paley, on a pre-tax basis, net income actually increased eight percent over last year.

### Columbia House Gains

In other recorded music operations, the CBS/Columbia Group, which includes the Columbia House Record and Tape Club,

(continued on page 56)

## Ertegun Projects Major WEA Int'l Growth In Key Areas; Says Market Share Now 10%

by Ken Terry

NEW YORK — WEA International, which reported a sales increase of 42% in fiscal 1977, is looking forward to further gains of 30-40% in 1978, according to Nesuhi Ertegun, president of the fast-growing global operation. He emphasized, however, that the year's results would depend on "world conditions."

In a wide-ranging interview with **Cash Box**, Ertegun estimated that WEA International has an average market share of 10 percent in the five biggest markets outside the U.S.: Canada, Japan, England, France and West Germany. He added that, in the U.K., WEA's market share jumped last year from six percent to 12-13%, which he thought was significant in such an important market.

"I know we're growing faster than any other international company," Ertegun commented, "and one reason for it is that we're the youngest, so we have more room to expand. We are gaining on our competition at a rather rapid rate, there's no doubt about it."

In many countries, noted Ertegun, this rapid growth has been achieved at the expense of more established international record companies like EMI, RCA, CBS and Polygram. This is proven, he said, by the fact that there has been "no unit growth" in certain countries, "but we are increasing our sales in every country, without exception."

### Where The Action Is

One of the fastest-growing markets in the world, said Ertegun, is Brazil. "And it's in-

teresting in more than just Brazilian terms," he added, "because we hope to release records made by Brazilian artists in many other parts of the world."

In the near future, he continued, WEA's domestic labels will be releasing product by three Brazilian artists in the U.S. Two of these acts, a jazz-oriented group called Black Rio and a group of female singers named Las Freneticas, were developed by the two-year-old WEA Brazil company. Warner Bros. will issue Black Rio's debut, while Las Freneticas, which has sold over 200,000 albums in their native country (a



**COLUMBIA RIDES THE 20th CENTURY** — Columbia Records recently held a special preview listening session for the original cast LP of the Broadway smash musical, "On The Twentieth Century." The LP is slated for release next month. Pictured (l-r) are: Jim Brown, Columbia product manager; Betty Comden, co-author of the book and lyrics; Bruce Lundvall, president of the CBS Records Division; Cy Coleman, composer of the music; Adolph Green, co-author of the book and lyrics; and Eric Colodne, general manager of Notable Music Co. Inc.

## Dempsey Named E/P/A Head; Will Examine Label Directions

NEW YORK — Don Dempsey has been named by CBS Records as senior vice president and general manager of Epic/Portrait/Associated Labels.

Dempsey, who succeeds Ron Alexenburg, commented in an interview with **Cash Box**, "My first set of priorities will be to take a very successful group of labels and continue to implement the techniques that have been developed with E/P/A. I'm going to have a much more expanded view of the total E/P/A label responsibility. Also, I'm going to address myself to each label and give them the kind of attention that I think is required. And I'm going to examine the direction that the labels have set for themselves, particularly in terms of the artist roster."

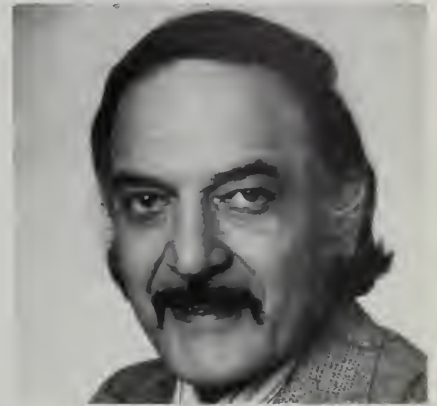
### Label Identity Stressed

Dempsey stressed the theme that each label must nurture an individual identity for itself in order to benefit the artist. "Each label has to have a proposition," Dempsey said, "that creates a certain chemistry and atmosphere that makes it desirable for the artists to be there."

Dempsey also raised the possibility of a more sharply defined role for the Associated Labels. "I think that an Associated Label," Dempsey stated, "as a result of a distribution arrangement with any manufacturer, does not defer the responsibility of monitoring its own label. It has to be a conjunctive effort."

An expansion of the Associated Label roster, Dempsey said, "is something we are continually examining. The opportunities are available. But," he stressed, "it has to be more than just a distribution arrangement."

Epic, Dempsey stated categorically, "has been in a sales and profit growth situation." He credited Lennie Petze, Epic's A&R head, as being "one of the finest A&R executives around the industry," and termed the



Don Dempsey

label's success in breaking new acts in relation to the number of acts signed, as "staggering."

From an overall A&R perspective, Dempsey asserted that he viewed "commitments to the artists that are already on the labels as of primary importance. Accumulating artists is the easiest thing to do," he said, "but having an understanding, a focus, and a direction for the established artists is the real key."

However, Dempsey said that should an opportunity arise to sign a major act, Epic will be "in no less of a competitive situation" in terms of financial resources than any other label.

Turning to Portrait, Dempsey said the label "is still in the process of building their roster," and stated that he planned to have a series of major meetings with Larry Harris, general manager of Portrait.

### Lundvall Comments

Dempsey's appointment was made by (continued on page 56)

## Best First Quarter Posted For WCI Music Division

NEW YORK — Warner Communications Inc.'s recorded music division had its best first quarter ever, posting a revenue increase of 22% and an operating income gain of 17% over the same period of 1977.

WCI Chairman Steven Ross, commenting on the figures, noted that "results from foreign recorded music operations were particularly strong, while domestic continued to show good growth."

For the three months ended March 31, 1978, the recorded music and music publishing operation posted revenues of \$138.7 million and operating income of \$21.8 million. This compares with revenues of \$113.4 million and operating income of \$18.7 million in the comparable period of 1977.

Overall, WCI reported first quarter revenues of \$312.5 million, and record first quarter net income of \$20.3 million. In the prior-year period, by comparison, the company had revenues of \$253.2 million and net income of \$18.0 million.

WCI's book publishing division posted record revenues and profits, while cable communications had gains in basic cable operations but losses in operating income due to the incurring of heavy expenses for the Qube two-way TV service in Columbus, Ohio. Toys and electronic games posted a sharp revenue increase, but lost over \$5 million, due to the "seasonality" of the division's business.

WCI's recorded music and music publishing division is composed of its three domestic labels, Warner Brothers, Elektra/Asylum, and Atlantic, plus the WEA Corp., WEA International and Warner Brothers Music.



# Specialty Exporters Aided By Dollar Decline, But Hurt By Price Hikes, Rising Competition

by Mark Mehler

The Americans who are affected most by the decline of the dollar in relation to world currencies are the importers and exporters. Because of this nation's status as the world's leading recorded music market, changes in the dollar's value can greatly influence international trade in records and tapes. In the first of a two-part series, **Cash Box** examines the effect of the marked-down dollar on specialty music exporters. NEW YORK — The decline of the American dollar has obviously been a boon to U.S. disc exporters, because foreign importers can now buy more records for less money. However, the international monetary situation has not made a fortune for any exporters, nor has it erased the pain of higher wholesale prices on major label product.

"The favorable rate of exchange is definitely helping," noted Ted Rose of Albert Schultz Inc. of New York, one of the nation's largest independent record and tape export firms. Rose reported that, after a relatively slow January/February period, Schultz's volume rose about 10-15% in March, as a direct result of the dollar's declining value during that period. Rose explained that many of the company's long-time customers, who had cut back on their purchases over the past year, are now "coming back to us" because of monetary factors.

## Cutout Exports

"Still," he continued, "we have not yet seen any huge increase in business. You have to understand one thing: This country

## Strike Continues At CBS Factory

PITMAN, N.J. — A strike by Teamsters at the giant CBS pressing plant here entered its third week with negotiations reportedly deadlocked. The plant, which presses for CBS and does custom work for a number of other major labels, has been shut in a dispute over wages and mandatory Sunday hours.

## Employees

A spokesman at the Pitman facility said office employees were still coming into work, but that it might be some time before the pressmen return.

The effect of the strike on accounts, however, was minimized by the fact that dealers were informed of the situation in advance of the strike, and were able to stock up on merchandise.



**MILLENNIUM SIGNS JOEY TRAVOLTA** — Singer/songwriter Joey Travolta (seated), brother of John Travolta, recently signed with the New York-based Millennium Records. Pictured (l-r) at the signing are Jimmy Jenner, president of Millennium; John Davis, producer; and Don Jenner, Millennium national promotion director.

is the number one music producer and supplier in the world, and our music has been perennially in demand almost everywhere. It's always been a multi-million dollar business, and cutouts have now become a major export commodity as well. So our sales are not suddenly taking off just because of world economic difficulties."

Rose does not expect the dollar to sink very much lower, and therefore does not foresee the dollar's value becoming a major factor in Schultz's future business. "The western governments simply won't let the dollar go down any further," he predicted. "The U.S. will likely push through some sort of energy bill that should help ease the crunch."

Basically, the nation's independent specialty record exporters, such as Schultz, purchase LPs and tapes from dozens of American record manufacturers, prepare individual orders for their overseas clients, and repack the items in consolidated shipments for air, steamer or parcel post transport abroad. Because the major American manufacturers are more interested in moving current hit product (both at home and overseas), specialty exporters today are doing their heaviest business in catalog product.

In the past few years, specialty exporters have been badly hurt by the fact that major one-stops, such as Candy Stripe, have been purchasing large quantities of product for export.

"The one-stops are concentrating on the hits," said one exporter. "Because of the tremendous volume they do, they often undercut our prices, and can ship abroad much faster. That is a main reason we are heavier into catalog now." A spokesman at Candy Stripe confirmed that the company has been "exporting anything that sells" for seven years.

## Wholesale Hikes Hurt

In addition, since the specialty exporters are not dealing in huge tonnage amounts,

the recent wholesale hikes by WEA, CBS, Polygram, and Capitol have been especially painful to them.

David Eskin, owner of a \$1 million yearly export record business on New York's west side, noted that while his sales have recently increased about 20% due to the sliding dollar, simultaneous wholesale hikes have virtually negated that excess profit.

"We're between the devil and the deep-blue sea," Eskin told **Cash Box**. "The wholesale hikes from the majors are really hurting us."

## Red Tape

Eskin also complained of the reams of red tape involved in doing business abroad, particularly in Japan. "It costs us a fortune to air ship, and the Japanese often hold up shipments in customs for weeks. Some governments in western Europe which, along with Japan, are the leading record import markets, are doing everything possible to discourage us. Despite the dollar decline, we are being battered."

Eskin further cited high custom duties, "value added taxes" and other shipping expenses that can add 50-75% or more to the cost of foreign sales as major problems confronting exporters.

Finally, Eskin noted that the specialty exporters, because they don't deal in hits, simply don't get the amount of promotional and advertising dollars that domestic labels shell out to U.S. distributors. "We perform a service, and yet we get little help," he concluded. "Our dollars seem to mean nothing to them (U.S. labels). This is a good business (export), but it used to be better."

Arthur Lerner, president of Cardinal Exports, one of the nation's oldest record export firms, said that his volume had risen 25.7% over the past year (as a result of the monetary crisis) but that his profitability had actually declined due to wholesale in-

(continued on page 20)

# Value Of Automation Debated By Indy And In-House Studios

by Peter Hartz

LOS ANGELES — With recording technology advancing rapidly and state-of-the-art 24-track studios proliferating, the value of automation of facilities is a contested issue with several major label in-

house and independent studios already possessing automated mixdown consoles, others planning the move, and many studios adopting a "wait and see" attitude. Although tape is the technology of today, digital recording is considered five years away and several advanced studios are gearing their current technology to be compatible with future developments.

The recording business is booming with both independent and label in-house recording studios solidly booked months in advance. After years of decline, in-house studios are retrenching by updating equipment, consolidating facilities and actively seeking to record both label acts and independents.

## Quickened Pace

The pace of equipment updating appears to have quickened, according to Hamilton Brosious, president of Audiotechniques, Inc., the largest MCI dealership in the nation. He noted the sharp increase in console trade-ins in exchange for more sophisticated equipment. "It's like a giant changing of shoes," he said. "Everybody takes one giant step to the left as they move into the next size pair."

Capitol Recording Studios is one of the majors to dramatically update their recording facilities. Studio B in Hollywood was gutted and re-opened last June with a loaner console. In December, a new Neve custom console was delivered and the studio sponsored an open house in February to springboard the custom con-

(continued on page 58)

# Supreme Court Blocks Access To Nixon Tapes

by Joanne Ostrow

WASHINGTON, D.C. — Record company and broadcasters' hopes of quick access to the tapes of former President Richard Nixon vanished last week as the Supreme Court voted 7 to 2 to reverse a lower court ruling. The appeals court had ruled that the common law right of access to judicial records allows release of the 30 White House tapes (played at the Watergate cover-up trials of former Nixon aides) for copying for sale and broadcast as records and cassettes.

Overturning the lower court decision, the Supreme Court ruled that the terms of public access to the material must be decided by Congress and the executive branch, not by the courts. However, the issue is still years away from resolution, and

(continued on page 33)

## CASH BOX



20th Century-Fox Records took a giant step towards the space age in 1977 with the remarkable success of the soundtrack from the Academy and Grammy Award-winning film, "Star Wars." The soundtrack rocketed to multi-platinum status and the "Story Of Star Wars" LP reached gold status. 20th also launched several new artists into promising careers. Among these are Rubicon, which performed before several hundred thousand fans at the recent California Jam II and the Wiz kid, Stephanie Mills.

Among the artists looming brightly in the 20th Century galaxy of stars are Barry White, whose "Barry White Sings For Someone You Love" LP attained platinum status. His latest single "Oh What A Night For Dancing" is currently bulleting on **Cash Box** R&B and Pop charts.

Among the other 20th artists are Wayne Newton, Ahmad Jamal, The Keane Brothers and the new group of Faith, Hope and Charity.

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**Kayak**

"It is amazing! We've had the album of the week in Holland, and I KNOW what that means. But this! You can't really imagine how it is for us."

Pon Scherpenzeel, keyboardist and co-founder of Janus recording group Kayak, was describing his feelings about having a hit LP in America. Speaking long-distance from The Netherlands, where he is currently in the studio recording his first solo LP (probably for Phonogram), Scherpenzeel lamented the fact that he has never visited America, and may not make it here this year. Plans for a U.S. tour in support of the new LP, "Starlight Dancer," have been cancelled, and negotiations for a summer tour with Kansas appear to be the last chance that Kayak will reach our shores in 1978.

But even without a tour, the five-year-old classically-trained band has made its mark in this country, not only with the album, but with the charting single, "I Want You To Be Mine."

Founded in 1973 by Scherpenzeel and Pim Koopman, Kayak was immediately signed to EMI in Europe, and was distributed by Harvest Records in the U.S. Their first two albums were hits in their Dutch homeland, but not here. In 1975, they signed to Janus and released their third LP, "Royal Bed Bouncer," which finally gained Kayak a measure of U.S. acceptance. However, it wasn't until their fourth and latest album that the band put aside a strong symphonic bent in favor of shorter, singles-oriented songs.

The group's change in musical direction stems in part from several personnel changes over the past 18 months. Koopman, who arranged the last LP, has left the group, leaving Scherpenzeel as Kayak's major writer/arranger. Max Werner is now doing vocals and percussion; John Slager is playing electric and acoustic guitar; and Theo Dejong plays bass. Charles Louis Schouten, the drummer, has also left the group, and Kayak is presently seeking a replacement.

Meanwhile, the group continues to do what they have done doggedly for years: touring Holland's music halls. Scherpenzeel estimates that the band has played some 500 Dutch dates since its inception. Kayak has also toured Great Britain with Jan Akkerman, and is well-known across the European continent.

Still, Kayak is starting to get a claustrophobic feeling. Holland, the world's most congested nation in terms of citizens per square foot, simply does not have enough large venues to properly showcase the band, so Scherpenzeel naturally looks to America's vast expanse. "The audiences in England hardly knew us, but they gave us a tremendous response," he recalls. "We would love to get the same response in America. They are starting to know us now."

**Atlantic Inks Wagner**

NEW YORK — Richard Wagner, the guitarist, vocalist and songwriter who has worked in the past with such artists as Alice Cooper and Lou Reed, has been signed to a recording contract with Atlantic Records. His self-titled label debut has been scheduled for late April release. The album was produced by Brian Christian and Bob Erzlin for Migration Records, Inc.



**Auracle**

Their name defies definition and their music defies categorization. Who and what are they?

"We are Auracle, an oddity of a commodity," explains Steven Rehbein, who plays mallets and percussion.

"It would be wrong to compare us to any specific groups because our music is such a mixture of so many things we have heard," says John Serry, Jr., Auracle's piano and electronic keyboards man. "What we play is a fusion of jazz, rock and classical music."

"And Latin, space and Afro, too," adds Rehbein.

"What it is, our music, is all the elements of our respective backgrounds coming together naturally," summarizes Serry. "But it's a natural fusion, as opposed to a deliberate one."

"We have noticed that a lot of people who see us get caught off guard. We can get rock 'n' roll fans as excited as any guitar band, and a lot of them aren't ready for it."

If Auracle sounds confident, it's because they are. The group's debut album on Chrysalis, "Gilder," has been well received and its concert appearances consistently evoke enthusiastic receptions.

"There's no doubt in our minds that we can sell millions of LPs," indicates Stephen Kujala, who handles the group's woodwinds. "We feel all the group members (including trumpet and flugelhorn player Richard Braun, bassist Bill Staebell and drummer Ron Wagner) have a special quality. The music we combine to create strikes us as different. We believe in our music and we believe in each other. We think we can produce sounds that nobody has ever heard before."

The group members, all in their early 20s, came together in the jamming room of Rochester, N.Y.'s Eastman School of Music, where they all eventually graduated. Soon they won a Columbia Records New York Battle of the Bands contest, and went to New York City "thinking we had it made," according to Serry.

Finding the road to success not quite that easy, Auracle ended up in Los Angeles about a year and a half ago. On the west coast, several labels expressed interest in the group, with Chrysalis eventually signing them.

"Chrysalis didn't have any groups at all like us," says Kujala, "and their track record showed that they weren't afraid to get into new things. In the end, Terry Ellis was the key; he heard us at a showcase, liked us and signed us."

Auracle's debut album was co-produced by Teo Macero, Miles Davis' producer, and James Di Pasquale. "Teo was very freeing, without imposing anything on us," says Wagner, "and James was a bit of a perfectionist — so they perfectly complemented each other."

**Queen, E/A Get 1st Platinum 45s**

LOS ANGELES — Queen's last single, "We Are The Champions" on Elektra/Asylum Records, has been certified platinum by the RIAA. It is the first platinum single for both the group and the label. It is the second platinum single of 1978.

**Ken Ehrlich Discusses 'Ringo,' Record Artists On Television**

by Randy Lewis

LOS ANGELES — Just as vaudeville provided the bulk of performers for television when it was watched primarily by those who were born in the 1920 and 1930s, it may be the music world which supplies the new batch of TV stars as youths of the 1950s and 1960s become the majority of the television audience.

So says Ken Ehrlich, veteran producer of such music related shows as PBS' Soundstage, The Midnight Special, Tony Orlando & Dawn and most recently, Ringo Starr's first TV special, "Ringo," which airs April 26.

"I'm 34," Ehrlich says, "and I grew up with rock 'n' roll — Jerry Lee Lewis, Elvis Presley, Buddy Holly — I loved them and I grew up with them. People in my age group, and even those 10 to 12 years younger than me, are now getting to the point where they are the mass television audience."

"They are the ones that are buying the cars, boats and laundry detergents because now they have two kids," Ehrlich says. "They are at the time in their lives when they are not the executives, so they are sitting, in a lot of cases, at home seven nights a week watching television. So how much longer can we keep getting vaudeville as variety? My feeling is that that's going to change."

**More Artists On TV**

"At this time, there are more variety specials with contemporary performers, but they aren't changing," he says. "They are taking the same form they've always had. They aren't changing, but there are more of them."

"Three years ago there were five, two years ago there were eight," Ehrlich says, "and now Neil Diamond has his, Paul Simon has his and John Denver's there every year. So it's growing. Maybe because the older variety performers are dying out, but also because people like us want to see those shows. They want to see our performers."

A good example is Ringo Starr's special, which Ehrlich says he thinks is unique among rock stars' television shows. In short, the show is a contemporary, musical version of Mark Twain's "The Prince and the Pauper," in which Ringo plays two characters: Ringo Starr the superstar, and Ognir Rrats, a working class youth who sells maps to the stars' homes in Hollywood.

"When we came up with the concept,"

Ehrlich says, "we then began to build it around Ringo's music, both with songs he did with the Beatles and those he has done since then. So each song in the show has a real identification with Ringo. Secondly, it furthers the story. No song is really 'inserted' in the show."

**Unique Aspect**

"If there is one thing unique about the show," he says, "I think there are several things, but probably the most significant is it takes a pop music figure and it translates him to television in a new way — even though the musical form on television is not innovative."

Because the show is done in dramatic form with songs throughout, Ehrlich says, he thinks the average person on the street would not expect it to be in the form it is. When people hear about music personalities doing television, he says, they automatically think of that artist in concert or "if they were television fans, they would think it's going to be Ringo and Abe Vigoda and Hal Linden each doing songs then doing something together; some sketches."

**No Compromising**

"That's the way these two almost separate entities — rock and television — look at what that final presentation is," Ehrlich says. "So I think our show really is a melding of both of those things, and what I am most pleased about is that I don't think we've compromised either. People who have seen the taping have all commented

(continued on page 29)

**Crocker Trial Has Been Postponed**

NEWARK, NJ — The retrial of former WBLS-FM program director Frankie Crocker has been postponed until May 15, according to John Bowens, the assistant U.S. attorney who is handling the case.

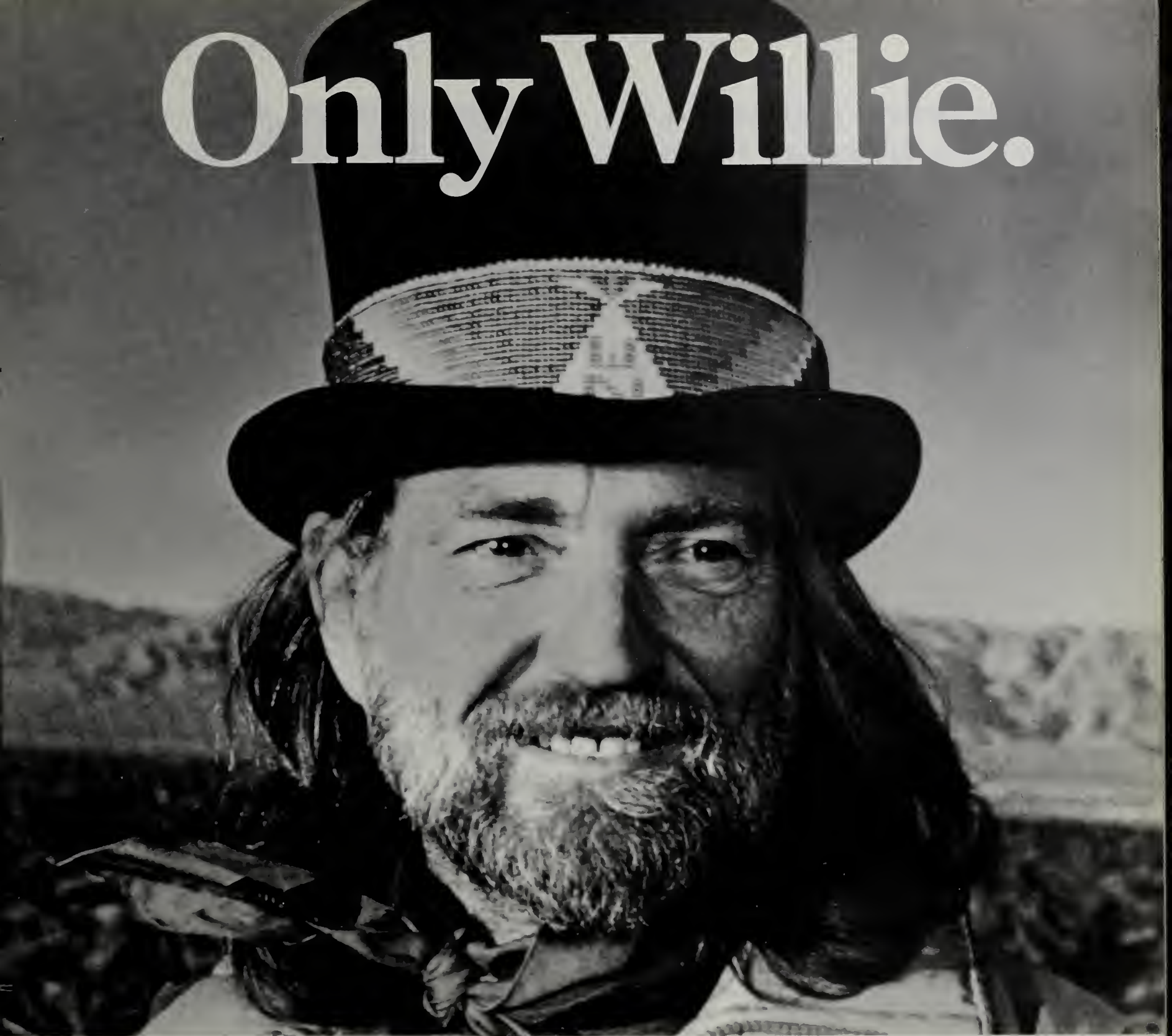
Crocker was convicted of lying to a grand jury in December of 1976 when he denied that he had taken \$10,000 from an independent promotion man, Ellsworth Groce. But that conviction was overturned one year later when the Third Circuit Court of Appeals ruled that the trial judge erred in admitting testimony from Charles Bobbitt. Bobbitt, involved with James Brown's management, had testified that he gave Crocker \$7,000 in cash gifts in exchange for airplay.



**SANG IN NYC** — Private Stock recording artist Samantha Sang recently visited New York City radio station WBLS-FM during a promotional tour of the United States. Pictured at the station are (top row, l-r): Bill May, Sang's manager; B.K. Kirkland, WBLS disc jockey; David Carrico, vice president of promotion for Private Stock; and Hal Jackson, vice president and program director of WBLS. Pictured in bottom row (l-r): Lydia Fernandez, musical assistant for WBLS; Dorothy Brunson, general manager for WBLS; Sang; and Wanda Ramos-Chares, musical director for WBLS.



# Only Willie.



Only Willie could be so totally consistent...and so totally non-predictable at the same time.

Can you think of anyone else whose every album is so right? Who else has a catalog filled with albums that you don't get tired of listening to over and over, day in and day out?

**Only Willie.**

And only Willie could have recorded "Stardust."

"Stardust" is an albumful of classic pop songs. Songs you've heard all through your life...

"Georgia On My Mind"..."Unchained Melody"...  
"Blue Skies"..."September Song"..."All of Me"...  
songs you've heard but perhaps,  
never really listened to until now.

"Stardust" is an album that invariably makes people perk up their ears and react with pleasure...the sure sign of a hit.

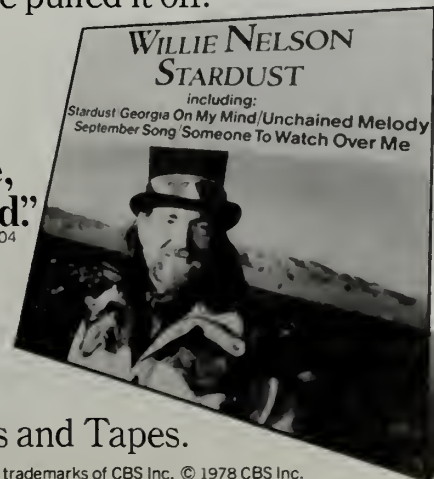
And only a man who puts so much love into his music could have pulled it off.

**Only Willie Nelson.**

**"Stardust."** JC 35305

**Including the new  
Willie Nelson single,  
"Georgia On My Mind!"**

3-10704



Produced by Booker T. Jones. Exclusive representation: Neil C. Reshen.

On Columbia Records and Tapes.

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## U.S. Recorded Roussos LP To Get Big Mercury Push

by Jeff Crossan

LOS ANGELES — Phonogram/Mercury Records is mounting its biggest marketing campaign of 1978 on behalf of Demis Roussos in hopes of igniting a sales spark in the U.S. similar to the one which has accounted for the sale overseas of 30 million records by the Greek singer.

"We have an artist who has sold over 30 million records throughout the world and we haven't sold any of his records in the U.S., which constitutes supposedly 40 percent of the world market," says Jules Abramson, the label's senior vice president of marketing. "So if we can do our representative share of 30 million records here, we'll have a major U.S. artist. That's why this campaign is very important to our company."

### Marketing Campaign

The label's marketing campaign, which Abramson calls "one of the most intense in the history of the company," revolves around Roussos' new self-titled LP, his first album recorded in the U.S. The LP, produced by Freddie Perren, is scheduled to ship April 24.

The ad campaign for the album will include television spots in New York and Washington, D.C. in May and in Los Angeles in June. Also planned are a billboard on Sunset Strip in Hollywood and full-page trade ads.

Merchandising aids include a 2x3 foot, four-color poster of the LP cover, a stand-up die cut poster of Roussos and a 4x4 foot reproduction of the album cover.

## Harry Fox To Provide Album Release Dates On Quarterly Reports

NEW YORK — The Harry Fox Agency has begun providing the release date of each recording on its quarterly reports of mechanical licenses issued on behalf of its publisher clients. This new service began in the quarter ending March 31, 1978.

The release date information, according to Harry Fox president Al Berman, is necessary because under the new Copyright Law, publication of a musical composition may be accomplished in print or in a recording. Therefore, Berman explained, it is possible for a recording to be issued and registered with the Copyright Office before the song makes its appearance in print form. Berman noted that the copyright owners in these cases might not be aware of the exact dates of publication until some time later. Inclusion of the release dates on Harry Fox reports will provide a way for publishers to check the publication dates of the songs under contract to them, when these songs have been published by means of recordings.



**BUSH VISITS CAPITOL** — Harvest's Kate Bush recently visited Capitol's offices in L.A. on her first trip to America. Pictured (l-r) are: Bob Mercer, EMI Records (U.K.) repertoire & marketing director; Bush; and Don Zimmermann, president and chief operating officer, Capitol Records.

Although no U.S. tour is scheduled until fall, Roussos will be making numerous talk show appearances in support of the LP in May. A press tour, scheduled to run in conjunction with the TV appearances, will include stops in New York, Philadelphia, Chicago, Los Angeles, Montreal and Vancouver.

"Initially the emphasis is going to be on publicity," says Abramson. "That's most



**Demis Roussos**

important right now because we have to let people know who Demis Roussos is."

Roussos, a 250 pound, bearded Greek who dresses in caftans and speaks eight languages, has sold most of his records in Europe and has recently built quite a following in England. Last year five Roussos albums appeared on England's Top 50 chart at the same time.

### Previous Releases

Although two Roussos albums, recorded in Europe, were released in the U.S. by

(continued on page 29)

## Sam Goody Posts Record Results

NEW YORK — Sam Goody Inc. has reported that sales and earnings for the last quarter of 1977 exceeded sales and earnings for any similar period in the history of the company. The chain posted sales of \$19.5 million, compared to \$16.8 million the year before. Net income jumped to \$846,487 from \$544,548 in 1976.

Results for the full year of 1977 reflected sales of \$55.1 million, the largest in the company's history, compared to \$48.3 million in 1976. Net income rose to \$435,725 from \$61,336 the previous year.

George Levy, president of the chain, reported that the momentum of the Christmas season has carried over into the first quarter of this year. The company has already shown strong March earnings for the first quarter of this year, "better than 25% over last year's figures," he said. Levy cited the availability of "some very good product" as one reason for the increase.

## Cash, Manilow To Get B'nai B'rith Awards

NEW YORK — Johnny Cash and Barry Manilow will both receive awards from the Music and Performing Arts Lodge of B'nai B'rith at the lodge's 14th annual awards dinner dance on June 10.

Cash will receive the organization's humanitarian award, and Manilow will be presented with the creative achievement award.

The event will be held in the Grand Ballroom of the New York Hilton. Tickets at \$125 per person are available through George Levy of Sam Goody at (212) 937-7200. Information about the affair may be obtained by calling dinner chairman Herb Linsky at (212) 582-2594.



**Thompson**

**Blatt**

**Bleiweiss**

**Monnig**

**Westbrook Named At MCA** — Dan Westbrook has been promoted to vice president/manufacturing for MCA Records. Prior to joining MCA Records in 1975, he was vice president/engineering for Muskin Corporation, a division of Amcord, Inc.

**Schwartz To Stigwood** — Suzanne J. Schwartz has resigned from the New York legal firm of Paul, Weiss, Rifkind, Wharton & Garrison and has been appointed as director of business affairs and general counsel of the Stigwood Group of Companies. She will report directly to Frederic B. Gershon, president of the Stigwood Companies around the world. In her new executive post she will be a part of the company's management committee, which actively administers the corporate activities of each of the diversified creative divisions of the global organization.

**Albright Promoted** — Brent Albright has been promoted to vice president/recording operations for MCA Records. He was director of recording studios prior to this appointment and has served as studio manager in his nine years with MCA.

**Thompson Appointed** — Cortez Thompson has been appointed national director of promotion for Warner Bros. Records' black music division. He comes to Warner Bros. from radio station WOL in Washington, D.C. where he had been program director for the past five years. He previously served as public affairs director for the station and was merchandising and public relations director before that.

**Blatt Named To Jet** — Jet Records has announced the appointment of Bryan Blatt as director of marketing for Jet Records. He comes to Jet from Arista Records where he served as west coast regional marketing director for the past year. Prior to that, he was west coast regional sales manager for United Artists Records.

**Polygram Ups Four** — Polygram Distribution, Inc. has announced the appointment of Rick Bleiweiss to national singles director, Tim Monnig to Atlanta branch manager, Larry Hensley to Miami branch manager and Bob Colosi to Cleveland sales manager. Most recently Bleiweiss served as national singles sales manager for Polygram Distribution. He has also been involved in managing artists and producing records. Monnig will supervise all sales



**Hensley**

**Barnes**

**Mims**

**Jones**

activity in Georgia, the Carolinas, Alabama, Mississippi, Tennessee and Kentucky. His previous capacities at Polygram Distribution were Cincinnati salesman and most recently Miami branch manager. Hensley comes to the Miami branch from Polygram Distribution's Atlanta Branch, where he served as a sales representative. He has been with Polygram Distribution for the past five years. Colosi most recently served as a sales representative covering Cleveland and Pittsburgh and has been with Polygram Distribution for the past six years.

**ABC Appoints Three** — ABC Records has announced three appointments on the promotion staff. Jan Barnes becomes national FM and LP director, special markets. She was formerly midwest regional promotion representative, special markets. Barnes has worked for ABC 1½ years. Laura Mims becomes west coast regional promotion director, special markets. She has been with ABC four years, and was most recently regional midwest promotion rep, special markets. Earlene Jones becomes regional midwest promotion representative, special markets. She previously worked for Whitfield Records.

**Mushroom Taps Weidman** — Mushroom Records has named Cathy Weidman as national secondary promotion manager. She previously did independent record promotion, and was national country promotion director for Warner/Curb Records. She also was the country charts editor of *Cash Box*.

**Chodorow Upped At Boutwell** — Dore Chodorow has been appointed vice president-licensing of Boutwell, Inc. Concert Merchandisers. Her responsibilities in her new position include the acquisition of new products for its artists and full negotiations for those top quality items. She has been with Boutwell, Inc. for three years and was previously director of licensing at the firm.

**Changes At Tomato** — The Tomato Music Company, Ltd. has announced several new appointments. Joining Tomato as vice president of business affairs is Allen Rosenblatt. Prior to joining Tomato, he was comptroller of Mason/Charter publishing house in New York City. Gwendolyn Flowers has been selected as accounting and administrative assistant.



**Weidman**

**Powell**

**Gates**

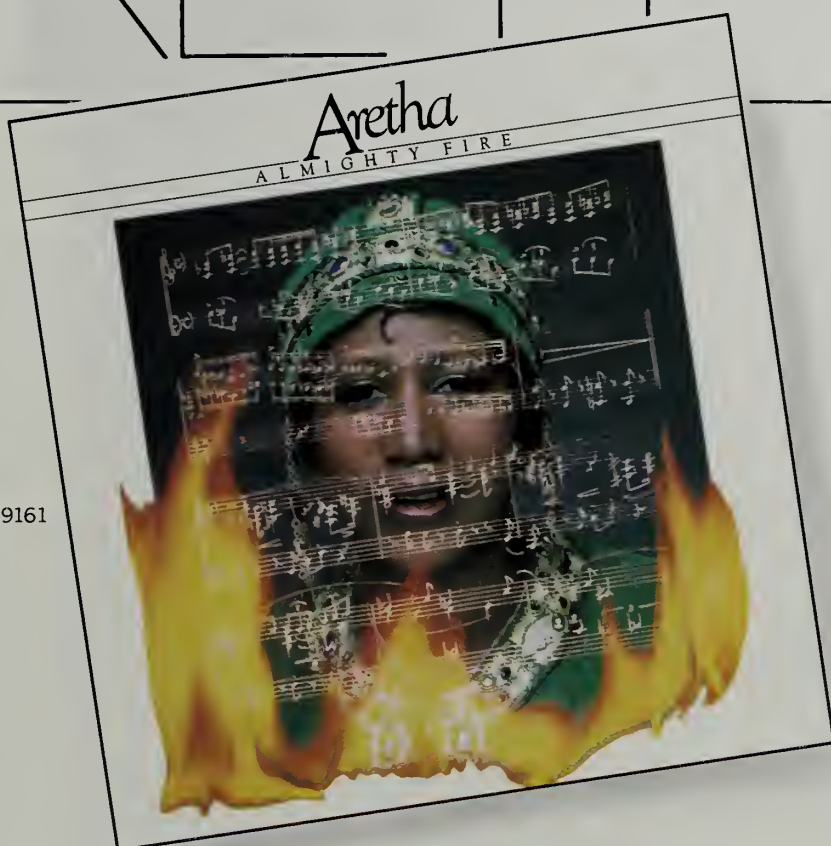
**Rousell**

She joins Tomato from Mason/Charter where she functioned as an administrative assistant. Joining Tomato as the president's assistant as well as an assistant in the promotion department is Paule Diamond. She joins Tomato from G. Schirmer, Inc., the music publishers. Her duties at Schirmer included customer service and order fulfillment. She will maintain mailing lists and follow through on radio servicing. Laura Giambone joins

(continued on page 33)



ARETHA



SD 19161

It's an unmistakable sound. Aretha Franklin is probably the most distinctive and feelingful singer in all of music. Curtis Mayfield's flair for working with great voices is a signature in itself.

"Almighty Fire" is the second collaboration between Aretha and Curtis. Their music from the film "Sparkle" earned them a gold LP. Now, for the first time, an album that's first and foremost an album from Aretha, produced by Curtis.

"ALMIGHTY FIRE"  
ON ATLANTIC RECORDS AND TAPES.



INCLUDES NEW SINGLE "ALMIGHTY FIRE" 3468







**HAMMOND AND SPRINGSTEEN ADDRESS NARAS** — Columbia recording artist Bruce Springsteen and John Hammond (c), the man who signed Springsteen to the label, spoke at a recent NARAS luncheon in New York. Also pictured on the dais is George Simon, special consultant to the Recording Academy.

## Polydor's National Field Promotion Man Building Rapport With Radio

NEW YORK — Polydor Records' national field promotion representative, Randy Roberts, serves as the label's "sympathetic ear" in the marketplace.

Unlike national promotion people at some other labels, who spend most of their time behind their desks, he functions as a liaison for the company in the primary, secondary, and tertiary markets. In this capacity, he reports to the label's promotion heads: Jerry Jaffe (AOR), Jim Collins (singles), Matt Parsons (R&B), and Jack Pride (country). In an average month, he is on the road for three weeks.

Roberts feels that going out on the road is the only way he can effectively do his crucial work of building rapport with radio people. "The smaller stations go ape when they see somebody from the national office coming to see how they're doing," he says. "To show them that I have a genuine interest in their station makes them ecstatic."

Roberts feels that his job is distinguished by the fact that most national promotion representatives don't really get the chance to sit down with station personnel and discuss their likes and dislikes. Working with his local promotion people, Roberts spends a week in each market visiting both

## Franklin Plans To Boycott CBS

NEW YORK — In reaction to last week's wholesale price restructuring by CBS Records, Al Franklin of Franklin's Music World in Hartford, Connecticut has declared that he will boycott CBS product until some adjustment is made for retailers like himself.

Franklin was angry about the policy because it places his 7,000-square-foot store in the same category as smaller retailers who must pay the dealer price of \$4.37 for \$7.98 list LPs. In contrast, multi-unit retailers who do less volume than Franklin's Music World pay \$4.08, or less, if they qualify for one of the functional discounts.

Charging that "CBS is throwing the superstores to the winds," Franklin noted that "at least WEA takes volume into account," referring to the recent changes in WEA's wholesale price structure.

"At a time when manufacturers are showing astronomical profits," Franklin commented, "these policy changes prove that they're not concerned about working hand-in-hand with the American public."

Instead of raising prices, he continued, CBS should have "tightened their belts" and "cleaned up their operation" to eliminate unnecessary costs.

"We're not going to buy from Columbia, and I hope other retailers do the same," Franklin concluded.

Before launching his current store, Franklin ran the Atlanta-based Franklin Music chain. Prior to that, he headed ABC's record retail operation, and he was with Sam Goody Inc. for 14 years.

stations and retailers in an attempt "to feel out the marketplace."

Each station has certain criteria for adding new product, so Roberts first tries to determine the musical tastes of the station personnel. "They're certainly not obliged to play your records, so when I return home from a trip, I'm on the phone with the people I've visited to let them know that I've relayed their comments to the company. The most important thing is to build a good relationship.

### New Function

Because he works in conjunction with the labels' national directors for country, R&B, singles, and album promotions, the real key to Roberts' title is the word "field." He is the first to ever function in this capacity at Polydor.

"I'm not an office person," he says flatly. "I'm a street person. I really can't work on the phone. I like to go out and meet the people I'll be working with. I find that a lot of stations respond much more to this kind of personal approach. I know the bottom line is that I'll get more of my records played."

Another key facet to his job involves checking retail outlets to see that the stores he visits are properly stocked with the label's product, in addition to making sure that current releases are getting the maximum amount of visibility in store displays. "You might say that I'm the troubleshooter," he says.

Roberts first began with the company 4½ years ago as a local promotion rep, working all forms of radio in the New York-New Jersey-Connecticut area, before his duties were expanded to regional R&B and national disco promoting.

"If I ever start my own company, I'll turn my local promotional people into branch managers and make them responsible for getting product into the stores and to the different stations in their area," he says. "I think I've learned enough to know how to do it right."

## RSO Releases 'Grease'

LOS ANGELES — "Grease," the RSO Records soundtrack album from the upcoming Robert Stigwood/Allan Carr film production, will be released this week. The "Grease" soundtrack contains songs from the original score written by Jim Jacobs and Warren Casey, as well as new material.

Pre-release orders for this double-record set indicate that the soundtrack will ship close to one million units. The first single from the album is "You're The One That I Want," sung by film co-stars John Travolta and Olivia Newton-John, which has been certified gold by the RIAA.

## Salsoul Sets Releases

LOS ANGELES — Salsoul Records is set to release three new LPs, "At The Discoteque" by Lipstique, "Pulstar" by the McLane Explosion on Tom Moulton's new Tom n' Jerry label, and "The Anvil Band" on Salsoul's Free Spirit label.

# East Coastings/Points West

**EAST COASTINGS — LONE STAR JAM** — That's not what they're calling it, but there's going to be a Cal Jam-type concert down in the Dallas Cotton Bowl on July 4 weekend. It'll be called the Texas Music Festival, and will feature the music of **Aerosmith**, **Ted Nugent**, **Mahogany Rush** and others yet to be announced. Plans include utilizing the Cotton Bowl Fairgrounds, and the massive rock event may stretch out over two or possibly three days. **Lou Messina** will be the promoter, and will spend considerable time on the phone, no doubt, with the festival's guiding force, **David Krebs**. Early estimators are predicting attendance figures upwards of 200,000.

**SITTIN' ON A FENCE** — Confusion still reigns on the **Rolling Stones** tour front. In Philadelphia, for example, Electric Factory Concerts announced a Stones concert, with **Foreigner** opening, on June 17 at JFK Stadium. Tickets were supposed to go on sale April 15, but they didn't. Turns out, according to the taciturn folks at Rolling Stones Records, that "nothing has been confirmed to date." So, while the offers pile up, Mr. **Jagger**, that old economics student, continues to sort things out. Working title for the Stones' new album: "Some Girls."



**MANN JOINS HILL** — Songwriter Barry Mann made a guest appearance at the Roxy recently with Dan Hill. Pictured (l-r) backstage after the show are: Mann; Hill; and Fleetwood Mac's Stevie Nicks.

**EVERYBODY WHO WAS ANYBODY** was in New York last week for a series of dinners and parties covering all facets of the music business. At the Waldorf **Ahmet Ertegun** was honored by the T.J. Martell Memorial Foundation, and on the black-tie dais was truly a Who's Who of the industry. Where else, after all, would **Walter Yetnikoff** and **Steve Ross** sit next to each other? A notable exception to the affair's tuxedoed notables was **Albert Goldman**, striking in blue jeans, a sweater, and silver pony-tail. Other power-brokers present included Madison Square Garden's **Sonny Werblin** and **Michael Burke**. . . . Moving on to the WNEW-FM party at the Rainbow Room, **Don Dempsey** was the object of continual congratulations for his appointment as head of Epic/Portrait/Associated Labels. . . . The Nightbird, **Allison Steele**, was also present, often in the company of **Larry Uttal**, with whom she had twirled on the dance floor two nights earlier. . . . Then there was the after-screening party for "The Last Waltz," an excellent new movie documenting **The Band's** last concert. Director **Martin Scorsese**, seated with his parents (who still reside in Little Italy) was warmly greeted by his old 14th St. pals, **Robert DeNiro** and **Harvey Keltel**. Others in attendance included **Jill Clayburgh**, **Gilda Radner**, **Bill Murray**, **MacKenzie Phillips**, **Paul Butterfield** and, of course, members of The Band.

**NAMES IN THE NEWS** — **Eagles** sunning and strumming in Miami, recording their new album with producer **Bill Szymczyk**. . . . **Kenny Loggins** also in the studio with **Bob James**. . . . **Stanley Clarke**, currently on tour with School Days, was joined onstage in Pittsburgh by **Al DiMeola**. Clarke says he hopes **Return To Forever** will reunite for a tour and an album in a year. . . . **Foreigner** just hosted the "Music Business Awards" of Hong Kong. Their new album, out in May, to be called "Double Vision". . . . **Bruce Springsteen** set for one date at the Nassau Coliseum, two, maybe three nights at the Garden. . . . **The Clash** will join **Tom Robinson** and **X-Ray Spex** at an Anti-Nazi League Carnival in Victoria Park, London. . . . **Brian Ferry** looking for a house in London. He has a new English album out in May called "The Bride Stripped Bare". . . . **Townes Van Zandt**, acknowledged as one of America's

finest songwriters, set to tour to support his new album, "Flyin' Shoes". . . . **Ronnie James Dio**, lead singer for Rainbow, married **Wendy Gaxiola**. . . . **Dickey Betts** a proud pop, naming his son **Forrest Duane Betts**. . . . The **Salsoul Orchestra** will theme "I Love New York" at their upcoming Carnegie Hall concert. . . . **Robert Stigwood's** birthday gift from the **Bee Gees**: a TV ad on Saturday Night Live. . . . **Robin Beck** signs to Omni.

**REMEMBERING** — **Elvis Presley** fans picketed the White House recently in an attempt to get fellow Southerner **Jimmy Carter** to proclaim January 8, the El's birthday, as a national holiday. . . . **Milos Forman**, directing the movie version of "Hair," needed a cast of thousands for a Washington Monument-Lincoln Memorial outdoors scene. Accordingly, 11,000 D.C.

area youths showed up with "60s" clothes and plenty of flowers to hear **Bonnie Raitt**, the **Rosslyn Mountain Boys**, **Catfish Hodge**, **Ronnie Dyson**, and **Melba Moore**. . . . **Lynyrd Skynyrd** will be the subject of a 15-minute film short consisting of concert footage and interviews, set to be shown with the film, "Grease," which opens June 17.

**SOPHOMORE JINX** — Maybe that's what hit **Slave**, who after a tremendous success with their debut album, "Slave," slumped a bit with their second offering, "The Hardness Of The World." The group's third album, "Concept," will be out by early June, and some new wrinkles have been added to Slave's sound. Steve Harrington has joined, giving Slave an extra drummer, and the record will, in the words of group leader **Steve Washington**, "give us more of an onstage sound." How? They used their concert equipment in the recording studio, Washington explained.

charles palkert

**POINTS WEST — BOB ON THE TRACKS** — The lineup for the Universal Amphitheatre's summer concert series has been announced, with no mention of **Bob Dylan**, even though it is now confirmed he will play a week at the venue June 1-6, opening the summer concert season. The remainder of the schedule, with other concerts still to be set, includes: **Donna Summer**, June 17-18; **Jimmy Buffett**, June 20-21; **The Kinks**, June 23-25; **Leo Sayer**, June 27-July 2; **America**, July 3-4; **George Benson**, July 6-9; **Warren Zevon**, July 11; **Kris Kristofferson** and **Rita Coolidge**, July 12-15; **Kenny Loggins**, July 20-23; **Dave Mason** and **Bob Welch**, July 26-30; **Frank Sinatra**, July 31-August 6; **Judy Collins**, August 8-9; **Natalie**

(continued on page 29)



**FOX FETED** — "Silver Fox" Charlie Rich was feted at Leslie Linder's London Club in Los Angeles recently in celebration of the release of his debut LP for United Artists Records, "I Still Believe In Love." Shown (l-r) are: Rich; Jan Tell of ABC-TV and UA president Artie Mogull.





*Her*



RECORDS  
ABC DELIVERS

CMX  
/DAS

WJZZ  
WBLK

WJLB  
WORL

WCHB  
WXOK

WGPR  
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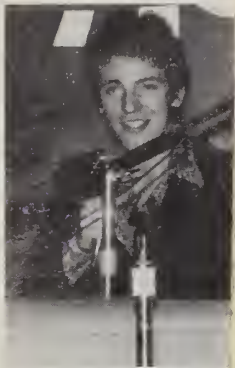
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**HAMMOND AND SPR**  
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## Polydor's Man Builc

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Before launchi

Franklin ran the Atlanta-based Franklin  
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record retail operation, and he was with  
Sam Goody Inc. for 14 years.

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plosion on Tom Moulton's new Tom n' Jerry  
label, and "The Anvil Band" on Salsoul's  
Free Spirit label.

21-July 27, America, July 28, 1980,  
**Kristofferson and Rita Coolidge, July**  
**Bob Welch, July 26-30; Frank Sinatra**





*Rainbow Seeker*



AA-1050

PRODUCED BY THE CRUSADERS PRODUCTIONS INC. STIX HOOPER, JOE SAMPLE, WILTON FILDER

ON ABC RECORDS & GRT TAPES

*Graf - Garris Management*



RECORDS  
ABC DELIVERS

KKSS	WLTH	KPRS	WCMX	WJZZ	WJLB	WCHB	WGPR	WBMX	WGC1	WCIN	WABO	WJMO
KMJQ	WBLS	WRVR	WDAS	WBLK	WORL	WXOK	WIGO	WAOK	KJLH	WWIN	WOL	WHUR



# SONNY LESTER

## 20 Years In Jazz...

### Artists produced:

- Count Basie
- Kenny Burrell
- Ron Carter
- Chick Corea
- Art Farmer
- Dizzy Gillespie
- Lionel Hampton
- Groove Holmes
- Freddie Hubbard
- Thad Jones — Mel Lewis
- Lee Konitz
- Carmen McCrea
- Herbie Mann
- Junior Parker
- Jimmy Ponder
- Buddy Rich
- Nelson Riddle
- Dakota Staton
- Zoot Sims
- Jeremy Steig
- Ted Taylor
- Joe Williams
- Phil Woods

**with more to come...**



# TK Records Salutes **SONNY LESTER**

and welcomes the new president of LRC Records

# **BUD KATZEL**

**only the beginning...**



LONNIE SMITH "FUNK REACTION"  
New single: "Funk Reaction"



O'DONEL LEVY "TIME HAS CHANGED"  
New single: "Sophisticated Disco"



JOE THOMAS "HERE I COME"



JIMMY McGRIFF "TAILGUNNER"  
New single: "Don't It Make My Brown Eyes Blue"

## **TK Records & LRC Records— The new power in Jazz-Fusion.**



## Copyright Panel Prodded By BMI On Collections

NEW YORK — Only 75,000 of the estimated 400,000-500,000 jukeboxes in the U.S. had been licensed by the Copyright Office as of March 30, 1978, according to U.S. copyright records. This low level of response by jukebox owners to the licensing requirement prompted Broadcast Music Inc. last week to request that the Copyright Royalty Tribunal allow collection from jukeboxes to be handled through the American performing rights societies.

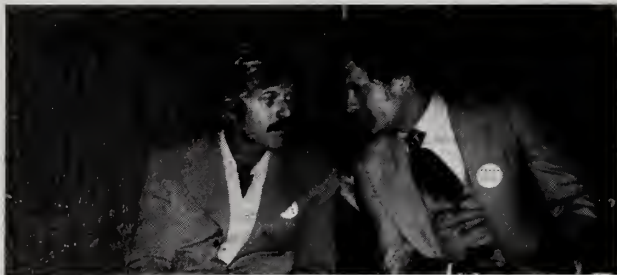
In a memorandum to the CRT dated April 14, BMI noted that a simple solution to the collection problem would be having the Tribunal determine a distribution share for each society, based on trade publication "music popularity" charts.

BMI proposed that each organization then distribute the royalties using its own "proven system." Such a procedure, according to BMI, was contemplated in the 1976 copyright law, where it is provided that "claimants . . . may lump their claims together and file them jointly or as a single claim, or may designate a common agent to receive payment on their behalf."

Because the performing rights organizations already have systems for collecting license fees, identifying claimants, and distributing funds, reasoned BMI, it would be of "no practical value" for the Tribunal to develop a similar method for identifying royalty claimants.

## New Queen 45 Issued

LOS ANGELES — "It's Late" has been released as the second Queen single from the group's Elektra/Asylum LP "News Of The World."



**COAST TO COAST CHAPIN** — Elektra/Asylum recording artist Harry Chapin was in New York recently to organize a \$125-a-plate dinner at the Nassau Coliseum in support of the Performing Arts Foundation of Long Island. The dinner was hosted by Robert Redford. Chapin also recently performed on the west coast at the Long



Beach Convention Center in Los Angeles. Pictured (l-r) are: Redford; Chapin; Michael Brokaw, Sal Bonafede, Ken Kragen and Jerry Weintraub of Management III; Chapin; Rip Pelley, E/A national artist relations coordinator; Sally Stevens, E/A west coast publicity director, and Ron Rainey of Magna Artists.

## Dollar Dip Helps Exporters; Wholesale Price Hikes Hurt

(continued from page 10)

creases. "Eventually, the dollar is going to start rising," Lerner lamented, "and when it does, these cost increases are really going to be felt by us."

### 'Constant Struggle'

Lerner joined Eskin in citing the "constant struggle" in dealing with domestic labels, who have yet to understand the importance of foreign sales. Lerner noted that the import business can be an especially fruitful one for American manufacturers because it is a "clean business" (importers usually pay their bills promptly), and the importers do not have return privileges. In addition, he explained that importers can help motivate foreign licensees and subsidiaries who are either too lazy to work the product, or who are high-pricing themselves out of business. "By irritating the licensee with our competition, we can prod him to come alive. That's a boon for the U.S. manufacturer."

Lerner suggested, however, that as wholesale price hikes are passed on to overseas customers, sales volume abroad will suffer because of the limited buying power of European and Japanese teenagers. "How many teenagers in Japan can afford \$14 for (a two-LP) package?" he asked.

Nevertheless, what will ensure the long-term survival of the independent exporter is the fact that, with thousands of titles in their catalogs, the major labels will always have to rely on exporters to handle part of their total product.

"Some overseas licensees can only work a very small percentage of the records released," explained one exporter. "The titles are cherry-picked, and the licensees operate on a cost-plus basis, with a tiny profit margin. The record companies here really don't want to lose our business. They need it."

Recently, the major labels have been attempting the simultaneous release of LPs here and abroad. Some large exporters are reportedly glutting foreign markets with hit American LPs before the licensees get the product, and are drying up demands while skimming off the cream of the sales. Still, coordinating the simultaneous release of international product is nearly an impossible task.

### Foreign Importers

Despite this irritating problem, however, the record companies continue to sell to any potential importer with money to spend. Not only are more domestic one-stops becoming heavily involved in exporting, but foreigners are now coming to America and making large purchases for shipment back home. In many cases, according to America's long-established record exporters, these "fly-by-night operations" provide poor service, with customers continually reporting shipment shortages and errors in export papers.

"Please don't encourage anyone else to get into this business," urged one exporter. "There is too much competition now." As more American labels follow the lead of WEA, CBS, Polygram, EMI and RCA in seeking to exploit foreign markets, the competition among specialty record exporters will probably increase.

According to one exporter who speaks seven languages and has traveled to 63 nations, the "cultured, gentlemanly" export business will then become as rough and cutthroat as its domestic counterpart.

## Arista Tapes Feature New Package Patterns

NEW YORK — Arista Records has designed a new package for 8-track tapes, featuring a geometric pattern of diminishing checkerboard squares on a silver background. The gradation effect, as the pattern fades towards the top, is that of a view through a photographic screen.

Arista, which only recently began distributing its own tapes, had previously been using the standard tape boxes supplied by the 8-track duplicators.

## Mrs. Mondale Gets RIAA Art Citation

WASHINGTON, D.C. — The RIAA drew some 800 industry executives and spouses, and Capitol Hill representatives (including 120 members of Congress), to its 10th annual cultural award dinner April 18. This year's honoree was Joan Mondale, who was chosen "in recognition and deep appreciation of her involvement and advocacy of the arts in both the public and private sector."

Stanley Gortikov, president of the RIAA, cited Mrs. Mondale's efforts to develop young, contemporary artists and called her a "vocal champion of art and culture." Jerry Moss, chairman of A&M Records and chairman of the RIAA board of directors, presented the award (a Washington Monument-shaped obelisk), noting that the Vice President's wife has recently been named honorary head of the National Council of Arts and Humanities. Additionally, she is a member of the Museum Services Board and has secured GSA budget increases for the arts, worked with the National Park Service on arts projects, travelled 70,000 miles talking with artists and museum curators and lobbied for tax breaks for artists.

In sum, Moss said, Mrs. Mondale has rightfully earned her nickname, "Joan of Art." And she continues to "foster and perpetuate the cultural enrichment of our citizens," Moss said.

In accepting the award, Mrs. Mondale first paid tribute to the late Sen. Hubert Humphrey, who received the RIAA cultural award last year.

Looking ahead, Mrs. Mondale said she hopes for "even better government programs for the arts and heightened awareness by our decision makers." She said she hopes to see art and industry working together toward that end.

### Music Praised

Mrs. Mondale spoke of the vitality of American art and said people need culture and art to nourish the soul. "Of all the arts," she said, "none feeds so many souls as music."

A topic Mrs. Mondale has addressed often in the past, that quantity does not dilute quality in the arts, was covered in her speech to the RIAA. The current debate between elitism and populism in art is an illusion, she said. What is important is the "widening base for the arts," according to Mrs. Mondale.

"When good art is accessible and affordable, people buy it. A recording of 'La Boheme' helps build a greater audience for opera," she said. To counter the argument for elitism in the arts, she used her often quoted example: "Look at the number of basketball hoops available, over every garage in America . . . Does this lower the quality of American basketball? Not at all." What the country needs, she said, is "a wide and rich menu of art."

Top officials of most of the 58 RIAA member companies attended the black-tie affair as did 90 teenage sons and daughters who had their own reception. They joined the main group later for entertainment by Jane Olivor, Loretta Lynn and Conway Twitty.

# CONGRATULATIONS!



RONNIE PROPHET

Glen-Warren Productions Ltd. Toronto congratulates Ronnie Prophet, host of the hit television series GRAND OLD COUNTRY, shown on the CTV Network, for winning a JUNO AWARD as "Country Male Vocalist of the Year". Glen-Warren Productions Ltd. Toronto extends its thanks to all voting members of the Canadian Academy of Recording Arts and Sciences for making this award possible.



**GLEN-WARREN PRODUCTIONS LIMITED**



## PROMOTION IN MOTION

**FOREIGN MOR** — Some months ago, Bob Jones, the host of WNEW-AM's 43-year-old midnight to 6 a.m. "Milkman's Matinee" show, started programming one foreign LP cut or single each night between 1 and 1:30 a.m. If telephone response warrants, Jones plays the song again between 5 and 6 a.m. The general audience response, according to Jones, has been highly encouraging.

A major reason for the warm reaction to foreign songs, he says, is the fact that while American MOR music "stopped growing" many years ago, the rest of the world has grown more "sophisticated" in producing quality MOR product. Leading the way are Italy, France and other Western European nations.

Jones is intent on keeping the "foreign spotlight" on a low-key basis. "I'll say, for example, 'Here's something from Czechoslovakia that you'll really like.' I don't want to make a big deal out of it. There's a lot of good music, and if I can help create some interest here, that's great."

The strength of the "Milkman's Matinee," of course, has always been the special connection between DJ and listener in the wee hours of the morning. It is what Jones calls "the awareness that you've got a friend on the radio."

So, ever so gently, Jones slips in numbers like two Russian guitarists playing an old version of "St. Louis Blues," or a number off one of Italian singer Ornella Vanoni's 12 catalog albums.

The last thing he, or his devout listeners, are concerned about is lyric content. "Why are some people so interested in what a song is saying?" concludes Jones. "Relax, and enjoy it!"

**A COTTON BY ANY OTHER NAME** — Ariola recording artist Gene Cotton, whose latest pop/rock single, "Before My Heart Finds Out," reached **Cash Box's** Top 20, has unfortunately been tagged "country" because of his name and the fact that he lives in Nashville.



**RCA NEW MUSIC** — The jacket cover depicting the artists involved in the label's EP promotional giveaway is shown above. The campaign is designed to gain in-store exposure for its new artists.

At his former label, ABC, he was stuck with the country moniker, and many pop radio programmers have always been wary of his records. In addition, Cotton told **Cash Box** on a recent visit that he has often found himself opening for major C&W acts like Marshall Tucker and Crystal Gayle in front of pure country crowds. He has been blasted off the stage on occasion. "One old lady in Wichita, where I opened for Crystal Gayle, kept yelling, 'Turn it down!'" Still, Cotton won't change his appellation. "I get out there and do what I do best," he says, "and that's got to be enough. I don't worry about it."

Cotton's new LP, "Save The Dancer," was released a few weeks ago, and is starting to pick up some AOR play.

**ON THE STREET** — Jerry Grady, west coast promotion man for DJM, recently rented a leprechaun suit to bring Horslips' new single, "Sure The Boy Was Green," to radio stations . . . Joe Isgro doing L.A. promotion for EMI-America . . . Bobby Ragona joins Millennium in New York to do R&B promotion and marketing . . . Karen Sherry, Morty Wax' new promotion rep, is one of the two "Sherry Sisters" who had a hit CBS International single, "Sailor Boy," a few years ago . . . RSO (what's new?) is the March Record Company of The Month at WNBC, while Bee Gees and Billy Joel split March artist honors.

**Seven Go With Peters Productions Firm**

LOS ANGELES — Seven radio stations have recently switched to formats from Peters Productions, Inc., the San Diego-based broadcast consultants.

**Country Format**  
WFOR, Hattiesburg, Miss. is now programming the "Country Lovin'" format, while WCGC in Belmont, N.C. is on-air with "The Natural Sound," a cross-country format. "Music . . . Just For The Two Of Us," a beautiful music format, is now being used by WLAD-FM in Danbury, Conn. WDBX, Boonville, Mo., now programs "The Love Rock."



**MEL BROOKS ON THE ROAD** — Mel Brooks hit the road recently for a series of radio interviews in New York (WXOL-FM), Philadelphia (WFIL) and Chicago (WXQX-FM) to support his new Elektra/Asylum album "Mel Brooks' Greatest Hits." Pictured (l-r) are: (standing) Rip Pelley, E/A national artist relations coordinator; John Fogel, 99X engineer; Brooks; Roxy Myzal, 99X news director; Burt Stein, E/A national album promotion director, and Mike Shalett, E/A local promotion representative/New York; (kneeling) Bob Slade,

## Combined Completes Deals For Purchase Of Five Stations

LOS ANGELES — Combined Communications Corp. has completed the purchase of five radio stations in Chicago, Cleveland and Detroit. WVON-AM and WGCI-FM, sister Chicago stations, WDOK-FM in Cleveland and WDEE-AM in Detroit were bought from Globe Broadcasting Co. for a total of \$13.8 million, while WLDM-FM in Detroit was acquired from Lincoln Broadcasting Co. for \$2 million and 25,000 shares of CCC common stock.

WVON will retain its R&B format, but under new leadership. Combined has appointed one of its broadcast division vice presidents, Joe Jones, as station president and general manager, while Walt "Baby Love" Shaw returns as program director. Gone from WVON are former program director Jerry Bouding and former music

### White House Switches Broadcasting Office

WASHINGTON, D.C. — The White House Office of Telecommunications Policy has been reorganized and transferred to the Department of Commerce. A White House spokesman said the move was made as part of an effort to reduce the White House staff and eliminate functions not meriting the President's time. The telecommunications office, then under the leadership of Clay Whitehead, was an important part of the Nixon administration.

### More Seminars Slated

LOS ANGELES — Two Burns Media Program Studies Seminars will be held this summer. The first seminar will be held at The Lodge in Vail, Colorado July 9-11 and the second will be offered in the New England area at a time and place to be announced shortly. The seminars feature professional instructors conducting intensive classes in all phases of radio program management over a three-day period in a "retreat-like" atmosphere.

### Budget Label Features Golden Radio Favorites

NEW YORK — Golden Age Records, a new line of original radio broadcast LPs carrying a \$4.98 list price, has been launched by the Everest Record Group.

The albums contain one-hour broadcasts of old radio programs such as the Lone Ranger, Gunsmoke, The Shadow, Fibber McGee and Molly, and Dragnet.

### Free Mangione Coming

LOS ANGELES — A one-hour radio special on A&M's Chuck Mangione is being distributed free of charge to more than 500 radio stations nationwide by Burns Media Consultants. The program was written and produced by Ed Shane.

director E. Rodney Jones. Former general manager Bernadine Washington is reported to be on leave.

"Some changes of the on-air lineup have been made," says Shaw, who most recently was afternoon drive jock at WNBC in New York. "But overall we'll ride along status quo and see if we can keep up the good work that's been done here in the past."

William Johnson, Jr., former sales and station manager at WKNK/Saginaw, is the new general manager at country station WDEE, replacing John Risher. Tom Allen replaces Tom Collins as program director.

WDOK has a new operations manager, Pete Irmiter, but will maintain its beautiful music format. WLDM will also keep its beautiful music format, but will change its call letters to WCZY.

### Creative Media Sold

NEW YORK — Millennium Communications Company, Inc. has announced the acquisition of Creative Media Consultants, Inc., of Walnut Creek, California. The acquisition includes CMC's production studios, record library, and broadcast consulting and syndication clientele.

Millennium has also announced the renewal of consulting and programming services for a fourth year by San Francisco area station KWUN (K-15). The company's broadcast consulting division will now be located at 425 Bush St., San Francisco, CA 94108, telephone (415) 982-1184.

## Looking Ahead

- 101 **CRYING IN MY SLEEP**  
(Canopy — ASCAP)  
ART GARFUNKEL (Columbia 3-10608)
- 102 **OH ATLANTA**  
(Naked Snake — ASCAP)  
LITTLE FEAT (Warner Bros. 8566)
- 103 **GET IT UP**  
(Daksel/Song & Dance Vindaloo)  
AEROSMITH (Columbia 3-10727)
- 104 **TAKE ME TO THE NEXT PHASE**  
(Bovina — ASCAP)  
THE ISLEY BROTHERS  
(T-Neck/Epic Z58-2278)
- 105 **I LOVE HER, SHE LOVES ME**  
(NRBO — ASCAP)  
NRBO (Mercury 554)
- 106 **IT'S LATE**  
(Queen Music)  
QUEEN (Elektra/Asylum E-45478)
- 107 **NUMBER ONE**  
(Novalene Music — BMI)  
ELOISE LAWS (ABC 12341)
- 108 **LET'S PUT OUR LOVE BACK TOGETHER**  
(Screen Gems-EMI — BMI)  
MICKY DENNE/KEN GOLD (MCA 40879)
- 109 **CA PLANE POUR MOI**  
(Bleu Disque Music Co., Inc. — ASCAP)  
PLASTIC BERTRAND (Sire 1020)
- 110 **WARM RIDE**  
(Stigwood Music/Unichappell, Inc. — BMI)  
RARE EARTH



99X newsman; and Mitch Kanner, E/A regional artist relations representative/east coast. Burt Sherwood, WKQX general manager; Brooks; and Bill Hennes, WKQX program director. Burt Stein, E/A national album promotion director; Jay Cook, WFIL production director; Brooks; Joe Baltzell, E/A local promotion representative/Philadelphia; and Rip Pelley, E/A national artist relations coordinator. Brooks' album features the John Morris' score from several Brooks films.



# FM ALBUM CHART

TW	LW	WKS	Actv. Reg.	TITLE	ARTIST	LABEL	CBLP Chart Pos.	PRIME CUTS
1	1	7	N	Earth	Jefferson Starship	Grunt	7	Count On Me, All Nite Long, Love Too Good, Skateboard
2	2	3	N	London Town	Wings	Capitol	3*	Various
3	3	6	N	Champagne Jam	ARS	Polydor	17*	Imaginary Lover, Title
4	4	13	N	Excitable Boy	Warren Zevon	Asylum	15*	Werewolves, Johnny Strikes Up, Title
5	7	4	N	... And Then There Were Three ...	Genesis	Atlantic	28*	Follow You, Ballad Of Big, Motherlode
6	23	2	N	Heavy Horses	Jethro Tull	Chrysalis	68*	Mouse Police, Moths, Brown Mouse
7	5	17	N	Running On Empty	Jackson Browne	Asylum	4	You Love The Thunder, Title
8	10	5	N	Son Of A Son Of A Sailor	Jimmy Buffett	ABC	11*	Cheeseburger, Cowboy, Title
9	6	21	N	Slowhand	Eric Clapton	RSO	8	Cocaine, The Core
10	8	13	N	Infinity	Journey	Columbia	25	Lights, Wheel, Winds Of March, La Do Da
11	17	4	N	Lines	Charlie	Janus	79*	Watching TV, She Loves To Be, L.A. Dreamer
12	16	3	N	Magazine	Heart	Mushroom	57*	Heartless, Mother Earth Blues, Title
13	15	4	N	This Years Model	Elvis Costello	Columbia	64*	No Action, Little Triggers, Lip Service, Radio
14	12	29	N	The Stranger	Billy Joel	Columbia	6	Italian Rest., Just The Way, Movin' Out
15	9	9	N	Waiting For Columbus	Little Feat	WB	20	Oh Atlanta, Feats Don't Fail, Rocket
16	18	3	N	You Can Tune A Piano ...	REO Speedwagon	Epic	90*	Roll With The Changes, Tuna Trot
17	11	7	N	Double Fun	Robert Palmer	Island	27*	Every Kinda People, You're Gonna Get
18	14	9	N	Van Halen	Van Halen	WB	21*	Ice Cream Man, Runnin' With The Devil, Feel Your Love
19	19	4	N	Easter	Patti Smith	Arista	46*	Because The Night, Till Victory, Privilege
20	—	—	N	FM	Various	MCA	—	Life's Been Good
21	21	25	N	Point Of Know Return	Kansas	Kirshner	5*	Dust, Paradox, Title
22	26	5	N	City To City	Gerry Rafferty	UA	166*	Baker Street, Home And Dry, Stealin' Time, Title
23	13	28	N	Aja	Steely Dan	ABC	10	Deacon, Josie, Home
24	—	—	N	Boys In The Trees	Carly Simon	Elektra	74*	You Belong To Me, Title
25	—	—	N	The Last Waltz	The Band & Various	WB	81*	Various
26	25	26	N	Eddie Money	Eddie Money	Columbia	45	Two Tickets, Hold On, Jealousy
27	40	13	1,3,4,5	Weekend In L.A.	George Benson	WB	4	On Broadway
28	—	—	N	Ghost Town Parade	Les Dudek	Columbia	142*	Central Park, Into Diamonds, Title
29	—	—	N	British Lions	British Lions	RSO	151*	International Heroes, One More Change, Eat The Rich
30	31	4	1,2,3,4	Cats Under The Stars	Jerry Garcia	Arista	119	Rubin, Gomorrah, Title
31	20	8	3,5	Watch	Manfred Mann	WB	137	Circles, Martha's Madman, Mighty Quinn
32	—	—	1,3,4,5	Double Trouble	Frankie Miller	Chrysalis	—	You'll Be In My Mind
33	24	3	1,3,5	Pure Pop For Now People	Nick Lowe	Columbia	135	So It Goes, Breaking Glass, Marie Provost
34	32	3	N	One-Eyed Jack	Garland Jeffreys	A&M	163	Title
35	—	—	1,3,4,5	Encore	Auger & Tippetts	WB	—	Spirit, Rope Ladder, Misunderstood
36	—	7	1,3,4	Head East	Head East	A&M	53	Nothing To Lose, Pictures, Get Up, Elijah
37	—	—	1,3,4	Feels So Good	Chuck Mangione	A&M	14*	Title
38	—	—	N	Hermit Of Mink Hollow	Todd Rundgren	Bearsville	113*	Children Sing, Out Of Control, You Cried Wolf, Fade Away
39	—	3	N	Kaya	Bob Marley	Island	116*	Easy Skanking, Satisfy My Soul, She's Gone, Title
40	—	—	1,3,4,5	New Boots And Panties	Ian Dury	Stiff	—	Wake Up, Sex And Drugs, Gene Vincent

KEY FOR FM LP CHART 1 - NORTHEAST REGION 2 - SOUTHEAST REGION 3 - MIDWEST REGION 4 - CENTRAL REGION 5 - WESTERN REGION N - NATIONAL AIRPLAY

- NORTHEAST REGION** — WNEF-FM (New York), WLIR-FM (Long Island), WGRQ-FM (Buffalo), WBAB-FM (Long Island), WNRW-FM (Westchester), WOUP-FM (Utica), WMMR-FM (Philadelphia), WIOQ-FM (Philadelphia), WYDD-FM (Pittsburgh), WSAN-FM (Allentown), WCCC-FM (Hartford), WPLR-FM (New Haven), WBCN-FM (Boston), WBLM-FM (Maine), WHFS-FM (Washington)
- SOUTHEAST REGION** — WKLS-FM (Atlanta), WINZ-FM (Miami), WAIV-FM (Jacksonville), WORJ-FM (Orlando), WQXM-FM (Tampa), WNOR-FM (Norfolk), WRNO-FM (New Orleans)
- MIDWEST REGION** — WXRJ-FM (Chicago), WKQX-FM (Chicago), WJCL-FM (Chicago), WABX-FM (Detroit), WWWW-FM (Detroit), WLAV-FM (Grand Rapids), WMMS-FM (Cleveland), M-105-FM (Cleveland), WLVO-FM (Columbus), WZMF-FM (Milwaukee), WVUD-FM (Dayton), KSHE-FM (St. Louis), KADI-FM (St. Louis), KWKI-FM (Kansas City)

- CENTRAL REGION** — KFWD-FM (Dallas), KZEW-FM (Dallas), KLOL-FM (Houston), KPFT-FM (Houston), KNCN-FM (Corpus Christi), KBPI-FM (Denver), KDKB-FM (Phoenix), KRST-FM (Albuquerque)
- WESTERN REGION** — KLOS-FM (Los Angeles), KWST-FM (Los Angeles), KMET-FM (Los Angeles), KNAC-FM (Long Beach), KSJO-FM (San Jose), KOME-FM (San Jose), KSNF-FM (San Francisco), KMEL-FM (San Francisco), KZAM-FM (Seattle), KRZM-FM (Spokane), KINK-FM (Portland), KZL-FM (Eugene)

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- RECORD CO.
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES

OTHER \_\_\_\_\_



**THE LAST PARTY** — Warner Bros. Records recently held a party at New York's GINGERMAN Restaurant, where family and friends gathered to celebrate the opening of the United Artists film, "The Last Waltz." Pictured at the reception (l-r) are: J.B. Carmicle of Cash Box; Stu Cohen of WB promotion and friend; Ken Puvogel of WB regional album promotion; Richard Wolod of WB promotion; director Martin Scorsese; and Bill Murray of "Saturday Night Live." In the center is Larry Herman of the WEA Distributing Corp.



