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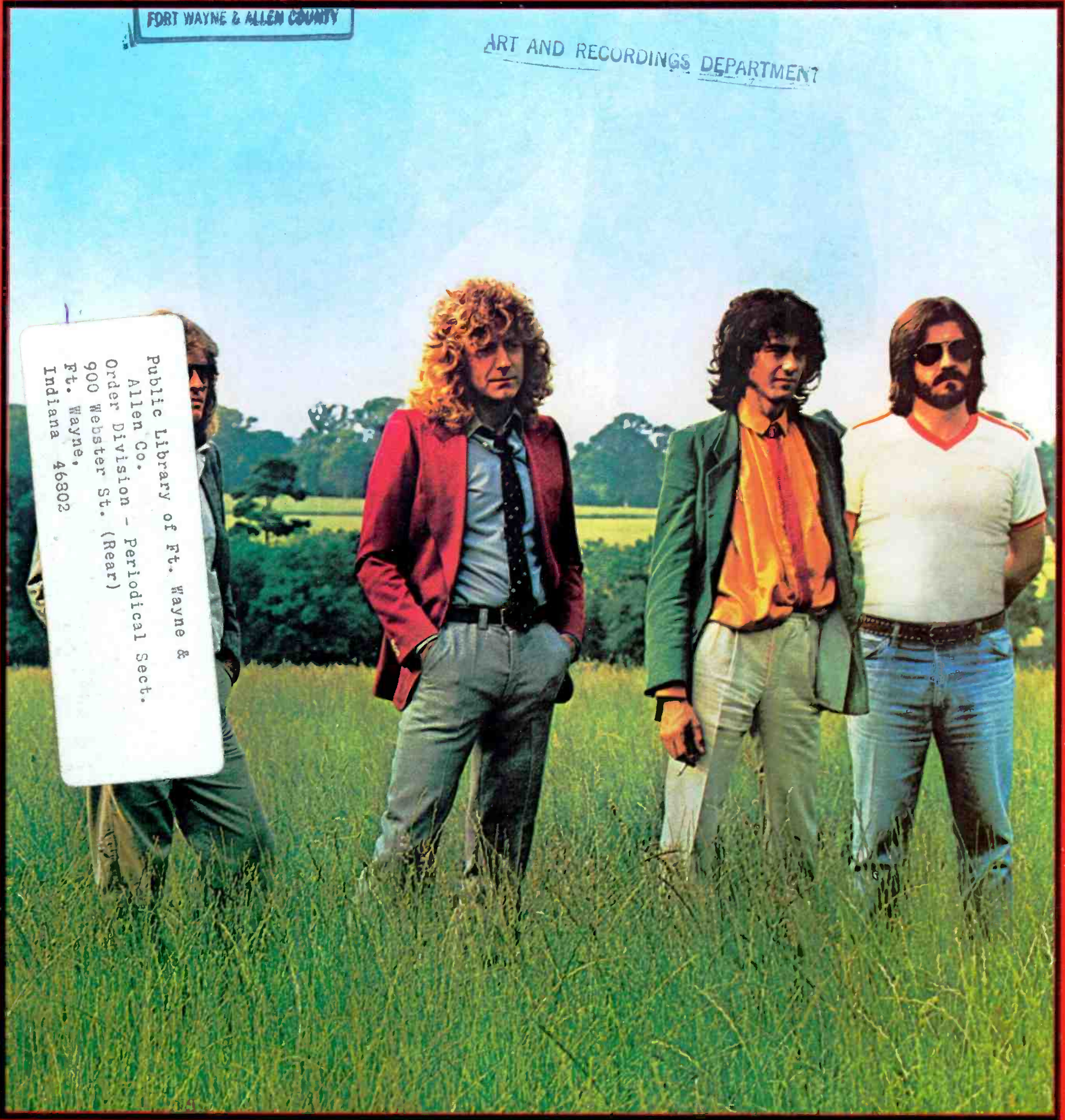
September 15, 1979

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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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EDITORIAL

Fact And Fiction

The microscopic dissection of the financial condition of the record business continued last week with two of the nation's leading publications giving divergent opinions about the state of our industry.

In a massive cover story entitled "Music Biz Blues," *People* magazine reiterated pessimistic comments from the last two months. Conversely the *Wall Street Journal* reported in a story headlined, "Record Industry May Be In Groove Again After One of Worst Slumps in Its History," that the tide has turned.

A closer examination of the two stories lends insight into the respective publications' standards of


accuracy. While the *People* article presents an oversimplified view of the current state of the industry, the *Wall Street Journal* piece quoted such knowledgeable trade executives as Coen Solleveld, president of Polygram; Charles Smith, president of Pickwick and Henry Droz, president of WEA, among others.

Unfortunately, most of the record buying public will only see *People's* negative, mass market appeal type of analysis that is filled with dated information and attitudes. While the image of our image-conscious business is once again tarnished, the reality of the situation is that business is turning around. And that is the most important thing.

NEWS HIGHLIGHTS

- Strong August and Labor Day sales increase retail optimism (page 7).
- Labels show caution on fall dealer programs (page 7).
- FCC announces radio deregulation plans (page 7).
- WHN Radio spotlighted in **Cash Box** special section (page 27).
- **Cash Box** salutes classical music in special feature (page 47).
- "Miss The Mississippi" by Crystal Gayle and "Restless Nights" by Karla Bonoff are the leading **Cash Box** Album Picks (page 17).
- "Broken Hearted Me" by Anne Murray and "Angel Eyes" by ABBA are the leading **Cash Box** Singles Picks (page 18).

TOP POP DEBUTS	
SINGLES	78 YOU'RE ONLY LONELY — J. D. Souther — Columbia
ALBUMS	92 JOE'S GARAGE — ACT I — Frank Zappa — Zappa/Mercury

POP SINGLE	NUMBER ONES	POP ALBUM
MY SHARONA The Knack Captiol	 <p>Commodores</p>	IN THROUGH THE OUT DOOR Led Zeppelin Swan Song
R&B SINGLE		R&B ALBUM
DON'T STOP 'TIL YOU GET ENOUGH Michael Jackson Epic		MIDNIGHT MAGIC Commodores Motown
COUNTRY SINGLE		COUNTRY ALBUM
I MAY NEVER GET TO HEAVEN Conway Twitty MCA	GREATEST HITS Waylon Jennings RCA	
JAZZ	DISCO	FOUND A CURE Ashford & Simpson Warner Bros.
STREET LIFE Crusaders MCA		