# MOST ADDED FM LPs



**THE BAND**  
The Last Waltz  
Warner Brothers  
(25 stations)

**TODD RUNDGREN**  
Hermit Of Mink Hollow  
Bearsville  
(24 stations)

**VARIOUS ARTISTS**  
FM  
MCA  
(18 stations)

**THE MARSHALL TUCKER BAND**  
Together Forever  
Capricorn  
(16 stations)

**THE CLIMAX BLUES BAND**  
Shine On  
Sire  
(15 stations)

**WNEU-FM — NEW YORK — Tom Morrera**  
Dickey Betts and Great Southern  
John Miles  
The Climax Blues Band  
Ian Tamblyn  
Television  
The Sutherland Brothers  
Ringo Starr  
Etta James  
Flame  
Duke Jupiter  
B.B. King  
Generation X  
**WLIR-FM — LONG ISLAND — Denis McNamara/Larry Kleinman**  
Ringo Starr  
John Miles  
The Sutherland Brothers  
The Climax Blues Band  
Heart  
Proctor and Bergman  
Pure Prairie League  
Celebration Featuring Mike Love (45)  
Just Add Water (45)  
**WBAB-FM — LONG ISLAND — Bernie Bernard**  
Ringo Starr  
Glider  
B.B. King  
Pure Prairie League  
Stephen T.  
Flame  
Frankie Miller  
**WJKL-FM — CHICAGO — Tom Marker/Wally Letsering**  
Ian Dury  
The Climax Blues Band  
Colosseum II  
Pete and Sheila Escovedo  
Pure Prairie League  
Ringo Starr  
Robin Williams and His Merry Band  
The Ian Thomas Band  
David Johansen  
The Delmark Roots Of Jazz Series  
U.A. Anthology Of Reggae:  
(Ken Boothe)  
(The Meditations)  
(The Skatalites)  
**WXRT-FM — CHICAGO — Bob Gelms**  
Todd Rundgren  
The Climax Blues Band  
The Ian Thomas Band  
Les Dudek  
Gerry Rafferty  
Ron Carter  
FM (soundtrack)  
The Last Waltz (soundtrack)  
Celebration Featuring Mike Love (45)  
**KMET-FM — LOS ANGELES — Jack Snyder**  
The Marshall Tucker Band  
**KWST-FM — LOS ANGELES — Paul Sullivan**  
Todd Rundgren  
The Climax Blues Band  
Ringo Starr  
The Last Waltz (soundtrack)  
**KNAC-FM — LONG BEACH — Bill Clay**  
Todd Rundgren  
David Johansen  
Stanley Clarke  
Dirk Hamilton  
The Last Waltz (soundtrack)  
**WIOQ-FM — PHILADELPHIA — Helen Leicht**  
Brian Eno  
Flame  
Ringo Starr  
The Marshall Tucker Band  
Stanky Brown  
Kraftwerk  
**WMMR-FM — PHILADELPHIA — Jerry Stevens**  
Dixie Dregs  
Todd Rundgren  
Steve Hackett  
B.B. King  
Frankie Miller  
The Last Waltz (soundtrack)  
Celebration Featuring Mike Love (45)  
**WYSP-FM — PHILADELPHIA — Stephen Johnson**  
The Ian Thomas Band  
Frankie Miller  
Todd Rundgren  
Dixie Dregs  
The Last Waltz (soundtrack)  
**WABX-FM — DETROIT — Joe Krause**  
Glider  
**WWW-FM — DETROIT — Joey Urblel**  
Frankie Miller  
FM (soundtrack)  
**KMEL-FM — SAN FRANCISCO — Mark Cooper**  
Todd Rundgren

British Lions  
The Last Waltz (soundtrack)  
Jimmy Buffett (45)  
Gerry Rafferty (45)  
**KSAN-FM — SAN FRANCISCO — Beverly Wlshire**  
Television  
Frankie Miller  
Etta James  
Todd Rundgren  
Carly Simon  
Graham Parker and The Rumour (imp)  
FM (soundtrack)  
**WHFS-FM — WASHINGTON, D.C. — Dave Einstein**  
The Nighthawks  
Todd Rundgren  
Mickey Newbury  
Scarlet Rivera  
David Bowie (Peter And The Wolf)  
Norman Blake  
The Marshall Tucker Band  
Aretha Franklin  
Duke Jupiter  
Nina Simone  
**WCOZ-FM — BOSTON — Beverly Mire**  
David Spinozza  
The Last Waltz (soundtrack)  
FM (soundtrack)  
**KFWD-FM — DALLAS — Tim Spencer**  
Ariwaves  
Toby Beau  
Trigger  
Pure Prairie League  
Flame  
The Marshall Tucker Band  
U.K.  
FM (soundtrack)  
**KZEW-FM — DALLAS — Mike Hedges**  
38 Special  
John Miles  
Dixie Dregs  
The Marshall Tucker Band  
Steve Hackett  
Pure Prairie League  
Flame  
Richie Furay  
**KADI-FM — ST. LOUIS — Pete Parisl**  
Pure Prairie League  
The Ian Thomas Band  
Dickey Betts and Great Southern  
Steve Hackett  
FM (soundtrack)  
The Last Waltz (soundtrack)  
**KSHE-FM — ST. LOUIS — Ted Habeck**  
The Climax Blues Band  
Les Dudek  
John Miles  
FM (soundtrack)  
**WYDD-FM — PITTSBURGH — Steve Downes/Jack Robinson**  
Marc Jordan  
The Marshall Tucker Band  
Todd Rundgren  
Steve Hackett  
Bob Marley and The Wailers  
Les Dudek  
The Last Waltz (soundtrack)  
**KLOL-FM — HOUSTON — Sandy Mathls**  
The Marshall Tucker Band  
Pure Prairie League  
Airwaves  
Garland Jeffreys  
Meat Loaf  
**KPFT-FM — HOUSTON — Scott Brineman**  
Genesis  
Hot Tuna  
Renee Armand  
Ian Tamblyn  
Dixie Dregs  
Trigger  
Scarlet Rivera  
Brian Eno  
Budgie  
Rahsaan Roland Kirk  
Steven Wynnott  
John Miles  
**WMMS-FM — CLEVELAND — Kid Leo/John Gorman**  
The Marshall Tucker Band  
Ringo Starr  
Bob Marley and The Wailers  
**WKLS-FM — ATLANTA — Keith Allen**  
The Marshall Tucker Band  
Trigger  
British Lions  
Les Dudek  
FM (soundtrack)  
**WZMF-FM — MILWAUKEE — Joe Santoro/Joe Benson**  
The Climax Blues Band

Dirk Hamilton  
Todd Rundgren  
Gale Force  
John Miles  
The Last Waltz (soundtrack)  
**KAZY-FM — DENVER — Chris Miller**  
Gerry Rafferty  
Jethro Tull  
**KBPI-FM — DENVER — Jean Valdez**  
Gerry Rafferty  
**KZAM-FM — SEATTLE — Jon Kertzner**  
B.B. King  
Ben Sidran  
Karen Alexander  
Etta James  
Ringo Starr  
Stanley Clarke  
Alex De Grassi  
Ian Tamblyn  
The Pat Metheny Group (imp)  
Keith Jarrett/Jan Garbreck (imp)  
**WINZ-FM — MIAMI — Dave Sousa**  
Todd Rundgren  
The Climax Blues Band  
Duke Jupiter  
The Tim Weisberg Band  
The Marshall Tucker Band  
The Last Waltz (soundtrack)  
FM (soundtrack)  
**KWKI-FM — KANSAS CITY — Melissa Levine**  
Gerry Rafferty  
Carly Simon  
Steve Hackett  
The Climax Blues Band  
Todd Rundgren  
Stanley Clarke  
Auracle  
FM (soundtrack)  
Brian Auger and Julie Tippetts  
**KOME-FM — SAN JOSE — Dana Jang**  
The Climax Blues Band  
Frankie Miller  
Todd Rundgren  
Garland Jeffreys  
Bob Marley and The Wailers  
Al DiMeola  
Stanley Clarke  
FM (soundtrack)  
The Last Waltz (soundtrack)  
**KGJO-FM — SAN JOSE — Paul Wells**  
Snail  
B.B. King  
The Marshall Tucker Band  
Les Dudek  
Seals and Crofts  
**WRNO-FM — NEW ORLEANS — Sam Roberts**  
REO Speedwagon  
Maria Muldaur  
The Jerry Garcia Band  
Carly Simon  
FM (soundtrack)  
**KINK-FM — PORTLAND — Mike Bailey**  
Meat Loaf  
Pleasure  
Charlie  
The Last Waltz (soundtrack)  
Rod Stewart (45)  
Gerry Rafferty (45)  
Andy Gibb (45)  
**WLVO-FM — COLUMBUS — Tom Teuber/Steve Runner**  
Les Dudek  
Richie Furay  
Todd Rundgren  
Steve Hackett  
**WVUD-FM — DAYTON — Dave Luczak**  
Gerry Rafferty  
B.B. King  
Todd Rundgren  
Ringo Starr  
Nick Lowe  
Pure Prairie League  
Townes Van Zandt  
38 Special  
The Marshall Tucker Band  
**KREM-FM — SPOKANE — Don Adair**  
Les Dudek  
Dickey Betts and Great Southern  
Carly Simon  
Henry Gross  
The Amazing Rhythm Aces  
Tower Of Power  
Al DiMeola  
Ringo Starr  
The Last Waltz (soundtrack)  
FM (soundtrack)  
**WBLM-FM — MAINE — Jose Diaz**  
Frankie Miller

Al DiMeola  
Richie Furay  
Todd Rundgren  
The Climax Blues Band  
Les Dudek  
Steve Hackett  
John Miles  
Bonnie Bramlett  
**WKDF-FM — NASHVILLE — Jack Crawford**  
The Ian Thomas Band  
The Patti Smith Group  
British Lions  
38 Special  
Steve Hackett  
The Marshall Tucker Band  
Richie Furay  
Todd Rundgren  
The Last Waltz (soundtrack)  
**WAIV-FM — JACKSONVILLE — Jamie Brooks**  
Todd Rundgren  
Steve Hackett  
Richie Furay  
The Last Waltz (soundtrack)  
**WSAN-FM — ALLENTOWN — Rick Harvey**  
Todd Rundgren  
The Climax Blues Band  
The Marshall Tucker Band  
The Last Waltz (soundtrack)  
**KZEL-FM — EUGENE — Stan Garrett**  
Television  
Ruby  
Nina Simone  
Ringo Starr  
Scarlett Rivera  
Todd Rundgren  
The Climax Blues Band  
The Last Waltz (soundtrack)  
FM (soundtrack)  
**WORJ-FM — ORLANDO — Bill McGathy**  
Marc Jordan  
Todd Rundgren  
The Marshall Tucker Band  
Les Dudek  
Steve Hackett  
Bob Marley and The Wailers  
Gerry Rafferty  
Richie Furay  
The Last Waltz (soundtrack)  
FM (soundtrack)  
**KNCN-FM — CORPUS CHRISTI — Mando Camina**  
Carly Simon  
Richie Furay  
Les Dudek  
Garfield  
The Last Waltz (soundtrack)  
FM (soundtrack)  
**WLAV-FM — GRAND RAPIDS — Doc Donovan**  
Gale Force  
The Climax Blues Band  
Todd Rundgren  
Frost  
Ringo Starr  
U.K.  
The Tim Weisberg Band  
The Last Waltz (soundtrack)  
FM (soundtrack)  
Steely Dan (45)  
Linda Ronstadt (45)  
**WPLR-FM — NEW HAVEN — Ed Michaelson**  
The Climax Blues Band  
Todd Rundgren  
Ian Dury  
REO Speedwagon  
The Ian Thomas Band  
Rainbow  
Pure Prairie League  
The Last Waltz (soundtrack)  
Toby Beau (45)  
**WODR-FM — RALEIGH/DURHAM — Chris Miller**  
Les Dudek  
Steve Hackett  
Marc Jordan  
Carly Simon  
The Last Waltz (soundtrack)  
FM (soundtrack)  
**WGRO-FM — BUFFALO — Joh Velchoff**  
Nick Lowe  
Wet Willie  
**KRST-FM — ALBUQUERQUE — Bill Stambaugh**  
Todd Rundgren  
Al DiMeola  
The Marshall Tucker Band  
The Last Waltz (soundtrack)  
**WOXM-FM — TAMPA — Mike Lyons**  
Les Dudek  
Steve Hackett  
The Last Waltz (soundtrack)



# REGIONAL PROGRAMMING GUIDE

## northeast

### WTRY — ALBANY/TROY — JEFF RYAN, MD — PICK: GERRY RAFFERTY

2-1 — Bee Gees — Fever. JUMPS: 30 To 26 — Bonnie Tyler, 29 To 25 — Player, 28 To 22 — Warren Zevon, 25 To 21 — Travolta/Newton-John, 24 To 16 — Billy Joel, 21 To 13 — Wings, Chuck Mangione, 12 To 8 — Flack/Hathaway, Ex To 30 — George Benson, Ex To 29 — Mathis/Williams, Ex To 27 — Michael Zager, Ex To 19 — Andy Gibb. ADDS: Barry Manilow, Heart, Steely Dan, Gerry Rafferty, Carly Simon, Meat Loaf

### WRKO — BOSTON — RICH WOODWARD, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 28 To 21 — Andy Gibb, 26 To 23 — Styx, 23 To 19 — Travolta/Newton-John, 21 To 16 — Warren Zevon, 19 To 17 — Trampms, 15 To 12 — Chuck Mangione, 10 To 4 — Wings, 9 To 7 — Tavares, 8 To 6 — Natalie Cole, 7 To 5 — David Gates, Ex To 29 — Carly Simon, Ex To 25 — Mathis/Williams. ADDS: 30 — Meat Loaf, Sweet, George Benson

### WICC — BRIDGEPORT — GREG LOEHR, MD — PICK: DIANA ROSS

1-1 — Bee Gees — Fever. JUMPS: 29 To 24 — Andy Gibb, 21 To 16 — Mathis/Williams, Ex To 28 — Abba. ADDS: Diana Ross, Seals & Crofts, Michael Johnson

### WKBW — BUFFALO — JON SUMMERS, MD — PICK: NONE

1-1 — Barry Manilow. JUMPS: 25 To 22 — Jefferson Starship, 24 To 14 — Meat Loaf, 22 To 18 — Player, 18 To 13 — Mathis/Williams, 15 To 12 — England Dan & J.F. Coley, 12 To 8 — Flack/Hathaway, 7 To 5 — Heatwave, Ex To 30 — Angel, Ex To 28 — Billy Joel, Ex To 26 — Travolta/Newton-John, Ex To 24 — Wings. ADDS: Elton John, Andy Gibb, Dolly Parton, Wet Willie

### WDRG — HARTFORD — JIM ENGLISH, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 25 To 20 — David Gates, 22 To 13 — Mathis/Williams, 19 To 9 — Flack/Hathaway, 12 To 8 — Natalie Cole, Ex To 30 — Eddie Money, Ex To 28 — Warren Zevon. ADDS: Meat Loaf, Elton John, Bonnie Tyler

### WBLI — LONG ISLAND — MIKE SCALZI, MD — PICK: ROD STEWART

1-1 — Bee Gees — Fever. JUMPS: 23 To 18 — Mathis/Williams, 22 To 17 — Peter Brown, 17 To 11 — Travolta/Newton-John, 15 To 10 — Wings, Ex To 25 — Eddie Money, Ex To 24 — Andy Gibb. ADDS: Rod Stewart, Abba, Heart, Linda Ronstadt, Jimmy Buffett, Allan Clarke

### WAVZ — NEW HAVEN — CURT HANSON, MD — PICK: NONE

2-1 — Mathis/Williams. JUMPS: 30 To 27 — Carly Simon, 29 To 26 — ARS, 28 To 25 — Chuck Mangione, 26 To 19 — Andy Gibb, 25 To 20 — Michael Zager, 20 To 10 — Travolta/Newton-John, 12 To 9 — George Benson, 10 To 3 — Wings. ADDS: 30 — Wet Willie, 29 — Billy Joel, 28 — Evelyn C. King, 23 — Paul Davis, 21 — Heatwave, 18 — Peter Brown

### WABC — NEW YORK — SONIA JONES, MD — PICK: NONE

1-1 — Bee Gees. JUMPS: 29 To 23 — England Dan & J.F. Coley, 18 To 14 — Wings, 10 To 7 — Kansas, 7 To 4 — Yvonne Elliman. ADDS: 17 — David Gates, 13 — Mathis/Williams

### 99X — ROXY MYZAL, MD — PICK: NONE

1-1 — Bee Gees — Alive/Night. JUMPS: 29 To 23 — Meat Loaf, 22 To 19 — George Benson, 18 To 15 — Peter Brown, 7 To 3 — Yvonne Elliman, 6 To 4 — Kansas. ADDS: 33 — Eddie Money, 30 — Andy Gibb, 27 — Patti Smith Group, 25 — Jefferson Starship

### WBLN — NEW YORK — WANDA RAMOS CHARRAS, MD — PICK: PETER BROWN

2-1 — Peter Brown. JUMPS: 18 To 5 — Heatwave, 13 To 4 — Faze-O, 7 To 6 — Robert Palmer, Ex To 20 — Side Effect, Ex To 11 — Imperials, Ex To 10 — Trini Lopez. ADDS: Linda Clifford, Van McCoy, Ruby Winter, Gladys Knight

### WFIL — PHILADELPHIA — GEOFF RICHARDS, MD — PICK: WINGS

1-1 — David Gates. JUMPS: 20 To 17 — Bonnie Tyler, 19 To 13 — Travolta/Newton-John, 17 To 11 — Billy Joel, 14 To 10 — Billy Joel — Old, 10 To 7 — Yvonne Elliman, 12 To 5 — Wings, Ex To 18 — Player. ADDS: Andy Gibb

### WIFI — PHILADELPHIA — JEFF ROBINS, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 30 To 27 — Mathis/Williams, 21 To 16 — Trampms, 6 To 4 — Kansas, Ex To 28 — ARS. ADDS: 30 — Andy Gibb, 29 — Billy Joel, Steely Dan, Styx

### WPRO — PROVIDENCE — DONNA SEXTON, MD — PICK: BARRY MANILOW

1-1 — Bee Gees — Fever. JUMPS: 29 To 25 — Mathis/Williams, 28 To 24 — Dolly Parton, 27 To 23 — Billy Joel, 26 To 22 — Carly Simon, 25 To 21 — Michael Zager, 23 To 19 — Bonnie Tyler, 21 To 18 — Player, 20 To 17 — Jefferson Starship, 17 To 14 — ARS, 16 To 9 — Wings, 11 To 8 — Chuck Mangione, 10 To 7 — Jackson Browne, Ex To 30 — Abba, Ex To 29 — Eddie Money, Ex To 28 — Seals & Crofts, Ex To 27 — Andy Gibb. ADDS: Sweet, Allan Clarke, Robert Palmer, Barry Manilow

### WPRO-FM — PROVIDENCE — GARY BERKOWITZ, MD — PICK: CHUCK MANGIONE

2-1 — Natalie Cole. JUMPS: 27 To 23 — Carly Simon, 26 To 20 — Eddie Money, 24 To 18 — Chuck Mangione, 20 To 16 — Warren Zevon, 19 To 15 — Wings, 17 To 13 — Flack/Hathaway, 14 To 10 — Travolta/Newton-John, 11 To 5 — David Gates, Ex To 27 — ARS, Ex To 26 — Bonnie Tyler. ADDS: Meat Loaf, Abba, Mathis/Williams, Billy Joel, Steely Dan

### WBBF — ROCHESTER — TOM NAST, MD — PICK: TRAVOLTA/NEWTON-JOHN, WINGS

1-1 — Kansas. JUMPS: 24 To 16 — Trampms, 17 To 7 — Wings, 16 To 9 — Travolta/Newton-John, 10 To 6 — Raydio, 8 To 4 — Bee Gees — Fever, 7 To 5 — Yvonne Elliman, Ex To 22 — Mathis/Williams. ADDS: 29 — George Benson, Bee Gees — More, Abba

### WTLB — UTICA — JIM RIETZ, MD — PICK: ABBA

1-1 — Kansas. JUMPS: 30 To 19 — Andy Gibb, 29 To 22 — Mathis/Williams, 27 To 23 — Warren Zevon, 22 To 18 — Trampms, 12 To 7 — Travolta/Newton-John, 10 To 6 — Billy Joel, Ex To 29 — Shaun Cassidy, Ex To 27 — Michael Zager. ADDS: Abba, Carly Simon, Sweet

## southeast

### WANS — ANDERSON — BILL McCOWN, MD — PICK: MEAT LOAF

1-1 — Flack/Hathaway. JUMPS: 32 To 25 — Heatwave, 28 To 24 — George Benson, 27 To 23 — Barry White, 26 To 21 — Billy Joel, 25 To 19 — Dolly Parton, 23 To 18 — Player, 24 To 17 — Travolta/Newton-John, 20 To 11 — Wings, 19 To 13 — Jefferson Starship, 18 To 14 — Bee Gees — More, 13 To 9 — Mathis/Williams, 11 To 6 — Atlanta Rhythm Section, 9 To 3 — Warren Zevon, 8 To 5 — Chuck Mangione, 4 To 2 — Peter Brown, Ex To 34 — Wet Willie, Ex To 33 — Seals & Crofts, Ex To 32 — Steely Dan, Ex To 27 — Andy Gibb. ADDS: Gerry Rafferty, Abba, Lynyrd Skynyrd, Mary MacGregor

### WRFC — ATHENS — KELLY MCCOY, MD — PICK: BONNIE TYLER

1-1 — Parliament. JUMPS: 35 To 30 — Michael Johnson, 34 To 28 — Andy Gibb, 33 To 29 — Billy Joel, 32 To 27 — Elton John, 31 To 25 — Mathis/Williams, 30 To 26 — Steely Dan, 29 To 24 — Dolly Parton, 27 To 23 — Wet Willie, 26 To 21 — Trampms, 22 To 18 — Travolta/Newton-John, 21 To 16 — Wings, 18 To 13 — Eddie Money, 16 To 10 — George Benson, 14 To 8 — Enchantment, 13 To 6 — KC & The Sunshine Band, 11 To 7 — Warren Zevon, 9 To 5 — England Dan & J.F. Coley, Ex To 34 — Gerry Rafferty, Ex To 33 — Patti Smith, Ex To 32 — Sweet, Ex To 31 — Meat Loaf. ADDS: Carly Simon, Paul Davis, Diana Ross, Samantha Sang, Robert Palmer

### Z93 — ATLANTA — DALE O'BRIEN, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 29 To 22 — Andy Gibb, 28 To 23 — Mathis/Williams, 27 To 21 — Bonnie Tyler, 23 To 19 — Trampms, 20 To 16 — Jefferson Starship, 17 To 11 — Travolta/Newton-John, 16 To 10 — Wings, 6 To 4 — Bob Welch, Ex To 30 — Carly Simon, Ex To 29 — Player, Ex To 28 — Dolly Parton

### WXQI — ATLANTA — GARY CORRY, PD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 30 To 27 — Patti Smith, 29 To 25 — Player, 28 To 23 — Warren Zevon, 26 To 19 — Eddie Money, 27 To 17 — Bonnie Tyler, 21 To 15 — Rubicon, 14 To 8 — George Benson, 13 To 6 — Wings, Ex To 30 — Elton John, Ex To 29 — Andy Gibb

### WBBQ — AUGUSTA — BRUCE STEVENS, MD — PICK: CARLY SIMON

6-1 — Atlanta Rhythm Section. JUMPS: 30 To 17 — Andy Gibb, 29 To 25 — George Benson, 28 To 24 — Player, 27 To 23 — Bonnie Tyler, 25 To 22 — Trampms, 24 To 16 — Wings, 22 To 19 — Jefferson Starship, 19 To 15 — Eddie Money, 18 To 14 — Flack/Hathaway, 16 To 12 — Travolta/Newton-John, 14 To 11 — Sea Level, 13 To 8 — Wild Cherry, 8 To 4 — Yvonne Elliman, Ex To 30 — Steely Dan, Ex To 29 — Gerry Rafferty, Ex To 28 — Sweet, Ex To 27 — Mathis/Williams. ADDS: Carly Simon, Meat Loaf, Jimmy Buffett

### WCAO — BALTIMORE — ALAN SMITH, MD — PICK: NONE

1-1 — Flack/Hathaway. JUMPS: 30 To 23 — Andy Gibb, 29 To 25 — Bonnie Tyler, 28 To 24 — Robert Palmer, 27 To 22 — Travolta/Newton-John, 26 To 20 — Mathis/Williams, 25 To 21 — Chuck Mangione, 21 To 14 — Warren Zevon, 18 To 13 — Jefferson Starship, 12 To 9 — Electric Light Orchestra, 10 To 8 — Bob Welch, Ex To 30 — Carly Simon, Ex To 29 — Abba, Ex To 27 — Eddie Money, Ex To 26 — Peter Brown. ADDS: Billy Joel, Gerry Rafferty, Patti Smith Group

### WERC — BIRMINGHAM — WALT BROWN, MD — PICK: BONNIE TYLER

1-1 — Parliament. JUMPS: 28 To 24 — Elton John, 27 To 21 — Trampms, 26 To 19 — Andy Gibb, 21 To 17 — Wings, 17 To 13 — Travolta/Newton-John, 15 To 9 — Warren Zevon, 11 To 8 — Gene Cotton, 10 To 7 — Electric Light Orchestra, Ex To 29 — Jefferson Starship, Ex To 27 — Mathis/Williams, Ex To 25 — Bonnie Tyler, Ex To 23 — Chuck Mangione. ADDS: Lelf Garrett, Eddie Money, Barry Manilow

### WKXX — BIRMINGHAM — JOHN SHOMBY, MD — PICK: GERRY RAFFERTY

3-1 — Chuck Mangione. JUMPS: 30 To 27 — Elton John, 28 To 22 — Bonnie Tyler, 27 To 24 — Bill LaBounty, 26 To 20 — Trampms, 25 To 21 — Wings, 23 To 19 — Mathis/Williams, 20 To 16 — Warren Zevon, 18 To 13 — Eddie Money, 17 To 14 — Robert Palmer, 15 To 11 — Jefferson Starship, 10 To 7 — Flack/Hathaway, Ex To 30 — Seals & Crofts. ADDS: Player, Gerry Rafferty, Carly Simon, George Benson

### WAYS — CHARLOTTE — SCOTT SLADE, MD & PD — PICK: SEALS & CROFTS

3-1 — Flack/Hathaway. JUMPS: 26 To 10 — Andy Gibb, 11 To 8 — Dolly Parton, 9 To 5 — Raydio, 6 To 2 — Yvonne Elliman, 3 To 1 — Flack/Hathaway, Ex To 26 — Bonnie Tyler, Ex To 25 — George Benson

### WMFJ — DAYTONA BEACH — JOHN SCOTT, MD — PICK: MEAT LOAF

3-1 — Flack/Hathaway. JUMPS: 40 To 33 — Jimmy "Bo" Horne, 38 To 32 — Mathis/Williams, 37 To 21 — Mary MacGregor, 36 To 30 — Robert John, 34 To 27 — George Benson, 33 To 29 — Sammy Hagar, 32 To 26 — Wet Willie, 30 To 23 — Travolta/Newton-John, 29 To 21 — Warren Zevon, 24 To 19 — Raydio, 22 To 18 — Allan Clarke, 21 To 17 — Player, 20 To 16 — Atlanta Rhythm Section, 12 To 9 — Eruption, 10 To 8 — Trampms, 7 To 5 — Chuck Mangione, 6 To 4 — England Dan & J.F. Coley, 3 To 1 — Flack/Hathaway, Ex To 40 — Michael Johnson, Ex To 39 — Styx, Ex To 38 — Continental Miniatures, Ex To 37 — Billy Joel. ADDS: Kenny Loggins, Meat Loaf, Carly Simon, Genesis

### WFLB — FAYETTEVILLE — LARRY CANNON, MD — PICK: CARLY SIMON

3-1 — Mathis/Williams. JUMPS: 34 To 31 — Peter Brown, 32 To 29 — Andy Gibb, 24 To 21 — Heatwave, 32 To 29 — Andy Gibb, 34 To 31 — Peter Brown, Ex To 35 — Patti Smith Group, Ex To 34 — Abba. ADDS: Gerry Rafferty, Linda Ronstadt

### WAPE — JACKSONVILLE — PAUL SEBASTIAN, MD — PICK: JIMMY BUFFETT

1-1 — Bee Gees — Fever. JUMPS: 18 To 12 — Andy Gibb, 16 To 8 — Warren Zevon, 14 To 10 — Atlanta Rhythm Section, 12 To 7 — Wings, 9 To 6 — Bee Gees, Ex To 20 — Mathis/Williams, Ex To 11 — Travolta/Newton-John. ADDS: Bonnie Tyler, Abba, Carly Simon, Billy Joel

### KAAY — LITTLE ROCK — DAVE HAMILTON, PD — PICK: CHUCK MANGIONE

1-1 — Bee Gees — Fever. JUMPS: 14 To 9 — Atlanta Rhythm Section, 12 To 6 — Andrew Gold, 11 To 7 — Electric Light Orchestra. ADDS: Chuck Mangione, Gene Cotton, Jefferson Starship, Styx

### WFOU — MARIETTA — GREG McCLURE, MD — PICK: MICHAEL JOHNSON

1-1 — Atlantic Rhythm Section. JUMPS: 29 To 26 — Peter Brown, 28 To 25 — Andy Gibb, 27 To 24 — Billy Joel, 26 To 20 — Wet Willie, 23 To 18 — Dolly Parton, 21 To 16 — Bonnie Tyler, 20 To 13 — Travolta/Newton-John, 19 To 15 — Trampms, 17 To 12 — Sweet, 13 To 9 — Wings, 11 To 8 — George Benson, 7 To 4 — Player, Ex To 30 — Meat Loaf, Ex To 29 — Gerry Rafferty, Ex To 27 — Michael Johnson. ADDS: 19 — Mathis/Williams, Patti Smith Group, Carly Simon, Captain & Tennille, Barry Manilow

### Y100 — MIAMI — COLLEEN CASSIDY, MD — PICK: GEORGE BENSON

3-1 — Yvonne Elliman. JUMPS: 30 To 24 — Mathis/Williams, 21 To 16 — Flack/Hathaway, 16 To 12 — Travolta/Newton-John, 14 To 10 — Michael Zager, 13 To 7 — George Benson, Ex To 30 — Seals & Crofts. ADDS: Jefferson Starship

### 96X — MIAMI — JACK FORSYTHE, MD — PICK: NONE

3-1 — George Benson. JUMPS: 30 To 25 — Bonnie Tyler, 24 To 20 — Chuck Mangione, 28 To 19 — Travolta/Newton-John, 21 To 17 — Andy Gibb, 19 To 15 — David Gates, 15 To 12 — Wings, 12 To 5 — Flack/Hathaway, 8 To 3 — Lou Rawls, Ex To 26 — Peter Brown. ADDS: 30 — Barry Manilow, 29 — Jimmy Buffett, Billy Joel

### WLAC — NASHVILLE — EVA WOOD, MD — PICK: TRAVOLTA/NEWTON-JOHN

1-1 — Bee Gees — Fever. JUMPS: 28 To 21 — Wings, 27 To 16 — George Benson, 26 To 22 — Mathis/Williams, 24 To 19 — Dolly Parton, 19 To 15 — Jefferson Starship, 14 To 5 — Gene Cotton, Ex To 28 — Billy Joel. ADDS: 40 — Steely Dan, 39 — Carly Simon, 38 — Gerry Rafferty, 37 — Abba, 36 — Andy Gibb, 35 — Styx, 34 — Warren Zevon, 33 — Sweet, 32 — Player, 31 — Bonnie Tyler

### WMAK — NASHVILLE — COYOTE McCLOUD, MD — PICK: ROD STEWART

3-1 — Jackson Browne. JUMPS: 26 To 18 — Mathis/Williams, 12 To 8 — Flack/Hathaway, 10 To 5 — Atlanta Rhythm Section, 9 To 3 — Raydio, Ex To 28 — Andy Gibb, Ex To 24 — George Benson. ADDS: Bee Gees — More, Carly Simon, Rod Stewart

### WGH — NORFOLK — BOB CANADA, MD — PICK: GERRY RAFFERTY

1-1 — Bee Gees. JUMPS: 17 To 8 — Jackson Browne, 15 To 10 — Wings, 11 To 4 — Flack/Hathaway, Ex To 20 — Trampms, Ex To 19 — Bonnie Tyler, Ex To 18 — Travolta/Newton-John, Ex To 15 — Warren Zevon, Ex To 13 — Andy Gibb. JUMPS: Michael Johnson, Carly Simon, Gerry Rafferty, Sweet

### WKIX — RALEIGH — RON MCKAY, MD — PICK: CHUCK MANGIONE

3-1 — Parliament. JUMPS: 28 To 21 — Warren Zevon, 23 To 14 — Chuck Mangione, 17 To 11 — Jefferson Starship, 16 To 8 — Billy Joel, 15 To 7 — Jackson Browne, 12 To 5 — Atlanta Rhythm Section, 11 To 3 — Mathis/Williams, 3 To 1 — Parliament, Ex To 30 — Ardy Gibb, Ex To 29 — Bonnie Tyler, Ex To 27 — Steely Dan, Ex To 25 — George Benson. ADDS: Carly Simon

### Q-94 — RICHMOND — TIM "COSMO" WATTS, MD — PICK: CARLY SIMON

1-1 — Raydio. JUMPS: 30 To 24 — George Benson, 28 To 23 — Styx, 26 To 21 — Chuck Mangione, 24 To 20 — Flack/Hathaway, 22 To 16 — Jefferson Starship, 20 To 11 — Travolta/Newton-John, 18 To 12 — Wings, 17 To 13 — Peter Brown, 12 To 9 — England Dan & J.F. Coley, 9 To 5 — Parliament, 7 To 4 — Yvonne Elliman, 4 To 2 — Natalie Cole, Ex To 30 — Bonnie Tyler, Ex To 29 — Trampms, Ex To 28 — Steely Dan, Ex To 26 — Mathis/Williams, Ex To 22 — Andy Gibb. ADDS: Eddie Money, Carly Simon

### WLEE — RICHMOND — KEN CURTIS, PD — PICK: NONE

1-1 — Raydio. JUMPS: 29 To 21 — Andy Gibb, 25 To 17 — Jefferson Starship, 22 To 19 — Atlanta Rhythm Section, 20 To 15 — Jackson Browne, 17 To 10 — Travolta/Newton-John, 16 To 11 — Mathis/Williams, 15 To 9 — Gene Cotton, 12 To 8 — Dolly Parton, 10 To 5 — Wings, 9 To 4 — George Benson, 6 To 2 — Flack/Hathaway. ADDS: 30 — Carly Simon, 23 — Chuck Mangione

### WWSA — SAVANNAH — BRADY MCGRAW, MD — PICK: O'JAYS

1-1 — Parliament. JUMPS: 30 To 23 — Jimmy Buffett, 29 To 24 — George Benson, 28 To 25 — Bonnie Tyler, 27 To 19 — Mathis/Williams, 26 To 18 — Andy Gibb, 22 To 17 — Atlanta Rhythm Section, 20 To 14 — Jefferson Starship, 18 To 8 — Travolta/Newton-John, 13 To 7 — Chuck Mangione, 8 To 4 — Flack/Hathaway. ADDS: 30 — Barry Manilow, 29 — Billy Joel, 28 — O'Jays, 27 — Carly Simon, 26 — Eddie Money

### WPGC — WASHINGTON — JIM ELLIOT, PD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 30 To 25 — Bonnie Tyler, 29 To 23 — Peter Brown, 22 To 15 — Travolta/Newton-John, 9 To 4 — Wings, Ex To 30 — George Benson. ADDS: 29 — Heatwave, Eddie Money, Carly Simon, Abba

### WAIR — WINSTON/SALEM — DAVE TOYLOR, MD — PICK: CHUCK MANGIONE

1-1 — Flack/Hathaway. JUMPS: 28 To 23 — Atlanta Rhythm Section, 27 To 21 — Mathis/Williams, 26 To 22 — Trampms, 25 To 22 — George Benson, 24 To 19 — Jefferson Starship, 23 To 18 — Travolta/Newton-John, 17 To 7 — Earth, Wind & Fire, 16 To 6 — Eddie Money, 10 To 3 — Chuck Mangione, 7 To 5 — Warren Zevon. ADDS: 29 — Player, 26 — Billy Joel, 24 — Andy Gibb

## southwest

### Z-97 — DALLAS/FT. WORTH — GARY MACK, MD — PICK: CHUCK MANGIONE

1-1 — Kansas. JUMPS: 22 To 16 — Chuck Mangione, 19 To 12 — Jefferson Starship, 13 To 9 — Bob Welch. ADDS: 21 — Bee Gees — More

### KNUS — DALLAS — MIKE SELDEN, MD — PICK: WINGS

1-1 — Bee Gees — Fever. JUMPS: 37 To 28 — Elton John, 36 To 26 — ARS, 35 To 32 — Travolta/Newton-John, 33 To 24 — Andy Gibb, 30 To 25 — Michael Zager, 25 To 11 — Wings, 17 To 10 — Flack/Hathaway, 16 To 5 — ELO, 15 To 12 — Natalie Cole, 7 To 4 — Yvonne Elliman. ADDS: 38 — Hotel, 37 — Meat Loaf, 36 — Linda Ronstadt, 35 — Bonnie Tyler, 34 — Abba, 27 — George Benson

### KLIF — DALLAS — LYNN CARNLEY, MD — PICK: NONE

29-1 — Wings. JUMPS: 30 To 26 — Allan Clarke, 29 To 1 — Wings, 28 To 25 — Warren Zevon, 27 To 24 — George Benson, 26 To 6 — Travolta/Newton-John, 23 To 5 — Jefferson Starship, 22 To 18 — Styx, 19 To 12 — Andrew Gold, Ex To 29 — Abba, Ex To 28 — Bonnie Tyler. ADDS: Michael Johnson, Billy Joel

### KELP — EL PASO — TIM PAGE, MD — PICK: ALLAN CLARKE

2-1 — Yvonne Elliman. JUMPS: 25 To 21 — Robert Palmer, 24 To 19 — Player, 20 To 16 — Styx, 19 To 14 — Tavares, 18 To 13 — Heart, 16 To 11 — Chuck Mangione, 15 To 10 — Jefferson Starship, 13 To 9 — Flack/Hathaway, 11 To 7 — Andrew Gold, 9 To 3 — Wings, Ex To 25 — Kayak, Ex To 24 — Warren Zevon, Ex To 23 — George Benson, Ex To 20 — Travolta/Newton-John. ADDS: Mathis/Williams, Billy Joel, Allan Clarke



# REGIONAL PROGRAMMING GUIDE

## KILT — HOUSTON — BILLY YOUNG, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 40 To 35 — Styx, 39 To 25 — Trampps, 37 To 26 — England Dan & J.F. Coley, 34 To 30 — Eddie Money, 31 To 27 — Bee Gees — More, 26 To 22 — Atlanta Rhythm Section, 25 To 19 — Flack/Hathaway, 21 To 8 — Bonnie Tyler, 18 To 14 — Travolta/Newton-John, 12 To 7 — Wings, 5 To 3 — George Benson, Ex To 40 — Linda Ronstadt, Ex To 36 — Carly Simon, Ex To 31 Andy Gibb. ADDS: 39 — Mathis/Williams, Gerry Rafferty, Rod Stewart, Meat Loaf, Heart

## KRBE — HOUSTON — CLAY GISH, MD — PICK: GEORGE BENSON

4-1 — Andrew Gold. JUMPS: 34 To 31 — Elton John, 33 To 23 — Jefferson Starship, 30 To 26 — Sweet, 29 To 24 — Trampps, 28 To 20 — Flack/Hathaway, 24 To 9 — Chuck Mangione, 23 To 11 — Bonnie Tyler, 22 To 19 — Peter Brown, 21 To 17 — Atlanta Rhythm Section, 13 To 8 — Wings, 8 To 5 — George Benson, Ex To 39 — Patti Smith. ADDS: 37 — Carly Simon, 25 — Eddie Money

## WHBQ — MEMPHIS — HARRIET LAPIDES, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 26 To 15 — Wings, 21 To 12 — Travolta/Newton-John, 17 To 14 — Kansas, 12 To 5 — Yvonne Elliman, 11 To 9 — England Dan & J.F. Coley, 4 To 2 — Mathis/Williams, Ex To 30 — Andy Gibb, Ex To 19 — Chuck Mangione. ADDS: Eddie Money, Barry White

## WTIX — NEW ORLEANS — JEFF MCKAY, MD — PICK: HEAD EAST

3-1 — Kansas. JUMPS: 39 To 35 — Michael Zager, 38 To 34 — Barry White, 37 To 33 — Mathis/Williams, 36 To 32 — Travolta/Newton-John, 35 To 31 — Bonnie Tyler, 34 To 23 — Wings, 33 To 24 — Peter Brown, 26 To 22 — Billy Joel, 25 To 21 — George Benson, 24 To 20 — E,W&F, 23 To 19 — Atlanta Rhythm Section, 22 To 18 — Warren Zevon, 17 To 10 — England Dan & J.F. Coley. ADDS: 40 — Robert Palmer, 39 — Elton John, 38 — Carly Simon, 37 — Patti Smith, Andy Gibb, Head East

## WKY — OKLAHOMA CITY — SANDY JONES, MD — PICK: MATHIS/WILLIAMS

1-1 — Bee Gees — Fever. JUMPS: 19 To 15 — Flack/Hathaway, 14 To 10 — England Dan & J.F. Coley, 11 To 6 — Andrew Gold, 9 To 4 — Yvonne Elliman, Ex To 20 — Atlanta Rhythm Section, Ex To 19 — Wings. ADDS: Warren Zevon, Mathis/Williams, Bonnie Tyler

## KSLO — ST. LOUIS — SHERRY TOENNIES, MD — PICK: CARLY SIMON

4-1 — Yvonne Elliman. JUMPS: 33 To 30 — Patti Smith, 32 To 29 — Jimmy Buffett, 31 To 27 — REO Speedwagon, 30 To 21 — Andy Gibb, 29 To 26 — Travolta/Newton-John, 28 To 25 — Bonnie Tyler, 27 To 24 — Head East, 26 To 23 — Elton John, 25 To 22, Warren Zevon, 23 To 20 — Journey, 22 To 17 — George Benson, 19 To 15 — Atlanta Rhythm Section, 15 To 10 — Wings, 13 To 8 — Mathis/Williams. ADDS: 33 — Carly Simon, 32 — Heart, 31 — Genesis

## KXOK — ST. LOUIS — LEE DOUGLAS, MD — PICK: FLACK/HATHAWAY

5-1 — David Gates. JUMPS: 33 To 24 — Billy Joel, 24 To 12 — Wings, 17 To 11 — Mathis/Williams, 14 To 9 — Andrew Gold, 12 To 5 — Flack/Hathaway, 6 To 4 — Yvonne Elliman, Ex To 38 — Bee Gees — More. ADDS: 40 — Eddie Money, 39 — Player, 35 — Steely Dan, Mike Love, Jimmy Buffett

## KEEL — SHREVEPORT — HOWARD CLARKE, PD — PICK: WINGS

1-1 — Bee Gees — Fever. JUMPS: 34 To 19 — Wings, 33 To 27 — Jefferson Starship, 30 To 25 — Parliament, 27 To 23 — Jackson Browne, 26 To 22 — Flack/Hathaway, 13 To 10 — Kansas, Ex To 35 — Chuck Mangione, Ex To 32 — Warren Zevon, Ex To 29 — ARS. ADDS: Bonnie Tyler, Eddie Money, Robert Palmer

## KELI — TULSA — RAY LIVINGSTON, PD & MD — PICK: CARLY SIMON

2-1 — Yvonne Elliman. JUMPS: 23 To 19 — Billy Joel, Ex To 30 — Andy Gibb, Ex To 29 — Player, Ex To 28 — Mathis/Williams. ADDS: Carly Simon, Seals & Crofts, Gerry Rafferty, Michael Johnson

## KFTX — TULSA — STEVE OWENS, MD — PICK: KEVIN LAMB

2-1 — Eddie Money. JUMPS: 40 To 35 — Patti Smith Group, 37 To 32 — Carly Simon, 28 To 23 — Robert John, 25 To 20 — Wet Willie, 18 To 14 — Warren Zevon, 10 To 5 — Jefferson Starship, 6 To 3 — ARS, Ex To 40 — Meat Loaf, Ex To 39 — Mathis/Williams, Ex To 38 — Heart. ADDS: Kevin Lamb

## west

## KIMN — DENVER — ED GREENE, MD — PICK: CARLY SIMON

1-1 — Bee Gees — Fever. JUMPS: 29 To 26 — Bonnie Tyler, 28 To 24 — Rubicon, 26 To 23 — Wings, 25 To 22 — Chuck Mangione, 24 To 20 — Gordon Lightfoot, 22 To 17 — Jefferson Starship, 19 To 15 — Atlanta Rhythm Section, 17 To 14 — Jackson Browne, 14 To 11 — Styx, 9 To 5 — Gene Cotton, Ex To 30 — Warren Zevon, Ex To 28 — Billy Joel, Ex To 27 — Eddie Money. ADDS: Andy Gibb, Carly Simon, Steely Dan

## KRKE — ALBUQUERQUE — DEBI HINES, MD — PICK: GERRY RAFFERTY

1-1 — Bee Gees — Fever. JUMPS: 21 To 8 — Andy Gibb, 20 To 13 — Travolta/Newton-John, 15 To 6 — Flack/Hathaway, 8 To 4 — Natalie Cole, Ex To 19 — Jefferson Starship, Ex To 18 — Wings. ADDS: Trampps

## KERN — BAKERSFIELD — PETE SHANNON, MD — PICK: ANDY GIBB

1-1 — Bob Welch. JUMPS: 27 To 24 — Chuck Mangione, 21 To 19 — Atlanta Rhythm Section, 11 To 8 — Wings, Ex To 31 — Bonnie Tyler, Ex To 30 — Eddie Money, Ex To 29 — Andy Gibb, Ex To 28 — Carly Simon

## KTLK — DENVER — RANDY JAY, MD — PICK: WINGS

2-1 — Paul Davis. JUMPS: 29 To 25 — Chuck Mangione, 27 To 21 — Wings, 26 To 22 — Atlanta Rhythm Section, 17 To 11 — Bee Gees — More, 16 To 12 — Gordon Lightfoot, 14 To 10 — England Dan & J.F. Coley, 11 To 3 — Yvonne Elliman, 7 To 2 — David Gates, Ex To 30 — Warren Zevon. ADDS: Shaun Cassidy, Flack/Hathaway

## KYNO — FRESNO — JOHN BERRY, MD — PICK: NONE

1-1 — Yvonne Elliman. JUMPS: 29 To 25 — Travolta/Newton-John, 25 To 21 — Wings, 23 To 18 — Chuck Mangione, 21 To 17 — Atlanta Rhythm Section, 18 To 14 — England Dan & J.F. Coley, 16 To 13 — Andrew Gold, 14 To 8 — Flack/Hathaway, Ex To 30 — Bonnie Tyler, Ex To 29 — Billy Joel, Ex To 28 — Tower Of Power, Ex To 23 — George Benson. ADDS: Gerry Rafferty, Rare Earth, Mathis/Williams

## KRTH — LOS ANGELES — BOB HAMILTON, MD & PD — PICK: CARLY SIMON

2-1 — Barry Manilow. JUMPS: 26 To 21 — Carly Simon, 25 To 20 — Andy Gibb, 23 To 19 — Mathis/Williams, 22 To 18 — Bonnie Tyler, 21 To 17 — George Benson, 20 To 15 — Warren Zevon, 18 To 14 — Travolta/Newton-John, 13 To 5 — Wings, 11 To 8 — Trampps, 8 To 6 — Flack/Hathaway, 6 To 4 — Kansas. ADDS: 26 — Michael Johnson, 22 — Gerry Rafferty

## KHJ — LOS ANGELES — STEVE CASEY, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 20 To 15 — Jackson Browne, 19 To 11 — David Gates, 13 To 8 — Wings, 8 To 6 — Electric Light Orchestra, 7 To 5 — Kansas, 6 To 3 — Yvonne Elliman. ADDS: 29 — KC & The Sunshine Band, 24 — Atlanta Rhythm Section, 21 — Trampps, 17 — Heatwave

## 10Q — LOS ANGELES — MEREDITH LIFSON, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 26 To 19 — Wings, 25 To 21 — Warren Zevon, 23 To 18 — Trampps, Ex To 30 — Bonnie Tyler. ADDS: Carly Simon, Andy Gibb, George Benson

## KGW — PORTLAND — TERRY DANNER, MD — PICK: ROD STEWART

1-1 — Yvonne Elliman, 30 To 22 — Wings, 29 To 24 — Billy Joel, 26 To 21 — Bee Gees — More, 24 To 20 — Atlanta Rhythm Section, 22 To 16 — Andrew Gold, 19 To 15 — Earth, Wind & Fire, 17 To 12 — Jefferson Starship, 16 To 10 — Mathis/Williams, 15 To 8 — Styx, 14 To 6 — Gene Cotton, 6 To 3 — Chuck Mangione, Ex To 29 — Warren Zevon. Ex To 27 — Flack/Hathaway, Ex To 19 — Natalie Cole

## KPAM — PORTLAND — MICHAEL O'BRIEN, MD & PD — PICK: MICHAEL ZAGER

1-1 — Raydio. JUMPS: 23 To 17 — Travolta/Newton-John, 20 To 15 — Wings, 18 To 12 — Flack/Hathaway, 16 To 11 — Bonnie Tyler, 15 To 10 — Atlanta Rhythm Section, 12 To 8 — Chuck Mangione, 7 To 2 — Andrew Gold, 6 To 3 — Jackson Browne, Ex To 30 — Wet Willie, Ex To 29 — Mathis/Williams. ADDS: Player

## KNDE — SACRAMENTO — MARK DRISCOLL, MD & PD — PICK: TRAMPPS

10-1 — Flack/Hathaway. JUMPS: 30 To 25 — Jimmy Buffett, 29 To 23 — Chuck Mangione, 27 To 21 — Bill LaBounty, 24 To 8 — Warren Zevon, 23 To 19 — Little Feat, 22 To 14 — Van Halen, 21 To 5 — Andy Gibb, 15 To 7 — Travolta/Newton-John, 11 To 2 — Trampps, 10 To 1 — Flack/Hathaway, Ex To 30 — Robert Palmer, Ex To 29 — Wha-Koo, Ex To 28 — Carly Simon, Ex To 27 — Michael Johnson. ADDS: Helen Reddy, Manfred Mann, Eruption, Player

## KROY — SACRAMENTO — CHRIS MITCHELL, PD — PICK: MATHIS/WILLIAMS

1-1 — Bee Gees — Fever. JUMPS: 25 To 19 — George Benson, 24 To 20 — Trampps, 22 To 17 — Atlanta Rhythm Section, 20 To 16 — Jefferson Starship, 15 To 10 — Flack/Hathaway, 5 To 3 — Yvonne Elliman. ADDS: Mathis/Williams, Sweet, Rod Stewart

## KCPX — SALT LAKE CITY — GARY WALDRON, PD & MD — PICK: CARLY SIMON

2-1 — Yvonne Elliman. JUMPS: 22 To 7 — Andy Gibb, 18 To 10 — Wings, 17 To 14 — Travolta/Newton-John, 16 To 13 — Chuck Mangione, 15 To 12 — Warren Zevon, 14 To 9 — Jefferson Starship, 11 To 5 — Bonnie Tyler, Ex To 30 — Carly Simon, Ex To 28 — Mathis/Williams. ADDS: Barry Manilow

## KRSP — SALT LAKE CITY — LORRAINE WINNEGAR, MD — PICK: GERRY RAFFERTY

2-1 — Gene Cotton. JUMPS: 28 To 23 — Bonnie Tyler, 26 To 22 — Warren Zevon, 24 To 19 — Elton John, 22 To 18 — Travolta/Newton-John, 21 To 17 — Flack/Hathaway, 17 To 13 — Wings, 15 To 8 — Billy Joel,

13 To 7 — Chuck Mangione, 11 To 5 — Atlanta Rhythm Section, 10 To 4 — Jackson Browne, Ex To 27 — Mathis/Williams, Ex To 26 — Carly Simon, Ex To 25 — Trampps, Ex To 20 — Andy Gibb. ADDS: Gerry Rafferty, Steely Dan

## B100 — SAN DIEGO — GENE KNIGHT, MD — PICKS: NONE

3-1 — Yvonne Elliman. JUMPS: 29 To 25 — Rod Stewart, 25 To 15 — Atlanta Rhythm Section, 22 To 13 — Steely Dan, 13 To 6 — Earth, Wind & Fire, 12 To 9 — Jefferson Starship, 8 To 4 — David Gates, 7 To 3 — Wings. ADDS: 30 — Andy Gibb, 29 — Flack/Hathaway, 28 — George Benson, 26 — Chuck Mangione

## KCBQ — SAN DIEGO — NINA GOMEZ, MD — PICK: BILLY JOEL

1-1 — Bee Gees — Fever. JUMPS: 27 To 22 — Atlanta Rhythm Section, 24 To 21 — Jefferson Starship, 22 To 14 — Wings, 19 To 15 — Flack/Hathaway, 15 To 12 — David Gates, 14 To 11 — Bee Gees — More, 10 To 7 — Parliament. ADDS: 35 — Van Halen, 34 — Billy Joel, 33 — Trampps

## KFRC — SAN FRANCISCO — DAVE SHOLIN, MD — PICK: NONE

1-1 — Bee Gees. JUMPS: 30 To 25 — Heart, 26 To 22 — Chuck Mangione, 25 To 20 — Mathis/Williams, 22 To 14 — Andy Gibb, 19 To 16 — Wings, 16 To 11 — David Gates, 13 To 8 — Travolta/Newton-John, 8 To 5 — Flack/Hathaway, 7 To 3 — George Benson

## KYA — SAN FRANCISCO — RICK SCOTT, MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 22 To 18 — Bee Gees — More, 21 To 11 — Wings, 19 To 13 — Chuck Mangione, 13 To 9 — Jefferson Starship, 9 To 6 — Earth, Wind & Fire, Ex To 25 — Heart, Ex To 22 — Andy Gibb. ADDS: Carly Simon, Patti Smith Group

## KSly — SAN LUIS OBISPO — JOHN "THE CAT" TOBIN, MD — PICK: TODD RUNDREN

4-1 — Bee Gees — More. JUMPS: 32 To 27 — Michael Zager, 31 To 26 — Heart, 30 To 25 — KC & The Sunshine Band, 29 To 22 — Patti Smith Group, 28 To 24 — Parliament, 27 To 23 — Doucette, 26 To 21 — Steely Dan, 25 To 18 — Wet Willie, 24 To 17 — Warren Zevon, 22 To 11 — Mathis/Williams, 20 To 13 — Tavares, 19 To 4 — Trampps, 15 To 8 — Travolta/Newton-John, 13 To 9 — Raydio, Ex To 31 — Bonnie Tyler, Ex To 30 — Odyssey, Ex To 29 — Andy Gibb, Ex To 28 — Allan Clarke, Ex To 20 — Gerry Rafferty. ADDS: Airwaves, Linda Ronstadt, Carly Simon, Genesis, Todd Rundgren, Lynyrd Skynyrd

## KJR — SEATTLE — TRACY MITCHELL, MD — PICK: ROD STEWART

1-1 — Bee Gees — Fever. JUMPS: 25 To 20 — Jefferson Starship, 24 To 19 — Heart, 21 To 17 — Bonnie Tyler, 18 To 14 — Wings, 16 To 12 — Billy Joel, 10 To 4 — Raydio, 5 To 2 — Earth, Wind & Fire, Ex To 25 — Sweet, Ex To 24 — Travolta/Newton-John, Ex To 22 — Flack/Hathaway. ADDS: Rod Stewart, Carly Simon, George Benson, Abba

## KING — SEATTLE — ROB CONRAD, PD — PICK: NONE

5-1 — Chuck Mangione. JUMPS: 25 To 13 — Travolta/Newton-John, 24 To 20 — Atlanta Rhythm Section, 17 To 9 — Wings, 12 To 8 — Earth, Wind & Fire, 11 To 7 — England Dan & J.F. Coley, 10 To 6 — Electric Light Orchestra, Ex To 25 — Billy Joel, Ex To 23 — Mathis/Williams. ADDS: Player, Gerry Rafferty, Rod Stewart

## KJRB — SPOKANE — TOM HUTYLER, MD — PICK: ANDY GIBB

1-1 — Player. JUMPS: 29 To 25 — Travolta/Newton-John, 24 To 19 — Warren Zevon, 20 To 11 — Andy Gibb, 16 To 13 — Wings, 12 To 9 — Steely Dan, 11 To 8 — Sweet, Ex To 27 — Carly Simon. ADDS: Player, Abba, Jimmy Buffett, Joe Walsh

## KTAC — TACOMA — RICK HANSON, PD — PICK: BONNIE TYLER

1-1 — Bee Gees — Fever. JUMPS: 22 To 17 — Bee Gees — More, 20 To 15 — Flack/Hathaway, 17 To 14 — Yvonne Elliman, 10 To 8 — David Gates, 9 To 6 — England Dan & J.F. Coley, Ex To 29 — Bonnie Tyler, Ex To 28 — Travolta/Newton-John

## midwest

## WNCI — COLUMBUS — STEVE EDWARDS, MD — PICK: MATHIS/WILLIAMS

3-1 — Jackson Browne. JUMPS: 21 To 16 — Chuck Mangione, 18 To 15 — Andrew Gold, 17 To 12 — Wings, 16 To 13 — Eddie Money, 14 To 10 — Atlanta Rhythm Section, 13 To 6 — Raydio, 7 To 4 — Flack/Hathaway, 5 To 2 — Natalie Cole, 3 To 1 — Jackson Browne, Ex To 20 — Andy Gibb. ADDS: Warren Zevon, Styx, Robert Palmer, Jackson Browne, Trampps

## WLS — CHICAGO — ALLAN BURNS, MD — PICK: NONE

1-1 — Samantha Sang. JUMPS: 43 To 35 — England Dan & J.F. Coley, 29 To 25 — Shaun Cassidy, 23 To 18 — Jackson Browne, 10 To 8 — Eric Clapton, 9 To 7 — Kansas. ADDS: 28 — Wings, 14 — Mathis/Williams, 13 — Flack/Hathaway

## WMET — CHICAGO — GARY PRICE, PD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 27 To 22 — Mathis/Williams, 24 To 19 — Andy Gibb, 19 To 12 — David Gates. ADDS: 30 — Andrew Gold, 29 — Travolta/Newton-John

## Q102 — CINCINNATI — MARK ELLIOT, MD — PICK: PLAYER

1-1 — Barry Manilow. JUMPS: 26 To 23 — Styx, 24 To 20 — Warren Zevon, 21 To 17 — Bee Gees — More, 19 To 16 — Trampps, 18 To 14 — Elton John, 17 To 11 — Wings, 11 To 5 — Eddie Money, 9 To 4 — Electric Light Orchestra, 5 To 3 — Jackson Browne, Ex To 28 — Billy Joel, Ex To 26 — Flack/Hathaway. ADDS: Mike Love, Player

## WSAI — CINCINNATI — E. ALVIN DAVIS, PD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 21 To 16 — Atlanta Rhythm Section, 20 To 14 — Wings, 11 To 9 — Yvonne Elliman, 10 To 6 — Barry Manilow. ADDS: 30 — Styx

## WGCL — CLEVELAND — BOB TRAVIS, PD & MD — PICK: NONE

1-1 — Bee Gees — Fever. JUMPS: 28 To 24 — Sweet, 26 To 16 — Atlanta Rhythm Section, 21 To 13 — Mathis/Williams, 19 To 11 — Wings, 16 To 7 — Warren Zevon, 10 To 6 — Meat Loaf, Ex To 30 — Allan Clarke, Ex To 19 — Jefferson Starship. ADDS: 27 — Genesis, Heart, Michael Zager, Abba

## WZZP — CLEVELAND — TOM JEFFERSON, MD — PICK: NONE

2-1 — Kansas. JUMPS: 30 To 19 — Steely Dan, 28 To 18 — Jefferson Starship, 27 To 17 — Trampps, 25 To 20 — Heart, 23 To 16 — Player, 19 To 14 — Travolta/Newton-John, 15 To 12 — Meat Loaf, 14 To 10 — Andrew Gold, 11 To 6 — Warren Zevon. ADDS: 22 — Andy Gibb, Rufus

## KIOA — DES MOINES — GARY STEVENS, MD — PICK: BONNIE TYLER

1-1 — Barry Manilow. JUMPS: 24 To 17 — Travolta/Newton-John, 23 To 15 — Jackson Browne, 22 To 14 — England Dan & J.F. Coley, 20 To 16 — Flack/Hathaway, 18 To 7 — Yvonne Elliman, 9 To 5 — Kansas. ADDS: 25 — Bonnie Tyler, 24 — Andy Gibb, 19 — Wings

## CKLW — DETROIT — ROSALIE TROMBLEY, MD — PICK: NONE

1-1 — Mathis/Williams. JUMPS: 28 To 22 — England Dan & J.F. Coley, 20 To 16 — Peter Brown, 19 To 10 — Trampps, 10 To 8 — David Gates, 7 To 5 — Wings, Ex To 29 — Carly Simon, Ex To 25 — O'Jays. ADDS: Eddie Money, Meat Loaf, Bonnie Tyler

## WDRQ — DETROIT — LAURIE DARWIN, MD — PICK: NONE

1-1 — Samantha Sang. JUMPS: 33 To 29 — Andy Gibb, 32 To 26 — Bee Gees — More, 31 To 25 — Atlanta Rhythm Section, 28 To 18 — Peter Brown, 26 To 20 — Journey, 25 To 22 — Warren Zevon, 21 To 14 — Styx, 18 To 10 — Billy Joel, 11 To 9 — Paul Davis, 10 To 6 — Mathis/Williams. ADDS: 31 — Carly Simon, 30 — Steely Dan

## KFMD — DUBUQUE — STEVE SESTERHENN, MD — PICK: NONE

3-1 — Jackson Browne. JUMPS: 24 To 17 — Earth, Wind & Fire, 23 To 16 — Eddie Money, 17 To 12 — Flack/Hathaway, 14 To 6 — Travolta/Newton-John, 13 To 3 — Wings, Ex To 24 — Warren Zevon. ADDS: 23 — Raydio, Carly Simon, Abba

## WDBQ — DUBUQUE — CHUCK BAILEY, MD — PICK: NONE

1-1 — Barry Manilow. JUMPS: 29 To 21 — Rubicon, 26 To 17 — Wings, 24 To 8 — Travolta/Newton-John, 22 To 19 — Atlanta Rhythm Section, 20 To 15 — Player, 18 To 11 — Dolly Parton, Ex To 30 — Andy Gibb, Ex To 29 — Mathis/Williams, Ex To 28 — Lobo. ADDS: Michael Johnson, Heart, Fotomaker, Bonnie Tyler

## WEBC — DULUTH — BO ELLIOT, MD — PICK: NONE

1-1 — David Gates. JUMPS: 29 To 24 — Andy Gibb, 27 To 22 — Flack/Hathaway, 25 To 19 — Travolta/Newton-John, 23 To 17 — Heart, 17 To 7 — Bonnie Tyler, 7 To 4 — Andrew Gold. ADDS: 28 — Richard Torrence, Mathis/Williams, Carly Simon

## Z96 — GRAND RAPIDS — JAY MICHAELS, MD — PICK: ANDY GIBB

3-1 — Raydio. JUMPS: 28 To 24 — Elton John, 24 To 20 — Travolta/Newton-John, 22 To 18 — Warren Zevon, 20 To 16 — Trampps, 18 To 13 — Atlanta Rhythm Section, 13 To 10 — Flack/Hathaway, 8 To 5 — Jackson Browne. ADDS: 30 — Abba, 28 — Andy Gibb, 27 — Bonnie Tyler

## KEIN — GREAT FALLS — JOHN WALTON, MD — PICK: CARLY SIMON

1-1 — Yvonne Elliman. JUMPS: 30 To 27 — Dolly Parton, 29 To 25 — Billy Joel, 24 To 18 — Travolta/Newton-John, 19 To 16 — Wings, 14 To 11 — Jefferson Starship, 8 To 3 — England Dan & J.F. Coley, Ex To 30 — Mathis/Williams, Ex To 29 — Andy Gibb. ADDS: Carly Simon, Michael Johnson

## WNDE — INDIANAPOLIS — JEFF LUCIFER, MD — PICK: WINGS

1-1 — Bee Gees — Fever. JUMPS: 23 To 19 — Styx, 20 To 14 — Jefferson Starship, 17 To 10 — Raydio, 15 To 11 — Jackson Browne, 8 To 5 — England Dan & J.F. Coley, Ex To 30 — Shaun Cassidy, Ex To 28 —



# POP RADIO

## A N A L Y S I S

### REGIONAL ACTION

#### EAST

- Most Added**
1. TAKE A CHANCE — Abba — Atlantic
  2. YOU BELONG TO ME — Carly Simon — Elektra
  3. TWO OUT OF THREE AIN'T BAD — Meat Loaf — Cleveland Intl.
  4. SHADOW DANCING — Andy Gibb — RSO
- Most Active**
1. WITH A LITTLE LUCK — Wings — Capitol
  2. TOO MUCH, TOO LITTLE, TOO LATE — Johnny Mathis/Deniece Williams — Columbia
  3. SHADOW DANCING — Andy Gibb — RSO
  4. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic

#### SOUTHEAST

- Most Added**
1. YOU BELONG TO ME — Carly Simon — Elektra
  2. BAKER STREET — Gerry Rafferty — United Artists
  3. TAKE A CHANCE — Abba — Atlantic
  4. BABY HOLD ON — Eddie Money — Columbia
- Most Active**
1. SHADOW DANCING — Andy Gibb — RSO
  2. TOO MUCH, TOO LITTLE, TOO LATE — Johnny Mathis/Deniece Williams — Columbia
  3. YOU'RE THE ONE THAT I WANT — John Travolta/Olivia Newton-John — RSO
  4. WITH A LITTLE LUCK — Wings — Capitol

#### SOUTHWEST

- Most Added**
1. YOU BELONG TO ME — Carly Simon — Elektra
  2. TOO MUCH, TOO LITTLE, TOO LATE — Johnny Mathis/Deniece Williams — Columbia
  3. BABY HOLD ON — Eddie Money — Columbia
  4. IT'S A HEARTACHE — Bonnie Tyler — RCA
- Most Active**
1. WITH A LITTLE LUCK — Wings — Capitol
  2. IMAGINARY LOVER — Atlanta Rhythm Section — Polydor
  3. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic
  4. YOU'RE THE ONE THAT I WANT — John Travolta/Olivia Newton-John — RSO

#### MIDWEST

- Most Added**
1. YOU BELONG TO ME — Carly Simon — Elektra
  2. TAKE A CHANCE — Abba — Atlantic
  3. SHADOW DANCING — Andy Gibb — RSO
  4. IT'S A HEARTACHE — Bonnie Tyler — RCA
- Most Active**
1. WITH A LITTLE LUCK — Wings — Capitol
  2. IMAGINARY LOVER — Atlanta Rhythm Section — Polydor
  3. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic
  4. SHADOW DANCING — Andy Gibb — RSO

#### WEST

- Most Added**
1. YOU BELONG TO ME — Carly Simon — Elektra
  2. BAKER STREET — Gerry Rafferty — United Artists
  3. SHADOW DANCING — Andy Gibb — RSO
  4. THIS TIME I'M IN IT FOR LOVE — Player — RSO
- Most Active**
1. WITH A LITTLE LUCK — Wings — Capitol
  2. YOU'RE THE ONE THAT I WANT — John Travolta/Olivia Newton-John — RSO
  3. FEELS SO GOOD — Chuck Mangione — A&M
  4. IMAGINARY LOVER — Atlanta Rhythm Section — Polydor

### MOST ADDED RECORDS

1. **YOU BELONG TO ME — CARLY SIMON — ELEKTRA**  
WPGC, WPEZ, KRBE, 10Q, KSLQ, WTI, WLAC, WDRQ, KYA, WKLO, WNOE, WMAK, KIMN, KJR, WOW, WBBQ, KTAC, WAPE, WAYS, WISM, WSGA, Q94, WLEE.
2. **SHADOW DANCING — ANDY GIBB — RSO**  
WFIL, 99X, WIFI, 10Q, WPEZ, KSTP, KIMN, KGW, WZZP, WTI, WKBW, WLAC, B100, KIOA.
3. **TAKE A CHANCE ON ME — ABBA — ATLANTIC**  
WPGC, WGCL, KJR, KNUS, WLAC, WPRO-FM, WKLO, KJRB, WISM, WAYS, WAPE, WBBF.
4. **IT'S A HEARTACHE — BONNIE TYLER — RCA**  
CKLW, KSTP, KNUS, WKY, KGW, WDRQ, WKLO, WLAC, KIOA, WAPE, KEEL.
5. **THIS TIME I'M IN IT FOR LOVE — PLAYER — RSO**  
KING, Q102, KXOK, WLAC, KDWB, KSTP, KPAM, WLEE, KNDE, KJRB.
6. **BABY HOLD ON — EDDIE MONEY — COLUMBIA**  
CKLW, WPGC, WHBQ, 99X, KRBE, KXOK, KLEO, KEEL, WSGA, Q94.
7. **ON BROADWAY — GEORGE BENSON — WARNER BROTHERS**  
WRKO, 10Q, KNUS, KJR, 13Q, WAKY, B100, WBBF, WISM.
8. **TOO MUCH, TOO LITTLE, TOO LATE — JOHNNY MATHIS/DENIECE WILLIAMS — COLUMBIA**  
WABC, WLS, KILT, WNOE, WPRO-FM, WKY, KBEQ, KTAC, WNCI.
9. **BAKER STREET — GERRY RAFFERTY — UNITED ARTISTS**  
KILT, KING, KRTH, WPEZ, WCAO, WLAC, KBEQ, WISM.
10. **TWO OUT OF THREE AIN'T BAD — MEAT LOAF — EPIC**  
CKLW, WRKO, KILT, KNUS, 13Q, WPRO-FM, WDRQ, WBBQ.
11. **WEREWOLVES OF LONDON — WARREN ZEVON — ELEKTRA**  
B100, WKLO, WLAC, WKY, WNDE, WAYS, WNCI.
12. **DEACON BLUES — STEELY DAN — ABC**  
WDRQ, KXOK, WIFI, WLAC, KIMN, KTAC.
13. **I WAS ONLY JOKING — ROD STEWART — WARNER BROS.**  
KILT, KING, KJR, WMAK, WZUU.
14. **MOVIN' OUT (ANTHONY'S SONG) — BILLY JOEL — COLUMBIA**  
KLIF, WIFI, WCAO, KCBQ, WAPE.
15. **CHEESEBURGER IN PARADISE — JIMMY BUFFETT — ABC**  
96X, KXOK, WBBQ, KJRB.
16. **HEARTLESS — HEART — MUSHROOM**  
KILT, WGCL, KSLQ, WOKY.
17. **BECAUSE THE NIGHT — THE PATTI SMITH GROUP — ARISTA**  
99X, WCAO, WTI, KYA.

### RADIO ACTIVE SINGLES

1. **WITH A LITTLE LUCK — WINGS — CAPITOL**  
WABC 18-14, CKLW 7-5, WFIL 12-5, WRKO 10-4, KHJ 13-8, KLIF 29-1, WQXI 13-6, KILT 12-7, KFRC 19-16, WHBQ 26-15, WPGC 9-4, Z93 16-10, WGCL 19-1, KSLQ 15-10, WPEZ ex-34, WDRQ 17-5, 10Q 26-19, KING 17-9, WSAI 20-14, WAKY 25-21, 96X 15-12, WKBW ex-24, WZZP 16-7, KRBE 15-8, WNDE ex-20, KDWB 20-15, WOKY 23-19, KPAM 20-15, KNUS 25-11, KJR 18-14, WKY ex-19, KTLK 27-21, KIMN 26-23, WTI 34-23, WNOE 29-24, WZUU 13-7, KGW 30-22, WLAC 28-21, WPRO-FM 19-15, KRTH 13-5, KYA 21-11, B100 7-3, KCBQ 22-14, WKLO ex-25, Q102 17-11, WBBQ 24-16, KXOK 24-12, 13Q 18-15, KBEQ 15-6, KSTP 18-14, WOW 17-8, WISM 28-20, KJRB 16-13, WBBF 17-7, KCPX 18-10, WAPE 12-7, KNDE 12-10, KERN 11-8, Q94 18-12, WLEE 10-5, KEEL 34-19, WSGA 19-12, WNCI 17-12.
2. **YOU'RE THE ONE THAT I WANT — JOHN TRAVOLTA/OLIVIA NEWTON-JOHN — RSO**  
WRKO 23-19, WPGC 22-15, KLIF 26-6, WQXI 15-2, KFRC 13-8, WFIL 19-13, WHBQ 21-12, KILT 18-14, WCAO 27-22, WOKY 21-17, WTI 36-32, Z93 17-11, 96X 28-19, KSLQ 29-26, KRTH 18-14, WZZP 19-14, KING 23-18, WNOE 16-11, WPRO-FM 14-10, KNUS 35-32, KPAM 23-17, KBEQ 24-21, KJR ex-24, KCPX 17-14, WLAC 25-10, WKBW ex-26, WBBQ 16-12, Y100 16-12, KCBQ 28-25, KJRB 29-25, KNDE 15-7, WBBF 16-9, KTAC ex-28, WAPE ex-11, KIOA 24-17, WLEE 17-10, WISM 29-21, WSGA 18-8, Q94 20-11.
3. **IMAGINARY LOVER — ATLANTA RHYTHM SECTION — POLYDOR**  
WRKO 17-14, KLIF 21-14, KILT 26-22, WGCL 26-16, WDRQ 31-25, KSLQ 19-15, WIFI ex-28, WOKY 24-21, 13Q 19-17, WNDE ex-24, KDWB 23-20, KPAM 15-10, KTLK 26-22, WTI 23-19, KGW 24-20, WMAK 10-5, KRBE 21-17, WSAI 21-16, WAKY 26-22, KING 24-20, B100 25-15, WKLO 22-17, KCBQ 27-22, WPRO-FM ex-27, WKY ex-20, KIMN 19-15, KCPX 23-17, KNUS 36-26, KLEO ex-20, WOW 27-24, WAPE 14-10, KEEL ex-29, WNCI 14-10, KERN 21-19, Q94 25-18, WLEE 22-19, WSGA 22-17.
4. **THE CLOSER I GET TO YOU — ROBERTA FLACK/DONNY HATHAWAY — ATLANTIC**  
KFRC 8-5, WPEZ 8-5, KRTH 8-6, 13Q 7-5, 96X 12-5, KNUS 17-10, KILT 25-19, KPAM 18-12, KNDE 10-1, WAYS 3-1, KXOK 12-5, WAKY 3-5, WKBW 12-8, WMAK 12-8, WDRQ 19-9, WOKY 19-11, WKY 19-15, KTAC 20-15, WPRO-FM 17-13, KCBQ 19-15, KBEQ 21-18, WOW 25-18, KSTP 23-20, WISM 19-14, KIOA 20-16, KRBE 28-20, KJR ex-22, Y100 21-16, Q102 ex-26, KGW ex-27, WNOE 30-27, WBBQ 18-14, KEEL 26-22, Q94 24-20, WLEE 6-2, WNCI 7-4, WSGA 8-4.
5. **SHADOW DANCING — ANDY GIBB — RSO**  
WRKO 28-21, WPGC 24-3, WQXI ex-29, KFRC 22-14, WHBQ ex-30, KILT ex-31, WCAO 30-23, KRTH 25-20, KSLQ 30-21, WDRQ 33-29, WMET 24-19, 96X 21-17, WOKY ex-30, KNUS 33-24, Z93 29-22, WNOE 31-21, KYA ex-22, WAKY 20-16, WAYS 26-10, KDWB 29-25, KBEQ 30-24, WOW ex-27, WISM ex-27, WZUU ex-15, KCPX 22-7, KNDE 21-5, KJRB 20-11, WPRO-FM 29-21, WMAK ex-28, WBBQ 30-17, WAPE 18-12, WNCI ex-20, KERN ex-29, Q94 ex-22, WLEE 29-21, WSGA 26-18.

### SECONDARY RADIO ACTIVE

Titles listed below are receiving strong radio support from key secondary stations around the country.

1. **TOO MUCH, TOO LITTLE, TOO LATE — JOHNNY MATHIS/DENIECE WILLIAMS — COLUMBIA**  
Adds: KFYP, KERP, WBCB, KYTE, KROY, KYNO. Jumps: WSPT 27-13, KRIB ex-28, KELI ex-28, KTFX ex-39, KKLS ex-28, KSLY 22-11, WKXX 23-19, WICC 21-16, WTLB 29-22, WTRY ex-29, WPRO 29-25, WBLI 23-18, WRFC 31-25, WERC ex-27, WKIX 11-3, WAIR 27-21, WMFJ 38-32, WANS 13-9, KRSP ex-27, WDBQ ex-29, WKWK ex-40, KEIN ex-30.
2. **YOU'RE THE ONE THAT I WANT — OLIVIA NEWTON-JOHN/JOHN TRAVOLTA — RSO**  
Adds: WTLB, WBEC, WTRY, WBLI, WRFC, WKIX, WMFJ, WSPT, KFMD, WERC, WKWK, KEIN, KKLS, WGH, KELI, WKXX, KSLY. Jumps: WPRO 26-22, WICC ex-29, KRSP ex-26, KTFX 37-32.
4. **WITH A LITTLE LUCK — WINGS — CAPITOL**  
Jumps: WTLB 14-8, WTRY 21-13, WPRO 16-9, WBLI 15-10, WAVZ 10-3, WRFC 21-16, WERC 21-17, WMFJ 19-10, WANS 20-11, KFMD 13-3, WDBQ 26-17, KEIN 19-16, KRIB 29-24, WIFE 15-10, WIRL 18-12, KRKE ex-18, KYNO 25-21, KRSP 17-13, KYTE 24-15, KSLY 22-15, WKXX 25-21, WFLB 16-9, KERP 9-3, KTFX 17-12, WGH 15-10.
3. **SHADOW DANCING — ANDY GIBB — RSO**  
Adds: WIFE, Z96, WAIR. Jumps: WICC 29-24, WTLB 30-19, WSPT ex-26, WBLI ex-24, WAVZ 26-19, WTRY ex-19, WPRO ex-27, WBEC ex-22, WRFC 34-28, WERC 26-19, WKIX ex-30, WMFJ 35-22, WANS ex-27, KRKE 21-8, KYNO ex-27, KROY ex-14, KRSP ex-20, WDBQ ex-30, WBEC 29-24, KEIN ex-29, WFLB 32-29, KELI ex-30, KSLY ex-29, WIGY ex-13.
5. **YOU BELONG TO ME — CARLY SIMON — ELEKTRA**  
Jumps: WTLB 12-7, WBEC 28-13, WTRY 25-21, WPRO 22-16, WSPT 20-14, WAVZ 20-10, KELB ex-20, WGH ex-18, WRFC 22-18, WERC 17-13, WAIR 23-18, WMFJ 30-23, WANS 24-17, WBLI 17-11, KRKE 20-13, KYNO 29-25, KRSP 22-18, KYTE 28-19, KFMD 14-6, WDBQ 24-8, WBEC 25-19, Z96 24-20, WKWK 31-25, KEIN 24-18, WIFE 24-19, KRIB 26-20, WFLB 19-15, KSLY 15-8.
6. **WEREWOLVES OF LONDON — WARREN ZEVON — ELEKTRA**  
Adds: KFYP. Jumps: WKXX 20-16, KKLS ex-25, WGH ex-15, WSPT 11-4, WTLB 27-23, WTRY 28-22, WRFC 11-7, WERC 15-9, WKIX 28-21, WAIR 7-5, WMFJ 29-21, WANS 9-3, KROY ex-29, KRSP 26-22, KFMD ex-24, Z96 22-18, KRIB ex-29, KERP ex-24, KTFX 18-14.
7. **COUNT ON ME — JEFFERSON STARSHIP — GRUNT**  
Adds: KAAV. Jumps: WKXX 15-11, KKLS 16-13, KFYP 13-7, WRRO 20-17, WERC ex-29, WKIX 17-11, WAIR 24-19, WANS 19-13, KRKE ex-19, KROY 20-16, KYTE 20-14, WKWK 18-12, KEIN 14-11, KRIB 19-15, Z97 19-12, WIRL 14-11, KERP 15-10, KTFX 10-5.



# REGIONAL ALBUM ACTION

## Northeast

1. GENESIS
2. JOHNNY MATHIS
3. ELVIS COSTELLO
4. JETHRO TULL
5. PATTI SMITH GROUP
6. HEART
7. ROBERT PALMER
8. AVERAGE WHITE BAND
9. CARLY SIMON
10. ISLEY BROTHERS

## Baltimore Washington

1. ISLEY BROTHERS
2. HEART
3. CARLY SIMON
4. HEATWAVE
5. JOHNNY MATHIS
6. ROBERT PALMER
7. PATTI SMITH GROUP
8. JETHRO TULL
9. GENESIS
10. THE BAND

## Southeast

1. ISLEY BROTHERS
2. JOHNNY MATHIS
3. HEART
4. HEATWAVE
5. GENESIS
6. REO SPEEDWAGON
7. ROBERT PALMER
8. VILLAGE PEOPLE
9. JETHRO TULL
10. VAN HALEN

## South Central

1. JETHRO TULL
2. ISLEY BROTHERS
3. HEART
4. HEATWAVE
5. GENESIS
6. JOHNNY MATHIS
7. VAN HALEN
8. ELVIS COSTELLO
9. CARLY SIMON
10. "ROCKY HORROR PICTURE SHOW"

## Midwest

1. ISLEY BROTHERS
2. HEART
3. GENESIS
4. HEATWAVE
5. JETHRO TULL
6. CARLY SIMON
7. VAN HALEN
8. JOHNNY MATHIS
9. REO SPEEDWAGON
10. PATTI SMITH GROUP

## West/ Northwest

1. VAN HALEN
2. HEART
3. JETHRO TULL
4. ISLEY BROTHERS
5. GENESIS
6. ELVIS COSTELLO
7. THE BAND
8. CARLY SIMON
9. PATTI SMITH GROUP
10. TODD RUNDGREN

## Denver/ Phoenix

1. VAN HALEN
2. ISLEY BROTHERS
3. HEATWAVE
4. HEART
5. JETHRO TULL
6. CARLY SIMON
7. REO SPEEDWAGON
8. GENESIS
9. AVERAGE WHITE BAND
10. JOHNNY MATHIS

## North Central

1. WINGS
2. ATLANTA RHYTHM SECTION
3. JIMMY BUFFETT
4. ELVIS PRESLEY
5. KENNY ROGERS/DOTTIE WEST
6. HEART
7. JOHNNY MATHIS
8. ISLEY BROTHERS
9. JETHRO TULL
10. "AMERICAN HOT WAX"

## National Breakouts

- |                   |                        |
|-------------------|------------------------|
| 1. ISLEY BROTHERS | 9. PATTI SMITH GROUP   |
| 2. HEART          | 10. ELVIS COSTELLO     |
| 3. GENESIS        | 11. THE BAND           |
| 4. JETHRO TULL    | 12. REO SPEEDWAGON     |
| 5. JOHNNY MATHIS  | 13. AVERAGE WHITE BAND |
| 6. VAN HALEN      | 14. ROBERT PALMER      |
| 7. HEATWAVE       | 15. TODD RUNDGREN      |
| 8. CARLY SIMON    |                        |

# TOP TEN ACCOUNT REPORTS

### Camelot — National

1. "SATURDAY NIGHT FEVER"
2. WINGS
3. JIMMY BUFFETT
4. ISLEY BROTHERS
5. REO SPEEDWAGON
6. KANSAS
7. JACKSON BROWNE
8. ATLANTA RHYTHM SECTION
9. GENESIS
10. ERIC CLAPTON

### Gary's — Virginia

1. "SATURDAY NIGHT FEVER"
2. LITTLE FEAT
3. ISLEY BROTHERS
4. JIMMY BUFFETT
5. WINGS
6. ATLANTA RHYTHM SECTION
7. STEELY DAN
8. JEFFERSON STARSHIP
9. LYNRYD SKYNYRD
10. CHUCK MANGIONE

### United — Miami

1. "SATURDAY NIGHT FEVER"
2. ERIC CLAPTON
3. JIMMY BUFFETT
4. GEORGE BENSON
5. ATLANTA RHYTHM SECTION
6. KANSAS
7. BARRY MANILOW
8. QUEEN
9. JACKSON BROWNE
10. BILLY JOEL

### Cactus — Houston

1. ISLEY BROTHERS
2. "ROCKY HORROR PICTURE SHOW"
3. "SATURDAY NIGHT FEVER"
4. O'JAYS
5. GENESIS
6. JOHNNY MATHIS
7. CHUCK MANGIONE
8. FLEETWOOD MAC
9. HUBERT LAWS
10. WINGS

### Tower — Los Angeles

1. "SATURDAY NIGHT FEVER"
2. GEORGE BENSON
3. WINGS
4. STEELY DAN
5. BARRY MANILOW
6. ELECTRIC LIGHT ORCHESTRA
7. BILLY JOEL
8. STYX
9. WARREN ZEVON
10. GENESIS

### Tower — San Francisco

1. "SATURDAY NIGHT FEVER"
2. GEORGE BENSON
3. ROBERTA FLACK
4. WINGS
5. JEFFERSON STARSHIP
6. WARREN ZEVON
7. PATTI SMITH GROUP
8. JOHNNY MATHIS
9. EARTH, WIND & FIRE
10. TOWER OF POWER

### NRM — Pittsburgh

1. "SATURDAY NIGHT FEVER"
2. BARRY MANILOW
3. KANSAS
4. STEELY DAN
5. WINGS
6. JACKSON BROWNE
7. BILLY JOEL
8. ERIC CLAPTON
9. TED NUGENT
10. JIMMY BUFFETT

### All — Oakland

1. "SATURDAY NIGHT FEVER"
2. GEORGE BENSON
3. WARREN ZEVON
4. ISLEY BROTHERS
5. HEART
6. JOHNNY MATHIS
7. KANSAS
8. JACKSON BROWNE
9. JOURNEY
10. VAN HALEN

### P.B. One Stop — St. Louis

1. "SATURDAY NIGHT FEVER"
2. GEORGE BENSON
3. ERIC CLAPTON
4. JEFFERSON STARSHIP
5. KANSAS
6. WINGS
7. JOURNEY
8. LITTLE FEAT
9. ROBERTA FLACK
10. AVERAGE WHITE BAND

### Galgano — Chicago

1. "SATURDAY NIGHT FEVER"
2. BARRY MANILOW
3. BILLY JOEL
4. ERIC CLAPTON
5. JACKSON BROWNE
6. STEELY DAN
7. TED NUGENT
8. KANSAS
9. FLEETWOOD MAC
10. QUEEN

### Flipside — Chicago

1. "SATURDAY NIGHT FEVER"
2. ATLANTA RHYTHM SECTION
3. JACKSON BROWNE
4. BILLY JOEL
5. ERIC CLAPTON
6. STEELY DAN
7. VAN HALEN
8. JOURNEY
9. HEART
10. KANSAS

### Dan Jay — Denver

1. HEART
2. "SATURDAY NIGHT FEVER"
3. CARLY SIMON
4. WINGS
5. ERIC CLAPTON
6. JACKSON BROWNE
7. RANDY BACHMAN
8. KANSAS
9. JIMMY BUFFETT
10. JEFFERSON STARSHIP

### Sound Warehouse — Dallas

1. ISLEY BROTHERS
2. ERIC CLAPTON
3. GEORGE BENSON
4. BILLY JOEL
5. WINGS
6. JEFFERSON STARSHIP
7. JACKSON BROWNE
8. "SATURDAY NIGHT FEVER"
9. ROBERTA FLACK
10. "ROCKY HORROR PICTURE SHOW"

### Korvettes — National

1. "SATURDAY NIGHT FEVER"
2. WINGS
3. BARRY MANILOW
4. JACKSON BROWNE
5. BILLY JOEL
6. ERIC CLAPTON
7. JEFFERSON STARSHIP
8. STEELY DAN
9. KANSAS
10. STYX

### Tiger — Detroit

1. GEORGE BENSON
2. RUFUS
3. O'JAYS
4. BOOTSY
5. GROVER WASHINGTON
6. PARLIAMENT
7. "SATURDAY NIGHT FEVER"
8. PEABO BRYSON
9. MATHIS/WILLIAMS
10. ISLEY BROTHERS

### DJ's Sound City — Seattle

1. "SATURDAY NIGHT FEVER"
2. HOME GROWN ALBUM
3. KARLA BONOFF
4. BARRY MANILOW
5. ROD STEWART
6. QUEEN
7. ERIC CLAPTON
8. STYX
9. EARTH, WIND & FIRE
10. KANSAS

### Norman Cooper — Phila.

1. "SATURDAY NIGHT FEVER"
2. BILLY JOEL
3. HEATWAVE
4. JOHNNY MATHIS
5. WINGS
6. BARRY MANILOW
7. ERIC CLAPTON
8. KANSAS
9. STYX
10. ISLEY BROTHERS

### Delicious Records — L.A.

1. ISLEY BROTHERS
2. O'JAYS
3. BOOTSY COLLINS
4. ENCHANTMENT
5. GEORGE BENSON
6. PEABO BRYSON
7. RUFUS
8. PETER BROWN
9. FAZE-O
10. JOHNNY MATHIS

### Strawberries — Boston

1. "SATURDAY NIGHT FEVER"
2. BARRY MANILOW
3. ERIC CLAPTON
4. JEFFERSON STARSHIP
5. GEORGE BENSON
6. TED NUGENT
7. ROBERT PALMER
8. WINGS
9. GENESIS
10. LITTLE FEAT

### Everybody's — Portland

1. HEART
2. "SATURDAY NIGHT FEVER"
3. JETHRO TULL
4. JIMMY BUFFETT
5. WINGS
6. JACKSON BROWNE
7. BILLY JOEL
8. ERIC CLAPTON
9. AL DIMEOLA
10. EARTH, WIND & FIRE

### 1812 Overture — Milwaukee

1. HEART
2. JETHRO TULL
3. REO SPEEDWAGON
4. CHUCK MANGIONE
5. ISLEY BROTHERS
6. HEATWAVE
7. SWEET BOTTOM
8. SWEET
9. GEORGE BENSON
10. "SATURDAY NIGHT FEVER"

### Alta — Phoenix

1. "SATURDAY NIGHT FEVER"
2. BILLY JOEL
3. KANSAS
4. QUEEN
5. BARRY MANILOW
6. STYX
7. WAYLON & WILLIE
8. ERIC CLAPTON
9. JACKSON BROWNE
10. KENNY ROGERS

### Father's & Sun's

1. REO SPEEDWAGON
2. ISLEY BROTHERS
3. JACKSON BROWNE
4. "SATURDAY NIGHT FEVER"
5. CARLY SIMON
6. JETHRO TULL
7. WINGS
8. KANSAS
9. THE BAND
10. JEFFERSON STARSHIP

### Lieberman — Minneapolis

1. HEART
2. JACKSON BROWNE
3. ERIC CLAPTON
4. "SATURDAY NIGHT FEVER"
5. ATLANTA RHYTHM SECTION
6. CHUCK MANGIONE
7. REO SPEEDWAGON
8. WINGS
9. JEFFERSON STARSHIP
10. JETHRO TULL

### Record Bar — N. Carolina

1. "SATURDAY NIGHT FEVER"
2. ISLEY BROTHERS
3. JIMMY BUFFETT
4. ATLANTA RHYTHM SECTION
5. JACKSON BROWNE
6. BILLY JOEL
7. WINGS
8. HEATWAVE
9. KANSAS
10. ERIC CLAPTON

### Record World/T.S.S. — N.Y.

1. "SATURDAY NIGHT FEVER"
2. BILLY JOEL
3. BARRY MANILOW
4. JACKSON BROWNE
5. MEAT LOAF
6. STYX
7. ERIC CLAPTON
8. KANSAS
9. WINGS
10. CHUCK MANGIONE

### Harmony House — Detroit

1. "SATURDAY NIGHT FEVER"
2. GEORGE BENSON
3. ERIC CLAPTON
4. JACKSON BROWNE
5. BARRY MANILOW
6. WINGS
7. STYX
8. BILLY JOEL
9. KANSAS
10. TED NUGENT

### Record & Tape — Baltimore

1. ISLEY BROTHERS
2. "SATURDAY NIGHT FEVER"
3. HEATWAVE
4. O'JAYS
5. RAYDIO
6. GENESIS
7. WINGS
8. JETHRO TULL
9. LITTLE FEAT
10. HEART

### Music Plus — Los Angeles

1. "SATURDAY NIGHT FEVER"
2. WINGS
3. STEELY DAN
4. KANSAS
5. STYX
6. BOZ SCAGGS
7. ERIC CLAPTON
8. EDDIE MONEY
9. CHUCK MANGIONE
10. ATLANTA RHYTHM SECTION

### Cavages — Buffalo

1. "SATURDAY NIGHT FEVER"
2. GENESIS
3. BARRY MANILOW
4. BILLY JOEL
5. JACKSON BROWNE
6. CHUCK MANGIONE
7. ERIC CLAPTON
8. MATHIS/WILLIAMS
9. STYX
10. STEELY DAN



## FEATURE PICKS

Coordinated by Peter Hartz

**QUEEN** (Elektra/Asylum E-45478)

**It's Late** (3:50) (Queen Music) (B. May)

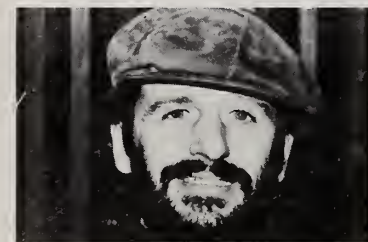
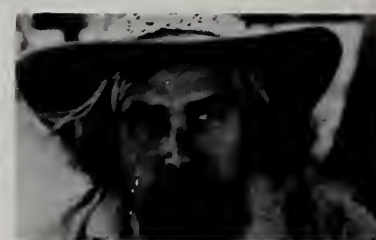
Taken from the "News Of The World" LP, this track opens with Brian May's guitar work excellently complementing Freddie Mercury's embracing vocals. When the drums kick in, the energy jumps. Tight vocal harmonies. Top 40 pick.



**JIMMY BUFFETT** (ABC 12358)

**Cheeseburger In Paradise** (2:51) (Coral Reef-er/Outer Banks — BMI) (J. Buffett)

This tongue-in-cheek song from the "Son Of A Son Of A Sailor" LP gorges on that American pastime, the Cheeseburger. The bass line provides the grease. Buffett's vocals are strongly accompanied by silky backing vocals. Top 40 pick.



**RINGO STARR** (Portrait/CBS 6-70015)

**Lipstick Traces (On A Cigarette)** (2:58) (Unart — BMI) (N. Neville)

The honky tonk piano licks, sit-up beat and familiar progression of this first single from Ringo's new LP, "Bad Boy," make it a pop sweet-heart. Backing horns and vocals are tasty. Ringo's vocals are characteristically well-done.