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CASH BOX TOP 100 SINGLES

September 15, 1979

Weeks On Chart		Weeks On Chart		Weeks On Chart	
9/8	Chart	9/8	Chart	9/8	Chart
1	MY SHARONA THE KNACK (Capitol P-4731)	33	GET IT RIGHT NEXT TIME GERRY RAFFERTY (United Artists UA-X1316-Y)	65	HOLD ON IAN GOMM (Stiff/Epic 9-50747)
2	GOOD TIMES CHIC (Atlantic 3584)	34	RING MY BELL ANITA WARD (Juana/TK 3422)	66	MORNING DANCE SPYRO GYRA (Infinity INF-50.011)
3	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE (ARC/Columbia 3-11033)	35	WHAT CHA GONNA DO WITH MY LOVIN'* STEPHANIE MILLS (20th Century-Fox/RCA TC-2403)	67	I WANT YOU TO WANT ME CHEAP TRICK (Epic 8-50680)
4	SAD EYES ROBERT JOHN (EMI America P-8015)	36	AIN'T THAT A SHAME CHEAP TRICK (Epic 8-50743)	68	THEN YOU CAN TELL ME GOODBYE TOBY BEAU (RCA JH-11670)
5	LEAD ME ON MAXINE NIGHTINGALE (Windsong/RCA PB11530)	37	WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO (MCA/Curb MCA-41065)	69	GIRLS TALK DAVE EDMUNDS (Swan Song/Atlantic SS-71001)
6	DON'T BRING ME DOWN ELECTRIC LIGHT ORCHESTRA (Jet/CBS AZ9 5060)	38	DIM ALL THE LIGHTS DONNA SUMMER (Casablanca NB 2201)	70	WHERE WILL YOUR HEART TAKE YOU BUCKEYE (Polydor PD 14578)
7	THE DEVIL WENT DOWN TO GEORGIA THE CHARLIE DANIELS BAND (Epic 8-50700)	39	DEPENDIN' ON YOU DOOBIE BROTHERS (Warner Bros. WBS 49029)	71	FINS JIMMY BUFFETT (MCA MCA+41109)
8	I'LL NEVER LOVE THIS WAY AGAIN DIONNE WARWICK (Arista AS 0419)	40	IS SHE REALLY GOING OUT WITH HIM? JOE JACKSON (A&M 2132)	72	SURE KNOW SOMETHING KISS (Casablanca NB 2205)
9	LONESOME LOSER LITTLE RIVER BAND Capitol P-4748)	41	FIRECRACKER* MASS PRODUCTION (Cotillion/Atlantic 44254)	73	I'VE NEVER BEEN IN LOVE SUZI QUATRO (RSO RS 1001)
10	SAIL ON COMMODORES (Motown M 1466F)	42	ROLENE MOON MARTIN (Capitol P-4765)	74	STREET LIFE CRUSADERS (MCA MCA-41054)
11	THE MAIN EVENT/FIGHT BARBRA STREISAND (Columbia 3-11008)	43	I WAS MADE FOR LOVIN' YOU* KISS (Casablanca NB 983)	75	KILLER CUT CHARLIE (Arista AS 0449)
12	BAD CASE OF LOVING YOU (DOCTOR, DOCTOR) ROBERT PALMER (Island/Warner Bros. IS 49016)	44	SATURDAY NIGHT HERMAN BROOD (Ariola 7754)	76	REASON TO BE KANSAS (Kirschner/CBS ZS9 4285)
13	POP MUZIK M (Sire/Warner Bros. SRE 49033)	45	GOLD JOHN STEWART (RSO RS 931)	77	YOUNG BLOOD RICKIE LEE JONES (Warner Bros. WBS 49018)
14	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON (Epic 9-50742)	46	ARROW THROUGH ME WINGS (Columbia 1-11070)	78	YOU'RE ONLY LONELY J.D. SOUTHER (Columbia 1-11079)
15	HEAVEN MUST HAVE SENT YOU* BONNIE POINTER (Motown M 1459)	47	I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNE (Arista AS 0430)	79	BOOM BOOM (OUT GO THE LIGHTS) PAT TRAVERS (Polydor PD 2003)
16	GOODBYE STRANGER SUPERTRAMP (A&M 2162)	48	THIS NIGHT WON'T LAST FOREVER MICHAEL JOHNSON (EMI/United Artists EMI 8019)	80	BEAUTIFUL GIRLS VAN HALEN (Warner Bros. WBS 49035)
17	LET'S GO THE CARS (Elektra E-46063)	49	GOOD GIRLS DON'T THE KNACK (Capitol P-4771)	81	STILLSANE CAROLYNE HALL (Mercury-76004)
18	RISE* HERB ALPERT (A&M 2151)	50	CHILDREN OF THE SUN BILLY THORPE (Polydor PD 2018)	82	HELLO, HELLO, HELLO NEW ENGLAND (Infinity 50.021)
19	BAD GIRLS DONNA SUMMER (Casablanca NB 988)	51	FOUND A CURE ASHFORD & SIMPSON (Warner Bros. WBS 8870)	83	GOTTA SERVE SOMEBODY BOB DYLAN (Columbia 1-11072)
20	MAMA CAN'T BUY YOU LOVE* ELTON JOHN (MCA MCA-41042)	52	MIDNIGHT WIND JOHN STEWART (RSO RS 1000)	84	GHOST DANCER* ADDRISI BROTHERS (Scott Bros./Atlantic SB 500)
21	DRIVER'S SEAT SNIFF 'N' THE TEARS (Atlantic 3604)	53	GOOD FRIEND MARY MACGREGOR (RSO RS 938)	85	VOULEZ-VOUS/ANGEL EYES ABBA (Atlantic 3609)
22	BORN TO BE ALIVE PATRICK HERNANDEZ (Columbia 3-10986)	54	REMEMBER (WALKING IN THE SAND) LOUISE GOFFIN (Asylum E-46521)	86	COME TO ME FRANCE JOLI (Prelude PRL-8001)
23	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN* DR. HOOK (Capitol P-4705)	55	MAKIN' IT* DAVID NAUGHTON (RSO RS916)	87	ONE FINE DAY RITA COOLIDGE (A&M 2169)
24	SUSPICIONS EDDIE RABBITT (Elektra E-46053)	56	OH WELL ROCKETS (RSO RS 935)	88	(no just) KNEE DEEP FUNKADELIC (Warner Bros. WBS 49040)
25	CRUEL TO BE KIND NICK LOWE (Columbia 3-11018)	57	DIRTY WHITE BOY FOREIGNER (Atlantic 3618)	89	MUST HAVE BEEN CRAZY CHICAGO (Columbia 1-11061)
26	HOT SUMMER NIGHTS NIGHT (Elektra E-48045)	58	HIGHWAY SONG BLACKFOOT (Atco 7104)	90	HELL ON WHEELS CHER (Casablanca NB 2208)
27	I DO LOVE YOU G.Q. (Arista AS 0426)	59	SO GOOD, SO RIGHT BRENDA RUSSELL Horizon/A&M HZ-123-S)	91	CRANK IT UP (FUNK TOWN) PETER BROWN (Drive/TK 6278)
28	THE BOSS* DIANA ROSS (Motown M 1462)	60	PLEASE DON'T GO K.C. AND THE SUNSHINE BAND (TK TKX-1035)	92	IN THEE BLUE OYSTER CULT (Columbia 1-11055)
29	YOU CAN'T CHANGE THAT RAYDIO (Arista AS 0399)	61	HOLD ON TRIUMPH (RCA PB-11569)	93	FOR LOVE POUSETTE-DART BAND (Capitol P-4764)
30	LOVIN' TOUCHIN', SQUEEZIN' JOURNAY (Columbia 3-11036)	62	GET A MOVE ON EDDIE MONEY (Columbia 1-11064)	94	THE TOPICAL SONG THE BARRON KNIGHTS (Epic 9-50755)
31	SPOOKY ATLANTA RHYTHM SECTION (BGO/Polydor PD 2001)	63	IF YOU REMEMBER ME CHRIS THOMPSON (Planet P-45904)	95	YOU STEPPED INTO MY LIFE WAYNE NEWTON (Disco II WA 101)
32	DIFFERENT WORLDS MAUREEN McGOVERN (Warner/Curb WBS 8835)	64	YOU DECORATED MY LIFE KENNY ROGERS (United Artists UA-X1315-Y)	96	DO YOU THINK I'M DISCO STEVE DAHL (Ovation OV-1132)