**DIANA ROSS** (Motown M 1442F)

**You Got It** (3:39) (Society Hill/Brooklyn — ASCAP) (J. Ragovoy/L. Laurie)

Diana's singing is a winner on this track taken from the "Baby It's Me" LP. A moving percussion backing, smooth melodic top and rise to the chorus make this an elegant love ballad likely to get R&B and pop playlist action.

**NIGEL OLSSON** (Columbia 3-10733)

**Rainy Day** (3:23) (Drumsong/Web IV — BMI) (N. Olsson/R. Price)

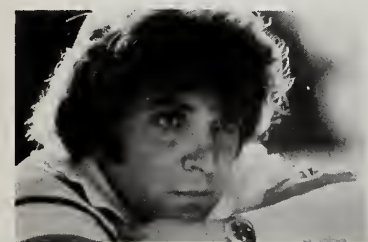
From behind his drum kit, Nigel has emerged as a solo performer, and this first single from his new self-titled LP is a catchy tune about finding a love. Solid hooks, good arrangements and Nigel's singing should make the track a pop winner.



**TODD RUNDGREN** (Bearsville/WB BSS 0324)

**Can We Still Be Friends** (3:11) (Earmark — BMI) (T. Rundgren)

Todd wrote, sang and played all the instruments on this first single from his new "Hermit Of Mink Hollow" album. The sound here is reminiscent of his earlier work. Todd's melodic flair makes the track an AOR favorite and pop playlist candidate.



**BOBBY ARVON** (First Artists 41003)

**From Now On** (3:35) (First Artists/Little White House — ASCAP) (B. Arvon)

Arvon is convincing on this emotional ballad taken from his album, "Until Now." The mix appropriately favors the vocals. Horns and strings help to build the towering chorus. Likely MOR and pop add.



**STEVE MARTIN & TOOT UNCOMMONS** (WBS 8577)

**King Tut** (2:10) (Colorado — ASCAP) (S. Martin)

This single by everybody's favorite Whackaroo is about the famous "honky . . . (who was) buried in his jammies." The beat wanders from the 1950s into the '70s. Backing vocals, horns and ugh-Martin singing make this an excellent novelty hit possibility.

## SINGLES TO WATCH

**ETTA JAMES** (WBS 8545)

**Piece Of My Heart** (3:42) (Web IV/Ragmar — BMI) (Berns/Ragavoy)

Etta is back and this first single from her "Deep In The Night" LP is an immaculately produced and performed remake of the song made famous by Janis Joplin. With an upfront beat, fine singing by Etta and a chorus that really kicks, this is a fine pop add.

**ANNE MURRAY** (Capitol P-4574)

**You Needed Me** (3:38) (Chappell/Ironside — ASCAP) (R. Goodrum)

This soft ballad about needing someone so badly that they need you in return is a likely candidate for pop, MOR and country playlists. The simple bass and acoustic guitar backdrop underscores the emotional statement.

**PEABO BRYSON** (Capitol P-4573)

**Feel The Fire** (4:57) (Warner-Tamerlane — BMI) (P. Bryson)

The message is simple on this single taken from the "Reaching For The Sky" LP — "feel me, I want to feel you." This gentle love ballad builds slowly and effectively. Peabo's voice is oh-so-nice. Strings & horns accent. R&B and pop likely.

**JOHN KLEMMER** (AB 12301)

**Quiet Afternoon** (4:01) (Clarkee — BMI) (S. Clarke)

Klemmer is an all-weather player and this track from his "Lifestyle" album has pleasant yet emotional sax phrasings, trademark low note barks and gentle keyboard work. Klemmer's use of echo creates interesting depth. The beat rides nicely.

**NATIONAL PHILHARMONIC ORCHESTRA** (RCA JB-11268)

**Holocaust Theme** (3:18) (Schirmer — ASCAP) (Gould)  
This theme song from the drama/trauma "Holocaust," which was recently aired on NBC-TV, is a brooding musical statement that sweeps across a panorama of emotions. With Morton Gould conducting.

**LE PAMPLEMOUSSE** (AVI 153)

**Monkey See, Monkey Do** (4:30) (Equinox — BMI) (G. Karson)

Produced by Rinder and Lewis, this flipside of "Le Spank" has all the elements of dancing success: funky bottom, a how-to lyric about dancing, horns and female singers on top. Bass and keyboard work are notable. R&B and disco mover.

**STEVE GOODMAN** (Elektra/Asylum E-45481)

**Video Tape** (3:15) (Big Ears/Red Pajamas — ASCAP) (S. Goodman)

Acoustic guitar work, a gentle beat and a lyric about lives on tape, ESP and love in the present tense make the track taken from the "Say It In Private" album a nice spin. A clever add for AOR, MOR and pop playlists.

**ANDREW LLOYD WEBBER** (MCA-40866)

**Themes And Variations** (2:57) (Red Cow — ASCAP) (A. Webber)

This surprising number repeats the same classical theme throughout, but what begins with a delicate string solo is soon transformed into a thumping disco tune with wild sax, flute and synthesizer solos. Variety of playlists.

**FLAME** (RCA PB-11266)

**Too Many Cooks** (3:20) (Arc Music Corp. — BMI) (W. Dixon)

Taken from their self-titled debut album, this cut features a strong disco beat, powerful vocals and an ever-present hook. Should be a natural for R&B playlists and disco spinners.

**PLASTIC BERTRAND** (Sire SRE 1020)

**Ca Plane Pour Moi** (3:00) (Bleu Disque — ASCAP) (De-prijck/Lacombiez)

This uniquely-arranged single features Beach Boys-type falsetto vocals and exciting Stones-style rock licks, riveted down by a strong horn chart. This number is sung in French, but the music is catchy and accessible. For pop and AOR.

**CUBA GOODING** (Motown M 1440F)

**Mind Pleaser** (3:35) (Lambert & Potter — BMI) (Lambert/Potter)

Written and produced by Lambert & Potter, this first single by Gooding, the former lead singer with the Main Ingredient, has a funky beat and tight arrangements. Gooding's singing is rich. R&B charter.

**MANFRED MANN'S EARTH BAND** (WBS 8574)

**California** (3:55) (WB — ASCAP) (S. Vickers)

Haunting background female vocals, picking acoustic guitar work and solid entwining electric guitar solo characterize this single taken from the "Watch" LP. Lyric about California is glossy. Pop potential.

**THE TUBES** (A&M 2037-S)

**I Saw Her Standing There** (2:55) (Northern Songs — BMI) (Lennon/McCartney)

This frenzied cover of the classic Beatles tune is taken from the Tubes' recent live album, performed in the group's typically wild and raunchy fashion. Fee Waybill's crazy vocal will lead this heavy metal rocker into AOR and pop lists.

**CRACK THE SKY** (Lifesong ZS8 1764)

**Long Nights** (3:59) (Blendingwell — ASCAP) (J. Palumbo)

Taken from its "Safety In Numbers" album, this sparkling, richly melodic tune showcases the group's bright, crisp harmonies and explosive guitar riffs. A colorfully executed pop-rock confection, "Nights" is a strong Top 40 bet.

**VILLAGE PEOPLE** (Casablanca NB 922)

**Macho Man** (3:30) (Can't Stop — BMI) (J. Morali/H. Belolo/V. Willis/P. Whitehead)

Taken from the LP of the same name, this funky number should be a dance floor hit and likely R&B playlist add. The theme is as the name implies. The ever-present hook rides well.



# East Coastings/Points West

(continued from page 16)

**Cole**, August 11-13; **Randy Newman**, August 16-19; **Gordon Lightfoot**, August 22-27; **Peter, Paul & Mary**, August 29; **Stephen Bishop**, August 31 and Sept. 1; **Jefferson Starship**, Sept. 2-6; **Steve Martin**, Sept. 14-17; and **Diana Ross**, Sept. 19-25. **Linda Ronstadt**, who holds the attendance record at the Amphitheatre, is not scheduled to perform there this year. . . . The title of **Van Morrison's** forthcoming album, previously reported as "Let The Cowboy Ride," has been changed to "Wavelength." The LP's release is now scheduled for June and there is talk of a Van Morrison tour which may happen late in summer or early fall, although it is only at the talk stage now. One song on the album, "Santa Fe/Magnificent Obsession," was co-written by Van and **Jackie DeShannon**.

**BIT ABOUT BRUCE** — It looks like all the talk and rumors about **Bruce Springsteen** getting back on the road are finally coming true, as Bruce has been set so far for one concert in Salt Lake City June 22. Other dates will be announced soon, we are assured.

**TYLER WELCOMED** — **Bonnie Tyler**, RCA's first new pop act in some time, was welcomed to America by the label last week with a reception at the Beverly Hills Hotel. The Welsh singer's most recent single, "It's A Heartache," has been number one in several countries and has made the Top 5 in several more. It is currently bulleting on both the **Cash Box** Top



**WEDDING BELLS** — Singer **Aretha Franklin** was recently married to movie actor **Glynn Turman** at New Bethel Baptist Church in Detroit. **Aretha's father, the Rev. C.L. Franklin**, conducted the ceremonies. **The Four Tops, friends of Ms. Franklin**, performed during the services.

**John and Kenny Rogers** at the Riviera in Las Vegas. It was Rogers' first time in the Riviera's big room. . . . The **Les Dudek-Mike Finnigan-Jim Krleger** band will open for **Jefferson Starship** at the Nassau Coliseum in New York and at several other venues. Columbia is planning a big reception for the DFK band following its headlining date at the Santa Monica Civic here May 13.

**LENNON & McCARTNEY** — **John Lennon** reportedly has been chosen for the title role in "The Street Messiah," a film about a rock star who gets religion. **William Levey**, a Hollywood producer, flew to London to personally get Lennon for the role. The movie may be out by fall. . . . Meanwhile, **Paul McCartney** and **Wings** threw a small party to celebrate the one-year anniversary of **Club Sandwich**, the bi-monthly newspaper for Wings fans. Paul is editor and **Linda McCartney** is chief photographer. Paul and the staff celebrated in their London office with a small cake, whiskey and cola, an old McCartney favorite. Editor Paul said, "I've run **Club Sandwich** myself. I personally select all contributions and do some writing. I do it for the same reason I keep on writing songs. Simply because I love this whole pop business" . . . **Jefferson Starship** is gearing up for its first-ever European tour with rehearsals at **Paul Kantner's** house. The Starship will be trying out their new "equipment modules," which they will be able to roll on stage, plug in and play, rather than having to spend hours stacking individual components on top of one another. . . . **C.B. Simons**, former president of one of the nation's scheduled airlines, has formed **Jets, Inc.**, which will operate in the area of aircraft brokerage for the entertainment industry. The Los Angeles-based company plans to handle all aspects of touring, from transportation to hotel accommodations.

**MORE TO COME** — Slightly south of Los Angeles, at Anaheim Stadium, **Wolf & Rissmiller** Concerts have several major acts planned for concerts during the summer. No dates have been set, by **W&R**, who, along with L.A. radio station **KMET**, will present the **Rolling Stones** (probably in July), **Boston Electric Light Orchestra**, **Foreigner** and **Journey**, among others. "It will be the biggest lineup of English and American superstars in one summer at Anaheim," said **Larry Vallon**, of **W&R**. . . . The Rock 'n' Roll Sports Classic, previously set for a May 5 broadcast, will air May 3 from 9-11 p.m. on **NBC-TV**. **Cash Box** staffer **Joey Berlin** attended a preview of the special and reports that the competition among the performers was fierce, even though, as **Phyllis Diller** admitted, the East team had to train for the swim events on a grass field. The program, which features generous music clips of the "athletes" on stage, reflects the fun everyone had while filming. It will be interesting to see how the public reacts to this latest wave in rock 'n' roll's continuing invasion of television. . . . **Epic's Nielsen-Pearson Band** is being represented by **Headliners Talent Agency**, and the quartet will be playing dates around California next month. **NPB's** new single is "Pack Up Your Goodbyes."

**SHORT TAKES** — On April 19, **Elvis Costello**, **Mink DeVille** and **Nick Lowe** embarked on their joint tour which takes the trio through numerous cities. As part of the promotion around the tour, an orange vinyl EP has been issued, with Mink's "Soul Twist" on one side and Elvis' "Radio Radio" and Lowe's "You've Gotta Be Cruel To Be Kind" on the other side. The EP is issued for radio play only. The Mink DeVille cut is from the band's "A Return To Magenta" LP scheduled for release May 8. . . . Album title of the week goes to **Rick Derringer**, whose upcoming Epic album is called "If I Weren't So Romantic, I'd Shoot You." It is produced by **Mike Chapman** and features a **Derringer-Patti Smith** composition, "Sleepless," as well as the title tune, written by **Derringer, Alice Cooper** and **Bernie Taupin**. The album is expected at the beginning of June. . . . UA Records, once the dust has settled, is gearing up for a big campaign for **Gerry Rafferty's** "City To City" album. The single from the album, "Baker Street," is said to be selling at the rate of 10,000 copies a day overseas. The song has been a Top 5 record in England. . . . **Empire**, a new rock band formed by former **Angel** bassist **Mickey Jones**, made its L.A. debut at the Starwood last week. The group has been signed to a worldwide publishing deal with **Arista** by **Arista** publishing chief **Billy Meshel**. The band is currently mulling a number of record offers. . . . **Pamela Miller** appears with **Stan Worth** at the Smoke House in Burbank April 6-May 13.

(continued on page 58)

# U.S. Recorded Roussos LP To Get Big Mercury Push

(continued from page 14)

Mercury in recent years, label execs blamed the Mediterranean sound of the records for poor sales. It was Phonogram president **Irwin Steinberg's** idea to bring **Roussos** to the U.S. to record an album aimed directly at an American audience. And it was also Steinberg's idea to team **Roussos** with producer **Freddie Perren**, who has worked with the **Jackson Five**, **Minnie Riperton**, **Tavares** and **Yvonne Elliman**.

**Perren** says the new album is a complete departure from **Roussos's** previous records. "Demis had been using a lot of strings on his records for a real syrupy European sound," **Perren** explains, "but when I heard him imitate American artists, I knew he had the capacity to sing straight American music. It was just a matter of getting him to the U.S. where he could listen to American radio and get totally involved in the sound before we recorded. The recording had to be done here with American musicians."

**Roussos**, who is currently winding up a European tour, says the best way to describe his new album is to call it American. "All my other albums had a Mediterranean flavor," he says. "They were a mixture of European music and Greek music. But on this album the only Mediterranean flavor is my voice because the musicians are American and the compositions are American."

"It took me a little longer to do this album as a performer," **Roussos** continues, "because I had to learn to pronounce everything the way people in the United States do."

## Two Singles

Along with the album, Mercury is releasing two single configurations. "That Once In

# Ken Ehrlich Discusses 'Ringo,' Record Artists On Television

(continued from page 12)

how true the show is to rock and to television."

Virtually all of **Ehrlich's** television career has been doing music-related shows. He created the PBS' series **Soundstage**, which featured concert/studio performances by numerous folk, country, jazz and pop performers. **Chick Corea** and **Herbie Hancock**, he says, met on the set of **Soundstage**.

## Down Beat Awards

**Ehrlich** also was producer for the **Down Beat Jazz Awards** show and, as a fan of jazz, says he would like to do a network jazz program. He says he thinks it would work, even though many network executives are hesitant to do a prime time special featuring jazz. "The **Midnight Special** jazz show we did got just as good ratings as any of the MOR or rock shows," **Ehrlich** says.

"When I left Chicago (where **Soundstage** was produced), I had no real delusions that what I was doing there would also work in a place where you are selling 30 seconds at a time for \$30,000," **Ehrlich** says.

"But I did feel that there were some things that I wanted to do. So when I came out I had several network meetings. They kept saying pop music doesn't work on TV. If **Barry Manilow** sells nine million albums and every one of those people who bought an album tunes in to his show, you will get a 19 share," **Ehrlich** says. "You can't argue with reasoning like that."

"But that last country show they did with **Kenny Rogers** and **Dottie West** did real well in the ratings," he says. "I want to do a jazz special now. My rationale behind it is that I looked at the **Cash Box** charts a couple of weeks ago. Country music is supposed to

**A Lifetime**" has been culled from the LP as a single aimed at Top 40, MOR and AOR radio stations while a 12-inch disco single, "L.O.V.E. (Has a Hold On Me)" is being released to R&B stations. The disco single is an extended version of the song which appears on the album.

## U. S. Tour

**Roussos's** first U.S. tour, which is tentatively scheduled to begin in October, could play a big part in breaking him in the States because much of **Roussos's** appeal is visual, according to press reviews. In fact, **Roussos's** stage show, which employs mist machines, flaming torches, icons and an elevator, is so time-consuming to set up and so expensive to transport that one-night stands are not being scheduled for the tour.

"I think he will be a massive tour act in this country," says **Charles Fach**, Mercury's executive vice president and general manager. "He has toured in Canada and always plays there to sold-out audiences."

**Roussos's** foreign successes are a positive selling point in the U.S. marketplace, **Fach** says, because "any guy who can sell as many albums as he has just has to be listened to."

"It's like a guy playing baseball over in Japan," **Fach** says. "If he hits 80 home runs in a season and then comes to the States, you're going to have to take a damn good look at him."

And how important is success in the U.S. to **Roussos**?

"For every artist, America is the big market," **Roussos** says. "It's the place where records sell the most and where show business has the greatest appeal. It's important for me because I have the rest of the world now and all I need is America."

be so huge now and that's why there are all these shows.

"But I looked down the pop charts and in the Top 20 there were three jazz albums; in the Top 100 there were 12. There were four country albums in the whole (pop) chart. So somewhere there has to be an audience for it," he says.

One obstacle which needs to be overcome, **Ehrlich** says, is the notion that success at the sales level is inversely proportional to success at the artistic level.

"Too often in our business," he says, "people tend to equate commerciality with poor quality performance and vice versa. There are artists such as **Tom Waits** and **Leon Redbone** and **Bonnie Raitt** who don't sell a lot of records but are wonderful. Yet I think the **Bee Gees** are sensational and they've sold some 12 million albums. So I don't think there are any criteria for that attitude. I think both of those types can work on television."

"And that's what I did. What I also tried to do on **Soundstage**, and some of the other shows, was to give a little bit of background and a little history. It's a lot more than just having someone come out and sing his latest hit," he says.

## Understands Music

"So if there is a forte I have, I'd like to think that's it," **Ehrlich** says. "It's an understanding of the music, as well as what's going to work and what isn't going to work."

**Ehrlich** says he plans to do more with music on television in the future, saying he thinks **Rod Stewart** and **Fleetwood Mac** could be highly effective on TV. But he also says he doesn't want to limit himself to pop music. "But," he admits, "I'll stay in music. Even if it's not a music show, it will have music as a part of it."



# GOSPEL

## Singer/Writer Reba's Unique Career Goes On As Solo Act

NASHVILLE — She was criticized for recording a folk-gospel album and again for a subsequent rock-gospel record. Now she has done it again. "The Lady Is A Child" is the album and the lady is Reba Rambo Gardner.

Controversy seems to gravitate to exceptional individuals, and her life has certainly been atypical. An only child, Reba started in the gospel music business at age 13, when she joined her parents' group. The Rambos became one of America's most popular gospel acts and her mother, Dottie, garnered accolades for her songwriting.

After a 1967 Rambos tour of Viet Nam at the age of 15, Reba wrote her first song.

"We signed papers saying the State Department was not responsible for anything that happened to us because we went to places other entertainers would not go," Reba said recently. "We did four shows a day for six weeks. The war didn't get to me so much (everything was happening so fast) until I got home . . . then I just went to pieces. That's when I wrote my first song called 'Keep On Marching Home'.

### Writing Family

"I worked on that song for three months and it took that much more time to get the nerve to sing it to Mama," Reba added. "She said, 'That's real sweet baby, now would you like to hear what I'm working on?' She sang a song, 'If That Isn't Love,' that turned out to be one of her biggest . . . talk about raining on your parade! I looked at my little jive turkey song and said, 'Lord, if that's the best you can do, just forget it.' So for a long time songwriting was really a chore to me, but now I love it 'cause it dawned on me that maybe I could say something with my songs to someone that Mother's songs couldn't . . . so I really stopped comparing everything I write and



**REBA VISITS CASH BOX** — Reba Rambo, a leading gospel singer and songwriter, recently visited Nashville's Cash Box offices. Shown here (l-r) are: Judy Gossett, Reba's personal manager; Reba; and Hank Riddle, Cash Box gospel album reviews.

do to her."

### On Her Own

Reba is now on tour promoting her second solo album on Greentree. And she has had to make mental adjustments to touring alone.

"When I was with my parents, I didn't have to worry about anything . . . everything was secure," she pointed out. "But I began to think about leaving for a long time. I worried about what it would do to The Rambos (they have continued to enjoy a successful career). Jerry Reed told me about four years ago that one day I would realize that it's not selfish to think about yourself first and to think of what you have to do. That day finally came. It was like I went from preschool to graduating from college. I didn't have a lot of money . . . my husband had just bought this business in Franklin . . . I didn't have a group . . . I didn't have a P.A. We did our first tour ('77) and we had great crowds, yet I lost my shirt."

A lot of Reba's songs center around

(continued on page 32)

## Swaggart Signs With Benson Company

NASHVILLE — Evangelist and Jim Records artist Jimmy Swaggart has signed a distribution and production agreement with The Benson Company in which Benson will distribute Jim Records.

Benson plans to release the first Swaggart album April 20. Titled "Somewhere Listenn'," the record features tunes written by Bill and Gloria Gaither, Gordon Jensen, and Lanny Wolfe as well as some traditional hymns of the church. Produced by Phil Johnson, executive producer and vice president of artists and repertoire for The Benson Company, the record captures the essence of Jimmy's voice, which has become a favorite part of his crusades.

### Promotion Underway

Promotion plans surrounding its release are already underway. Relying heavily on



**BETWEEN TALKS** — A distribution and production agreement was recently reached between The Benson Company and Jim Records. Pictured above during a break in the negotiations are (l-r): Bob Benson, Benson Company president; Phil Johnson, A&R vice president for Benson Company; and Jimmy Swaggart, evangelist and Jim Records artist.

airplay and merchandising, a 50-market gospel radio ad buy is scheduled to begin in June, supported by product sell-ins to Christian retail and gospel distributor accounts in addition to rack sell-ins. A six-pocket free standing record display, mobiles, bin cards, and posters have all been designed to accompany the product.

Four-color, full-page print advertising simultaneously announcing the contract signing and the release of the new album to the trade are scheduled to run in April and May. Consumer advertising will begin in June and continue into July.

### Crusade Program

In addition, a four-color program is being designed for distribution at the Swaggart Evangelistic Crusades. It will feature pictures and background information as well as selected pieces of product. The program will be tagged with local retail and rack accounts supplying Swaggart products in that area.

Swaggart is one of the most recognizable people in gospel music. He preaches daily on "The Campmeeting Hour," a 30-minute broadcast purported to be the largest daily religious broadcast in the world. Swaggart's 34 titles have sold over six million units, an achievement that places his sales among the largest in the gospel record industry.

An ordained minister of The Assemblies of God, Swaggart travels over 100,000 miles annually conducting revivals and crusades before five and six thousand nightly. The Jimmy Swaggart Evangelistic Association, Jim Records, the Campmeeting Hour, Television Duplication, and WLUX radio station are all housed on two acres in Baton Rouge, LA. More than one hundred people are employed there.

## TOP 20 ALBUMS

### Spiritual

	Weeks On Chart	4/22
<b>1 LIVE AT CARNEGIE HALL</b> JAMES CLEVELAND (Savoy 7014)	1	34
<b>2 FIRST LADY</b> SHIRLEY CAESAR (Roadshow RS 774)	2	40
<b>3 TONIGHT'S THE NIGHT</b> GOSPEL KEYNOTES (Nashboro 7181)	3	32
<b>4 WHEN JESUS COMES</b> SARA JORDAN POWELL (Savoy 14485)	4	16
<b>5 JOY</b> REV. BRUNSON & THE THOMPSON COMM. CHURCH CHOIR (Creed 3978)	14	36
<b>6 MAMA PRAYED FOR ME</b> SENSATIONAL WILLIAMS BROS. (Savoy 14492)	6	8
<b>7 LIVE AND DIRECT</b> THE MIGHTY CLOUDS OF JOY (Peacock 1036)	10	6
<b>8 LOVE ALIVE</b> WALTER HAWKINS & THE LOVE CENTER CHOIR (Light 5705)	9	42
<b>9 SPECIAL APPEARANCE</b> ISAAC DOUGLAS (Creed 3081)	12	6
<b>10 TOMORROW</b> JAMES CLEVELAND AND THE CHARLES FOLD SINGERS (Savoy 7020)	17	4
<b>11 PRAISE I</b> J. C. WHITE (Savoy 14407)	13	10
<b>12 JESUS IS COMING</b> SENSATIONAL NIGHTINGALES (Peacock 59232)	18	4
<b>13 FROM AUGUSTA WITH LOVE</b> SWANEE QUINTET (Creed 5077)	19	42
<b>14 RIDE THE SHIP TO ZION</b> GOSPEL KEYNOTES (Nashboro 7172)	11	42
<b>15 THIS IS ANOTHER DAY</b> ANDRAE CROUCH & THE DISCIPLES (Light 5683)	16	42
<b>16 NOW AND FOREVER</b> THE PILGRIM JUBILEE SINGERS (Nashboro 7161)	5	12
<b>17 HAPPY IN JESUS</b> MACEO WOODS (Savoy 14482)	7	14
<b>18 THE COMFORTER</b> EDWIN HAWKINS SINGERS (Birthright BRS 4020)	8	30
<b>19 WONDERFUL</b> EDWIN HAWKINS & EDWIN HAWKINS SINGERS (Birthright BRS 4005)	—	2
<b>20 DON'T MAKE WAR</b> HARRISON JOHNSON (Creed 3080)	15	10

### Inspirational

	Weeks On Chart	4/22
<b>1 MIRROR</b> EVIE TOURNQUIST (Word WST 8735)	1	42
<b>2 FOR HIM WHO HAS EARS TO HEAR</b> KEITH GREEN (Sparrow 1015)	2	42
<b>3 ALLELUIA</b> THE BILL GAITHER TRIO (Impact R3400)	3	42
<b>4 HOME WHERE I BELONG</b> B. J. THOMAS (Myrrh 8571)	4	42
<b>5 GENTLE MOMENTS</b> EVIE TOURNQUIST (Word WST 8714)	5	42
<b>6 THIS IS ANOTHER DAY</b> ANDRAE CROUCH (Light 5009)	8	8
<b>7 HE WALKS BESIDE ME</b> ELVIS PRESLEY (RCA AFL 1-2772)	10	6
<b>8 MUSIC MACHINE</b> CANDLE (Birdwing BDWG 2004)	13	6
<b>9 HAVE YOU KISSED ANY FROGS TODAY?</b> JOE REED (Housetop 706)	14	4
<b>10 DALLAS HOLM &amp; PRAISE LIVE</b> (Greentree R3441)	9	38
<b>11 LIVE FROM NASHVILLE</b> JIMMY SWAGGART (Jim 128)	12	30
<b>12 JESTER IN THE KINGS COURT</b> MIKE WARNKE (Myrrh 8569)	11	12
<b>13 THIS IS NOT A DREAM</b> PAM MARK (Azlan ARB 1003)	7	30
<b>14 PRAISE II</b> THE MARANATHA SINGERS (Marantha HB 028)	6	42
<b>15 A LITTLE SONG OF JOY FOR MY LITTLE FRIEND</b> EVIE TOURNQUIST (Word WST 8769)	—	2
<b>16 LOVE SONG REUNION</b> LOVE SONG (Good News GNR 8105)	17	4
<b>17 SWEET COMFORT</b> (Marantha HS 033)	18	4
<b>18 LIVE</b> THE VERY BEST OF THE HAPPY GOODMAN FAMILY (Canaan CAX 9312/2)	15	18
<b>19 ON HEAVEN'S BRIGHT SHORE</b> THE INSPIRATIONS (Canaan 9914)	16	8
<b>20 IN CONCERT</b> THE FLORIDY BOYS (Canaan CAX 9814)	—	2



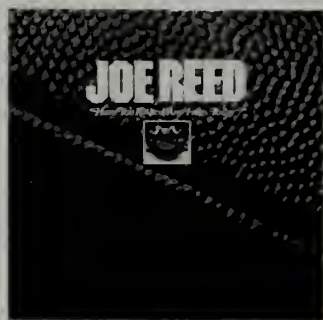
**DOGWOOD RECEPTION** — Lamb & Lion Records recently held a reception on behalf of recording group Dogwood. Pictured above at the celebration are (l-r): Steve Chapman and Ron Edler of Dogwood; Chris Christian, producer; Steve Aune, publisher of Gospel Trade; and Doug Corbin, vice president of Lamb & Lion.



**FOR ONCE,  
A BUNCH OF DJ'S  
ARE GOING TO GET  
WHAT'S COMING  
TO THEM.**

**THANKS.**

House Top Records would like to thank the DJ's who helped Joe Reed's album, "Have You Kissed Any Frogs Today?", make number 14 in Cash Box's national Inspirational Chart.  
Look for Joe's new release "ONE MORE TIME" coming this summer.





# GOSPEL

## 1978 GOSPEL RADIO SEMINAR AGENDA

### THURSDAY, MAY 4, 1978

5:30 — 6:30 — Pre-Registration  
6:30 — Reception and Mixer for Seminar Registrants and Music Industry

### FRIDAY, MAY 5, 1978

8:30 — 9:15 — Registration  
9:15 — 9:30 — Welcome/Strategy Planning  
9:30 — 10:00 — Keynote Address — Derric Johnson  
10:00 — 10:15 — Break  
10:15 — 11:45 — "Gospel Music... Appealing To Audiences"  
11:45 — 1:30 — Lunch  
1:30 — 3:00 — "Interrelations of Broadcasters and The Recording Industry"  
3:00 — 3:15 — Break

3:15 — 4:30 — "Music Licensing/ASCAP, BMI & SESAC (Where Do You Stand?)"

### SATURDAY, MAY 6

9:30 — 10:45 — "Program Director/Sales Manager — Who Has The Final Say?"  
10:45 — 11:00 — Break  
11:00 — 12:15 — FCC & Gospel Radio  
12:15 — 1:30 — Lunch  
1:30 — 2:45 — Program Scheduling  
2:45 — 3:00 — Break  
3:00 — 4:00 — Review & Brainstorming (Open Forum)  
4:00 — 4:30 — Keynote Wrap Up — Billy Ray Hearn  
7:00 — Banquet/Showcase of Talent

## Reba Now Singing As Solo Act

(continued from page 30)

childlike fantasies. The title cut from "The Lady Is A Child" contrasts the two. "Tomorrowland" and "Coloring Book" draw vivid pictures of childhood remembrances. "Satan... painted a prison but Earthmaker drew a splintered stable door exit and it leads to the promised land beyond..." ("Coloring Book").

### Growing Up

"When I was growing up (in a small Kentucky coal mining town) I didn't have anybody to play with so I invented imaginary playmates," Reba said. "My best friend was my invisible dog, Germs. He somewhat resembled the dog on my last album cover, but he was much more manly and dirty, and Germs could talk. Mother was such a super-spotless housekeeper... To me, germs was really a dirty rotten thing so, my dog was named... Germs was my scapegoat. If Mother came into my room and it was a mess, I'd look up at her — because I really thought since I was an evangelist's kid I had to be really good, and if I did something bad I didn't do it — and tell her Germs did it! My mother has a fertile im-

agination, too, so she understood."

### Special Voice

Not only has Reba written some of the most intelligent songs in any field, but she also possesses a most unusual and ethereal voice. "My parents didn't know I could sing 'cause since the first grade I didn't want to sing or be an evangelist and drive around on slick tires and stay in preacher's homes," she said. "We had some woods close by and I used to love to go out there. I had a lot of animal friends... There were a lot of birds and I would lie in this field and listen to them and try to imitate their singing, which is why I think I sing as I do."

Reba has learned to sing in sign language and now many deaf persons attend her concerts. She would also like to start acting lessons, and she's started writing songs again for another album. Many people would also like to see her do a secular album. Demands on her time are increasing and with that comes limitations, but Reba is energetic, a prodigious talent and with musical barriers dropping, Reba could soon find her star rising.

## Dove Awards Set For TV In Nov.

NASHVILLE — The 10th annual Dove Awards Show will be presented for a national television audience for the first time Nov. 8 from the Opryland complex in Nashville. The awards will be telecast in a 60-to-90 minute special on a major network.

The contracted agreement for the Dove's television production was signed by Jaffe-Markowitz Company in Los Angeles and officials at the Gospel Music Association. The officials were members of the Dove Awards Committee, headed by W.F. Myers, chairman; John T. Benson III, president; and Don Butler, executive director for the Gospel Music Association, all of whom had been involved with lengthy negotiations the past several months for the televised showing of the Doves.

Producers Henry Jaffe and Raphael Markowitz are well-known for their television credits, which include the Dinah! show, Kraft Music Hall and an upcoming tribute to playwright Neil Simon.

The Dove Awards Show will be the highlight for Gospel Music Week, November 5-8 in Nashville at the Opryland complex.

## Sparrow-Spirit Deal

NASHVILLE — Sparrow Records president Billy Ray Hearn has announced an agreement in which the label will exclusively manufacture and distribute all product for the newly formed Spirit Records.

Greg Nelson, president of Spirit, jointly announced with Hearn the Sparrow/Spirit release of "Benny Hester," the first album under the terms of the new pact. The first Christian release from the singer-songwriter is set for April shipping.

## Thomas At Work On 2nd Gospel LP

WACO, TX. — Grammy and Dove Award winner B.J. Thomas has begun work on his second gospel album, which is scheduled to be released in early summer.

The album will mark the return of B.J.'s former producer, Chips Moman, who worked with him on his pop recordings, including "Raindrops Keep Fallin' On My Head," "Another Somebody Done Somebody Wrong Song" and the current "Everybody Loves A Rain Song." This will be Moman's first venture into producing a gospel album.

Buddy Huey, Word vice president of A&R, said the new album is "a continuation of B.J.'s interest in bringing gospel music into the mainstream of the music industry."

## Keaggy Band Formed For His New Release

NASHVILLE — Reflecting and magnifying Phil Keaggy's own musical abilities, The Phil Keaggy Band has just completed its first recorded work. Paul Baker, host and creator of the syndicated Jesus music show, "A Joyful Noise," said, "When Jesus Music crosses over into the field of popular music, the move could well come from Phil Keaggy and his brand new band. The Phil Keaggy Band's first release, 'Emerging,' takes a giant step in that direction."

Keaggy and the band spent most of last year touring and working on their sound. Toward the end of the year, they went to Chicago to record their new album for New Song Records.

"Emerging" was recorded "live" in the studio with very minimal overdubbing. New Song Records is distributed by Myrrh's Jubilation Group.



**DOTTIE RAMBO SIGNS ASCAP PACT** — Heartwarming's Dottie Rambo, the "first lady" of gospel music, has moved her writing talents to ASCAP. Mrs. Rambo (seated above) has composed over 700 songs since she began writing at age nine. Looking on at the signing (l-r) are: husband Buck Rambo; ASCAP's southern regional director Ed Shea; assistant director Merlin Littlefield; and Bob Benson, president of the Benson Company.

## Gospel Reviews

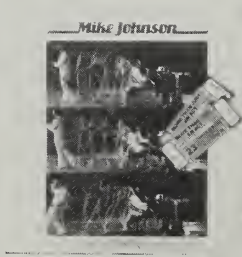
### EVIE TORNUQUIST — A Little Song Of Joy For My Little Friends — Word WSB-8769 — Producer: Lennart Sjöholm — List: 6.98

With two hit albums and successful European and U.S. tours, 1977 was Evie Tornquist's year. This year Evie seems to be set on doing some recording projects close to her heart. "A Little Song Of Joy For My Little Friends" contains 11 songs especially for children. Evie's unique ability to communicate with "little people" is especially effective in her interpretation of Ken Medeme's "Tree Song" and Harry Clarke's classic, "Into My Heart." Another highlight is the medley of "Will The Circle Be Unbroken/This Little Light Of Mine." Evie is in the enviable position of being able to record concept albums. But whatever she does, quality is the bottom line.



### MIKE JOHNSON — More Than An Act — New Pax NP 33043 — Producers: Bob MacKenzie & Mike Johnson — List: 6.98

On this album cover he's wearing white tails; on the back, jeans. In between Mike Johnson's music is as diverse as his attire. Side one kicks off in high gear with "More Than Just An Act" and downshifts to "I Have Not Forgotten." On side two Johnson delivers an incredible vocal performance ("The Lord Is My Shepherd") and views the state of the Jesus movement in retrospect with "It's Time We Returned." If the new wave of gospel music crests, Johnson will still be an important artist. It's obvious he's been keeping an ear to the ground and an eye on the heavens and now he's got "More Than Just An Act" together.



### THE PILGRIM JUBILEE SINGERS — Singing In The Streets — Nashboro 7198 — Producer: Shannon Williams — List: 6.98

Shannon Williams has added to his impressive list of great gospel albums with this release. "Singing In The Streets" is solid, concrete gospel. Now a quintet, The Jubes' sound is more dynamic and distinctive than ever. "A Child's Blood" is an eerie gothic moral play and "Exit 100" is 100% blues and bound for a lot of airplay mileage. "Are You Ready" is heavy on harmony and hope. The Pilgrim Jubilee Singers know their way around the block, but they won't be singing in the streets after this record hits the avenue.



### TED SANDQUIST — The Courts Of The King — New Song NS-003 — Producer: Peter K. Hopper — List: 6.98

This is an album of worship music written by Ted Sandquist and performed by Phil Keaggy, Nedra Ross, Sandquist and Love Inn Company. Chronologically, the songs are an invitation to enter "The Courts Of The King." Individually there are some standouts that will be worn out on the gospel airwaves. "My Sun And My Shield" speaks of a highway to heaven that runs through the heart. On "Redwood Tree" Sandquist shares lead with Nedra Ross, whose solos are the vocal highlights of the album. "All That I Can Do" is a song of surrender, but the record may not yield its spot on the gospel charts for a long time.





# Ertegun Projects Major WEA Int'l Growth In Key Areas; Says Market Share up 13%

(continued from page 9)

or a Fleetwood Mac or a Rod Stewart, it just happens. And it's amazing -- if you translated it into American terms, it would be millions of albums."

The largest single WEA International company in 1977, according to Warner Communication Inc.'s annual report, was Warner-Pioneer in Japan, which is only half-owned by WCI. Ertegun noted, however, that WEA's Japanese sales are not that much bigger than those of the other Big Five countries.

"In Japan, there seems to be more and more interest in international music, and more of our people are going there to tour," said Ertegun. Touring the world, he stressed, is becoming a necessity for any act that hopes to expand its base outside the U.S. "You can't establish an act (internationally) any more just with records. It can be done, but it's getting harder and harder."

Warner-Pioneer also has a roster of Japanese artists. These acts, he said, "sell more singles than albums. It's still very much a singles market, but a successful Japanese single can sell 1½ million units. Singles there are more expensive than here, and it's an important profit factor in the company, whereas it's much less so in the U.S., where very often a single is a promotional tool for an album. With international acts, though, you sell more albums (in Japan) and fewer singles."

While nothing can help an artist abroad as much as concerts and live appearances on television, Ertegun said, WEA has also used film clips to good effect. Noting that "television is very important, much more than here," Ertegun stated that "whatever kind of film clip we make, whether it's with a name artist or a young artist, we can get played in most countries with no problem. They're hungry for that."

One reason why television stations abroad, unlike American networks, will give exposure to new artists, he added, is that there are fewer of them in each country. With less competition for the audience, these stations are not as worried about declining ratings as their American counterparts.

There are also fewer radio stations in other countries, but this works to the detriment of the record industry. Because there may be only three or four stations in a country, Ertegun said, "air time for popular music is limited, and, in addition, they have rules for playing so many local records for every international record. But you make up for it with personal appearances, and one television show is worth a hundred plays on the radio."

## Is There Money In Africa?

As part of its long-range expansion plan, WEA International is continuing to set up new companies in countries where previously its product had been distributed by licensees. On July 1, WEA is opening companies in Singapore, Hong Kong and Malaysia. After that, the only important markets where WEA will have licensees will be in Scandinavia, Spain, Mexico, Argentina, and all of Africa except for South Africa.

Ertegun expects Africa to be the site of the next big explosion in the record business. "What's happening in Brazil is going to happen in Africa," he declared. "And we will not only sell more of our records over there, but we will be recording African talent for other parts of the world. That's one of my next projects. There's tremendous talent in Africa, but there are no good studios. We're going to have to bring artists to Paris, to London, to the U.S. to record them."

"Obviously, this is long range," he added. "Right now we're happy with most of our

African licensees, but eventually we'll have our own companies in practically every country."

While there have been reports that WEA will soon get up an exploratory operation in Ivory Coast, Ertegun would only say that this was a possibility. "We haven't really decided how to go about it or where to do it." Plans for this phase of the African venture will probably be finalized in a couple of months, said Ertegun.

WEA has experts who do nothing but research facts about areas of the world where the international division might want to establish new companies, Ertegun said. They look at such things as unemployment rates, the political situation, per capita income and laws that affect foreign capital investment.

In addition, Ertegun believes in first-hand experience of conditions abroad. "That's why I travel. I travel not only to countries where we have companies, but also to countries where we may open up in the future."

## Declining Dollar

The decline in the dollar's strength abroad has not hurt WEA International, according to Ertegun. The only effect of this phenomenon, he said, has been on the conversion into dollars of foreign license income.

Inflation has been a more serious problem around the world, said Ertegun, because WEA doesn't want to raise LP prices above the level that consumers in any given country can afford.

In some countries, of course, retail prices have been consistently higher than in the U.S. But in one of these nations, Germany, retail record prices have actually decreased due to Common Market pressures. Although WEA's profit margin was cut by this action, Ertegun said that the Common Market also offers several advantages.

Foremost among these is the absence of customs barriers between members of the Common Market. Ertegun also hopes that the organization will help iron out the "value-added" taxes of European countries, which range from 33% in France down to 10% in other nations. If all members used the same percentage, less of the burden would fall on individual WEA companies.

## More Than Two-Way Street

After the recent bi-annual meeting of WEA International, which was attended by domestic label heads and WCI executives, Ertegun was quoted as saying that every

WEA company is "of paramount importance to us all." He told **Cash Box** that he stands by that view, despite the fact that WEA's domestic operation contributed two-thirds of the volume of the WCI music group last year.

Vis-a-vis the American labels, Ertegun explained, the international companies are only "less important in the sense that they're much younger -- so naturally it's going to take time (to build them up). All those companies have a double goal in mind, which is: one, to sell more of our American product; but two, and equally important, is to generate native talent which will hopefully be successful in the local market and which, in many cases, we can export to some other markets -- for example, from Italy to Japan, or from Brazil to France.

"The avenues are not just from those countries to the U.S. and back, but there's also a lot of interaction between the foreign companies themselves," Ertegun stated. He cited the success of WEA Holland recording artist Maggie McNeal, who recently had a No. 1 single in Brazil. She also did some personal appearances there, he said, "and now she's a well-known artist in Brazil. As a result, Warner Bros. brought her to the States, released the record, and we'll continue to work Maggie McNeal, because she has international potential."

## Biggest Threat

The most dangerous threat to the burgeoning international music industry, Ertegun stressed, is piracy. "It's growing around the world, and it's so easy to duplicate cassettes. It's much more serious and imminent than people realize. I'm a crusader in the fight against piracy because, especially here, my American colleagues aren't really aware of the fact that we're losing one or two million dollars a day.

"And how can you fight it? By spending money. By hiring attorneys, passing legislation, lobbying the government, and enforcing anti-piracy laws. Many American companies don't realize this is going to affect them, and already they're losing a huge income."

The International Federation of the Phonographic Industry (IFPI), Ertegun said, is the only organization that is effectively combating piracy worldwide. With the help of the IFPI, on whose board he sits, "We've almost won the fight in Hong Kong, we have in Manila, and we're working on it in Singapore."

# Supreme Court Blocks Access To Nixon Tapes

(continued from page 10)

is further complicated by the "one-house veto" mechanism, by which either the House or Senate is able to block regulations it opposes.

In a surprise interpretation of a 1974 law, the high court decided court release of the Nixon materials "might frustrate the achievement of the legislative goals of orderly processing and protection of the rights of all affected persons." Justice Lewis F. Powell, Jr. write in the opinion for the court.

The law in question directed the General Services Administration to take custody of the load of papers and tapes from Nixon's five-and-a-half years in office; GSA was to remove personal and private items from the collection and determine the rules of public access for the rest. That law has not been implemented due to litigation brought by Nixon against the GSA.

## Eventual Release Possible

It is still possible that the 22 hours of tapes that were admitted into evidence at the cover-up trial may be released eventually. In any case, those are the tapes heard by spectators at the trial, heavily reported in the press, so there would be few surprises.

For the present, the Supreme Court decision scuttles plans by the commercial television networks, Warner Communications, the Public Broadcasting Service and the Radio-Television News Directors Association to copy and distribute the tapes to the public.

# Alexander St. Begins Campaign For First LP

LOS ANGELES — Alexander Street Records is planning a major marketing campaign in support of the label's first LP release "Unbelievable" by the Paul Cacia Band featuring singer Janine Cameo.

Advertising for the album, which was released in mid-April, will include trade and consumer press ads.

On the retail level, Alexander Street is setting up a contest offering customers the chance to win a 6x6 foot wooden blow-up of the album cover by submitting their name in a display unit. Ten winners will be selected.

The label is also planning a series of regional sales and promotion contests to drum up interest in the album, which will be supported by a tour in May.



**NOLAN CELEBRATION** — Polydor recording artist Kenny Nolan joined label execs recently at a party celebrating his recent signing and forthcoming LP. Pictured (l-r) in the top row of photos are: Roy Steen of KRTH; Fred Haayen, president of Polydor Inc. and Polydor International; Bob Hamilton, KRTH program director; Barbara Bridges, Polydor's Los Angeles promotion manager; Barry Fidel, editor of the *Confidential*; Nolan and John Antoon, editor of the *Confidential*; and George Albert, *Cash Box* president and publisher, and Nolan. Shown in the bottom row of photos (l-r) are: Haayen and Albert; Franki Valli; Don Steele of KTNQ and Nolan; Nolan; Doris Schnabel; Dr. Ekke Schnabel, senior vice president Polydor legal affairs, and Peter C. Bennett, Nolan's attorney and general manager of Nolan's record company, Marathon Records. Nolan performed some of his past hits.



# REVIEWS ALBUM REVIEWS

Coordinated by Joey Berlin

**TOGETHER FOREVER — Marshall Tucker Band — Capricorn CPN 0205 — Producer: Stewart Levine — List: 7.98**

The new MTB album was recorded at Miami's Criteria Studio with little overdubbing, and the result is some of the finest rock 'n' roll pressed in recent memory. "I'll Be Loving You" is a sizzler, "Singing Rhymes" is a sweeping, driving love song and "Asking Too Much Of You," a tender blues number, is the group's first acoustic effort. It all adds up to a stellar album with something for AOR, pop and progressive country formats.

**TAKIN' IT EASY — Seals and Crofts — Warner Brothers BSK 3163 — Producer: Louie Shelton — List: 7.98**

Just when America appeared in danger of being buried under the New Wave, along comes a Seals and Crofts album to throw Top 40 and MOR audiences a much-needed lifeline. A top pop duo, Jimmy Seals and Dash Crofts have come up with another sure-fire winner containing a masterly blend of rollicking energetic cuts like the title cut and "Breaking In A Brand New Love" and soaring ballads with rich harmonies — this album's mainstay and a Seals and Crofts specialty.

**FUTURE BOUND — Tavares — Capitol SW-11719 — Producer: Freddie Perren — List: 7.98**

Hot off its association with "Saturday Night Fever," this veteran disco/soul quintet's sixth album is a consistent selection of expressive, powerful lead and harmony vocals, sprightly-arranged horn and string charts, and pleasant, refreshing melodies. "Future" contains two sensitive, romantic ballads, but invigorating disco thumpers dominate. Including the hit "More Than A Woman," this LP will receive strong disco, R&B and pop attention.

**STARDUST — Willie Nelson — Columbia JC 35305 — Producer: Booker T. Jones — List: 7.98**

Willie has long wanted to make an album of American pop standards, so for this album he takes his remarkable voice to such greats as the title tune, his recent single "Georgia On My Mind," "September Song," "On The Sunny Side Of The Street" and other classics. Willie's unique vocals bring new meaning to the tunes, even though we've heard them for years, and makes them all his own. The styles range from pure country to swing to straight pop, so it should do well on a variety of playlists.

**THANK GOD IT'S FRIDAY (Soundtrack) — Various Artists — Casablanca NBLP 7099-DJ — Producers: Various — List: 12.98**

Featuring an all-star cast of disco artists, this two record set (which includes a bonus 12" single) is similar in form to the "Saturday Night Fever" package, and contains enough disco killers by such acts as Donna Summer, the Commodores, Santa Esmeralda and Diana Ross to serve as the perfect dancefloor follow-up for "Fever" fans. With numerous singles possibilities to spread out over a several month period, this could be a staple on a variety of playlists.

**CASINO — Al DiMeola — Columbia JC 35277 — Producer: Al DiMeola — List: 7.98**

Al DiMeola, along with Steve Gadd, Barry Miles, Mingo Lewis and Anthony Jackson, has produced a stunning show of guitar virtuosity matched with stellar support. His third album since leaving Return To Forever, "Casino" employs Latin and Afro rhythms to good effect, creating a tropical audio environment in the listener's head while alternately soothing and stirring the soul. Already at #122 bullet on the pop chart, "Casino" is a good bet for pop, jazz and AOR programmers.

**ADVENTURE — Television — Elektra 6E-133 — Producers: John Jansen and Tom Verlaine — List 7.98**

With "Adventure," Television will surely take their place as one of the most provocative and refreshingly original bands. Tom Verlaine, TV's guiding light and lyricist, writes rock and roll songs the way Jackson Pollack attacks a canvas: splashes of obtuse color, the interpretation of which rests solely with the individual listener. The mood throughout is terse and diamond hard. On the bottom line (or CBGBs, for that matter), the playing throughout is excellent and a proper backdrop for Verlaine's special personal view of reality. For AOR.

**SPYRO GYRA — Amherst AMH 1014 — Producers: Jay Beckenstein and Richard Calandra — List: 7.98**

Already on the charts and receiving airplay on a variety of playlists, this New York-based configuration concocts an innovative combination of jazz-rock instrumental textures underlined by a funky backbeat. On its first Amherst album, the group explores a series of extraterrestrial concepts, led by Jeremy Wall's imaginative, reflective keyboard runs. For AOR, and R&B.

**DAVID JOHANSEN — Blue Sky JZ 34926 — Producers: Richard Robinson and David Johansen — List: 7.98**

The leader of the ill-fated New York Dolls, one of the pioneer forces behind the latter day punk movement, is back with his first album since the demise of that critically-heralded outfit. Although Johansen's vocal range is limited, the emotions he evokes with it are not, as can be heard in the desperation of "Lonely Tenement," the raucous rock of "Cool Metro" and the Patti Smith-like hypnotic treatment of "Frenchette." Suitable for AOR and Top 40.



**BAD BOY — Ringo Starr — Portrait JR 35378 — Producer: Vini Poncia — List: 7.98**

To coincide with his upcoming television special, Ringo has released his first album for his new label. The music is similar to his earlier solo works, featuring bouncy pop tunes, in addition to a fine remake of "Where Did Our Love Go." Ringo's voice still has the happy, knowing flavor that seems to link him to his Beatle past. Now, after a couple of disappointments, Ringo looks like a Starr again.

**DO WHAT YOU WANNA DO — The Dramatics — ABC AA-1072 — Producers: Ron Banks and Larry J. Reynolds — List: 7.98**

With its last album just missing gold status, this Detroit-based vocal quintet may be primed for its biggest seller yet with this consistently superb soul effort. Highlighted by the powerful, resonant lead vocals of Ron Banks, the Dramatics' fifth ABC LP also includes arresting horn and string charts, sexy, punchy rhythms, and unusually expressive lyrics. Should be a favorite on Top 40 and an automatic for R&B airplay.

**SURVIVOR — Randy Bachman — Polydor PD-1-6141 — Producer: Randy Bachman — List: 7.98**

With his first solo LP since leaving BTO, Bachman has created a concept work depicting the struggles and achievements of a Canadian youth who decides to follow the weary but rewarding rock 'n' roll trail. Arguably autobiographical, this effort displays much of the brilliant rock instincts associated with Bachman's most renowned work. Including extensive keyboard and background vocal help from Burton Cummings, "Survivor" is an AOR and pop certainty.

**MIDNIGHT BELIEVER — B.B. King — ABC AA-1061 — Producers: Stewart Levine, "Stix" Hopper, Wilton Felder and Joe Sample — List: 7.98**

B.B. is well-established as the "King of the Blues," and this album shows why. He sings of love's trials and tribulations with an honesty that soothes the pain, while he makes his guitar, Lucille, wail — telling a story that words can't. His writers and accompanying musicians complement B.B. perfectly, adding up to a completely satisfying blues LP that's right for R&B, pop and AOR formats.

**VARIATIONS — Andrew Lloyd Webber — MCA-3042 — Producer: Andrew Lloyd Webber — List: 7.98**

Webber has a history of taking on complex classic-rock projects ("Jesus Christ Superstar"), and "Variations" is no variation. Based on Paganini's "Caprice in A Minor," the LP explores Paganini's themes in a range of styles, from classical to rock to disco. Members of Colosseum II, Rod Argent, Barbara Thompson and Webber's brother Julian display extraordinary skill on the difficult arrangements. Added bonuses include a 45 and some interesting album art.

**LISA BURNS — MCA-2361 — Producer: Craig Leon — List: 7.98**

Rock 'n' roll bombshell Lisa Burns explodes onto the music scene with her debut LP, a strong collection of driving tunes starring Burnes' powerful voice, a rich instrument capable of rocking out or caressing tender phrases. Backed by The Boom Boom Band (sans Willie Alexander), the album has an early rock 'n' roll feel, but it's authentic, not outdated. Songs like "Soul Deep" have hit potential and should make a lot of pop and AOR playlists.

**THE MAN-MACHINE — Kraftwerk — Capitol SW-11728 — Producers: Ralf Hutter and Florian Schneider — List: 7.98**

The West German techno-rockers are back with more "neoinpressionist picture music," every bit as intriguing as "Trans-Europe Express." The futuristic quintet's music must be heard to be understood, but it won't be forgotten. The mechanical pulsations and sound repetitions of Kraftwerk have inspired David Bowie, and many see the group as a forerunner of a new musical style. Progressive programmers should give tunes like "The Robots" a shot.

**FOR YOU — Prince — Warner Bros. BSK 3150 — Producer: Prince — List: 7.98**

Rarely does an artist emerge who has developed such a phenomenal array of finely-honed musical skills at such an early age. Only 18, Prince produces, arranges and plays all the instruments on this sophisticated R&B album. "I'm Yours" is a fiery, soulful number displaying stinging rhythm, while "Just As Long As We're Together" is a more conventional song highlighting Prince's multi-tracked vocal work. For R&B, AOR and pop lists.

**HOW MUCH, HOW MUCH I LOVE YOU — Love and Kisses — Casablanca NBLP 7091 — Producer: Alec R. Constandinos — List: 7.98**

With its second album, composer/instrumentalist/producer Constandinos demonstrates his multi-talented skills in concocting this highly sophisticated disco work. Utilizing a 48-track studio board, "How Much" features soaring female vocal harmonies, compelling string and horn charts, and pulsing rhythms sure to delight disco lovers. Including two numbers of 14-minute length, this effort is suitable for discos while the shorter "Maybe" warrants R&B action.



Burkhart/Abrams Assoc.



*The Superstars*

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# Superstars

## SUPERSTARS STATIONS

**WMJQ** Rochester  
**KAZY** Denver  
**WKTU** New York  
**WLPX** Milwaukee  
**WXLM** Savannah  
**KPOL** Los Angeles  
**KSMB** Lafayette  
**KRLY** Houston  
**KDKB** Phoenix  
**WFBQ** Indianapolis  
**KGON** Portland  
**KPRI** San Diego  
**KCBC** Des Moines  
**KYYS** Kansas City  
**WAAF** Worcester  
**WDVE** Pittsburgh  
**WGRQ** Buffalo  
**WHCN** Hartford  
**WHOT** Youngstown  
**WILS** Lansing  
**WKLS** Atlanta  
**WLRN** Louisville  
**WQDR** Raleigh  
**WLVQ** Columbus  
**WRCN** Riverhead  
**WROQ** Charlotte  
**WWWV** Charlottesville  
**WYSP** Philadelphia  
**WYXE** Madison  
**CILQ** Toronto  
**WWWW** Detroit  
**WIYY** Baltimore  
**KCJB** Minot  
**KQRS** Minneapolis  
**WQXM** Clearwater  
**WIOT** Toledo  
**WZXR** Memphis  
**WRHY** York

# A Vision Whose Time Has Come

*In the history of radio, the '70s will be remembered as the decade in which album-oriented radio came of age and the Burkhardt/Abrams "Superstars" format is one of the forces that helped shape that new maturity.*

*Since 1974, nearly 40 FM and AM stations across the U.S. have adopted the "Superstars" format. Most of them have experienced ratings increases. The reason is not hard to see: Lee Abrams has taken the best of new and old in radio and combined it into a viable principle for success. He has applied the "familiarity" principle of Top 40 radio to the "progressive" sound of AOR. The resulting synthesis sheds the high-pressure style of Top 40, while still presenting the music of hit artists.*

*This innovating approach complements the current emphasis of the record industry. Instead of depending on a string of hit singles to keep an artist going, labels can now work with AOR to develop a perception of the artist's name and his overall musical contribution. And "Superstars" has played a key role in the evolution of the artist development concept.*

*The tight playlists of Abram-consulted stations increase their impact on the markets they serve. However, as several promotion executives note in the following pages, the "Superstars" stations also have a great deal of flexibility in dealing with local conditions. While this is part of the reason for their success, it also benefits some of the less established artists in terms of airplay.*

*Ultimately, an increasing share of radio's future lies with AOR, whether that's labelled "progressive," "soft rock," AM or FM. The Burkhardt/Abrams format has been successful in all regions of the country. It is the only type of AOR format that has demonstrated this kind of universal appeal. In that respect, its concept rivals that of AM Top 40 radio.*

*In this special supplement, **Cash Box** salutes Kent Burkhardt and Lee Abrams and their unique vision. In the long run, we believe, they and those who follow in their footsteps will revolutionize not only radio, but the record industry as well.*



## Abrams Details 'Superstars' Philosophy

by Charles Paikert

Add 1974 to the landmark dates in radio history. That's when Lee Abrams, a young researcher and programmer from Chicago, moved to Atlanta, joined Kent Burkhardt's radio consultancy firm, and began to build the Superstars network of stations that has since become one of the dominant forces in the radio industry.

The concept for the Superstars formula, with its emphasis on thorough and exacting research, actually germinated, however, in 1966, when Abrams was a teenager in Chicago. Abrams was then managing some friends who had formed a rock and roll band, and he wanted to find out what songs they should play.

Logically, he figured, he should ask rock and roll fans what songs they wanted to hear. So Abrams started asking questions, and he hasn't stopped since.

As radio became his passion, he began to ask people radio questions. For fun, he thought of research methods that would improve a station's ratings, like calling up people on the phone to ask them what they thought of a certain song.

### Radio Background

When he was 16, Abrams decided to turn fun into profit, and, while in Florida, he sold his first research data to WQAM in Miami. After graduating from high school, he joined Miami's WMYQ-FM as music director. In 1971 he moved to Detroit, where, at the age of 19, he served as program director for WRIF-FM, a station in the ABC-FM chain.

During his stints at each station, Abrams continued his research projects, and became convinced that a large but untapped "vulnerable Top 40" listening audience existed. This audience, Abrams felt, was ripe to be siphoned off to good FM rock stations, provided the stations instituted the kind of carefully thought out programming necessary to attract these Top 40 listeners.

Abrams, of course, had his own very definite idea of what that type of program-



Lee Abrams



ming and music format should be. He initially called it "accessible progressive rock," with an emphasis on playing familiar album cuts by artists who were familiar to the Top 40 listener. Although his employer, ABC-FM, had already begun to pioneer this type of tighter format for FM, Abrams became frustrated when they wouldn't include wider research methods, and he eventually left the station to form his own consultancy company, based in Chicago.

Carl Venters, president of Durham Life Broadcasting Service, who had met Abrams in Detroit, became Abrams' first client. Venters had a limping FM station in Raleigh, North Carolina which was floundering in the ratings with a 2.0 cume. After the station's name was changed to WQDR-FM, Abrams was hired as programming consultant. Local research was immediately utilized; several strict rotations were set up; familiar, mainstream rock artists were played, and the station's ratings zoomed up some eight ARB points.

### Joins With Burkhardt

Unfortunately, however, Abrams discovered that success at an early age had one drawback — he hadn't had enough time to make the right contacts in the business.

Enter Kent Burkhardt.

"I kept reading that this Burkhardt guy was signing up one station after another," Abrams recalls, "while I was struggling

"We have to be as commercial as possible without losing our progressive identity. . . . We need to be somewhat adventuresome as part of our image, but the general feel of the station has to be familiar."

along with two. So I thought I should get to know him."

Abrams' decision was an astute one. Kent Burkhardt, an Atlanta-based consultant, had been in radio since he was 10 years old. Beginning his career as a popular southern disc jockey, he had then bought his own station in Texas. In 1961, he had moved to Atlanta and had become general manager for WQXI. Within a few years, Burkhardt had moved up to become president of the radio division of Pacific-Southern Broadcasting Company.

After leaving Pacific-Southern in 1972, Burkhardt formed his own consultancy firm, specializing in Top 40 stations. He began receiving a series of letters from Abrams, and finally the two men met in a hotel room in Minneapolis in 1973. After an all-day session, an agreement was reached, and a partnership was formed.

### 'Superstars' Born

The following year, Burkhardt and Abrams adopted the term Superstars to describe their inclusive album-oriented rock programming philosophy. The Superstars approach to radio began to win ratings battles across the country, and in four years, more than 40 stations were grouped under the Superstars umbrella.

It is this unprecedented number of successful AOR stations with the same format and programmed from essentially the same source that have given Burkhardt/Abrams their tremendous clout.

Still further expansion is planned by Burkhardt and Abrams. Personnel additions are scheduled for their Atlanta office, and they hope to break into the European market, as well as to expand their base in Canada, currently established at CILQ in Toronto. In addition, they hope to add to their roster of nearly 30 non-AOR client stations, as well as to continue their research profiles on contemporary acts for record companies and other interested clients.



Pictured (l-r): Lee Michaels, Kent Burkhardt, Lee Abrams, Mike Scott.

These are the essential facts that make up the Superstars success story. But what are the key ingredients in the Burkhardt/Abrams recipe for attracting and keeping new listeners? In a recent interview in his Atlanta office, Lee Abrams tackled this question with his customary directness.

**Abrams:** We have to be as commercial as possible without losing our progressive identity. This is done by sticking with the real strong artists who have already been exposed on the high cume Top 40 stations. If those artists then fit our demographic target, we open them up and play other cuts besides their hits. The result of that is familiarity, but at the same time, musical depth.

**CB:** What exactly do you mean by familiarity? Why is it so important?

**Abrams:** Well, we've studied Top 40 listeners carefully, since that's who we're going after. We found that the main reason people listen to Top 40 is not the cash calls, or the jingles, but the comfort, because everything is familiar. We found that people who are into music just on a mainstream level demand comfort. They don't have the tolerance to sit down to new music and get into it. So familiarity is important because it creates comfort.

**CB:** What about depth?

**Abrams:** Depth gives us our reason for being on the dial. One of the incentives for listening to us is to hear other songs than the Top 40 hits by the hit groups. We need to be somewhat musically adventuresome as part of our image, but the general feel of the station has to be familiar.

**CB:** Let's take the Superstars concept step by step from a station's point of view. What do you have to offer a station?

**Abrams:** Well-developed instincts. We've studied radio exhaustively and worked with 50 stations — and made every mistake in the book. At this point, we feel we can often tell if what a station is doing is right or wrong just by listening to it.

We do, of course, offer a vast amount of research. We're set up to find answers to any music or presentation problem. We also offer the entire Superstars network to a station, and that is really a brainpool of 42 other program directors who share their

knowledge. Also, we have a lot of solid promotional ideas and guidelines for each station.

**CB:** Alright, what happens when a station signs up?

**Abrams:** First, we just listen to the market for a day or two. Then we go to the phone books and make calls to find out specific musical questions.

**CB:** Such as?

**Abrams:** What point of musical evolution the market is at. What's the percentage of familiarity for certain groups? Regional trends, like how does the market take to heavy rock?

**CB:** What next?

**Abrams:** We meet with the program director and the general manager to find out how exactly they are running things. The next phase is coming back to the market for three to seven days and setting up the system. We talk to all the jocks, the newspeople, and we hold promo meetings. The Superstars music and programming philosophy is made very clear. By the time we leave, things should be rolling. We will come back personally into a market every three weeks or so, and, of course, communicate by phone and memos every week.

**CB:** What is your music philosophy? Aren't you in fact "playing the hits?"

**Abrams:** We start with the premise of playing the hits. But we go deeper than that. We play the hit artists.

**CB:** What kind of rotation do you use?

**Abrams:** We have over 10 different music categories, and each one runs at a different rotation, the fastest being five hours, and the slowest being two weeks.

**CB:** What kind of categories do you use, and how many songs are in the rotations?

**Abrams:** Some of the categories are classic album tracks; oldies with Top 40 identities; priorities; and regional. In the five-hour rotation, less than a dozen cuts are repeated; in the two-week rotation, as many as 1200 are repeated.

**CB:** What about the role of the local program directors? How much would you prefer he or she do on their own, and how do you feel about their experimenting?

**Abrams:** The local PD is critically important. If they are on the same wavelength as me, and if they understand the whole thing, they can do quite a bit on their own. As far as the experiments go, that's alright if they're thought out. It's just the ones that are done by gut feeling with no study behind them that are the problems.

(continued on page B/A 30)



A SALUTE TO THE SUPERSTARS



FROM ONE OF OUR SUPERSTARS

Jethro Tull's new album "Heavy Horses" is on



**Chrysalis**  
Records and Tapes

CHR 1175 Produced by Ian Anderson



# Superstars

## Kent Burkhart Consults Top 40, Country; Sees FM Top 40 As Threat To AM Stations

by Charles Paikert

Superstars, despite its current prominence, is only one aspect of the many services performed by Kent Burkhart/Lee Abrams and Associates. There are nearly as many Top 40 country & western, MOR and disco stations consulted by Kent Burkhart and Mike Scott as there are Superstars stations.

Despite differences in programming philosophy between the AM and Superstars stations, a great deal of the research done by either operation is often shared by both.

"We're constantly communicating," Burkhart says. "I may see things at an album station in one of my markets, and if they have a good idea, I'll pass it along to Lee. On the other hand, he accumulates a vast amount of Top 40 information that we can use on certain records. Also, a lot of promotional ideas can be used at both stations, as well as a lot of the research methods that we use, like questionnaires and call-back cards."

### 'Panel Testing'

Burkhart even employs separate research methods for his Top 40 stations, including "panel testing," where a group of 30 people are brought together in a par-

"The most important factor in Top 40 is that the listener must have a reason to tune in. And if there are two stations in the same market that play the same music, the only difference is the guy on the air."

ticular city to hear new product at the same time. "It's a great ear test," Burkhart comments, "and although the panels are sometimes a little slow on ballads, their accuracy in picking the hits is usually pretty amazing."

Burkhart also relies on another pair of ears very heavily — his own. "I believe I was given a great set of ears," Burkhart states. "In fact, I believe there are none better in this business. I've been right enough times now so that I feel I can say it. I even tried to get my ears insured once, but it was too expensive."

Certainly, after over 30 years in radio, Burkhart has heard a lot of music on a lot of stations, and his judgment has usually been beneficial to the stations' ratings. Asked about the current state of Top 40 radio, Burkhart stressed that "AM Top 40 has to have movement by tempo, something exciting all the time, with a continuity of sound — the same type of sound day in and day out."

"But the most important factor for Top 40," Burkhart adds, "is that the listener must have a reason to tune in. And if there are two stations in the same market that play the same music, there is only one difference — the guy on the air."

### Personality Counts

Personality, according to Burkhart, is still one of the most valuable commodities that AM Top 40 has to offer — if done right. "The personality has to be friendly and warm," Burkhart says, "and also has to be able to adapt to the five-word personality concept — say it and leave."

For the future, Burkhart envisions Top 40 AM becoming even more personality-oriented. "There's going to be more fun, more show biz on the air," Burkhart predicts. "I think the music will basically stay the same, although some stations have recently made the mistake of getting so soft that you don't even know they're a rock station anymore. Also I think the news concept will broaden, so there will be more news on AM Top 40."

In order to stay competitive, Burkhart stresses, "AM has to have less commercials." And from where, exactly, does Burkhart think AM Top 40 will receive its greatest competition?

FM Top 40, he replies, without hesitation.

Turning to country and western, Burkhart feels that this area of radio programming will be a particularly fast-growing one in the next five years. "Country is continuing to break out of its regional base," Burkhart states, "and I think that more and more northern industrial cities will be getting strong country stations. And it's going to be soft country."

What makes a country station strong? "Well, our approach is basically the same as Top 40," Burkhart replies, "but we let the jocks talk longer and be folksier. The demographic response to a country station is 25-plus, and during the afternoon, of course, it's highly female, and they like having love made to them by a jock. That's the entire concept."

Promotions and news are also more crucial on a country station, according to Burkhart. "Country listeners tend to get more involved with promotions," he says, "because they tend to get more involved in

the chorus line. They listen for words.

"The news is also extraordinarily important on country," Burkhart adds. "It's a 25-49 audience, and they're more inclined to want to know what's going on in the world."

### Market Studies

When not discovering ways to boost radio stations' ratings, Burkhart occasionally takes on the task of doing a market analysis for a particular station, providing an exhaustive study of that market's listening habits and preferences.

In addition, Burkhart/Abrams and Associates have begun advising motion picture producers on marketing strategies for music movies, including the forthcoming films, "FM," "Sgt. Pepper," "The Wiz," and "I Want To Hold Your Hand."

The firm's other diversification plans, Burkhart revealed, include plans to buy radio stations and sell "key word research" to advertisers looking for motivational words to sell their product.



Kent Burkhart

## Primary Superstars Stations Stress On-Air Personalities

Since FM radio used to be largely oriented toward a "counterculture" type of audience, it is not surprising that it blossomed first in primary markets, where "lifestyle" is a paramount concern among the 18-34 group.

As a result, FM stations, especially of the AOR variety, are increasingly dominating primary markets. And in the forefront of this trend are the Burkhart/Abrams Superstars stations.

A major aspect of primary markets is that they are very competitive. Because air personalities can have a critical effect on minute-by-minute maintenance in this kind of situation, some of the primary stations queried by **Cash Box** emphasized their own jocks' special magic.

### WWWW — Detroit

"Trying to be artistic and make money and get numbers just doesn't work anymore," says Jim Johnson, program director at WWWW-FM (W4) in Detroit. "It used to be the freaks with long hair who tuned into FM. Now it's everybody, and we have to appeal to everybody if we want to capture the (mass) audience."

WWWW has been successful in that pursuit, and the station credits the Superstars format with hiking its ratings from 3.5 to 5.0 in October/November, 1977.

WWWW general manager Bartley Walsh says the station's success can also be credited to the overall rise of AOR radio, and the Burkhart/Abrams research "that we weren't able to match locally."

Johnson notes that in the past (WWWW adopted Superstars in March of last year), the station was programmed on "a kind of intuitive level." With the tighter Superstars AOR format, he continued, WWWW has now become a popular contemporary station, as opposed to its former status as a "lifestyle" or "culture" station.

"We do our musical adds almost entirely on a research basis now," he says.

In addition, whereas the station used to play "almost every record that was released," from disco to heavy metal to MOR, the change in format has finally allowed the station to develop a solid image.

### Close Cooperation

The station's relationship with Burkhart/Abrams has been characterized by

close cooperation, Johnson asserts. "We rely on them for the input nationally from their other stations, and for their input on oldies, because they do extensive one-on-one research." Johnson says he much prefers this kind of research to reliance on the trades.

Each week, as all Superstar programmers do, Johnson calls Abrams to discuss new product and the overall release scene. Abrams, says Johnson, gives "a complete picture of what's going on, where it's happening, where it's not happening, and why." In addition to telling the local station what America's radio listeners are tuning into, Abrams also inquires about what is happening in Detroit, and what the station is currently adding to its playlist.

### Tightening Market

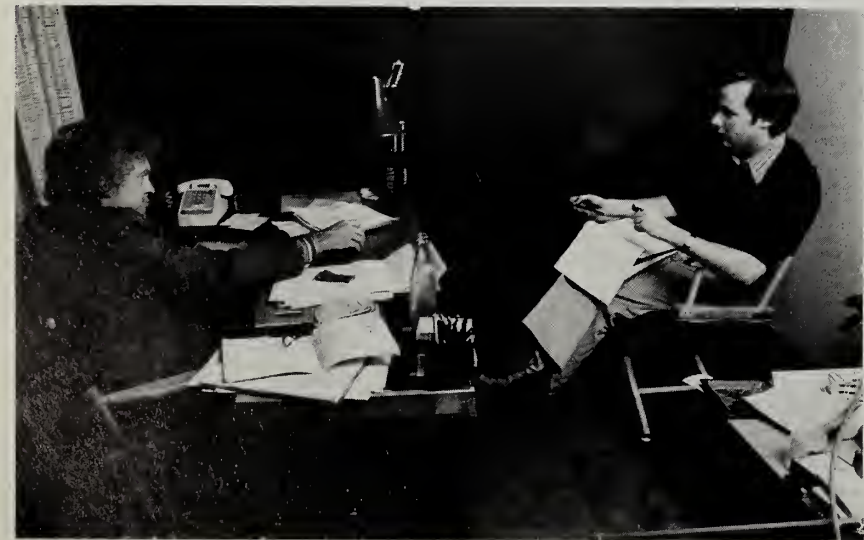
The Detroit market, in general, has been steadily tightening up, with "everybody going for the same contemporary adult audience." WWWW's major FM competitor is WRIF, according to Johnson. The latter station, he says, plays little new music, while W4 tends to be a little more liberal on its adds. "We'll go on things that look good around the country. For us, that's where the intuitive part is now."

As an example, Johnson says W4 has added the recent Head East album, which "RIF will never go on, unless there are some really big sales figures."

W4 currently ranks #1 in 18-34 men, while WNIC and WMJC, FM soft rockers, are appealing to a female demographic, and WONC is seeking an older demographic.

Overall, Johnson speaks of maintaining the station's strong "personality" in the market. Toward this end, he stresses more DJ individuality than is found at stations in smaller, less competitive musical markets. In addition, Johnson points out that the "maintenance" philosophy of AOR FM stations is very similar to the AM programming idiom, with perhaps a slight variation in "textures."

Likewise, the ad bases for Detroit's AMs and FMs are similar, with both going for the insurance companies, banks, and auto accounts. Bartley Walsh notes that WWWW's advertising covers essentially the "same spectrum" as the AM contemporaries and MOR outlets.



Burkhart (l) with **Cash Box** reporter Charles Paikert.

(continued on page B/A 36)



Burkhart & Abrams.  
Quality does not go unnoticed.



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Wherever they go, B/A and *Superstars* attract audiences, with a continuing commitment to the highest quality programming. That's something to be proud of.

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Best wishes for continued success, Ken and Lee.  Warner Bros. Records and its family of labels



# Superstars



Taft FM programmers (l-r): Max Floyd (KY 102), John Velshoff (Q-FM 97), Tom Teuber (Q-FM 96), Ted Koscitti (WDVE), John McGhan (WDVE).

## Superstars Allows Variations To Fit Local Requirements

Because of their tightly structured format, Superstars stations have been regarded by some in the radio community as conservative, especially when compared to the handful of progressive stations.

However, Burkhardt/Abrams consulted stations do exhibit a wide range of variation in both programming and style. For example, Sonny Fox, who programs both WYSP and WKTU, feels free to introduce his own modifications into the Superstars format and he exemplifies the attitude of many Superstars PDs.

### Flexibility

An equally dramatic example of flexibility in the Burkhardt/Abrams approach is WKTU's "soft Superstars" format, which differs in many respects from the formats used on other Superstars stations.

Additionally, WRHY and WAAF, which serve fragmented audiences over a wide geographical area, have found that Burkhardt/Abrams have been able to come up with the right formats for them.

### WYSP — Philadelphia

Perhaps no other Superstars station in America experienced a more radical format turnaround than WYSP-FM in Philadelphia.

Sonny Fox, the outspoken program director, describes the old (pre-1975) WYSP format as "progressive free form." Typical of that form was the "pseudo-hep rap" of the station's jocks, who "used to go into long discussions like they were sitting in your living room."

The adoption of the Burkhardt/Abrams Superstars format in late 1975 brought to WYSP a completely new philosophy, says Fox. "It was a shift in priority from the DJs as the show, to the music as the show. We don't have any rules on length of time for talk. But now, when a jock talks, he is giving vital information concerning the music and the artists. If some background is needed for a new piece of music, the jock is encouraged to throw it in. Brevity, however, is a very important commodity."

### Hosts

Today's WYSP DJs, according to Fox, are kept well aware not only of their function as "hosts," but of the fact that without a "formalization of what people like to hear, and when to play it," there would be no WYSP, and no jobs.

"If you allow the jocks to select their own music, as the station did before, they're going to play what they like, and not

necessarily what the listeners like."

The Burkhardt/Abrams research, combined with WYSP's own passive research, is designed to ensure that the listeners are satisfied. Obviously, the station is doing something right. From an early 1975 share in the 1.5-2.0 range, WYSP garnered a 4.4 in the 1978 January-February ARBs. The station is first in the key 18-34 adult and 18-49 male categories, and is third in teen demographics.

### Teens To Middle Age

Fox's concept is the creation of an "MOR-AOR station" which will grab listeners at 12 and hold them through middle age. Fox hopes to accomplish this by eliminating "the revolving door image of rock 'n' roll," and by keeping the station staff intact.

"I personally don't listen to any other stations in the market but my own," Fox asserts. Because of his long association with Lee Abrams (WRNO, an Abrams-Fox-consulted station, was the first Superstars client), Fox feels free to make his own changes in the format. He has made four such major modifications since coming to WYSP. "Some of the other Superstar stations may elect to follow the format more rigidly," he explains. "That might be wise if the PD hasn't grown up with it."

While the "tight" Superstars playlists generally preclude playing records out of the box, an example of the format's overall flexibility is the fact that WYSP was the first station to feature the Boston LP. The station also received a gold plaque for helping to break Steely Dan's "Royal Scam," an album that did not yield a hit single.

### Bigger Ad Base

On the business side, the steady ratings increases of WYSP over the past two years have obviously meant a bigger advertising base. Frank Feller, WYSP's general manager, notes that current advertisers include the "whole gamut of banks, beers, stereos, national accounts, and, of course, the movies, records, and other staples."

The changing face of FM, exemplified by the Superstars format, appeals to young adult consumers who are "less likely to be bargain hunting than shopping for quality," concludes Feller.

WYSP today is the top LP-selling station in the market, according to Fox. He attributes this to the "structural organization" of the format and of the research that goes into it. "It is an amazing system for one reason," he concludes. "It plays the music you want to hear."

## Structure, Maintenance Are Crucial In Smaller Markets

In secondary and tertiary markets, stations face unique conditions which require a maximum degree of flexibility. Many of the Superstars stations give Burkhardt/Abrams high marks for balancing well-researched programming with receptivity to gut instincts.

Superstars formats in the smaller markets tend to be a little more structured and less talk-oriented than those in the more competitive primaries. However, this structure is required by stations that are competing head-on with a dominant AMer. "Minute-by-minute maintenance," again, is often cited as the key to success.

### Command Respect

In addition, the Superstars format has pointed the way in some markets for fledgling AOR stations; in a few cases, the Superstars station may be the first AOR outlet in a market. Finally, tertiary stations have discovered that they command new respect as members of the nationwide Superstars family.

### WROQ-FM — Charlotte

"I've been in the business a long time," says Jim Ballard, program director of WROQ-FM in Charlotte, North Carolina. "but the greatest thing I've learned from Abrams and Burkhardt is the ability to temper two factors PD's are always fighting — the conflict between gut level programming and an ultra-scientific approach."

"The Superstars format is excellent in this regard," Ballard continues. "because nothing is force-fed. It's flexible in the best sense of the word. We get on the phone every week and talk to Lee, telling him about sales, requests, and call-back cards. He feeds us his national information, and then together we decide what to add, drop, or emphasize in the rotation. So what they offer is a true consultancy service, which has to be used as a tool. Personally, I use it to the hilt."

The results, for WROQ, have been solidly successful. Since inaugurating the Superstars format in September, 1976, WROQ has become the number one station in the market from 6 p.m. to midnight. Overall, WROQ has entrenched itself as the number two station and jumped two points in the Oct.-Nov. ARBs.

Even more satisfying, according to Claire Shaffner, general sales manager for WROQ, has been the "nearly 100% increase in billing since we started using Superstars. In fact," Shaffner says, "the ad revenue has just about doubled, and we noticed a big increase once the shops started playing the station in their stores. Now, the advertisers are coming to us regularly, despite the fact that we've been raising the rate cards every six months."

### Station Image

Besides the music changes in programming brought about by the Superstars format, Ballard also feels that the Burkhardt/Abrams approach to a station's image also has been responsible for the increase in ratings and ad dollars.

"They stress communication and relating to the audience right at the moment," Ballard declares, "and we've found that's enhanced our image incredibly. Taking their advice, we've made sure that our disc jockeys have pleasing personalities and are in touch with the lifestyles of the listeners."

"I think some FM stations have had problems in this area," Ballard continues, "because many of the jocks are still stuck in the late '60s and early '70s. But now,

listeners don't want to be told how to clean up the air, they want to be told how they can save money on a used car. So we're stressing leisure time activities, and it has helped immensely."

Overall, Ballard feels strongly that the Burkhardt/Abrams format has strongly boosted FM radio's credibility in the Charlotte market. "Many of the AM stations are increasingly vulnerable," Ballard says, "and Superstars reinforces the impression of a strong challenger because of its strong artist identification. There's no question that it has contributed greatly to a growing FM awareness down here."

### WQDR-FM — Raleigh

"We've been with Superstars for five years now," explains Chris Miller, program director of WQDR-FM in Raleigh, North Carolina. "and there's absolutely no doubt in my mind that it's given us a competitive edge in this market."

Before using Burkhardt/Abrams, WQDR was a "mishmash" of unrelated programs, according to Miller. Now, he says, the station has a strong personality as a reliable source of album-oriented music for older listeners (34-plus) as well as for Raleigh's large college community.

Miller credits Burkhardt/Abrams for most

(continued on page B/A 44)

## Lee Michaels Is Research Expert, Former B'caster

Lee Michaels, the most recent addition to the Burkhardt/Abrams staff, is no stranger to the Superstars format.

Before moving to Atlanta in June of 1977, Michaels was the program director, as well as a jock, at KISW in Seattle, Washington. Since 1975, the station has used the Superstars format, which Michaels was responsible for implementing on a day-to-day basis. That experience, Michaels believes, has proved to be invaluable as a foundation for his present job as Lee Abrams' assistant.

"Because of my background," Michaels states. "I can add a different dimension to the planning sessions. It's basically a jock's dimension, where I can anticipate what a jock's problem will be with a certain area of the programming. It's also easier for me to empathize with the problems of the music and program directors, because I'm still close to that end of the business."

### On The Road

Michaels maintains those close ties by logging nearly as much air travel time as Abrams, visiting Superstars stations on a regular basis. In addition to being ex-

(continued on page B/A 36)



Lee Michaels



# "Darlin'" Kent & Lee,

You're The Tops!  
We're Proud To Be In Atlanta  
With You.  
Congratulations On Your  
Well Deserved Tribute.

Love From,  
Ilene Berns,  
Paul Davis (gold!), Brick (platinum!)  
And Everyone At Bang Records



(B-736)

Paul Davis / "DARLIN'"

A Dazzling Summer Single  
Hot On The Heels Of "I GO CRAZY"

(Thank You, Everyone, For Your Help)



ATLANTA, GEORGIA



## Beautiful Music Gives Way To The Contemporary Sound

As the population began to bulge in the 18-34 segment, many beautiful music stations, which appeal to older listeners, experienced either a decline or a "no-growth" situation. Some of them decided that AOR was where the bucks were, and that Burkhart/Abrams were the people to consult on the design of their new format.

Regarded as experts on the contemporary sound, Burkhart/Abrams have given former beautiful music stations in different markets a number of varying formats tailored to their particular situations. They also offer a degree of programming flexibility that stations which used to have a non-rock audience find very useful.

### WXLM — Savannah

Six months ago, WXLM-FM in Savannah, Georgia was dead last in the market and going nowhere with a beautiful music format. Then, on October 3, 1977, the station switched to the Burkhart/Abrams Superstars AOR format. According to general manager Bob Powers, the advance October ad billing alone surpassed total billing for September. "On a 10-unit structure, by the end of the month we had completely sold out (ad time) from 6 a.m. to 2 a.m."

Because ARBs are only compiled in Savannah once a year (April-May), the station still awaits concrete proof of its new-

### Mike Scott Works With AM Stations, Doesn't Fear FM

It seems inevitable that Mike Scott should have gone to work for Kent Burkhart. He had, after all, worked with just about every other legendary figure in radio, including Bill Drake, Gordon MacLendon and George Wilson at WOKY in Milwaukee.

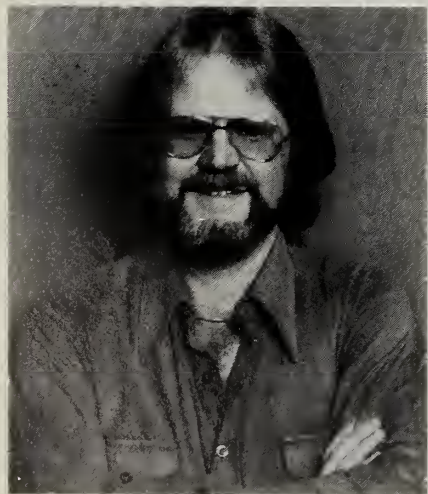
Since joining Burkhart/Abrams and Associates two years ago, Scott has established himself as Burkhart's Top 40 and country expert, assisting Burkhart in consulting the firm's expanding roster of AM stations.

Before coming to Atlanta, Scott was national program director for the General Cinema chain, a natural extension of his more than 14 years of experience as a disc jockey and music director.

Scott doesn't fear for the future of AM radio. "AM is holding up very well against FM right now," Scott comments, "and although AM is going to have to continue to program better, the basics still haven't changed; it's a matter of doing them right."

Scott's expertise, of course, is explaining

(continued on page B/A 36)



Mike Scott

found acceptance. However, Powers fully expects to be ranked number one in 18-34, number two in teens, and number three overall.

"There are three Top 40s in the market," says Powers, "all playing different degrees (of rock). Some play a few LP cuts occasionally... but the market had never really been exposed to an AOR format. This is a strong FM town, and you can imagine how things took off when we introduced AOR."

### AOR In Savannah

Actually, the story of AOR in Savannah began before last October. As far back as 1971, a local FM station began playing automated tapes containing only LP cuts, without commercials. The experiment, however, didn't last long. Several years later, Dick Wrench, now WXLM's program director, formed an organization of local independent contractors, who began broadcasting a sort of "underground progressive" radio show on WTOG-AM. It started with a few hours a day, and when listener response, air time, and ad dollars started to grow, Powers and a group of local investors began looking to AOR as the savior of WXLM, which had just experienced another poor ARB.

"We see the Superstars AOR format as an educational process," explains Powers. "There are many people in this market who only know groups like Aerosmith and the Dixie Dregs as names. They don't know their music. We are exposing dozens of album-oriented groups to our listeners." The station has conceded the under-18 audience to the AMs and to the other major FM rocker in the market, and is gearing all its efforts toward the young singles and marrieds with plenty of disposable income. AM rock, states Powers bluntly, is "dead," although he notes that it could eventually be revived.

Although the first ARBs under the Superstars format will not be announced until this summer, Powers says that WXLM has at least one statistical indication that its influence has grown enormously. That is a consumer survey conducted by a few local record shops, which listed the station as number one, according to its general manager.

"In heavy ethnic cities like Dallas and Savannah (which is 50% black), FMs don't usually fare so well," suggests Powers, "but we are getting our numbers from outside the city."

Wrench sees his job as overseeing the format, ensuring that the music director keeps up with the Burkhart/Abrams lists, planning promotions and coordinating the local research that augments the Superstars data.

"I might add a few numbers, or make other small changes, but it's obvious that the Superstars formula works, and even if I don't agree with everything they do, I'll go along with it until it stops working."

Wrench and Powers both speak of plans for station expansion in the event their faith in Superstars is borne out by the ratings. "After four straight years of being dead last," notes Powers, "this is very exciting."

### WLVO — Columbus

WLVO has certainly increased its visibility in the Columbus market in a way that "we could never have achieved in the previous beautiful music format," according to program director Tom Teuber. "We plan to stick with Superstars for years to come."

(continued on page B/A 42)



WRCN staff (l-r): Jeff Fisher, Malcolm Gran, Don Brink, Tim Rector, Sheryl Skylar, Tim Tango.

## AM Radio: The New Frontier For The Superstars Format

FM has always had one major advantage over AM radio, especially with album cuts: It can be broadcast in stereo. But until recently, AM maintained its edge over FM because people listened to it in their cars. Consequently, AOR remained almost entirely an FM phenomenon, and people listened mostly to singles as they drove around.

Now, however, even Top 40 AM stations are programming more album cuts to compete with the rising AORs. And some AOR stations, including several with Superstars formats, are beginning to appear on the AM dial.

In one case, the Superstars AMer is the only AOR station in the market. But another AM station with a Superstars format is in a highly competitive, primary market. It went Superstars because its sister FM station had already scored a big success with the same programming.

AM is the new frontier for Superstars.

### KCBC-AM — Des Moines

KCBC in Des Moines competes more directly with Top 40 stations than most of the other Burkhart/Abrams clients because it is one of the only AM stations to use the Superstars formula.

Prior to adopting the Burkhart/Abrams approach in March 1977, KCBC was an MOR format aimed at listeners 35 or older. But with the Superstars format, according to Mike Meachem, program director of KCBC, "I think we are pulling some of the listeners away from the Top 40 stations. I think we are also pulling some listeners away from the MOR stations."

"We've been through two (ARB) books now," Meachem says. "The first one last spring was after our complete changeover of audience and we went from about zero to a 5.3 rating. The next book we went down a couple of tenths of a point (to 4.7), but all the rockers went down in this last book for some reason."

"We fared better than the others, though," he said. "We dropped slightly; they dropped quite a bit."

Jim Stewart, the station's general manager, said the format also has helped the station substantially with sales as well as ratings.

"Billing has increased double and sometimes threefold," Stewart said. "This month, for instance, it will probably be three times

what it was last month."

Stewart said that, in Des Moines, the AOR approach in general was partly responsible for the increase, because at the time KCBC decided to adopt the Burkhart/Abrams format there were no active AOR stations in the market.

"I attribute a lot of the increases to the format, but nobody else had come in with it in this market. Plus the fact that we feel like we have the best guys in the country doing it for us," Stewart said. "I guess maybe the whole AOR format and the fact there are so many Top 40 stations in this market are what's really been good for us."

Meachem said KCBC's competition consists of three teen-oriented Top 40 stations, "one very strong country-western station and a couple of pretty solid MOR stations, one on AM and one on FM."

One of the AM stations, he said, is particularly strong because "it has been the rocker in the market since rock and roll came about in the mid-'50s, so they have a tremendous identity with teenagers."

But because there were no AOR stations in the market, he thinks it has put KCBC on a more equal footing with the Top 40 formats, both with teenager listeners and the over-30 crowd.

"We are looking forward to a pretty good jump in the next ARB book," Meachem said. "Our telephone reaction and the feedback from our retail stores have been really fine. The rock audience is a real fickle audience, but I think we've shown up pretty well."

### WKLS — Atlanta

WKLS (96-rock) in Atlanta was the first major Superstars station, adopting the Burkhart/Abrams format in July 1974. In less than four years, the station has tripled its audience, and, in the words of general manager Dick Meeder, has "carved out a niche with the older teens and the 18-34 adults."

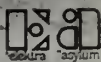
The growth of AOR radio has certainly been a factor in the higher ratings and bigger ad billings, but Meeder attributes most of the station's success to its Superstars format.

Program director Keith Allen, who joined WKLS last August, said the station was a beautiful music outlet prior to the introduc-

(continued from page B/A 38)



# DOUBLE PLAY



© 1978 Elektra Asylum Records  
A Warner Communications Co.

The superstar format. And the crack E/A Bulldog All-Star Promotion Team. The combination's a sure winner. Three cheers from: KENNY BUTTICE, BURT STEIN, SAMMY ALFANO, JERRY GOODMAN, DICK LEMKE, RANDY OSTIN, JOHN PROVANZANO, RON LANHAM, CHRIS HENSLEY, TONY DWYER, JOHN FOLEY, MIKE SHALETT, KURT NERLINGER, JOE BALTZELL, DAVID KIMMEL, MARTY MARKIEWICZ, JOHN HURD, RON LAFORGIA, CAROL SINGER, JAMES GROGAN, BARRY SIEGEL, FRED TOEDTMAN, CARROLL HARDY, BARRY GINSBERG, ROSS GRIERSON, BOB CLARK, JOHN HUGHS, GRANT GUTHRIE, DANNY O'BRIEN, SCOTT BURNS, BRUCE SHINDLER, CHARLIE REARDON, HARV ALLEN.





# Superstars

## From Top 40 To Superstars: An Idea Whose Time Is Now

As Top 40 stations around the nation find it increasingly difficult to hold onto the crucial 18-34 group, more and more of them on the FM dial are turning to Superstars. For some respondents whose stations had been Top 40, it just seemed the right time in their market to go AOR — and they went to Burkhart/Abrams for expert advice on how to do it.

The "laidback" DJ sound of AOR radio is in, and many stations believe that Burkhart/Abrams have the formula for toning down their Top 40 screamers without becoming an unprofitable "free-form" operation.

Superstars also offers two other qualities to these stations: Its format is "tangible" to listeners and advertisers. And its emphasis on reaching both teens and older demographics means a long-term listenership.

### WHOT — Youngstown

WHOT in Youngstown is in the unique position of receiving assistance from Burkhart/Abrams on both their AM and FM sides. Ken Burkhart consults the station on AM contemporary concerns while Lee Abrams handles the FM. Prior to switching to the Burkhart/Abrams Superstars format in February 1977, WHOT was essentially Top 40 contemporary. The change has brought results.

"The basic reaction has been 'Thank God, it's about time,'" said Dick Thompson, program director of WHOT. "People looked to us to do it before but we kept playing rock 'n' roll on FM and AM. When we did a survey of the university here, people were particularly pleased.

"What we are trying to do is to bring the younger audience over to our side and say

'Look, you've tried rock 'n' roll. Now we want to graduate just a little bit.' We still play stuff like Clapton, Welch and Kansas to make people comfortable with the rock they know, but we don't play stuff like the Bee Gees or Samantha Sang. We have found it very successful.

"We started out with Burkhart helping us on the AM side about two years ago. Our AM was Top 40 contemporary with strong personality and strong news. Then we decided that our FM was not going anywhere on its own. We decided that the market was right for good AOR so we went with Abrams. In addition to consultations with Lee, we add our own local research. He makes suggestions and we add our own."

Bill Fleckenstein, general manager of WHOT, commented on the relationship between FM and AM stations in the market. "We are on parity with AM now. Approximately five years ago, FM began to play an important role in this market. Last year, it was probably 45% and now it is 50%. Now we are adding to that."

### KSMB — Lafayette

Radio station KSMB adopted the Burkhart/Abrams Superstars format in September 1977 and since then, according to the station's general manager, Tom Galloway, "sales are on an increase roughly 20 percent." Indicating that the listener response is good, Galloway expects the station to experience marked increases in the ratings in the next surveys and, subsequently, sales. This will be that station's first sweep since the inception of the format.

"I would have to attribute our success so far to a combination of the Superstars format and the popularity of AOR radio," he says. "The Abrams formula certainly brings direct attention to AOR; they complement each other."

Galloway pointed out that prior to becoming subscribers to the format, the station was "more or less contemporary AOR or sort of a hodgepodge combination of Top 40, playing albums and singles." The air personalities, he contends, have abandoned the "Top 40ish sound" in order to project a "more laidback sound."

The station is located in Lafayette, La., a market where Galloway says AM is taking the back seat. He feels that FM is competing on an equal footing, claiming that FM listenership has increased to approximately 50 percent. As a result, they are aiming for the same advertisers as the AM stations in the market.

Mike Mitchell, program director at KSMB, also feels that FM is reaching more and more people every day, adding that some Top 40 stations are playing cuts off of albums as singles, thereby making competition on radio in general "tough."

Assessing the Burkhart/Abrams format, Mitchell cited research and rotation of records as its two strong points.

"They've done a lot of research on the music," he says, "that goes behind everything they do. They blend that in with the local market in order to make it compatible. We've finally found out how to do research better than we've ever been able to through their suggestions and the research has proven to be very accurate."

### WFBQ — Indianapolis

WFBQ-FM in Indianapolis is one of the most recent additions to the roster of stations using the Burkhart/Abrams Superstars format. The station signed on in February, and, according to operations man-



WDVE staff (l-r): Marsy Posner, Trevor Lee, Terry Caywood, Jim Roach, John McGhan (PD).

ager and program director Dave Parks, "we're convinced that we made an excellent business decision."

Previously, WFBQ had been an automated Top 40 station. However, Parks felt "that there was a big gap in the market for the 18-34 male audience. I knew that the way to get them was a well-programmed AOR format. Since my previous experience as a programmer had been in Top 40, I knew I had to swallow my pride and go outside. Picking Burkhart/Abrams then became the only logical choice."

Initially, WFBQ's Superstars approach has been more subdued than might perhaps be expected. "We didn't come on like gangbusters," Parks says, "because this is the midwest, and we didn't want to alienate people with a completely foreign approach. In fact, we've tried a more middle, almost MOR approach."

#### Attention To Detail

Abrams was instrumental in helping WFBQ reach this critical decision, Parks explained, because of their attention to research detail. "That's one area that's really impressed me so far," Parks exclaims, "the fact that Abrams and Burkhart pay so much attention to detail. They're especially interested in attitudinal research, making sure you know what kind of people you've got listening in a particular market, and I know that's been a tremendous aid for us."

Every bit of research may be especially valuable for WFBQ, because Indianapolis is shaping up to be the scene of a first-class ratings war, pitting AOR station WNAP against WFBQ. "This is definitely an important market for Lee," Parks says, "because in WNAP we're going against a station that has a lot of money to spend, and we're all sure that they're going to be willing to spend it."

So far, the Superstars switch appears to be paying off handsomely for WFBQ. "From a money-making standpoint, it's been very positive in only a short period of time," Parks reports. "We've seen an increase in ad sales, and it's opened up a new area of advertisers for us, like those connected with slightly more affluent leisure time activities."

Parks feels the future looks encouraging because, he says, "with this type of basic, fundamental format — lots of music and no hype — you get listeners to stay with you for a long time. In fact, I personally think it may even be as long as 10 or 15 years. Now, that would be nice."

### WGRQ — Buffalo

At the sales level, the biggest problem with radio is that it is "intangible." Advertisers cannot see or feel radio time; they do not know, most often, what they are buying. Therefore, it is the "tangibility" of the Burkhart/Abrams Superstars format that most attracted WGRQ in Buffalo, New York.

"Certainly, the increasing acceptance of

AOR radio in general has helped us at the sponsor level," explains station general manager Steve Lapa. "But what really helped is that this format is easy for sponsors to listen to. Not only is it a proven commodity in terms of ratings, but advertisers can clearly understand why the format appeals so strongly to a particular demographic."

WGRQ has experienced steadily rising ratings over the past few books, and currently ranks number one in its target 18-24 audience, with an overall 4.7 Oct./Nov. ARB.

Program director Johnny Velchoff, who only joined the station last July, notes that WGRQ had been one of the first outlets to adopt Superstars in 1975, after its ratings as a high-energy Top 40 had started to slide. The station is now the only "thoroughly-researched" tight-playlist AOR outlet in Buffalo, he says.

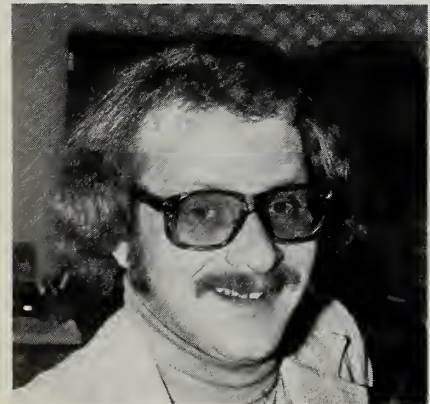
However, despite its tightness, Velchoff does not feel in any way "restricted" as program director, and, in fact, came to Buffalo from Mississippi mainly for the experience of working with Abrams.

"Some people do feel restricted by Superstars," Velchoff concedes. "But the good, strong PDs don't. We take the Burkhart/Abrams input, and using our own call-back system and our store reports, we program records accordingly. I speak to Lee, as all the PDs do, once a week."

#### Weather Reports

Because the station is located in Snow City, U.S.A., it is obligated to offer regular weather reports during winter mornings. Otherwise, talk is restricted to the four standard breaks per hour, and the IDs at the top of each hour.

The Superstars format, according to Velchoff and Lapa, has allowed WGRQ to carve out a niche in one of the nation's more competitive rock markets, somewhere between the highly "free form" WBUF and the automated WBEN-FM. As one of the four FM Taft Broadcasting outlets to institute Superstars, WGRQ must rank as one of the format's biggest boosters. "One thing we've found," says Lapa. "It gets results."



WROQ's Jim Ballard



Keith Allen (l) and Dick Meeder of WKLS.



KRLY's Michael Raymond



## To The Music People From The Music Company.

Dennis Bowers Burning Spear Judy Cavase Gavin Christopher Bruce Cockburn  
Charles Comer Lionel Conway Herb Corsack Barbara Cudde  
Spencer Davis Paco DeLucia Dillinger Jamal Douglas Eddie And The Hot Rods  
Brian Eno George Faith Lynn Frank Ian Gillan Band Dave Harper Heptones  
Lister Hewen-Lowe Illusion Grace Jones Dave Keeler Kathy Kenyon  
Osamu Kitajima Margaret Lapiner Al Lustig Fred Mancuso  
Bob Marley & The Wailers John Martyn Allan McDougall  
Murray McLauchlan Linda Morris Junior Murvin Michael Nesmith  
Kay Newburger Charley Nuccio Nancy Otto Robert Palmer May Pang  
Beverly Ritchie Jess Roden Max Romeo Roomful Of Blues Maxanne Sartori  
Klaus Schulze Pat Shannahan Liz Solomon Third World Traffic Ultravox  
Bunny Wailer Wally Watson Wild Tchoupitoulas Steve Winwood





# Superstars

## Switch From Progressive To Superstars Format Sells Ads

"Progressive" stations were the bedrock of the FM revolution, but a chronic lack of advertising drove all but a few of them to embrace different formats. Many became Superstars stations, and these discovered that advertisers were attracted to a tightly targeted format.

The former "progressive" stations rejoice in the triumph of AM and AOR radio in general. Their general feeling about the change in their jocks' approach is that they have benefited from a more structured style on the air.

One respondent also noted that, with programming largely determined for them, there is less pressure on the DJ's, who used to depend on guesswork and intuition. The most valuable service rendered by Burkhardt/Abrams, according to the former "progressives," is their professional research input.

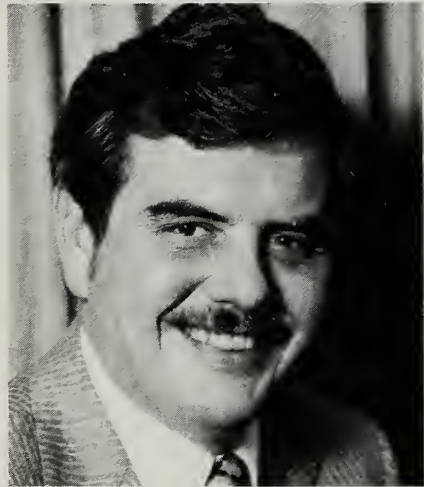
### KPRI — San Diego

"The giants of the 1980s are being built right now on the FM dial," says KPRI program director Jesse Bullet. "There's been a tremendous surge in the number of young people getting access to FM radios, and all of a sudden that's where it's happening. I feel sorry for people who have PDships on AM."

KPRI-FM in San Diego has been using the Burkhardt/Abrams Superstars format for about a year and a half. Before that their format was "very loose progressive rock," according to Bullet.

What does Bullet think of Superstars?

"I love it. I like the basics, it gives us the tools to work with and it's up to me to see what I can do with them. I don't write one-liners for my jocks, but I set guidelines. They are told what to talk about, but dif-



WWV's John Ludgate



WISN's John Hinkle, Jr.

ferent people have different ways of relating to their audiences.

"I don't think the format has forced the DJs to change their styles," continues Bullet; "they still improvise quite a bit. But every time they are on the air there is a structured thing for them to do."

KPRI, owned by Southwestern Broadcasters, has been increasing its ratings steadily since adopting the Burkhardt/Abrams format. General manager Dex Allen cites two reasons for the improvement.

"I attribute the increased ratings to Lee Abrams' help and consultation and Jesse Bullet's programming. I couldn't say enough about either one." And Allen agrees with Bullet's assessment of the changing roles of AM and FM radio.

### FM Growth

"AM radio stations have had the bulk of the advertising revenues for many years and FM radio has suddenly become a fact of life," indicates Allen. "Advertisers are crazy if they're not looking at our type of station; otherwise they're missing a good percentage of their market. At one point on FM radio you heard only ads for head shops, record companies, concerts, waterbed stores and stereo stores, but FM radio has become a very viable medium for retail advertising. Now we have on our station the 7-11 people, McDonalds, Jack-in-the-Box, Coca-Cola, United Airlines and others. Our rates are less than AM, our cost per thousand is less and our efficiency is greater."

Other major FMs in the San Diego area included KGB, a progressive station, top 40ish B-100 and mellow rocker KIFM. Bullet says FM stations have been important in the San Diego area since about 1972. Right now he tries to program KPRI between B-100 and KGB, but points out that he has considerable programming flexibility within the Superstars format.

"If you're an innovator and a creator, Lee Abrams will let you flow," says Bullet. "He's not the kind of guy who demands arbitrarily that things get done his way. He has a master plan, but it can't fit every station — there have to be adjustments made."

"I have had a great time working for Lee Abrams. He allows you to express yourself, he gives you the basics and lets you draw the line. It's a neat organization because of the ability of 50 guys to be able to exchange ideas."

### KGON — Portland

KGON in Portland, Oregon changed from a locally produced AOR playlist to the Burkhardt/Abrams Superstars format in Jan. 1977.

"We needed a lot of research input and professional expertise," said Craig McCoy, general manager of the station. "We had a conversational attitude in our old format but we were not tight in what we were saying. Now with Burkhardt/Abrams, it is more structured and the DJ only speaks when there is something to say."

The Portland area has several FM stations that play contemporary music. McCoy felt that KGON was instrumental in the growth of FM radio in the area.

"When we started in January 1974 under our old format, FM started to play an important role in the market. Our competition began to react. Now we have about six FM stations, mostly oriented to the pop stuff. It has been beneficial to the radio listeners but it has also made it difficult for radio stations. We are on parity with AM radio for the 18-34 demographics. That shows the growth in four years."



William Tanner, president of Stop-N-Go, with WYXE's Carl Como.

"The first book we had with Burkhardt/Abrams increased our total audience by 50%. We held steady in the second book with approximately the same share of audience overall. However, we lost some 25-34 year olds and picked up the teens. Now we are trying to regain the elusive 25-34s without losing the teens."

Gloria Johnson, who is the new music director at KGON, said, "The kinds of music we are playing have changed. Before we were playing things like Anne Murray or Olivia Newton-John. Now we don't. We are playing things like Ted Nugent, which we did not before. There has been a shift in musical style."

McCoy added, "Since our beginnings, we have been educating advertisers about the legitimacy of AOR formats and the effect they have on a person's product. Now advertisers are very receptive. We can now get quality advertisers like banks whereas we could not before. They recognize that we are reaching a very important audience."

"I am very happy with the help Lee Abrams has given us. We are hiring a new program director who is coming from WLRS in Louisville. Together we will fine tune the format and look for even better results."

### WYXE — Madison

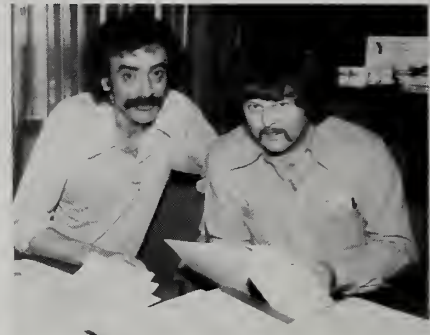
Madison, Wisconsin is one of the nation's largest college towns, being the home of the University of Wisconsin and its 50-70,000-member student body. FM radio became an important factor in the community during the late '60s, when Madison was one of the anti-war movement's hotspots.

"Now there are four album-oriented FM stations in this market," notes Carl Como, general manager of WYXE-FM, which employs the Burkhardt/Abrams Superstars format. "Some of the stations are loosely structured and some are automated." Program director Alan Young says Madison has "tough competition for the 12-34 listener."

About a year ago, WYXE was one of the loosely formatted stations, and before that it was Top 40. Since switching to Superstars the station's ratings have improved substantially.

"I think it's the way our AOR format is structured according to Lee Abrams that is responsible for attracting our listeners," says Como. "There are all kinds of AOR stations today, some of them are winning and some of them are losing, and I think that the winners are the ones that combine tight formats with heavy promotions, both on and off the air."

"We have very aggressive promotions," continues Como, "which account for much of our success. We did a rock poll recently and we sent people to the concert of their choice anywhere in the U.S.; we did beach cleanups, a Christmas carol tree, bicycle races, bridal fairs, adventure trip giveaways, a windjammer cruise in the Bahamas and two-week's use of a motor home. It's the involvement, the community-feel of the promotions, coupled with the wisely selected music of AOR rock that



KPRI's Jesse Bullet (l) and Dex Allen.

Superstars gives us that is responsible for our success."

PD Young points out that the Burkhardt/Abrams format has lessened the degree of improvisation on the air by the DJs. "But currently there's more improvisation than when we first changed formats, because originally we tried an automated Superstars," notes Young.

### Advertisers

Como says WYXE pursues the same type of advertisers that AM radio goes for; a big change from FM's early days. "In the old days, I first had to sell FM and then I had to sell my station," says Como. "It isn't that way anymore. Today people are more into FM than AM, buyers and advertisers as well as listeners."

Both Como and Young are lavish with their praise of Burkhardt/Abrams.

"Burkhardt/Abrams is one of the top radio consultants, especially for AOR, in the country," comments Young. "I've worked with them at two stations and I've been doing Abrams formats basically for about three years and I think it's right on. It's truly a great format and I personally really respect them."

### WIOT — Toledo

WIOT in Toledo, Ohio was a perennial ratings loser until it changed over to the Superstars format in August, 1977. The station had followed a "loosely-programmed" AOR format for about five years, but its ratings could never match its sales growth.

"We played AOR screw-around for way too long," says station GM Bob Martz, "and we really suffered from it. Our music programming really lacked the proper guidance. Nevertheless, our sales continued to increase."

The introduction to Superstars helped put an end to the station's ratings slide. Martz credits the Burkhardt/Abrams formula with putting the station on the right track. "They showed us the direction through which we could match our ratings with our sales. Until Superstars, we just weren't playing the right kind of music."

When PD Jon Sinton first arrived at the station a little more than a year ago, there were no guidelines for programming records. "It became difficult to pull a four-hour show every day because we lacked structure," he recalls. "But Superstars helped to establish a concise system that still gives the DJ latitude in making a selection from within a given category."

Sinton stresses that the format relieves the DJ "from wondering whether he's playing the right tune at the right time. The programming also gives him more of an opportunity to refine his on-air approach."

### Keen Competition

With the 12-35 age bracket comprising 35.2% of Toledo's listening audience, competition is keen on the city's FM band. WHME (partially automated) and WXEZ (totally automated) are the station's strongest competitors, and both are AOR-formatted. "In essence," notes Martz, "we play the same kind of music, but nobody

(continued on page B/A 32)



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**Atlantic Records salutes  
the Burkhardt/Abrams 'superstar'  
format as one of  
the most creative and  
productive approaches to  
album rock programming.  
We wish to thank both its  
originators and its participants.**

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## Superstars' Local Flexibility Helps Columbia's New Acts

If the Superstars network of stations lived up to its name, observes Don Dempsey, vice president of marketing for Columbia Records, their programming would be "restrictive" from the label's point of view. Fortunately, though, he says, "The Superstars format is not necessarily restrictive to the programming of new artists."

Dempsey attributes the receptivity of the Abrams-consulted stations to new artists to the localization of the network. Their flexibility, he says, "is very attractive to us because, even with national consultation, the individual stations are not rejecting the

localization of what's taking place." If this were not the case, he adds, "It would eliminate our opportunities to focus on an act that's breaking off a tour."

Another major advantage of the format, Dempsey continues, is that it has been "supportive of quality," whether the music was recorded by a new or an established act. This emphasis on quality, of course, means that they tend to focus on hit artists, many of whom are superstars; but "they have placed the new artists whom they do program in a much more credible atmosphere by surrounding them with the superstars."

"I think that has been extremely beneficial, and if the artist really puts it together, I think they could, with their programming flexibility, accelerate the artist development process. These stations are in most cases in metropolitan markets, and it's important to get a new artist into a major radio market."

### Artist Emphasis

In general, Dempsey points out, "Radio plays sound today; they don't play artists." From Columbia's viewpoint, this is not too helpful, since they are trying to develop the recognition of artists who are not yet superstars. In fact, as soon as an act's hit single begins to fade, Columbia customarily changes its advertising posture to make the public aware of the artist.

Superstars emphasizes the artist's name, rather than a particular song, and Dempsey finds this particularly valuable. "You have to position the artist's name with the public to tie in with the selection. And I

(continued on page B/A 50)



Atlantic recording group Foreigner

## 'Chain Adds' On Superstars Make Atlantic's Job Easier

To Atlantic Records' Tunc Erim, who specializes in album promotion, Burkhardt/Abrams' Superstars network has made a difficult job measurably easier. "Instead of talking to 35 or 40 different program directors," he explains, "all I have to do is introduce my product to Lee (Abrams). I usually give him test pressings two or three weeks ahead of an album's release date. Then he'll get back to me with his choice of cuts. Also, he might tell me he can't use it in Charlotte, but it'll be great in the midwest or south or whatever. So I have an idea prior to release of what's going to be strong on the record and where."

As this comment suggests, Erim holds Burkhardt/Abrams' programming decisions in high regard. "They did their own research on the Yes group," he says, "and it was one of the most complicated and beautiful presentations I've ever seen in my life. They really know how to test an act in regional markets, and so we have this organization feeding us valuable information. It's a free research system for us."

### Test Markets

Does the ability to program selectively on a test basis translate into significant exposure for new artists? "Definitely," maintains Erim. "When people hear the words 'Superstars network,' they're usually under the impression that it will not help us to break new acts, which is completely wrong. I got a great deal of assistance from Lee on Detective and AC/DC, for example. Maybe he can't use a record on all of his stations

right away, because every part of the country has different tastes, different social and religious backgrounds. But he'll feature an album in several test markets and, if the results come back positive, they'll go with it nationwide."

According to Atlantic senior vice president Mike Klenfner, that kind of decision by Burkhardt/Abrams can have an unusually strong affect on sales. As Klenfner notes, of course, AOR formats have been implemented previously, and in similar ways, by Century Broadcasting and a variety of other firms. But, he emphasizes, the Burkhardt/Abrams network has special significance.

### Numbers Are Key

"Until the Superstars network came along," states Klenfner, "its style of AOR programming had only been done with three to five stations at a time. It had never been done on this level, and that's the key. It's numbers. Volume. Some of its stations are not the most important in the market, but when you have one fellow who is responsible for 30 or more stations and you can get your record on all of them at once, you can feel total impact almost immediately on a national level. When you have a major group like Led Zeppelin or the Rolling Stones," adds Klenfner, "you can speak with the Burkhardt/Abrams people and know you're going to get a 'chain add' that day. That has a lot of weight. Even with a new act like Fotomaker, they'll give air-

(continued on page B/A 40)



Columbia artist Elvis Costello

## Motown's Davis Uses Direct Approach With AOR Stations

Danny Davis, vice president and assistant to the president of Motown Records says when he is seeking airplay on a Superstars station he uses "a direct approach dealing specifically with the people involved." In other words, a one-on-one approach.

"There's only one way to get it done — with hard work," he says. "The end result is the exhilarating feeling that comes from getting records played. Promotion remains constant. There are new approaches, new formats and all kinds of new things happening but, in essence, promotion remains the same."

### AOR Sophistication

He continues, "Burkhardt/Abrams have brought to AOR a sophistication that I think stems from the respect they have garnered. Therefore, in this case, you would approach them, per se, in a more sophisticated manner than you might in some other area."

Davis, alluding to his background in promotion and public relations, points out that exposure in general is tough to get, adding that any airplay in a rotation, even on a 250w station, can help to make hits but the solid support from the entire Burkhardt/Abrams organization can be very effective in breaking records. Formerly, vice president of national exploitation for 11 years with Screen Gems Publishing, he feels qualified to speak on the issue although he only recently joined Motown. Although he couldn't pinpoint a specific instance in his previous capacity where the Superstars format was instrumental in helping to break a record, Davis admits the wealth of the company's material that sup-

ported airplay was great.

"They certainly are helpful," he says, "and if I may engage a bit of puffery, any exposure is keenly sought after and welcomed and we thank them for their help. My answers are pertinent because what I did for Screen Gems is the same as what I am doing here. I am not as familiar with Lee Abrams as I would like to be, but I have heard nothing but the best about him. In many conversations with people in this business that I really respect he is termed nothing short of a young genius. In the case of Mr. Burkhardt, I have enjoyed a most pleasurable relationship through the years. He was always kind to me he responded many times to my promotional pleadings and for that, I thank him."

"It is a pleasure to see him given a tribute like this and I think that the industry, both radio and record, should count themselves lucky to have in its midst people like Kent Burkhardt and Lee Abrams. I mean that sincerely."

Davis says that AOR has come to new horizons since the Superstars inception mainly because of the format's penetration. "They've made us more aware," he says. "I think creative departments at record companies watch them. They know what these stations' playlists hold and look to conform to such playlists. They are such a key factor that promotion departments now employ AOR specialists." He feels that exposure on a Superstars station can yield a national breakout only if the record company's field force is prepared. "It all depends on how effectively you can get your team to chase the momentum that the Superstars format has created," he says.



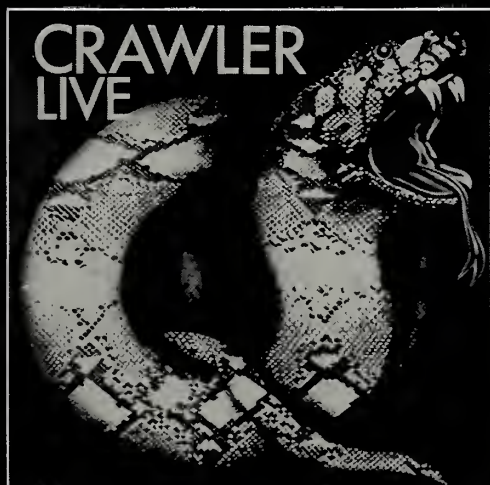
Swan Song recording group Led Zeppelin



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thank you and congratulations on a job well done.

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## Capitol's Tuskin Applauds Superstars Special Projects

"Even though the Abrams network is a huge entity, they are very flexible and have the ability to test product," says Ray Tuskin, national AOR promotion manager. "I feel they have been essential in breaking all of our key AOR acts. There isn't one exception."

In discussing Capitol's association with the Superstars format, Tuskin had much to say about the steady growth and influence of the network, and stated the advantages from a record label's standpoint of working in conjunction with Abrams in testing the airplay potential of its AOR artists.

"The Abrams research is so accurate that it provides the opportunity to test new material, which it constantly does," said Tuskin. "Superstars hasn't limited our musical growth; it's only endorsed the material that has great mass appeal potential."

"In general, as the Abrams network has grown, each station in Superstars has provided an input into a national information pool that is steadily growing. Consequently, if we have success with any of these stations, we as a result have a test going on that helps provide an input into a huge sample of radio stations."

### Numerous Successes

Capitol has had numerous AOR successes through the effective Abrams testing approach, Tuskin noted. One example is the strong testing and support given to Starz with its first two albums.

"When its first album was released, WGRQ in Buffalo and WLRS in Louisville gave Starz a really solid airplay shot," explained Tuskin. "When a Superstars station is extremely committed to a record, tests it

and pushes it as fast as it can through the series of tests, then he has helped test our record for the entire Abrams chain. This is exactly what happened with Starz when WGRQ and WLRS were committed to supporting it. Consequently, when Starz' second album, 'Violation,' was released, Capitol got a very quick test on the LP by most of the Abrams stations. Thus, we were able to move faster than we normally would have in achieving substantial AOR airplay."

### Live Concert LPs

Tuskin continued to mention other advantages in working in conjunction with Superstars, such as featuring certain Capitol acts on special live concert LPs created especially for promotion on Abrams stations. With these special live, Superstars albums to be broadcast along the network, Capitol and other labels have the opportunity to tie in all of the affiliated Abrams stations as a bloc for promotional purposes. Capitol did a special Richard Torrance concert record last year in association with Superstars, and are planning a special Pousette-Dart Band live album project for May.

"When Pousette-Dart Band's new studio album comes out in May, we're also going to be releasing a live Superstars LP with it, which will be initially available for the Abrams network, and later on to all the AOR stations," says Tuskin. "We'll make available for promotion to all of the Abrams stations 25 copies of both this special limited pressing and the studio LP to give away. Also in the works is a Starz 'live' Superstars concert record, which will be accompanied by specially designed T-shirts which say 'Superstars Radio Network' plus feature the Starz logo."

## Snyder Says Abrams Format Is Healthy For Record Biz

Stan Snyder, vice president of Cleveland International Records, compares the growth of the Superstars network, in one respect, to the expansion of the Peaches retail chain. In both cases, he says, many of the outlets were located in relatively undeveloped markets. Peaches has helped increase the number of record buyers in those markets by making a more varied selection of product available; and in some areas, Abrams-consulted stations were the first real AORs in their markets.

"Abrams is hip enough to know this is going to help the record business," Snyder comments. "It's good for competition and it helps new artists."

In the case of his own label's current monster act, Meat Loaf, the Superstars stations were very helpful, Snyder says. He is especially grateful to WROQ in Charlotte, which went on "Paradise By The Dashboard Light" two weeks after its release. This wasn't the first Superstars station to add the record (that honor goes to WGRQ in Buffalo), but Snyder says that, "WROQ's response was the most positive we have had from any station. And we were grateful that he (Abrams) took a shot on an unknown artist in some important markets."

In addition, Snyder thanked WLRS in Louisville for playing Meat Loaf's debut album, "Bat Out Of Hell," in its entirety a few months after the album was released.

### Album Premieres

Marty Mooney, head of national promotion for Cleveland International, notes that the WLRS airing of "Bat Out Of Hell" may have been instrumental in getting a number

of other Superstars stations to add the album. "It was premiered and got some positive reactions and it started to happen, and then they added it to their other stations. That premiere program is their way of getting a feel for something without having to play it for three weeks and then find out that it's a stiff."

Mooney points out that, while it is considerably more difficult to get the Abrams stations to add a record than to crack looser-formatted AORs, the Superstars format is still much more receptive to new LPs than Top 40 stations are to new singles. "He (Abrams) reacts a lot quicker to local action than a lot of the Top 40s do. I think this is part of the reason why Top 40s are getting beat in the ratings, too. They're not responsive enough."

While the Superstars stations are not likely to start the action on an album, "Once you get on with good rotation, that's going to really make a record happen," Mooney observes. "They don't so much start new things as they build onto what's already started and bring it in. There are other stations that are more willing to go on new product right out of the box. And from there, you need someone to carry on."



Island artist Bob Marley

## Island's Reggae Gets Some Play From Superstars

Island Records, a highly specialized label, is in an interesting position to judge the Superstars format.

Island's head of promotion, Freddie Mancuso, finds the Burkhardt/Abrams people "an easy bunch" to deal with, since they are all "well-versed in music and very receptive." The Superstars stations were instrumental in breaking Bob Marley in Philadelphia, Baltimore, Boston and Washington, for instance. (In the midwest, airplay was "negligible," Mancuso says — understandable for Marley's reggae sound.) And whereas Steve Winwood does well all over, other artists on Island's roster produce more specialized product for selective audiences.

### Receptive To Marley

The Bob Marley example is characteristic of an Island album breaking in certain markets due to exposure on Superstars stations. "We never really cracked through," Mancuso notes, "until WYSP in Philadelphia started playing Marley's 'Exodus' album last year." Of course, there are markets where a Bob Marley album is not accepted for airplay, where there's no precedent for it, and that's understandable, Mancuso indicates. "As there are horses for courses, there are records for markets," he said.

The demographic research behind the Burkhardt/Abrams operation is praised by Mancuso for its scope. They offer a wider range of research on a national basis than anyone in the field, and it's a "comprehensive, continuous research program, continually upgraded," Mancuso says. Echoing many others, Mancuso adds, "They have the sense to give the station program directors autonomy . . . It's more a consultancy than a dictatorship."

## Superstars Predicts Trend In Radio, Says Kranzberg

"One of the most positive aspects of the Superstars format is that it has broadened the base of progressive radio to make it more mass appealing," notes Scott Kranzberg, national promotion director for Chrysalis Records. "Most rock 'n' roll stations had been programming for the 18-24 year-old male listener until the Abrams format began to attract more women and adults."

Kranzberg feels that Superstars radio will have shown its influence on AM in the very near future. He foresees Top 40 stations playing more music than ever before, especially LP cuts. "Abrams has really developed Superstars out of necessity," he says. "The very premise behind the format is that he's anticipating radio's future interest in FM. He's aware of the growth patterns of the American listening public, and he's geared his format to the 25-34 age group because he knows that they comprise the greatest percentage of record

## Breaking Power Of B/A Network Cited By ABC

"If Burkhardt/Abrams likes a particular record and it's the consensus of all their programmers to play it, then they can break the record almost by themselves," says Gary Davis, ABC Records vice president of sales and promotion. "It also has to do with what kind of rotation they're played on, but it seems when they go after a record they usually put it in a power rotation."

Davis cites Chuck Mangione's recent success as an example of a record that got a lot of help breaking from Superstars, specifically out of Detroit. "They were very instrumental in helping us with Tom Petty, as far as establishing him as an artist," adds Davis.

The ABC executive indicates his label doesn't use any special procedure to get a record on the Superstars playlist.

"We take a consensus of our field staff and the national guys get together and decide on the strongest cuts. Then through the stores we try to find out if we have any validity on an album before we go into major metropolitan areas and ask guys to play it."

"As far as promoting Lee Abrams and his people, there's really no difference than promoting anybody else. The main thing is that even though Lee Abrams and Kent Burkhardt have a consultancy, it seems to me that in most areas of the country program directors play what they want because they know what their towns want to hear. I wish the day would come when you can get an add on one station and they'll go on it all over the country."

### Right Demographics

"The main thing about the Superstars format is that it is successful," continues Davis. "It consistently lasts very well where as the competitors at different AOR stations seem to fall down in the ratings. The format stays strong because it always seems to get that 18-40 demographic. That's what they're best at."

Davis says Superstars programmers are particularly accurate in pinpointing their market's demographics because they have already decided which segment they are going after. "I should think, though, that sometime Abrams would switch depending on how the market comes out in the ratings. If he sees a slot where he might be able to pick up some teens and not hurt himself, he ought to do it."

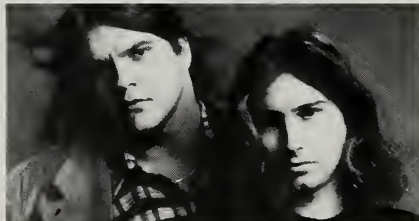
buyers. You'll find that as Top 40 radio's teen-type appeal fades, those stations will be after the 25-34 listener in the same way."

Kranzberg notes that he often feels "caught in a trick bag" with new records when approaching some of the Superstars stations. "Many of them aren't interested in breaking new acts," he says. "They want to give away hit LPs but won't take the time to interview an unknown artist. Abrams does give some of his stations the liberty to add what they want, but sales are still the determining factor in whether a record gets played."

### New Audience

One of the acts he feels that Superstars helped to break was The Babys. The band was recorded live by WYSP in Philadelphia, and the tape was distributed to the different stations in the Superstars network. Kranzberg believes that this concert, in conjunction with their single, "Isn't It Time,"

(continued on page B/A 50)



Cleveland Int'l. artist Meat Loaf



*It's with special pleasure that  
Capitol Records  
and its family of artists  
join in saluting  
Lee Abrams,  
Kent Burkhardt  
and the Superstars  
Radio Network.*

*We offer our best wishes for your  
continued success.*





## Superstars Boosted Airplay of Warren Zevon's E/A Album

Elektra/Asylum recording artists are right at home on AOR radio according to E/A vice president of national marketing George Steele, who says that a number of the label's acts received their first exposure on Superstars formatted stations.

"The kind of artists that are on our roster tend to come out of AOR radio in a lot of instances," Steele says, pointing to Warren Zevon as the label's most recent AOR breakout artist. "The Superstars format just helps focus on aspects of programming relating to our roster a little bit faster than some other formats. And obviously it contributes to breaking records."

### Solidarity Helps

The process of breaking a record is also expedited, Steele says, by the line of communications maintained between Superstars stations. "I think that there is a kind of solidarity that the Burkhart/Abrams stations have in the way that they communicate across the country," he says. "If there is activity in one particular market on a record that Abrams is programming, we know that they will pass that information to another area. And we coordinate our regional promotion staff and our local promotion staff to help things along."

E/A vice president of national promotion Ken Buttice singles out Andrew Gold as an example of an E/A artist whose initial airplay on a Superstars station helped get the ball rolling for the label's promotion staff.

"The Burkhart/Abrams station in Charlotte was banging out Gold's 'Lonely Boy' before we were sure about it and they were getting a lot of phone requests and that gave us the motivation to start promoting the hell out of it and getting a lot of FM stations involved. We broke it from

there and had a Top 10 record. Burkhart/Abrams has quite a few stations that when they really get behind a record and they bang it out you will know if you have a hit or not."

And although Buttice says it is often as difficult to get a Superstars station to add an album cut as it is to get many AM stations to add a single, it's not hard to get the stations behind a record they like. It's that "old gut feeling" that counts at a Superstars station, Buttice says, not statistics.

"When you approach them you don't have to go through the hassle of finding out what is going on nationally or what is going on in the charts," he says. "I think it comes down to the level of that particular market and that old gut feeling. What I really respect about them is that when you find a record that their program directors really like they will really get behind it, whereas a lot of AM stations in the country like to look at what is happening in this city and that city."

Burkhart and Abrams "got in on the ground floor" of FM radio's increasing popularity, says Steele, who believes that AM radio may soon have to make some changes to keep pace with FM.

"The changes are already kind of written on the wall," Steele says, "and there is a certain demographic that the individual AM radio stations are going after and it is a broadening demographic. The marketplace that they were used to, the 18 to 24 year olds, is getting older and they will have to adapt to that change. I think that AM is definitely looking at the inroads that FM is making. You can see it already by looking at the format changes in AM in terms of the addition of LP cuts."

## Localization Of Superstars Airplay Impresses Nemperor

While Nemperor Records, a CBS Associated Label, does not get involved directly with the promotion of their product, they are pleased with the growth of the Superstars format and are hopeful of breaking more of their LPs through those stations.

The latest LP by Stanley Clarke, according to Nemperor president Nat Weiss, has been boosted enormously by Superstars airplay in Detroit and Atlanta. "Lee Abrams has said that there is room for artists like Stanley Clarke on Superstars type formats. While he's not traditionally a pop artist, Lee Abrams feels he relates well to a pop audience." Weiss is confident of getting Abrams' support for other Nemperor acts, including crossover jazz artist Jan Hammer and pop artist Andy Pratt.

### Sales Potential

Ed Strait, label coordinator, notes that gaining airplay at tight Superstars-formatted stations usually requires the presentation of substantial proof of sales potential. "We have to show sales patterns, market by market, and work with Lee closely," Strait says. However, he adds that certain Superstars stations, notably KYYS and WDVE, often "give us a lot of leeway."

"If the MD or PD likes the record, sometimes they'll localize it. In other words, they're not just taking everything they're getting from Lee Abrams. They're making decisions, and supplying feedback themselves. We can get a break with them."

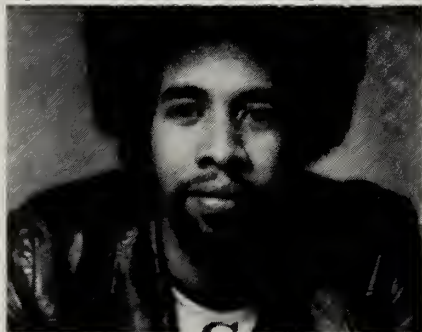
Strait cites two major reasons why Superstars airplay is important to Nemperor acts: The fact that an add at a Superstars station ensures at least a fairly

heavy rotation; and the effectiveness of the Superstars concert tapes offered to B/A-consulted stations around the country. "These concerts seem to be a very effective tool for breaking an act," he says.

Strait sees a clear trend toward AM album rock, as typified by the three Superstars AM stations, KCBC, WKLS, and WQRS, and by Top 40s like WNBC and CKLW, which are presently programming some LP cuts.

Rick Swig of Epic is the promotion executive who represents Nemperor acts at the Superstars radio level. However, even from their relatively limited contact with Lee Abrams, both Weiss and Strait are impressed by the quality and quantity of research, and the localized nature of the overall format, which allows for "regional flexibility."

"I think it (Superstars) has had a major effect on the development of AOR radio," concludes Strait. "We look forward to working with Lee on all our upcoming releases."



Nemperor artist Stanley Clarke



Polydor group Atlanta Rhythm Section

## Abrams' Support Has Aided Polydor's Album Campaigns

While Randy Roberts, Polydor's national field promotion director, reports that the Superstars network "has not proved as helpful as I'd like it to be because a lot of our music is heavy metal and only gets played at night," he feels that, "if Abrams likes an album of yours and gives you the okay for his other stations, you can probably wrap up most of his market in about three weeks."

Noting the chain's ability to "lay the ground base for a particular record," Roberts says that breaking new Polydor acts generally depends on the product. "Abrams is a pretty straightforward guy who'll tell you what he likes or dislikes about an album, or which cuts he feels best represent it. If he doesn't like your album, though, you're pretty much sunk. Still, he really knows how to program the best possible music for a given market."

Roberts also believes in Abrams' research methodology. "I like the way he supports his research information," he says, "especially his use of call-out and store cards. They not only tell you what's happening with the record buyer, but also give you the necessary insight into what's drawn him to the record in the first place."

### Recommends Cuts

Although "our heavy metal music has yet to see the light of day with Abrams," Roberts says he is hopeful that the situation might soon change. Currently at work promoting the new Randy Bachman and Ritchie Blackmore albums, Roberts says that, in placing calls to the various Superstars stations, he likes to recommend certain cuts for each programmer to listen to. "I want the stations to know where I'm placing my marketing money to support these records and to make them aware that we're behind wherever they'll take the record," he says.

Roberts also cites the network's special feature programming as a good way of exposing new artists. "The album hours on Saturday and Sunday nights have really helped us, and when that response is positive, there's always the chance that the record will be added full-time. Superstars carried a recent program on new wave music, for instance, that featured a cut by The Jam, which at least got them on the air, because none of the stations ever played the record."

But Abrams' most important contribu-

tion to the label has been his support of the Atlanta Rhythm Section, according to Roberts. "He really believed in the band from day one, and with each album they produced gave us full support for it. Right now, most of the Abrams stations are playing 'Imaginary Lover' from the 'Champagne Jam' LP and soon others will be adding the title cut. There's no doubt that his network has helped to establish the band to this date."

## Superstars Play Was A Break For Horslips LP

Bill Arnovich, promotion director for DJM Records, cites the Horslips "Aliens" album as an example of Superstars stations breaking an LP on a wide scale. A good percentage of Superstars stations were on it in January-February of this year, Arnovich says, and "because of them it spread to other AOR stations. People are watching the Burkhart/Abrams stations, and the trend is to compete with them."

There's no special approach that works in getting Superstars airplay, he says. "I just send a copy to Lee or Kent and let the music speak for itself." But if a record is played on a number of Superstars stations, there's a good chance it will show up strong nationally. There is no guarantee, of course, and Arnovich notes there are other factors to consider, including sales, AOR play, and how much exposure the cut is getting on the stations."

### Impressive Job

Like others on the promotion end of the business, he credits Burkhart/Abrams with doing "a very impressive research job."

Dave Colson, vice president-operations for Amherst (DJM distributors), agrees the Superstars break helped enormously on Horslips. The Superstars format "gives a vehicle to albums that never got exposure before in any systematic way," he says.

But Colson does have one reservation — "Some things take longer than six weeks to break," he says, "and I wish they'd run things longer, just to give a better chance." It's very difficult for a smaller label working through an independent distributor to respond quickly enough with the necessary advertising and promotional support, he adds.



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## Superstars' Heavy Rotation Is Important To E/P/A Adds

While the Superstars-formatted stations may be among the most successful, ratings-wise, Epic Records does not view these AOR outlets any differently than it does other AORs. Rick Swig, national album promotion director, notes that "if we can get a decent rotation on our (non-superstar) product, the public will respond," no matter what format the station has adopted.

"However, one of the positive things about the Burkhardt/Abrams format from our vantage point," says Swig, "is that if we do get a power or medium rotation, there are few enough other records on the playlist to give us the kind of concentrated airplay we need to break an act." "Free-form" stations, he continues, play so many LPs that no album will get sufficient exposure to make any difference at retail.

Still, Swig does not believe that Superstars (or progressive) AOR has become as tight as AM Top 40. "I think the typical Superstars station plays about 40 LPs, and a few singles. That's about 15 more records than the average Top 40 rocker..."

### LP Strategies

Swig has the key job of dealing with Lee Abrams and his associates directly, making them aware of new Epic product, including release dates, what the label expects from a record, and in what markets it hopes to break the record. In addition, Swig keeps the consultants informed of selected play cuts, airplay developments, and "strategies."

"For example," says Swig, "if the entire

## Abrams' Research, Rotation System Attractive To London

The primary asset of the Superstars format is its ability to extend the reach of a record to markets across the country, according to Bob Paiva, national promotion director at London Records. "Burkhardt/Abrams know how to give an album maximum concentration," he says, "as opposed to other programmers who'll play an album in a low rotation and then wonder why they're not getting any reaction. You've got to have at least one play a day on everybody's show to get positive results."

Paiva says that London usually likes to test-market a particular record at a Superstars station in the hope of generating enough sales excitement to introduce the album on a conference call with Abrams. But at stations where the music director is relatively independent, the company will visit him personally to play various tracks from the album.

"At KSAN, for instance, we might take one or two jocks aside and approach them personally for their opinions about the record. Or at KMET, we might visit the MD and try to get him to introduce our record at his music meeting. Stations are influenced by store sales, but they also don't mind being leaders. If you can get a station like KMET on your record, they will personally track it down and look for its reaction in the stores. With the Abrams format, however, sometimes you have to create the reaction at retail first and then work backwards."

### Sampling Technique

But Paiva commends the format's ongoing sampling technique as a major advantage to the company. "There are so many people who do a one-shot look at the market, don't look again at sales figures for the next two weeks, and call that research," he says. "A record has a day-to-day life and

Pittsburgh market is on one of our records, I'll tell Lee (Abrams) that I'm hitting WDVE, and ask if he has any problem with playing it there. Likewise, if one of his stations drops a record, I'll ask Lee if the decision was made by him or locally. Mainly, I keep the Abrams people aware of what we're doing."

Swig finds that with his non-superstar acts, the Superstars format does not "guarantee" the concentrated airplay that is certain to come with additions at the Top 40 level. "Once you get a record on Top 40, they want to get it on power rotation immediately to be tested fast. So you're going to hear your record at least once every four hours. Being added at a Superstars station is not enough if you get a light rotation."

From a marketing standpoint, the cooperation between Superstars, local branches, and label headquarters is cited as a key by Al DeMarino, director of artist development for E/P/A. DeMarino notes that three recent \$1 concerts, two promoted with WWWW in Detroit and one with WGRQ in Buffalo, were extremely successful. In strong AOR markets like these, E/P/A has found it useful to tie in promotions on album-oriented artists like Meat Loaf and Crack The Sky with the Superstars stations.

"The timing (in terms of airplay) and the selection of the right market are extremely important," DeMarino says. Again, Superstars stations do not function differently from other stations in this respect, DeMarino concludes. However, "Our experience with Superstars has been a good one."

must be treated as such."

Don Wardell, of London's pop product division, emphasizes that the format has not only helped to break new acts but also taken the listener away from what he calls "discordant FM and the sound of 18 minutes of grinding guitar noise. Their ability to test a record in different markets and to see just how it's received is very important to us," he says, adding that, "They're as tough to crack as any Top 40 station, but once you've been added, you've really got a true shot."

Paiva feels that the Abrams people have been "unusually accurate" in pinpointing the listener appeal of a record. "Lee Michaels did a superb job with us at KISW on a recent John Miles album. Miles was coming to Seattle on a KISW-supported concert and Lee attacked the project in an extremely professional manner. He matched the concert with the product, gave the album enough airplay to get a legitimate reading, and continually sampled the market for feedback as to whether the exposure was helping or hurting the concert. I had another positive experience at KPRI when he worked on one of our albums in a really diligent fashion."

Both men point out that getting Superstars airplay is only half the job in breaking a record. "Simply getting it on the format won't break it for you," Paiva says. "If you don't have a merchandising staff that can fully stock and display the record so that the station's input can be felt at the retail level, you're not going to get the kind of results you're after."

"Burkhardt/Abrams understand radio and how it works," he concludes. "That fine distinction makes all the difference in the world."



Warner Brothers group Fleetwood Mac

## Abrams' Experience Cited As Success Factor By Young

Lee Abrams' experience with radio research is one of the major reasons for the success of the Burkhardt/Abrams chain, says David Young, national AOR promotion director at Warner Bros. Records.

"Lee has been into research now for ages," says Young, who says he shares his position at Warners with George Gerrity and Kim Anderson, "and I think I'm speaking for all of us."

"In certain markets, his research is as accurate as any research can be," he says. Young says he thinks an added dimension in Abrams' research techniques makes it preferable to the widely popular passive research.

"He uses most of the same people (whom passive research surveys), as well as retail. If a program director or a music director isn't close to retail, he's really not close to the market. You can ask any kid on the street what he likes," Young says, "but if that kid on the street doesn't end up buying it, obviously he doesn't like it that much. Passive research is often aimed at people who don't buy."

Young says there is an effort made to get records at the Superstars-formatted stations, because "if they all go on it, you'll get 'most added' or 'national breakout' or whatever."

"Adding it is one thing," Young says, "but playing it, naturally, is another and the most important. A station can report it as an add — and this goes for any station — and it's going to show up as 'most added' or whatever."

"I'm more concerned, not only with the record being added, which is the first step, but continued play and the increased rotation of that record," Young says. "And that comes from our promotion people and our company working with the stations — one hand helping the other."

When the promotion people determine what is the appropriate time for extra support on a record, they relay their information to the Warner Bros. marketing staff, who react accordingly.

"When a station is playing a record," says Lou Dennis, Warners vice-president in charge of marketing, "we go after it. It's not so much a matter of who owns the station or what format it is, but if the promotion people tell us it's getting some action, then we support it."

When a record is added, Young says, his responsibility is far from over. "That really is where the job begins," he says. "The market is important. You have got to sup-

port the airplay that you are receiving. That support can come from — if it's timely — the group coming through town, or just your basic in-store display.

"It's not a situation where as soon as they add it, we buy time. We have got to get some indication that the time is now: that the station is on it, the rotation is increased, and that the audience is basically familiar, if not with the artist's name, then maybe with the title of the song or the title of the album," Young says. "There has to be some audience familiarity there before you go in and spend a lot of money."

But when increased marketing and advertising come into the picture, he says, it's not just up to the station to work. "It works two ways. If an album isn't selling, I wouldn't go into an Abrams or have any of our promotion people going into a station asking for increased rotation. It isn't really fair."

## Momentum Aided By AOR Format Says MCA's Bly

"It's very encouraging to our staff when a Burkhardt/Abrams station goes on one of our records and it gives us momentum," says Stan Bly, MCA Records vice president of national promotion.

According to Bly, the number of stations using the Burkhardt/Abrams Superstars format has grown to the point where a record can break nationally if it is added to all the stations.

"I'd say that having 40 stations isn't something to sneeze at," Bly says. "If I can get all the Abrams' stations on a record I'm pretty sure I can bring that record home. I think you can get a really good feel of how your record is doing from the Abrams' chain, as opposed to what you want to believe that it is doing."

Bly says the ever-increasing sophistication of the AOR format in recent years requires that a promotion person be as informed as possible about variances in the individual radio stations' playlists.

"The day of just going to an AOR station and saying 'hey this is a hit' is over," he says. "So we approach them individually. We try to be as informed about the Burkhardt/Abrams stations as possible so we don't look like we are somewhere in the desert. We have to give them intelligent reasons why we feel that a record is suitable for a particular station."



POLYDOR INCORPORATED

From: Polydor Records.  
To: Kent Burkhardt/Lee Abrams and Associates.

Subject: A powerful thank you to the  
foremost in formats.

Jerry Gaffe

Jim Collins

Andrea Ganis

Randy Roberts

Kerry Singer

John Simon

John





## Superstars Helps Make AOR Radio Stable Bronstein Says

The Burkhardt/Abrams format for album-oriented radio has helped improve its image in a variety of circles by making AOR more stable than it had been in its early years, according to Lenny Bronstein, who handles AOR promotion for A&M Records.

"How they've changed it is that they've formalized it and legitimized it for a lot of people," Bronstein says. "For a long time, AOR was really the bastard child of Top 40 radio.

"AOR, because of the Burkhardt/Abrams format, has come in with a somewhat strictly-guided format for playing records new, old and current," Bronstein says. "They make it like Top 40 in that they take the approach that these cuts are what the listener wants to hear from these artists and they don't have to be on a seven-inch 45.

### Complete Business

"I think the impact they've had is that they've made AOR a complete business as opposed to a lot of people trying real hard to establish progressive music," he says. "They've moved it more toward the middle

## Artists Breaking Faster On AOR For Phono/Merc

Regardless of format, Jim Taylor and Jim Sotet of Phonogram/Mercury agree that it is a hard job to get records played.

"Radio stations are not playing a ton of LPs. They are playing a select number of albums," says Taylor, national promotion director for Phonogram/Mercury. "Marginal records or records by new artists are hard to place. However, formats like Burkhardt/Abrams have simplified coordination of marketing campaigns on mass appeal items. Artists who fall into a predictable pattern will break faster through Superstars, if they meet the necessary criteria."

Jim Sotet, national album promotion director for the label, feels that Superstars is indicative of a change in radio programming.

### Research Awareness

"Radio is more aware of research and audience response," says Sotet, noting that a well-programmed radio station will always respond to its audience. "Formatted music has forced a lot of radio stations to become more professional about their attitude towards music. Burkhardt/Abrams with 42 stations has something to do with this change.

"Most programmers are now extremely aware of what other radio stations are doing. There is a tendency for programmers to pick up quickly on such information. You can break records that way. For instance, if you get four or five stations to feature a record — say John Kay's new album — and they get a positive response, that can act as a catalyst for other Burkhardt/Abrams stations or other non-related stations in that market to add the record."

Sotet notes that AOR or progressive radio by the nature of its name means to go forward.

"Lee Abrams was smart enough to realize that the '60s were over and that it was time to move on. He forced us to grow up a little bit. Because of the number of affiliated stations, Burkhardt/Abrams have a lot of power. But they also have a lot of responsibility. It is a two-way street. The importance of Burkhardt/Abrams is that it is a network of stations at which you know that the people involved are doing their research and follow a certain format. They assure a consistency."

and more toward the mainstream."

Bronstein also says formats such as Superstars assure him, as a promotion man, of certain things once a song is added to one of the stations.

"It's said that we don't have the same spontaneity, the same excitement in new releases," Bronstein says. "But when an album happens now, you know it is getting a certain rotation as opposed to being left up to the whim of an individual programmer.

"In some cases," he says, "the individual programmer's whims are much better than a format, but at other times, the format insures you of getting that record played with some regularity. It's not perfect, but it's very good."

Bronstein says he deals first-hand with Lee Abrams and the Superstars people, then passes on his findings to A&M's marketing staff when there is action on a record that needs to be acted upon.

"We will often do merchandising campaigns with stations on a local basis and sometimes we'll do it even on a national basis," he says. "For example, we had an exclusive live Styx radio concert with the entire chain and in 20 of the markets we ran major promotions, tie-ins in town and contests with those stations.

### Promotion-Minded

"Because they (Superstars stations) are so promotion-minded, what happens is the stores are already working with them on a number of their own promotions," Bronstein says. "So the tie-ins are already there; it's just a matter of utilizing them more, which is what we are all doing."

While all stations, Top 40 as well as AOR, will immediately jump on a new Fleetwood Mac or Peter Frampton record, Bronstein says, where they differ from Top 40 is that they will play a number of cuts, rather than just a single.

He also says, in the case of new acts such as Garland Jeffreys or Head East, some will get one or more cuts from their albums often on a Superstars station, rather than little or no airplay from Top 40. Because of this, he says, they can often be credited with helping break records or artists.

"I think they've proven it in certain cases, for instance, with Joan Armatrading," Bronstein says. "Where certain stations took the time to get behind her when she was unknown, they found great success with her. When stations don't hustle to find out, they don't find out."



Big Tree group LeBlanc-Carr Band

## Big Tree Finds Superstars Helpful In Motivating Sales

Big Tree Records, with its relatively small roster of AOR acts, does not deal with the 37 Superstars stations on a daily basis. Yet the label has recently found the format to be an effective tool in breaking new national records. LeBlanc and Carr's hit single, "Falling," for example, broke first in the southeast, where Superstars stations that programmed the 45 were instrumental in building national momentum.

Reen Nalli, Big Tree's national promotion director, is concerned about the trend toward tighter playlists. However, she "loves what Burkhardt/Abrams is doing."

Their format gives us a much greater boost (than loose formats) if we can get a record on," she says, adding that even getting the record on a light rotation can be useful if other stations in the same market are playing it in heavier rotation.

"Obviously, no one station is going to do it all for you. You need them all to kick it in."

### Initial Airplay

Nalli notes that the label often looks to get initial airplay at the progressives, and build from there to the tight FMs and Top 40s. Promotion becomes difficult, she says, in competitive markets like Detroit, where formerly loose-formatted stations like WABX adopt "Superstars-like" approaches, and where there are no outlets to test a record.

At the marketing level, Nalli notes that an add at a Superstars station seems to carry as much weight as a major Top 40 in getting

retail chains to stock the product. "Even with a light rotation, we can call the store and say, 'We got it on the local Superstars station,' and we stand a much better shot at good store display."

This fuels the cycle, as those Superstar stations are calling the same retail outlets for reports.

### AOR Coming To AM

While Nalli perceives a clear trend toward tight formats, she cites the fact that at midnight, many Superstar stations begin playing albums in their entirety and taking listener calls. In addition, Nalli believes AM radio will eventually see the coming of AOR, and the frequency will no longer be dominated by singles.

"I know that the way to deal with a Superstar station is to come on like gangbusters with a hit record," she concludes. "And I know that I'm not going to get certain records in certain markets. But overall, I'd say that the Superstars format has helped us coordinate national marketing and promotion campaigns. When Abrams commits to a record, it is very often a national breakout."

Even if every station doesn't adopt the Superstar format, Nalli is convinced that "more and more of them are going to pick up on the research."

## Repetition Is Key To Superstars Clout Says Abramson

Mike Abramson, RCA's newly-appointed national promotion director, is well aware of the power of the Superstars stations, not only in exposing RCA product to potential album buyers, but in coordinating national marketing campaigns.

"If we can get the support of the entire Abrams network (of 37 Superstars stations) in all geographical areas, it's a tremendous opportunity for us to run a nice starter campaign," Abramson says. "The Superstars stations were instrumental in helping us with the Jefferson Starship radio blitz." That recent blitz consisted of over 400 stations airing the new Starship LP in its entirety.

Otherwise, Abramson sees the growth of the Superstars format as indicative of the rising power of AOR radio. He feels that as Top 40 and AOR formats become more compatible, the record companies will be the major beneficiaries, because of the

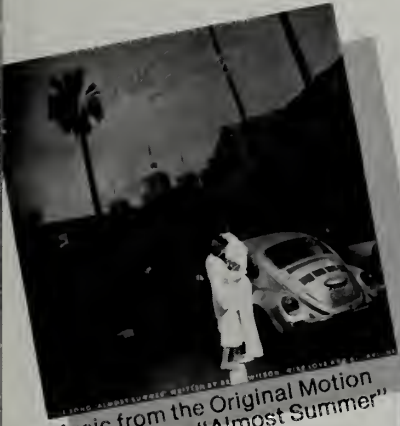


RCA Records group Jefferson Starship

(continued on page B/A 48)



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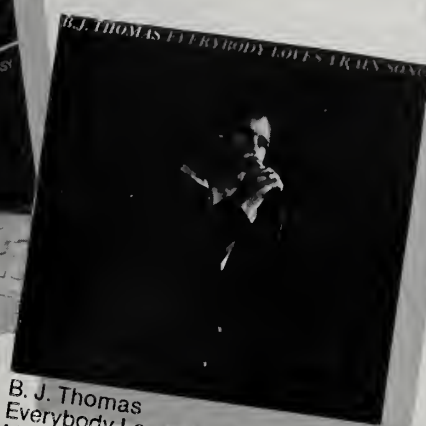
Music from the Original Motion Picture Score "Almost Summer" MCA-3037



Melanie Phonogenic Not Just Another Pretty Face MCA-3033



Van McCoy My Favorite Fantasy MCA-3036



B. J. Thomas Everybody Loves A Rain Song MCA-3035



Silver Convention Love In A Sleeper MCA-3038



Colosseum II Wardance MCA-2310



The Original Movie Soundtrack "FM" MCA2-12000



Music from the Original Motion Picture Score "Blue Collar" Original Music Composed, Arranged and Conducted by Jack Nitzsche MCA-3034



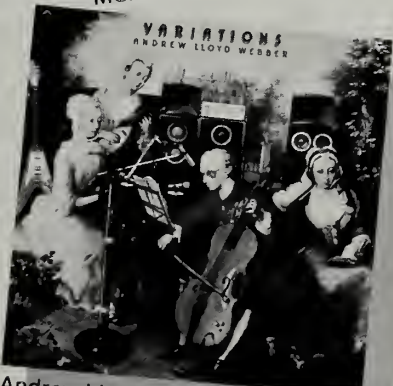
Lisa Burns MCA-2361



Lane Caudell Hanging On A Star MCA-3039



Thor Keep The Dogs Away MCA-2337



Andrew Lloyd Webber Variations MCA-3042



# FOR A SUPERSTAR NETWORK BURKHART/ABRAMS

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## Superstars Gives Extra Exposure To Kingfish Album

As a label oriented toward album product, Jet Records acknowledges its special debt to the Superstars network in providing considerable radio exposure for its artists.

"Because Jet focuses primarily on album-oriented acts, the Abrams' stations are crucial in establishing our product," says Linda Clark, national director of promotion at Jet. "We wouldn't be where we are today in terms of development of an ELO, Kingfish or the ongoing development of an Alan Price without Superstars."

Clark reports that the Abrams network was very helpful in boosting the exposure of Kingfish's latest album, "Alive and Kickin'," giving extra airplay in particular to "Hypnotized." Also, the popularity of Alan Price's most recent album was assisted by a scattered number of Superstars stations. Of course, ELO has been an automatic airplay favorite along the Abrams network.

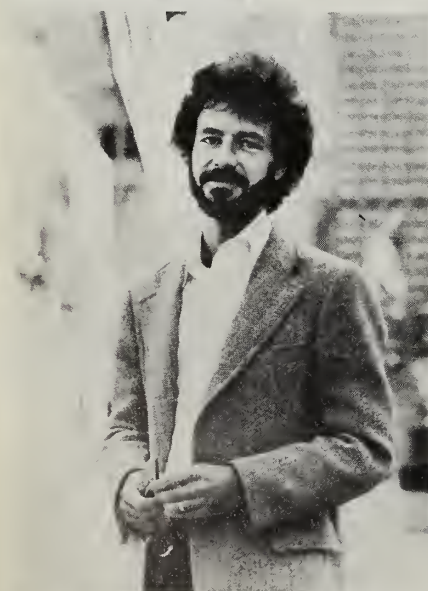
### Reduces Fragmentation

Besides acknowledging the network's aid in further propelling these acts to success, Clark admired Superstars for its role in eliminating some of the fragmentation amidst the formats of AOR stations by establishing a line of communications between regions and stations.

"The camaraderie and mutual respect between Superstars program directors and the pride of being part of the network is very evident at national meetings of program directors," notes Clark. "This feeling was really nice to see because there is so much fragmentation within the AOR community. On one hand you have got the stations that are more strictly formatted, and on the other the free form stations. The Superstars format has paved a road between Top 40 and AOR."

In addition to providing a median between Top 40 and AOR, the growth of the Abrams network has successfully correlated with the overall shift in radio programming from gearing to a teenage audience to more adult oriented formats.

"There is a tendency for pop AM stations to play more LP cuts and longer versions of singles, resulting in AM and FM programming merging closer together," says Shelly Heber of Image Marketing, which handles marketing nationally for Jet. "Radio formats have become increasingly geared toward an adult oriented audience, and the Superstars network's widespread growth and success has certainly correlated with this shift in musical taste."



Bearsville artist Jesse Winchester



Jet Records group Kingfish

## Abrams' Format Finds Middle Ground, Says Bearsville Pres.

The Superstars format has created a middle ground between Top 40 radio and progressive radio, according to Paul Fishkin, president of Bearsville Records, who says that Top 40 programmers have begun to "take a close look at the success of AOR radio."

"I think AOR has split the difference of Top 40 radio and free-form progressive radio to focus on songs which have proven through research to be selling albums," Fishkin says.

Still, Fishkin says, the gap between the two formats has closed somewhat in recent years as Top 40 programmers have begun to occasionally play album cuts. "There are different categories of Top 40 radio," he says, "but they are continually blurring. Over the years, Top 40 has been getting into some album cuts at night. There's plenty of overlap and there are different degrees of Top 40. There are the strict research, tight as a drum stations, and there are some stations which are looser and more broadly based."

### Strict Guidelines

Although some change has come to Top 40 radio, Fishkin says, programming guidelines are still strict. "With a single on a Top 40 station, most of the time you have to have a track record," he says. "The record has to have proven itself in other markets and it gets much more down to basics. The single is either a hit or isn't, and they are either ready to play it or not. So you have less flexibility and your approach to promotion is obviously more limited. It's tough simply because there are so few spaces."

Superstars stations, like AOR radio in general, Fishkin says, allow more flexibility to record promoters. "The stations aren't as tough to promote because they are more expansive and more flexible," he says. "Image and artists have much more to do with the Superstars kind of programming. If you have an artist who is touring with a new album, you have more opportunities on AOR radio. They will consider more records because they are more concerned, and properly so, with whether a band is touring and what the kids on the street think of it."

The key to getting a record added to a Superstars playlist, Fishkin says, is being familiar with the format. "You just have to understand the format," he says. "If you are talking to a Superstars programmer or a Top 40 programmer, your approach is simply to know what his needs are. And if you have a record that you believe fills his needs, then you convey that belief. It's that simple."

### National Breakout

And if a label is successful in getting one of its records added to the Superstars network on a national basis, Fishkin says, the record stands a good chance of becoming a national breakout.

"It's important to have the Superstars network because they've proven through their research that they are consistent enough to make their credibility really strong. In terms of consistency there is no question that they have done a hell of a job."

## Burkhart/Abrams Are Instrumental In Breaking Artist For Alive Enterprises

"The Abrams network format represents a perfect blend of progressive and commercial sounds," says Denny Vosburgh, project director for Alive Enterprises. "I think that Superstars is usually looking for a familiar act that the masses have accepted, such as Alive's chief client, Alice Cooper. Alice's records are a perfect blend of progressive and commercial music, and he's an act that can appeal to housewives as well as 12-year-olds."

Alive Enterprises, a management firm which handles not only Cooper but also Yvonne Elliman and Burton Cummings, has enjoyed a lengthy relationship with Burkhart/Abrams on both AM and FM radio. The Burkhart network has been very helpful in breaking many of Cooper's singles, while Superstars has given Cooper's albums strong support ever since the Abrams format began.

Vosburgh recalls how KJRB-Spokane, a Burkhart AM station, was crucial in breaking Cooper's "I Never Cry" off his "Go To Hell" LP. "Kent Burkhart backed the album

## Abrams Labeled Trendsetter By UA Promo Exec

"Superstars is the highest common denominator in AOR radio today," says Roger Lifeset, national album promotion at United Artists Records. "Their format is meant to be as wide in appeal as the number one Top 40 station in the market, and it has the same purpose: to elevate ratings numbers and thereby elevate rate cards and make the station more money. Stations hire the consultancy, their numbers go up and the end result is more money in the bank."

Lifeset sees the Burkhart/Abrams Superstars format as a trendsetter that will fill the gap as traditional Top 40 and progressive FM formats become parts of history.

### White Flag Up

"Top 40 already has the white flag up — they can't survive as pure Top 40s any better than a station can as a pure progressive anymore. I see the day coming soon when the words 'Top 40' and 'progressive' are radio anachronisms and a Superstars-like format incorporating more singles will be the norm."

"But even now," adds Lifeset, "the days of having a polarized situation with Top 40 over here and FM radio over there are over. Lee Abrams represents the synthesis of progressive and Top 40 radio."

Pete Mollica, United Artists national singles promotion director, points out that many Top 40s are learning from the Superstars success and are adjusting their formats accordingly.

"Top 40 radio is getting more information from the Superstars format than anywhere else, because they've seen the success Burkhart/Abrams has had in virtually every market they've been in," notes Mollica. "A lot of Top 40s are now playing longer album cuts to try and combat the erosion of their audiences."

Both Mollica and Lifeset feel that promoting the Superstars format is particularly important for breaking records.

"The format makes people like me who do LP promotion not much different from my counterpart who does singles promotion," indicates Lifeset. "We're dealing with as tight a list on an FM AOR station as a Top 40 station. And you can go to all the individual stations and not accomplish a thing — there is a national consultancy that has to be promoted."

and the single right from the beginning," explained Vosburgh. "To date 'I Never Cry' is Alice's biggest selling single."

The Burkhart network was also responsible for breaking Burton Cummings' "Stand Tall" across the nation, said Vosburgh, while the Abrams stations were very supportive in providing large scale AOR airplay.

"Cummings primarily appeals to females in the 18-34 age bracket, so Abrams would probably program him in the mid-day hours to gain the largest possible audience. In contrast, Alice's fans range from pre-teen to 34-year-olds and therefore he would be programmed during the afternoon or in the evenings too."

Vosburgh sums up the effectiveness of the Superstars network research methods. "Lee Abrams runs a tremendous clearinghouse of information through Atlanta, and as a result each Abrams-affiliated station accumulates vast, accurate research data from every radio market along the network."



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Pure Prairie League  
Vicki Sue Robinson  
Savannah  
Skyliners\*  
Bonnie Tyler  
Valentine





# Superstars

## Casablanca Exec Points To Abrams' Track Record

"In the early days of FM progressive, radio stations were experimenting with many musical forms. I think Lee Abrams has pooled the most visible artists to design a format," says Dick Williams, director of national promotion at Casablanca Record and FilmWorks.

He continues, "Looking from a radio point of view, the Burkhardt/Abrams network has a very successful track record that any programming consultancy would be proud of."

Williams went on to say that a number of Superstars stations have been instrumental in helping to break the company's product. He cited WLVQ, WQRS, WLPX and WDVE, in particular, in the case of the Godz LP.

"Practically the entire network has contributed to the success of Angel, and Kiss has always been a welcomed addition to a majority of the Superstars formats (stations)," he says.

Williams describes promotions and merchandising tied to airplay in the case of Kiss as "an extensive campaign incorporating all the stations, stores and television in the markets willing to make a contribution."

Noting that there are a number of AM stations which employ the Superstars format, Williams says that if those stations prove successful, the trend will continue. He feels that exposure in the AM markets depends a lot on the image of a record.

"Burkhardt/Abrams consults some 30 stations," he says. "If they make a decision to play an LP, it can generate a significant amount of sales and cause a tremendous impact on the industry. The majority of their program directors are conscientious and are very accurate with their demographic targets." He concluded, "I personally feel that the album hour has merit. It is a feature and it gives the public the right to determine the significant value of a new record, and very often it dictates whether or not it will be added to the current rotation of product. I think they just prefer to test a record in certain markets to see what the sales reaction is going to be."



Capricorn Records group Sea Level

## Superstars Format Credited With Breaking New Artists

Noel Love, executive vice president and general manager of Silver Cloud Records, calls the Burkhardt/Abrams Superstars format one of the "single most important forces" in breaking new AOR acts. At the same time, he feels that the format has benefited the retail business "by way of the concentration Superstars can afford to give an act."

"At many of the old-line AOR stations, each jock has his particular tastes, and if he doesn't like your music, it's not going to get played. Superstars has taken away a percentage of his freedom, but you're at least assured a couple of plays a day."

John Kostick, former vice president of promotion and artist development at the company, likens the format to the "old singles philosophy. Abrams has taken the principle behind the Top 40 playlist and tightened it up so that when he adds your record, you know it's going to be heard."

Silver Cloud (an extension of the Leber-Krebs management firm) recently launched a new live album by Mahogany Rush that was culled from a series of low-priced radio station concerts that were produced in conjunction with 12 of the Superstars stations. Tickets were priced at \$1.02, \$1.97, or \$2.94, depending on the frequency of the station in the market. Kostick, who was part of the Mahogany promotion for the past year, said that the tour produced an 85% capacity attendance, 75-80% of which came from the low-priced markets.

"A lot of the Abrams stations helped us produce the shows, and now they're proving instrumental in helping us to break the record in the markets we played in," he says. "Almost every concert we put on was a sellout, so that when people hear the record on the radio, it helps them to recall the show and want to buy the record."

### Dollar Concerts Worked

Love feels that the Superstars treatment of the Mahogany campaign is indicative of the consultants' desire to become more involved with their audience. "We thanked the radio stations who participated in the series on the back of the album cover, and inside of two months the record has approached the 100,000 mark. The success of the album is undoubtedly tied to those dollar concerts."

Kostick feels that another positive aspect of the format is the midnight album feature, which many of the Superstars stations have implemented. "Initially, we try to introduce a new record on the album hour because it usually produces an immediate reaction with the listener, either by phone or at the retail level the next day."

While Superstars has not changed "the face of marketing records," according to Love, he feels that the format "has helped our marketing people to work more effectively. You always know that you'll have the airplay to back up your campaign," he says. "They've only begun to scratch the surface."

## Rush Praises B/A For Being Open To Other Opinions

Capricorn's Phil Rush, vice president-director of promotion, stresses the willingness of both Burkhardt and Abrams to listen to outside points of view. "They're open to any legitimate research you can show them," he says. Of course, the Superstars stations' ratings prove that Burkhardt/Abrams' own research methods are usually quite accurate, Rush adds.

Timing is important in approaching the stations with new product, Rush notes. "We try to make sure all the Superstars stations receive new album product at the same time, prior to the station's music calls with Lee (and prior to release), but not necessarily ahead of other stations," he says.

This is normal procedure if he's sure of the record. On the other hand, Rush says that, with a "work record," he takes pains to inform Abrams of the record's success in cases where it has received greater exposure. With this approach, he hopes to push it into heavier rotation. For example, with Sea Level doing well in Los Angeles, Atlanta, Cincinnati, D.C.-Baltimore and St. Louis, Rush would pass that information along in hopes of increasing its Superstars play.

Capricorn's major success story through Superstars airplay is the Marshall Tucker Band's "Heard It In A Love Song," which was added in LP rotation at five major Superstars stations at once last year.

Rush says that extensive Superstars airplay on an album format can mean a national breakout, on a single format, it's more likely to result in a regional breakout. And he agrees with others that it is now almost as difficult to break into the Superstars format as into primary AMs.

One other instance of Burkhardt/Abrams backing a Capricorn record: The Stillwater "Mind Bender" LP got a lot of attention nationally, Rush says, and a single was developing well at the time the distribution changed hands (from Warner Brothers to Phonodisc). It was confusing and several other stations cut the airplay, "but Burkhardt/Abrams kept on top of it and audience response was very good," according to Rush.



Casablanca Records & FilmWorks group Kiss

## Abrams Format Gets A Rave Review From Buie, Geller

Burkhardt and Abrams were clearly interested in the Atlanta Rhythm Section even before the Superstars format was created, according to both Buddy Buie and Arnie Geller of the Buie/Geller Organization, a production/promotion firm. WKLS in Atlanta was a prime supporter of the act as early as 1971, and it broke solidly through FM, Buie said. Many of the Atlanta Rhythm Section's singles didn't make it on AM while the LPs sold steadily. It took AM five years to catch up, according to Buie.

Both Buie and Geller have good personal rapport with Abrams and Burkhardt — their firms are both based in Atlanta — and both members of the team offer rave reviews of the Superstars format. Says Geller, "It's closer to Top 40 than to free-form FM. Abrams foresaw the profit problems of FM and created more excitement on the FM band and attracted more advertisers. The format's success is indicated by the number of stations using the format."

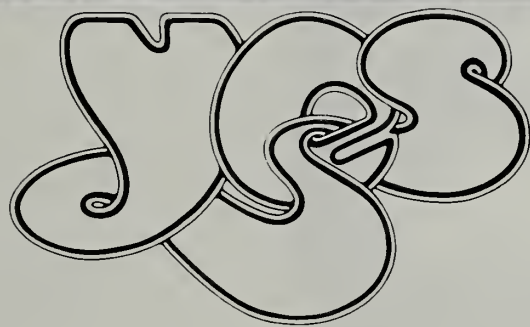
And Buie adds, "The way albums are selling over singles is indicative of the power of Superstars. It's given the industry the ability to sell LPs off of airplay."

Buie/Geller lets B/A hear their music in advance in order to apply testing methods to it. For instance, the Atlanta Rhythm Section's "So Into You" and "Imaginary Lover" were both pre-tested by B/A. Negative as well as positive feedback on such advance tests is important, Geller says.

The partners say that, once all the Superstars are playing a particular record, a national breakout is almost assured, depending on the rotation it's given. A hot rotation, as they see it, is more than eight times a day.

Asked to compare the difficulty of cracking the Superstars stations with album cuts to that of obtaining play on singles at major AM stations, Geller responded that it's an "apples and oranges comparison." The criteria are different, he said. Whereas WABC in New York only plays some 118 cuts now, it's more conceivable that an LP with 10 tracks to choose from will hit somewhere. Moreover, the Superstars stations will give record labels a chance to break a new act, but to make it on WLS in Chicago or WABC, "you have to already be there," he said.