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After The First One (Stone Mountain Music) 97	Found A Cure (Nick O Val - ASCAP) 51	If You Remember Me (Chappell/Red Bullet - ASCAP/Unichappell/Begonia - BMI) 63	Rolene (Rockslam - BMI) 42
After The Love (Ninth/Garden Rake/Irving/Foster Frees - BMI/Bobette - ASCAP) 3	Get A Move On (Grajonca - BMI - Davalex - ASCAP) 62	In Thee (B. O'Cutl - ASCAP) 92	Sad Eyes (Careers - BMI) 10
Aln'That A Shame (Cheap Trick/BMI) 36	Get It Right (Colgems/EMI - ASCAP) 33	Is She Really (Albion) 40	Sail On (Jobete & Commodores - ASCAP) 4
Angel Eyes (Artwork - ASCAP) 85	Ghost Dancer (Muslways/Flying Addressi - BMI) 84	I've Never Been In Love (Big Neck - ASCAP) 73	Saturdaynight (Radmus/S.D.R.M. - ASCAP) 44
Arrow Through Me (MPL Comm. Inc./Welbeck - ASCAP) 46	Girls Talk (Plangent Visions - ASCAP) 69	I Want You To (Screen Gems/EMI/Adult - BMI) 67	So Good, So Right (Rutland Road Music - ASCAP) 59
Bad Case Of Loving (Rockslam Music - BMI) 12	Gold (Bugle/Stigwood/Unichappell - BMI) 45	I Was Made (Kiss/Mad Vincent - ASCAP/BMI) 43	Spooky (Lowery - BMI) 31
Bad Girls (Starrin'/Earborne/Sweet Summer Night - BMI) 19	Gone, Gone, Gone (Badco Music - ASCAP) 100	Killer Cut (Heavy) 75	Starry Eyes (Virgin - ASCAP) 98
Beautiful Girls (Van Halen - ASCAP) 80	Goodbye Stranger (Almo/Delicate - ASCAP) 16	Knee Deep (Mal-Biz - BMI) 88	Stillsane (Eggs and Coffee and Music/Chappell - ASCAP) 81
Boom Boom (Arc - BMI) 79	Good Friend (Bernal/ASG/Halliburton/Summer Camp - ASCAP/BMI) 53	Lead Me On (Almo - ASCAP) 5	Street Life (Four Knights/Irving - BMI) 74
Born To Be Alive (Radmus/Zeldgamous - ASCAP) 22	Good Girls Don't (Eighties - ASCAP) 49	Let's Go (Lido - BMI) 17	Sure Know Something (Kiss - ASCAP/Mad Vincent - BMI) 72
Children Of The Sun (Rock Of Ages/Careers /Sasha Songs - BMI) 50	Good Times (Chic - BMI) 2	Lonesome Loser (Screen Gems - EMI/BMI) 9	Suspicious (Debdave/Briarpatch - BMI) 24
Come To Me (Cicada/Pro/Trumor - BMI) 86	Gotta Serve Somebody (Special Rider - ASCAP) 83	Lovin' Touchin' (Weed High Nightmare - BMI) 30	The Boss (Nick-O-Val - ASCAP) 28
Crank It Up (Sherlyn/Decibel - BMI) 91	Heaven Must Have Sent (Stone Agate - BMI) 15	Makin' It (Perrin-Vibes - ASCAP) 55	The Devil Went Down (Hatband - BMI) 7
Cruel To Be Kind (Anglo-Rock/Albion - BMI) 25	Hello, Hello, Hello (Rock Steady - ASCAP) 82	Mama Can't Buy (Mighty Three - BMI) 10	The Main Event (Primus Artists/Diana/Rick's - BMI) 11
Dependin' On You (Soquel Songs - ASCAP/Snug - BMI) 39	Heli On Wheels (Rick's/Aller & Esty - BMI) 90	Midnight Wind (Bugle/Stigwood/Unichappell - BMI) 52	The Topical Song (Almo/Delicate - ASCAP) 94
Different Worlds (Bruin Music - BMI) 32	Highway Song (Bobaal - BMI) 58	Morning Dance (Harlem/Crosseyed Bear - BMI) 66	Then You Can Tell Me (Acuff/Rose - BMI) 68
Dim All The Lights (Sweet Summer Night - BMI) 38	Hold On (Albion) 65	Must Have Been Crazy (Donnie Dacus - ASCAP) 89	This Night Won't Last (Captain Crystal - BMI) 48
Dirty White Boy (Somerset/Evansongs - ASCAP) 57	Hold On (Triumph - CAPAC) 61	My Sharona (Eighties/Small Hill - ASCAP) 1	Voulez-Vous (Artwork - ASCAP) 85
Don't Bring Me Down (Unart/Jet - BMI) 6	Hot Summer Nights (April/Swell Sounds/Melody Deluxe/Seldak - ASCAP) 26	Oh Well (Sunheath - ASCAP) 56	What Cha Gonna Do (Scarab - BMI) 35
Don't Stop Till You Get (Miran - BMI) 14	I Do Love You (Chevis - BMI) 27	One Fine Day (Screen Gems/EMI - BMI) 87	When You're In Love (Debdave - BMI) 23
Do You Think I'm Disco (Riva/WB/Nite-Stalk/Coho - ASCAP) 96	I Just Want (Better Days - BMI/Better Nights - ASCAP) 99	Please Don't Go (Sherlyn/Harrick - BMI) 60	Where Were You (Bobby Goldsboro/House Of Gold - ASCAP/BMI) 37
Driver's Seat (Complacent Toonz Inc. - ASCAP) 21	I Know A Heartache (Chappell - ASCAP/Unichappell - BMI) 47	Pop Muzik (Publishing Pending) 13	Where Will Your Heart (Prisongs - BMI) 70
Fins (Coral Reeler - BMI) 71	I'll Never Love (Irving - BMI) 8	Reason To Be (Don Kirschner/Blackwood - BMI) 76	You Can't Change (Rayiola - ASCAP) 29
Firecracker (Two Pepper - ASCAP) 41		Remember (Trio/Robert Mellin/Tender Tunes - BMI) 54	You Decorated (Music City - ASCAP) 64
For Love (The Closed Door - ASCAP) 93		Ring My Bell (Two Knight Admin. by Island - BMI) 34	Young Blood (Easy Money Music - ASCAP) 77
		Rise (Almo/Badazz - ASCAP) 18	You're Only Lonely (Ice Age - ASCAP) 78
			You Stepped Into (Stigwood/Uni-Chappell - BMI) 95