CONGRATULATIONS  
KENT & LEE



# Superstats

## Lee Abrams Discusses The Philosophy Behind Superstars

(continued from page B/A 4)

**CB:** Don't you place a lot of jocks and PDs with stations?

**Abrams:** Yes, it's a very important part of what we do. We can usually place guys to fit just about any station's requirements.

**CB:** How about the sound of a station? What kind of sequence flow do you strive for?

**Abrams:** The only guideline is that a station should have a consistent music sound. The station should have the same sound 24 hours a day. In other words, if somebody tunes in at any given point, they're probably not more than an hour away from a Fleetwood Mac record.

**CB:** You mention the word "compatibility" in your literature. What do you mean by it, and why is it important?

**Abrams:** We want to be sure the songs we play by cult artists are compatible with the tastes of non-cult listeners. Since certain artists have a very high loyalty factor, but may not cross over, it's very important to play the cut that won't alienate the person who wouldn't buy that artist's record.

**CB:** Let's talk about research, which is obviously very important to you. How do you blend local and national research, and what are you looking for from each?

**Abrams:** From local markets we want very specific sales information, plus we distribute questionnaires four times a year in shopping center type locations that help a station analyze the market. We also use in-home testing, where we give a record to somebody off the street, and after a week we ask them to pick the cuts they like best.

Out of 100 people we use, 20 will have a history of picking the cuts that become hits, so we use this system quite a bit. Nationally, we use a combination of local station research, providing a composite, as well as taking our own attitudinal national survey.

**CB:** What are you looking for from these shopping center questionnaires?

**Abrams:** We look for vulnerability of competitors, and we look for music and lifestyle characteristics in the market. For instance, we measure station preferences on a 1 to 10 scale and rate artist preferences. Then we balance the two to get an idea of what kind of person is listening to each station.

**CB:** What other kinds of questions do you ask in the course of your research?

**Abrams:** We find out what the listening environment is; what their leisure activities are; income information; how many radios are in use in the home; when the listeners are available to listen; how their musical habits have changed; what kind of music they want to listen to.

**CB:** Now let's get into some of the specific research methods that you use. What are call-back cards?

**Abrams:** They're distributed in record stores, so we can call back album buyers to find out cut information, demographic information, and purchase incentive information. Interestingly, we found the song preference of the non-buyer and the buyer is usually the same for a mainstream group.

**CB:** You make note of a hitchhiking study. What is it?

**Abrams:** It's a study of in-car listening



Kent Burkhart and Lee Abrams

habits by our people who actually hitchhike. They casually question the driver and try to find out reasons for station choice and tune-outs. It's a way of finding out how people relate to the radio.

**CB:** What about call-outs? How do you define it and what does it do for you?

**Abrams:** We want to find out information from inaccessible listeners. The listeners who don't call up requests, who don't go shopping as much, who don't go to as many concerts. They're mainly 25 to 34s. We ask some of the questions I already mentioned, and we also play them bits of music over the phone.

**CB:** You also do your own diary studies?

**Abrams:** Yes, we send out to a sample group determined from previous questionnaire respondents. There's usually a 30% return. We study every tune-out, and monitor our station during that time so we can find out what the station was playing when it was tuned out. This helps us build our day-parting systems.

**CB:** How about burn-outs and loyalty factors?

**Abrams:** We have a music trend preference test every year, aimed for the most part at non-buyers. Comparing our information on a year-to-year basis, we get a good picture of the burn-outs and the emerging trends, as well as the mainstays.

**CB:** With all your emphasis on research, how do you feel about going on records by gut feel?

**Abrams:** It seems to me that all ideas start with gut, and then should be confirmed with research. We call it the balance between science and emotion, with neither one taking the lead. If research doesn't confirm an idea, however, we would tend to drop or alter it.

**CB:** The best way to finish up your views on research would be to ask your opinion on Arbitron ratings.

**Abrams:** I think the diary system is unrealistic, especially with the mobility that radio offers. That's the biggest problem, the way it's recorded. I mean, who is going to pull over to the side of the road and mark down that they've just changed a station? Unfortunately, I don't have any suggestion for anything better right now.

**CB:** Does the industry need another ratings service?

**Abrams:** Yes, but nobody has any answers right now. The problem is on the agency level; they're the ones who are slow to move.

**CB:** To get into your non-music programming philosophy, how do you view such areas as jock talk and promotions?

**Abrams:** The jock rap should always be channeled toward station events and up-

coming musical events, and should always have forward motion. Promotions we use as image enhancers: in other words, anything that looks good for the station, like a free concert or a citywide rock poll. All promotions are geared to the leisure activity of the target audience. Right now, travel and spending money are very big. You have to remember that a lot in the promotion depends on the theatrics of the jock's presentation.

**CB:** How do you feel about jingles?

**Abrams:** We found in our research that jingles serve very little purpose as call letter retention items. We use them sparingly because they would increase the listeners' perception of us as another Top 40 station.

**CB:** What kind of role do you see the news playing on an AOR station?

**Abrams:** An extremely important one. It helps us to break away from the jukebox image and provide listeners with more than the hits. We found that it's critically important to re-evaluate the news and put it in 1978 terms. Therefore, we thoroughly research the 1978 topics of interest, so we're not delivering irrelevant information.

**CB:** What kind of topics?

**Abrams:** Well, one big change is that people are no longer very concerned about society; they're concerned about themselves. So consumer information is very big right now, like how to buy a used car or how to pay taxes. Information on leisure activities is also very important. And we've found that people have a definite interest in major international affairs, but little interest in local affairs like the sewer referendum.

**CB:** You've stated that you believe there's a dearth of DJ talent today. I find that hard to swallow.

**Abrams:** Oh, there definitely is not enough good talent out there. It gets down to the kind of person that we're looking for — there just haven't been too many stations around that have been looking for the same kind of person over a long period of time, so there's been no place for them to develop. We're looking for personality types that we can develop over a long period of time. Unfortunately, in the idiom of AOR radio, there's just not too many of them around.

**CB:** Well, AOR is, of course, a relatively new idiom. I'd like to get a historical perspective from you regarding its evolution. How, for instance, do you view free-form?

**Abrams:** I think free-form stations did more to slow up the development of FM than anything else. Artistically, they had their moments, but it made FM progressive too inaccessible. Free-form or "underground" was too political, and it didn't serve the needs of the real community. It served the hip community, and that was about it. On an

(continued on page B/A 48)

### The Highest-Rated AOR Station In The History Of Radio Is In Louisville.

According to Arbitron Rating Survey, in only 3 of the top 50 markets has an AOR station ranked #1, 12+ Mon.-Sun. 6 am to 12 pm. WLRS did it first. In Oct.-Nov. 1976 ARB, WLRS ranked #1 with a 12.8; in April-May 1977 ARB, WLRS ranked #3 with an 11.0; in Oct.-Nov. 1977, WLRS ranked #1 with an 11.8.

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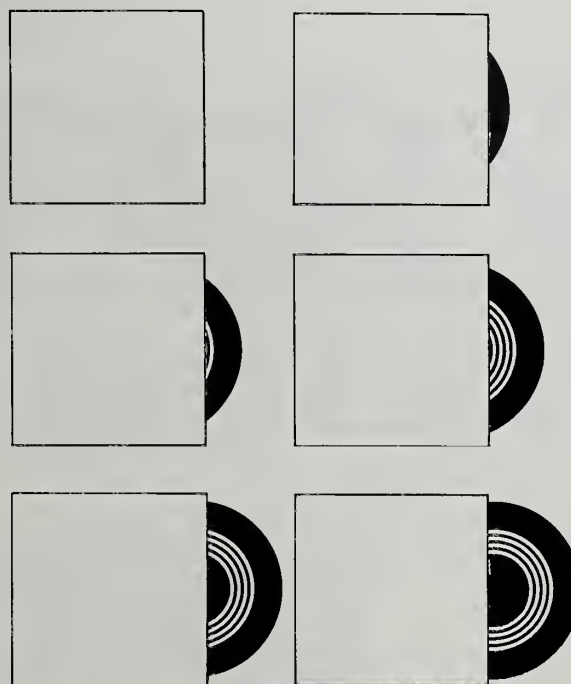


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## Switch From Progressive To Superstars Format Sells Ads

(continued from page B/A 14)

uses Abrams' national research like we do."

Martz adds that WIOT is currently pursuing the same advertisers that support the AM stations in the Toledo market. He sees no real difference between AM and FM advertisers because of the fact that "we can sell absolutely everything that our sister station (WCWA) can, including banks, which are traditional AM sponsors."

Both Sinton and Martz point to their frequent discussions with the Burkhardt/Abrams staff as representative of "the interchange of ideas which confirms that we're on the right track. Superstars means that what you play is invariably the right choice." Sinton observes. "In that respect, their playlist is just right." Adds Martz: "They're like gospel to us."

### WKTU-FM — New York

WKTU-FM in New York is a Superstars station with a difference. The difference lies in its brand of "soft Superstars" format that cuts out all "abrasive" musical elements, and appeals to a somewhat older audience.

Dave Rappaport, general manager of WKTU, notes that in most other respects, the station casts itself in the normal Superstars mold. "We're very conservative in our programming," he asserts. "Like Burkhardt/Abrams-consulted stations, we only play the music that's popular. We don't take chances."

Formerly a "background music" outlet, WHOM-FM, the station changed call letters

and adopted its soft Superstars format in June 1975. Also called the "mellow sound," Rappaport points out that it has since become an extremely "copied" programming approach.

The new format has meant higher sales and bigger audiences, but Rappaport notes that in the New York market, with so much tough competition, "there are no ratings miracles." Presently, WYNY-FM, with its "Movin' Easy" format, and WKTU are battling for the 25-34 mellow rock listeners. WPLJ-FM, a tight-formatted progressive rocker, is perhaps the closest thing on the New York dial to the standard Superstars station, Rappaport says.

### Stringent Criteria

Designed to fill a void between the progressives and the MORs, the average soft rock station generally features such acts as the Beatles, Jackson Browne, Joni Mitchell, the Bee Gees, Andy Gibb and Cat Stevens. However, unlike other mellow rockers around the country, WKTU does not program records for their "sound," rather, it relies heavily on the Burkhardt/Abrams national research, as well as on its own audience preference data. Its playlist criteria, says Rappaport, are as stringent as WABC's.

In a move to generate excitement, the station recently hired Sonny Fox, program director at WYSP, the Philadelphia Superstars station. Fox currently fills a dual PD role at WKTU and WYSP.

The move did not immediately bring higher ratings, however, as KTU and other

pop New York stations dipped in January-February. This was due to inclement weather that drew listeners to news-oriented outlets.

### WRHY-FM — York

"We sound different from any of the Superstars stations," asserts Rick Harris, program director for WRHY-FM in York, Pa. "Our roots are Top 40, and we probably have more off-the-wall stuff on the air than most of the other stations."

Among the features included in Harris' "off-the-wall" category are the "Radio Gong Show," "Primal Scream," and "The Dating Game." Not exactly your typical fare, but features that dramatically illustrate the flexibility of the Burkhardt/Abrams approach to radio.

One of the reasons WRHY does have a Top 40 slant, Harris explains, is the unique nature of its market, which is actually fragmented into three areas — Harrisburg, York, and Lancaster, Pa. "This is a good example of Burkhardt/Abrams' value to us," Harris says. "They helped us realize the orientation of the market, which is not used to AOR radio. Therefore it's a matter of playing the hits, being a little more upbeat, and sticking with proven material."

Since WRHY, known as "Starview 92," switched to Superstars in September 1977, the station has, according to general manager John Dame, "been able to appeal to a slightly wider range of advertisers. More affluent-oriented advertisers are coming on board," Dame states, "and we've been

finding it easier to go to people who are otherwise reluctant to go on FM."

### Lines Of Communication

WRHY's success, according to Harris, is in large part attributable to "the line of communication that Burkhardt/Abrams has opened up for me. I'm able to talk to any of the other program directors at the Superstars stations, and getting opinions from all over the country has been helpful when I have to make a decision, especially if somebody has already tried a particular cut first."

The Superstars emphasis on image has also been a valuable tool, Harris declares. "Although we do have the Top 40 roots, it's been important for us to try to sound hip, and the way to do that has been to sound natural, and not try too hard to sound hip. Within a few months, I think we'll be ready to bust this market wide open," Harris concludes.

### WAAF — Worcester

With its signal at the geographical center of New England, WAAF in Worcester bills itself as FM 107, "New England's album station."

"We are unique in that we can be heard anywhere in Massachusetts, New Hampshire, Vermont, Rhode Island, and most of Connecticut," boasts program director Lee Arnold. "Yes, you may come from Boston, but on WAAF, the listener knows he is being represented as a New Englander. It makes

(continued on page B/A 34)

# MERCURY'S PROMOTION STAFF SALUTES

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Jim Sotet

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Paul Power—Boston  
Michael Wright—San Francisco

Daryl Crum—Dallas  
Roger Sayles—Atlanta  
David Kragaskow—St. Louis  
Dave Smith—Houston  
Larry Ferris—Miami  
Tony Autuore—Cincinnati  
Don Stowne—Los Angeles

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## Switch From Progressive To Superstars Format Sells Ads

(continued from page B/A 32)

my specifics just a little bit different."

WAAF was a "free-form" station prior to the Superstars change-over in August 1975. Arnold says that the format has helped his staff become better radio announcers. "If there was ever a format that let you be somebody on the air, it's Superstars. With the programming already taken care of, the format gives the jock the necessary time to be himself."

Working around the master Superstars playlist, "based on its relevance to the needs of the New England listener," Arnold augments much of it with his own research. He regularly makes 75 store calls per week, broken down regionally into Boston, Providence, central Massachusetts, and New England at large, which includes those stores not covered in the specific areas. This gives Arnold four figures to look at for every record he plays.

"Superstars has had a tremendous effect on our market in that it has made our competitors on both FM and AM tighten up a lot more," he says, pointing to the fact that WBCN-FM, Boston's oldest "underground station," is pre-selecting more albums while adding fewer LPs to their playlist. Similarly, Top 40 competitors in the market, like WVBF-FM and WRKO-AM, are dropping more of their pop 45s in favor of more progressive singles.

"They think they're fighting fire with fire," Arnold muses, "but they're really fighting fire with a sparkler."

Station general manager Steve Marx

credits the Burkhardt/Abrams format with WAAF's growth in sales and ratings over the past two years, but feels that neither one has risen as high as it has without the resurgence of AOR radio.

"The whole trend of radio these days is that the differences between AM and FM are decreasing with every passing year," he says. "There are stations in major markets now that are using the FM format on AM frequencies. And there are stations that are using what has traditionally been the AOR format on the FM band. It points to the fact that you can't stereotype stations anymore by whether they're AM or FM."

"Our competition has a real misconception about Superstars, and it's really worked in our behalf," Arnold says. "They think it's a super-tight playlist that's controlled from Atlanta, Georgia, and I'm certainly not going to do anything to change their opinion!"

Calling Superstars "the ideal vehicle for reaching a mass audience," Marx says that "if you want to be a successful AOR station, Superstars is definitely the way to get there."

### WIYY — Baltimore

WIYY, known as "98 Rock," broke from its all-news format in March 1977 to take up Superstars. From all indications, it was a turnaround that quickly caught hold in Baltimore. The station has seen major improvements in ratings and steadily climbing rates as a result of its programming shift.

It's a trivial note in her view, but the fact is, WIYY's program director is the only female program director in the Superstars group — and one of the few women in responsible programming posts for major market stations in the country. Denise Oliver is a veteran of two other Superstars stations: WWDC-FM in Washington, D.C., where she was music director for a year, and WDVE Pittsburgh, where she worked for two and a half years.

Oliver describes the structured format as an elaborate system following a particular music line rather than a conventional program clock. It carefully balances old and new records, hits and album cuts, and exercises good control over the frequency with which songs are played. There is a high degree of freedom in disc jockeys' ad libs, she says, the one basic rule being that talk must pertain to music.

In the station's radical departure from a news format a year ago, eight DJs were brought in, none of whom have longtime Baltimore reputations. Six of the jocks are full-time, including Oliver and Bob Slavin, former WBCN-FM Boston music director. While none of the new DJs had Superstars experience, all are now established as familiar 98 Rock voices and are comfortable with the format.

"People in the business are afraid of the Superstars format until they understand the philosophy behind it," Oliver notes. Of course, it's structured with ratings in mind; but the result, she says, is "we're pleasing more people than the old-style progressive

stations." While those stations seemingly went out of their way to express eclectic tastes, Superstars has "very mass appeal," Oliver states.

The format's emphasis on audience research has paid off in ratings for WIYY. In the October-November Arbitron book, the station was up from a 3.6 to a 4.7 rating. Most recently, however, it slipped to a 3.7 — a drop Oliver attributes to the season's heavy snow storms, plus the addition of a new competitor in the market. WXYV's debut as the market's new disco station may have temporarily upset the ratings, Oliver ventured. The competition still lags behind: WKTK, which is changing formats rapidly but has a "really commercial" AOR sound, according to Oliver, rated 2.8 most recently. WAYE-AM, a more commercial station which is "not a threat" since it is a monaural daytimer, rated 1.5.

A unique sales situation exists at the station, according to sales manager Jim Fox. The adult MOR station, WBAL-AM is often sold along with WIYY-FM at a combination rate. The advertiser is thereby offered an "attractive broad spectrum" of the market, Fox says. To get rid of clutter, 10-second spots have been eliminated, and 30s and 60s generally go for about \$50. Buying into the package deal, Fox says, clients reach the 18-34 demographics on FM and 25-plus demos on AM.

Fox notes the rates have been raised five times since the inception of the Superstars format a year ago, and the outlook is "very strong" through the end of this year.

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# CONGRATULATIONS





# Superstars

## Primary Superstars Stations Stress On-Air Personalities

(continued from page B/A 6)

### WDVE-FM — Pittsburgh

John McGhan, program director of WDVE-FM, is a veteran of the Superstars format, having spent two years as program director at WGRQ-FM Buffalo before he took over in Pittsburgh. WDVE was an ABC-FM station format until Feb. 10, 1975; the station had been purchased by Taft Broadcasting a few months earlier.

"We're very structured, but it's structured improvisation," McGhan said of the Superstars formula. Rather than dictating to on-air staffers exactly what to say, "it's more a matter of fine tuning the jocks," he said. All the DJs work within a framework, although there are no ironclad rules, as some competitors claim. McGhan contends that those stations currently signed up with Superstars would never do anything else now.

The format can be automated where there is little or no competition, according to McGhan, but "Pittsburgh is very competitive and we need that essential ingredient of creativity. The magic is all within the jocks and automation would be too great a gamble here."

#### Little Turnover

McGhan has made only one DJ switch since WDVE adopted the Superstars format. "The heavies," he says, have been there for two and three years: Jim Roach, Marcy Posner, Terry Caywood and Trevor Ley. Dan Formento, a five-year veteran (long tenure in the world of DJ station-hopping), does a public affairs feature in addition

to various air shifts, and Lee Hogan is the new man on the evening shift.

The two major competitors in the market are both "far to the right" of WDVE in music content, McGhan remarked. WPEZ, an FM Top 40 station, goes for older demographics, and WKQT-AM, also Top 40, targets a younger audience. While WPEZ's tastes would run toward Eric Clapton, McGhan said, WKQT would favor Heatwave — "or something pop-ish." The station most similar to WDVE in Pittsburgh is WYDD-FM, which has a progressive format. (WYDD doubled its ratings last fall when it converted from a free-form to AOR format.)

It was about two-and-a-half years ago that FM "really unloaded" in Pittsburgh, capturing a respectable competitive share of the market. As of one year ago, KDKA — a veritable institution in radio — was the only station ahead of WDVE in the market. The most recent Arbitron book shows WDVE's ratings to have slipped a bit, from a high of 7.8 in spring 1977 to 5.2. McGhan attributes the drop to the ongoing promotion battle for the 18-24 demographics. There has been an unusual amount of stunting since last fall, he said, and the competition is "wicked now . . . I love it."

A final note on the "tightness" of the Superstars format: Tight is an often misunderstood term, McGhan contends. The hallmark of the format is that there is a reason for everything and no guesswork involved. "It's a balance between science and emotion," he said, "in a well-oiled form."

#### Upswing in Sales

WDVE sales representative Doug Laufer

ascribes the upswing in sales to a combination of three elements: the Superstars format, the general increase in popularity of AOR radio, and the WDVE signal, which is reportedly one of the strongest in the country. Promotion of the format has proved most successful, Laufer says, and "every special we have is sold out." For example, the station's Premiere Album Hour has been sold as a \$40,000 package for the entire year to a waterbed and headgear store seeking the special late night audience. Similarly, WDVE's live concert broadcasts are all sponsored, by local and national clients, at \$1,000 per minute (two spots within the show). Even at those hefty prices, "there's a waiting list for these specials," Laufer says.

Of course, WDVE's target audience is the 18-34 group, and it claims to have a lock on the 18-24 bracket. Tie-ins with sports events and concerts are increasingly important. The so-called alternative sponsors, to which FM radio was confined in the old days, are only one element the station goes after now. Just like AM radio, "we want the banks, gas companies, and import automobiles, too," Laufer noted. FM is finally getting deeply involved in the community, he noted. As a result, WDVE has "gone through the roof."

### WILS — Lansing

A major battleground of radio competition in Lansing, Mich. is the student population — some 70,000-strong — at the Michigan State University campus, the law school and several other area colleges. According to a Michigan State campus survey, WILS-FM rates a 6.0 share among students.

The station adopted the Superstars format in December 1976 and witnessed a ratings gain from 1 to 6.8 overall (in last spring's Arbitron report). WILS executives admit they have a long way to go, but express confidence that the community is listening in increasing numbers, thanks to the new format.

Susan Harvey, assistant general manager, says the station's advertisers stayed on when the format was changed to Superstars from AOR at night/simulcast Top 40 during the day. Now the advertising accounts have expanded to include department stores, automotive and tax services, along with the record companies, stereo shops and boutiques. The station's climb from mediocre to good ratings is due in part to "AOR really taking off, but it's also got a lot to do with Lee Abrams," Harvey says. She admits the station has "a long way to go," but is pleased that help on sales techniques and outside promotion is readily available from Atlanta.

The station generally sells out each week by Monday, and occasionally sells a package AM/FM deal to national advertisers. "Our numbers are not astronomical, so to get national business we have to give a slight discount," Harvey explains.

#### Easy Transition

Program director Dave Lange has been with the station for three years and, like his DJ staff, made the transition to Superstars easily. Lange notes the Superstars format is not based solely on ratings, but involves careful ascertainment of the program director's and staff's judgments of the musical trends of the market. He stresses that it's not the staff's personal tastes that count: "I may prefer Jefferson Starship to Styx, but we play Styx to satisfy our audience . . . Similarly Elvis Costello may be selling well in New York, but that doesn't mean I have to play it."

The format is tight with the market and

within the station. Lange says, but it is not uniformly tight nationally. Local research on record sales patterns and follow-up research on customer satisfaction provide valuable information specific to the market. "Lee coaches on certain decisions," Lange says, "but you must be able to judge your own market."

Top 40/AOR station WVIC-FM has been dominant in Lansing since 1971. Another soft AOR station, WFMK, and WILS-AM all compete for the 12-34 listeners; WJIM-AM and WITO-FM are MOR and country formats, respectively, and are targeted to a 30-plus age group. Lange says FM has been slightly ahead of AM in listenership in the market for some time. Lansing's last Arbitron book gave FMs 59% of the metro listening audience, which more than confirms the national trend toward parity for FM.

## Former B'caster Lee Michaels Is Research Expert

(continued from page B/A 8)

clusively responsible for some of the Superstars stations, Michaels helps coordinate and design research projects, as well as analyze the raw data from those projects.

In the research process, there is a sense of exploration and freedom that characterizes working for Burkhart/Abrams, according to Michaels. "I never feel boxed in with the Superstars format," Michaels explains. "I felt the same way at KISW when I was working it from that end. There's always something that I can add, or even subtract in a certain market or situation, without having to feel I've violated something that I shouldn't have. The flexibility really helps."

Communication and dedication are also two attributes of the Superstars system that have impressed Michaels since joining the staff. "When we have a meeting of the Superstars PDs twice a year," Michaels says, "I can see everybody trying to do the best they can to help each other out. And when you have a feeling of intensity that goes along with that, it makes you feel very optimistic about the organization."

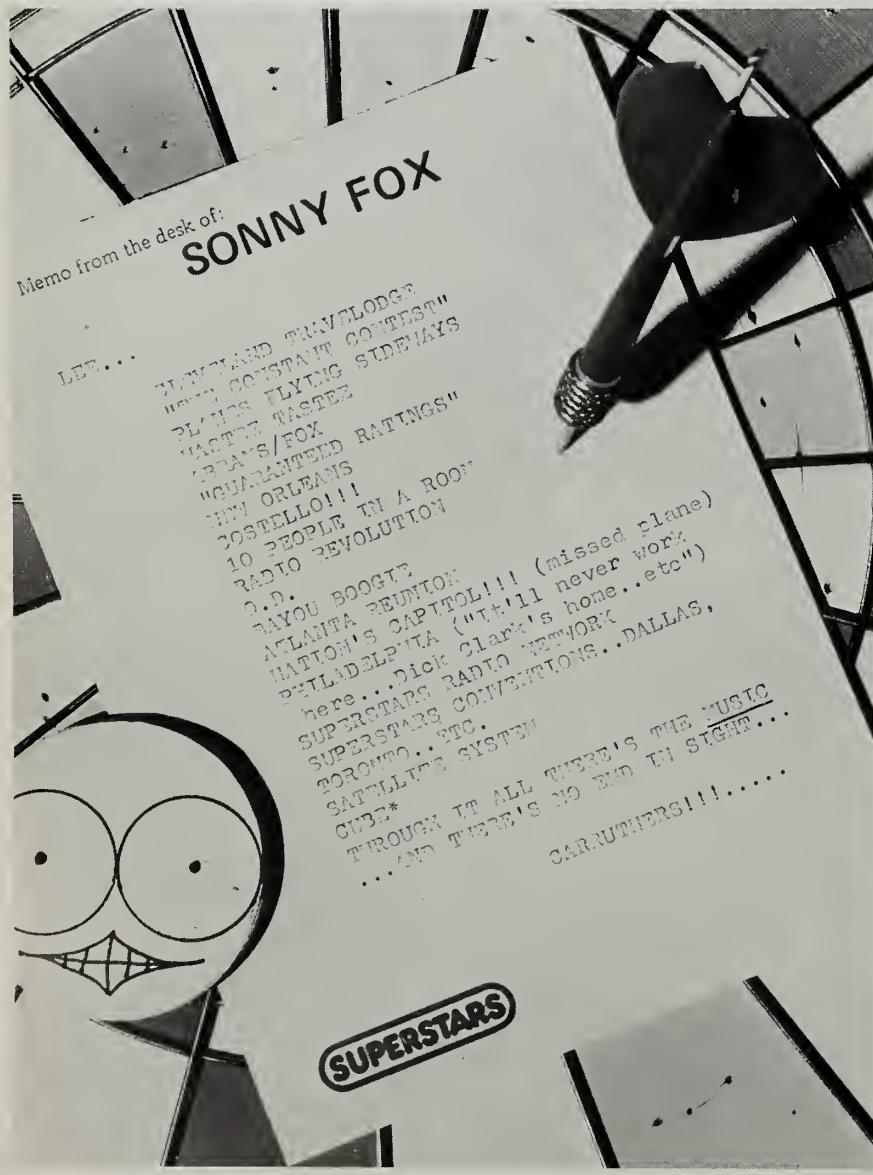
## Mike Scott Works With AM Stations, Doesn't Fear FM

(continued from page B/A 10)

to stations exactly how to program the right way, but, like Kent Burkhart, he is still an ardent believer in "the personality factor." "You have to have a human approach," he says, "somebody that the listeners will tune in because they want to listen to him specifically. Without a good personality, the greatest programmed station in the world is in trouble."

Scott also agrees with Burkhart that country stations will continue to multiply and add new audiences. "They're definitely on the rise," Scott asserts. "I think you're seeing more pop-type formats on country and more orchestrated music, as well as more professionally programmed stations. The result has been a crossover to a more urban audience."

Besides programming philosophies, Burkhart and Scott also share a common respect for the importance of personalization when dealing with stations. "That's what really impressed me about Kent," Scott recalls; "he was very personal with clients, and that's still the way it is here. We take care of business ourselves here."





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**RITA COOLIDGE**  
Produced by David Anderle



**L.T.D.**  
Produced by Bobby Martin

# AND 7 FUTURESTARS:

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*U.K. Squeeze*  
Produced by John Cale & U.K. Squeeze



**THE TARNEY SPENCER BAND**  
*Three's A Crowd*  
Produced by David Kershenbaum



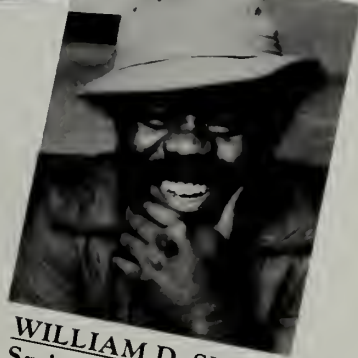
**THE STRANGLERS**  
*Black & White*  
Produced by Martin Rushent



**SYLVIA SYMS**  
*She Loves To Hear The Music*  
Produced by Don Sebesky & Dick Duane



**PAUL WINTER**  
*Common Ground*  
Produced by Paul Winter, Oscar Castro-Neves & David Greene



**WILLIAM D. SMITH**  
*Smitty*  
Produced by Terry Woodford & Clayton Ivey



**GAP MANGIONE**  
*Suite Lady*  
Produced by Larry Carlton

Superstar Music On A&M Records & Tapes





# Superstars

## AM Radio: The New Frontier For The Superstars Format

(continued from page B/A 10)

tion of Superstars.

A strong KLS (whose call letters are meant to stand for "class"), added to two other influential FMs, Z-93 and Q-94, has made Atlanta one of the nation's major FM markets.

### Stiff Competition

Allen calls the competition among the three stations "ferocious." He breaks down the demographics this way: Z-93 maintains a foothold with the teens with its Top 40 sound; KLS dominates the 18-24s; and QX1, with a softer rock format, has an edge in the 25-34 category.

"The entire 16-34 audience is the battleground, and you can't afford to do stupid things and survive." That statement more or less sums up Allen's feelings about the Superstars format, with which he became familiar while working with Lee Abrams in San Diego. He sees Superstars as the logical successor to so-called "progressive radio."

"Someone at the recent R&R convention got up and accused Lee, who was on the panel, of killing progressive FM radio. That's not true. He didn't kill it. It died on its own." Allen says he has little use for loose progressive formats in which jocks select their own music, and spend more time talking than playing it.

However, his biggest reason for supporting the Superstars format is that it ideologically rejects "risk-taking. Our job in radio is not to break records," he states firmly. "Breaking records is a pleasure. It's nice getting your ego stroked with a gold

record on the wall. But my job is to build listenership, and I'm just not going to take a chance on any record because I might like it. It's not worth it."

Though he feels qualified to make changes in the format, Allen runs a "tight operation. I rarely do things (to the format)," he said. "When I do, I usually go to Lee, who is headquartered right here, and he usually says, 'Go right ahead,' and even offers input of his own. I'm very lucky that he has that kind of confidence in me."

The FM station generally plays about 30 LPs and 10 singles, and, in addition to the Burkhardt/Abrams passive research, WKLS performs its own store calls, consumer surveys and other research tasks. One of the station's major research tools, according to Allen, is the semi-annual meetings of the Burkhardt/Abrams-consulted programmers. For three days, over 30 programmers attend seminars, and hear presentations on ARBs, promotions and other topics. They also critique each other's stations. Allen says he regularly talks with other Superstars program directors in the south, such as Chris Miller of WQDR in Raleigh, North Carolina.

### Shift In Emphasis

Allen seems to find a shift in emphasis among these programmers. Instead of trying to find out what records people are buying, they do research that deals with what lifestyles those people are living. This broader "social research," Allen claims, will prove more valuable in the long run.

GM Meeder notes that advertisers seem to care less about ratings performance than

about target audiences. And the Superstars audience of 18-34 year olds is the main target of movie theatre owners, nightclub owners, and other leisure industry businessmen.

However, Meeder says the ad spectrum has recently begun to expand to include the "blue chippers," such as banks, auto dealers and department stores.

"We can deliver that 18-34 audience and the advertisers realize it," he asserted. "Still we don't try to be all things to all people."

Concludes Allen, "If you're a young adult, in your 20s or 30s, and grew up with rock 'n' roll in the '60s, the Superstars format is a necessity. Why would you want to listen to anything else?"

Believing as strongly as they do, it is small wonder that WKLS recently launched a new AM station, which will follow the identical Superstars format. WKLS-AM premiered in mid-March, and early response has been "tremendous," says Allen.

### WHCN — Hartford

Bill Lee, general manager at WHCN in Hartford, Conn., attributes the increase in sales the station has experienced to the rising popularity of AOR radio. At the same time, he expressed high regard for the research methods of the Burkhardt/Abrams Superstars format.

"We do think they (Burkhardt/Abrams) have a great deal to do with the increase in sales," he says. "It's a combination of what they give us and how we use it. The music it-

self changes but they are able, with their systems, to research it enough so that we always keep ourselves current."

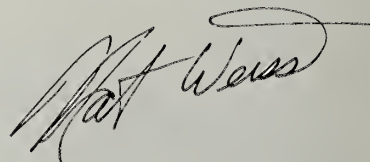
The station is relatively new to the format, having adopted it a year ago in February. In Lee's opinion, the station hadn't adjusted properly enough to exhibit any gains by the April-May rating period, but showed about a 20 percent gain by October-November. He expects to continue in the upcoming ratings period.

Lee admits that the sales haven't come as fast, noting that the station is going after the same advertisers as the AM stations. Beck-Ross Communications, which owns WHCN, operates a total of five AM & FM stations in Michigan and Long Island. Lee manages three of the stations and feels that the combination of FM and AM provides a much stronger marketing position. FM, he says, can and has to be able to compete on an equal footing with AM. He adds that AOR is an "acceptable market" but there is a need for more marketing information as it deals with AOR radio because "the banks don't seem to know that this is the audience that they should be shooting for; they're still aiming for an older audience. Young people save money and buy mortgages too. I believe that there is a need for circulation of success stories. You need marketing information that convinces people to sell advertising."

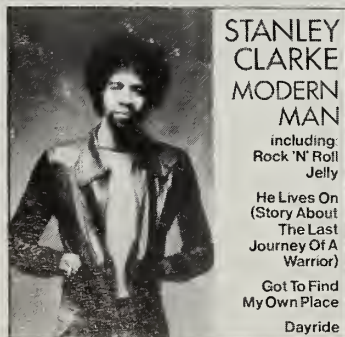
Lee has been in broadcasting for 30 years and describes Lee Abrams as "one of the most thoughtful and articulate young men that I have met in some time. I think

(continued on page B/A 40)

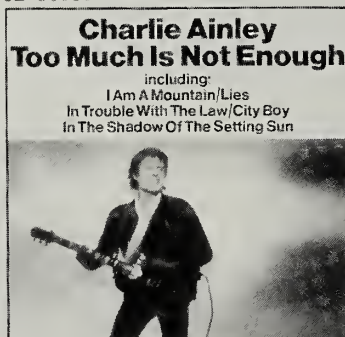
## Nemperor Records And Our Artists Congratulate Lee And Kent On Their "Superstar-dom"



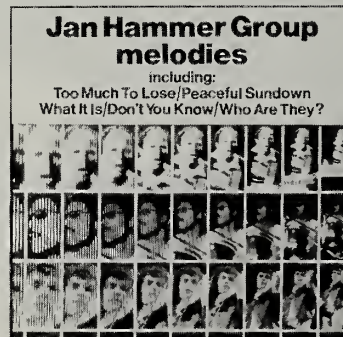
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# Superstars

## AM Radio: New Frontier For The Superstars

(continued from page B/A 38)

he's got it all together," he says. "I think that if you do what he tells you to do and use his research properly I don't see any way that you can't emerge as a leader in the AOR market."

Mike Picozzi, program director at the station, says the Superstars format allows for a high degree of improvisation on the part of air personalities because their attention is focused on coming across the air better.

"The music decisions are not done by the announcers," he explains. "The music is done by Burkhart/Abrams' national research. We're not based solely on research but there is a lot of that so our DJs on the air are thinking about how good they can sound."

He continues, "We want people who are 100 percent themselves and are basically the same on the air as they are off the air and not putting on a real hip and real cool act like the Top 40 guy puts on."

According to Mitchell, there are four album-oriented stations in the market, all with a strict AOR format which makes the competition for the 12-34 listener pretty stiff. WHCN is the only Burkhart/Abrams subscriber among the stations.

"I hear a lot of people say, 'How can you work with the Abrams structure' and yet they have a similar structure, they just don't admit it," states Mitchell. "Basically they are playing the exact same music we are playing with a couple of variations. Not that Abrams is the answer. If I were programming I might do something different. But

with Abrams you have that freedom."

In conclusion, Mitchell said, "Radio stations are programmed for ratings and for the audience. I think the Superstars format is a real nice balance for both."

### WRCN — Riverhead

"It's very comforting to have a consultant like Lee Abrams," says program director Don Brink of WRCN in Riverhead, New York, "because when we do go to him for direction, he can always back up his suggestion by what happened in a number of other markets. It's something a small station like ourselves just cannot do."

WRCN played Top 40 prior to its change-over in February 1977, and general manager Dick Adrian credits the Superstars format for boosting sales as well as listener awareness on Long Island of the station. The effect of the transition, he notes, also changed the style of the station's announcers.

"We don't do any of the personality-oriented promotions that we used to do as a Top 40," Brink says, "and we've now geared our jocks to a more personal and conversational approach. As a result, there's less improvisation because we've increased our album playing time." But he adds that "there's a tremendous amount of leeway in the Superstars format, which is one of the reasons that it's done so well here. We look for jocks who can talk to people directly without overwhelming the music."

Abrams' master list has proved "invaluable" to the station as an indicator of which artists are popular in the area.

"We've really learned the importance of local research through Superstars, and that's where WRCN has benefited the most," he says.

Each week the station calls a regular list of stores to check on the sales of the artists they're playing. Brink also looks for "sleeper" records that are generating strong sales response. "We added Elvis Costello and Warren Zevon last fall on a light rotational basis when Abrams' research didn't quite match the response we got on Long Island."

The station has also found the use of call-back cards to be very effective. Brink says that "if a record surprises us and we can't figure out why, we'll call the people who fill out the cards to get as strong a representation of the most popular cuts as we can. It's especially helpful with the cult artists."

WPLR in New Haven has proved to be WRCN's strongest AOR competitor on eastern Long Island. Together, they compete with WBLI (Top 40) in Patchogue. "With roughly 21 FM stations to choose from on central Long Island, it makes programming for this area a very tricky proposition," Brink says. "We're heavily weighted in the 25-34 bracket, so that programming for the 18-24 group becomes harder since that group requires greater modifications. At the same time, though, we want to hold on to our older audience."

Simulcast on its sister stations as well (WRCN-AM), Superstars has shown its accessibility to Adrian. "The format can be comfortable anywhere," he says. "We're really happy with our results."

## Superstars Chain Adds Make Job Easy For Atlantic

(continued from page B/A 16)

play on two or three smaller stations and maybe one big one to try to see where it's at. The exposure can be very important."

In Klenfner's view, moreover, such exposure can help Atlantic to reach even those who don't listen to the Superstars network. "To some extent," he notes, Burkhart/Abrams has simplified the overall problem of coordinating a marketing campaign with radio promotion. If you get that national 'chain add,' for example, you can pretty much go with it. Or you can go around it and try to surround the stations that are not playing your album. Of course, our marketing campaigns still have to be tailor-made, because this is a human business and we cater to the needs of each artist individually. But as a general rule, the Superstars network has made the job a little easier."

Benefits like these notwithstanding, Klenfner seems to hope that singles-oriented AM radio will not evolve to the point where it adopts a Burkhart/Abrams-styled album format. AM has begun to move in that very direction, he concedes, "but it's good to have both the AOR FM outlet and the Top 40, because it gives an act two places to go. A group like Foreigner or Fleetwood Mac or Marshall Tucker can have its basic play on the AOR level, and yet can also have major hit singles on the Top 40 stations."



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# Superstars

**Congratulations,  
Lee Abrams!**

from

## **The First Superstars Station In The World.**



94 FM Stereo Raleigh, North Carolina

## **Beautiful Music Gives Way**

*(continued from page B/A 10)*

Heralded as QFM 96, the "New Kid In Town" (referring to the Eagles' song, which the station chose as its first Superstars record in February, 1977), WLVQ is one of four Taft stations that use the Abrams format. "The beauty of it is that none of them sound alike," says general manager Perry Frey. "It means that we can do exactly what's called for in this market and still have the flexibility to adjust our programming on a day-to-day basis if necessary."

As the only AOR station in central Ohio, QFM 96 competes with three contemporary stations for the 18-34 age group. "WNCI and WCOL-AM and FM are all playing singles on a strict rotational basis, so there's certainly a lot of overlap," notes Teuber. But he feels that the station has a pretty firm grasp on the 15-17 age group. "Abrams' research has shown that the middle teens are heavily affected by groups like Aerosmith, Kiss and Ted Nugent, and since these people don't have hit singles, the only place to hear them is on QFM."

Teuber says that the station uses the Abrams format as a guideline, but that "it's how you modify your playlist that really counts. The new Godz album has been Top 5 here ever since its release. As a local Columbus band, we'll obviously give them more play than a Superstars station in San Diego would. Our rotations will probably be the same, but local modifications will always make each market different."

### **Call-Back Cards**

The station makes an average of 12 store

calls a week to keep in touch with the Columbus market, but also finds call-back cards and shopping center and concert surveys to be helpful as well. "The Peaches store here won't give us more than the Top 30 selling albums," says Frey, "so that makes the call-back cards really handy," says Frey.

Both men agree that the Columbus market had been ready for the Superstars format for some time and feel that AOR has proven its success there. They say that some of the contributing factors are the station's own research, the talent of its announcing and sales staff, and Taft's donation of new equipment.


QFM has also benefited from the addition of exclusive live concert tapes, produced by Sonny Fox of WYSP in Philadelphia. "The record companies that have supported the shows have also provided 25-50 pressings of the concerts to give away as collector's items," Teuber says, "and that's something we could never have done on our own." Plans for future concerts include a live broadcast of the Rebel Jam on May 3 in Atlanta that stars Sea Level. Teuber reports that 17 Superstars stations have already committed themselves to the broadcast.

"We're growing by leaps and bounds," offers Frey, "and there's just no end in sight."

### **KPOL — Los Angeles**

Although KPOL-FM in Los Angeles is not

*(continued on page B/A 51)*



**RONEE BLAKELY  
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**THE WINDSONG RECORDS FAMILY**



# Superstats

## Structure, Maintenance Are Crucial In Smaller Markets

(continued from page B/A 8)

of the changes that led to this positive identification. He especially praises them for initiating the station's "minute by minute" programming concept. "They realized," Miller says, "the need to be right on top of what the listeners want at every moment, and that means they don't necessarily want to hear the same thing at 10 a.m. that they want to hear at 3 p.m."

Burkhart and Abrams have been especially helpful in this area of programming. Miller feels, by "being very good at breaking down local research material for you. They'll take data you give them, match that with their national input, and give you back something that is applicable as well as innovative for your market."

### Into The Black

According to David Berry, WQDR's station manager and sales manager, the station's association with the Superstars format has been so successful that "our books went into the black within six months of using them, and the figures have gone up every year since then."

Berry reports that, although the format was "misunderstood by the business community at first, they have come to realize that it's actually a very reliable ratings grabber, as we've proven with practically every book." In fact, WQDR's Oct.-Nov. ARB jump was its largest ever, as its overall performance rose from 5.7 to 10.7.

The station's primary ad dollar competition, Berry reports, comes from WKIX-AM, the long-established Top 40 rocker that has long dominated the market. "There's not much difference in our advertisers now," Berry says, "and I believe that Superstars' combination of rotation strictness and jock flexibility has given us that strong sales base to work from."

WQDR's FM competition, according to Miller, has been greatly influenced by the Superstars format without actually subscribing to it. We find our FM competitors beginning to use some of the same features that we've introduced, which is really a tribute to Burkhart/Abrams. Fortunately, we've still got the edge, because we get the new ideas first.

### KYYS-FM — Kansas City

"I think the format reflects changing social conditions and that is part of the key to its success," says Bob Garrett, general manager of KYYS in Kansas City.

The station has had the Superstars format for more than three years, and Garrett says it has given the station steady increases in sales and ratings since KYYS

adopted it.

"AOR may become the MOR of the 1980s," Garrett says. "I think in the next few years you are going to hear soft-rock music in elevators and dentists' offices and things like that."

Because of this increasing popularity of the AOR sound, Garrett says he is now looking into many areas for advertisers where AOR stations never looked in the past.

"Many areas that weren't open to AOR in the past are open now," he says, "like car dealerships and banks. They realize if we are number one with 18-49 men and if we are number one with 18-34 adults, we have a lot of people who can use their services. It's like we are educating these people to the value of AOR radio."

Many advertisers, Garrett says, feel ratings are more important than what type of format the station may have.

"Many of the buyers are blind to formats," Garrett says. "They buy numbers and our numbers are very good. We had one stupendous book about a year ago when we got a 9.6 in the market. The next book we were back to our normal level of 6.3 and then we went to 6.6. So with the exception of that one fluke book, it's been a steady increase since the beginning."

"So our billing is a combination of people who buy our format — concerts, records, stereo and that sort of thing — and advertisers who buy numbers, because we have very good male numbers, 18-24, 18-34 and 18-49. And, oddly enough, with this format we have very good female numbers," Garrett says.

Even though they have a rather strict format, Max Floyd, KYYS' program director, says, "We try to encourage improvisation."

"What we want is a format like a line graph and each jock's delivery would be little offshoots of that. Try to do what you do in a natural way and still follow the format."

In the Kansas City area, FM went through the progressive era like most everywhere else, Floyd says, but really started becoming an important factor in the market in late 1974.

Now, he says, FM competes with AM on an almost equal footing. "We are as tight as we can possibly be," Floyd says, "and still maintain that outdated term, but I guess that's what it is, 'progressive identity.'"

### WMJQ — Rochester

The new kid on the Superstars block is WMJQ-FM, Rochester, N.Y. The station switched from a mellow rock/soft AOR format on March 6, 1978, and so far the market reaction has been positive. Program direc-

tor Al Peterson says the initial response was "incredibly good. I got more calls and letters than I expected." He has had some experience breaking in new radio formats and says he's amazed at how quickly the street talk started in this case.

WMJQ's soft AOR philosophy was similar to the Superstars format, Peterson says, but Superstars has a broader appeal and provides the station with Burkhart/Abrams' research facilities. The on-air staff has remained intact, and Peterson points out that the DJs have "a fair amount of latitude" within the Superstars library. He stresses that, while Superstars stations have the same flavor from one market to another, the local input is noticeable in the music selections. The format relies heavily on local programming people, he says, and "you must know your position in the market."

WMJQ has some work ahead on that score: The fall Arbitron report gave the station a 2.6; overall, it ranked 10th out of 13 Rochester stations (18 metro area stations).

The number one contemporary station in the market is WBBF-AM — WMJQ's sister station — and "that probably won't change," Peterson predicts. Other competitors include WHFM-FM, and automated Top 40 station; WCMS-FM, a well-entrenched progressive rock station; two beautiful music FMs; a solid gold FM and a disco/R&B FM station. On the AM side, besides WBBF, there is WHAM, a solid MOR station for years; WAXC, an MOR station due to change call letters, format and staff shortly; and WSAY, a progressive rock station which Peterson says has not been too commercially successful. All the stations except those playing beautiful music are after the 12-34 demos, and the FM band has presented a strong competitive force in Rochester for five years, he notes.

Sales manager Ed Musicus says it's too early to tell what changes the Superstars format may bring in terms of ratings, rates and advertisers. But the July book, covering April 3-May 6, will be indicative. Younger demos seem to change faster than older ones, he says, so with the new format it shouldn't take long to see results.

Many of the station's accounts prefer the softer AOR sound, he finds, "but we're selling them on the Superstars idea" and are keeping 60-70% of the old clients. New attention is being paid to alternative advertisers to fill the gap, he says. Concert and record buys, boutiques and others are being brought into the fold. In the format's first few weeks, the station conducted a heavy

promotion campaign on television and billboards around town. So far, the rates are the same, but a weekend package has been introduced, offering a discount rate for Thursday-to-Tuesday buys. While six months ago the station probably skewed a bit older, the 18-34 demos are still the prime targets.

### KQRS — Minneapolis

"I attribute our increased ratings to the transition to the Superstars format," says Dick Poe, general manager of KQRS in Minneapolis. "We began with Burkhart/Abrams on July 1, 1977 and increased sales have followed our increased ratings. AOR format radio is becoming very popular with listeners and although we are the only station on an AOR format in this market, I expect one or two other stations will move that way in the next six months."

Poe says that the market is relatively stable in Minneapolis due to the dominance of WCCO-AM, which controls a major share of the market.

"The drama is subtle," he says, "however, with the FM listening audience increasing constantly, the other AM stations are going to be more and more crowded in the future. In general ratings, we have moved from 8 to 5. KDWB has been in the second-ranked position for some time, but we are coming up close behind."

"Everyone in radio is competing for substantially the same group of advertisers. In addition, the radio buck is smaller than the TV buck, which is smaller than the newspaper buck in any given market. There are more competitors out there for the radio dollar. But it is going very well for us. Our format helps."

Tac Hammer, program director of KQRS, commented on the role Burkhart/Abrams continues to play in determining which records will be added.

"Our programming was pretty much free-form before we joined Superstars. Some of our people had no experience with formats before, but rather than bring in new people, we worked with the people here. It was a bit uncomfortable initially; however, it works fine now."

"We have a weekly conversation with the Burkhart/Abrams people for their input and assistance on adding records. We do our own local research and they provide national research, too. Information is passed along. A station may try a particular artist for the first time based upon results achieved in other markets. Burkhart/Abrams helps us keep on top of it."

(continued on page B/A 46)

# THANKS!



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CONTINUED GROWTH  
AND SUCCESS





## Structure, Maintenance Are Crucial In Smaller Markets

(continued from page B/A 44)

### KCJB-FM — Minot

An FM station such as KCJB in a small market like Minot, North Dakota can, by hooking up with Burkhardt/Abrams, get more than just better ratings and increased sales, says Rick Anthony, program director at KCJB.

"Since we made our switch and have had the Burkhardt/Abrams people behind us and working with us," Anthony says, "instead of having to beg and plead and scrimp for albums, we have people calling us every week.

"I get regular calls from a lot of people I'd never even heard of before," he says. "They are paying a lot more attention to us than they ever did before. And it's gratifying. Here we are in a small market in northwest North Dakota and all of a sudden we've got people in Minneapolis caring about what we're doing, and it's a very good thing."

Until about a year ago, KCJB, which has both AM and FM stations, had a highly automated format.

"We really made a really radical changeover," Anthony says. "We were actually doing it almost backwards from the way we have it now. We were doing adult/contemporary on AM and a prepackaged country format on FM.

"Then we came to our senses and realized we should be doing it just the opposite. So we did just that about a year ago," Anthony says.

"We are using the Burkhardt/Abrams Superstars format on FM," he says, "but we are also being consulted on our AM as well, by Mike Scott from Burkhardt/Abrams. He is consulting our country format. So we are operating both our stations on Burkhardt/Abrams formats, but the FM is the Superstars."

Because KCJB is in a relatively small market, there are fewer radio stations and, hence, not as much variety on the FM band as in larger metropolitan areas, Anthony says. As a result, he says the station's biggest competition is not another FM station, but a Top 40 AM station.

#### MOR Competition

"For those who are going to listen to FM only, our competition is the MOR station, but they are not after the same group we are. They are going more for the 25-49 listener, while we are much more interested in the 18-34 group. Especially in the lower half of that, our competition would be the AM Top 40."

What the Burkhardt/Abrams format has done, Anthony says, is eliminated much of the chance which caused another station in Minot to fail when it tried an AOR approach.

"Another station tried free form progressive about five years ago," he says. "They bombed and went back to MOR. So what happened is that we have come along and we are trying it, using a little more methodology. We are getting all the help we can from Burkhardt/Abrams and it's working out real well for us.

"If we were left to go on our own, I imagine we would probably be playing many of the same things," Anthony says. "However, the trial and error factor is much less (with Superstars). If we have a question on something that we want to add, we can simply check with Lee Michaels, for example, and he will give us a reading of whether the album has been tested in similar markets. If the thing is a stiff, we won't even bother with it.

"Otherwise, we might be playing an album for six weeks and eventually find out it isn't moving in stores and we aren't getting any response to it. Why is that? Because it's a stiff. This way," Anthony

says, "we don't have to worry about that too much."

### WZXR — Memphis

"We were only on the air three days and two weeks before the fall ARBs started, and even being on the air such a short period of time, we came out very well," says Bill Williams, general manager of station WZXR-FM in Memphis, discussing the effects of his station's switch to the Burkhardt/Abrams Superstars format. "And we're expecting to just blow the roof off in the spring book," he adds.

WZXR went to the Superstars format last September. Before that they played "automated country." "It's changed our DJ style from machine to human," says program director Tom Owens.

#### Emphasizes Vitality

"We now emphasize creativity and enjoyment on the air, so it doesn't sound automated at all. And within three weeks it had us rated number three in our market for 18-34 adults.

"We are the only AOR in the market," says Owens. "FM-100 used to be AOR, but they've been blown into Top 40-land of late. There's an FM disco station, a soft rocker and college and high school stations. In fact, we're using the school stations for our research, which we use to supplement what we get from Burkhardt/Abrams."

#### Competition

According to Owens, WZXR's toughest competition comes from WMC, FM-100 in Memphis. But he adds that the disco station, WHRK, K-97 and mellow rock Quad-104, WQUD also have a lot of listeners. Still, Owens and his staff are confident that with the Superstars format, Summit Communications' WZXR is as strong as any Memphis FM.

"We are very pleased with the format overall," says Williams. "I attribute our increased sales to the format, along with the increasing popularity of AOR radio. With Superstars we are going to the same group of advertisers that support AM radio and an additional category that includes sound shops, concerts, and the like.

"I'm very satisfied," says Owens. "I have had no major arguments with the Abrams people, and I really have to scratch my head to come up with even a minor argument."

### KRLY — Houston

When SJR Communications took over Houston radio KRLY last October, the chain was "pitched for a lot of different formats," recalls station general manager Mike Raymond.

Two months later SJR finally settled on the Burkhardt/Abrams Superstars format. Why Burkhardt/Abrams?

Says Raymond: "Two of our other stations — WYSP in Philadelphia and WKLS in Atlanta — are programmed by Kent (Burkhardt) and Lee (Abrams), and we just felt that with the vitality of this market (the median average age is 26) the Superstars format would be the best way to tap its growth."

Before changing over to the Superstars format KRLY had been doing "a hodgepodge of things," according to Raymond. "They were playing the same songs over and over," he says. "It was a real teenybopper station."

#### Research The Market

In order for the Superstars format to work "you have to relate to what is going on in your specific market," notes operations director Bill Todd. "It's just a matter of researching the market correctly and un-

derstanding where you stand within the market." He adds that KRLY supplements the information supplied by Burkhardt/Abrams with call-outs and various other forms of research.

Under the Superstars format the jocks have adopted a mature, polished approach, according to Todd. "Their delivery should be natural and believable," he says.

FM radio became an important factor in the Houston market approximately six years ago and it now competes on an equal footing with AM. While contending that "it's too early to tell" how the switch to the Superstars format has affected KRLY's ratings, Raymond says it has had an encouraging impact on sales.

"It is starting to translate into increased sales," he says. "Last week, for example, we had the best week ever in terms of sales booked since we took over the station. So I think that's an indication of where we're going."

### WLRS — Louisville

Louisa Henson has been general manager at WLRS in Louisville, Kentucky since 1972. At that time, the station had a 1.7 share overall in the ratings. After three years of working with the Burkhardt/Abrams Superstars format (the station changed to the format in August 1975), WLRS has experienced a marked increase in their ratings, which are presently at 11.8.

According to Henson, WLRS is one of the older Burkhardt/Abrams-consulted stations, having been one of the first to convert to the format, and "one of the highest rated AOR stations in the country.

"The increase in sales that we have experienced is a combination of our growth and the development of the Superstars format," she says. "We sort of work on a support theory that you need a very strong local program director, but then you need a very strong consultant and there is no other as strong or as good as Burkhardt/Abrams. That's pretty much our feeling.

"In the developmental stages of the Superstars format, we developed a core of advertisers," she explains. "Then, after about the next year, we went right after the AM advertisers. In the beginning, it is easier to get the stereo shops, the concerts, and the entertainment life-style-type advertisers. Now we are going for the banks, the car dealers, all financial institutions as well as all the utilities here. We are pursuing not only the same advertisers as the AM rock stations, but we are also going after the same advertisers that the MOR stations are going after."

Henson concludes, "I just feel that the Superstars format has been very important and fundamental in our development and I think that a lot of stations that use the format have achieved a lot of success."

She described the station's sound as "album rock oriented," saying that the announcers' on-air approach is much tighter now that they utilize the format. Each announcer's individual personality comes through on his own show, indicating that tailoring the format to fit the specific needs of the station is of paramount importance.

"You can make the mistake of bringing in something that is successful nationally and not tailoring it," she says. "You have to approach a national format theory and system regionally and locally. That's where I think Lee Abrams is excellent because he understands that. He'll help you regionalize the format and understands that this is very important."

Austin Vali, program director at the station, says that the style of their air personalities at this point is "fine" and has "far surpassed the Superstars format.

"We use their information," he says, "but we choose what to use and what not to use. He (Abrams) doesn't tell us what to play or promo. We subscribe to it because it's good information." He continues, "The Abrams format varies from station to station. We've discovered that in order for FM radio to be successful it has to keep its progressive identity and still play the hits. That's the only way. If you don't play the hits, you're going to get burned."

Of WLRS' FM competition in the 12-34 listener audience, Vali says it's "no sweat." He noted that the competitors get a large share of women in their audience but says it's "not too strong.

"The competition we have on FM is disco, jazz album stations and the TM Rock format. They are automated. We are a heavy rock 'n' roll station. We play Nugent, Aerosmith and Kiss — which our FM competitors wouldn't dream of playing, although AM does."

Vali says that he doesn't think that FM is competing equally with AM because the FM penetration is not as extensive as AM penetration. "There are more people with AM radios than FM," he says.

"I think the Superstars format could handle any format in radio," he concludes. "They (Burkhardt/Abrams) have found the secret and it all started by finding the hole, the thing that was missing. That was album radio, when the Top 40s wouldn't play The Birds or The Doors or they wouldn't even play Buffalo Springfield. They've got it."

### CILQ-FM — Toronto

CILQ-FM in Toronto, Canada is an example of the spreading influence of the Superstars philosophy.

Although the station uses Superstars as a partial service because of restrictions imposed by Canadian law, program director Dave Charles believes strongly that the input he has received has been "extremely valuable to the operation of the station."

Charles notes that CILQ-FM is up against perhaps one of the strongest AOR competitors of any Superstars station, perennial powerhouse CHUM-FM in Toronto. "They're almost synonymous with FM radio up here," Charles says, "so we've really got our work cut out for us. But since we began using Lee's advice in May 1977, things have already improved for us."

#### 'Objective Ear'

The qualities Charles appreciates most, he says, are "the honest research they provide, and the fact that they apply an objective ear to radio, which is desperately needed in today's market. For instance, we've cut down on any non-relevant raps our jocks might have had, and have kept our execution tighter and crisper."

Charles has had to scale down the Superstars playlist input, since Canadian law requires that at least 30% of programmed music be by Canadian artists. But Charles states that Burkhardt/Abrams has aided the station's overall image, and points to CILQ's sold-out advertising card as proof.

"We've found we're reaching new listeners," Charles says, "and many of them are either coming over from CHUM or from the Top 40 stations." Top 40 does, in fact, provide CILQ with strong ad dollar and listener competition, especially in a competitive radio city that has over 20 stations serving three million people.

However, Charles believes that he has an advantage over the competition in that he "has the benefit of experience not only of Lee Abrams, but also of the many stations he consults. The best part is, it's experience that works."

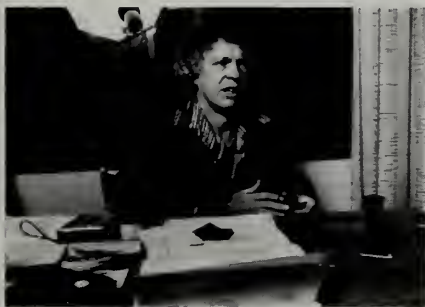


# Superstats

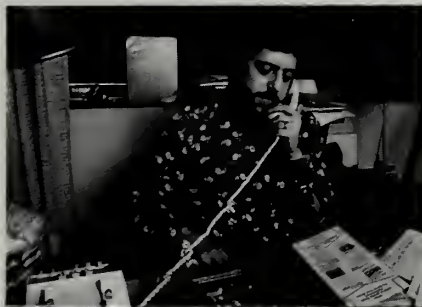
## The Men Behind The Superstars



Burkhart/Abrams headquarters in Atlanta, Georgia



Kent Burkhart



Lee Abrams



Lee Michaels



Mike Scott

**CAPRICORN RECORDS®**

April 1978

Kent, Lee, Lee, & Mike:

WE LOVE YOU!

WE SALUTE YOU! ★

*Phil*  
Phil Rush

(NOW will you increase Sea Level's rotation...)

**MEMORANDUM**



## WE APPRECIATE SUPERSTARS

Ben Scotti Promotion Inc.

### Abrams Discusses Superstars

(continued from page B/A 30)

agency level, it gave FM a bad name — "hippie" radio.

**CB:** Is there, or can there still be, in your opinion, progressive radio today?

**Abrams:** Yes, there still is progressive radio. The biggest problem for free-form to work is that you need seven superb full-time jocks. Most free-form right now, I've noticed, is done by jocks right out of college who don't know what they're doing.

**CB:** Are there any other problems you see with progressive radio?

**Abrams:** Yes. They're faced with an inherent dilemma, and that is that their ideal listener, the "music freak," has evolved



Pat Burkhart

musically to the point where he is no longer turned on by the radio. He's so involved, in fact, that the only kind of programming he'll accept is his own. So there's a phenomenon of people growing out of the radio and into the record player. And that's what their problem is — competition with the stereo.

**CB:** It's obvious, then, that Superstars has tried to disassociate itself from that kind of listener. But what about the evolution of Superstars? What mistakes have you made, and how have you evolved?

**Abrams:** I think we're moving away from the jukebox image. We're giving people more incentive to listen beyond the hits. We've also gotten a more realistic handle on who our potential audience is. I think we may have been too greedy at first; now we have a better handle on who exactly we can reach. We've made more recent miscalculations about the strength of Top 40 stations, perhaps using the fact that we're AOR as an excuse. Also, recently, we've opened up a bit musically, perhaps a bit too much, and now we're in somewhat of a tightening process. And the competition, by the way, is much greater now than it was a few years ago.

**CB:** You're doing something now that's new with the Soft Superstars format. Could you explain it?

**Abrams:** Where we once found vulnerable Top 40 listeners, we're now finding vulnerable AOR listeners, like people who love the Eagles and Jackson Browne, but can't stand Aerosmith or Kiss. So this format, now in effect at WKTU in New York, is for them. We're targeting for 22-32 instead of 16-28. It's sort of an AOR fallout for ex-music freaks who have assumed more mainstream lifestyles.

**CB:** To get into some trends in radio, what do you think about AOR on AM? Is anything done differently, and do you think it's a significant emerging trend?

**Abrams:** AOR on AM can happen, but if a competitor on FM does the same thing, there are, of course, natural pitfalls. We have three AOR AM stations — KCBC in Des Moines, WKLS in Atlanta, and WQRS in

Minneapolis, and nothing is done differently at those stations. However, I don't see it as an emerging trend, I see it as an isolated exception.

**CB:** How about automated stations?

**Abrams:** I think they'll continue to increase.

**CB:** Do you like them?

**Abrams:** I think they're good in a less competitive situation.

**CB:** Looking to the future, how do you view radio's next few years? You've previously mentioned that stations will gradually lose appeal through technological deficiency. Do you still believe that?

**Abrams:** Yes. I can see it down the line, especially with home video and cable. Instead of radio in the background, you might have one of 60 cable channels to choose from. Cable will definitely be a major factor when it happens. In fact, it's already a factor in Toronto, where FM listening time has been cut.

**CB:** What can radio do to survive?

**Abrams:** Mobility, of course, is our great advantage. We'll have to program better, more imaginatively, and offer more specialties.

### Repetition Is Key To Superstars Clout

(continued from page B/A 24)

possibility of increased exposure.

#### Repetition Is Key

"We need tight playlist stations like the Superstars to give us the one thing we need: repetition. Every time an Abrams station, or any station, plays our record, it's an advertisement for that record, and everyone knows that advertising is based on repetition. A power rotation on Superstars gives us great visibility."

Abramson notes that, while "Superstars naturally doesn't give us the flexibility that we might want," there are still numerous looser AOR-formatted stations that can help the label with its more esoteric product.

"In terms of the way we approach the Superstars, the only difference is that we're going to Lee Abrams directly, and he's authorizing our records as suitable either for one specific market, or regionally, or nationally. He might designate one station as a 'starter station' for the record, as well . . . If Lee (Abrams) or Lee (Michaels) happens to feel as we do about a particular record, Superstars can help us with a multitude of programs to build one of our acts."

Abramson first met Lee Abrams when he was doing local RCA promotion in Cleveland and Lee was working at a local radio station. Since then they have not had much contact, but in his new job, Abramson plans to renew old acquaintances.

"Our goal is market penetration. The AMs, the tight FMs, the loose FMs. Superstars is very much in the mainstream of FM growth, and we are looking for their support."



Diane Fradin



To Ken & Lee  
You Are Superstars!

Your Friends In L.A.



# Superstars



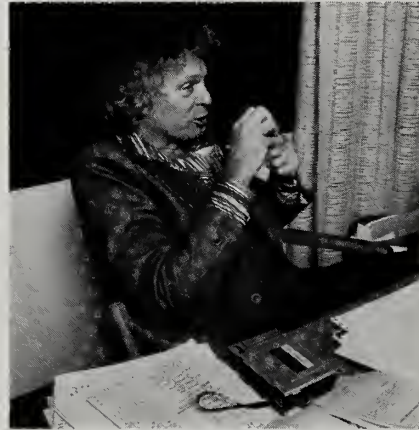
*All The Best  
From Your Bearville Family*

## Superstars Helps Development Of New CBS Artists

*(continued from page B/A 16)*

think that the Superstars format, by being artist-oriented, allows us to benefit from both aspects of that."

Dempsey also notes that Superstars stations introduce a lot of young kids to outstanding artists whom they might have only heard of. "To a large extent, the Superstars format is continuing to acknowledge, not the legendary heroes, but the true quality artists. They have improved that



**Kent Burkhart**

familiarization process, even to the degree that these artists don't have to have a hit single out to create this orientation for the kids . . ."

Summing up, he says, "Superstars is serving the industry and maintaining those artists who are the core of the record business. I like the whole idea of their addressing themselves to the artists, because that's really what our whole thing is about."

### Local Programmers

Mike Pillot, director of national album promotion and special projects for Columbia, was enthusiastic about Burkhart/Abrams' research. "I think he (Abrams) researches very well. And I think that the information we have gotten from him and from his program directors has helped us quite a bit."

One element of Abrams' research methods which can help an album very directly, Pillot notes, is the airing of whole albums on individual Superstars stations. "We like to get our albums in a feature situation because we do get a feedback from the audience, which the Abrams stations solicit," Pillot says. "And you get a real good idea on how your record has tested."

Overall, Pillot finds the stations' programming philosophies very individualized. "It's up to the individual program director to add the record." However, he admits that the degree to which a PD will follow Abrams' specific suggestions depends on "the personality of the program director and his expertise in picking records."

Depending on the particular record, Pillot observes, the Superstars stations can be tough to crack. "You may find it easier to get a record on a Top 40 station, because of its sound, than you would on an Abrams Superstars station. However, in most cases, it is easier to get a record added on AOR radio than at Top 40, mainly because they're playing more records."

Usually, Columbia promotion people will

try to get an album cut that is also a single programmed at Abrams stations. "You're not only helping yourself with AOR, but you're also hoping to force Top 40 stations to play the single. But that's not always the track a (Superstars) station will add."

Pillot believes that Abrams is open to a broad range of music. "I think he's playing records that are happening, whether they're hard rock 'n' roll or the softer rock. He'd much prefer to deal with a superstar, but if you come with a real strong record — for instance, our Nick Lowe album — there are quite a few Superstars stations playing that. We had to establish Elvis Costello, but we certainly haven't had trouble with the second record."

## Trends In Radio Predicted By The Superstars Format

*(continued from page B/A 18)*

exposed them to a new audience.

But the promotion for the new Blondie record has proved a different situation. "The record is selling without any real air-play," he says. "We're running Blondie videotapes in key accounts across the country, in addition to other merchandising aids like stand-ups and posters. Yet only seven or eight Superstars stations are on the record. Sure it's unusual, but it's not unheard of."

In this way, he feels that "the format can be both frustrating and discouraging. We come out with a lot of new acts, and, unless the artist is incredibly good, they're not going to get played. The record has got to be competitive with what's happening at the station. At WNEW-FM, KSAN, or WBCN, they're interested in playing something original. With Superstars, though, you need a proven product."

He says that providing the different program directors and announcers at each Superstars station with background information (such as sales and listener response) on the label's current releases serves to prepare the PDs by the time a particular record is discussed with Abrams. "We let each station know just how we're going to structure a campaign via time-buys, newspaper ads, or in-store displays. We're not necessarily after the top dog in each market."

White Kranzberg calls the Superstars chain among "the toughest AOR stations to break into because they're so selective in



**Mike Scott**

what they play," he feels that, once a record is added, it stands every chance of getting airplay. "It may be put into a low rotation, but that's because there's only so much new material that can be played each week. On other progressive stations, it may never get played at all."

"There's a phenomenon of people growing out of the radio and into the record player. And that's what the big problem of free-form radio is — competition with the stereo." — Lee Abrams



## Beautiful Music Gives Way To The Contemporary Sound

(continued from page B/A 42)

a Superstars station, Jack Popejoy, program director, says the soft-rock station has benefited from the unique relationship it shares with Burkhardt/Abrams.

KPOL's association with Burkhardt/Abrams began two years ago when the station first decided to change its beautiful music format to a more contemporary sound.

"When KPOL-FM decided it would get into more contemporary music, we decided to look around and see if there was someone whose experience we could benefit from," Popejoy says. "Lee Abrams has been involved very heavily over the last several years in researching audiences and their tastes on not only a national but also a regional basis. And while we were not planning to direct ourselves at the same demographic audience that his Superstars format is targeted for, in talking with him, we noticed that he had amassed a fairly substantial body of research information that would be applicable to our demographic and not to Superstars. So we met with Lee a couple of times and asked for his suggestions and thoughts as to how we might be able to have an association whereby we could utilize that information. We came up with a fairly workable relationship and last August we consummated an agreement whereby he would consult KPOL-FM, but not program it in the sense of a Superstars station."

Popejoy's agreement with Burkhardt/Abrams involves a discussion with Lee Abrams each week, in which the two men exchange ideas. "My conversations with Lee about music are not in the form of his recommendations to me," Popejoy says, "but rather an open discussion on what we mutually agree would be good for our station and important to our audience. We see eye to eye on almost everything."

Popejoy says the decision to switch to an easy listening soft-rock format resulted from research which showed that the Los Angeles market had few stations which fit that description. "The management looked around to find that section of the potential audience that was underserved by existing stations," he says. "At that time the feeling was that in the middle demographic, 25 to 35-year-old adults, we were not getting the kind of contemporary music that was available to an 18-24-year-old audience or a teenage audience; so the decision was based on what other stations were not doing, rather than what they were doing."

Still, despite a dearth of similarly formatted stations in the Los Angeles market, Popejoy says competition is heavy for the 12-34 age group. "There is a lot of competition for middle demographic and younger demographic listeners here," he says. "There are about 72 stations to choose from and a very healthy percentage of those are contemporary music stations."

The popularity of FM radio has been growing in recent years, says Popejoy, who projects that by 1982, FM could surpass AM radio in the Los Angeles market.

"Los Angeles is a bit different from other large cities in that we have quite a bit of vertical terrain which is injurious to an FM signal," he says. "But we see already in other markets in other large cities that FM has in many cases surpassed AM listening, and my guess is that it will also do that here within the next three or four years."

### WQXM — Tampa

Tampa was a dormant, conservative, unsophisticated radio market for years, but now it's hotly competitive, says WQXM program director Mike Lyons. The change,

he asserts, is due to the success of 98 Rock: "They used to play it safe here, with late '60s or early '70s music, until we brought in a 1978 sound."

WQXM made the dramatic switch from a beautiful music format, which it had followed for eight years, to Superstars in July 1977. The \$2 million radio facility recently saw its ratings rise from 4.2 to 4.6, and captured the number one spot in both 18-34 and 18-49 demographics (Mon.-Sun., 6 a.m. to midnight).

Program director Lyons stresses the common-sense nature of the format. Of course there are guidelines, he says, "but the jocks still inject their own personalities." Some of the station's DJs made the switch from beautiful music to the Superstars format, and, Lyons says, "I fell into the Abrams way of thinking quickly."

As for the competition in Tampa, some of it is "very jukebox," Lyons thinks. WRBQ and WYNF, both Top 40 stations, compete with 98 Rock for the 18-34 group. WLCY-AM in St. Petersburg is also Top 40 and targeted to young demographics. WQSR, a more free-form AOR station, skews to an older, 25-34 demographic. Overall, FM is the equal competitor to AM and grows in every book, according to Lyons.

How does the competition perceive the tight Superstars format? "The free-form competition is very critical, but who cares?" Lyons says. "If what they're doing were appealing to the market, it would be different... but theirs is a defeatist attitude. We beat them hands-down on the 18-24 demos where they should be strong." Indeed, Lyons believes that AOR has come of age: "It's the new Top 40. Nowadays you can be very successful with AOR. Why take a half-share when I can go for a six share? ... Cash calls and screaming DJs are out," he says. "Today people want to hear about when the new Who album is coming out."

### Turning Advertisers Away

General manager Jim Johnson says he's turning advertisers away at the door, and the reason is WQXM's special handling of the Burkhardt/Abrams formula. He goes by the rules, he says, "but we have added some of our own ingredients and we keep the commercial loads low." Unlike other Superstars stations, Johnson adds, "we've kept some of the beautiful music philosophy as far as commercial access."

The switch from beautiful music to Superstars was announced in advance, Johnson says, and of the existing local accounts, at least 80% stayed on. National accounts ran out their schedules, then waited for the Arbitron reports and subsequently got back on the schedule. At present, the station is sold out six to eight weeks in advance and "it will get even stronger" as the year goes on, Johnson predicts. The rates have been raised four times since July 1977 (a 300% increase since the new format began), and another rate hike is planned for July 1. The national rate card puts 60-second spots at \$75 and 30-second spots at \$70. Local rates are \$50 for a minute and \$45 for 30 seconds. The format allows 10 commercial units, or eight commercial minutes within each hour.

A noteworthy sales promotion idea, introduced by WQXM and currently being picked up by other Superstars stations, is the "98 Rock Checking Account." A local bank which sponsors over 2500 newscasts each year is tied into the promotion. Listeners are invited to open an account with \$98, receiving free checking and printed checks. Those bank customers are then eligible for five percent discounts at a variety of retail outlets, all co-sponsors of the promotion. A similar deal was worked

out with Texaco: Listeners with 98 Rock bumper stickers get five gallons of gasoline free at Texaco stations. The promotions, like the on-air ads, draw a wide range of clients, Johnson reports.

There are several reasons for the station's success, he believes. Listeners now in their 30s grew up with the FM band, he says, and to them FM is no longer the weak sister to AM. There is a new sophistication in stereo sound, and AOR formats in general have gained increased respect. Finally, while the research of the Superstars people is important, Johnson says, the station does its own intensive research — a factor not to be minimized.

### WWV — Charlottesville

When radio station WWV in Charlottesville, Va., traded in its beautiful music format for the Burkhardt/Abrams Superstars sound in Jan. 1977, it was bringing a new musical dimension to the University of Virginia market.

"We brought a product to the market that was unavailable," says WWV GM Michael Ludgate, "and it was an instantaneous success. There was no other source for that format. In my view, after shopping the market extensively to find what kind of format and what kind of consultation were available, I think that they have the best game in AOR."

The success of the Superstars format was reflected in the Arbitron ratings shortly after the Clay Realty Company-owned station adopted the new format, Ludgate says.

"The reason we went to the format is because previously we had been using a beautiful music format which had leveled out into a no-growth situation, he says. "We were getting things around a 10 or 13 share, which in New York might be great, but in a small market isn't enough to live with. We took a book 90 days after we switched to this format, and we peaked at night with a 30 share."

Ludgate attributes the ratings boost to the high percentage of college-age listeners found in the Charlottesville market. "This market is heavily dominated and influenced by the University of Virginia," he says, "so the percentage of our population is much higher in the 18-25 age group than you would find in most markets where the University community doesn't make up so much of the population. This has contributed substantially to our success, I'm sure."

The success of the Superstars format has not only been reflected in the ratings but in ad sales as well, Ludgate says. "The format unquestionably produces results for advertisers," he says. "I've had customers call to tell me how thrilled they are with the results they have gotten from the station, and that never happened before."

And now, with WWV's increased popularity, Ludgate says, the station has closed the gap that once separated it from a number of AM advertisers. "Now we sell anybody and everybody," he says. There are only a few advertisers who lend themselves more to AM than FM and we do get a little more business from record stores and stereo shops than AM might."

WWV operations manager Ed Owens says the only FM competition in the Charlottesville market is too different in terms of style to worry WWV. "There are only two other FM stations," Owens says. "One is beautiful music and the other is a college station at the University which plays classical, rock, jazz and Top 40 so we don't really have to worry about competition."

Owens, who has been serving as program director while the station has been searching for someone to fill the position,

says his primary concern now is to zero in on the Superstars sound. "It's been a long haul because a lot of our jocks had never had any experience working with an AOR format. So we have been running on our own and keeping tabs with the people at Burkhardt/Abrams by monitoring some other stations. I think that every time I hear one I get a better idea of where we should be."

### WLPX — Milwaukee

WLPX-FM general manager John Hinkle saw Superstars results right away. The station adopted the Burkhardt/Abrams format last December 26, and during the first month, as expected, it lost money. Says Hinkle, "I expected to take a beating for the first six months." He was pleasantly surprised, as the Milwaukee station turned a profit for the month of February.

"Right now we're practically sold-out, Wednesday to Saturday. Our weekly ratings are getting bigger, and we go into our first ARB April 5. The odds are we'll be number one 7-to-midnight, and one or two from 3 to 7 p.m."

Hinkle suggests that it's the "blend of music," including the right album cuts and few interruptions, that appeals to young adult listeners. The advertising agencies in New York, he adds, are aware of the format's appeal and its proven ratings performance, and are often willing, as they were with WLPX, to "buy without numbers."

### Filling The Void

The station, which had been a beautiful music outlet, elected to adopt a format that would "fill a void" in the market, according to Hinkle. The station's main competition now, according to program director Tom Daniels, is WZUU, a modified Top 40 featuring some album cuts during afternoon drive and evening hours.

Supplementing the large volume of Burkhardt/Abrams research, Daniels, who joined WLPX four months ago after several years with Superstar stations WAAF and WDVE, conducts extensive research of his own. "We have two major colleges in Milwaukee, Marquette and the University of Wisconsin branch, and we use these students as sounding boards for new promotions."

At this point, notes Daniels, the Superstars format in Milwaukee has been "pretty well refined," to the extent that the program director no longer is compelled to tinker with it. "I'll make minor changes," says Daniels. "For example, Styx is really big in the Midwest now, so we are playing even their old stuff in fairly heavy rotation."

"Our move in December was based on our belief that the AOR stations already operating in the market were simply not doing it right," concludes Hinkle. However, the format change ended up doing more than just boosting FM listenership. The Superstars format has had a beneficial effect on WLPX's sister AM, WISN, an MOR station. According to Hinkle, WISN has lately been picking up some younger (18-24) listeners, while the FM has picked up some of the 25-49 AM "drift."



WQDR's Chris Miller





CONGRATULATIONS  
AND CONTINUED SUCCESS TO  
BURKHARDT / ABRAMS

from the  
Casablanca Record and FilmWorks Family





### TOP 20 ALBUMS

Puerto Rico Salsa		Puerto Rico Pop	
1 #9	ROBERTO ROENA (International 924)	1	JOSE JOSE (Pronto 1026)
2	PRESENTANDO ANDY MONTANEZ LA DIMENSION LATINA (Top Hits 2018)	2	A MIS 33 ANOS JULIO IGLESIAS (Alhambra 36)
3	EL GIGANTE DEL SUL LA SONORA PONCENA (International 1054)	3	REFLEXIONES YOLANDITA MONGE (Coco 129)
4	SUPER SALSA SINGERS VARIOUS ARTISTS (Fania 509)	4	BONITA SANTOS COLON (Vaya 514)
5	TODA LA ROSES ISMAEL RIVERA (Tico 1415)	5	DANNY RIVERA (Graffiti 3003)
6	LA RAZA LATINA ORCHESTRA HARLOW (Fania 00516)	6	LA VOZ RANCHERA CHELO (Musart 10638)
7	LLEGO MELON PACHOCO/MELON (Vaya 70)	7	SIEMPRE EN MI MENTE JUAN GABRIEL (Arcano 3386)
8	MI TIERRA Y YO CHEO FELICIANO (Vaya 69)	8	JOYAS RANCHERAS VICENTE FERNANDEZ (Caytronics 1503)
9	MITIENDO MANO COLON/BLADES (Fania 500)	9	MI CARTE LOLITA (Caytronics 1506)
10	CONJUNTO QUISQUEYA (Liznei 1382)	10	NO SE PUEDE MORIR POR DENTRO WILKINS (Velvet 1523)
11	THE PROFESSIONAL PUERTO RICO ALL STARS (Fama 1001)	11	NYDIA CARO (Alhambra 151)
12	LOS VIRTUOSOS EL BRUJO (Discolor 4268)	12	RASGOS CAMILO SESTO (Pronto 1025)
13	FIREWORKS MACHITO/RODRIGUEZ (Coco 131)	13	EL AMOR JULIO IGLESIAS (Alhambra 23)
14	EXCITANTA JOHNNY VENTURA Y SU COMBO (Combo 2004)	14	MI RELIGION GITANA YOLANDA DEL RIO (Arcano 3373)
15	GRASIAS MUNDO WILLIE ROSARIO (Inca 1056)	15	OTRO OCUPA MI LUGAR OSCAR SOLO (Borinquen 1317)
16	EL 15 TO ANIVERSARIO EL GRAN COMBO (EGC-014)	16	LA MUERTE DE UN GALLERO VICENTE FERNANDEZ (Caytronics 1492)
17	NO VOY AL FESTIVAL ISMAEL RIVERA (Tico 1415)	17	VOL. #2 JUAN GABRIEL (Arcano 3353)
18	RALPHY LEVITT (Borinquen 1335)	18	SOPHY (Velvet 1521)
19	ROMANTICO Y SALSERO RAUL MARRERO (Mericana 149)	19	FELITO FELIX (Dix 001)
20	ONLY THEY COULD HAVE MADE THIS ALBUM CRUZ/COLON (Vaya 66)	20	NO VOY EL FESTIVAL ISMAEL MIRANDA (Fania 538)

Mon Rivera, the Puerto Rican vocalist, was buried in his hometown of Mayaguez, P.R. amidst a huge funeral procession that carried his casket as relatives, friends and fans played the typical P.R. rhythms of homba y plena on drums and panderretas. All of Mon Rivera's funeral expenses in New York and P.R. were handled by Fania Records.

Rivera left his last LP completed before his untimely death. It is entitled, "Mon Forever" (Para Siempre), produced by Johnny Pacheco for the Vaya label. The album features an original composition by Rivera and another by Ismael Rivera, a leading vocalist in the traditional P.R. vein, with arrangements handled by Mon Rivera, Willie Colon and Ernie Agosto. Expected release date will be sometime in April.

Fania Records announces the recent signing of vocalist Nestor Sanchez to an exclusive five-year recording contract by Fania's president, Jerry Masucci.

Sanchez, formerly with Tony Pabon y La Protesta and Conjunto Candela, is the new voice behind "El Judío Maravilloso," by Larry Harlow and his orchestra.

Speaking of which, the Larry Harlow orchestra with Nestor Sanchez will celebrate spring with a concert tour beginning April 18 in Caracas, Venezuela. The orchestra will appear exclusively for Venivision, Channel 4 in Caracas. From there, they are headed for Curacao, Aruba, Martinique, Guadalupe, St. Croix, and Puerto Rico.

Harlow's latest effort, "La Raza Latina," featuring the voice of Nestor Sanchez with Ruben Blades, is still riding high on the charts and receiving strong airplay.

Coco recording artist Wilkins is writing some new songs for his next album. In the meantime, his current album, "Amarse Un Poco," continues to sell big. Wilkins just did two sold-out concerts at the Alameda Casino in Chicago. He currently is preparing for a television special, and will do a Mother's Day concert in Caguas, Puerto Rico, which is already sold out.

Basilio, who records for Zafiro (distributed by Coco), has just done a television special in Costa Rica and is

preparing to do one in Puerto Rico. His current album is titled "Demasiado Amor."

A constant criticism of the Salsa scene in N.Y. is that new hands don't get a chance, only the proven winners are given attention. Well, G&F Management have changed all that by specializing in handling fresh talent. Based on the Lower East Side, Gene and Felix started booking many of the neighborhood bands. Then they opened up offices in the club, The Latin Palace, and started a management and booking agency. Presently, GFM Management handle about 15 bands, some of which are already signed to major labels.

G&F Management announced their formal opening April 30. Following a press party at the Latin Palace where the industry will toast the new agency, the public will join the celebration featuring six of their best bands, including Yambu, Fuego 77, and Guarare. Party with the action crowd. Marcos, WOX Salsa DJ, will emcee for the evening.