★ 12" Available For Sale

⊖ = Exceptionally heavy radio activity this week

⊙ = Exceptionally heavy sales activity this week

CRUSADERS

STREET LIFE
300 S.



MCA-3094

Produced by Wilton Felder, "Stix" Hooper and Joe Sample for  Crusaders Productions, Inc.

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NO. 1 JAZZ CHARTS 9 WEEKS
NO. 5 R&B ALBUM CHARTS
TOP 20 POP ALBUM CHARTS

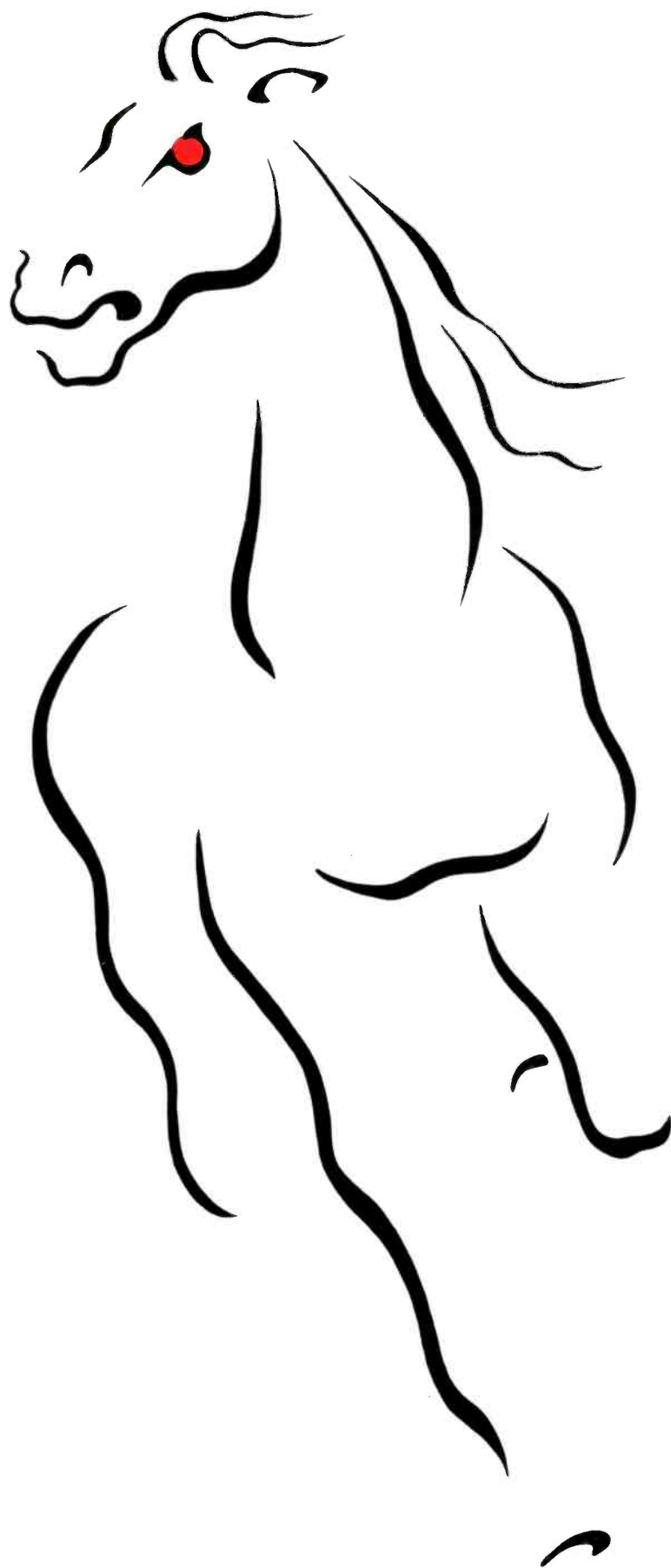
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P O C C O

LEGEND

MCA-1099



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THEIR NEW SINGLE IS "LEGEND"
FROM THE ALBUM OF THE SAME NAME.

MCA-41103

PRODUCED BY RICHARD SANFORD ORSHOFF · DIRECTION: HARTMANN & GOODMAN

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CASH BOX NEWS



NATALIE COLE AT THE GREEK — Capitol Records recording artist Natalie Cole recently performed four SRO concerts at Los Angeles' Greek Theatre. Pictured backstage are (l-r): Sharon Zimmermann; Don Zimmermann, president Capitol/EMI America/United Artists Records Group; Cole; Helmut Fest, vice president international; Dan Davis, vice president, creative services; Walter Lee, vice president sales; and Dr. Cecil Hale, divisional vice president, A&R black music. In the foreground, are (l-r): Don Mac, national promotion manager, black music; Jemy Cheers, national marketing manager, black music, and Reve Gipson, publicity, black music.

Fall Programs For Dealers Point To Cautious Attitude

by Ken Terry and Leo Sacks

NEW YORK — While business seems to be improving across the country, record manufacturers' fall incentive programs for dealers indicate that they are not taking any chances of overloading the market and facing a repetition of the massive returns that threw the industry into a panic earlier this year.

Commented Carl Rosenbaum, president of Flipside Records in Chicago, "We're seeing selected deals instead of complete programs. The labels used to offer their entire catalogs, or at the very least, selected promotions, discounts and dating through January so that the product would last you until Christmas. But now the companies seem to be offering titles they are sure will sell. They're being more cautious now."

This is fine with the retailers. Rosenbaum, for instance, said he would keep his restocking to a minimum, ordering only as he runs out of stock on particular titles.

MCA, IBM Form DiscoVision Assoc. As Joint Venture

LOS ANGELES — MCA Inc., the parent corporation of MCA Disco Vision, and International Business Machines Corp. (IBM) have entered into a joint venture to develop, manufacture and market video discs and video disc players, it was announced Sept. 5.

The new affiliation between MCA and IBM will be known as DiscoVision Associates and will be equally controlled by the two corporations.

MCA's current video disc business and related assets, including all patents and technology, now become part of the joint venture, while MCA retains its copyrights and other rights pertaining to program material, as well as the distribution of video discs for home use to consumers.

Furthermore, patents technology and additional assets relating to the development efforts of its video disc have been made a part of the joint venture by IBM, as well as an unspecified amount of cash.

Following an initial earnings priority to MCA, receipts from the joint venture will be split equally between the two corporations

(continued on page 64)

Improved August, Labor Day Sales Brighten Retail Picture

by Joey Berlin and Aaron Fuchs

LOS ANGELES — On the heels of an August sales boom, record merchandisers across the country report strong Labor Day weekend sales, led by the new Led Zeppelin album. With business up as much as 30% over last Labor Day in some places, retailers are now looking forward to the fourth quarter with a good deal of optimism.

A **Cash Box** survey of leading rack and retail accounts also confirmed two trends in the marketplace: one away from 12" singles (see separate story on p. 16) and another toward more cassette buying.

In addition, while some national publications are still crowing about the highly-publicized record sales slump, many merchandisers were heartened by a Sept. 5 story in the *Wall Street Journal*. The article noted that the industry appears to be "in the groove again."

"It's too soon to know for sure, but early indications show business might be breaking loose," says Eric Paulson of Pickwick's rack division. "We're seeing an increase in the number of units per title being sold. August was flat for the rack division, but returns were down, so I'm pretty optimistic about the fall."

Ben Karol reports that King Karol in New York enjoyed a record setting weekend. "This has been the biggest Labor Day weekend in our history," he says. "It's up at least 30% over last year. The Knack, Led Zeppelin and Bob Dylan are doing real well."

"As far as business turning around, we've never really had a slowdown in sales here. The media has sensationalized the whole thing."

A number of retailers boosted weekend sales with free goods sales. At the Wisconsin

1812 Overture chain, customers received Led Zeppelin's "In Through The Out Door" free with the purchase of four albums at regular prices.

"We had a pretty good weekend," indicates 1812's president Alan Dulberger. "We were up 15-18% over last year, but we are one of three accounts in the whole midwest where business has been up all year according to CBS. In the near future, business will get better and, hopefully, promotion people will stop being paranoid and get back on the streets again and work more closely with retailers. I'm looking for a big last quarter this year."

Tape City

"Sales were good this weekend — helped by a buy three get one free sale — and we were up over last year," reports Brenda Ritter of Tape City in New Orleans. "Business was really good during August, a lot better than we thought it would be."

The few merchandisers who did not enjoy strong weekend sales blamed the weather for the problem.

The Harvard Coop reports that sales were under expectations because "the weather was good here on the weekend and a lot of people were outdoors." But a Coop spokesman points out that August was a very good month.

"We lost sales in Florida due to the hurricane and in the north due to the good weather," notes Stark/Camelot's Joe Bressi. "So overall business was spotty over Labor Day. But August was very good for us, in fact, it was the third biggest month we've had in the past 10 years."

"There's a better mood throughout the industry," adds Bressi. "The only explanation is that we now have some hit

(continued on page 56)

FCC On Radio Deregulation: Let Marketplace Forces Rule

by Joanne Ostrow

WASHINGTON, D.C. — The FCC voted last week to take itself out of the radio programming business and to emphasize "structural marketplace tools" in dealing with the rapidly changing radio industry. Specifically, the FCC proposed to drop its detailed consideration of the amounts of news and public affairs programming each radio licensee airs, to lift all requirements on ascertainment of community needs, to eliminate all commercial time limits and leave it to competition in the marketplace to

hold down excessive amounts of advertising, and to eliminate program log requirements (while still requiring a record of commercials and programming to be available for public inspection).

In its notice of inquiry and proposed rulemaking of Sept. 6, the FCC cited several factors indicating that the commercial radio industry is ready for a review of federal regulations. The number of stations has mushroomed — from 583 in 1934 when the current Communications Act was adopted, to over 8,600 today. The rise of specialized formats and public radio provide more diversity and more informational programming — more reasons to lift program content rules from the rest of the industry. Data collected by the Commission (reported earlier) shows that most stations, even in smaller markets, exceed the FCC's minimum guidelines for news and information programming.

In short, the FCC found, news has become a profitable form of programming and is even aired substantially in "drive time." And the increased number of radio outlets has driven commercial limits per hour in many markets far below FCC limits.

This information has been the focus of broadcasters' lobbying efforts for some time and in the past year, under chairman Charles Ferris, the FCC has gradually moved in the direction of the free marketplace, with a hands-off policy, as this proposal would make official.

In a press release in advance of the formal announcement, the FCC stressed that it does not intend to abandon the "public in-

(continued on page 19)



SUTTON AT THE OTHER END — Columbia recording artist Gregg Sutton recently performed at New York's *The Other End*. This was the last date in a nationwide tour in support of his album, "Soft As A Sidewalk." Pictured backstage (l-r) are: Mike Martinovich, vice president of merchandising for CBS Records; Joe Mansfield, vice president of marketing for Columbia; Arma Andon, vice president of artist development for Columbia; Sutton; and Jack Craig, senior vice president and general manager of Columbia.

Capricorn Acts Sue Label For Alleged Breach Of Contracts

by Charles Paikert

NEW YORK — Financially embattled Capricorn Records has been hit with a wave of breach-of-contract notifications from its major acts, including The Allman Brothers Band, Sea Level, Dixie Dregs and Delbert McClinton. The groups are presently negotiating new contracts with other labels.