Ray Barretto's new direction Latin Jazz Fusion has been playing to SRO at the Playboy Club in New York City.

ray terrace

### Argentinian News

BUENOS AIRES — Local label Tennessee Records has released the first Fonit-Cetra records and is also marketing records licensed by Dureco of Holland, Calig Verlag of Germany and Emerald from Ireland. The diskery is also producing its own catalog, which includes now an album by local group Saloma, with tango music and vocal and instrumental contemporary arrangements.

Tonodisc is also releasing waxings aimed at the European market: The newest is an LP by Bolivian group Los Lalkas, who usually play Inca music. This time the repertoire is composed by international evergreens, with typical Indian instruments. The results have been termed "extremely interesting" by Tonodisc's manager, Francisco Vidal, who last January arranged the release of local hot jazz product in Europe, at MIDEM.

miguel smirnoff

## Latin Picks

JOE QUIJANO CANTA BOLEROS — Cesta Nueva 1002 — Producer: Joe Quijano

Veteran singer Joe Quijano gives his heart and soul on this album of love songs. Joe has been a leader of Conjunto Cachana for years. But, here he turns to a different approach to pop Latin music. The backing of Charles Fox, who has a lot of musical credits to his name, is superb. The voice of Joe Quijano is intact in all of the songs. This album is a masterpiece for lovers of the Latin boleros.



EL DISCO DE ORO — Aldo Y Los Pasteles Verdes — Microfon 50001 — Producer: Alberto Maravi

Peru should be proud to have such super stars as Aldo Y Los Pasteles Verdes. This group has been acclaimed the best international group all over Latin America. Aldo in this album excels in his voice with the Pasteles Verdes. All 12 ballads are excellent. This album includes all their greatest hits since 1973. It should be in everyone's collection.



LATIN DISCO — SALSA'S GREATEST HITS — Various Artists — Salsoul 5522 — Producer: Andy Kaufman

Here is an album put together by a bunch of all-stars on the Salsoul Latin label. Every artist on this album deserves four stars on every song they do individually to complete this LP. Honorable mention goes to the following artists: Group Folklorico, Roberto Torres, Saoco, Machito, Joe Bataan, Conjunto Libre, Cachao, Chocolate, Graciela, and Rey Roig.



## SINGLES TO WATCH

RUDY CALZADO CON EL GRUPO IFA (Orfeon 45-3647)  
Conozco Mi Cuento (Raul Rene Rosado)

DAVID REYNOSO (CBS 7942) (Mexico)  
Los Anos Viejos (3:08) (Ramiro Hernandez-David Reynolds)

GABRIELA DE JESUS (CBS 7938) (Mexico)  
Una De Estas Noches (2:50) (Jorge Carlos-Orlando Gimenez)

MON RIVERA (Vaya U-5148)  
Es Mejor Jugar Caballos (4:20) (D.R.)

LATIN FEVER (Fania 800)  
Lo Que Te Gusta Mas (4:09) (Rudy Calzado)

LOS INOCENTES (Arriba AR-121)  
Cuentame

DAVID LOAICIGA (CBS 11794)  
Vestida De Novia (2:58) (Raul Rosero)

CHERRY JIMENEZ (Karen)  
A Que No Me Adivina (M.Vargas/W. Vargas)

EMILIO PAREDES (Discolor 6054)  
La Mama Y La Hija (Emilio Paredes)

HERMANOS CORTES (CBS 11833) (Costa Rica)  
Dios Quiso Que Volvieramos (3:12) (Hermanos Cortes)

PAULINO VARGAS (Epic SC-71629) (CBS Mexico)  
La Mala Vida (2:35) (Indalecio Ramirez)

SOLAMENTE JORGE (Epic SC 71630) (CBS Mexico)  
Yo No Vengo A Despedirme (3:00) (Enrique Velazquez)

LIBERACION DE VIRGILIO CANALES (Su Hana CM-335) (CBS Mexico)  
Rosita (D.R. En D.G.D.A.) (2:17)



# COUNTRY

## TOP 50 ALBUMS



**CASH BOX VISITS GRAPEVINE OPRY** — Cash Box's Bob Campbell paid a recent visit to the small Texas town of Grapevine, located between Dallas and Fort Worth, where The Grapevine Opry pulls in a packed house of nearly 500 each Saturday night. Pictured in the special VIP booth near the stage are (l-r): Johnny High, co-host and general manager of The Opry; Campbell; Aunt "Susie," guiding spirit and benefactor for The "Opry"; and Chisai Childs, co-host and owner of The "Opry."

### Grapevine Opry Succeeds In An Unconventional Fashion

by Bob Campbell

GRAPEVINE, TX — Small town hopes and dreams are as much a part of America as the 35 cent rainbow snowcones served up across the street from The Grapevine Opry. And herein lies the beauty and charm of the Opry, a weekly musical event presented in a distinctive showcase theatre in downtown Grapevine.

Every would-be performer gets a chance at the Opry. Indeed, more than 2,800 acts have auditioned since its inception in 1975, with a nucleus of 100 used now on a rotating basis. Auditions are held each Saturday afternoon.

At one point, not many people gave the Opry much of a chance. But hard work by owner Chisai Childs and general manager Johnny High, and a surprise visit by Mrs. R.L. Slaughter, Jr., known as "Aunt Susie," seems to have turned the trick.

Today, 500 faithful country music fans file in each Saturday night for two brisk-paced shows featuring 20 performers, including Childs and High. The splendid facility is done completely in blue and white. A white carved staircase leads to a rail-lined balcony that shadows the plush blue theatre seats.

The lighting and sound quality are first rate and the Opry houses a 16-track sound console which allows professional live recording. An eight-piece house band works each show.

In addition, The Grapevine Opry has expanded to the point where the organization now includes a publishing company, a record label, a music magazine and a booking and management company. Also, T-shirts, belt-buckles and artist bios are merchandised through The Opry.

#### Humble Beginning

In early 1975, area fans were entertained by Childs, High and a pickup, three-piece



**DRESSER PACKS PALOMINO** — Capitol recording artist Lee Dresser sold out both shows of his recent one-night stand at North Hollywood's Palomino Club. Pictured above backstage after one of the shows are (l-r): Glenn Sutton, Dresser's producer; songwriter/recording artist Jim Weatherly; and Dresser.

band in the shabby old Palace Theatre. And the skimpy crowds who wandered in had to sit on rented folding chairs. Childs, a singer and comedienne who had owned a local dance studio, had rented the theatre a couple of months earlier and was slowly expanding The Opry. And then "Susie," Childs' great aunt, stepped into the picture.

"I never really knew her very well growing up," said Childs, recalling Aunt Susie's involvement in the project. "I had always known she had some money, but I never knew how much. After I had put the Opry together, it was still an old building without heating or air-conditioning. One day while I was rehearsing on stage, she walked in and looked around. She had heard what I was doing, but I had no idea she was coming. She said, 'Well, I can see you really want to do this and you have the talent, so you just fix it up the way you want to, and I will pay for it.'

"I was real conservative for a while with the fixtures and remodeling," added Childs, who has appeared on Nashville's Grand Ole Opry and will tape some segments of "Hee Haw" early this summer. "But Aunt Susie came back again for a visit and she took another look around. She

(continued on page 42)

### Con Brio Restructures Its Marketing Setup

NASHVILLE — Con Brio Records president Bill Walker announced recently a change in the marketing structure of the young Nashville-based record label. The label, distributed by Nationwide Sound Distributors for almost two years, has established its own marketing department under the direction of Ed Hamilton, newly appointed vice president of sales and marketing.

"The decision to make the split with Nationwide Sound was a very hard one," Walker said, "as personally we all feel very strongly about the people at Nationwide and appreciate the hard work and cooperation we have had in the past. The reason for the change, however, was based on a desire to control all facets of the company's operation internally and thereby centralize control."

In conjunction with the transition, Walker announced several other appointments. Edie McCroskey, formerly promotion assistant, has been promoted to junior vice president major market promotion. Jeff Walker has been promoted from general manager to vice president operations and Johnny "K" Koval has been promoted to vice president promotion/publicity.

The first release under the new setup will be Don King's "Don't Make No Promises."

	Weeks On 4/22 Chart		Weeks On 4/22 Chart
1	12	25	22
2	13	26	50
3	27	27	4
4	23	28	11
5	31	29	5
6	7	30	37
7	5	31	3
8	12	32	5
9	27	33	3
10	23	34	70
11	19	35	25
12	56	36	12
13	12	37	1
14	5	38	18
15	12	39	6
16	4	40	1
17	6	41	24
18	69	42	4
19	1	43	24
20	10	44	34
21	3	45	12
22	5	46	56
23	34	47	3
24	31	48	24
	23	49	11
	4	50	29



**MILSAP GOLD** — RCA recording artist Ronnie Milsap recently received his first gold record for "It Was Almost Like A Song." Pictured above at the award presentation are (l-r): Jerry Bradley, RCA Nashville operations vice president; Milsap; Tom Collins, the album's producer; and Chet Atkins, RCA vice president and recording artist.





## Even after April 17, your Paycheck isn't safe from Uncle Sam.

Every year on Tax Day, he seems to take a bigger bite. But don't forget that Sammy's got his hands on your money 365 days a year. You've got to keep fighting back—with Johnny Paycheck's single, "Me and the I.R.S." It's the song that's especially timely right now. And all year long. Don't give up till the government does! **"Me and the I.R.S."** Backed with the best remedy yet for easing pain in your pocket—"Georgia in a Jug." A two-sided single on Epic Records.



# CASH BOX TOP 100 COUNTRY

April 29, 1978

	Weeks On 4/22 Chart		Weeks On 4/22 Chart		Weeks On 4/22 Chart
<b>1 EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS AND DOTTIE WEST (United Artists UA-XW1137)	2	11	<b>33 ME AND THE I.R.S./GEORGIA IN A JUG</b> JOHNNY PAYCHECK (Epic 8-50539)	48	3
<b>2 IT'S ALL WRONG, BUT IT'S ALL RIGHT</b> DOLLY PARTON (RCA PB-11240)	3	7	<b>34 I WISH I LOVED SOMEBODY ELSE</b> TOM T. HALL (RCA PB-11255)	43	4
<b>3 SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)</b> JOHNNY DUNCAN (Columbia 3-10694)	4	8	<b>35 RUNAWAY</b> NARVEL FELTS (ABC AB-12338)	47	7
<b>4 HEARTS ON FIRE</b> EDDIE RABBITT (Elektra E-45461)	1	11	<b>36 NOW YOU SEE 'EM, NOW YOU DON'T</b> ROY HEAD (ABC AB-12346)	45	5
<b>5 I'M ALWAYS ON A MOUNTAIN WHEN I FALL</b> MERLE HAGGARD (MCA 40869)	7	7	<b>37 I LIKE LADIES IN LONG BLACK DRESSES</b> BOBBY BORGHERS (Playboy ZSB 5827)	42	4
<b>6 I CHEATED ON A GOOD WOMAN'S LOVE</b> BILLY "CRASH" CRADDOCK (Capitol P-4545)	5	13	<b>38 MAYBE I SHOULD'VE BEEN LISTENIN'</b> RAYBURN ANTHONY (Polydor PD 14457)	46	7
<b>7 MAYBE BABY</b> SUSIE ALLANSON (Warner/Curb WBS-8534)	10	9	<b>39 IF YOU'RE LOOKING FOR A FOOL</b> FREDDY FENDER (ABC AB-12339)	39	8
<b>8 UNCHAINED MELODY/SOFTLY, AS I LEAVE YOU</b> ELVIS PRESLEY (RCA PB-11212)	16	6	<b>40 SWEET LOVE FEELINGS</b> JERRY REED (RCA PB-11232)	44	7
<b>9 THE POWER OF POSITIVE DRINKIN'</b> MICKEY GILLEY (Playboy ZSB-5826)	13	7	<b>41 I'LL BE TRUE TO YOU</b> OAK RIDGE BOYS (ABC AB-12350)	50	3
<b>10 DO YOU KNOW YOU ARE MY SUNSHINE</b> THE STATLER BROTHERS (Mercury 55022)	14	7	<b>42 I'VE GOT TO GO</b> BILLIE JO SPEARS (United Artists UA-X1190-Y)	49	3
<b>11 WE BELIEVE IN HAPPY ENDINGS</b> JOHNNY RODRIGUEZ (Mercury 55020)	12	10	<b>43 A LOVER'S QUESTION</b> JACKY WARD (Mercury 55018)	11	13
<b>12 I'LL NEVER BE FREE</b> JIM ED BROWN/HELEN CORNELIUS (RCA PB-11220)	15	9	<b>44 I'VE GOT A WINNER IN YOU</b> DON WILLIAMS (ABC AB-12332)	8	11
<b>13 GEORGIA ON MY MIND</b> WILLIE NELSON (Columbia 3-10704)	21	6	<b>45 DIRTY WORK</b> STERLING WHIPPLE (Warner Bros. WBS 8552)	56	3
<b>14 NO, NO, NO (I'D RATHER BE FREE)</b> REX ALLEN JR. (Warner Bros. WBS-8541)	22	6	<b>46 SLOW AND EASY</b> RANDY BARLOW (Republic REP-017)	51	5
<b>15 IF YOU CAN TOUCH HER AT ALL</b> WILLIE NELSON (RCA PB-11235)	18	7	<b>47 LET ME BE YOUR BABY</b> CHARLY McCLAIN (Epic 8-80525)	53	8
<b>16 WHISKEY TRIP</b> GARY STEWART (RCA PB-11224)	19	8	<b>48 IT ONLY HURTS FOR A LITTLE WHILE</b> MARGO SMITH (Warner Bros. WBS 8555)	—	1
<b>17 COME ON IN</b> JERRY LEE LEWIS (Mercury 55021)	20	8	<b>49 SWEET, SWEET SMILE</b> CARPENTERS (A&M 2008)	9	11
<b>18 IT DON'T FEEL LIKE SINNIN' TO ME</b> THE KENDALLS (Ovation OV 1166)	6	12	<b>50 SOMEONE LOVES YOU HONEY</b> CHARLEY PRIDE (RCA PB-11201)	24	12
<b>19 PUTTIN' IN OVERTIME AT HOME</b> CHARLIE RICH (United Artists UA-X1193-Y)	30	4	<b>51 SHADY REST</b> MEL STREET (Polydor PD 14468)	74	2
<b>20 RED WINE AND BLUE MEMORIES</b> JOE STAMPLEY (Epic 8-50517)	25	7	<b>52 DON'T EVER SAY GOOD-BYE</b> T.G. SHEPPARD (Warner/Curb WBS 8525)	26	11
<b>21 I'LL BE THERE (WHEN YOU GET LONELY)</b> DAVID ROGERS (Republic 015)	23	10	<b>53 I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL)</b> TAMMY WYNETTE (Epic 8-50538)	73	2
<b>22 THIS IS THE LOVE</b> SONNY JAMES (Columbia 3-10703)	27	7	<b>54 AT THE END OF A RAINBOW</b> JERRY WALLACE (BMA/WIG-8-006)	31	11
<b>23 I'M GONNA LOVE YOU ANYWAY</b> CHRISTY LANE (LS/GRT-156)	28	6	<b>55 I CAN'T WAIT ANY LONGER</b> BILL ANDERSON (MCA 40893)	—	1
<b>24 STARTING ALL OVER AGAIN</b> DON GIBSON (ABC Hickory AH-54024)	17	12	<b>56 IT'S A HEARTACHE</b> BONNIE TYLER (RCA PB-11249)	76	3
<b>25 LAY DOWN SALLY</b> ERIC CLAPTON (RSO 886)	29	7	<b>57 A SWEET LOVE SONG THE WORLD CAN SING</b> DALE McBRIDE (Con Brio 131)	59	7
<b>26 NIGHT TIME MAGIC</b> LARRY GATLIN (Monument 45-249)	37	3	<b>58 RIGHT OR WRONG</b> MARY K. MILLER (Inergi I-306)	38	9
<b>27 GOTTA' QUIT LOOKIN' AT YOU BABY</b> DAVE & SUGAR (RCA PB-11251)	35	4	<b>59 CASH ON THE BARRELHEAD</b> RONNIE SESSIONS (MCA-40875)	64	6
<b>28 COWBOYS DON'T GET LUCKY ALL THE TIME</b> GENE WATSON (Capitol P-4556)	36	4	<b>60 LOVIN' YOU BABY</b> CONNIE SMITH (Monument 45-241)	41	10
<b>29 BORN TO BE WITH YOU</b> SANDY POSEY (Warner Bros. WBS 8540)	32	8	<b>61 READY FOR THE TIMES TO GET BETTER</b> CRYSTAL GAYLE (United Artists UA-XW 1136)	52	12
<b>30 FOUR LITTLE LETTERS</b> STELLA PARTON (Elektra E-45468)	33	6	<b>62 I WOULD LIKE TO SEE YOU AGAIN</b> JOHNNY CASH (Columbia 3-10681)	54	12
<b>31 TWO MORE BOTTLES OF WINE</b> EMMYLOU HARRIS (Warner Bros. WBS 8553)	40	3	<b>63 JUST OUT OF REACH</b> MAGG WHITE (Commercial CDC-60033)	65	6
<b>32 BABY IT'S YOU</b> JANIE FRICKE (Columbia 3-10895)	34	9	<b>64 BUCKET TO THE SOUTH</b> AVA BARBER (Ranwood R-1083)	55	14
			<b>65 THE REST OF MY LIFE</b> KENNY STARR (MCA-40880)	70	4
			<b>66 HERE IN LOVE</b> DOTTSY (RCA PB-11203)	57	12
			<b>67 NO TELL MOTEL</b> DAVID HOUSTON (Gusto SD 184)	71	4
			<b>68 LONG GONE BLUES</b> CATES SISTERS (Caprice CA-2047)	60	7
			<b>69 DIVERS DO IT DEEPER</b> DAVID ALLAN COE (Columbia 3-10701)	72	6
			<b>70 HERE COMES THE REASON I LIVE</b> RONNIE McDOWELL (Scorpion GRT-159)	—	1
			<b>71 RISING ABOVE IT ALL</b> LYNN ANDERSON (Columbia 3-10721)	83	2
			<b>72 EASY</b> JOHN WESLEY RYLES (ABC AB-12348)	82	2
			<b>73 MEMORIES ARE MADE OF THIS</b> TOMMY O'DAY (Nu Tray/WIG-NT-919)	75	6
			<b>74 ONLY THE BEST</b> GEORGE HAMILTON IV (ABC AB-12342)	78	6
			<b>75 THE REAL THING</b> JEAN SHEPARD (Scorpion/GRT-157)	77	5
			<b>76 SUNSHINE MAN</b> KENNY PRICE (MRC MR-1012)	81	4
			<b>77 COUNTRY LOVIN'</b> EDDY ARNOLD (RCA PB-12257)	88	2
			<b>78 NEVER KNEW (HOW MUCH I LOVED YOU 'TIL I LOST YOU)</b> DAWN CHASTAIN (Prairie Dust PD-7623)	84	3
			<b>79 TOO MANY NIGHTS ALONE</b> BOBBY BARE (Columbia 3-10590)	90	2
			<b>80 ONLY YOU</b> FREDDIE HART (Capitol P-4561)	89	2
			<b>81 THREE NIGHTS A WEEK</b> RUBY FALLS (50 States FS-60A)	85	4
			<b>82 (THE TRUTH IS) WE'RE LIVIN' A LIE</b> R.C. BANNON (Columbia 3-10714)	86	2
			<b>83 IF THERE'S ONE ANGEL MISSING (SHE'S HERE IN MY ARMS TONIGHT)</b> BILLY PARKER (SCR SC-157)	93	2
			<b>84 IT JUST WON'T FEEL LIKE CHEATING (WITH YOU)</b> SAMMI SMITH (Elektra E-45476)	—	1
			<b>85 BABY I'M YOURS</b> DEBBY BOONE (Warner Bros. WBS 8554)	—	1
			<b>86 GONE TO ALABAMA</b> MICKEY NEWBURY (ABC/Hickory AH-5402)	87	6
			<b>87 I CAN'T GET UP BY MYSELF</b> BRENDA KAYE PERRY (MRC MR-1013)	91	2
			<b>88 SLIPPIN' AWAY</b> BELLAMY BROS. (Warner Bros. WBS 8558)	—	1
			<b>89 HALFWAY OUT OF MY MIND</b> THE WICHITA LINEMEN (Linemen NR-9292)	92	3
			<b>90 I'M ALREADY TAKEN</b> STEVE WARINER (RCA PB-11173)	—	1
			<b>91 WAYS OF A WOMAN IN LOVE</b> TOM BRESH (ABC AB-12352)	95	2
			<b>92 RAG MOP</b> THE DRIFTING COWBOYS (Epic 8-50543)	—	1
			<b>93 WHEN MY ANGEL TURNS INTO A DEVIL</b> DEL REEVES (United Artists UA-X1191-Y)	97	2
			<b>94 DON'T YOU THINK IT'S TIME</b> TOMMY JENNINGS (Monument 45248)	—	1
			<b>95 THERE'S NOTHING LIKE THE LOVE BETWEEN A MAN AND A WOMAN</b> LINDA CASSADY & BOBBY SPEARS (Cin-Kay AA-636)	100	2
			<b>96 TO LOVE A ROLLING STONE</b> JAN HOWARD (Con Brio 132-A)	96	2
			<b>97 IT'S NOT OVER TIL IT'S OVER</b> BILLY WALKER (MRC MR-1014)	98	2
			<b>98 LOVING HERE AND LIVING THERE AND LYING IN BETWEEN</b> FARON YOUNG (Mercury 55019)	69	10
			<b>99 SILVER HAIRD DADDY</b> KATHY BARNES (Republic REP-018)	99	2
			<b>100 ALL AMERICAN RODEO HERO</b> TOBY HISE (Shadow 1031)	—	1

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All American Rodeo (Caliente — ASCAP) .....	100	Here Comes (Ben Peters/Slimburr — BMI) .....	70	Just Out Of (Four Star — BMI) .....	63	Silver Haired Daddy (Dunhill — BMI) .....	99
A Lover's Question (The Time Square/Eden/Unichappell — BMI) .....	43	I Can't Get Up (Dunbar Music — BMI) .....	87	Lay Down (Stigwood/Unichappell — BMI) .....	25	Slippin' Away (Colgems-EMI — ASCAP) .....	88
A Sweet (Wiljex — ASCAP) .....	57	I Can't Wait (Stallion — BMI) .....	55	Let Me Be (Music City — ASCAP) .....	47	Slow And Easy (Frebar/Taylor Made — BMI) .....	46
At The End (Criterion — BMI) .....	54	I Cheated On (Onhisown — BMI) .....	6	Long Gone (Sabal — ASCAP) .....	68	Someone Loves You Honey (Music City — ASCAP) .....	50
Baby I'm Yours (Blackwood — BMI) .....	85	I'd Like To See (Blackwood/Magic Castle — BMI) .....	53	Loving Here (Chappell/Fut Swing — ASCAP) .....	98	Starting All Over (Muscle Shoals Sound — BMI) .....	24
Baby It's You (Sawgrass Music Pub. — BMI) .....	32	If There's One (Whitewing/Friends Of The General — BMI) .....	83	Lovin' You Baby (Danor Music, Inc. — BMI) .....	60	Sunshine Man (Tree Pub. — BMI) .....	76
Born To Be With You (Edwin H. Morris — ASCAP) .....	29	If You Can (Resaca — BMI) .....	15	Maybe Baby (MPL Communications — BMI) .....	7	Sweet Love (Vector — BMI) .....	40
Bucket To (Beechwood/Dickerson — BMI) .....	64	If You're Looking (Crazy Cajun — BMI) .....	39	Maybe I Should've (Screen Gems-EMI — BMI) .....	38	Sweet, Sweet (Sterling/Addison Street — ASCAP) .....	49
Cash On The (Acuff-Rose — BMI) .....	59	I Like Ladies In Long Black (Chappell — ASCAP) .....	37	Me And The I.R.S. (Partner/Algee — BMI) .....	33	The Power (Singerline — BMI) .....	9
Come On In (Tree — BMI) .....	17	I'll Be There (Golden West Melodies — BMI) .....	21	Memories Are (Monticlare — BMI) .....	73	The Real Thing (Erim — SESAC) .....	75
Country Lovin' (Silver Blue Music — ASCAP) .....	77	I'll Be True (Tree Pub. — BMI) .....	41	Never Knew (Annextra Music — BMI) .....	78	The Rest Of My Life (Unart — BMI) .....	65
Cowboys Don't Get Lucky (Doubleplay — BMI) .....	28	I'll Never (Chappell Music/Abilene — ASCAP) .....	12	Night Time Magic (First Generation — BMI) .....	26	The Truth Is (Warner Tamerlane/Sweet Harmony — ASCAP) .....	82
Dirty Work (Tree Pub. — BMI) .....	45	I'm Already Taken (Stibbs — BMI) .....	90	No, No (Hall Clement/Maple Hill/Vogue — BMI) .....	14	There's Nothing Like (Mandy Music — ASCAP) .....	95
Divers Do It (Warner-Tamberlane — BMI) .....	69	I'm Always (ATV/Shade Tree — BMI) .....	5	No Tell Motel (Power Play — BMI) .....	67	This Is The (Bobby Goldsboro — ASCAP/ House of Gold — BMI) .....	21
Don't Ever Say (Lowball — ASCAP) .....	53	I'm Gonna Love (Ahab — BMI) .....	23	Now You See (Tree — BMI) .....	36	Three Nights A Week (Travis — BMI) .....	82
Don't You Think (Dixie Queen/Haystack — ASCAP/ Dawnbreaker — BMI) .....	94	It Don't Feel Like Sinnin' (Tree — BMI) .....	18	Only The Best (United Artists/Serrat — ASCAP) .....	74	To Love A (Wiljex — ASCAP) .....	96
Do You (American Cowboy — BMI) .....	10	It Just Won't Feel (Galleon — ASCAP) .....	84	Only You (Tro-Hollis Music — BMI) .....	80	Too Many Nights (Deb Dave/Evil Eye — BMI) .....	79
Easy (Hall/Clement — BMI) .....	72	It's All Wrong (Veivet Apple — BMI) .....	2	Puttin' In Overtime (Ben Peters — BMI) .....	19	Two More Bottles (ABC-Dunhill — BMI) .....	31
Every Time Two (UA — ASCAP/Window — BMI) .....	1	It's Not Over (Aimaric Music — BMI) .....	97	Rag Mop (Belinda Music — BMI) .....	92	Unchained Melody (Frank — ASCAP) .....	8
Four Little Letters (Deb Dave/Briarpatch — BMI) .....	30	I've Got A Winner (Maplehill/Vogue — BMI) .....	44	Ready For Times To Get Better (Aunt Polly — BMI) .....	61	Ways Of A (Cross Keys — ASCAP) .....	91
Georgia On My (Peer International — BMI) .....	13	I've Got To Go (Blackwood/ATV — BMI) .....	42	Red Wine (Algee — BMI) .....	20	We Believe In (Hall Clement Music Pub. — BMI) .....	11
Gone To Alabama (Milene — ASCAP) .....	86	I Wish I Loved Somebody Else (Hall Note — BMI) .....	34	Right Or Wrong (Combine Music — BMI) .....	58	When My Angel (Ben Peters — BMI) .....	93
Gotta' Quit Lookin' At You (Jack & Bill — ASCAP) .....	27	I Would Like To See You Again (Gee-Whiz — BMI) .....	62	Rising Above It (April Music — ASCAP) .....	71	Whiskey Trip (Screen Gems-EMI/ Rose Bridge — BMI) .....	16
Halfway Out (Donnie-Do-Dad — BMI) .....	89			Runaway (McLe Hole/Belinda — BMI) .....	35		
Hearts On Fire (Briarpatch/Deb Dave — BMI) .....	4			Shady Rest (Hall/Clement — BMI) .....	51		
				She Can Put (Dandy Dittys Uni'd — ASCAP/Super Songs Uni'd — BMI) .....	3		





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# COUNTRY

## The Country Column

Tammy Wynette's band and road crew ran into a problem between Houston and Dallas, Tex. recently. Backup vocalist Sue Richards told **Cash Box** everyone began noticing an odd smell, and, shortly, the bus caught fire while on the highway. No one was hurt, however, and all instruments were saved. Tammy missed the excitement because she flew instead of riding the bus. Her new Epic single, "I'd Like To See Jesus (On The Midnight Special)" moved up to #53 with a bullet in its second week on the **CB** chart.

CBS' David Allan Coe has taken up deep sea diving off the coast of Florida. And if you notice, a skipper's hat has replaced the big, wide-brimmed cowboy hat Coe had made his trademark.

Marty Robbins, Ronnie Prophet and Billy Thundercloud and the Chieftones will be featured at the 20th annual Country Music Concert of The Fraternal Order of Police in Succasunna, N.J. on May 27.

Rudy Callicutt, producer of "The World's Largest Country Music Show," recently seen on national television and taped in Pontiac, Mich., continued the series with an April 15 show in Houston at The Summit. In addition to hosts Connie Smith and Larry Gatlin, the show featured Roy Acuff, Billy Walker, Charlie McCoy and Bill Anderson. The special was filmed for possible television broadcast.

Here are a couple of corrections from last week:

Actress Sissy Spacek is only one of several actresses being considered for the role of Loretta Lynn in the soon-to-be-filmed "Coal



Tammy Wynette

Miner's Daughter."

And Grand Ole Opry members The Four Guys will not be recording a new album on the Fona/Churchill label.

Singer/writer Townes Van Zandt, an elusive Texan whose songs have been praised by the likes of Mickey Newbury and Kris Kristoferson, has completed his new album, "Flying Shoes," on the Tomato label. Produced by Chips Moman, the album will present a much more commercial side of Townes. Newbury has been quoted as saying Van Zandt's work is in the league of Hank Williams and Bob Dylan.

Celebrity Management, Inc., which handles such artists as RCA's Gary Stewart, has moved its offices to the United Artists Tower, 50 Music Square West, Suite 401, Nashville, Tn. 37203. The company also has a new telephone number: (615) 329-1050.

The Drifting Cowboys are experiencing three "firsts" in their career since reorganizing one year ago. The first single recorded in over 25 years by the group was released by Epic recently and debuts this week on the **Cash Box** charts at #92. The first movie to include the Cowboys as a group has premiered recently here. The movie, "That's Country," stars Lorne Green and features many country music artists. Third, the group will guest on the Ronnie Prophet Show, their first network TV show since reforming the Hank Williams band.

On a recent two-week vacation to Hawaii, Gene Kennedy took time out to swap shop talk with Lehua Records and finalized a distribution/promotion contract for his Nashville-based World International Group (WIG). WIG, Inc., will be promoting and distributing the new Little Dave Farmer single, "Too Much Of An Angel," on the Lehua label.

Vanderbilt's Third Annual Rites of Spring Jazz Festival was held April 15. The outdoor concert, with a crowd of well over 3,000 jazz and nature lovers, featured Maynard Ferguson and his band, Dexter Gordon, and Dave Converse and the Nashville Jazz Machine.

Don Keirns, formerly with Chardon, Inc., and Charley Pride, have formed Arta Productions Inc. with offices in Nashville. The booking and management firm has signed Ronnie Prophet, who recently won Canada's Juno Award for Country Male Vocalist of the Year, and is negotiating with several other artists to add to its roster.

ABC's Amazing Rhythm Aces recently shared dates with Waylon, Willie and Jessi in Louisville, Cleveland and Toledo. One of the Waylor's is Carter Robertson, whose current album on ABC is "Shoot The Moon."

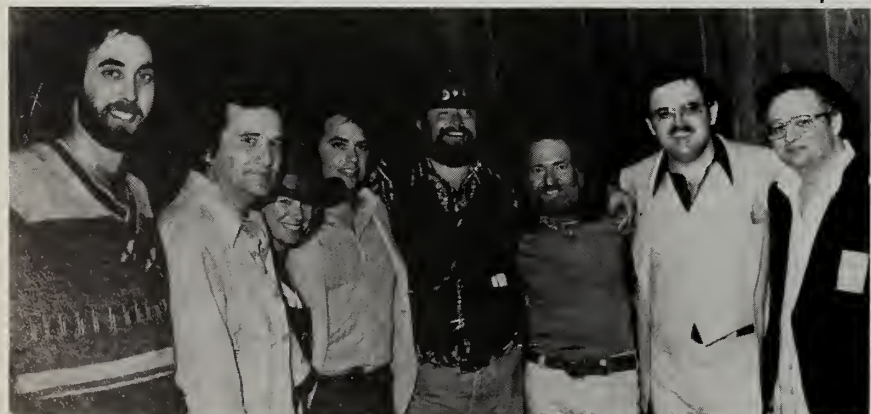
Mercury artist Jerry Lee Lewis is scheduled to tour for two weeks in Saudi Arabia. The tour will be sponsored by Ramco Oil Company.

Bonnie Bramlett recently appeared at Nashville's Exit In. The Capricorn artist has just released her third album for the label entitled "Memories."

"Pittsburgh Stealers," written by Larry Kingston and Jim Rushing, is the new single selected from The Kendalls' latest Ovation album "Old Fashioned Love."

Tommy Cash married his steady of 20 months, Pamela Dyer, on March 12. While on their honeymoon, the couple co-wrote a song entitled, "The New Spirit," which is also the title of his new album. Cash resumed his tour schedule with the Tomcats on April 8.

bob campbell



NELSON AT THE FORUM — Columbia recording artist Willie Nelson was greeted by label execs and friends following his recent show at the Forum in Los Angeles. Pictured (l-r) are: Frank Shargo, director, artist development, west coast, Columbia Records; Roger Miller; Mary Kay Place; Charlie Daniels; Nelson; Jack Lameier, regional country marketing manager, west coast, Columbia Records, and Joe Casey, director national country promotion and sales, Columbia Records.



WHITMAN AT WOODLAND — Country artist Slim Whitman was in Nashville recently to do some recording at Woodland Studios. Pictured above during a session break are (l-r): Whitman; Donna Barham, **Cash Box** staffer; Les Ladd, NARAS Engineer of the Year; and Scotty Turner, Whitman's producer.

## Whitman Hopes To Bring His European Popularity To U.S.

by Donna Barham

NASHVILLE — Veteran country artist Slim Whitman, this year's winner of the Wembly Country Music Festival's International Male Artist of the Year Award, hopes to carry his European popularity to American audiences.

In town for recording sessions at Woodland Studios, Whitman is in the process of negotiating new contracts with United Artists Records, which he feels will add new life to his career.

"Negotiations are the key to whether or not we make it in the U.S.," said Whitman, who has 30 years of show business under his belt. "But people are the same all over the world, so we believe what was done in England can be done in the U.S. as well."

Whitman's European popularity began in 1956 when he packed the London Palladium twice, once without advertising.

"I believe my popularity stems from the friendly attitude established between the artist and the public," Whitman added. "When I'm on tour and someone wants to meet me or shake my hand, I go someplace such as the 'Stage Door' to greet them. An artist's relationships are important. Some artists feel they have to be a little bit above the people, but I believe the only time to be above the people is when I'm on stage."

In Europe, Whitman's success is evidenced by the 20 gold albums he has to his credit.

The Florida resident stated, "As far as business goes, this is my happiest year because everything — money, worldwide appeal, negotiation setups — looks better than in the heyday."

Estimated sales of Whitman's albums over the past two years in Europe alone are well beyond the two million mark. Although this volume has not yet been reached in the U.S., plans for the new album hope to reverse this trend.

"Slim Whitman has resurged in England again and with this new album, we look forward to seeing a resurgence of his popularity in his homeland as well," said Scotty

### For The Record

NASHVILLE — In the April 22 issue of **Cash Box**, Johnny Cash's CBS album, "I Would Like To See You Again," was listed as selling for \$7.98 in a story on album pricing. In reality, the Cash album lists for \$6.98.

Turner, Whitman's producer.

In addition to an annual tour of the British Isles, Whitman's last album, "Home On The Range," contributed to his rising popularity there.

"It's not the fact that Slim's album went to No. 2 on the English chart in two weeks," Turner said. "But it was released two days after Elvis Presley's death and still soared to a chart position above all his albums. The Rolling Stones and a Fleetwood Mac album. We feel just as good about the new material he is cutting and hope to see this new album do just as well."

A formal release date for the new United Artists album has yet to be set.



APRIL/BLACKWOOD PROMO PACKAGE — A new promotional package containing 42 April/Blackwood catalog tunes has been prepared by the publishing company. United Artists' Melba Montgomery was recently presented with one of the packages. Pictured above at the presentation are (l-r): Montgomery; Judy Harris, April/Blackwood; and producer Jack Soloman.

### Sh-Booms To Entertain

NASHVILLE — Opryland's new '50s group, the Sh-Booms, will be performing for the National Discover America Travel Organization Conference and Travel Mart at the convention's final luncheon on April 27 in the International Ballroom of the Conrad Hilton in Chicago.

For the third consecutive year, Opryland has been invited to entertain at the conference of tour brokers, travel agents and members of the tour industry. Last year Opryland's Nashville Rush Hour, a contemporary rock group, opened the four-day conference in Phoenix, Arizona.

The Tennessee Department of Tourism in conjunction with DATO, will sponsor the Sh-Booms.



# 45 / REVIEWS / LP

**CON HUNLEY** (Warner Bros. WBS-8572)

**Week-End Friend** (2:48) (Down 'N Dixie/Irving Inc. — BMI) (Troy Seals/Eddie Setser)

Surely one of the best pieces of product to come out of Nashville in years. Not to be categorized, this record will fit any format and should definitely be tested in all markets. Written by Troy Seals and produced by Norro Wilson.

## Singles To Watch

**BILLY "CRASH" CRADDOCK** (ABC AB 12357)

**Think I'll Go Somewhere (And Cry Myself To Sleep)** (3:00) (Johnny Blenstock — BMI) (Bill Anderson)

**KENNY DALE** (Capitol P-4570)

**The Loser** (2:49) (And-Lee Music Pub. Co., Inc. — BMI) (D. McCall/L. Morris)

**NATE HARVELL** (Republic REP-019)

**Another Worn Out Rhinestone** (3:58) (Singletree Music Co. — BMI) (B. Shaw)

**MARY LOU TURNER** (MCA MCA-40898)

**You Left Your Sunshine With Me** (3:06) (Buckhorn — BMI) (Chuck Stewart/Hillman Hall)

**MEL McDANIELS** (Capitol P-4569)

**The Farm** (3:37) (Combine — BMI) (D. Linde)

**ED BRUCE** (Epic 8-50544)

**Man Made Of Glass** (3:28) (Tree Publishing Co., Inc. — BMI) (D. Wilson)

**RED SIMPSON** (Portland 45-050)

**The Flying Saucer Man And The Truck Driver** (2:49) (Plaque — BMI) (Red Simpson)

**MAURY FINNEY** (Soundwaves SW-4566)

**I Don't Wanna Cry** (2:28) (First Generation Music Co. — BMI) (Larry Gatlin)

**DARRELL McCALL** (Columbia 3-10723)

**The Weeds Outlived The Roses** (2:45) (Blue Moon — ASCAP) (E. Conley)

**RAY PENNINGTON** (MRC MR1015)

**Lucy Needs A Friend** (2:48) (Almarie — BMI) (Ray Pennington)

**GLEN WOOD** (Rusted Lust RL-7777)

**I Could Sure Use It** (3:42) (Lowrey Music Inc. — BMI) (Glen Wood)

**LITTLE DAVE FARMER** (Lehua WIG-L-4524)

**Too Much Of An Angel** (2:30) (Golden Horseshoe Pub. — BMI) (David Oppelt)

**RAY PILLOW** (Hilltop HTS-130)

**Who's Gonna Tie My Shoes** (2:40) (Golden Horn — ASCAP) (Wild Bill Emerson)

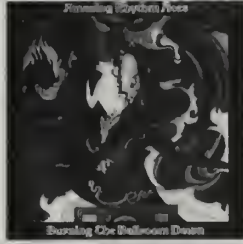
**HOLLÝ HOLIDAY** (Door Knob WIG-DK-8-058)

**Lord, I'm On My Knees** (2:47) (Door Knob Music Pub. — BMI) (Larry J. Martin)



**VERN GOSDIN** — **Never My Love** — Elektra/Asylum 6E-124-A — Producer: Gary S. Paxton — List: 7.98

Vern Gosdin has the good sense not to worry if a song is country or pop — he simply selects quality material and adapts it to his deep, resonant voice. Of course, Janie Fricke's harmonies add a little icing on the cake. But the point is that Gosdin's work bursts with true excellence from top to bottom. Gary S. Paxton deserves a large measure of credit for his creative production. With tunes like "Never My Love" and "When I Need You," this album could surpass the phenomenal success of his first E/A record.



**THE AMAZING RHYTHM ACES** — **Burning The Ballroom Down** — ABC AA-1063 — Producer: Barry "Byrd" Burton — List: 7.98

Comparisons are risky business. But ... if The Eagles swooped down from the rarified air of Hollywood, they just might sound as real and soulful as The Amazing Rhythm Aces. Beginning as a Southern bar band, The Rhythm Aces moved up, but not away, from the mood and color of grass-roots folks. This album is chock-full of intelligent country music tempered with a touch of rock and rhythm and blues. And you won't find any cliches in material like "Burning The Ballroom Down."



**DOUG KERSHAW** — **The Louisiana Man** — Warner Bros. BSK-3166 — Producer: Bob Johnson — List: 6.98

Doug Kershaw is an American original. Raised deep in the mysterious depths of Southern Louisiana, Kershaw blends his native Cajun music with rock, country and blues. His new album is more ambitious and versatile than most of his previous work. He gives us a new version of his classic "Louisiana Man" and then follows with Randy Newman's beautiful "Marie." Kershaw even pounds out Bob Dylan's raucous "Subterranean Homesick Blues." With the release of this crack album, Kershaw should expand his cult following.



**MICKEY GILLEY** — **Flyin' High** — Playboy KZ-35099 — Producer: Eddie Kilroy — List: 6.98

Drinkin' and honky tonks seem to be the dearest thing to Mickey Gilley's heart. But then Gilley has spent years poundin' his piano and entertaining rowdy Texans down in Houston. Eddie Kilroy always brings out the best in Gilley's music, and this album is no exception. A mixture of old and new songs, including the hit single, "The Power Of Positive Drinkin'," Gilley has recorded a bunch of good jukebox tunes here.

## Charly McClain wants to be your baby.

"Let Me Be Your Baby" is Charly's new single.  
It's the story of a lonely lady sung by a very lovely lady.  
On Epic Records.

Produced by Larry Rogers.

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# COUNTRY

## Grapevine Opry Succeeds In An Unconventional Fashion

(continued from page 36)

said, "I don't think you understood me. I want this to be a real showcase. You do whatever you want and spend whatever you want on this place." To date, Childs estimates that around \$1 million has been invested in lights, sound equipment, offices and a used Silver Eagle Bus.

In town for one of her few yearly visits to The Opry, Aunt Susie spoke with pride about her involvement with the organization. As usual, the petite, elderly lady sat during the show in her special booth attired in one of her many sparkling outfits designed by Nudies of Hollywood.

"This is the most worthwhile, constructive thing I've ever been involved with," said Susie. "If you could've just seen this place before it was finished. You know, these young kids have no place to go to show off their talent. I am so proud of all these people. I've tried to stay in the background. For a year, nobody even knew who Aunt Susie was."

### 'Susie' Awards

The influence of Aunt Susie permeates the entire organization. A huge oil portrait of her hangs in the theatre lobby. And Childs and High have organized an elaborate awards show held annually in which they present "Susie" Awards in five categories for best performers on The Opry. In a banquet ceremony held each year in September, the awards are given according to votes cast by members of Grapevine Opry Association, which boasts 2500 members. Each trophy is a foot-high, 30-pound bronze replica of "Aunt Susie" worth \$3,000.

The Opry has always worked from a

singular format — to provide audiences with a fast-paced, colorful, family show. And certain rules are enforced with regularity. For example, no smoking is allowed in the theatre and no beer or liquor is served on the premises. Also, certain songs are not allowed to be performed. In other words, no songs with any reference to drinking, drugs or sex are tolerated — and certainly no songs with four-letter words. From the success of The Opry, audiences seem to appreciate the club's unusual format.

Not content with the unexpected growth and acceptance of The Opry, Childs and High hope to continue expansion with their eyes on television production. Negotiations are already complete for a live five-hour telecast June 3 over a local Dallas station. And High said taped segments from that show will be presented to networks in hopes of negotiating more live telecasts or a possible special. He is convinced the facilities and format are ideal for television.

### Ultimate Goal

"We realized in the beginning that television was the ultimate goal," said High, a veteran of over 20 years in country music. "We also realized it would cost us a million dollars on our own just for the equipment. We have the facilities to work with television, but we don't have the expertise; for instance, our sound board is set up to plug right in to television equipment. So we are talking to different people about some type of television exposure. The producers of 'Austin City Limits' have been up here and they love the setup. They may do a show with our people using their type of format."



**CHRISTMAS IN APRIL?** — Mercury's The Statler Brothers were in Nashville recently working in the studio on a Christmas album to be released in early fall. The Statlers were only here briefly because of a heavy touring schedule. Shown in the studio (l-r) are: Lew DeWitt, Statler Brothers; Jerry Kennedy, vice president/A&R, Mercury; and Phil Balsley, Harold Reid and Don Reid of the Statler Brothers.

## Writers Night To Benefit City Youth

NASHVILLE — A host of Nashville's finest songwriters will perform May 3 at The Exit/In here in a benefit for the Youth Services/Nashville Child Center, Inc. Sponsored by the Nashville Songwriters Association, the benefit should provide needed financial support for local neighborhood child care programs.

Some of the writers scheduled for the benefit are Richard Leigh ("Don't It Make My Brown Eyes Blue"), Sonny Throckmorton ("Middle Age Crazy"), Roger Bowling ("Lucille"), Curly Putnam ("Green, Green Grass Of Home"), Sterling Whipple ("Blind Man In The Bleachers") and Rafe Van Hoy ("Golden Ring").

Advance tickets are available through the Nashville Child Center/Youth Services located at 225 12th Avenue South.

## Publisher Names Higdon Director

NASHVILLE — Cedarwood Publishing general manager Bill Denny has announced the promotion of Pat Higdon to director of creative services for Cedarwood.

"Higdon's promotion is directly because of a restructuring of personnel at Cedarwood," Denny said. "He will be responsible for the coordination of writer development and the production and placement of material. He will also actively solicit new writers and material to further develop the Cedarwood catalog."

### Three Years Experience

Higdon has worked for three years in production and engineering at Cedarwood. Prior to Cedarwood, he engineered at Woodland Sound Studios here for three years.

## Top Billing's Rice Subject Of ABC's '20-20' Program

NASHVILLE — ABC-TV camera crews from New York and Miami visited here April 11 and 12, taping round-the-clock in preparation for an upcoming feature on Top Billing agency head Tandy Rice.

Rice will be part of an hour-long show, which is part of a new network series entitled "20-20," making its coast-to-coast bow in June. General format of the prime-time series will be human interest and according to officials, will "cover the spectrum of human interest items on people and places across the width and breadth of America. The special feature on Tandy Rice will be aired, probably, in the first show to hit the airwaves in June."

The first day of taping took place in Plains, GA, and involved scenes with Billy Carter in and around his famous service station, at the new Plains Welcome Center and at Miss Lillian's celebrated "Pond House."

Other sequences taped back in Nashville include a roadshow rehearsal with Jim Ed Brown and Helen Cornelius; an album preview session with Don Gibson; supper with Jack Greene and Jeannie Seely; a dinner meeting with Tom T. Hall, his wife and manager; a TV taping with The Kendalls; a recording session with Dickey Lee; a farm visit with Jeannie C. Riley; a career strategy meeting with Cornelia Wallace; a look at Kitty Wells' and Johnny Wright's new bus; random office meetings at Top Billing and in Franklin, TN; a Williamson County Bank board of directors meeting; Rotary Club luncheon and tennis match with the Rice family.

## Rodeo Champion Signs With SOS

NASHVILLE — Chris LeDoux, 1976 Professional Rodeo Cowboy Association World Champion Bareback Bronc Rider, has become associated with SOS Public Relations, a division of Specialized Office Services here.

LeDoux, who has been a professional rodeo cowboy since 1970, has been recording for his private label, American Cowboy Songs/Lucky Man Music, since 1972. He released his eighth album, "Western-Country," this February.

The Wyoming resident will continue to concentrate on the rodeo circuit, but says he is looking forward to becoming more involved in the music industry, eventually making it his career.

SOS also represents Stu Stevens, a native of Nottingham, England, who has gained U.S. recognition through the Country Music Association's International Show, appearances on the Grand Ole Opry, and an association with Granite Records in Los Angeles.



**MOFFATT SIGNS WITH MERCURY** — Phonogram, Inc./Mercury Records recently announced the signing of singer/songwriter Hugh Moffatt to a long-term recording contract with the label. Moffatt's first Mercury single, "The Gambler," has just been released. Pictured at the signing (l-r) are: Jerry Gillespie, A&R director/country, Phonogram, Inc.; Moffatt; and Chuck Morris, Moffatt's manager.

## Newbury Saddles Up For Film Role

NASHVILLE — Hickory Records singer/songwriter Mickey Newbury will have a supporting role in the upcoming "Ned Christie" western movie as well as writing and singing songs for the film.

"His Eye Is On The Sparrow," from Newbury's new album of the same title, will serve as the theme song for "Ned Christie," which will feature actors Ben Johnson and Will Sampson. Slated to begin production in June in Oklahoma, the movie will also use two other Newbury songs, "Let Me Sleep" and one more which Newbury will write especially for the movie.

According to Ron Woolman, personal representative for Newbury, the involvement of Newbury expanded considerably after director Ralph Powell met and talked with the singer.

"Mickey has always wanted to try his hand at acting," Woolman said. "But he has usually been offered 'B' roles. I called Ralph about a part in this movie as well as using some of Mickey's songs. Ralph said, 'I can give him a bit part and see what he can do with it.'"

"I sent Ralph a videotape of Mickey on stage, and he liked that and asked Mickey to come see him," Woolman added. "After about a week of discussions, Ralph had given Mickey a major support role as a marshal in the film and decided to use three of his songs. In addition, he and Mickey talked about the script, and the director may use Mickey's ideas concerning the closing scene."

Woolman said Newbury was already taking acting lessons and horseback riding lessons in preparation for the film.

## 3 Due On Little Richie

LOS ANGELES — New albums by Sam West IV, Albert Young Eagle and Chuck Dale are scheduled for release by Little Richie Records this month.



**THROCKMORTON SIGNS WITH ASCAP** — Songwriter Sonny Throckmorton has signed an exclusive contract with ASCAP. Throckmorton will now write for Cross Keys, which is the ASCAP company for Tree International. Shown above are (l-r): Merlin Littlefield, ASCAP assistant regional director; Throckmorton; Ed Shea, ASCAP Southern regional director; and Connie Hurt, also assistant Southern regional director for ASCAP.





RICHARD FULTON  
MAYOR  
METROPOLITAN COURTHOUSE  
NASHVILLE, TENNESSEE 37201

April 5, 1978

Mr. George Albert  
Owner/Publisher  
CASH BOX Publications  
6363 Sunset Boulevard  
Hollywood, California 90028

Dear Mr. Albert:


Recently, I learned that CASH BOX has expanded its coverage of music and recording activities in Nashville. It is my understanding that the staff of the local CASH BOX office has been expanded from two people just a year ago to a current staff of six.

On behalf of our city, I want to extend to you our congratulations for this increased coverage of one of Nashville's most important industries. This is a move which will be of great benefit to your readers.

Jim Sharp, the Director of Nashville Operations for CASH BOX, is doing a great job and I feel sure that he and other staff members will continue to do so. We in Nashville are very proud of the strong connections between our city and the music industry. We are also proud of the work being performed by CASH BOX.

With every good wish, I am

Sincerely,

  
Richard H. Fulton  
Mayor

RHF:jf

# CASH BOX

Believes in

Nashville — The people & their music

That's why Nashville believes in us.

## Thank You Mayor Fulton



# COUNTRY RADIO

## THE COUNTRY MIKE

**IT'S OFFICIAL . . .** As reported in this column a couple of weeks ago . . . WMAQ/Chicago has a new music director. Program director **Bill Hennis** announced the appointment this week of **Suzanne Benson** to the music post. She was most recently p.m. drive and music director at WFMS/Indianapolis. Hennis told **Country Mike** . . . "It's our pleasure to announce the appointment of Suzanne Benson as the new music director at WMAQ. Suzanne has developed a strong knowledge of country music . . . and since she's from the Midwest . . . she has a good idea of what type of music will go over well in Chicago. We think she's a fine addition to our staff." Suzanne says she's excited about working in Chicago . . . and she'll take music calls on Wednesdays between 9-5 at 312-861-8267.

It's also official now that **Tom Allen**, formerly with KBOX/Dallas, is the new operations-music director for WDEE/Detroit. That means Tom Collins is looking for a new gig . . . if you're looking for an experienced programmer . . . Collins could be just what you need.

**MUSIC DIRECTOR PROFILE . . .** WAME/Charlotte has a fairly new music director. **Pat McGowen** was promoted to the position to replace **Jay Marvin** a couple of months ago. McGowen began his career in 1973 at WNLC/New London, Conn. after graduating with a degree in history from Rutgers in his home state of New Jersey. He moved to the music director's slot at WWOD/Lynchburg, Virginia in 1974. McGowen started with WAME in 1976 as the all night jock. Married with one child, McGowen collects beer cans, after he's emptied them, for a hobby.



Pat McGowen

Congratulations to **Don McCoun**, outgoing KCKN GM, on the purchase of a radio station in the Northwest.

**Chris McGuire** is looking for an experienced morning personality for the Bill Anderson-owned KFTN/Provo, Utah. Sounds like it would be a great place to live and work. If you'd like to apply, send your best disc jockey type tape to P.O. Box 1400, Provo, Utah 84601.

Here's some more ARB boosters as we move into the final couple of weeks of the April-May sweep . . . WQQT/Savannah, Georgia is running their "Mystery Voice" contest. They're asking listeners to call in to identify the voice on cart to win cash and other valuables. WQQT MD **Terry Wunderlin** would also like to hear from some famous-type recording artists. Call him at 912-232-4182.

WHN/New York is running a television ad campaign . . . with **Ronnie Milsap** singing the jingles.

WKDA/Nashville is giving away another **Eivis** catalog this month.

WIL/St. Louis recently gave away two 1978 Ford pickups . . . and they're giving away another one during the book . . . this one has ten grand in the glove box.

We hope all you PDs, MDs, and GMs still have all your hair after the book has been completed.

WFIG/Sumter, South Carolina is looking for a couple of new staff members . . . they need an afternoon drive jock and a news announcer. Both positions require a third phone and experience. Send tapes and resumes to **Howard Dameron** . . . P.O. Box 38, Sumter, So. Carolina 29150.

Please address all correspondence concerning this column to **Country Mike** . . . **Cash Box** . . . 21 Music Circle East, Nashville, Tennessee 37203. 'Til next week . . . this has been . . .

country mike

## KDJW 'Free Concert' Draws 13,000 To 8th Amarillo Concert

by Tim Williams

NASHVILLE — Amarillo's #1 radio station, KDJW, played host to more than 13,000 avid country music fans, during their eighth annual "Free Country Concert" this past weekend. The station's program and music director, Dugg Collins, who booked all the acts and was also a performer on the show, said they had to add a second show this year because of the tremendous fan response.

This year's "Free Concert" featured Johnny Paycheck with R.C. Bannon, Margo Smith, Wendell Adkins, DeWayne Bowman, Dugg Collins and his West Texas Express and Bobby Borchers.

The whole idea behind this annual affair, according to Collins, is that all the fans who want to attend get in for free. Collins says that KDJW spends all its promotional money for this one event each year, instead of having a bunch of little contests that only a few of its listeners get to participate in.

### Day/Night

The "Free Concert" consisted of a Saturday afternoon show, and a sold-out evening performance, with total attendance for both shows at just over 13,000.

Highlights of the two shows included three standing ovations for the West Texas favorite, Wendell Adkins, a remarkable talent with a voice closely resembling Waylon Jennings'. Margo Smith and her band also received standing ovations at both performances, as she sang some old favorites, her last #1 record and her new single, R.C. Bannon opened with Paycheck's band to a crowd who remembered him from when he lived in Amarillo a

few years ago.

Johnny Paycheck was the audience favorite, as he stomped up on stage and promised the crowd "a big time." He kept his promise, receiving not only several standing ovations, but also a large crowd of fans gathering around the stage singing along on his smash hit, "Take This Job And Shove It."

After the second show, Paycheck and his band members were followed by a large number of fans to a local night spot, The Caravan, where Paycheck closed out the night with renditions of some songs not normally performed during his show.

The "Free Concert" was not only successful for the station and the performing artists, but, as Collins commented, "This gives us the opportunity to thank all our listeners each year for their fantastic loyalty and support."

## Country Music Fan Fair Slated For June 5-11

NASHVILLE — The 7th annual Country Music Fan Fair, co-sponsored by the Country Music Association and the Grand Ole Opry, will be held here June 5-11 at the Municipal Auditorium.

A mixture of entertainment, softball and a dance, the Fan Fair is designed to let the country music fan mingle with recording artists and get a first-hand taste of the music industry in Nashville.

Kicking off Fan Fair this year will be a free slow-pitch celebrity softball tournament held at Cedar Hills Park June 5 and 6.

## MOST ADDED COUNTRY SINGLES

- IT ONLY HURTS FOR A LITTLE WHILE — MARGO SMITH — WARNER BROS.**  
WHOO, WLOL, KWMT, KXOL, KLAKE, KGA, KOYN, WSDS, WPNX, WMC, KAYO, WIRE, WVOJ, WMNI, WNRS, WUBE, WTSO, KSSS, WXCL, KKYX, KRAK, KMPS, KYNN, KENR, KCUB, WCMS, WWVA, WSLC, WWOL, KIKK, KEBC, KDJW.
- I CAN'T WAIT ANY LONGER — BILL ANDERSON — MCA**  
WPNX, KSON, WIL, WBAM, WMC, WIRE, WVOJ, WNRS, KFDI, KRMD, KSSS, KKYX, KDJW, WUNI, WSHO, WAME, WWVA, WCMS, KENR, KYNN, KMPS, KRAK, WHOO, KJJJ, KLAKE, WAXX, KOYN, KCKC, WSDS, KHAK.
- TWO MORE BOTTLES OF WINE — EMMYLOU HARRIS — WARNER BROS.**  
KUZZ, WIL, WMC, WDEE, WXOX, KNUZ, WWOK, WUNI, WSHO, KCUB, KENR, KXLR, KHEY, KGBS, KRAK, KNEW, KHAK.
- SHADY REST — MEL STREET — POLYDOR**  
WBAM, WTSO, KRMD, WXCL, WYDE, WAME, WSLC, WCMS, KXLR, KYNN, WLOL, KJJJ, KVOO, KLAKE, KCKC, WSDS.
- I'VE GOT TO GO — BILLIE JO SPEARS — UNITED ARTISTS**  
WPNX, WMNI, KRMD, KSSS, WXCL, KDJW, KEBC, WWOL, WWVA, KYNN, KGBS, KWMT, KXOL, KLAKE, WHK.
- HERE COMES THE REASON I LIVE — RONNIE McDOWELL — SCORPION/GRT**  
WPNX, WVOJ, WMNI, WTSO, KFDI, WXCL, KKYX, KDJW, KEBC, WSLC, WCMS, KJJJ, WINN, WAXX, KGA.
- ME AND THE I.R.S./GEORGIA IN A JUG — JOHNNY PAYCHECK — EPIC**  
WMAQ, WSLR, WXOX, KKYX, KCUB, KXLR, WJJD, KLAC, KRAK, KJJJ, KNEW.
- I'D LIKE TO SEE JESUS (ON THE MIDNIGHT SPECIAL) — TAMMY WYNETTE — EPIC**  
WSLR, WMNI, WKDA, KSSS, WSHO, KYNN, KRAK, KJJJ, KLAKE, KGA, KCKN.
- ONLY YOU — FREDDIE HART — CAPITOL**  
WPNX, KAYO, WIRE, WSLR, KFDI, KRMD, KKYX, WWOL, WCMS, WPIK, WDSD.
- NOW YOU SEE 'EM, NOW YOU DON'T — ROY HEAD — ABC**  
WBAM, WDEE, WUBE, WPLO, WUNI, KXLR, KLAC, KMPS, KWJJ, KCKC.

## MOST ACTIVE COUNTRY SINGLES

- GEORGIA ON MY MIND — WILLIE NELSON — COLUMBIA**  
KUZZ 50-44, KERE 24-18, KAYO 25-20, WDEE ex-33, WNRS 32-28, WIRE ex-34, KFDI 48-40, KSSS 22-15, WXCL 35-26, WPLO 13-8, KDJW 40-35, KNUZ 15-5, KIKK 10-5, WLOL 42-36, WAME ex-25, WWVA 24-17, KENR 12-2, KXLR 39-27, WJJD ex-27, KLAC 34-25, KHEY ex-46, KYNN ex-33, KWJJ ex-36, KGBS 20-11, KRAK 41-31, WHOO 19-13, KWMT 33-25, WPIK ex-37, KXOL 22-14, KLAKE 36-29, WHK 19-13, KNEW 37-27, KGA ex-27, KCKN 14-7.
- NO, NO, NO (I'D RATHER BE FREE) — REX ALLEN JR. — WARNER BROS.**  
KUZZ 35-30, WIL 25-19, WDEE ex-34, WMNI 40-32, WIRE 40-32, KFDI 38-29, KSSS 25-20, WXCL 33-27, WPLO ex-27, KDJW 28-19, KEBC 24-18, WUNI 14-9, WYDE 29-22, KENR ex-40, KXLR 33-26, WJJD ex-30, KLAC 44-36, KHEY 48-42, KMPS 28-22, KRAK 45-38, WHOO ex-39, WLOL 35-21, KJJJ 33-26, KWMT 29-21, WPIK 28-20, KXOL 20-13, KLAKE 33-26, WHK 28-18, KNEW 34-27, WAXX 31-25, KGA 29-23, KOYN 31-20, KCKN 33-26.
- PUTTIN' IN OVERTIME AT HOME — CHARLIE RICH — UNITED ARTISTS**  
WPNX ex-38, KUZZ 45-39, WIL 38-30, WBAM ex-40, WMC ex-22, WSLR 39-28, WMNI ex-37, WUBE 38-33, WXOX 46-34, WIRE ex-42, KSSS ex-27, WXCL ex-35, KDJW 54-43, WWOK ex-29, KEBC ex-40, KFTN ex-34, WYDE ex-38, KENR ex-37, KWMT 40-26, WPIK 33-24, KLAKE ex-40, WHK ex-38, WDAF ex-21, KNEW ex-37, WAXX ex-33, WSDS 43-30, KCKN 29-15.
- GOTTA QUIT LOOKIN' AT YOU BABY — DAVE & SUGAR — RCA**  
WPNX 38-33, KUZZ 44-37, WBAM ex-39, WMC ex-30, WVOJ 30-25, WSLR 33-27, WMNI 27-22, WNRS 42-30, WUBE ex-37, KFDI 47-39, KRMD 37-28, WPLO ex-28, KDJW 34-26, KEBC 57-34, WUNI 26-19, WLOL 40-35, WYDE 21-10, KXLR 50-37, KYNN 36-29, KMPS ex-29, KRAK ex-45, WHOO 27-20, KJJJ ex-40, KWMT 36-29, KVOO 54-29, WPIK 31-22, KXOL ex-50, KLAKE ex-35, KNEW ex-38, WAXX ex-37, WBAF ex-43.

## Wheeler Appointed To New Double GM Post

NASHVILLE — Ver! Wheeler, general manager of WUBE AM/FM, has been appointed to the newly-created position of general manager of WUBE AM/FM, Cincinnati and KCKN AM/FM, Kansas City, both Kaye-Smith Radio stations. Wheeler will be replacing Don McCoun, KCKN AM/FM general manager. McCoun will be returning to the Northwest following the purchase of a radio station.

The two AM and FM stations have operated with a modern country format for several years. No personnel changes at either of the stations are contemplated.

In addition to WUBE AM/FM and KCKN AM/FM, Kaye-Smith Radio owns KJR and KISW-FM, Seattle; KJRB, Spokane; and KXL AM/FM, Portland. Kaye-Smith is jointly owned by Danny Kaye and Lester Smith.



**MARGO VISITS CASH BOX** — Warner Brothers recording artist Margo Smith stopped by the Nashville **Cash Box** office recently to chat with staffer Tim Williams about her new single, "It Only Hurts For A Little While," which debuted this week at #48 bullet. Pictured above are (l-r): Smith and Williams.



# SEVEN PROOF

We have seven hits and here's the proof:

## 1. LYNN ANDERSON



RISING ABOVE IT ALL  
3-10721

## 2. R. C. BANNON



(THE TRUTH IS) WE'RE LIVIN' A LIE  
3-10714

## 3. BOBBY BARE



TOO MANY NIGHTS ALONE  
3-10690

## 4. BARBARA FAIRCHILD



THE OTHER SIDE OF THE MORNING  
3-10607

## 5. SONNY JAMES



THIS IS THE LOVE  
3-10703

## 6. DARRELL McCALL



THE WEEDS OUTLIVED THE ROSES  
3-10723

## 7. WILLIE NELSON



GEORGIA ON MY MIND  
3-10704

Each is proven at radio, proven at retail.

From Columbia Records 



# JAZZ

## ON JAZZ

**Lionel Hampton** kicked off a 30-city European tour last week. Not bad for a man who recently finished back-to-back gigs in New York (at Dangerfield's and The Riverboat) and celebrated his 69th birthday!

An old associate of Hamp's, tenor sax man **Dexter Gordon**, begins work on his third Columbia LP late this month. Looking fit and sounding strong, Dex will be touring for the next month or so.

Among the new releases are "Slick Funk" by **John Bunch** on Famous Door, with **Cal Collins** on guitar. The **Jack Scalise Trio** has an LP on Polaris consisting mostly of original material, with the leader playing both acoustic and electric keyboards. Other new albums include "Last Sessions Vol. 2" by **Elmo Hope** on Inner City, comprising 1966 sides with **John Ore** on bass and **Philly Joe Jones** on drums; and "Dream Machine" by **Paul Horn** on Mushroom, which features a bevy of West Coast heavies.

Anyone wishing to attend the Kool Jazz Festivals which will start next month and run through late July in 21 cities nationwide may dial toll-free: (800-543-1793) for information.

Pianist **Marion McPartland** returns to

Belmians Bar in New York's Hotel Carlyle on April 24. This will be McPartland's sixth season at the club.

**Ahmad Jamal's Quintet** and **Air** will be among the next attractions at Keystone Korner in San Francisco. Air, which has a new album out on Nessa ("Air Time"), will also be one of the first acts to appear on the new Arista jazz line, Novus, which will debut shortly.

Big Town Records, a new label from Bihari family (remember Modern, Flair, Crown, Kent and United/Superior?), reaffirms its commitment to the blues with newly recorded albums by **Big Joe Turner**, **Charles Brown**, **Lowell Fulson**, **Smokey Wilson** and **Joe Houston**. Several of these artists have relationships with earlier Bihari labels going back 30 years or more. Big Town is also distributing the JRC label of **Russell and Illinois Jacquet**.

My, how-times-change department: Japanese readers of Swing Journal magazine voted "Hi-Fly" by Norwegian singer **Karin Krog** the Number One Jazz Vocal Album of the Year. Actually, this is no surprise, since Krog has been one of Europe's hippest singers for some time.

**bob porter**



**WHITE DROPS BY KRE** — Elektra/Asylum's Lenny White recently visited KRE AM/FM in San Francisco to talk about his latest album "Adventures Of Astral Pirates." Pictured (front l-r) are: Roy Lee, KRE air personality; and Phyllis McGuire, independent producer. (Back l-r) Joe Morrow, E/A Jazz/Fusion marketing representative; Stephanie Dilley, KRE air personality; White; Rick Holmes, KRE music director; and Bruce Shindler, E/A local promotion representative/San Francisco.

## TOP 40 ALBUMS

	Weeks On 4/22 Chart		Weeks On 4/22 Chart
<b>1 WEEKEND IN L.A.</b> GEORGE BENSON (Warner Bros. 2WB 3139)	1	<b>21 VOYAGER</b> DEXTER WANSEL (Phil. International JZ 34985)	23
<b>2 FEELS SO GOOD</b> CHUCK MANGIONE (A&M SP 4658)	2	<b>22 SPINOZZA</b> DAVID SPINOZZA (A&M SP 4677)	28
<b>3 LIVE AT THE BIJOU</b> GROVER WASHINGTON JR. (Kudu KUX-3637 MZ)	3	<b>23 THAT'S WHAT SHE SAID</b> FLORA PURIM (Milestone M-9081)	25
<b>4 SAY IT WITH SILENCE</b> HUBERT LAWS (Columbia JC 35022)	7	<b>24 WHERE GO THE BOATS</b> JOHN HANDY (Warner Bros. BSK 3170)	24
<b>5 LET'S DO IT</b> ROY AYERS (Polydor PD-1-6126)	5	<b>25 PEG LEG</b> RON CARTER (Milestone M-9082)	32
<b>6 HOLD ON</b> NOEL POINTER (United Artists UA-LA 848H)	4	<b>26 FUNK IN A MASON JAR</b> HARVEY MASON (Arista AB 4157)	12
<b>7 RAINBOW SEEKER</b> JOE SAMPLE (ABC AA-1050)	8	<b>27 EASY LIVING</b> SONNY ROLLINS (Milestone M-9080)	21
<b>8 THE MAD HATTER</b> CHICK COREA (Polydor PD-1-6130)	6	<b>28 ACTION</b> BLACKBYRDS (Fantasy F-9535)	17
<b>9 THE PATH</b> RALPH MacDONALD (Marlin 2210)	9	<b>29 LENNY WHITE PRESENTS THE ADVENTURES OF ASTRAL PIRATES</b> (Elektra 6E-121)	18
<b>10 LOVE WILL FIND A WAY</b> PHAROAH SANDERS (Arista AB 4161)	10	<b>30 STARBOOTY</b> UBIQUITY (Elektra/Asylum 6E-120)	27
<b>11 WEST SIDE HIGHWAY</b> STANLEY TURRENTINE (Fantasy F-9548)	11	<b>31 BREEZIN'</b> GEORGE BENSON (Warner Bros. BS 2919)	29
<b>12 LOVE ISLAND</b> DEODATO (Warner Bros. BSK 3132)	14	<b>32 ENIGMATIC OCEAN</b> JEAN-LUC PONTY (Atlantic SD 19110)	30
<b>13 HEADS</b> BOB JAMES (Columbia/Tappan Zee JC 34896)	15	<b>33 RUBY, RUBY</b> GATO BARBIERI (A&M SP 4655)	31
<b>14 LOVELAND</b> LONNIE LISTON SMITH (Columbia JC 35332)	20	<b>34 WAVES</b> TERJE RYPDAL (ECM 1-1110)	33
<b>15 BURCHFIELD NINES</b> MICHAEL FRANKS (Warner Bros. BSK 3167)	22	<b>35 AL JARREAU LIVE IN EUROPE/LOOK TO THE RAINBOW</b> (Warner Bros. WB 2BZ 3052)	34
<b>16 MODERN MAN</b> STANLEY CLARKE (Nemperor/CBS JZ 35303)	26	<b>36 UNFINISHED BUSINESS</b> JIMMY SMITH (Mercury SRM-1-3716)	—
<b>17 JUST FAMILY</b> DEE DEE BRIDGEWATER (Elektra 6E-119)	16	<b>37 DEER WAN</b> KENNY WHEELER (ECM-1-1102)	36
<b>19 HERB ALPERT &amp; HUGH MASEKELA</b> (Horizon/A&M SP-728)	13	<b>38 TIGHTROPE</b> STEVE KAHN (Columbia JC 34857)	38
<b>19 TEQUILA MOCKINGBIRD</b> RAMSEY LEWIS (Columbia JC 35018)	19	<b>39 MULTIPLICATION</b> ERIC GALE (Columbia JC 34938)	39
<b>20 CASINO</b> AL DIMEOLA (Columbia JC 35277)	—	<b>40 FRIENDS AND STRANGERS</b> RONNIE LAWS (UA BNLA 730)	40

## JAZZ ALBUM PICKS

**LIVING ON A DREAM** — Wayne Henderson — Polydor PD-1-6145 — Producer: Wayne Henderson — List: 7.98

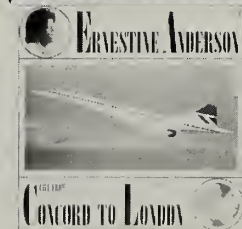
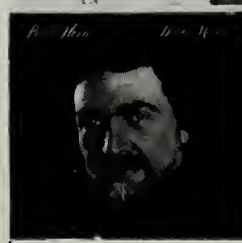
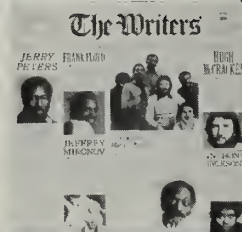
Wayne Henderson, trombonist for the Crusaders and producer for a number of albums, puts both talents to work extensively on this first solo effort for Polydor. The charts here are heavily rhythm oriented, resulting in what might be described as a "jazz-funk" sound. The title tune, one of the six Henderson composition among the album's eight songs, is an interesting blend of classical, MOR, jazz and R&B styles which should hold up well under repeated airplay.

**RED NORVO IN NEW YORK** — Famous Door 116 — Producer: Harry Lim — List: 7.98

This is easily the finest Norvo album in 10 years and one of the best he has ever made. A hand-picked band, including Scott Hamilton on tenor sax and Dave McKenna on piano, obviously spurs the veteran vibes star on to inspiration. Swing era standards predominate, and all three soloists respond with timeless, inventive playing. One of the year's best!

**BLACKJACK** — Clarence Gatemouth Brown — Music Is Medicine 9002 — Producer: not credited — List: 7.98

Brown is a Texas-based guitarist/singer/violinist of major talent who is presented here in his first U.S. LP. A hero in France and an R&B hitmaker of the 1950s, Brown is quite simply a musician beyond category. His band here contains a full rhythm section plus pedal steel and a trumpet player who doubles flute! The album notes describe the music thusly: "white hot, red-neck, bluegrass music from a red-hot, blue-collar Black man (from Orange, Texas) named Brown." Try to hear this!



**THE WRITERS** — Columbia JC 35297 — Producer: Ralph MacDonald — List: 7.98

This six man aggregation of super studio talent has collaborated to produce a stunningly refreshing contemporary jazz LP. Led by virtuoso percussionist Ralph MacDonald, this lineup consists of crack players Jerry Peters, Frank Floyd, Jeff Mironov, Hugh McCracken and Anthony Jackson. The album's tunes are consistently soulful and infectious, with many utilizing a funky bass bottom from which each player can subtly emphasize his individual strengths. Also pop potential.

**DREAM MACHINE** — Paul Horn — Mushroom MRS 5010 — Producer: Al Schmitt — List: 7.98

Although this time out Horn decided to forego the exotic environments in which he has recorded in the past, his third Mushroom album is just as sophisticated and often just as mysterious as those recorded in the Great Pyramid and the Taj Mahal. His improvising is, as usual, excellent throughout and is best heard on Lalo Schifrin's sensitive "Vera Cruz" and the flighty pop tune "Witch Doctor." With the help of producer Schmitt (which produced George Benson, Al Jarreau) and several top studio men, this one should really hit the mark.

**CONCORD TO LONDON** — Ernestine Anderson — Concord Jazz 54 — Producer: Carl Jefferson — List: 7.98

Ms. Anderson is in remarkably good voice here in concert performances recorded both in California and London. Firm trio support is all she needs. Strong swinging, singing with versions of "Am I Blue" and "My Romance" stickouts. A superior vocal album by a vibrant performer.



# Bobbi Humphrey plays only one style of music—

## “Freestyle.”

Nothing separates Bobbi Humphrey from her musical goals. The First Lady of Flute knows no restrictions of style. She lets out every ounce of energy and emotion.

For her new album, Bobbi has provided an array of songs that are sometimes rhythmically sensual, sometimes softly revealing, and often

just as free and funky as hard-blowing musicians can be.

Along with the finest jazz-session musicians there's a special appearance by one wonderful harmonica player on Bobbi's new single, “Home-Made Jam.” 8-50529

And above all, one thing remains constant—the talent that has given Bobbi Humphrey the right to play “Freestyle.”

**The new Bobbi Humphrey album is “Freestyle.”** JE 35338

**On Epic Records and Tapes.**





# RHYTHM AND BLUES

## Renovated Apollo Theatre To Provide Entertainment Again

by Carita Spencer

LOS ANGELES — On May 5, the famed Apollo Theatre will reopen its doors to the public for the first time in nearly three years under the auspices of Apollo Booking Corporation. Elmer Morris, president of Apollo Booking, says the refurbishing of the 44 year old venue comes as the result of an effort to "provide entertainment for the people who live in Harlem and bring 125th Street back to life while helping the businesses in the area."

Percussionist Ralph MacDonald is booked for the first three nights with two shows scheduled for Saturday and Sunday. Performing with MacDonald will be Eric Gale, Richard Tee, Richard Marotta, Anthony Jackson and Arthur Jenkins. Randy and Michael Brecker, Tom Scott and Barry Rogers constitute the horn section. The Soweto Sounds, a group of South African singers, will supply vocals accompanied by the Bamboo Steel Band. Additionally, flautist Bobbi Humphrey will perform Friday and Sunday with vocalist Patti Austin appearing on Saturday.

MacDonald indicates that there is a possibility of some "surprise" guest appearances and says that the event is in keeping with the theme of his current album, "The Path," which is "getting back to my musical roots."

"I was born and raised in New York City, eight blocks away from there (the theatre)," he says, "and I have never played there. This reopening will be something special for me and it will be something good for Harlem. The Apollo Theatre gave me the courage, pride and dignity that I grew up with. I will be satisfied if I can give that same inspiration to some young musically oriented individual. I am proud to be back."

### New And Improved

Morris admits that some people are skeptical about the reopening because of the theatre's past history. He points out that

"a lot of things have changed," most notably the interior, via a complete remodeling. New plumbing, sound and lighting systems have been installed along with fully carpeted floors, reupholstered seats and new paint. Morris feels this will be instrumental in establishing a good rapport with the entertainers as well as the patrons.

"We have done everything to improve the theatre," Morris notes. "This is the first time the Apollo has been black-owned and operated. It will work because the people want it. They need the entertainment and we are going to provide it for them."

### 'Better Relationship'

He continues, "We're going to deal with the people on the level, establishing a better relationship with the entertainers, making sure they get paid and little things that they didn't get before when they came here to make them comfortable. The dressing rooms were terrible before, it was really bad, but all of that has been corrected. We'll include things like baskets of fruit or television in the rooms, whatever it takes to make them comfortable and make them want to come back to the Apollo."

Morris says the theatre, which has a capacity of 16,000, will also have reserved seating, something it has never had before. At this point, a number of entertainers are under consideration for the future but no confirmations were disclosed. Bookings will be handled through the theatre as well as through outside agencies. Tentative plans are for entertainment to run for five days a week, Wednesdays through Sundays.

"We want to bring back as much nostalgia to the people as possible," Morris concludes, "so that they can say they have something here, something they can call their own. If we can create that situation here, black people won't have to go downtown to go out and we can keep the money in the community."



**VERY CHIC** — The members and management of the Atlantic recording group Chic were presented with gold record awards for their "Chic" album and "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)" single at a recent gala luncheon saluting the band. Shown at the presentation (standing, l-r) are: Michael Klenfner, Atlantic's senior vice president; Dick Kline, the label's senior vice president of promotion; Tom Cossic of NK Productions; Atlantic president Jerry Greenberg and Hillery Johnson, the label's vice president/director of special markets. Pictured seated (l-r) are: group members Bernard Edwards, Nile Rodgers, Tony Thompson, and Norma Jean Wright.

## THE RHYTHM SECTION

**BACK IN TOWN** — MCA's Wendell Bates, national black marketing director, returns to Universal City Plaza (just in time for an April 19th birthday) after a three week stay at Riverside Hospital for treatment of a pinched nerve. Bates says he's "alive and kickin', without a doubt" and commends his staff for a "remarkable job" in his absence. . . . **Van McCoys'** single, the title tune from his latest MCA album, "My Favorite Fantasy," debuted at #82 bullet last week and is currently #70 bullet.

**MORE IN-STORE** — A number of Motown recording artists were the focus of a major in-store appearance at Big Bens Records and Tapes in Los Angeles last weekend (Apr. 15). **Smokey Robinson**, **Jermaine Jackson**, **High Inergy**, **Kenny Lupper**, **Cuba Gooding** and **Mandre** participated in the event at the 16,000 square foot store. Autograph signings, singles and T-shirt giveaways were happening and Ben Bartell, president of the chain, says that in spite of the rain, people showed up in "super quantities" throughout the afternoon. He adds that, "Business was sensational, we had a better weekend than we had for our

(continued on page 51)

## TOP 75 ALBUMS

		Weeks On 4/22 Chart		Weeks On 4/22 Chart
1	<b>SHOWDOWN</b> THE ISLEY BROTHERS (T-Neck/Epic 34930)	2	3	
2	<b>CENTRAL HEATING</b> HEATWAVE (Epic JE 35260)	5	3	
3	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS (RSO RS 4001)	3	18	
4	<b>WEEKEND IN L.A.</b> GEORGE BENSON (Warner Bros. 2WB 3139)	1	13	
5	<b>SO FULL OF LOVE</b> THE O'JAYS (Phila. Int'l. JZ 35355)	36	2	
6	<b>STREET PLAYER</b> RUFUS AND CHAKA KHAN (ABC AA-1049)	6	12	
7	<b>BOOTS? PLAYER OF THE YEAR</b> BOOTSY'S RUBBER BAND (Warner Bros. BSK 3093)	4	11	
8	<b>FUNKENTELECHY VS. THE PLACEBO SYNDROME</b> PARLIAMENT (Casablanca NBLP 7084)	8	21	
9	<b>WARMER COMMUNICATIONS</b> AVERAGE WHITE BAND (Atlantic SD 19162)	9	6	
10	<b>YOU LIGHT UP MY LIFE</b> JOHNNY MATHIS (Columbia JC 35259)	18	6	
11	<b>BLUE LIGHTS IN THE BASEMENT</b> ROBERTA FLACK (Atlantic SD 19149)	7	18	
12	<b>ALL 'N ALL</b> EARTH, WIND & FIRE (Columbia JC 34905)	10	22	
13	<b>RAYDIO</b> (Arista AB 4163)	11	13	
14	<b>RIDING HIGH</b> FAZE-O (She SH 740)	15	15	
15	<b>REACHING FOR THE SKY</b> PEABO BRYSON (Capitol ST 11729)	14	13	
16	<b>FANTASY LOVE AFFAIR</b> PETER BROWN (Drive 104)	16	18	
17	<b>THANKFUL</b> NATALIE COLE (Capitol SW 11708)	17	23	
18	<b>GOLDEN TIME OF DAY</b> MAZE (Capitol ST-11710)	12	13	
19	<b>WE ALL KNOW WHO WE ARE</b> CAMEO (Chocolate City/Casablanca CCLP 2004)	20	12	
20	<b>ONCE UPON A DREAM</b> ENCHANTMENT (Roadshow/UA RALA 811-G)	19	16	
21	<b>CHIC</b> (Atlantic SD 5202)	23	21	
22	<b>LET'S DO IT</b> ROY AYERS (Polydor PD-1-6126)	21	9	
23	<b>VOYAGER</b> DEXTER WANSEL (Phila. Int'l. JZ 34985)	29	8	
24	<b>WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL</b> LOU RAWLS (Phila. Int'l./CBS JZ 35036)	22	22	
25	<b>SHOUT IT OUT!</b> B.T. EXPRESS (Columbia JC 35078)	24	12	
26	<b>VINTAGE '78</b> EDDIE KENDRICKS (Arista 4170)	27	10	
27	<b>THERE'S NO GOOD IN GOODBYE</b> MANHATTANS (Columbia 35252)	26	10	
28	<b>STARGARD</b> (MCA MCA-2321)	13	9	
29	<b>MACHO MAN</b> THE VILLAGE PEOPLE (Casablanca NBLP 7096)	34	7	
30	<b>MAGIC</b> THE FLOATERS (ABC AA 1047)	35	4	
31	<b>LOVE BREEZE</b> SMOKEY ROBINSON (Tamla T7-359R1)	32	7	
32	<b>WE CAME TO PLAY!</b> TOWER OF POWER (Columbia JC 34906)	40	4	
33	<b>SEND IT</b> ASHFORD & SIMPSON (Warner Bros. BS 3088)	33	30	
34	<b>LIVE AT THE BIJOU</b> GROVER WASHINGTON JR. (Kudu KUX-3637 MZ)	25	20	
35	<b>FLYING HIGH ON YOUR LOVE</b> THE BAR-KAYS (Mercury SRM-1-1181)	30	24	
36	<b>LET ME PARTY WITH YOU</b> BUNNY SIGLER (Gold Mind GZS 7502)	28	14	
37	<b>THE PATH</b> RALPH MacDONALD (Marlin 2210)	38	9	
38	<b>ONCE UPON A TIME</b> DONNA SUMMER (Casablanca NBLP 7078-2)	37	24	
39	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> (20th Century T-543)	31	34	
40	<b>UP THE YELLOW BRICK ROAD</b> THE SALSOU ORCHESTRA (Salsoul SA 8500)	45	6	
41	<b>LOVELAND</b> LONNIE LISTON SMITH (Columbia JC 35332)	46	3	
42	<b>ERUPTION (FEATURING PRECIOUS WILSON)</b> (Ariola SW 50033)	44	8	
43	<b>HOLD ON</b> NOEL POINTER (United Artists UA-LA848H)	42	10	
44	<b>LOVE WILL FIND A WAY</b> PHAROAH SANDERS (Arista AB 4161)	47	7	
45	<b>HERB ALPERT &amp; HUGH MASEKELA</b> (Horizon/A&M SP-728)	43	13	
46	<b>IF MY FRIENDS COULD SEE ME NOW</b> LINDA CLIFFORD (Curton CUK 5021)	57	3	
47	<b>JUST FAMILY</b> DEE DEE BRIDGEWATER (Elektra 6E-119)	49	8	
48	<b>EVER READY</b> JOHNNIE TAYLOR (Columbia JC 35340)	52	3	
49	<b>AJA</b> STEELY DAN (ABC AA-1006)	51	8	
50	<b>SAY IT WITH SILENCE</b> HUBERT LAWS (Columbia JC 35022)	50	5	
51	<b>LET'S ALL CHANT</b> THE MICHAEL ZAGER BAND (Private Stock PS 7013)	64	2	
52	<b>PLEASURE PRINCIPLE</b> PARLET (Casablanca NBLP 7094)	56	5	
53	<b>I HAD TO FALL IN LOVE</b> JEAN TERRELL (A&M SP-4676)	53	7	
54	<b>JAM 1980's</b> JAMES BROWN (Polydor PD-1-6140)	54	3	
55	<b>MODERN MAN</b> STANLEY CLARKE (Nemperor/CBS JZ 35303)	67	2	
56	<b>VOYAGE</b> (Marlin 2213)	69	3	
57	<b>I CAN'T GO ON THIS WAY</b> TYRONE DAVIS (Columbia JC 35304)	63	5	
58	<b>JOURNEY TO THE LIGHT</b> BRAINS TORM (Tabu JZ 35327)	58	6	
59	<b>DAVID OLIVER</b> (Mercury SRM 1183)	66	4	
60	<b>SUNBURN</b> SUN (Capitol ST-11723)	75	2	
61	<b>MANDRE TWO</b> (Motown M7-900R1)	68	3	
62	<b>HOW MUCH, HOW MUCH I LOVE YOU</b> LOVE & KISSES (Casablanca NBLP 7091)	—	1	
63	<b>MY MUSICAL BOUQUET</b> LOVE UNLIMITED ORCHESTRA (20th Century T-554)	55	12	
64	<b>MASTER FUNK</b> WATSONIAN INSTITUTE (DJM DJLPA-13)	65	7	
65	<b>FEELS SO GOOD</b> CHUCK MANGIONE (A&M SP 4658)	—	1	
66	<b>PLATINUM HOOK</b> (Motown M7-899R1)	—	1	
67	<b>COME INTO MY HEART</b> USA-EUROPEAN CONNECTION (Marlin 2212)	—	1	
68	<b>ACTING UP</b> MARLENA SHAW (Columbia JC 35073)	60	4	
69	<b>KAYA</b> BOB MARLEY & THE WAILERS (Island ILPS 9517)	74	2	
70	<b>COME ON DANCE, DANCE</b> SATURDAY NIGHT BAND (Prelude PRL 12155)	—	1	
71	<b>ROMEO &amp; JULIET</b> ALEC R. COSTANDINOS AND THE SYNCOPHONIC ORCHESTRA (Casablanca NBLP 7086)	70	10	
72	<b>TWO HOT FOR LOVE</b> THP ORCHESTRA (Butterfly FLY 005)	72	16	
73	<b>GET TO THE FEELING</b> PLEASURE (Fantasy F-9550)	—	1	
74	<b>SHARP</b> THE MOMENTS (Stang-1034)	—	1	
75	<b>DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENNETT</b> (RCA AFL-1-2402)	39	13	



# CASH BOX TOP 100 R&B

April 29, 1978

	Weeks On 4/22 Chart		Weeks On 4/22 Chart		Weeks On 4/22 Chart
<b>1 TOO MUCH, TOO LITTLE, TOO LATE</b> JOHNNY MATHIS/DENIECE WILLIAMS (Columbia 3-10693)	1	<b>10</b>	<b>33 EVERYBODY DANCE</b> CHIC (Atlantic 3436)	40	<b>5</b>
<b>2 DANCE WITH ME</b> PETER BROWN (Drive 6269)	3	<b>12</b>	<b>34 MS</b> DAVID OLIVER (Mercury 543)	41	<b>7</b>
<b>3 ON BROADWAY</b> GEORGE BENSON (Warner Bros. WBS 8542)	4	<b>9</b>	<b>35 REACHING FOR THE SKY</b> PEABO BRYSON (Capitol 4522)	21	<b>20</b>
<b>4 FLASH LIGHT</b> PARLIAMENT (Casablanca NB909)	5	<b>14</b>	<b>36 CON FUNK SHUNIZEYA</b> CON FUNK SHUN (Mercury 547)	45	<b>7</b>
<b>5 THE CLOSER I GET TO YOU</b> ROBERTA FLACK & DONNY HATHAWAY (Atlantic 3463)	2	<b>12</b>	<b>37 DAYLIGHT &amp; DARKNESS</b> SMOKEY ROBINSON (Tamlab/Motown T 54293F)	44	<b>7</b>
<b>6 TAKE ME TO THE NEXT PHASE (PART 1)</b> THE ISLEY BROTHERS (T-Neck/Epic ZS8-2272)	9	<b>5</b>	<b>38 FREAKY DEAKY</b> ROY AYERS UBIOUITY (Polydor 14451)	29	<b>13</b>
<b>7 NIGHT FEVER</b> BEE GEES (RSO 889)	7	<b>10</b>	<b>39 YOU ARE, YOU ARE</b> CURTIS MAYFIELD (Curton/Warner Bros. CMS 0135)	46	<b>6</b>
<b>8 BOOTZILLA</b> BOOTSYS RUBBER BAND (Warner Bros. WBS 8512)	6	<b>13</b>	<b>40 LOVE IS ALL YOU NEED</b> HIGH INERGY (Gordy/Motown G-7157F)	34	<b>11</b>
<b>9 RIDING HIGH</b> FAZE-O (She SH 8700)	12	<b>10</b>	<b>41 AM I LOSING YOU</b> MANHATTANS (Columbia 3-10674)	38	<b>14</b>
<b>10 STAY</b> RUFUS/CHAKA KHAN (ABC 12349)	23	<b>5</b>	<b>42 SUPERNATURAL FEELING</b> THE BLACKBYRDS (Fantasy F-819-A-S)	50	<b>5</b>
<b>11 LET'S ALL CHANT</b> THE MICHAEL ZAGER BAND (Private Stock PS 184)	13	<b>12</b>	<b>43 DUKEY STICK</b> GEORGE DUKE (Epic 8-50531)	56	<b>4</b>
<b>12 USE TA BE MY GIRL</b> THE O'JAYS (Phila. Int'l./CBS ZS8 3642)	27	<b>4</b>	<b>44 WAITING ON LOVE</b> JOHNNY BRISTOL (Atlantic 3421)	52	<b>6</b>
<b>13 GET ON UP (DISCO)</b> TYRONE DAVIS (Columbia 3-10684)	16	<b>10</b>	<b>45 KEEP ON DANCING</b> JOHNNIE TAYLOR (Columbia 3-10709)	54	<b>5</b>
<b>14 I COULD HAVE LOVED YOU</b> MOMENTS (Stang ST-5075)	14	<b>12</b>	<b>46 TRUST YOUR HEART</b> BOBBY WOMACK (Columbia 3-10672)	43	<b>8</b>
<b>15 THE GROOVE LINE</b> HEATWAVE (Epic 8-50524)	22	<b>5</b>	<b>47 HEAVEN IS ONLY ONE STEP AWAY</b> THE CONTROLLERS (Juana 3416)	39	<b>12</b>
<b>16 DANCE ACROSS THE FLOOR</b> JIMMY "BO" HORNE (Sunshine Sound/TK 1003)	24	<b>7</b>	<b>48 NEVER GET ENOUGH OF YOUR LOVE</b> L.T.D. (A&M 2005)	28	<b>11</b>
<b>17 ALL THE WAY LOVER</b> MILLIE JACKSON (Spring SP 179)	15	<b>15</b>	<b>49 GIRL CALLIN'</b> CHOCOLATE MILK (RCA PB 11222)	63	<b>5</b>
<b>18 I CAN'T STAND THE RAIN</b> ERUPTION (Ariola 7686)	20	<b>11</b>	<b>50 SHOUT IT OUT</b> B.T. EXPRESS (Columbia/Roadshow 10649)	33	<b>22</b>
<b>19 OCEAN OF THOUGHTS AND DREAMS</b> DRAMATICS (ABC 12331)	18	<b>22</b>	<b>51 I FEEL GOOD</b> AL GREEN (Hi/Cream H-78511)	61	<b>5</b>
<b>20 IT'S SERIOUS</b> CAMEO (Chocolate City/Casablanca CC013)	30	<b>5</b>	<b>52 LET ME PARTY WITH YOU (PART 1) (PARTY, PARTY, PARTY)</b> BUNNY SIGLER (Gold Mind 4008)	47	<b>19</b>
<b>21 YOUR LOVE IS GOOD FOR ME</b> DIANA ROSS (Motown M1436F)	19	<b>10</b>	<b>53 OUR LOVE</b> NATALIE COLE (Capitol 4059)	53	<b>25</b>
<b>22 IT'S YOU THAT I NEED</b> ENCHANTMENT (Roadshow/UA 19370)	10	<b>19</b>	<b>54 OLD MAN WITH YOUNG IDEAS</b> ANN PEEBLES (Hi H-78509)	55	<b>7</b>
<b>23 MISS BROADWAY</b> BELLE EPOOUE (Big Tree BT-16109)	26	<b>9</b>	<b>55 L-O-V-E-U</b> BRASS CONSTRUCTION (UA 19266)	51	<b>14</b>
<b>24 SLICK SUPERCHICK</b> KOOL & THE GANG (De-Lite 1596)	31	<b>9</b>	<b>56 LET'S GET FUNKTIFIED</b> BOILING POINT (Bullet BT-05)	69	<b>6</b>
<b>25 DON'T COST YOU NOTHING</b> ASHFORD & SIMPSON (Warner Bros. WBS 8514)	11	<b>14</b>	<b>57 BOOGIE SHOES</b> KC & THE SUNSHINE BAND (TK-1025)	42	<b>9</b>
<b>26 FANTASY</b> EARTH, WIND & FIRE (Columbia 3-10688)	8	<b>10</b>	<b>58 TRY AND UNDERSTAND</b> JAISUN (Jett-Sett JS-101)	66	<b>4</b>
<b>27 DO YOU LOVE SOMEBODY</b> LUTHER INGRAM (Koko 728)	17	<b>19</b>	<b>59 IF I CAN'T HAVE YOU</b> YVONNE ELLIMAN (RSO 884)	68	<b>5</b>
<b>28 RUMOUR HAS IT</b> DONNA SUMMER (Casablanca NB 916)	25	<b>15</b>	<b>60 SHAME</b> EVELYN "CHAMPAGNE" KING (RCA PB 11122)	72	<b>4</b>
<b>29 OH WHAT A NIGHT FOR DANCING</b> BARRY WHITE (20th Century TC-2365)	36	<b>6</b>	<b>61 LOVELY NIGHT FOR DANCING</b> BILL WITHERS (Columbia 3-10702)	62	<b>6</b>
<b>30 IT'S ALL IN YOUR MIND</b> SIDE EFFECT (Fantasy F-818)	37	<b>7</b>	<b>62 TWO HOT FOR LOVE</b> THP ORCHESTRA (Butterfly CM 1206)	58	<b>9</b>
<b>31 MAKIN' LOVE IS GOOD FOR YOU</b> BROOK BENTON (Oide World OWR-1100)	32	<b>16</b>	<b>63 ATTITUDES</b> THE BAR-KAYS (Mercury 550)	76	<b>4</b>
<b>32 THE ONE AND ONLY</b> GLADYS KNIGHT & THE PIPS (Buddah BDA 592)	35	<b>8</b>	<b>64 HEY SENORITA</b> WAR (MCA-40883)	67	<b>4</b>
			<b>65 (LET'S GO) ALL THE WAY</b> THE WHISPERS (Solar/RCA JH-11246)	83	<b>2</b>
			<b>66 WESTSIDE ENCOUNTER</b> THE SALSOU ORCHESTRA (Salsoul 572064)	70	<b>3</b>
			<b>67 WHERE DID LOVE GO</b> LEROY HUTSON (Curton CMS 0134)	64	<b>8</b>
			<b>68 WE FELL IN LOVE WHILE DANCING</b> BILL BRANDON (Prelude PRL 71102)	60	<b>9</b>
			<b>69 TOMORROW I MAY NOT FEEL THE SAME</b> GENE CHANDLER (Chi-Sound/UA CH-XW 1168)	80	<b>7</b>
			<b>70 MY FAVORITE FANTASY</b> VAN MCCOY (MCA-40885)	82	<b>2</b>
			<b>71 CAUSE YOU'RE MINE NOW</b> R.B. HUDMON (Cotillion/Atlantic 44232)	71	<b>7</b>
			<b>72 ALMIGHTY FIRE</b> ARETHA FRANKLIN (Atlantic 3468)	—	<b>1</b>
			<b>73 LET THE MUSIC PLAY</b> DOROTHY MOORE (Malaco 1048)	84	<b>2</b>
			<b>74 LOVE IS</b> THE BROTHERS JOHNSON (A&M 2015)	57	<b>11</b>
			<b>75 THIS TIME THEY TOLD THE TRUTH</b> Z.Z. HILL (Columbia 3-10680)	48	<b>11</b>
			<b>76 WEEKEND LOVER</b> ODYSSEY (RCA JH-11245)	90	<b>2</b>
			<b>77 NIGHT FEVER</b> CAROL DOUGLAS (Midsong MCA-40860)	73	<b>9</b>
			<b>78 BLACK WATER GOLD (PART 1)</b> THE SUNSHINE BAND (TK 1026)	85	<b>5</b>
			<b>79 RISKY CHANGES</b> BIONIC BOOGIE (Polydor 14450)	81	<b>12</b>
			<b>80 STAYIN' ALIVE</b> BEE GEES (RSO 885)	65	<b>16</b>
			<b>81 PLEASURE PRINCIPLE</b> PARLET (Casablanca NB 919)	89	<b>3</b>
			<b>82 LOOK UP WITH YOUR MIND</b> LENNY WILLIAMS (ABC 12345)	86	<b>5</b>
			<b>83 I AM YOUR WOMAN, SHE IS YOUR WIFE</b> BARBARA MASON (Prelude PRL 71103)	91	<b>2</b>
			<b>84 AIN'T NO SMOKE WITHOUT FIRE</b> EDDIE KENDRICKS (Arista AS 0235)	—	<b>1</b>
			<b>85 BABY, I JUST WANNA LOVE YOU</b> JONELLE ALLEN (Alexander Street AL007)	88	<b>3</b>
			<b>86 EYESIGHT</b> JAMES BROWN (Polydor PD 14465)	92	<b>3</b>
			<b>87 WORKIN' TOGETHER</b> MAZE FEATURING FRANKIE BEVERLY (Capitol 4531)	49	<b>15</b>
			<b>88 MEAN MACHINE</b> THE MIRACLES (Columbia 3-10706)	—	<b>1</b>
			<b>89 HOMEMADE JAM</b> BOBBI HUMPHREY (Epic 8-50529)	—	<b>1</b>
			<b>90 EVERY KINDA PEOPLE</b> ROBERT PALMER (Island 100)	94	<b>3</b>
			<b>91 CHUMP CHANGE</b> ALBERT KING (Tomato TOM 1002 A)	—	<b>1</b>
			<b>92 WHO'S GONNA LOVE ME</b> THE IMPERIALS (Omni/Island OM 5501)	93	<b>2</b>
			<b>93 MIND PLEASER</b> CUBA GOODING (Motown M1440F)	—	<b>1</b>
			<b>94 NUMBER ONE</b> ELOISE LAWS (ABC 12341)	—	<b>1</b>
			<b>95 MONKEY SEE, MONKEY DO</b> LE PAMPLEMOUSSE (AVI 153-s)	—	<b>1</b>
			<b>96 COME ON BACK TO ME LOVER</b> MARGIE JOSEPH (Atlantic 3445)	—	<b>1</b>
			<b>97 LOVE IS SO EASY</b> STARGARD (MCA 40890)	—	<b>1</b>
			<b>98 FLY AWAY</b> LAWRENCE HILTON-JACOBS (ABC 12351)	—	<b>1</b>
			<b>99 I LOVE NEW YORK</b> METROPOLIS (Salsoul SZ 2060)	—	<b>1</b>
			<b>100 YOU'VE BEEN A PART OF ME</b> WEE GEE (Ju-Par 533AS)	95	<b>3</b>

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

Ain't No (Blackwood — BMI) . . . . . 84	Girl Callin' (Marsaint Music — BMI) . . . . . 49	Mean Machine (Grimora/April — ASCAP) . . . . . 88	Supernatural Feelings (Blackbyrd — BMI) . . . . . 42
All The Way (Sherlyn — BMI) . . . . . 17	Heaven Is Only (Every Knight — BMI) . . . . . 47	Mind Pleaser (Lambert Potter — BMI) . . . . . 93	Take Me To The Next (Bovina — ASCAP) . . . . . 6
Almighty Fire (Mayfield — BMI) . . . . . 72	Hey Seniorita (Farout — BMI) . . . . . 64	Miss Broadway (Prim Linea SDRM — ASCAP) . . . . . 23	The Closer I Get (Scarab/Ensign — BMI) . . . . . 5
Am I Losing (Sumack/Scorpion — BMI) . . . . . 41	Homemade (Antisia — ASCAP) . . . . . 89	Monkey See (Equinox — BMI) . . . . . 95	The Groove Line (Almo/Tincabell — ASCAP) . . . . . 15
Attitudes (Bar-Kay/Warner Tamerlane Pub. — BMI) . . . . . 63	I Am Your Woman (Veedone/Tramar — BMI) . . . . . 83	Ms (Ele' Corn/Relaxed — BMI) . . . . . 34	The One And Only (Famous — ASCAP/Ensign Music — BMI) . . . . . 32
Baby, I Just (Alexander St. — ASCAP) . . . . . 85	I Can't Stand (Jec Pub. — BMI) . . . . . 18	My Favorite Fantasy (Van McCoy/Warner Tamerlane — BMI) . . . . . 70	This Time (Two Knight — BMI) . . . . . 75
Black Water Gold — Part 1 (Su-Ma + Rogan — BMI) . . . . . 78	I Could Have (Unichappell/Begonia/Fedora — BMI) . . . . . 14	Never Get (Blendingwell — ASCAP) . . . . . 48	Tomorrow I (Carleen/Defranz Monique — ASCAP) . . . . . 69
Boogie Shoes (Shellyti — BMI) . . . . . 57	I Feel Good (Al Green/Jec — BMI) . . . . . 51	Night Fever (Stigwood/Unichappell — BMI) . . . . . 7, 77	Too Much, Too Little (Homewood House — BMI) . . . . . 1
Bootzilla (Rubber Band — BMI) . . . . . 8	If I Can't Have (Stigwood/Unichappell — BMI) . . . . . 59	Number One (Noualeme — BMI) . . . . . 94	Trust Your Heart (Tracebob/Unlart — BMI/Jobete — ASCAP) . . . . . 46
Cause You're (Unlart/Sunshine Rabbit — BMI) . . . . . 71	I Love (Eimers — ASCAP) . . . . . 99	Oh What (Sa-Vette — BMI) . . . . . 19	Try And Understand (Mikim — BMI) . . . . . 58
Chump Change (Groovesville — BMI) . . . . . 91	It's All In Your (Relaxed/Happy Birthday — BMI) . . . . . 30	Old Man (Muscle Shoal Sound — BMI) . . . . . 54	Two Hot For (Ample Parking — ASCAP) . . . . . 62
Come On (Bushka — ASCAP) . . . . . 96	It's Serious (Better Days Music — BMI) . . . . . 20	On Broadway (Screen Gems-EMI — BMI) . . . . . 3	Use Ta Be My (Mighty Three — BMI) . . . . . 12
Con Funk Shunizeya (Valie Joe — BMI) . . . . . 36	It's You That (Desert Moon/Willow Girl — BMI) . . . . . 22	Our Love (Jay Enterprises/Chappell — ASCAP) . . . . . 53	Waiting On (Bashka — ASCAP) . . . . . 44
Dance Across (Sherlyn/arrick — BMI) . . . . . 16	Keep On Dancing (Groovesville Music — BMI) . . . . . 45	Pleasure Principle (Ricks/Malbic — BMI) . . . . . 81	Weekend Lover (Featherbed/Desiderate/Unichappell — BMI) . . . . . 76
Dance With Me (Sherlyn/Decibel — BMI) . . . . . 2	Let Me Party (Lucky Three/Henry Suemay — BMI) . . . . . 52	Reaching For (WB/PB — ASCAP) . . . . . 35	We Fell In (Songtailors/Dico/Trumar — BMI) . . . . . 68
Daylight & Darkness (Bertrain — ASCAP) . . . . . 37	Let The Music Play (Two Knight — BMI) . . . . . 73	Riding High (Play One/Unichappell — BMI) . . . . . 9	West Side Encounter (G. Schirmer Inc./Chappell & Co. Inc. — ASCAP) . . . . . 66
Don't Cost (Nick-O-Val — ASCAP) . . . . . 25	Let's All Chant (Sumac Music — BMI) . . . . . 11	Risky Changes (Diamond Touch/Arista — ASCAP) . . . . . 79	Where Did Love Go (Andrask Music — BMI) . . . . . 67
Do You Love (Klondike — BMI) . . . . . 27	Let's Get (Web IV/Brown Sugar/Funktified — BMI) . . . . . 56	Rumour Has It (Ricks/Say Yes — BMI) . . . . . 28	Who's Gonna Love Me (All Of A Sudden/Brookside/Ceberg/Piedmont — ASCAP) . . . . . 92
Dukey Stick (Mycenae — ASCAP) . . . . . 43	(Let's Go) All The Way (Free Delivery — ASCAP/Wah Watson/Josel) . . . . . 65	Shout It (Triple O/Bilee/B.T. — BMI) . . . . . 60	Workin' Together (Pecle — BMI) . . . . . 87
Everybody Dance (Cotillion/Krelmers — BMI) . . . . . 33	Look Up (Screen Gems-EMI/Traco — BMI) . . . . . 82	Slick Superchick (Delightful/Gang — BMI) . . . . . 24	You Are, You Are . . . . . 39
Every Kinda People (Island/Restless — BMI) . . . . . 90	Love Is (Kidada/Goulgris Music — BMI) . . . . . 74	Stay (American Broadcasting — ASCAP/High Seas — BMI) . . . . . 10	Your Love (Porchester + Sietu — BMI) . . . . . 21
Eyesight (Dynatone/Belinda/Unichappell — BMI) . . . . . 86	Love Is All (Jobete — ASCAP) . . . . . 40	Stayin' Alive (Stigwood/Unichappell — BMI) . . . . . 80	You've Been A Part (Lenise P.Jb. — BMI) . . . . . 100
Fantasy (Saggfire Music — BMI) . . . . . 26	Love Is So (Doctor Rock — BMI) . . . . . 97		
Flash Light (Ricks/Malbic — BMI) . . . . . 4	Lovely Night (Golden Withers — BMI) . . . . . 61		
Fly Away (Dozier/Aandaka/Blackwood — BMI) . . . . . 98	L-O-V-E-U (Desert Rain/Big Boro — ASCAP) . . . . . 55		
Freaky Deaky (Michelle Bird/Roy Ayers Ubiquity — ASCAP) . . . . . 38	Makin' Love (Tennessee Swamp Fox — ASCAP) . . . . . 31		
Get On Up . . . . . 13			



# R & B RADIO PLAYLIST HIGHLIGHTS

\* Add  
(EX) Extra  
(LP) LP Cut  
(HB) Hitbound  
(New) New release by artist with charted record.

**WIGO — ATLANTA — PAUL CHILDS**  
#1 — Mathis/Williams  
\*Dorothy Moore  
\*Cheryl Barnes  
\*Major Lance  
\*Linda Clifford  
13 To 8 — Rufus  
15 To 9 — Isley Brothers  
18 To 14 — Heatwave  
21 To 16 — O'Jays  
27 To 23 — Boiling Point

**WWIN — BALTIMORE — DON BROOKS**  
#1 — Mathis/Williams  
\*Chocolate Milk  
\*Parlet  
10 To 4 — Peabo Bryson  
17 To 9 — Cameo  
18 To 7 — Faze-O  
23 To 18 — Barry White  
29 To 16 — Jimmy Bo Horne  
LP Adds: O'Jays, Isley Brothers, Writers, Lonnie L. Smith, Silver Convention, Tower Of Power

**WBUL — BIRMINGHAM — VICTOR VOYKINS**  
#1 — Flack/Hathaway  
\*Dorothy Moore  
\*Thelma Houston  
\*Diana Ross  
\*Cheryl Barnes  
Ex To 26 — Gene Knight  
Ex To 28 — John Adams  
Ex To 38 — McKinley Mitchell  
LP Adds: Al Green, Enchantment, Rufus

**WILD — BOSTON — SUNNY JOE WHITE**  
#1 — Mathis/Williams  
\*Curtis Mayfield  
\*Whispers  
\*Harvey Mason  
\*Jainsun  
\*Bar Kays  
\*Faze-O  
14 To 8 — Dee Dee Bridgewater  
16 To 7 — Cameo  
18 To 10 — George Benson  
20 To 11 — Metropolis  
21 To 12 — Eruption  
22 To 13 — Chic  
26 To 14 — Heatwave  
28 To 15 — Isley Brothers  
29 To 16 — O'Jays  
LP Adds: O'Jays, Sun, Thank God It's Friday, Nina Simone

**WUFO — BUFFALO — BYRON PITTS**  
#1 — Roy Ayers  
\*Ryone Davis  
\*Odyssey  
\*Bar Kays  
\*James Brown  
\*Side Effect  
\*Faze-O  
\*Rick James  
\*Spyro Gyra  
16 To 8 — Chic  
17 To 12 — Kool & The Gang  
19 To 10 — Cameo  
27 To 7 — Johnnie Taylor  
LP Adds: Johnnie Taylor, O'Jays, Floaters, Sun, Brainstorm, Jainsun, Wayne Henderson, Spyro Gyra, Hubert Laws, Noel Pointer

**WGIV — CHARLOTTE — MANNY CLARKE**  
#1 — Bee Gees — Fever  
\*Dramatics  
\*Whispers  
\*Johnnie Bristol  
\*David Oliver  
\*Natalie Cole  
\*Mass Production  
\*Sun  
10 To 2 — Mathis/Williams  
11 To 5 — Raydio  
21 To 11 — Ashford/Simpson  
24 To 18 — Cameo  
27 To 22 — Grover Washington Jr.  
28 To 8 — O'Jays  
29 To 24 — Jimmy Bo Horne  
38 To 17 — Chic  
39 To 35 — THP Orchestra  
43 To 39 — Lalomie Washington  
46 To 31 — KC & The Sunshine Band  
47 To 36 — Al Green  
48 To 28 — George Duke  
49 To 43 — Larry Bell  
50 To 40 — Gene Chandler

**WJPC — CHICAGO — RICHARD STEELE**  
#1 — Parliament  
\*Isley Brothers  
\*Eddie Kendricks  
8 To 4 — Bootsy Collins  
9 To 1 — Parliament  
16 To 10 — Gene Chandler  
LP Adds: Jainsun

**WBMX — CHICAGO — ERNEST JAMES**  
#1 — None  
\*Bobby Humphrey  
\*Aretha Franklin  
LP Adds: O'Jays, Heatwave, Floaters, Dramatics, B.B. King

**WABQ — CLEVELAND — MIKE PAYNE**  
#1 — George Duke  
\*Al Johnson  
\*Brown Sugar  
\*Van McCoy  
\*L.H. Jacobs  
\*Lenny Williams  
\*Charlie Jackson  
\*Ubiquity  
Extras: Corey Wells, Jainsun, Miracles, Detroit Emeralds, Albert King, Lucy Hawkins  
Hots: Heatwave, Mathis/Williams, Flack/Hathaway, Isley Brothers, Peter Brown, Rufus, George Benson, Millie Jackson, Barbara Mason

**WJMO — CLEVELAND — LYNN TOLLIVER**  
#1 — Mathis/Williams  
\*Yvonne Elliman  
\*Aretha Franklin  
\*Kool & The Gang  
\*Blackbyrds  
\*Con Funk Shun  
\*Jimmy Bo Horne  
11 To 7 — Isley Brothers  
19 To 11 — O'Jays  
23 To 19 — Johnnie Taylor  
28 To 10 — Isley Brothers (Groove)  
29 To 22 — Michael Zager

30 To 21 — Bar Kays  
LP Adds: O'Jays, Johnny Mathis, David Oliver, Kool & The Gang

**WVCO — COLUMBUS — KEITH WILLIS**  
#1 — George Benson  
\*Lawrence H. Jacobs  
\*Chocolate Milk  
\*Cuba Gooding  
\*Stargard  
\*Aretha Franklin  
17 To 10 — George Duke  
20 To 15 — Gladys Knight

**WDAO — DAYTON — LANKFORD STEPHENS**  
#1 — Mathis/Williams  
\*Whispers  
\*Tower Of Power  
\*Yvonne Elliman  
\*Wilson Williams  
\*Miracles  
\*Aretha Franklin  
\*Denise LaSalle  
\*The McCrarys

**WGPR — DETROIT — GEORGE WHITE**  
#1 — Bunny Sigler  
\*Leroy Hutson  
\*Brooklyn Dreams  
\*Al Green  
Hots: Faze-O, Billy Preston, Manhattans, Roy Ayers, Mandrill, Sins Of Satan, Aalon, Belle Epoque, George Benson  
LP Adds: Madeline, Floaters, Eruption, THP Orchestra, Faze-O  
extras: Ruby Winter

**WCKO — FT. LAUDERDALE — JOE FISHER**  
#1 — Roy C.  
\*Ron Pryor  
\*Cory Wells  
\*Eddie Kendricks  
\*Bob Marley  
\*Gene Chandler  
LP Adds: Tower of Power, Detroit Emeralds, Gwen McCrea

LP Adds: O'Jays, Bob Marley, Isley Brothers

**WTLC — INDIANAPOLIS — ROGER HOLLOWAY**  
#1 — Heatwave  
\*Peabo Bryson  
\*Aretha Franklin  
\*Natalie Cole  
\*David Oliver  
\*Albert King  
7 To 3 — Dee Dee Bridgewater  
17 To 6 — Chocolate Milk  
19 To 9 — George Benson  
18 To 10 — Bar Kays  
20 To 15 — Lenny Williams  
22 To 14 — O'Jays  
23 To 17 — Rufus  
25 To 18 — Curtis Mayfield  
27 To 19 — Chic  
29 To 20 — Billy Preston  
31 To 21 — Al Green  
32 To 24 — McCrarys  
LP Adds: B&G Rhythm, Brainstorm, Tavares, Wayne Henderson, Roberta Kelly, Raulo DeSousa

**KPRS — KANSAS CITY — DELL RICE**  
#1 — Parliament  
\*Jimmy Bo Horne  
\*Evelyn C. King  
\*George Duke  
\*Chocolate Milk  
7 To 3 — Mathis/Williams  
15 To 10 — Essence  
28 To 25 — James Brown  
32 To 28 — Boiling Point  
34 To 30 — Curtis Mayfield  
36 To 32 — Johnnie Bristol  
39 To 34 — Rufus  
40 To 35 — Bionic Boogie  
Ex To 38 — Chic  
LP Adds: Scorpion, Alpert/Masakela, O'Jays, Isley Brothers

**KDAY — LOS ANGELES — STEVE WOODS**  
#1 — George Benson

\*Jainsun  
7 To 3 — Cameo  
9 To 5 — Isley Brothers  
25 To 12 — Kool & The Gang  
32 To 22 — War  
LP Adds: Side Effect, Sweet Thunder, Originals, Gwen McCrea

**WAWA — MILWAUKEE — LARRY O'JAY**  
\*Bobby Womack  
\*Johnny Taylor  
\*Rufus  
\*Johnny Bristol  
\*Barbara Mason  
\*Curtis Mayfield  
\*Fat Larry's Band  
\*3/4 Ounces Of Love  
8 To 4 — Peter Brown  
11 To 2 — Flack/Hathaway  
16 To 12 — LTD.  
18 To 11 — Luther Ingram  
19 To 10 — George Duke  
23 To 15 — Ripple  
24 To 16 — Con Funk Shun  
25 To 18 — Leroy Hutson  
26 To 20 — Dramatics  
27 To 17 — Bar Kays  
29 To 24 — Diana Ross  
30 To 26 — Brook Benton  
33 To 23 — George Benson  
34 To 21 — Dramatics  
35 To 25 — Kool & The Gang  
36 To 29 — Ronnie Dyson  
37 To 22 — Isley Brothers  
38 To 32 — Side Effect  
LP Adds: Garrett Mimmis, James Brown, Platinum Hook

**WWRL — NEW YORK — GERRY SHANNON**  
#1 — Flack/Hathaway  
\*Isley Brothers  
\*Bob Marley  
\*Ralph MacDonald  
15 To 11 — O'Jays  
19 To 14 — David Oliver  
20 To 16 — Chocolate Milk  
22 To 18 — Smokey Robinson  
24 To 17 — Blackbyrds  
LP Adds: Etta James, Joe Sample, James Brown  
Extras: Jainsun, T-Connection

**KDIA — OAKLAND — KEITH ADAMS**  
#1 — George Benson  
\*Brook Benton  
\*Love Unlimited  
\*Eloise Laws  
\*Noel Pointer  
\*Barry White  
\*Side Effect  
\*Harvey Mason  
\*Albert King  
\*Aaron Neville  
Hots: Rufus, Peter Brown, Isley Brothers, O'Jays, Tyrone Davis, Heatwave, Smokey Robinson, Lalomie Washburn

**WDAS — PHILADELPHIA — JOE TRAMBURRO**  
#1 — Mathis/Williams  
\*Lonnie Smith  
\*Aretha Franklin  
\*Delphonic  
16 To 8 — Sunshine Band  
35 To 28 — Barbara Mason  
44 To 29 — Bar Kays  
49 To 30 — Aretha Franklin  
LP Adds: Jermaine Jackson, Joe Sample, Al Johnson, Harvey Mason, Lonnie Smith, Moments, Pleasure, Sun, Linda Clifford, Bob Marley, Montana, Winners, Cuba Gooding, Aretha Franklin, Nina Simone, Stanley Turrentine

**WAMO — PITTSBURGH — DELL KING**  
#1 — Flack/Hathaway  
\*George Duke  
\*Wilson Williams  
\*Whispers  
\*Gene Chandler  
\*Eruption  
14 To 9 — Moments  
20 To 14 — Controllers  
23 To 10 — Rufus  
24 To 18 — Tyrone Davis  
30 To 21 — Heatwave  
32 To 22 — David Oliver  
33 To 23 — Jimmy Bo Horne  
34 To 20 — Chic  
35 To 31 — Delphonic  
36 To 29 — O'Jays  
38 To 33 — Al Green  
39 To 32 — Chocolate Milk  
40 To 35 — Gene Knight  
LP Adds: Tower Of Power, Johnnie Taylor, Platinum Hook, Isley Brothers, Roy Ayers

**KATZ — ST. LOUIS — GARY STARR**  
#1 — Flack/Hathaway  
\*Eloise Laws  
\*Bar Kays  
\*Billy Paul  
\*Chic  
\*Side Effect  
\*Dee Dee Bridgewater  
\*Samantha Sang  
\*Bobbi Humphrey  
15 To 11 — Eruption  
25 To 4 — Heatwave  
28 To 3 — Isley Brothers  
30 To 23 — Chocolate Milk  
LP Adds: USA-European Connection, Moonboots

**KKSS — ST. LOUIS — WALTER SUMMER**  
#1 — Flack/Hathaway  
\*Chocolate Milk  
\*Tavares  
\*George Duke  
\*L.H. Jacobs  
\*Odyssey  
Hots: Yvonne Elliman  
LP Adds: C.C. Smith, St. Turrentine

**WDDM — SUMTER — BARBARA TAYLOR**  
#1 — Cameo  
\*Larry Bell  
\*David Oliver  
\*Chocolate Milk  
\*Ripple  
\*Grover Washington Jr.  
Hots: O'Jays, Sunshine Band, Sun, Eruption, Barry White, Isley Brothers, Controllers, Rufus, Chic  
LP Adds: O'Jays, Ralph MacDonald, George McCrea, Leroy Hutson, Manchild

**OK-100 — WASHINGTON — JOHN MOEN**  
#1 — Mathis/Williams  
\*Tyrone Davis  
\*Isley Brothers  
\*Yvonne Elliman  
\*George Duke  
Hots: Heatwave, Raydio, O'Jays, David Oliver, Parliament, Cameo, Parlet, Isley Brothers, Jimmy Bo Horne

## MOST ADDED R&B SINGLES

- 1. DUKEY STICK — GEORGE DUKE — EPIC**  
KKSS, KPRS, WNAT, WVON, WTMP, WUFO, WGOK, WRBD, WAMO, WGIV.
- 2. ALMIGHTY FIRE — ARETHA FRANKLIN — ATLANTIC**  
WBMX, WIGO, WJMO, KVOV, KYOK, WVKO, WDAO.

(LET'S GO) ALL THE WAY/CHOCOLATE GIRL — THE WHISPERS — SOLAR  
WMBM, WUFO, KYOK, WWRL, WAMO, WGIV, WDAO.

USE TA BE MY GIRL — THE O'JAYS — PHILADELPHIA INT'L.  
WDIA, OK-100, KATZ, KDAY, WTMP, WKND, WRBD.

- 3. GIRL CALLIN' — CHOCOLATE MILK — RCA**  
KKSS, KPRS, WWIN, WWDW, WVKO, WRBD.

## MOST ADDED R&B LPs

- 1. SO FULL OF LOVE — O'JAYS — PHILADELPHIA INTERNATIONAL**  
WBMX, WJMO, KPRS, WDIA, WWIN, KYOK, WWDW, WGOK-FM, WGOK, WVON, WNAT, OK-100, KOKY, WJLB.
- 2. SHOWDOWN — THE ISLEY BROTHERS — T-NECK/EPIC**  
KPRS, WWIN, KYOK, WAMO, WGOK-FM, WUFO, WTMP, OK-100.
- 3. CENTRAL HEATING — HEATWAVE — EPIC**  
WBMX, WGOK-FM, WTMP, WGOK, OK-100, KOKY.
- 4. PLATINUM HOOK — MOTOWN**  
WAWA, WWIN, WAMO, KKTT.  
**MAGIC — THE FLOATERS — ABC**  
WBMX, WGPR, WWDW, WILD.

**WRBD — FT. LAUDERDALE — CHARLES MERRITT**  
#1 — Parliament  
\*Harvey Mason  
\*Leon Heywood  
\*Belle Epoque  
\*Ron Pryor  
\*Barbara Mason

**WKND — HARTFORD — BOB SCOTT**  
#1 — Mathis/Williams  
\*E.C. King  
\*Badazz  
\*Wood, Brass & Steel  
\*Heatwave  
\*O'Jays  
\*Bob Marley  
5 To 3 — Faze-O  
8 To 3 — Michael Zager  
20 To 4 — Wood, Brass & Steel  
22 To 5 — Heatwave  
23 To 17 — Bionic Boogie  
24 To 12 — Rufus  
25 To 19 — Isley Brothers  
LP Adds: Heatwave, Linda Clifford, Johnnie Taylor, Lonnie L. Smith, Floaters

**KVOV — HENDERSON — ARTHUR TAKEALL**  
#1 — Peter Brown  
\*Gene Chandler  
\*Chic  
\*Aretha Franklin  
\*Doris Troy  
Hots: LTD, Tyrone Davis, Diana Ross, High Inergy, Millie Jackson, Faze-O, Brothers Johnson, Al Green, R.B. Hudson

**KYOK — HOUSTON — RICH ROBERTS**  
#1 — Isley Brothers  
\*Miracles  
\*Aretha Franklin  
\*J.G. Watson  
\*Whispers  
\*Barbara Mason  
\*Stargard  
Ex To 11 — O'Jays

\*Linda Clifford  
\*Etta James  
\*Evelyn C. King  
\*Whispers  
\*Parlet  
13 To 5 — Peter Brown  
15 To 6 — David Oliver  
19 To 10 — Heatwave  
23 To 19 — Rufus  
25 To 20 — Odyssey  
Ex To 23 — O'Jays  
Ex To 28 — Johnnie Bristol

**KKTT — LOS ANGELES — DON MAC**  
#1 — Chocolate Milk  
\*Peabo Bryson  
\*Ronnie Cyson  
8 To 3 — Isley Brothers  
17 To 4 — O'Jays  
21 To 11 — Peter Brown  
22 To 12 — Michael Zager  
28 To 22 — Jimmy Bo Horne  
LP Adds: Facts Of Life

**KUTE — LOS ANGELES — LUCKY PIERRE**  
LP Adds: Linda Clifford

**WDIA — MEMPHIS — JOHNNIE NEELY**  
#1 — Isley Brothers  
\*O'Jays  
17 To 13 — Barry White  
26 To 18 — Z.Z. Hill  
28 To 19 — George Duke  
30 To 22 — Kool & The Gang  
Ex To 20 — Bar Kays  
Ex To 23 — Smokey Robinson  
Ex To 24 — Chic  
Ex To 26 — Yvonne Elliman  
Ex To 29 — Johnnie Bristol  
LP Adds: O'Jays, Walter Jackson, Eddie Kendricks  
Extras: Rufus, Dorothy Moore, Curtis Mayfield

**WMBM — MIAMI — CEDRICK ANDERSON**  
#1 — Jimmy Bo Horne  
\*Badazz  
\*King Floyd



## 3 Appointed At Bang Records

LOS ANGELES — Three appointments have been made recently at Bang Records.

Sharon Lawrence had been named general manager of the label. Lawrence joins the label after working with artists such as the Atlanta Rhythm Section, Elton John and Lynyrd Skynyrd.

David Powell, formerly with Lifesong Records, and Cathy Moye, who previously worked for WVLD, have joined Bang's promotion department.

## 'Music's On Us' Promo Features Free RCA EPs

NEW YORK — RCA Records will offer 100,000 seven-inch EPs to dealers throughout the United States as part of a new promotional campaign called "The Music's On Us."

The program, which will make the records available for give-away to consumers in every market across the country, was designed by Mort Weiner, the label's director of pop merchandising for the west coast.

The EP spotlights selections from recently released albums by Aztec Two-Step, Bill Quateman, Fandango, and The Scorpions, and is enclosed in a four-color sleeve featuring photographs of the artists and their records.

## Canned Heat To Takoma

LOS ANGELES — Takoma Records has recently signed the veteran group Canned Heat, which will release in June its first album on the new label.



**RINGO RECEPTIONS** — Ringo Starr went on the road recently for Portrait Records visiting four CBS Records branches for receptions held in honor of the release of his debut LP for Portrait "Ringo Bad Boy Starr" and his NBC TV special which will air on April 26. Pictured (l-r) in the top row of photos are: Allison Steele, WNEW-FM air personality; Larry Harris, vice president and general manager of Portrait Records; Starr; and Lou Mann, Epic AOR, Midwest region; Bob Sirott, WLS radio personality; Starr; Aaron



Gold, Chicago Tribune syndicated columnist, and Jim Scully, branch manager, Chicago. Shown (l-r) in the bottom row of photos are: Bob Taylor, KWST air personality; Paul Sullivan, KWST program director; Jeff Gonzer, KMET air personality; Starr and J.J. Jackson, KLOS air personality; and Starr; Ron Chapman, program director of KVIL AM/FM; Norm Ziegler, branch manager of CBS Records in Dallas.

## RSO Issues Lee LP; And New Clapton 45

LOS ANGELES — "Rocket Fuel," the debut RSO album by Alvin Lee/Ten Years Later, will be released April 24. Also, "Wonderful Tonight" has been rush released as the second single from Eric Clapton's "Slowhand" LP, following the gold single "Lay Down Sally."

## Artists On The Air

Journey will host "Midnight Special" on April 28 with guests Rita Coolidge, Al Jarreau, Eddie Money and Chris Bliss. The show will also feature an interview with Lou Reed on censorship.

Lou Rawls has been scheduled to appear on the "National Cheerleading Championships" on CBS on April 24.

"Mac Davis: You Put Music In My Life," a special scheduled to air May 11 on NBC, will feature guests Donna Summer and KC & The Sunshine Band.

On April 24 Anne Murray will be a guest on "The Merv Griffin Show" in addition to an appearance on "America 2-Nite."

On April 24-25 the "Tonight Show" will be hosted by George Carlin.

The Le Blanc-Carr Band will perform on "Dinah" on May 3.

Leif Garrett will appear on "Rock 'N' Roll Sports Classic" on NBC on May 3.

"The Captain & Tennille in Hawaii" will air as an ABC special on May 5 with guests Kenny Rogers and David Soul.

Merle Haggard and the Strangers will perform on the PBS series "Austin City Limits" in May.

Jay Ferguson recently taped "Midnight Special" as host.

A two-hour television special based on the song "Third Rate Romance" by the Amazing Rhythm Aces is in the works from Filmusic Inc.

Carl Connors will guest on "Dinah" on April 28.

## May 1 Trial Set For Tarnopol And Three Others

NEWARK — Nat Tarnopol, president of Brunswick Records, will go on trial May 1 here on charges of conspiracy to commit mail fraud and to defraud artists, writers and publishers of royalties due from record sales. Also charged are Brunswick sales vice president Peter Garris, secretary-treasurer and controller Irving Weigan and production staffer Lee Shepp.

### Four Defendants

The case involves the alleged unreported sales of more than \$350,000 in albums. The four defendants were convicted in 1976 of conspiracy and assorted mail fraud violations. Two other Brunswick executives were acquitted, and Judge Frederick Lacey dismissed the case against another defendant before it went to the jury.

The mail fraud convictions and the conspiracy provision on intent to defraud the Internal Revenue Service were overturned last year by the U.S. Circuit Court of Appeals in Philadelphia.

The original indictments stemmed from a grand jury payola investigation.

## John Batdorf Signs To Entertainment Company

LOS ANGELES — John Batdorf, formerly of Batdorf And Rodney and the group Silver, has signed a publishing agreement with The Entertainment Company. Batdorf will soon begin recording his first solo LP with producer Bill Halverson.

## Word From Washington

### Supreme Court Hears Oral Arguments On WBAI Case.

The Supreme Court heard oral arguments on the WBAI-FM "seven dirty words" case last week (4-19), formally titled Federal Communications Commission vs. Pacifica Foundation. Views presented followed written arguments (Cash Box, April 8) on the subject. The question: For regulatory purposes, can the FCC require a broadcaster to bar "indecent," as distinguished from "obscene," language from the air?

At one point in the proceeding, Harry Plotkin, attorney for noncommercial WBAI-FM in New York, said the FCC had no right to place restrictions on what the station could broadcast. Arguing along First Amendment lines, Plotkin said the George Carlin "dirty words" routine had artistically redeeming value. Justice Thurgood Marshall responded, "If this is artistic value, deliver me!"

### House Ways & Means Committee On Tax Shelters.

The House Ways and Means Committee, having tightened up the loopholes for shelters on farming, gas, oil, motion pictures and equipment leasing in the massive Tax Reform Act of 1976, has a new target. This time, it's going after phonograph record masters among other things. Like the Internal Revenue Service crackdown last fall (Cash Box, Nov. 5 & 12), the feeling is that a ruling could net millions of dollars for the government in back taxes. At deadline, no definitive proposals had emerged from the committee.

joanne ostrow

## THE RHYTHM SECTION

(continued from page 48)

grand opening weekend." He's never seen anything like it in his 20 years in the business and extends thanks to the artists as well as Motown personnel. The customers exhibited positive attitudes and Bartell professes that even if they don't purchase during in-stores, "they'll be back." In any case, stay tuned for what's in store . . . KKTU was on hand for the affair with the music machine broadcasting live from 10 a.m. 'til 6 p.m. . . . Meanwhile sister station KUTE 102 is getting some action at beaches and parks in L.A. where Lucky Pierre is dishing out goodies (cute disco frisbees and more) in support of the "Night Fever" disco show airing Saturdays from 10 p.m.-2 a.m. with Bobby Maglc. The program blends disco flavored "hits" with popular disco music and since its inception has "demonstrated mass appeal and acceptance and served as a proving ground for a number of new discs," says Larry Williams, PD at the station.

**AT THE CASBAH** — Leroy Gomez, recently inked to Backstage Management for representation, has signed with Casablanca Records. He says he's "feeling good" about his present situation and is "looking forward to establishing an identity for himself as a musician/vocalist in the U.S." Former saxophonist for Tavares, he received international recognition with his version of "Don't Let Me Be Misunderstood," which turned out to be exactly the case as a result of misinterpreted facts. Notwithstanding, Gomez is prepared to keep stepping, surrounding himself with the right people who have his interests at heart, namely, Tequila, his bride of two weeks. Presently at home in Paris, he'll return to the States shortly to begin work on his upcoming album scheduled for release this summer . . . In Chocolate City, Cameo will be in L.A. during May working on a new album. They're presently touring the Midwest accompanied by Rare Gems Odyssey and there is a possibility of a performance here early next month . . . Vernon Burk, vocalist, will debut with an album for the label in June.

**BROTHER TO BROTHER** — Willie Davis and John LaMar Hill, respective owners of stations KACE and KLJH in Los Angeles, will be among 10 individuals honored at the Brotherhood Crusade's fourth annual testimonial. "A Testimonial to the Pioneers of Black Business and Community Development" fund raising dinner, chaired by Tabu Productions' Clarence Avant, will be held May 6 at the Beverly Hilton Hotel in honor of persons who have excelled in the areas of business and community developments in the inner city. United Nations Ambassador Andrew Young will deliver the keynote address.

**IN A NUTSHELL** — Upcoming at the Roxy, Harvey Mason, April 26 and Chic, April 27 . . . "Full Moon," an album from vocalist Sharon Ridley, on Tabu in mid-May with a contemporary cover of the early '60s hit, "Beat Me To The Punch" . . . KC & The Sunshine Band's updated version of "It's the Same Ol' Song," a Holland-Dozier-Holland tune which was a hit for the Four Tops, will be released as a single shortly and will also be included on their forthcoming LP, "Who Do Ya (Love)" . . . Expect "Victim" b/w "Honest I Do" as a single from vocalist Candl Staton, culled from her soon to be released LP, "House Of Love" on Warner Brothers, produced by David Crawford . . . Topping the roster of May releases from A&M are: "Sounds . . . And Stuff Like That" from Quincy Jones, "Worlds Away" by Pablo Cruise, L.T.D.'s "Togetherness," "Special Person" by William D. Smith (Smitty) and Sylvia Syms' "She Loves To Hear The Music," both debut efforts for the label, and Gap Mangione's "Suite Lady" . . . Chi Sound/UA's Manchild were recently feted in Indianapolis as William H. Hudnut, mayor of the city, proclaimed April 21 "Manchild Day" in recognition of their latest LP, "Feel The Phuff." In-store appearances, interviews at WTLC and a reception at which the group received a citation from the mayor highlighted the day's activities. . . An additional reminder to circle April 29 on the calendar as the day to cast ballots for the 1978 Image Awards.

carlita spencer



# COIN MACHINE

## Personality Profile:

## Empire's Rondeau Devotes Spare Time To Civic Work

CHICAGO — Bob Rondeau, manager of Empire Dist., Green Bay, and President Jimmy Carter have at least one thing in common — peanuts. In 1942, Rondeau entered the coin machine business as manager of his own route that consisted of 40 penny peanut machines. He was a high school junior at the time.

World War II immediately interrupted his career. From 1943 to 1945, Rondeau



Bob Rondeau

served as flight engineer in the Air Force, and afterward returned to school and his peanut vendors. Again he left the business, this time to work for a chemical company and then R.J. Reynolds Tobacco.

Finally he heard the one true calling and went back to his proper vocation — the

## D. Gottlieb & Co. Releases New Service Manual And Bench-Test Fixtures

CHICAGO — A new service manual entitled Solid State Pinball Games has been prepared by D. Gottlieb & Company and is being supplied to the factory's entire distributor network.

The firm also announced the availability of the first Gottlieb Bench-Test Fixture, which is specifically designed to check

## Rowe Taps Commercial

WHIPPANY, NJ — Merrill Krakauer, president of Rowe International, Inc., announced the appointment of Commercial Music Company, Inc., Dallas, Texas, as exclusive distributor for Rowe AMI jukeboxes in Northern Texas and the state of Oklahoma.

Commercial Music has been in business for 40 years and is one of the most well known distributing companies in the Southwest. The firm is headed by Bernie Williams, president, and Raymond Williams, chairman of the board.

**WE BUY — WE SELL —**  
Nationally/Internationally  
(Flipper Games, Slots, Bingos  
— where legal)  
What do you have for sale?  
What do you need to buy?

### AMUSEMENT SERVICE COMPANY, INC.

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music and games business. In the '50s he teamed with Joey Eggner to form Bob and Joey's, an operating route out of Marinette, Wisconsin. Empire Distributing subsequently hired him in 1959 as their Wisconsin sales representative. One year later he was promoted to manager of the Green Bay office, a position he's maintained for 18 years.

### Service Schools

Rondeau's tenure has been highlighted by his activity as service school coordinator in the mid '70s. Under Empire's aegis, he organized four week-long, statewide schools in Illinois, Indiana, Michigan and Wisconsin. In his words, the purpose was "to create good will and constructive schooling for our customers and to show all of the operators in the entire area we service that we are interested in their problems."

Rondeau's selfless attitude is reflected in his private life as well: Civic and charitable activities occupy much of his leisure time. He belongs to veterans clubs and held every conceivable office as a 20-year member of the Lions Club. Recently, at the local Presbyterian church, he delivered a lay sermon entitled "We Have a God With a Sense of Humor." What inspires Rondeau's charitable pursuits? The ecumenical movement promoting worldwide Christian unity and cooperation, and his belief that "there are no second class citizens." This spirit pervades his work in the coin business as well.

The accompanying photo of Bob was taken at a recent trade show. He is an active participant in national and local industry functions and has served well in both the AMOA and the Wisconsin operators' association.

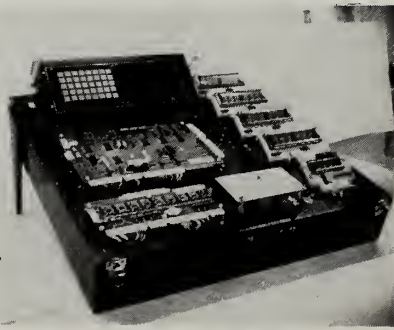
whole systems and individual components, as well as signals on driver boards, display boards, power supplies and control boards on Gottlieb solid-state games. "We promised that by the end of March we would have a new manual and test fixtures firmed up," commented Marshall Caras, Gottlieb's vice president of marketing, "and our engineers burned the midnight oil to do it but we kept our promise."

Wayne Neyens, the firm's vice president of engineering, described the manual as "an excellent informative manuscript. We will constantly update and expand our flow of information to the operator and to the distributor," he said. "This manual contains a basic theory of operations and has many diagrams and charts to aid the technician to check and test and repair, if necessary, all of the Gottlieb component boards. In addition, the manual contains a comprehensive parts list and complete schematics."

### 'Giant Step Forward'

Caras noted that, "Although the statistics

(continued on page 54)



Gottlieb Bench-Tester



Pictured above is Atari's Fred McCord conducting a service school earlier this year.

## Atari Service School Program Expands As Factory Lists Upcoming Schedule

SUNNYVALE, CA — Atari's field service staff will be conducting technical service schools over the next five months in the Northwest, Northeast and Southeast areas of the country. Commenting on the impact of previously held schools, the factory's field service manager Fred McCord said, "We are pleased at the positive response to our schools and present plans are to hold schools in all geographic regions to give as many operators as possible the opportunity to benefit from them."

About 200 operators and technicians attended the three service schools held in March at Atari's New Jersey office. Instructors Fred McCord, Dave Tucker and Russ

McDonald taught the two-day classes in basic electronic technology, schematics, logic, troubleshooting and repair on Atari games. "I was very impressed with the service school," said Charles H. Martin of CSSK Amusements in York, Pennsylvania. "I walked away with so much useful information and I found the digital logic to be most informative. Other schools did not go into as much detail as Atari did," he added.

Other operators and technicians who attended reported that the Atari schools were "superior" in that they dealt with "pertinent material" which aided them in servicing Atari games. "We learned much about how

(continued on page 54)

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

- 1 YOU'RE THE ONE THAT I WANT OLIVIA NEWTON-JOHN/JOHN TRAVOLTA (RSO 891)
- 2 WITH A LITTLE LUCK WINGS (Capitol 4559)
- 3 IT'S A HEARTACHE BONNIE TYLER (RCA PB 11249)
- 4 YOU BELONG TO ME CARLY SIMON (Elektra 45477)
- 5 SHADOW DANCING ANDY GIBB (RSO 893)
- 6 TUMBLIN' DICE LINDA RONSTADT (Asylum 45479)
- 7 DEACON BLUES STEELY DAN (ABC 12353)
- 8 HEARTLESS HEART (Mushroom 7031)
- 9 YOU'RE THE LOVE SEALS & CROFTS (Warner Bros. 8551)
- 10 I WAS ONLY JOKING ROD STEWART (Warner Bros. 8568)

### TOP NEW COUNTRY SINGLES

- 1 PUTTIN' IN OVERTIME AT HOME CHARLIE RICH (United Artists 1193)
- 2 TWO MORE BOTTLES OF WINE EMMYLOU HARRIS (Warner Bros. 8553)
- 3 I'M GONNA LOVE YOU ANYWAY CRISTY LANE (GRT 156)
- 4 NIGHT TIME MAGIC LARRY GATLIN ((Monument 45-249)
- 5 FOUR LITTLE LETTERS STELLA PARTON (Elektra 45468)
- 6 GOTTA QUIT LOOKIN' AT YOU BABY DAVE & SUGAR (RCA PB 11251)
- 7 ME AND THE I.R.S. JOHNNY PAYCHECK (Epic 8-50539)
- 8 SHADY REST MEL STREET (Polydor 14468)
- 9 RISING ABOVE IT ALL LYNN ANDERSON (Columbia 3-10721)
- 10 I'VE GOT TO GO BILLIE JO SPEARS (United Artists 1190)

### TOP NEW R&B SINGLES

- 1 THE GROOVE LINE HEATWAVE (Epic 8-50524)
- 2 STAY RUFUS/CHAKA KHAN (ABC 12349)
- 3 EVERYBODY DANCE CHIC (Atlantic 3436)
- 4 DUKEY STICK GEORGE DUKE (Epic 8-50531)
- 5 KEEP ON DANCING JOHNNIE TAYLOR (Columbia 3-10709)
- 6 USE TA BE MY GIRL THE O'JAYS (Phila. Intl. 3638)
- 7 SUPERNATURAL FEELING THE BLACKBYRDS (Fantasy 819)
- 8 TAKE ME TO THE NEXT PHASE THE ISLEY BROS. (T-Neck 2272)
- 9 ALMIGHTY FIRE ARETHA FRANKLIN (Atlantic 3468)
- 10 LET THE MUSIC PLAY DOROTHY MOORE (Malaco 1048)

### TOP NEW MOR SINGLES

- 1 YOU'RE THE LOVE SEALS & CROFTS (Warner Bros. 8551)
- 2 YOU BELONG TO ME CARLY SIMON (Elektra 45477)
- 3 BAKER STREET GERRY RAFFERTY (United Artists 1192)
- 4 I WANT TO LIVE JOHN DENVER (RCA JH 11267)
- 5 CRYING IN MY SLEEP ART GARFUNKEL (Columbia 3-10608)



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Introduces "TOPAZ"  
The Industry's  
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Shuffle Alley.





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All the machine's "works" are located in a compact, streamlined cabinet in the easy-opening backboard. The solid state boards are interchangeable between all of Williams' products.

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Other coin combinations available.

Size: 2½' x 8½'

Weight: 390 lbs.

Instruction manual in game

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**ELECTRONICS, INC.**

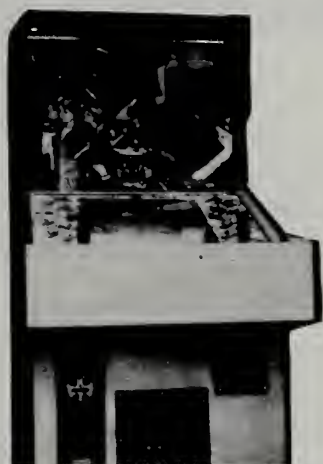


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**GOTTLIEB 'FIRE QUEEN.'** Two player version of the recent 'Vulcan' model. Two drop targets right in the flipper firing line add to the excitement of play. (12/10/77).



**INT'L INDOOR GOLF '19th PUTTING GREEN.'** A miniature 9-hole golf course to help golfers develop their skill. TV monitor computerizes scores. Many realistic features. (12/17/77).



**SEGA 'HELI-SHOOTER.'** Players compete in a helicopter fight. Chopper sounds add realism. Player aids include throttle control stick, two pedals and firing button. (12/31/77).



**GOTTLIEB 'GRIDIRON.'** A two-player flipper. 'Center shooter' feature has ball entering at the center of the playfield. Exclusive Gottlieb vari-targets for advancing score. (12/31/77).



**SEGA 'SOCOER.'** Using a set of letter and color buttons corresponding to 24 kick-out holes on the playfield, players try to "kick" balls into opponent's goal. A two-player action game. (12/31/77).



**STERN 'STINGRAY.'** Factory's second fully solid state offering. A four-player pingame with an abundance of challenging scoring features, "high score to date" display, sound, etc. (1/7/78).



**PSE 'DESERT PATROL.'** Adapted from "Rat Patrol" TV series of awhile back, this exciting combat game has a heavy duty double barrel machine gun for added realism. (1/14/78).



**GOTTLIEB 'CLEOPATRA.'** The first solid state pinball machine produced by the prominent Chicago factory. Traditional pinball excitement plus the outstanding elements of the electronic system. (1/28/78).



**PSE 'GAME TREE.'** As the name implies, it's a hunt, where players try to hit turkeys, rabbits, squirrels, as they jump from tree to tree. Appealing sight and sound features. (1/14/78).



**WILLIAMS 'HOT TIP.'** Factory's first solid state pingame. Theme is horse racing. Lots of exciting playfield action enhanced by the added appeal of electronic technology. (1/14/78).



**AMERICOIN 'DOZER.'** Challenge and realism of operating a bulldozer, accompanied by outstanding sound effects. Plow a load of ore into a mine pit. (2/4/78).



**MIDWAY 'CLOWNS.'** A fun game for one or two players. Bounce the "clown" off the "seesaw" and break rows of colored balloons to score. Eye-catching cabinet. (2/11/78).



**MIRCO 'SUPER 21.'** Arcade game. Theme is the popular card game and instructions are clearly visible on display panel. A variety of sound effects accompany play. (2/11/78).



**BALLY 'POWER PLAY.'** Hockey star Bobby Orr figures prominently in the graphics and the promotion of this exciting solid state four-player flipper. Heavy playfield action. (2/18/78).



**ATARI 'SPRINT I.'** Video driving game with 12 different tracks for player appeal. Four speed shift, exciting sound and many skill inducing features. (2/18/78).



**ATARI 'ULTRA TANK.'** A challenging game of combat for 1 or 2 players. Large, maneuverable tanks provide realistic action. Strategy options equal to 8 games in one. (3/4/78).



# COIN MACHINE

## CHICAGO CHATTER

Watch for the exciting, innovative "Sea Wolf II," produced by Midway Mfg. Co. in "radiant full color" and just about ready for sample shipment to distributors. Quoting the factory's marketing director **Stan Jarocki**, the new machine is the "ultimate video game."

WE WISH A SPEEDY RECOVERY TO **Sam Kolber** of Atlas Music Co., who recently underwent surgery. Sam was released from the hospital and, after a period of convalescence, will resume his duties at Atlas. Get well quick, Sam, we all miss ya.

GOTTLIEB FIELD SERVICE ENGINEER **Dick Finger**, who's been "packin' 'em in" all over the country with his solid-state seminars, is well on the way to logging about 100,000 miles in 1978. In late March he was in Florida conducting sessions for a week, following which he continued the series covering California, Kentucky, North Carolina, Canada and the Pacific Northwest. He said he's heartened by the heavy attendance at the seminars and feels that "the interest and drive to learn the Gottlieb solid-state system is very refreshing." Dick's a seasoned pro at his craft and has taught many different types of seminars "but the turnout and interest we are getting with our current series," he said, "is a tribute not only to Gottlieb but to this industry." Dick's use of slides to demonstrate the games is an important feature of his presentation and he readily points out to students that because only the prom changes from game to game, the interchangeability of boards in Gottlieb games makes the technical aspects simple.

STERN ELECTRONICS, INC. is currently in full production on the outstanding new "Stars" pinball machine. Initial reaction has been super, according to marketing director **Stephen Kaufman**, who readily tags the new model "the strongest game in the marketplace right now." Steve noted that the machine has exceptionally high earning power and is already in quite extensive demand — indicating, in his judgment, that it will very likely even surpass the firm's highly successful "Stingray."

WORLD WIDE DIST. is anxiously looking forward to delivery of some solid-state pins to meet present demand and the distrib's **Howie Freer** mentioned to us that World Wide is currently promoting its stock of used electromechanical pins. Later machines, as many ops report, are very profitable when they are on one play for a quarter, to the extent that they can easily equal the earnings of the solid-state models.

## Atari Expands Its Service Schools; Factory Lists Upcoming Schedule

(continued from page 52)

to find the problems and repair the games and appreciated the informative sessions which were held without any hard-sell of the product," was among the comments by attending operators.

### Test Equipment

Also discussed during these sessions was the new test equipment for solid-state games that will be available in the near future to further assist in technical troubleshooting on locations. Atari's instructors demonstrated the tools and techniques for pinpointing problems and repairing pinball and video games, and these subjects will be covered in future schools.

On May 8 and 9, Atari schools will be held at Dunis Distributing Co. in Portland, Oregon. A May 10-11 session will be held at Music Vend Distributing in Seattle, Washington. In late May and early June Atari schools will be held in Florida and Alabama. The full schedule for June will include sessions at Banner Distributing in Baltimore, Maryland; Banner Distributing

## Gottlieb Releases Service Manual And Bench-Tester

(continued from page 52)

indicate that the Gottlieb/Rockwell Solid-State System is more reliable than any other system on the market, the more quickly every distributor in the country, as well as every operator, can troubleshoot the boards, the more money Gottlieb games will earn. Our solid-state games have taken a giant step forward in minimizing down time, but this is just the beginning.

### Comprehensive Warranty

"Of course, Gottlieb still has a comprehensive warranty on its solid-state system," Caras added, "and we're working on a few new and innovative ideas to strengthen the position of Gottlieb games in every location in America and abroad. Cleopatra and Sinbad are just the forerunners."

Operators may acquire the new manual through Gottlieb distributors or by contacting D. Gottlieb & Co. at 165 W. Lake Street, Northlake, Illinois 60164.

in Pittsburgh, Pennsylvania, Sammons-Pennington Co. in Nashville, Tennessee; and Brady Distributing in Charlotte, North Carolina. The August schedule will include schools in Indianapolis, Indiana, Philadelphia, Pennsylvania, Massachusetts, Upstate New York and Montreal and Toronto, Canada.

The entire series is being conducted by three of Atari's most experienced field service employees — McCord, Tucker and McDonald. McCord has been teaching Atari schools for the past three years and is very well known in the industry. Dave Tucker has had over eight years of technical experience working at the distributor level and is able to relate to the day to day field service problems. Russ McDonald is the newest member of the Atari service school staff. He has experience in customer service with the factory and has worked for Kee games during the initial development of electronic games and also worked as a technician for a large operator for many years.

The aforementioned schedule of schools for June through August is tentative and Atari suggests that operators in the various areas contact their local distributors for specific details or call Fred McCord at (800) 538-6892.



**SCHOOL IN SESSION** — The accompanying photos were taken at the recently held Williams solid-state service school, which was sponsored by O'Connor Distg. Co., Inc. of Dallas, Texas, at the nearby Quality Inn. Instructor at the session was Williams' Bob Prinzing, who is pictured at far right with the "Hot Tip" demo model,

## EASTERN FLASHES

A testimonial dinner dance in honor of **Millie McCarthy**, president of the New York State Coin Machine Assn., will be held on May 6 at the Syracuse Hilton Inn. Millie has been president of the state group for 18 years, prior to which she served as secretary for two years, and in this 20-year span has earned the respect and admiration of her colleagues both from within her home state and nationwide, since she has served with equal distinction in AMOA for many years. As president of NYSCMA her aggressive activities on the legislative scene have been especially noteworthy. The May 6 affair is a 20th anniversary tribute and an expression of appreciation to a great lady. Ticket information may be obtained by contacting **Roland Smith** (315) 471-6226, **Jack Shawcross** (315) 463-6251 or **Jim Ferguson** (315) 458-1033.

SID GORDON OF See-North in Albany is looking forward to delivery of the new Seeburg "Celestia" phonograph. It's of "space age" design, he said, and just perfect for the locations with space limitations — like many of the new diners opening up in the area, for instance. Phono sales, on the whole, are on the upswing at See-North and Sid said he's received quite a number of inquiries about Seeburg's quadraphonic phonos, which he feels is most encouraging. "I am personally enthusiastic about the quad unit," he said, "and I was pleasantly surprised to discover that many of our customers share my enthusiasm." Of course, being promotion-minded, Sid has quite an attractive quad setup in the showroom, which certainly attracts attention. "Our 200-watt amplifier provides fantastic sound," he added, and this certainly helps generate interest.

UNDERSTAND THE NEWLY RELEASED "Big Town" 4-player pin by Playmatic of Spain is attracting quite a bit of attention, which brings no end of pleasure to Universe Affiliated Int'l. prexy **Barry Feinblatt**.

## CALIFORNIA CLIPPINGS

"Watch for 'Gypsy.'" That's the latest word from Meadows marketing director **Lila Zinter**, who noted that the new game is currently testing quite favorably and should be in distributor showrooms within the next three to four weeks. Lila also said the factory has changed test sites closer to home in northern California, "mainly out of self-preservation. We have to keep a close eye on both the cashbox and players' reaction," she said. In conclusion, Lila said she had to pass up the recent FAMA convention to be able to monitor test results on Gypsy — which indicates that the piece is certainly a high priority item at Meadows.

ONE WEST COAST COIN BIZ EXEC who did attend the Florida association annual show is **Paul Jacobs**, vice president of marketing for Exidy. According to Paul it was "a good show and very well attended." He added that Exidy had intended to premier its forthcoming "Trapeze" video, but opted to keep the two prototypes on test to get additional "income reports on the street." Exidy did show its current video product, "Circus," and Paul indicated that Trapeze should be shipping the first week in May. After a brief respite, he will be off to Europe for the IMA show in Berlin and the ever expanding Italian-sponsored Milan Fair. While noting the increasing importance of overseas games and sales, Paul said he expects to write up quite a few orders during his swing through Europe.

ATARI's coin-operated video games had an excellent year in 1977 with revenues and operating profits up 48% and 57%, respectively, according to its parent company's (Warner Communications, Inc.) annual report. The report went on to note that Atari's top-selling games included "Breakout," "Canyon Bomber," "Drag Race," "Sprint II," "Starship 1" and "Super Bug."

## 1978 State Association Calendar

April 14-16: Wisconsin Music Merchants Assn.; annual conv.; Playboy Club; Lake Geneva, WI.

May 19-21: New York Music & Amusement Assn.; annual conv.; Stevensville Country Club; Swan Lake, NY.

June 2-3: Ohio Music & Amusement Association; annual conv.; The Columbus Hilton Inn; Columbus, OH.

June 8-10: Music Operators of Texas; annual conv.; La Quinta Royale; Corpus Christi, TX.

June 16-18: Illinois Coin Machine Operators Assn.; annual conv.; Playboy Club; Lake Geneva, WI.

July 21-22: Montana Coin Machine Operators Assn.; annual conv.; Fairmont Hot Springs Resort, near Butte, MT.

Sept. 15-17: No. Carolina Coin Operators Assn.; annual conv.; Sheraton Center; Charlotte, NC.

Sept. 22-23: Amusement & Music Operators of Virginia; annual conv.; John Marshall Hotel; Richmond, VA.



explaining the various aspects of the electronic system. More than 40 students were present, indicating a "high degree of interest in learning about solid-state equipment," as O'Connor's service manager **Elroy Blohm** pointed out. The session was part of Williams' ongoing service school program.



# CLASSIFIEDS

## CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$6.25. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$148 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 25c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood, CA 90028

### COIN MACHINES WANTED

**WANT** Seeburg AY 160, DS 160, LPC-1, LPC-480, Electra, Fleetwood, SS 160, LS-1, LS-2. We pay cash and pick up our truck unpacked. UNITED STATES AMUSEMENTS, 2 W. Northfield Road, Livingston, N.J. 07039. (201) 992-7813.

**WANTED:** Old slot machines, coin-operated devices working or otherwise. Top dollar, will pick up, private. Bernie Berton, 9420 Trumbull, Evergreen Park, Illinois 60642. Phone (312) 499-0688.

**WANTED:** Large quantities of Seeburg B100, C100, G100, R100, V200, KD200, 201, 161, L100; Wurlitzer 1700, 1800, 1900, 2000, 2104, 2100. Willing to trade against flippers, ell models, and assorted free play games like Belly Superjumbos, Keeney Red Arrows. UNITED STATES AMUSEMENTS, 2 W. Northfield Road, Livingston, New Jersey 07039. Telephone (201) 992-7813.

**WILL PAY CASH OR TRADE** for any of the following Williams shuffle alleys: Astrodome, Cepe Cod, Golden Triangle, Twin Cities, Pinnecl, Grenite, Civic Center, Unique, Supreme, Marquis, Star Sapphire, Seville, Emerald. Also need Gremlin Trap Shoot and Atari Sprint II. CENTRAL DISTRIBUTORS, INC., 2315 Olive Street, St. Louis, Mo. 63103. Cell toll free in U.S.A. 1-800-325-8997 (in Missouri call 1-800-392-7747).

### COIN MACHINES FOR SALE

**CONVERSION CARTRIDGES** — Play stereo records on Seeburg monaural phono B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054.

**FOR SALE:** 200 units used pinball games, Gottlieb, Williams and Bally available, all in working order. FOB Hong Kong U.S. \$100/740. Please write to SUN MONG CO., LTD., 1st floor, 50-56 Mongkok Road, Kowloon, Hong Kong.

**NATIONAL WHITENBURG MODEL 400 FOOD VENDER** 1 National 21CE candy machine — Vendo Visi-Vend Rowe cigarette machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295, crating extra. Arcade equipment. Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, pool tables, pinballs and many other items. VATHS VENDORS. Call (214) 792-2806, 793-3723 or 792-1810.

**FOR SALE:** 2 perfect Valley Foosballs \$375. Heavy duty Pierre Rene \$250. Deuschmeister \$250. 6 kiddie rides, run good, \$225 each. Nick Lefebvre, St. Augustine, Fla. (904) 797-4717 or (904) 824-6024.

**FOR SALE:** We have in stock a great quantity of 5-year-old pinball machines Gottlieb. Write to: SOVODA 51 Rue de Longvic, 21300 Chenove, France telex 350018.

**FOR SALE:** Silver Sails, Red Arrows, Ticker Tapes, Blue Chips and stock markets. Also Sweet Shawness, Bally Jumbos and Super Jumbos, Big Threes, Blue Spots and Mt. Climbers. Antique slots for California area. Call WASSICK NOVELTY, Morgantown, W. Va. (304) 292-3791.

**IMMEDIATE DELIVERY** — Hollycrane motors, Bally Bingo Control Motors, Bally O.K. Games, Lido, Roller Derby, Circus Queens, Bikini, New Sweet Shawnee, New Twin Knight Used Uprights, New Big Three blackglasses. LOWELL ASSOCIATES, P.O. Box 386, Glen Burnie, Md. 21061 (301) 768-3400.

**BUY** a spare Trapshoot transmitter, \$39.95 each, or buy two and we'll send one receiver unit free. Call Dave, HANSON DISTRIBUTING CO., (612) 884-6604.

**FOR SALE:** Rock-Ola 504 wallbox \$100; Rock-Ola Receivers, 1725-8-2, 1765, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565

**FOR SALE:** Travel Time, Satin Doll, Wild Life, Flying Carpet, Super Star, Playball, Sky Jump, 2001 Mibs, Super Shifters, Tankers, Ramtek Baseball, TV Ping Pongs, World Series, Batting Champ, Sega Sea Devil, U Boat, Drag Races, Flying Carpet Gun, Speedway, SAMI, Invaders, Winners, Paddle Battle, Pong, Computer Quiz, Brunswick Air Hockey, Wurlitzer 3110, Seeburg DS 160 and Model R. D&L DISTR. INC., Box 6007, Harrisburg, Pa 17112. Phone (717) 545-4264.

**SEEBURG LPC 150, AMI 200, N 150.** Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100. BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

**FOR SALE:** Jet Spin \$835, Jungle Queen \$845, Gridiron \$780, Centigrade 37 \$660, Jack In The Box \$345 (as is), Spirit of '76 \$685, Vulcan \$900, Fire Queen \$695, Big Hit \$600, Hot Shot \$375 (not shipped), Quarterback \$675, Hi-Lo Ace (not shipped) \$195, Capt. Fantastic \$795, Night Rider (e.m.) \$780, Evel Knievel (e.m.) \$925, Nip-It (not shipped) \$275, Freedom (s.s.) \$825, Oxo (not shipped) \$350, Hot Tip (e.m.) \$845, Grand Prix \$710, World Series \$325, Guided Missile \$975, Super Shifter \$275, Atarians \$850, Starship I \$1165, Drag Race \$1125, Dominos \$675, Breakouts (brand new) \$1055, Circus \$1065, Robot Bowl \$1060, TV Basketball \$315, Racer \$750, Meadows Lanes \$760, Junkyards \$675, Pachinko \$365, Old King Cole Puppet Show \$625, Skill Digger \$365, Penny Bowl \$595, Skill Crane \$775, Sandy Pony \$225 (not shipped), Kiddy Boat (not shipped) \$225, many old brand new backboard glasses (write or call). NEW ORLEANS NOVELTY CO., 1055 Dryades St., New Orleans, La. 70113. Tel. (504) 529-7321.

**FOR SALE:** Seeburg 100S Impeccables, 8 Jet @ \$395, 30 Golden Jet @ \$454, 25 Marauder @ \$606, 58 Carnival @ \$757. Write to S.A. UNIBOX, Rue de Dinant, 16, 4800 Veriers, Belgium.

**ALL TYPES OF COIN-OPERATED EQUIPMENT.** Flippers, shuffle alleys, guns, TV games, Williams, Gottlieb, ChiCoin, Ramtek, Allied, Natting Phonographs (large selection) Wurlitzer, Seeburg, AMI, Rock-Ola, Rock-Ola vending. Cigarettes, candy, cold drink. National Smoke-shop, Rock-Ola. All kinds shipped to perfection or buy as-is and save. We have the right price and equipment on hand to serve your needs. Write or call: FLOWER CITY DISTRIBUTORS, INC., 389 Webster Ave., Rochester, N.Y.

**WURLITZER Model 1100, Rockola model 2, Seeburg models B and C, Motoscope Candy Shoppe Grabber, Western Sweepstakes — Make offer. BRENON'S COIN MACHINES, INC., P.O. Box 117, Brownville, NY 13615.**

**FOR SALE:** Bally's Bingo "Bally Ball," new 10 units and used 9 units, prices negotiable. OVERSEAS LIAISON & TRADING, LTD., 1-20, Tsukujii 4-chome, Chuo-ku, Tokyo 104, Japan. Telex: 253621.

**FOR SALE:** Seeburg Cs jukeboxes, Gottlieb: Target Alpha, Abra Ca Dabra, Spin Out, Atlantis, Williams: Stratoflight, Triple Strike, El Dorado, Super Star, Bally: Hokus Pokus, Capt. Fantastic. D&L DISTRIBUTING CO., INC., 6691 Allentown Blvd., Harrisburg, Pa. 17112. (717) 545-4264.

**FOR SALE:** 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10c each, over 1000, 9c each. Walling 200 scale \$200, Rock-Ola Lowboy \$60. One-third down balance C.O.D. CENTRAL MUSIC CO., Box 284, Killeen, Texas 76541.

**BINGOS FOR EXPORT ONLY.** Available 25 Big Wheels. Write for special price. Also OK games and Ticker Tapes. Late pinballs and Arcade equipment. D&P MUSIC CO., 1237 Mt. Rose Ave., York, Penn. 17403. P.O. Box 243. (717) 848-1846.

### SERVICES COIN MACHINE

**ACE LOCKS KEYS ALIKE:** Send locks and the key you want them mastered to: \$1.25 each, 10% D/C in lots of 100 or more. RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 38th year in vending.

### HUMOR

**DEEJAYS!** Here's top drawer comedy for you! 11,000 one-line gags for radio; only \$10! Unconditionally guaranteed! Catalog of one-liners, funny stories, putdowns, trivia, breaks, and lots more, free on request. Edmund Orrin, 41171-C Grove Place, Madera, Calif. 93637.

**DEEJAYS!** Top comedy writers offering total humor service. Monthly gag letters, monologues, deejay specials and more. PLUS — individual CUSTOM GAGS just for you! Satisfied clients around the world agree it's the best. FREE information. PETER PATTEN, P.O. Box 402-C, Pinedale, CA 93650.

### LEGAL

**IF YOU NEED A LAWYER** call ROB WERNER, Attorney (213) 469-7047, 462-7227. UCB Building, 6255 Sunset Blvd. 20th Floor, Hollywood, Calif. 90028. — Personal service for your legal needs. — Special arrangements made to meet the demanding needs of the industry.

### EMPLOYMENT SERVICE

**SCHOOL FOR GAMES AND MUSIC,** one to three week course. Phonos — video, electro-mech. and logic flippers. By schematic! CAL'S COIN COLLEGE, P.O. Box 810, Nicoma Park, Oklahoma 73066. Telephone: (405) 769-5343.

**YOUNG WRITER-PRODUCER** with sources for artists and material desires association with a progressive record company needing same and prepared to make offers. Write C.K. Aspinwall of 652 Azalea Drive in La Grange, Ga. 30240.

**JO-BAR MUSIC PUBLISHING CORPORATION** and BAR-JO Records, Inc. needs investors and stockholders to re-open music business. Write BAR-JO at 83-45 Vlieter Ave., Suite 2B, Elmhurst, NY 11373 or call (212) 898-1628 or 243-5668.

**WANTED:** Bingo mechanics with juke, flipper, and/or video experience. Top wages, apartment, air fare. Write letter, send resume, don't call. SHELTON MUSIC CO., P.O. Box 803, Agana, Guam 96910.

**BMI SONGWRITER-COMPOSER** who has written for Tavares, Righteous Bros., Grass Roots and others now auditioning soulful keyboard players for composing-collaborating Also have contemporary soul and disco catalog for A&R men and producers. Willie H. Wilson (213) 299-6649.

**SERVICE SCHOOL FOR GAMES AND MUSIC.** Ten-week night course teaches practical theory, schematics. \$575 full price. COMMIT, 2115 Beverly Blvd., Los Angeles, Ca. 90057. (213) 483-0300.

### RECORDS-MUSIC

**HOUSE OF OLDIES** — We are the world headquarters for out of print LPs and 45s. Also, the largest selections of old rock 'n' roll and rhythm and blues albums. Our famous 3 in 1 catalog. \$1.25. HOUSE OF OLDIES, 267 Bleeker St., N.Y., N.Y. 10014. (212) 243-0500.

**INTERESTED IN RECORDING AN ALBUM?** Call the custom recording leader, SUPERIOR, INC., 329 Rockland Road, Hendersonville, Tenn. 37075. (615) 824-5141.

**SPREAD THE WORD!** A whole new series of audience grabbers available on tape. TRUE GOOD MUSIC. These 271 GOOD PROGRAMMERS will make your station sound fantastic. Write THE MUSIC DIRECTOR PROGRAMMING SERVICE, Box 103, Indian Orchard, Mass. 01151. (413) 783-4626.

**FOR SALE:** The Music Industry Series by attorney Walter Hurst. Record Industry book \$25. Publishers Office Manual \$25. Copyright \$10. Music/Record Business and Law \$10. How To Be A Music Publisher \$10. SEVEN ARTS PRESS, INC., Box 649, Hollywood, CA 90028.

**ATTENTION SINGERS:** New York-based arrangers and musicians will arrange and studio record practice and background tapes for specific needs. Choose any standard, pop or soft rock tune. Specify key, male or female, and cassette or reel-to-reel tape. Send check or money order for \$15 for each song to: B&M PRODUCTIONS, P.O. Box 400, Staten Island, N.Y. 10314.

**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 Censtripe Free.

**WANT: 45s/ALL TYPES 1955-1976** (Pop, R&B, C&W, MOR). Will deliver cash if you got enough of what we want. Call Martin Cerf/Phonograph Record Magazine, P.O. Box 2404, Hollywood, CA 90028.

**INTERNATIONAL RADIO STATIONS, MUSIC PUBLISHERS,** discotheques 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.

**ATTENTION SONGWRITERS:** Your songs, good or great, are only as good as your demos. B&M Productions will professionally arrange and studio record your songs, provide you with demos on cassette or reel-to-reel with rhythm section and vocal track for \$150 per song, accompanied by this ad. \$5.00 for each additional copy. Specify cassette or reel. Send lead sheets and style ideas with check or money order to: B&M PRODUCTIONS, P.O. Box 400, Staten Island, N.Y. 10314. Need Proof? Send \$3.00 for one of our demos on cassette or reel-to-reel.

**WANT RECORDS & TAPES, 45s AND LPs,** surplus returns, overstock cut-outs, etc. Call or write Harry Warriner at KNICKERBOCKER MUSIC CO., 101 Gedney St., Nyack, N.Y. 10969 (914) 358-5086.

**FREE CATALOG — COMPLETE ONE STOP:** Specializing in oldies-but-goodies. Wholesale only. PARAMOUNT RECORDS, INC., 1 Colonial Gate, Plainview, L.I., N.Y. 11803.