In addition, attorneys for Sea Level obtained a temporary injunction from the Superior Court of Bibb County, Georgia preventing Capricorn from releasing the latest album by the group until a time and date have been set for a formal hearing.

These legal imbroglios have been compounded by Polygram Corporation's recent move to recover all collateral on secured loans to Capricorn (**Cash Box**, September 8). A spokesman for Polygram said the corporation was concerned over the breach of contract notices sent to

Capricorn because "artist contracts are part of the collateral that Polygram is seeking to recover."

Polygram has not yet pursued legal action regarding the notices, the spokesman said, but he added that the allegations of breach of contract "will be examined in more detail as part of the legal proceedings over the next few weeks."

Peter Herbert, attorney for The Allman Brothers Band, claimed that Capricorn materially breached its contract with the band "by failing to perform the fundamental obligations of a record company over a period of years."

Unpaid Royalties

Capricorn, Herbert alleged, has not paid the band royalties or provided an accounting of unit sales of the group's albums since the end of 1976.

Herbert also said that he would seek to examine the potential transfer of Capricorn's assets to Polygram "as a possible area of assisting Capricorn in avoidance of credit obligations."

In addition, Steven Massarsky, manager for the Allman Brothers, alleged that Capricorn "is trying to put out an Allman Brothers greatest hits album, which we're trying to stop. We feel such an album would be diluting our product and would be a terrible mistake."

"We consider ourselves to be free," Massarsky said, "and we hope to conclude an agreement with another label very soon."

Lloyd Segal, manager for Dixie Dregs, added that he was also "seriously negotiating" a new contract with another label. William Perkins, manager for Sea Level, would not comment on the group's negotiating status, but other sources indicated that the band had entered into contract talks.

Thorpe Case

Billy Thorpe, another artist who had been on the Capricorn roster earlier in the year,

(continued on page 42)

Sly Back With New WB LP; Re-Mix Of Past Hits On Epic

by Mike Glynn

LOS ANGELES — On Oct. 5, Warner Bros. Records will release a new LP by Sly and a re-vamped Family Stone, entitled "Back On The Right Track," while Epic is scheduled to ship a re-mixed collection of several of Sly's greatest hits under the title "Ten Years Too Soon" in mid-October.

Warners has already released the first single from the new Sly LP, "Remember Who You Are," which was co-written by Sly (Sylvester Stewart) with Hamp Banks, who also served as associate producer on the album.

The coincidental release of the two



ARTIST AND HIS GUITAR — Blues great B.B. King (r) and Dick Clark, host of *American Bandstand*, examine a cake commemorating the artist's 30 years in the business. The presentation was made during a recent taping of *American Bandstand*.

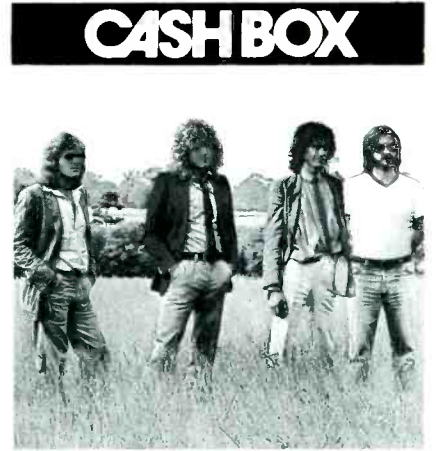
MCA Distributing Holds Nat'l Meet In Scottsdale, Ariz.

SCOTTSDALE, ARIZ. — Fall product presentations and marketing seminars highlighted MCA Distributing Corporation's national conference at the La Posada Hotel in Scottsdale, Aug. 26-28. The three day affair was chaired by president Al Bergamo.

On Aug. 27 a branch manager panel comprised of Ron Dimarino, Philadelphia; Ron Warren, Atlanta; Rod Linnum, Detroit; Ed Keelan, Baltimore; LeRoy Satner, Denver and Les Silver, Los Angeles, spoke on marketing black music, marketing country music, marketing through multi-store outlets and one stops and developing the local marketplace. The meeting continued as a promotion and distribution panel expounded on the topic of product placement as it relates to airplay.

The marketing meeting was followed by a speech by Sam Passamano, Sr., executive vice president of branch distribution for MCA Distributing, who spoke to the crowd on the subject of "silent sales tools," and introduced new merchandising display materials. Passamano also introduced a new in-store display tool to be used to

(continued on page 42)



Eleven years young and still growing stronger, Swan Song rock 'n' roll quartet Led Zeppelin is one of only a handful of veteran rock acts that can certifiably maintain the claim to be a "superstar" band. In fact, they reinforced that claim only last week when their eighth and latest album, "In Through The Out Door," carved a place for itself in the annals of the record industry by becoming only the third LP in history to debut at the #1 spot on the **Cash Box** Top 200 Albums chart. Despite a layoff of over three years since their last set, "Presence," droves of fans both young and old lined up outside record shops to purchase the album, reaffirming their allegiance to the group that could rightfully hold the title "the fathers of heavy metal."

The band has certainly lived up to its illustrious roots in early R&B and blues and soared from meager beginnings in late 1968, when they grouped as The New Yardbirds to fill contractual obligations owed by guitarist Jimmy Page's former unit. Page and Zep bassist John Paul Jones had crossed paths before '68 but jammed for the first time during sessions for Donovan's "Hurdy Gurdy Man." The Zep was completed with the addition of singer Robert Plant, ex-of Alexis Korner Blues Band, and John "Bonzo" Bonham, both little-known gigging musicians at the time.

Enlisting the aid of fifth "member" Peter Grant, their long-time manager, the group took to the London club circuit with their new moniker, drawn from an aside The Who's Keith Moon levelled at them, saying they'd go over like a "lead balloon." The Zep quickly proved to Moon that the joke was on him when their first LP, recorded that same year, quickly went gold in the U.S. in early '69.

Led Zeppelin leaped through the early '70s at a prolific pace, cutting four discs by 1971 and their epic song, "Stairway To Heaven," off of Led Zeppelin IV (the runes album), has gone on to become one of the most played AOR cuts here in the U.S. While the band's output began to slacken, with "Houses Of The Holy" released in 1973 and the two-record "Physical Graffiti" set in 1975, their audience grew demonstrably.

Drew's Zephyr Label In Distrib Pact With Atco

NEW YORK — Paul Drew, head of Paul Drew Enterprises and veteran radio programmer, has formed Zephyr Records, which will be distributed worldwide by Atco Records, a division of Atlantic Records.