**KING OF MUSIC RECORDS** is looking for masters. Send copies to KING OF MUSIC RECORDS, 806-16th 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.

**OPERATORS** — We buy used records not over 1 year old — 10c each plus postage. JOHN M. AYLESWORTH & CO. 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

**RARE RECORD SHOPS AND FINDER.** List of 31 United States shops. Up to date list personally compiled \$2. MACLEAN'S, 312 Belanger St., Houma, La. 70360.

**FOR EXPORT:** All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, N.Y. 11230. Cable: EXPODAHO, NEW YORK.

## CLASSIFIED POWER!

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45's or need a route mechanic? See ad rates above.

## Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood, CA 90028

Make sure your check is enclosed



## CBS Records Posts 1st Qtr. Gains

(continued from page 9)

posted a 21% sales increase in the first quarter of 1978. This gain was attributed in part to the strong response of club members to offerings of various leisure-time merchandise, such as TVs and stereos, and to the growing market for multi-record packages marketed through direct mail or TV.

CBS Radio sales for the first quarter were also reported ahead of last year's record-breaking period. Overall, the Broadcast Group reported a 10% increase in sales, although "heavy TV network programming expenses reduced the group's earnings."

In other comments, Backe told shareholders that CBS' capital expenditures for equipment for its international and domestic record operations had risen in 1977, and would probably rise again during 1978, "primarily as a result of expansion of record and tape production capacity to meet production needs in the 1980s."

### Shooting For \$3 Billion

Both Paley and Backe predicted that 1978 CBS Inc. sales would reach the \$3 billion milestone. "Our confidence," said

Backe, "is based in large measure on the demonstrated success of our diversification... Our aim has been to achieve a balance among several major business areas in the communications and entertainment fields."

## Dempsey Named Veep

(continued from page 9)

Bruce Lundvall, president of CBS Records Division, Lundvall, to whom Dempsey will report, commented, "Don brings the strongest possible qualifications to his position, and his contributions to CBS Records clearly demonstrate his outstanding executive ability and total understanding of all aspects of the record business. We are certain that, under his leadership, E/P/A will build upon the strong position it holds within the industry."

Dempsey, who has been vice president of marketing for Columbia Records since 1976, joined CBS Records as a salesman for the Hartford, Connecticut branch in 1964. Previously, he had worked for independent record distributors in the New England market.

## Executives On The Move

(continued from page 14)

Tomato as the production manager. She will be working with Warren Rossman, vice president of production, where she will maintain production controls for Tomato. Prior to joining Tomato she was the assistant production manager of Mason/Charter. Robert Gold has been named as Tomato's new Northeastern district manager. Based in Boston, his district is comprised of New England, New York, New Jersey, Philadelphia and Washington, D.C.

**Harrell Appointed At E/P/A** — Epic/Portrait/Associated Labels has announced the appointment of Sam Harrell as regional promotion marketing manager, Western region, E/P/A. He joined CBS in 1966 as local promotion manager in the New Orleans market. Prior to his new appointment Sam was the local promotion manager in the Atlanta market.

**Powell Promoted At Columbia** — Terry Powell has been appointed as director, West Coast artists and repertoire, Columbia Records. He joined Columbia Records in 1967 as a local promotion man in the Los Angeles area. He then moved up to the Western regional promotion manager. Prior to joining Columbia Records, Powell was a promotion man for Warner Brothers and Dot Records.

**Gates Promoted** — Warner-Elektra-Atlantic Corp. has announced the appointment of Kathie Gates as assistant director of national credit. Prior to joining WEA's home office credit department three and a half years ago, she was with Morse Electrophonic Inc.'s credit department for four years.

**Williams And Rousell At E/A** — Bill Williams has been appointed general manager of Elektra/Asylum Records' country operations in Nashville. He was formerly sales and marketing director. David Malloy, who had been general manager, will concentrate on directing country A&R. Ewell Rousell has been appointed as national sales manager of Nashville operations. He was recently sales manager of Hot Line Distributors in Memphis, and prior to that was vice president/sales for Stax Records.

**Changes At E/A** — Mitch Kanner has been appointed as artist development representative/East Coast, for Elektra/Asylum Records. He was previously E/A's local promotion representative/New York, and prior to that was art director, and director of creative services, for Record World. He has been with E/A since 1976. Mike Shalett has replaced Kanner as local promotion representative/New York. Shalett has been E/A's local promotion man in Hartford, Connecticut, for a year. Prior to that he was program director of WHCN-FM in Hartford.

**ABC Appoints Powell** — ABC Records has announced the appointment of Steve Powell as Southern regional manager, sales. He has worked in sales and promotion at ABC for five years. Prior to joining the label, he was a buyer for Musical Isle of America, Transamerica's rack jobbing division.

**ABC Names Williams** — ABC Records has announced the appointment of Bill Williams as Southern regional promotion representative for special markets. He was formerly national sales manager at Stax Records. He also worked several years as a disc jockey for radio station WCHB in Detroit.

**Casablanca Taps Lavan** — Casablanca Records has announced the selection of Larry Lavan as Midwest regional marketing and promotion manager. His prior experiences include independent West Coast regional promotion for TK Productions, as well as stints as a radio announcer at WXEL/New Orleans and WLOK/Memphis.

**Sherry Named At Wax** — Karen Sherry has been named manager of the department of domestic and international promotion/publicity at Morton D. Wax & Associates.

## REGIONAL PROGRAMING GUIDE

(continued from page 25)

Billy Joel, Ex To 27 — Dolly Parton, Ex To 24 — Atlanta Rhythm Section, Ex To 20 — Wings. ADDS: Warren Zevon, Chuck Mangione

**WIFE — INDIANAPOLIS — JERRY STEELE, MD — PICK: ANDY GIBB**  
1-1 — Raydio. JUMPS: 30 To 27 — Elton John, 29 To 25 — George Benson, 27 To 21 — Trammps, 24 To 19 — Travolta/Newton-John, 21 To 16 — Lou Rawls, 16 To 13 — Rod Stewart, 14 To 11 — Flack/Hathaway, 10 To 6 — Parliament, Ex To 26 — Shaun Cassidy. ADDS: 30 — Heatwave, 29 — Andy Gibb, Barry White, Rare Earth, Billy Joel

**KBEQ — KANSAS CITY — KIM WELCH, MD — PICK: GERRY RAFFERTY**  
3-1 — Raydio. JUMPS: 30 To 27 — Ted Nugent, 28 To 25 — Parliament, 24 To 23 — Travolta/Newton-John, 23 To 20 — Warren Zevon, 22 To 19 — Shaun Cassidy, 21 To 18 — Flack/Hathaway, 20 To 16 — Trammps, 16 To 13 — Bob Welch, 19 To 10 — Dolly Parton, 15 To 6 — Wings. ADDS: 30 — Gerry Rafferty, 29 — Barry Manilow, 28 — Mathis/Williams

**WAKY — LOUISVILLE — BOB MOODY, MD — PICK: PLASTIC BERTRAND**  
1-1 — Barry Manilow. JUMPS: 28 To 18 — Mathis/Williams, 26 To 22 — Atlantic Rhythm Section, 25 To 21 — Wings, 24 To 20 — Dolly Parton, 22 To 19 — Chuck Mangione, 21 To 17 — Bee Gees — More, 20 To 16 — Andy Gibb, 13 To 9 — Raydio, 9 To 6 — Lou Rawls, 5 To 3 — Flack/Hathaway. ADDS: 30 — George Benson, 29 — Plastic Bertrand, Trammps

**WKLO — LOUISVILLE — BO BRADY, MD — PICK: NONE**  
2-1 — Eric Clapton. JUMPS: 25 To 21 — Michael Zager, 23 To 20 — KC & The Sunshine Band, 22 To 17 — Atlantic Rhythm Section, 15 To 9 — Gene Cotton, 10 To 7 — Natalie Cole, 6 To 4 — Jackson Browne, Ex To 25 — Wings, Ex To 24 — Elton John, Ex To 23 — Stargard. ADDS: Carly Simon, Bonnie Tyler, Travolta/Newton-John, Abba, Warren Zevon

**WISM — MADISON — R.J. REYNOLDS, MD — PICK: ANDY GIBB**  
1-1 — Bee Gees. JUMPS: 30 To 23 — Warren Zevon, 26 To 22 — Rubicon, 29 To 21 — Travolta/Newton-John, 28 To 20 — Wings, 22 To 18 — Jefferson Starship, 19 To 14 — Flack/Hathaway, 15 To 12 — Chuck Mangione, 14 To 11 — England Dan & J.F. Coley, Ex To 29 — Mathis/Williams, Ex To 28 — Elton John, Ex To 27 — Andy Gibb. ADDS: Carly Simon, Gerry Rafferty

**KRIB — MASON CITY — BOB SCOTT, MD — PICK: NONE**  
1-1 — Raydio. JUMPS: 30 To 26 — Flack/Hathaway, 29 To 24 — Wings, 26 To 20 — Travolta/Newton-John, 21 To 16 — Player, 19 To 15 — Jefferson Starship, 17 To 14 — Atlanta Rhythm Section, 13 To 8 — Jackson Browne, Ex To 30 — Eddie Money, Ex To 29 — Warren Zevon, Ex To 28 — Mathis/Williams, Ex To 27 — Bonnie Tyler. ADDS: Seals & Crofts, Robert Palmer, Meat Loaf, Wet Willie

**WOKY — MILWAUKEE — JIM SMITH, MD — PICK: NONE**  
2-1 — Yvonne Elliman. JUMPS: 35 To 31 — Eddie Money, 32 To 29 — Trammps, 27 To 22 — Shaun Cassidy, 24 To 21 — Atlanta Rhythm Section, 23 To 19 — Wings, 22 To 18 — David Gates, 21 To 17 — Travolta/Newton-John, 19 To 11 — Flack/Hathaway, 17 To 14 — Lou Rawls, 14 To 7 — Chuck Mangione, 13 To 10 — Andrew Gold, 6 To 3 — Raydio, Ex To 35 — Player, Ex To 32 — Warren Zevon, Ex To 30 — Andy Gibb. ADDS: Heart, Bee Gees — More, Billy Joel, Styx

**WZUO — MILWAUKEE — CHRIS CURTIS, MD — PICK: ROD STEWART**  
2-1 — Barry Manilow. JUMPS: 25 To 22 — Gerry Rafferty, 19 To 8 — Chuck Mangione, 16 To 13 — Jefferson Starship, 13 To 7 — Wings, Ex To 25 — Styx, Ex To 15 — Andy Gibb. ADDS: Rod Stewart, Airwaves, Seals & Crofts

**KDWB — MINNEAPOLIS — DAVE THOMPSON, MD — PICK: NONE**  
1-1 — Bee Gees — Fever. JUMPS: 29 To 25 — Andy Gibb, 27 To 24 — Styx, 23 To 20 — Atlanta Rhythm Section, 22 To 19 — Raydio, 20 To 15 — Wings, 16 To 13 — Billy Joel, 12 To 9 — Jackson Browne. ADDS: 30 — Player, 28 — Gene Cotton, 23 — Flack/Hathaway

**KSTP — MINNEAPOLIS — GREG AUSHAN, MD — PICK: STEELY DAN**  
3-1 — Yvonne Elliman. JUMPS: 23 To 20 — Flack/Hathaway, 22 To 18 — Styx, 18 To 14 — Wings, 16 To 12 — Billy Joel, 14 To 11 — Jefferson Starship, 12 To 9 — Electric Light Orchestra, 11 To 7 — Jackson Browne, Ex To 25 — Steely Dan, Ex To 22 — Bee Gees — More. ADDS: Player, Bonnie Tyler, Andy Gibb

**WOW — OMAHA — ROGER DAVIS, MD — PICK: NONE**  
1-1 — Bee Gees — Fever. JUMPS: 27 To 24 — Atlanta Rhythm Section, 26 To 17 — Chuck Mangione, 25 To 18 — Flack/Hathaway, 19 To 15 — Bee Gees — More, 17 To 8 — Wings, 8 To 3 — Andrew Gold, Ex To 30 — Art Garfunkel, Ex To 27 — Andy Gibb, Ex To 25 — Steely Dan. ADDS: Carly Simon, Barry Manilow, John Denver

**WIRL — PEORIA — LEE MALCOM, MD — PICK: NONE**  
1-1 — Bob Welch. JUMPS: 18 To 12 — Wings, 17 To 13 — Atlanta Rhythm Section, 14 To 11 — Jefferson Starship, 7 To 4 — England Dan & J.F. Coley, 6 To 2 — Raydio. ADDS: 26 — Flack/Hathaway

**WPEZ — PITTSBURGH — TOM MORGAN, PD — PICK: GERRY RAFFERTY**  
1-1 — Bee Gees — Fever. JUMPS: 40 To 35 — Allan Clarke, 39 To 36 — Angel, 37 To 31 — Billy Joel, 36 To 28 — Mathis/Williams, 35 To 24 — Meat Loaf, 28 To 23 — Kiss, 24 To 19 — Sweet, 18 To 13 — Warren Zevon, 17 To 11 — Michael Zager, 12 To 9 — David Gates, 8 To 5 — Flack/Hathaway, 7 To 4 — Yvonne Elliman, Ex To 40 — Chuck Mangione, Ex To 39 — George Benson, Ex To 38 — Dolly Parton, Ex To 34 — Wings. ADDS: Travolta/Newton-John, Carly Simon, Andy Gibb, Gerry Rafferty

**13Q — PITTSBURGH — PATTI SULLIVAN, MD — PICK: SWEET**  
1-1 — Eric Clapton. JUMPS: 23 To 19 — Trammps, 19 To 17 — Atlanta Rhythm Section, 18 To 15 — Wings, 15 To 12 — Warren Zevon, 11 To 8 — Jackson Browne, 7 To 5 — Flack/Hathaway. ADDS: 30 — Robert Palmer, 29 — Meat Loaf, 28 — George Benson

**KKLS — RAPID CITY — MIKE KJAR, MD — PICK: NONE**  
1-1 — Barry Manilow. JUMPS: 25 To 22 — Bonnie Tyler, 24 To 21 — Chuck Mangione, 22 To 19 — Bee Gees — More, 21 To 18 — Flack/Hathaway, 16 To 13 — Jefferson Starship, 13 To 10 — Jackson Browne, 12 To 8 — England Dan & J.F. Coley, 9 To 5 — Gene Cotton, 5 To 2 — Yvonne Elliman. ADDS: 27 — Earth, Wind & Fire, Carly Simon, Captain & Tennille, Gerry Rafferty

**WSPT — STEVENS POINT — PAT MARTIN, MD — PICK: NONE**  
1-1 — Andrew Gold. JUMPS: 29 To 22 — Eddie Money, 27 To 23 — Mathis/Williams, 20 To 14 — Travolta/Newton-John, 17 To 9 — Bonnie Tyler, 11 To 4 — Warren Zevon, 7 To 3 — Atlanta Rhythm Section, Ex To 30 — Captain & Tennille, Ex To 29 — Michael Johnson, Ex To 27 — Heart, Ex To 26 — Andy Gibb. ADDS: Abba, Carly Simon, Gerry Rafferty, Steely Dan

**WKWK — WHEELING — JIM ROBERTS, MD — PICK: MATHIS/WILLIAMS**  
1-1 — Bee Gees — Fever. JUMPS: 35 To 30 — George Benson, 30 To 26 — Rubicon, 31 To 25 — Travolta/Newton-John, 21 To 17 — Eddie Money, 20 To 15 — Flack/Hathaway, 18 To 12 — Jefferson Starship, Ex To 40 — Mathis/Williams, Ex To 39 — Billy Joel, Ex To 38 — Michael Zager, Ex To 37 — Sweet. ADDS: Carly Simon, Seals & Crofts, Abba

**KLEO — WITCHITA — BOB LAWRENCE, MD — PICK: HOT**  
1-1 — Queen. JUMPS: 29 To 17 — Hot, 23 To 10 — Chuck Mangione, 18 To 9 — KC & The Sunshine Band, 11 To 7 — Gene Cotton, 5 To 2 — Andrew Gold, Ex To 20 — Atlanta Rhythm Section. ADDS: 30 — Tavares, 28 — Eddie Money, 27 — Earth, Wind & Fire, 24 — Player



**BOWIE BASH** — David Bowie celebrated the closing of his three-night stand at the Forum in Los Angeles recently with a private party at Ma Maison restaurant which attracted a num-

ber of celebrities. Pictured (l-r) are: actress Jacqueline Bisset and Bowie; Flo and Eddie chatting with Ray Bradbury and Bowie; and John Belushi; Bowie and Bette Midler.



# INTERNATIONAL



**DENIECE AND JOHNNY** — CBS recording artists Johnny Mathis and Deniece Williams recently flew to London to promote their joint single "Too Much, Too Little, Too Late" through television appearances (Top of the Pops and the Val Doonican Show). During their visit CBS Records held a lunch for the duo and presented them with sales awards: Mathis was given a platinum disc for U.K. sales of "The Mathis Collection;" Williams received a silver disc for her debut album "This Is Niecy." Pictured (l-r) are: Tony Woollcott, CBS marketing director; Brian Penders, BBC TV; Richard Chiaro, Williams' manager; Williams; Mathis; Derek Block, promoter; and Ray Haughan, Mathis' manager.

## Barclay Records Pushes Egg Roster, Coordinates Effort

PARIS — Following a recent visit to the U.S. by Cyril Brilliant, head of the international division for Barclay Records, it was announced that two previously unreleased albums by guitarist Larry Coryell will appear on the Egg label, a Barclay affiliate. Peter Baumann of Tangerine Dream has also signed an agreement to work in a production capacity with Egg.

Formed one and a half years ago, Egg is now assuming a unique position within the international Barclay group. The artists now on the roster of the label are Tim Blake, Vangelis Papanthassiou, Popol Vuh, Patrick Vian, Alain Markusfeld and Francois Breant. Barclay vice president Jean Fernandez has been responsible for A&R for the label. He has been assisted by Fabrice Cuitad.

Barclay International has planned an international promotion of the Egg catalog. Included in the promotion was an "Easter Egg," a white chocolate egg containing a specially prepared presentation cassette, sent to Barclay distributors to introduce the

label's roster to radio and press. The cassette featured extracts from six albums. A special egg-shaped display rack capable of holding 60 albums will also be made available to U.S. retailers. To stress the importance of the operation and to thank dealers for taking part in Egg's catalog launching, a contest will be run by Barclay Records with a return flight to Paris via Concorde plus a week's holiday for two persons going to the winning dealer.

### U.S. Distribution

Barclay Records U.S. distribution network will be divided into three groups according to types of catalogs. Barclay Records, whose artists include Jacques Brel, Leo Ferre, Jean Ferrat and Claude Nougaro among others, will be distributed by Peters International in New York. Blue Star Records, the jazz and blues label featuring recordings by Chet Baker among others, will be distributed by Artistic. Jem Records will be the exclusive distributor of Egg Records.

### 'Aja' Voted Top Int'l LP Of 1977 By GRIA

LOS ANGELES — The German Record Industry Association has voted "Aja," Steely Dan's sixth ABC album, Top International Rock Album of 1977. The award was presented April 12 in Hamburg.

In conjunction with the award, ABC's German licensee, Ariola Eurodisc, has launched a new, extensive promotional campaign for the album. Promotional materials utilized in this push include Steely Dan songbooks, specially made up booklets, a one-hour radio special produced in Canada, and a limited quantity of "Aja" posters, which were manufactured in Japan and obtained from ABC's Japanese licensee, Nippon Columbia.

This marks the second year in a row that the German record industry has honored the music of Steely Dan. "Royal Scam" was voted Best Rock Album of 1976 by the same association.

Ariola Eurodisc will be releasing the current American single, "Deacon Blues," this week.

### Cher, Tubes Set Air

LONDON — The television special featuring Cher and the Tubes shown recently on American TV is to be screened by ITV in England at the end of May.

## New Canadian Immigration Laws May Burden U.S. Acts

by Kirk LaPointe

TORONTO — New immigration regulations, imposed quite suddenly last week, may make it more difficult for American musicians to perform in Canadian club and concert venues.

The new regulations, which caught many promoters and members of the music industry by surprise when they were officially introduced midnight April 10, are designed to "make it harder for Americans to take work away from Canadians" in the nightclubs in Canadian cities, according to one source at the Canadian Department of Immigration.

Under the new by-laws, an employer "whose primary source of revenue is not entertainment" (namely, establishments licensed for liquor) will be required to notify the Canadian consulate in an American city as to the working agreement, as well as present a copy of the work contract six to eight weeks in advance of the show. In addition, the Canadian Department of Manpower will be alerted. Both the Canadian consulate and the Department of Manpower will either grant employment authorization or refuse the performer entry to Canada.

### Support Canadian Acts

"If there is an equally suited Canadian act that can play the club instead of an American act, we will be compelled to enforce the new laws," said one immigration official. So far, there have been no noticeable ramifications of the new rules because the Department of Immigration is allowing an unofficial "period of grace" to allow promoters and artists to adapt to the new regulations, which have caused varying degrees of confusion and outrage in the Canadian music industry.

The new immigration by-laws also require performers coming to Canada "for an artistic endeavor" (namely, a concert date) to present a copy of their work contract at the Canadian consulate before crossing the border. This new rule is not expected to present any problems to performers and employers, with the exception of additional paperwork. As well, "work crews" (a term which will encompass roadies, stage and lighting crews and other technical experts travelling with concert performers whose names are on the standard AF of M contracts) exceeding 20 persons will not be required to apply at the Canadian consulate, but will have to be present when the consulate-approved work authorization papers for their employers (an artist) are

presented at the border crossing to Canadian customs officials.

Although concert acts are not expected to suffer because of the new regulations, nightclub and lounge acts may find the new rules a hindrance. Richard Flohil, a Toronto promoter who also books club acts, is especially concerned about the new powers placed in the hands of Immigration and Manpower officials. "The new entry rules present us with a dangerous precedent," Flohil says, "in that Immigration and Manpower officials will be capable of picking and choosing who should and should not play our clubs in Canada. There is nothing preventing them from allowing one act to play here, and another act not to, just because of their individual whims."

A Department of Manpower officer, though, says the regulations were imposed to "help foster Canadian music in this country." The spokesman said that the new rules will be "a stop-gap" to prevent excessive inflow of American entertainment into this country.

Flohil, meanwhile, was also distressed about the lack of consultation between government and the entertainment industry prior to the new legislative measures. "To my knowledge, the legislation just came out of the sky. I admit that there are problems with unemployment among musicians in this country, but surely there was another way to alleviate that problem, without throwing a wrench into the works like they have. If anything, I would have preferred to see new regulations in America which would have lowered their barriers of entry for Canadians, instead of us raising ours."

David Bluestein, president of The Agency, a Toronto booking firm whose clients include the El Mocambo and Colonial clubs (the two venues with the highest profiles among Toronto nightspots), says he is "not as overtly concerned with the new regulations. I've already hired a professional person to deal with the immigration entanglements. We'll get the system down pat after a while. We'll get around the eight-week advance booking period, and try to bring it down to two or three weeks, and try to bring some semblance of normality back into effect." Bluestein also hopes to obtain exemption from the club regulations, because the El Mocambo and Colonial have been used extensively by record companies to showcase burgeoning American talent for the past two years.

## Where In The World . . .

A&M recording group Nazareth is making a cross-Canada tour April 25-May 15. The tour opens in Halifax, Nova Scotia and concludes in Victoria, B.C. According to Bill Ott, national sales manager for A&M, Canada, the label is launching an extended promotional campaign to support the tour. Posters, buttons, jackets and offers of three no-charge records with each 25-record purchase are slated.

Illness struck Manhattan Transfer's European tour, forcing hurried rescheduling of concerts in Scandinavia and Germany. Also delayed is the group's return to the U.S. to film television commercials and prepare for their July American concert tour.

Manhattan Transfer's Janis Siegel entered the Lund University Hospital in Sweden recently for minor surgery and has been ordered to rest for two weeks.

Ray Charles bowed his 1978 itinerary of concert and club dates with a 10-day tour of Italy. The Ray Charles Show makes its first domestic appearances of the year in Connecticut and Massachusetts with week-long stands at the Chateau DeVille Dinner Theatres in East Windsor and Framingham beginning April 18.

Leo Sayer will tour Australia and New Zealand for five weeks during April and May prior to a summer American tour.

Highlights of the trip include five days at Melbourne's Festival Hall, four at Modern Pavilion in Sydney and two-day stints at Festival Hall in Brisbane, Lancaster's Princess Theatre, and Perth's Entertainment Center.

Johnny Cash's four sold-out performances April 10-11 at Sport Hall in Prague, Czechoslovakia drew 44,000 persons, the largest total crowd ever to see a concert in that country, reports Lou Robin of Artist Consultants, promoter of the shows.

The first American country/western star ever to appear in that country, Cash has been asked to return there next year, Robin added. "The reception was tumultuous, and the fans knew all his songs — even the early ones."



# Indy And Major Label Studios Debate Value Of Automation

(continued from page 10)

sole and its operations. "We are doing more business than ever before. We have new cosmetics, new console and new technology in Studio B," said Richard Blinn, director of studio operations and electronic development.

## Direct-To-Disc

"In Studio A, we are sticking to what we had although we have updated the board to a full 24-track monitor system. We are enjoying a lot of direct-to-disc work in there. We are working in April on several direct-to-disc projects with Butterfly Productions."

The Capitol studios also feature several disc cutting rooms and live echo chambers. The custom board allows about 40 faders to be controlled by the mixer and all the fader control positions to be remembered by a computer that reads out onto a floppy disc which can record 999 different mix operations. Blinn feels that the computer is of great assistance because, among other operations, it aids in tape machine searches.

Capitol is actively seeking to use its state-of-the-art facilities as an incentive to encourage new acts to sign with the label.

## Cost Savings

"We are trying to impress new acts that we have a good and successful room," said Blinn. "We have also been able to convince the in-house staff and the EMI-America staff that we can do their sessions at a considerable cost savings over them going to certain outside houses."

When Brian Ingoldsby became president of ABC Studios two years ago, it was with the understanding that he would have the creative freedom and independence to fashion a vibrant in-house studio. The former owner of Amigo Studios, which was subsequently acquired by Warner Bros., has been instrumental in the expansion of the ABC facilities in L.A. In the past year, business has doubled and the three studios in the complex are booked solidly into the summer. The staff numbers 26, with full-time engineers increasing from three a year ago to the present eight.

Starting next month, ABC Studios will deploy a new console which utilizes conventional 8-bit digital computer technology. This new console was re-designed and built in-house by Jerry Ferre and Tom Lippel of the studio's R&D department. The console possesses memory which is capable of automatically programming the board, thereby enabling previous efforts to be exactly duplicated. Ferre and Lippel have also developed custom circuits to replace many transformers.

"This studio is ahead of its time," said In-

goldsbys. "We create the equipment which we need and then we implement the technology practically. Our computer console is compatible with both current and upcoming methods. We are building accessories which can be used now and are also applicable to the coming of digital recording."

ABC Studios is enthusiastically involved with direct-to-disc projects with Joe Sample slated to record in the coming month.

"15% of the album buyers are audiophiles," said Ingoldsby, "which means they are spending \$500 or more on stereo equipment. A growing portion of the audience is interested in exacting sound."

## New Studio

Soundmixers is one of the several new state-of-the-art studios that have been built recently in the New York area. Located in the old Brill Building, the studio was designed by John Storyk of Sugarloaf View and features three identical 24-track studios equipped with computerized MCI consoles and tape machines. The console utilizes voltage control amplifiers which automatically store the last mix.

David Teig, general manager of Atlantic Records studio division, expects to automate the Atlantic New York Studio B facility by early summer. Both of the label's 24-track studios and mixdown room are equipped with MCI consoles.

"The most talked about and least understood thing in studios is automation," said Glenn Snoddy, president and technical director of Woodland Sound Studios in Nashville. "The state of the recording art is constantly in a state of flux. We are studying automation very carefully. At this time, we have not installed any automation because we really haven't found a system we are completely happy with. But we have plans to install automated consoles when we feel the systems have been developed to give the proper results."

## Automation — A Crutch

Tom May, director of recording for A&M Studios in L.A., felt that the use of automation was not an indication of the quality of a studio's recording capabilities. "As far as I'm concerned, we could have automation if we wanted it. But most of the people here do not want it. They feel that it is a crutch which they do not need at this point. I talked to all my mixers when we decided to build a new mixdown console and the general feelings was that automation at its present state of the art does not really add that much."

"Most labels and independents are very busy now. It seems the general feeling is that by issuing more product they stand a better chance of coming up with a hit

record. Groups are generally spending more time in the studios also. Albums take longer to finish. Companies are allowing groups the privilege to spend the money in an attempt to creatively come up with something new."

"Our split between in-house and custom work is roughly 50-50. There is no discrimination between label-signed and outside people. Everyone is treated the same. We have just started to build some new mastering rooms." The A&M facility has API and Quad 8 consoles and three mixdown rooms.

## Studio Closings

After a debate of the financial feasibility of operating separate recording facilities in different cities, several majors have closed studios. In January of 1977, RCA closed its two studios in Nashville. In June, RCA sold its L.A. facility to independent Filmways/Heider. However, in an offsetting development, within the last two years, the RCA studios in New York have been updated with Neve consoles for all five 24-track rooms. "As a corporation we have the purchasing power which enables us to buy anything we need," said Larry Schanpf, RCA's director of recording operation. "There was a time several years ago when outside studios had the advantage over us. However, when we restructured our situa-

tion, we immediately converted the studio into a state-of-the-art facility."

CBS closed its L.A. recording studio in 1972 and closed its San Francisco studio at the end of last year, consolidating their operations in New York also. 18 months ago, Columbia recording studios added a computerized mastering system. The three studios utilize MCI machines and the mixdown room is fully automated. The studio's director of recording, design and construction, Eric Porterfield, said that "the level of business in the studios is rising rapidly."

Tony Bongiovi and Bob Walter's Power Station, constructed on the site of a former Con Edison generating plant in N.Y., has recently begun construction of a second 24-track room. With a Neve console and a 3M multi-track tape machine already in use, the studio also boasts 24 Pultec equalizers which, according to chief engineer Ed Evans, provides for the "funky, fat feeling of the old tube sound" popularized by rock bands in the late 1950s and early '60s.

It is widely felt that the booming recording business and the past stagnation of the studio capabilities of some major in-house recording facilities has contributed to the proliferation of independent state-of-the-art studios in cities like New York, L.A. and Nashville.

# East Coastings/Points West

(continued from page 29)

**TRYING AGAIN** — Neil Young is scheduled for a five-night stand at the Boarding House in San Francisco May 24-28. Hope this one works out. The concert reportedly will be filmed and recorded . . . Alexander Street Records' artist **Paul Cacla** drew a good response at his Backlot Theatre showcase here last week . . . **John Prine's** first album for Elektra/Asylum, "Bruised Orange," is completed and due for release May 16 . . . The premier of **Elton John's** "Ego" short in Westwood drew approximately 1,000 people recently, not 100 as appeared in a photo caption last week because of a typographical error . . . **George Benson** is set to headline eight concerts the first week of May at the Belasco Theatre on Broadway, and it is expected to sell out. First-day ticket sales were \$35,000 . . . Rocket Records is moving its main offices to New York as of June 1, although the label will retain a small staff and publicity department in Los Angeles. The move, Rocket says, will put them closer to London and **Elton John**. **John Reid** also is shifting to New York, and will be dividing his time between his London and New York offices. Still no official word on the reported Rocket/RCA distribution agreement . . . **Steely Dan's** sixth ABC album, "Aja," has reached double platinum status. "Deacon Blues" is the current single . . . Australian group **Sherbet's** Razzle Records and Razzle Music Co. will be represented in the U.S. by L.A.'s own **Bert Bogash**, who will be looking for masters and sub-publishing deals for Australia, New Zealand and Southeast Asia . . . RCA is releasing this week "He's So Fine," a new single by **Kristy McNichol**, one of the stars of ABC-TV's "Family" . . . The latest album from Butterfly Records, "Boogie Down" by **Blackwell**, has run into problems with Pickwick Distribution because of its controversial album cover which depicts two women wearing nothing but arm bracelets and sunglasses. A Pickwick spokesman said, "Although we felt the jacket was not in poor taste, many executives at Pickwick considered the cover to be highly controversial and risqué by some retail standards." Apparently, some of Pickwick's retail accounts have been picketed by feminist/activist groups because they feel the cover exploits women. Label president **A.J. Cervantes** said if Pickwick continues to hold back distribution of the LP because of the cover, Butterfly will replace it with a new jacket. **randy lewls**



**ERTEGUN HONORED** — More than 1500 representatives of the music industry turned out to honor Atlantic Records chairman Ahmet Ertegun at a formal dinner April 15 at the Waldorf-Astoria in New York sponsored by the T.J. Martell Memorial Foundation for Leukemia Research. At the event, which raised the largest single amount in the history of the organization, Ertegun was presented the 1978 Humanitarian Award from the foundation. Pictured (l-r) in the top row of photos are: Korvette's vice president Dave Rothfeld; Polygram Distribution president John Frisoli; Warner Brothers Records chairman Mo Os-

tin; dinner chairman Floyd Glinert and Tony Martell; Chrysalis Records head Terry Ellis; Ertegun; CBS/Records Group president Walter Yetnikoff and Martell; and Leon Huff; Ertgun; Kenny Gamble and Cotillion Records president Henry Allen. Shown in the bottom row of photos (l-r) are: Martell; A&M Records chairman Jerry Moss; Pickwick's Cy Leslie and Jerry Goldstein of Far Out Productions; promoter Ron Delsener; Capricorn Records head Phil Walden and Martin Mull; Glinert; Elektra Records chairman Joe Smith and Martell and Ertegun.



# INTERNATIONAL

## Australia

### TOP TEN 45s

- 1 Stayin' Alive — Bee Gees — RSO
- 2 Isn't It Time — The Babys — Chrysalis
- 3 Sometimes When We Touch — Dan Hill — Interfusion
- 4 If I Had Words — Scott Fitzgerald and Yvonne Keeley — UA
- 5 Ebony Eyes — Bob Welch — Capitol
- 6 It's A Heartache — Bonnie Tyler — RCA
- 7 Emotion — Samantha Sang — Private Stock
- 8 You Took The Words Right Out Of My Mouth — Meat Loaf — Epic
- 9 Just The Way You Are — Billy Joel — CBS
- 10 Yes Sir I Can Boogie — Baccara — RCA

### TOP TEN LPs

- 1 Saturday Night Fever — Soundtrack — RSO
- 2 Masterpieces — Bob Dylan — CBS
- 3 Simple Dreams — Linda Ronstadt — Asylum
- 4 The Stranger — Billy Joel — CBS
- 5 Lelf Garrett — Atlantic
- 6 Rumours — Fleetwood Mac — Warner Bros.
- 7 Bat Out Of Hell — Meat Loaf — Epic
- 8 Marcia Hines Live Across Australia — Miracle
- 9 Weekend In L.A. — George Benson — Warner Bros.
- 10 Longer Fuse — Dan Hill — Interfusion

— The Kent Music Report

## Argentina

### TOP TEN 45s

- 1 Si Me Dejas No Vale — Julio Iglesias — CBS
- 2 Pobreza Fatal — Grupo Miramar — Microfon
- 3 Morena De 15 Años — Adolfo — TK
- 4 Estamos Todos Solos — Rita Coolidge — A&M/EMI
- 5 Nadie Lo Hace Mejor — Carly Simon — Music Hall
- 6 Hipocresia — Aldo Y Los Pasteles Verdes — Microfon
- 7 Hombre Trabajador — James Taylor — CBS
- 8 Adios Amor Adios — Demis Roussos — Philips
- 9 Nuestra Ultima Tarde — Pomada — RCA
- 10 Ma Baker — Boney M. — RCA

### TOP TEN LPs

- 1 Rockollection — Laurent Voulzy — RCA
- 2 Exitos En Castellano — Demis Roussos — Philips
- 3 Los Consagrados — Selection — RCA
- 4 Los Exitos Del Amor — Selection — Microfon
- 5 Cafe Creme — EMI
- 6 A Mis 33 Años — Julio Iglesias — CBS
- 7 Saturday Night Fever — Bee Gees & Others — RSO
- 8 James Taylor — CBS
- 9 Amor En Venta — Boney M. — RCA
- 10 Roberto Carlos — CBS

## Belgium

### TOP FIFTEEN 45s

- 1 Denls — Blondie — Chrysalis
- 2 Stayin' Alive — Bee Gees — RSO
- 3 Only A Fool — Mighty Sparrow, Byron Lee & The Dragonaires — Trojan
- 4 I Can't Stand The Rain — Eruption — Hansa
- 5 Ti Amo — Umberto Tozzi — CBS
- 6 Take A Chance On Me — Abba — Melba
- 7 Big City — Tol Hansse — CNR
- 8 She's Not There — Santana — CBS
- 9 U.O.Me — Luv' — Philips
- 10 If I Had Words — Scott Fitzgerald & Yvonne Keely — UA
- 11 Red Hot — Robert Gordon With Link Wray — Arista
- 12 Ca Plane Pour Moi — Plastic Bertrand — RKM
- 13 Magnollas Forever — Claude Francois — Carrere
- 14 Wuthering Heights — Kate Bush — EMI
- 15 Fantasy — Earth, Wind & Fire — CBS

### TOP FIVE LPs

- 1 Alle 14 Favoriet — Various Artists — Negram
- 2 The Album — Abba — Melba
- 3 All 'N All — Earth, Wind & Fire — CBS
- 4 Saturday Night Fever — Various — RSO
- 5 Plastic Letters — Blondie — Chrysalis

## Japan

### TOP TEN 45s

- 1 South-Paw — Pink Lady — Victor Musical Industries
- 2 Hohoemi Gaeshi — Candies — CBS/Sony
- 3 Canada Kara No Tegami — Masaaki Hirao/Yooko Hatanaka — Victor Musical Ind.
- 4 Mayoyimichi — Machiko Watanabe — CBS/Sony
- 5 Tokinwa Shofu No Yooni — Toshio Kurosawa — Columbia
- 6 Don't Let Me Be Misunderstood — Santa Esmeralda/Leroy Gomez — Phonogram
- 7 Samurai — Kenji Sawada — Polydor
- 8 Namida No Chikayai — Alice — Toshiba/EMI
- 9 Vibratlon — Hiromi Goh — CBS/Sony
- 10 Fuyu No Inazuma — Alice — Toshiba/EMI

### TOP TEN LPs

- 1 Shikashu (Anthology) — Masashi Sada — Warner/Pioneer
- 2 Soshunfu — Candies — CBS/Sony
- 3 Benisuzume — Yoshimi Matsutoya — Toshiba/EMI
- 4 Alice VI — Toshiba/EMI
- 5 Feel Happy — Shinji Harada — For Life
- 6 Alive V — Toshiba — EMI
- 7 Pink Lady Best Hit Album — Victor Musical Industries
- 8 The Best — Candies — Shop/CBS/Sony
- 9 Chiyasana Sora — Iruka 5 — Crown
- 10 Bye Bye Carnival — Pink Lady — Victor Musical Industries

## Great Britain

### TOP TEN 45s

- 1 I Wonder Why — Showaddywaddy — Arista
- 2 Denls — Blondie — Chrysalis
- 3 Matchstalk Men & Matchstalk Cats & Dogs — Brian & Michael — Pye
- 4 If You Can't Give Me Love — Suzi Quatro — RAK
- 5 Baker Street — Gerry Rafferty — UA
- 6 Never Let Her Slip Away — Andrew Gold — Asylum
- 7 Follow You, Follow Me — Genesis — Charisma
- 8 Wuthering Heights — Kate Bush — EMI
- 9 I Can't Stand The Rain — Eruption — Atlantic
- 10 With A Little Luck — Wings — Parlophone

### TOP TEN LPs

- 1 20 Golden Greats — Nat King Cole — Capitol
- 2 Saturday Night Fever — Various — RSO
- 3 Abba The Album — Epic
- 4 The Kick Inside — Kate Bush — EMI
- 5 20 Golden Greats — Buddy Holly & The Crickets — MCA
- 6 City To City — Gerry Rafferty — UA
- 7 Kaya — Bob Marley & The Wailers — Island
- 8 Plastic Letters — Blondie — Chrysalis
- 9 Reflections — Andy Williams — CBS
- 10 This Years Model — Elvis Costello — Radar

## Italy

### TOP TEN 45s

- 1 Figli Delle Stelle — Alan Sorrenti — EMI
- 2 Gianna — Rino Gaetano — RCA
- 3 Singin' In The Rain — Sheila & B. Devotion — Carrere
- 4 La Pulce D'Acqua — Angelo Branduardi — Polydor
- 5 Un'Emozione Da Poco — Anna Oxa — RCA
- 6 The House Of The Rising Sun — Santa Esmeralda — Philips
- 7 ... E Dirsi Ciao — Matia Bazar — Ariston
- 8 A Mano A Mano — Riccardo Cocciante — RCA
- 9 1-2-3-4... Gimme Some More! — D.D. Sound — Baby
- 10 Se Io Lavoro — Orme — Philips

### TOP TEN LPs

- 1 Figli Delle Stelle — Alan Sorrenti — EMI
- 2 La Pulce D'Acqua — Angelo Branduardi — Polydor
- 3 Burattino Senza Fili — Eugenio Bennato — Ricordi
- 4 Riccardo Cocciante — RCA
- 5 Santa Esmeralda II — Philips
- 6 Voyage — Atlas
- 7 Saturday Night Fever — Original Soundtrack — RSO
- 8 Musica Nova — Eugenio Bennato & Carlo D'Angio' — Philips
- 9 Pugno — Ivan Graziani — Numero Uno
- 10 L'Oro Dei Matia Bazar — Ariston

## Canada

### TOP TEN 45s

- 1 Stayin' Alive — Bee Gees — RSO
- 2 We Are The Champions — Queen — Elektra
- 3 Night Fever — Bee Gees — RSO
- 4 Emotion — Samantha Sang — Private Stock
- 5 Love Is Thicker Than Water — Andy Gibb — RSO
- 6 Goodbye Girl — David Gates — Elektra
- 7 Girl's School/Mull Of Kintyre — Paul McCartney & Wings — Capitol
- 8 Lay Down Sally — Eric Clapton — RSO
- 9 Dust In The Wind — Kansas — CBS
- 10 Hot Legs — Rod Stewart — Warner Bros.

### TOP TEN LPs

- 1 Saturday Night Fever — Various Artists — RSO
- 2 Endless Wire — Gordon Lightfoot — Warner Bros.
- 3 The Stranger — Billy Joel — CBS
- 4 News Of The World — Queen — Elektra
- 5 Bat Out Of Hell — Meat Loaf — Epic
- 6 Slowhand — Eric Clapton — RSO
- 7 Rumours — Fleetwood Mac — Warner Bros.
- 8 Foot Loose & Fancy Free — Rod Stewart — Warner Bros.
- 9 The Grand Illusion — Styx — A&M
- 10 The Album — Abba — Atlantic

— CRIA

## Brazil

### TOP TEN 45s — RIO DE JANEIRO

- 1 How Deep Is Your Love — Bee Gees — Phonogram
- 2 Easy — Commodores — Top Tape
- 3 Dance A Little Bit Closer — Charo and the Salsoul Orch. — Top Tape
- 4 A Noite Val Chegar — Lady Zu — Phonogram
- 5 Handy Man — James Taylor — CBS
- 6 Rendezvous — Tina Charles — CBS
- 7 Que Pena — Peninha — Phonogram
- 8 You Make Me Feel Like Dancing — Leo Sayer — WEA
- 9 Barracuda — Heart — CBS
- 10 Don't Let Me Be Misunderstood — Santa Esmeralda/Leroy Gomez — Phonogram

### TOP TEN LPs — RIO DE JANEIRO

- 1 Roberto Carlos — CBS
- 2 Music Master — Various — K-Tel
- 3 Pra Que Chorar — Alcione — Phonogram
- 4 Assoblar Ou Chupar Cana — Benito Di Paula — Copacabana
- 5 Passaro De Manha — Maria Bethania — Phonogram
- 6 Sem Lenco, Sem Documento — Varios (Int.) — Som Livre
- 7 Don't Let Me Be Misunderstood — Santa Esmeralda/Leroy Gomez — Phonogram
- 8 Sem Lenco, Sem Documento — Varios (Nac.) — Som Livre
- 9 As Forcas Da Natureza — Clara Nunes — Odeon
- 10 Perigosa — As Freneticas — WEA

— BRPA

# BEST SELLERS



## Gordon Lightfoot

MASSEY HALL, TORONTO — Gordon Lightfoot's annual one-week stint at Massey Hall has come to be known in Toronto as the "rites of spring." When he returned to play in the city this year, it was a pride-filled musical event and Lightfoot rose to the occasion.

The sellout crowds during the week were a testament to Lightfoot's immense popularity among his fellow Canadians. "We're all from the same neck of the woods, eh?" Lightfoot said during the show. Although intimacy is a much-abused word in describing folk concerts, it is more than applicable in this instance. Lightfoot creates a relaxed mood.

The two hours of music were nourishing, although it would be impossible for Lightfoot to have played all the songs his fans wanted. The musicianship was impeccable, the effects and flash were stripped to the bare necessities, and the execution was practically flawless.

Lightfoot played music from all stages of his career, from the serene "Christian Island" to the dramatic "Wreck Of The Edmund Fitzgerald" to the newer "Daylight Katy" song. If there is a music figure that can sum up the feelings and identity of the Canadian people, it is Lightfoot.

By the time the first set had ended, Lightfoot had given the crowd more music than many headliners would give in an entire evening. After a 20 minute break, during which Lightfoot implored the audience to go across the street and have a beer at a local tavern, Lightfoot came back and gave more of himself.

"Spanish Moss" and his calling card "Canadian Railroad Trilogy" were favorites during the second set.

Lightfoot's encores included renditions of "Early Mornin' Rain" and "I'm Not Supposed To Care," both of which conveyed varying degrees of maturity and innocence of Lightfoot's composing skills. While some suggest that Lightfoot hasn't progressed in 10 years, the difference in lyrical content between the two songs suggested that Lightfoot may not have developed a new musical style, but that his lyrical delivery is much more introspective and yet much more accessible. **kirk lapointe**

## L.A. Philharmonic With Zubin Mehta

ANAHEIM STADIUM — Eyes were turned to the sky on the drizzly night of the show billed as "Music From Outer Space." Although no perplexing phenomenon landed, the Philharmonic, conducted by Zubin Mehta and assisted by an elaborate laser, light and fireworks show, really took off.

More than 25,000 fans zipped up their jackets and watched the Philharmonic, perched on scaffolding high above second base, brave the elements and deliver rousing sets of amplified orchestral pop. There was a subtle clash of styles and image. The members of the Philharmonic maintained a classical sense of decorum by suiting up in black-tie formal attire; and yet, the massive columns of speakers rivalled those towered by thundering rock groups. It was, in essence, classical music gone popular. Much of the finesse of an intimate Philharmonic performance was missing. However, the raw power of the orchestra sending their musical message upwards to the dark

sky was spine tingling.

"Thus Spake Zarathustra," music from "2001, A Space Odyssey," opened the show and appropriately acknowledged the contribution of that movie and music in launching our space craze. Material culled from John Williams' scores of "Close Encounters Of The Third Kind" and "Star Wars" provided most of the music; however, Mehta also threw in for good measure "Liebestod" from "Tristan And Isolde," and excerpts from "The Planets" by Gustav Holst.

Another appropriate addition to the program was William Shatner's dramatic reading of the prose/poem "Childhood's End," by Arthur Clarke. Shatner, of course, is the legendary Captain Kirk from "Star Trek" and because of that credential, he is in a unique position to forge a dramatic persona geared to space. Trained as a Shakespearean actor, Shatner obviously enjoyed standing at the microphone in front of murmuring thousands and beseeching "let your imagination go." The poem was a catalytic witness to the vaporization of the world.

A wide screen similar to a drive-in theater screen backed the efforts of the orchestra with free form video experiments coordinated by Ron Hays with Richard Froman. The graphic effects which simulated fast forward movement were particularly mesmerizing.

In many ways, the real star of the show was the special laser performance arranged by Laser Media. Green needle sharp laser beams filled the sky during the battle scene from the "Star Wars" suite. A line image of a space ship was projected onto the playing field. The effect was intriguing; it also whetted the appetite for the day (soon) in which such laser shows will utilize holograms.

Astro Pyrotechnics provided celebratory fireworks which fizzed, soared and exploded at the appropriate moments to dramatize the musical movement. All in all, the show was a sight and sound dazzle. **peter hartz**

## Harry Chapin

TERRACE THEATRE, LONG BEACH — When Harry Chapin is in town for the night, chances are that it will be a night not easily forgotten. The man is like a favorite old uncle who has traveled twice around the world. Always with a new story to tell and always delighting his listeners by the retelling of the old ones. When the lights went down, the near capacity crowd in Long Beach welcomed Chapin with thunderous applause.

As Chapin bounded on stage, he was without his band. This, as it turned out, gave more impact to the first two songs, "Dancin' Boy" and "So Many Colors," both very personal and thought provoking songs about a child's native creativity and how it can be encouraged or, as in the case of the latter song, destroyed by a careless word. The band came on stage to augment Chapin's acoustic sound into a full-pounding version of "Paint A Picture Of Yourself." And the remainder of the first half was Chapin at his best. "Mr. Tatter," "And The Baby Never Cries," "A Better Place To Be," "6 String Symphony," and "Cat's In The Cradle" were among the songs that brought the crowd to its feet.

The first song Chapin came back with after intermission was the classic "Taxi." The emotional 1-2 punch of that song was enough to jolt the audience right back into the groove of the concert. The second set

was delivered with more energy than the first. The band, comprised of Steve Chapin, vocals, John Wallace, bass, Doug Walker, lead guitar, Kim Scholes, cello, and Howard Fields on drums, played and sang together in perfect harmony. The softer songs, like "Mail Order Annie" and "Cory Comin'," were played with much feeling. However, it was "WOLD," "30,000 Pounds Of Bananas" and the gutsy, new "Odd Job Man" that brought the evening to its toe-tapping hand-clapping climax. **patricia thomas**

## Willie Nelson Charlie Daniels Band

THE FORUM, L.A. — The Forum is usually the site of concerts by the likes of the Rolling Stones, Led Zeppelin or Queen — rock 'n' roll groups with massive followings who can fill the huge arena. So by booking Willie Nelson, the Charlie Daniels Band and Jerry Jeff Walker, the promoters were betting that country music has reached a high enough level of popularity in the Los Angeles area to fill the Forum.

Well, the show didn't sell out, but it did attract a good house — and the music was so good that word of mouth would insure a sellout should the billing be repeated. The thousands of C&W lovers in their cowboy hats, boots and blue jeans got down to the pickin' and strummin' of three of the most successful country-crossover acts currently performing.

Headliner Willie Nelson delivered his usual outstanding set, easing in and out of familiar songs to the delight of his exuberant fans. Accompanied by half a dozen persuasive musicians and dressed in his casual cowboy best, Nelson was in fine voice on such tunes as "Whiskey River" and Hank Williams' "If You Got The Money, Honey, I Got The Time."

The highlight of Nelson's set was his weaving rendition of songs from the "Red Headed Stranger" LP, which in turn led into more recent favorites, including "Mamas Don't Let Your Babies Grow Up To Be Cowboys," "I Can Get Off On You" and "Georgia." Gospel-flavored encores "Will The Circle Be Unbroken" and "Amazing Grace" closed the show, helped out by Roger Miller and the Charlie Daniels Band, with a righteous fervor.

The Charlie Daniels Band played a powerful set as well, showing versatility as well as virtuosity on its range of material. When Charlie Daniels whipped out his fiddle on "The Red Neck Fiddlin' Man" the crowd went crazy, and stayed that way through the band's regular closing number, "The South's Gonna Do It Again," a raucous tribute to the South's late musical giants. **joey berlin**

## Jonathan Richman The Rubinoos

THE TOWN HALL, BOSTON — Jonathan Richman has been known as a cult hero ever since he sang his first songs in the Cambridge Common in 1968. His three-piece group, the Modern Lovers, became the cult item around Boston, but they disbanded before their first album was ever released.

Richman later allied with the Beserkley label, which released an LP of the group's old recordings in 1976. Richman re-formed the band and has since recorded three albums (including a current live import) that have enforced the singer-songwriter's

special rapport with his concert audiences.

His all-acoustic group, featuring Leroy Radcliffe on guitar, Asa Brebner on bass, and D. Sharpe on drums, played so quietly at the Town Hall date that Richman could be heard without a microphone. When the audience called out for more volume, he promised to sing louder.

Most all of Richman's early compositions conveyed his loneliness as a teenager, but his current songs abandon that stark portrayal in favor of lighter songs in which he sings of the need for people to be themselves. Accordingly, his best songs of the evening, "The World Is Starving For Affection" and "Morning Of Our Lives" (the Lovers' current single from the import LP), warmly communicated Richman's affirmation of the soul.

As a lyricist, he commands the ability to lift subjects like shopping centers and abominable snowmen from the mundane into whimsical novelty songs delivered with a child-like wonderment.

Richman further cements his originality with his delightfully droll tenor that makes his voice as much fun to listen to as his songs. Athletically built and a furious dancer, his totally disarming stage presence makes this New Englander our most prized antecedent to the big-money entertainer.

The Rubinoos, who opened the show, were most impressive in their New York debut. An energized quartet of Berkeley pop rockers, their affection for '60s oldies by artists like the Ventures ("Walk Don't Run"), Tommy James and The Shondells ("I Think We're Alone Now"), the early Beatles ("Please Please Me"), and the Archies ("Sugar, Sugar"), have become their trademark. **leo sacks**

## Gary Stewart

PALOMINO, NORTH HOLLYWOOD — If Hank Williams were alive today, his shows would probably be very similar to what Gary Stewart performed here recently; with the emphasis on having a good time on the weekend, or "honky-tonkin'" but plenty of basic human emotions along the way.

Stewart even pays something of an homage to Williams by the inclusion of his "Honky Tonkin'," and a version of the classic "Your Cheatin' Heart" which Stewart rendered as if he had lived, and written, every line.

Besides the good-time aspect of his music, which was greeted with raucous hoots and hollers from the enthusiastic capacity crowd, the RCA recording artist delves into several of the country themes which Williams often wrote about. In songs such as "Broken Hearted People" and "I See The Want To In Your Eyes," Stewart examines human relationships, both successful and faulty, and the ever-present alcohol problem in "I've Got This Drinkin' Thing" and his latest single "Whiskey Trip."

He has a natural, at-ease vocal style which combines the smooth phrasing of Willie Nelson with a quavering tremolo reminiscent of Jerry Lee Lewis. His five-piece support band, having performed with him for only a short time, showed some rough edges in spots, but the consistently dynamic guitar work of Doug Robinson and flailing fiddle of Bill Graham more than overshadowed any momentary sloppiness the group may have had as a unit.

Some of his longtime fans have lamented his recent switch from piano to guitar, but he is more than satisfactory in his new instrumental role and with time it can only make his performances even stronger. **randy lewis**



# CASH BOX TOP 100 ALBUMS

April 29, 1978

		Weeks On 4/22 Chart			Weeks On 4/22 Chart			Weeks On 4/22 Chart
1	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS (RSO RS 4001)	1	22	35	<b>RAYDIO</b> (Arista AB 4163)	7.98	37	13
2	<b>EVEN NOW</b> BARRY MANILOW (Arista AB 4164)	2	10	36	<b>SHOWDOWN</b> ISLEY BROTHERS (T-Neck JZ 34930)	7.98	99	3
3	<b>LONDON TOWN</b> WINGS (Capitol SW-11777)	8	3	37	<b>SIMPLE DREAMS</b> LINDA RONSTADT (Asylum 6E-104)	7.98	36	33
4	<b>RUNNING ON EMPTY</b> JACKSON BROWNE (Asylum 6E-113)	5	18	38	<b>BOOTS? PLAYER OF THE YEAR</b> BOOTS?S RUBBER BAND (Warner Bros. BSK 3093)	7.98	38	11
5	<b>POINT OF KNOW RETURN</b> KANSAS (Kirshner/Epic JA 34929)	6	28	39	<b>OUT OF THE BLUE</b> ELECTRIC LIGHT ORCHESTRA (Jet/United Artists JTLA-823-L2)	11.98	41	23
6	<b>THE STRANGER</b> BILLY JOEL (Columbia JC 34987)	4	28	40	<b>BAT OUT OF HELL</b> MEAT LOAF (Cleve. Intl./Epic PE 34974)	6.98	43	26
7	<b>EARTH</b> JEFFERSON STARSHIP (Grunt/RCA BXL 1-2515)	7	7	41	<b>HER GREATEST HITS</b> CAROLE KING (Ode JE 34967)	7.98	50	5
8	<b>SLOWHAND</b> ERIC CLAPTON (RSO RS-1-3030)	3	22	42	<b>STREET SURVIVORS</b> LYNYRD SKYNYRD (MCA 3029)	7.98	39	26
9	<b>WEEKEND IN L.A.</b> GEORGE BENSON (Warner Bros. 2WB3139)	9	13	43	<b>FUNKENTELECHY VS. THE PLACEBO SYNDROME</b> PARLIAMENT (Casablanca NBLP 7084)	7.98	40	20
10	<b>AJA</b> STEELY DAN (ABC AB-1006)	10	29	44	<b>THE ALBUM</b> ABBA (Atlantic SD 19164)	7.98	33	12
11	<b>SON OF A SON OF A SAILOR</b> JIMMY BUFFETT (ABC AA-1046)	15	4	45	<b>EDDIE MONEY</b> (Columbia PC 34909)	6.98	48	26
12	<b>FRENCH KISS</b> BOB WELCH (Capitol SW 11663)	11	28	46	<b>EASTER</b> PATTI SMITH GROUP (Arista AB4171)	7.98	57	4
13	<b>BLUE LIGHTS IN THE BASEMENT</b> ROBERTA FLACK (Atlantic SD 19149)	12	19	47	<b>THANKFUL</b> NATALIE COLE (Capitol SW 11708)	7.98	44	21
14	<b>FEELS SO GOOD</b> CHUCK MANGIONE (A&M SP 4658)	19	28	48	<b>STARGARD</b> (MCA MCA-2321)	7.98	32	9
15	<b>EXCITABLE BOY</b> WARREN ZEVON (Asylum 6E-118)	18	11	49	<b>TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists LA835-H)	7.98	47	15
16	<b>THE GRAND ILLUSION</b> STYX (A&M SP4637)	14	40	50	<b>FANTASY LOVE AFFAIR</b> PETER BROWN (Drive 104)	7.98	52	16
17	<b>CHAMPAGNE JAM</b> ATLANTA RHYTHM SECTION (Polydor PD-1-6134)	21	5	51	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON (RCA AFL-1-2686)	7.98	46	13
18	<b>RUMOURS</b> FLEETWOOD MAC (Warner Bros. BSK 3010)	17	61	52	<b>LIVE</b> BARRY MANILOW (Arista AB8500)	11.98	45	48
19	<b>NEWS OF THE WORLD</b> QUEEN (Elektra 6E-112)	16	23	53	<b>HEAD EAST</b> (A&M SP-4680)	7.98	56	9
20	<b>WAITING FOR COLUMBUS</b> LITTLE FEAT (Warner Bros. 2BS 3140)	13	9	54	<b>LET'S DO IT</b> ROY AYERS (Polydor PD-1-6126)	7.98	58	9
21	<b>VAN HALEN</b> (Warner Bros. BSK 3075)	26	10	55	<b>NIGHT FLIGHT</b> YVONNE ELLIMAN (RSO RS-1-3031)	7.98	55	9
22	<b>FOOT LOOSE AND FANCY FREE</b> ROD STEWART (Warner Bros. BSK 3092)	22	24	56	<b>THE RUTLES</b> (Warner Bros. HS 3151)	8.98	60	7
23	<b>ALL 'N ALL</b> EARTH, WIND & FIRE (Columbia JC 34905)	23	22	57	<b>MAGAZINE</b> HEART (Mushroom MRS-5008)	7.98	86	2
24	<b>STREET PLAYER</b> RUFUS AND CHAKA KHAN (ABC AA-1049)	24	12	58	<b>BORN LATE</b> SHAUN CASSIDY (Warner/Curb BSK 3126)	7.98	61	33
25	<b>INFINITY</b> JOURNEY (Columbia JC 34912)	25	13	59	<b>PLASTIC LETTERS</b> BLONDIE (Chrysalis CHR 1166)	7.98	59	10
26	<b>BRING IT BACK ALIVE</b> THE OUTLAWS (Arista AL 8300)	27	7	60	<b>CENTRAL HEATING</b> HEATWAVE (Epic JE 35260)	7.98	108	3
27	<b>DOUBLE FUN</b> ROBERT PALMER (Island ILPS 9576)	31	7	61	<b>ALIVE II</b> KISS (Casablanca NBLP 7076-2)	11.98	53	33
28	<b>... AND THEN THERE WERE THREE ...</b> GENESIS (Atlantic SD 19173)	34	3	62	<b>FOREIGNER</b> (Atlantic SC 18215)	7.98	51	58
29	<b>FLOWING RIVERS</b> ANDY GIBB (RSO RS-1-3019)	20	45	63	<b>SOME THINGS DON'T COME EASY</b> ENGLAND DAN & JOHN FORD COLEY (Big Tree BT 76006)	7.98	67	5
30	<b>WARMER COMMUNICATIONS</b> AVERAGE WHITE BAND (Atlantic SD 19162)	35	6	64	<b>THIS YEARS MODEL</b> ELVIS COSTELLO (Columbia JC 35331)	7.98	77	3
31	<b>YOU LIGHT UP MY LIFE</b> JOHNNY MATHIS (Columbia JC 35259)	42	6	65	<b>SHAUN CASSIDY</b> (Warner/Curb BS 3067)	6.98	64	46
32	<b>HERE AT LAST ... BEE GEES ... LIVE</b> (RSO 2-3901)	30	48	66	<b>WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL</b> LOU RAWLS (Phil. Intl./CBS JZ 35036)	7.98	54	22
33	<b>EMOTION</b> SAMANTHA SANG (Private Stock PS7009)	28	10	67	<b>ALL THIS AND HEAVEN TOO</b> ANDREW GOLD (Asylum 6E-116)	7.98	49	11
34	<b>DOUBLE LIVE GONZO</b> TED NUGENT (Epic KE2-35069)	29	12	68	<b>HEAVY HORSES</b> JETHRO TULL (Chrysalis CHR 1175)	7.98	95	2
				69	<b>CHIC</b> (Atlantic SD 19153)	7.98	62	20
				70	<b>ZAPPA IN NEW YORK</b> FRANK ZAPPA (Discreet/W.B.S. 2D 2290)	11.98	74	5
				71	<b>GOLDEN TIME OF DAY</b> MAZE FEATURING FRANKIE BEVERLY (Capitol ST-11710)	7.98	66	13
				72	<b>HOTEL CALIFORNIA</b> EAGLES (Asylum 6E-103)	7.98	65	71
				73	<b>DRASTIC PLASTIC</b> BE-BOP DELUXE (Harvest SW-11750)	7.98	63	9
				74	<b>BOYS IN THE TREES</b> CARLY SIMON (Elektra 6E-128)	7.98	110	2
				75	<b>SINGER OF SONGS/TELLER OF TALES</b> PAUL DAVIS (Bang BLP-410)	6.98	75	15
				76	<b>AMERICAN HOT WAX</b> VARIOUS ARTISTS (A&M SP-6500)	11.98	88	5
				77	<b>ENDLESS WIRE</b> GORDON LIGHTFOOT (Warner Bros. BSK 3149)	7.98	70	14
				78	<b>HERE YOU COME AGAIN</b> DOLLY PARTON (RCA APL 1-2544)	6.98	81	27
				79	<b>LINES</b> CHARLIE (Janus JXS-7036)	7.98	91	4
				80	<b>VOYAGER</b> DEXTER WANSEL (Phila. Intl. JX 34985)	7.98	83	8
				81	<b>THE LAST WALTZ</b> THE BAND & VARIOUS ARTISTS (Warner Bros. 3WS 3146)	14.98	—	1
				82	<b>A SONG FOR ALL SEASONS</b> RENAISSANCE (Sire SRK 6049)	7.98	87	6
				83	<b>WATERMARK</b> ART GARFUNKEL (Columbia JC 34975)	7.98	68	14
				84	<b>BOOK OF DREAMS</b> STEVE MILLER BAND (Capitol SO-11630)	7.98	71	49
				85	<b>RAINBOW SEEKER</b> JOE SAMPLE (ABC AA-1050)	7.98	72	11
				86	<b>BURCHFIELD NINES</b> MICHAEL FRANKS (Warner Bros. BSK 3167)	7.98	90	6
				87	<b>WHAT DO YOU WANT FROM LIVE</b> THE TUBES (A&M SP-6003)	9.98	79	10
				88	<b>MACHO MAN</b> VILLAGE PEOPLE (Casablanca NBLP 7096)	7.98	101	7
				89	<b>REACHING FOR THE SKY</b> PEABO BRYSON (Capitol ST 11729)	7.98	84	12
				90	<b>YOU CAN TUNE A PIANO, BUT YOU CAN'T TUNA FISH</b> REO SPEEDWAGON (Epic JE 35082)	7.98	129	2
				91	<b>BOSTON</b> (Epic JE 34188)	7.98	89	86
				92	<b>DOUBLE DOSE</b> HOT TUNA (Grunt CYL2-2545)	11.98	104	4
				93	<b>THE PATH</b> RALPH MacDONALD (Marlin TK 2210)	7.98	93	10
				94	<b>WEST SIDE HIGHWAY</b> STANLEY TURRENTINE (Fantasy F-9548)	7.98	94	8
				95	<b>LIVE AT THE BIJOU</b> GROVER WASHINGTON JR. (Kudu KUX-3637MZ)	7.98	78	19
				96	<b>LONGER FUSE</b> DAN HILL (20th Century T-547)	7.98	69	20
				97	<b>SAY IT WITH SILENCE</b> HUBERT LAWS (Columbia JC 35022)	7.98	109	7
				98	<b>THEIR GREATEST HITS</b> EAGLES (Asylum 6E-105)	7.98	92	111
				99	<b>I'M GLAD YOU'RE HERE WITH ME TONIGHT</b> NEIL DIAMOND (Columbia JC 34900)	7.98	76	18
				100	<b>RIDING HIGH</b> FAZE-O (She/Atlantic SH740)	6.98	100	11



# cash box top albums/101 to 200

April 29, 1978

		Weeks On Chart		Weeks On Chart		Weeks On Chart								
101	<b>MAGIC</b> THE FLOATERS (ABC AA-1047)	7.98	105	4	134	<b>STAINED CLASS</b> JUDAS PRIEST (Columbia JC 35296)	7.98	138	6	168	<b>LONG LIVE ROCK 'N' ROLL</b> RAINBOW (Polydor PD-1-6143)	7.98	—	1
102	<b>THE ROCKY HORROR PICTURE SHOW</b> VARIOUS ARTISTS (Ode Sounds & Vision OSV-21653)	7.98	118	3	135	<b>PURE POP FOR NOW PEOPLE</b> NICK LOWE (Columbia JC 35329)	7.98	141	3	169	<b>GREATEST HITS, ETC.</b> PAUL SIMON (Columbia JC 35032)	7.98	145	23
103	<b>FOTOMAKER</b> (Atlantic SD 19165)	7.98	106	7	136	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST (United Artists LA864-H)	7.98	151	3	170	<b>ALIENS</b> HORSLIPS (DJM DJLPA-16)	6.98	148	12
104	<b>KARLA BONOFF</b> (Columbia PC34672)	6.98	107	32	137	<b>WATCH</b> MANFRED MANN'S EARTH BAND (Warner Bros. BSK 3157)	7.98	120	9	171	<b>SHINE ON</b> CLIMAX BLUES BAND (Sire SRK 6056)	7.98	—	1
105	<b>MY AIM IS TRUE</b> ELVIS COSTELLO (Columbia JC 35037)	7.98	82	23	138	<b>SAFETY IN NUMBERS</b> CRACK THE SKY (Lifesong JZ35041)	7.98	115	12	172	<b>UP THE YELLOW BRICK ROAD</b> THE SALSOU ORCHESTRA (Salsoul SA 8500)	7.98	177	3
106	<b>STREET HASSLE</b> LOU REED (Arista AB4169)	7.98	111	5	139	<b>LOVELAND</b> LONNIE LISTON SMITH (Columbia JC 35332)	7.98	153	3	173	<b>LOVE WILL FIND A WAY</b> PHAROAH SANDERS (Arista AB 4161)	7.98	176	5
107	<b>WE CAME TO PLAY</b> TOWER OF POWER (Columbia JC 34906)	7.98	121	4	140	<b>TOO HOT TO HANDLE</b> HEATWAVE (Epic PE-34761)	7.98	126	40	174	<b>DRAW THE LINE</b> AEROSMITH (Columbia JC 34856)	7.98	154	19
108	<b>BURNING THE BALLROOM DOWN</b> AMAZING RHYTHM ACES (ABC AA-1063)	7.98	114	4	141	<b>FLEETWOOD MAC</b> (Warner Bros. MSK 2281)	7.98	139	144	175	<b>LET'S ALL CHANT</b> MICHAEL ZAGER BAND (Private Stock PS7013)	7.98	180	4
109	<b>QUARTER MOON IN A TEN CENT TOWN</b> EMMYLOU HARRIS (Warner Bros. BSK 3141)	7.98	80	14	142	<b>GHOST TOWN PARADE</b> LES DUDEK (Columbia JC 35088)	7.98	158	2	176	<b>DOUBLE TROUBLE</b> RICHARD TORRANCE (Capitol SW-11699)	7.98	181	3
110	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE (Warner/Curb BS-3118)	6.98	96	26	143	<b>LIVE!</b> THE COMMODORES (Motown M9-894A-2)	9.98	128	25	177	<b>GET TO THE FEELING</b> PLEASURE (Fantasy F-9550)	7.98	184	2
111	<b>HEAVEN HELP THE FOOL</b> BOB WEIR (Arista AB 4155)	7.98	85	13	144	<b>DIAMANTINA COCKTAIL</b> LITTLE RIVER BAND (Capitol SW 11645)	7.98	125	54	178	<b>WINGS OVER AMERICA</b> WINGS (Capitol SWCO 11593)	14.98	—	1
112	<b>PLAYER</b> (RSO/Polydor RS-1-3026)	7.98	97	26	145	<b>HERB ALPERT &amp; HUGH MASEKELA</b> (Horizon/A&M SP-728)	7.98	140	14	179	<b>MAMA LET HIM PLAY</b> DOUCETTE (Mushroom MRS 5009)	7.98	164	9
113	<b>HERMIT OF MINK HOLLOW</b> TODD RUNDGREN (Bearsville BRK 6981)	7.98	—	1	146	<b>THE MAD HATTER</b> CHICK COREA (Polydor PD-16130)	7.98	133	8	180	<b>JAM 1980's</b> JAMES BROWN (Polydor PD-1-6140)	7.98	185	3
114	<b>HE WALKS BESIDE ME</b> ELVIS PRESLEY (RCA AFL 1-2772)	9.98	127	6	147	<b>SUNBURN</b> SUN (Capitol ST-11723)	7.98	165	2	181	<b>COME INTO MY HEART</b> USA-EUROPEAN CONNECTION (Marlin 2212)	7.98	187	4
115	<b>CLOSE ENCOUNTERS OF THE THIRD KIND</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Arista AL9500)	7.98	73	18	148	<b>ONCE UPON A DREAM</b> ENCHANTMENT (Roadshow/JA LA811-G)	6.98	142	14	182	<b>DISCO INFERNO</b> THE TRAMMPS (Atlantic ATL 18211)	7.98	186	3
116	<b>KAYA</b> BOB MARLEY AND THE WAILERS (Island ILPS 9517)	7.98	132	3	149	<b>HOLD ON</b> NOEL POINTER (United Artists LA848H)	7.98	131	11	183	<b>HOW MUCH, HOW MUCH I LOVE YOU</b> LOVE AND KISSES (Casablanca NBLP 7091)	7.98	—	1
117	<b>LONEWOLF</b> MICHAEL MURPHEY (Epic JE 35013)	7.98	119	7	150	<b>THUNDER ISLAND</b> JAY FERGUSON (Asylum 7E-1115)	6.98	146	13	184	<b>LOVE IS THE STUFF</b> HENRY GROSS (Lifesong JZ 35280)	7.98	188	2
118	<b>SO FULL OF LOVE</b> THE O'JAYS (Phila. Intl. JZ 35355)	7.98	144	2	151	<b>BRITISH LIONS</b> (RSO RS-1-3032)	7.98	173	2	185	<b>SONGS IN THE KEY OF LIFE</b> STEVIE WONDER (Tamla/Motown T13-340C2)	13.98	183	79
119	<b>CATS UNDER THE STARS</b> JERRY GARCIA BAND (Arista AB4160)	7.98	124	4	152	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW (Arista AB 4090)	7.98	155	88	186	<b>SURVIVOR</b> RANDY BACHMAN (Polydor PD-1-6141)	7.98	—	1
120	<b>EASTER ISLAND</b> KRIS KRISTOFFERSON (Monument/Columbia JX 35310)	7.98	98	6	153	<b>FRESH FISH SPECIAL</b> ROBERT GORDON w/LINK WRAY (Private Stock PS 7008)	7.98	157	8	187	<b>SPYRO GYRA</b> (Amherst AMH 1014)	7.98	193	2
121	<b>THE STORY OF STAR WARS</b> (20th Century-Fox T-550)	7.98	113	21	154	<b>PLEASE DON'T TOUCH</b> STEVE HACKETT (Chrysalis CHR 1176)	7.98	—	1	188	<b>NIGHT MOVES</b> BOB SEGER (Capitol ST 1157)	6.98	190	78
122	<b>CASINO</b> AL DIMEOLA (Columbia JC 35277)	7.98	137	2	155	<b>GREATEST HITS</b> LINDA RONSTADT (Asylum 6E-106)	7.98	152	72	189	<b>THE GODZ</b> (Millennium MNLP 8003)	7.98	191	3
123	<b>LET'S GET SMALL</b> STEVE MARTIN (Warner Bros. BSK 3090)	7.98	123	32	156	<b>DREAMBOAT ANNIE</b> HEART (Mushroom 5005)	7.98	156	109	190	<b>WE ALL KNOW WHO WE ARE</b> CAMEO (Chocolate City/Casablanca CCLP-2004)	7.98	—	1
124	<b>SEND IT</b> ASHFORD & SIMPSON (Warner Bros. BS 3088)	6.98	102	29	157	<b>ARCHIVES</b> RUSH (Mercury SRM-3-9200)	14.98	163	4	191	<b>DANCE A LITTLE LIGHT</b> RICHIE FURAY (Asylum 6E-115)	7.98	197	2
125	<b>LEIF GARRETT</b> (Atlantic SD 19152)	7.98	112	19	158	<b>LOVE BREEZE</b> SMOKEY ROBINSON (Tamla T7-359R1)	7.98	159	7	192	<b>SILK DEGREES</b> BOZ SCAGGS (Columbia JC 33920)	7.98	189	112
126	<b>DOWN TWO THEN LEFT</b> BOZ SCAGGS (Columbia JC 34729)	7.98	116	22	159	<b>SPINOZZA</b> DAVE SPINOZZA (A&M SP-4677)	7.98	160	8	193	<b>PART 3</b> KC & THE SUNSHINE BAND (TK 605)	7.98	178	80
127	<b>STAR WARS</b> ORIGINAL SOUNDTRACK (20th Century 2T-541)	9.98	122	45	160	<b>RUBICON</b> (20th Century T-552)	6.98	166	5	194	<b>OLD FASHION LOVE</b> THE KENDALLS (Ovation 1733)	7.98	—	1
128	<b>STARLIGHT DANCER</b> KAYAK (Janus JSX7034)	7.98	103	11	161	<b>THE HOUSE OF THE RISING SUN</b> SANTA ESMERALDA 2 (Casablanca NBLP-7088)	7.98	149	11	195	<b>ONCE UPON A TIME</b> DONNA SUMMER (Casablanca NBLP 7078-2)	11.98	167	24
129	<b>LEVEL HEADED</b> SWEET (Capitol SKAO-11744)	7.98	135	11	162	<b>VOYAGE</b> (Marlin 2213)	7.98	179	3	196	<b>LITTLE CRIMINALS</b> RANDY NEWMAN (Warner Bros. BSK 3079)	7.98	161	29
130	<b>ERUPTION FEATURING PRECIOUS WILSON</b> (Ariola SW 50033)	7.98	134	5	163	<b>ONE-EYED JACK</b> GARLAND JEFFREYS (A&M SP-4681)	7.98	169	4	197	<b>WHITE HOT</b> ANGEL (Casablanca NBLP 7085)	7.98	172	14
131	<b>MODERN MAN</b> STANLEY CLARKE (Nemperor JZ 35303)	7.98	150	2	164	<b>LET ME PARTY WITH YOU</b> BUNNY SIGLER (Gold Mind GZS 7502)	7.98	143	10	198	<b>THERE'S NO GOOD IN GOODBYE</b> MANHATTANS (Columbia JC 35352)	7.98	162	10
132	<b>CATS ON THE COAST</b> SEA LEVEL (Capricorn CPN 0198)	7.98	117	15	165	<b>LIVE</b> FRANK MARINO & MAHOGANY RUSH (Columbia JC 35257)	7.98	130	10	199	<b>JT</b> JAMES TAYLOR (Columbia JC 34811)	7.98	168	43
133	<b>BREEZIN'</b> GEORGE BENSON (Warner Bros. BSK 3111)	7.98	136	28	166	<b>CITY TO CITY</b> GERRY RAFFERTY (United Artists LA840-G)	6.98	182	3	200	<b>GOIN' BANANAS</b> SIDE EFFECT (Fantasy F-9537)	7.98	147	21

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	44	Cole, Natalie	47	Godz	189	Love & Kisses	183	Reed, Lou	106	Styx	16
Aerosmith	174	Commodores	143	Gold, Andrew	67	Lowe, Nick	135	Renaissance	82	Summer, Donna	195
Alpert/Masekela	145	Corea, Chick	146	Gordon/Wray	153	Lynrd Skynrd	42	REO Speedwagon	90	Sun	147
Amazing Rhythm Aces	108	Costello, Elvis	64, 105	Gross, Henry	184	MacDonald, Ralph	93	Robinson, Smokey	158	Sweet	129
Angel	197	Crack The Sky	138	Hackett, Steve	154	Mahogany Rush	165	Rogers, Kenny	49	Taylor, James	199
Ashford & Simpson	124	Davis, Paul	75	Harris, Emmylou	109	Mangione, Chuck	14	Rogers, K./D. West	136	Torrance, Richard	176
Atlanta Rhythm Section	17	Deodato	167	Head East	53	Manhattans	198	Ronstadt, Linda	37, 155	Tower Of Power	107
Average White Band	30	Diamond, Neil	99	Heart	57, 156	Manilow, Barry	2, 52, 152	Rubicon	160	Trammps	182
Ayers, Roy	54	DiMeola, Al	122	Heatwave	60, 140	Mann, Manfred	137	Rufus	24	Tubes	87
Bachman, Randy	186	Doucette	179	Hill, Dan	96	Marley, Bob	116	Rundgren, Todd	113	Turrentine, Stanley	94
Be-Bop Deluxe	73	Dudek, Les	142	Horslips	170	Martin, Steve	123	Rush	157	USA-European Connection	181
Bee Gees	32	Eagles	72, 98	Hot Tuna	92	Mathis, Johnny	31	Rutles	56	Van Halen	21
Benson, George	9, 133	Earth, Wind & Fire	23	Isley Bros.	36	Maze	71	Salsoul Orchestra	172	Village People	88
Blackmore's Rainbow	168	Electric Light Orch.	39	Jefferson Starship	7	Meat Loaf	40	Sample, Joe	85	Voyage	162
Blondie	59	Elliman, Yvonne	55	Jeffreys, Garland	163	Miller, Steve	84	Sanders, Pharoah	173	Wansel, Dexter	80
Bonoff, Karla	104	Enchantment	148	Jennings/Nelson	51	Money, Eddie	45	Sang, Samantha	33	Washington, Grover	95
Boone, Debby	110	England Dan/J.F. Coley	63	Jethro Tull	68	Murphey, Michael	117	Santa Esmeralda/	117	Weir, Bob	111
Bootsy's Rubber Band	38	Eruption	130	Joel, Billy	6	Newman, Randy	196	Leroy Gomez	161	Welch, Bob	12
Boston	91	Faze-O	100	Journey	25	Nugent, Ted	34	Scaggs, Boz	126, 192	Wings	3, 178
British Lions	151	Ferguson, Jay	150	Judas Priest	134	O'Jays	118	Sea Level	132	Wonder, Stevie	185
Brown, Peter	50	Flack, Roberta	13	Kansas	5	Outlaws	26	Seeger, Bob	188	Zager, Michael	175
Brown, James	180	Fleetwood Mac	18, 141	Kayak	128	Palmer, Robert	27	Side Effect	200	Zappa, Frank	70
Browne, Jackson	4	Floater	101	KC & The Sunshine Band	193	Parliament	78	Sigler, Bunny	164	Zevon, Warren	15
Bryson, Peabo	89	Foreigner	62	Kendalls	194	Parton, Dolly	78	Simon, Carly	74		
Buffett, Jimmy	11	Fotomaker	103	King, Carole	41	Player	112	Simon, Paul	169	<b>SOUNDTRACKS</b>	
Cameo	190	Franks, Michael	86	Kiss	61	Pleasure	177	Smith, Patti	46	American Hot Wax	76
Cassidy, Shaun	58, 65	Furay, Richie	191	Kristofferson, Kris	120	Pointer, Noel	149	Spinozza, David	159	Close Encounters	
Charlie	79	Garcia, Jerry	119	Laws, Hubert	97	Presley, Elvis	114	Spyro-Gyra	187	Of The Third Kind	115
Chic	69	Garfunkel, Art	83	Lightfoot, Gordon	77	Queen	19	Stargard	48	Last Waltz	81
Clapton, Eric	8	Garrett, Leif	125	Liston Smith, Lonnie	139	Rafferty, Gerry	166	Steady Dan	10	Rocky Horror Picture Show	102
Clarke, Stanley	131	Genesis	28	Little Feat	20	Hawls, Lou	66	Stewart, Rod	22	Saturday Night Fever	107
Climax Blues Band	171	Gibb, Andy	29	Little River Band	144	Raydio	35	Story Of Star Wars	121	Star Wars	127



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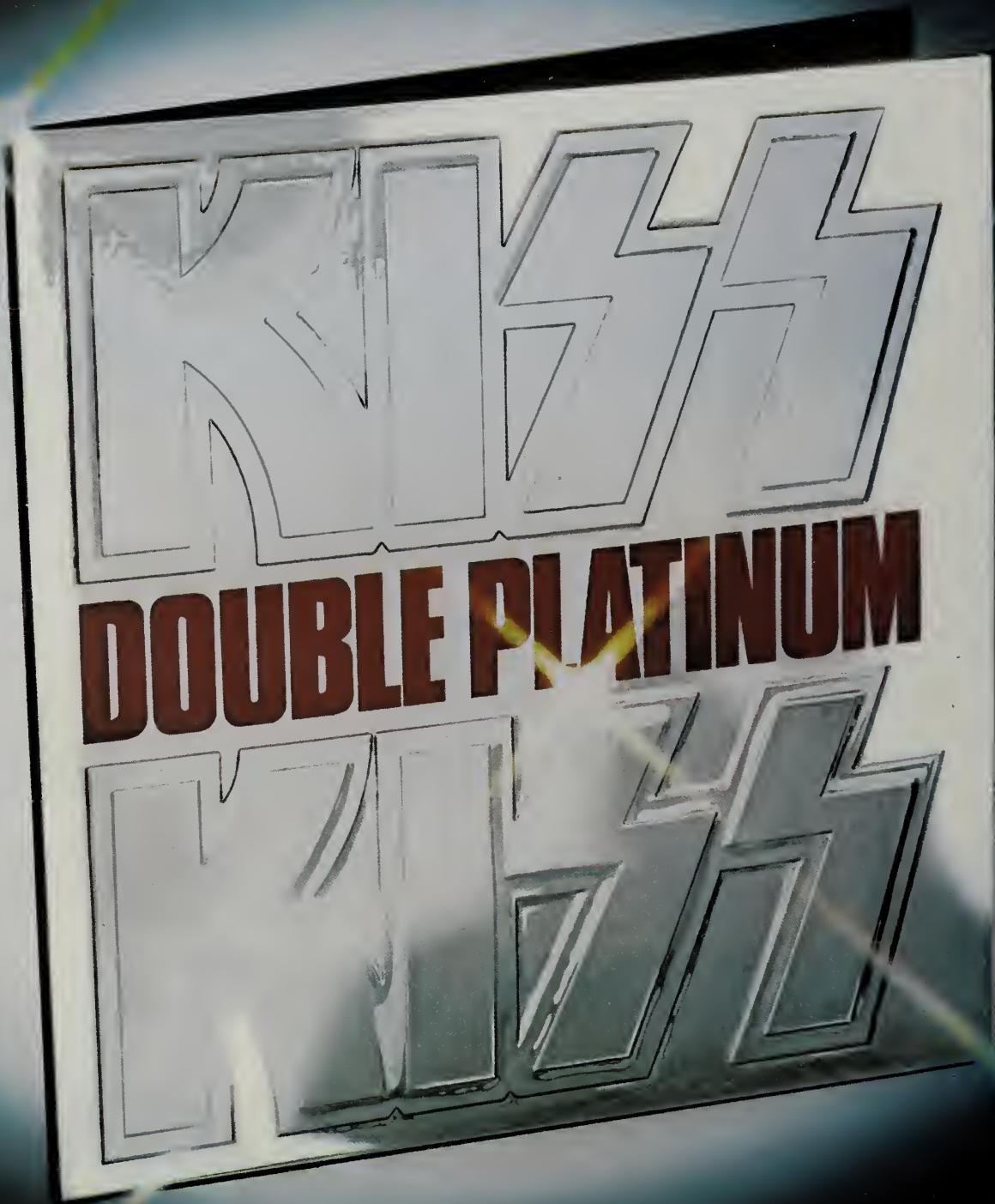






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