Drew was vice president of programming for the RKO chain from 1973 to 1978. Previously, he worked as a DJ and program director at radio stations in Atlanta, Detroit, Philadelphia, San Francisco, Washington D.C. and Los Angeles. His current firm, Paul Drew Enterprises, is involved in music publishing, record production, television production and artist management (including Japan's Pink Lady).

Christy Wright has been named general manager of Zephyr Records. Wright was previously director of marketing for Record World magazine. Prior to that, she was national music coordinator for the RKO chain and music director at WRKO in Boston.

Zephyr Records has not yet announced any artist signings.

Develop New Talent

Commenting on his new label, Drew said, "I believe this is the best possible time for us to start. I feel that we have an excellent opportunity to sign and develop great new talent which the business may not have encouraged even a year ago."

Speaking for the Atlantic Records organization, Atlantic Chairman Ahmet Ertegun commented, "In his lengthy and prestigious career in our industry, Paul Drew has become a true giant in the field, as well as a great friend. So it is with the utmost pleasure that I welcome Paul and his new venture into the Atlantic family. Jerry Greenberg, Doug Morris and I are looking forward to what we are sure will be a long and fruitful partnership."



DREW BOWS LABEL — Pictured celebrating the addition of Paul Drew's Zephyr label to the Atlantic/Atco family are (l-r): Dave Glew, senior vice president and general manager of Atlantic; Doug Morris, president of Atco and Custom Labels; Ahmet Ertegun, chairman of Atlantic; Drew; Christy Wright; Jerry Greenberg, president of Atlantic; and Vince Faraci, vice president of national promotion for Atlantic.

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C H E C K I N T O . . .



“HOLD ON TO THE NIGHT.”

MCA 41113

their new single from their album



Single written by Mark Phillips and B. Mann.

● PRODUCED BY DAIN ERIC FOR GRATE DAIN PRODUCTIONS

MCA RECORDS

Now on tour with the Little River Band

NEW FACES TO WATCH



France Joli

How at the age of 16 do you become a top five disco recording artist with an LP bulleting up the **Cash Box** pop album chart at #103?

First, start by performing professionally at the age of four. Second, have a mother who is willing to let you drop out of school when you're 11. And third, get a top Canadian recording artist to produce and write all the songs for your debut album.

The above formula for early success applies to pretty French Canadian France Joli, whose 12" single, "Come To Me," has been getting a great deal of disco play, and whose self-titled LP recently crossed over to the pop charts.

The Montreal-based teenager began performing on radio shows when she was four, filling out the remainder of her free time with acting, singing and tap dancing lessons.

Her first big "break" came at the ripe age of 11, when she performed for a crippled children's benefit at Montreal's Queen Elizabeth Hotel. The youngster received such an enthusiastic response from the audience that she decided to drop out of school and devote full-time to her musical career.

When France was 13, she went to a concert headlined by Canadian recording artist and teen idol, Tony Green. After the show, she followed her fellow teeny-boppers backstage. France's motives, however, like most aspects of her life, were different from her peers'.

"They went backstage to get Tony's autograph," she recalls. "I went backstage to audition."

Green, who not only produced France's debut LP but also sings a duet with her on "Come To Me," remembers the audition. "She showed up with a couple of Barbra Streisand albums and had the nerve to sing a duet with the records!"

That "nerve" apparently paid off, since Green agreed to work with Joli, eventually bringing the demo tape of "Come To Me" to Prelude Records, which signed the young singer shortly afterwards.

The debut LP got a big boost when soon after its July release France performed at a benefit for Fire Island's fire department. The 5000-plus beach-front audience's enthusiastic response and the resulting talk about town propelled "Come To Me" into the discos and onto the charts.

A month later, France flew to Los Angeles, where she duplicated the Fire Island response with a live performance at Studio One.

In January the precocious singer will go back into the studio where she will cut another album under the aegis of mentor Green. The new LP will feature several Streisand-type ballads, which should give Joli a chance to showcase her five-octave vocal range.

In addition to her early start in the business, the songstress' single-minded dedication to her craft best explains her rapid advancement. Ask young Joli what her hobbies are, what she likes to do in her spare time, and she replies, "I go into the studio and listen to other artists. Only by listening to them, can I learn how to improve my craft."



B-52s

A B-52 is southern slang for the high, bouffant "beehive" hairdo worn by middle-age women who seem to be irretrievably stuck somewhere deep in the previous decade.

As such, it's the perfect pop-kitsch symbol for the B-52s, one of the most critically acclaimed pop culture-conscious bands to emerge on the recording scene in recent memory.

The group, originally from Athens, Georgia, attracted a groundswell of critical and grassroots fan support after numerous appearances in New York City rock clubs. Early this year, the B-52s were the object of a spirited bidding war, and they finally signed with Warner Brothers Records who recently released their fast-rising, self-titled debut album.

Three members of the group, Keith Strickland and Cindy and Ricky Wilson, are natives of Athens and the other B-52s, Fred Schneider and Kate Pierson, moved to the small Georgia town after living in New Jersey.

Their early songs included such instant classics as "Rock Lobster," "52 Girls," and "Killer Bees," which manage to blend lyrical references to camp mid-sixties movies and TV shows and science fiction with a distinctive, danceable rock backbeat. "We had a lot of encouragement after people heard the songs," Strickland recalls, "and we were asked to get something together and play at a friend's birthday party."

So on Valentine's Day, 1977, the B-52s made their first public appearance in Athens. Someone who was at the party knew people who worked at Max's Kansas City in New York, and thought the group should make a tape and audition for a gig at the famed rock club. They did, but still kept their full-time jobs: Keith and Ricky worked at the Athens bus depot, selling tickets and carrying bags, respectively; Fred was a student at the University of Georgia; and Kate lived and worked on a nearby farm.

"We got the tape together, put all our stuff in Ricky's parents' station wagon, and drove up to New York," Strickland recalls. "We played one 45-minute-set at Max's, the monitors were messed up, and there was no audience response. We drove home right away."

But their popularity grew, and they signed on with Talking Heads manager Gary Kurfirst, who negotiated a deal with Warners early in 1979. By late spring, they were down in the Bahamas, recording their first album with producer Chris Blackwell at Compass Point Studios. "We pretty much did it live," Strickland says, "and I think we got what we wanted — music that makes you get up and dance." Strickland admits that the icons of 60s pop-culture, as well as sci-fi and 60s instrumental groups like the Ventures and the Tornados, have been a major influence on the group. "We all get off on that," he says, "but we don't want to just get into the realm of nostalgia. We're interested in a certain kind of atmosphere that's fun and generates energy."

The B-52s recently moved to a house in Putnam County, outside of New York and are about to embark on their first tour through the southwest and California.

EXECUTIVE PROFILE

Griffey Believes That Blacks Should Book Black Artists

by Aaron Fuchs

NEW YORK — Dick Griffey is a man of action. He's president of Solar Records, a successful concert promoter, and manager of the acts on its artist roster including the Whispers, Carrie Lucas, Shalamar, Lakeside and Dynasty. In addition, as a force behind the United Black Concert Promoters, a division of the BMA, Griffey has effected more real change than any other facet of that venerable organization. With his solid support, the U.B.C.P. has already succeeded in getting acts like Earth, Wind and Fire, Teddy Pendergrass and the Jacksons to let black agents promote their tours, instead of the white promoters they had used previously.

Not surprisingly, Griffey's background reveals a flair for both business and music. "Like a lot of other blacks in the music business I started out by going to church with my mother who was a gospel singer (and with whom Griffey has just recorded his first gospel album)."

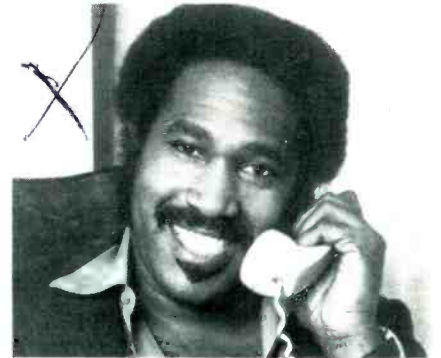
After singing with a doowop group, the Kings' Men, Griffey studied theory and played in the school band at Tennessee State in Nashville, along with latter-day jazz stalwarts Leon Thomas and Hank Crawford. Then, because "there are only about six places in the country where you can get some exposure and be heard," Griffey moved to Los Angeles.

After a stint in the service in 1961 at age 20, Griffey made his move as a businessman. "I'd watch sports people like Gayle Sayers — one of our greatest football players — end their careers after six years," he explained. "Then I looked at George Hallas, who is 90 years old and still owns the team and I knew that I'd rather be an owner than a player."

"I went into the nightclub business with a friend of mine, Dick Barnett, the basketball player and ran a club called Dick Barnett's Guys and Dolls. After booking all the hot acts and doing well with them, I said, 'If I'm putting 18 hours a day in trying to get 500 people into a club, I might as well shoot for something bigger,' and that's when I decided to get into the concert business."

In 1966, Griffey promoted his first concert, featuring Count Basie and the Four Tops. "They were really hot with 'Reach Out,'" he remembered. "I did the Swing Auditorium in San Bernadino, a 10,000 seater, and it drew 85 people. It was a combination of the location, the night, and the fact that I didn't know what I was doing, so it was back to the drawing board."

But it wasn't long before Griffey became successful at concert promotion, and from there he diversified, moving on to management and becoming talent coordinator for Don Cornelius' unprecedentedly successful TV show, "Soul Train." In the course of his travels, Griffey noticed that it was the youthful dancers, "the kids" that were the show's greatest appeal, and Griffey



Dick Griffey

decided to start a label that would record them. Griffey got a deal for the record by the newly formed group, the Soul Train Gang. Ironically, the deal, which kicked off the burgeoning Solay label, began "as a deal for one 45," in Griffey's words. He recalled selling the tune on the basis that it was going to be Soul Train's new theme. "But I was so confident that I went out and signed the Whispers, with a big advance."

Forming UBCP

The next endeavor that Griffey directed his energies towards was the formation of the United Black Concert Promoters. "When you're a black promoter," said Griffey, "you have problems with the venues. The buildings aren't as readily available to you, and the good deals aren't as readily available to you. But if the blame for the situation has to go to anyone, it is to the acts themselves. An agent's name on a marquee doesn't mean a thing. It's the acts that draw the people, generate the bucks and have the power to see that the promoter gets his fair share. But what happens is that the black promoter will work an act in a club four or five times, build the act's reputation and as soon as the act gets the big media exposure, he'll get himself a white agent and manager who'll book him through a white promoter. In the final analysis, it is the act who has to have the responsibility to the people who put him where he is."

But, despite the fact that pressure from the U.B.C.P. has persuaded some leading black acts to switch their tour affiliations, Griffey feels that "we still have a long way to go. There are still racial and economic politics in the business. You can't easily get these guys to give up the millions of dollars that they've been ripping off from black artists all these years just for the asking; we're going to have to go out and demand it and take it."

"We knew before Martin Luther King that it was wrong for a black man to pay the same fare as a white man yet have to sit in the back of a bus, but we had to go out and demonstrate and demand what we wanted. And now it's way past time that black people were just singers, dancers, and consumers. It's time for us to stop riding the back of the bus in the music business."



MCA RECORDS TOASTS PACT WITH ROCKET — Bob Siner, president of MCA Records, and Barney Ales, president of Rocket Records, recently inked a long-term agreement whereby MCA will market and distribute Rocket Records. The first release under the new pact, which signals Rocket's return to the label after a previous affiliation, will be Judie Tzuke's single "Stay With Me Til Dawn," which is currently Top 10 in England. Colin Blunstone is also preparing an LP for late '79 release on Rocket. Pictured toasting the signing are (l-r) Barry Tyerman, Rocket attorney; Barney Ales; Bob Siner; John Reid, Rocket Records chairman; and Joan Bullard, MCA Records vice president of publicity.

**"MIDNIGHT MAGIC"
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from the Commodores
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everywhere!**

midnight magic

**The smash new album from the Commodores
On Motown Records & Tapes
Includes "Sail On"**

M-1466F





Don Burkheimer

Burkheimer Named Marketing VP For RCA Int'l

NEW YORK — Don Burkheimer has been appointed to the newly created position of division vice president of marketing and talent acquisition for RCA Records International.

Burkheimer, who will report to Arthur Martinez, division vice president of RCA Records International, will be responsible for three areas: the marketing of domestically produced RCA Records through RCA's 13 wholly owned companies and 29 licensees overseas; the marketing of internationally produced records in the United States; and the acquisition of talent worldwide.

Burkheimer was most recently division vice president of product management and artist tours for RCA, U.S.A. With the exception of a two year period from 1970 to 1972, when he was an executive with Famous Music, Burkheimer has been with RCA for 25 years.

According to Burkheimer, "I've always had an interest in the international market. I majored in foreign languages in school and as acting managing director of a British RCA, I've had a taste of it. The nature of the business is definitely becoming more global and I value the opportunity to professionally move in this direction."

NARM Inaugurates Credit Card Program

NEW YORK — NARM has initiated a Visa/Master Charge bank card program for its members.

The program, which allows NARM member companies the use of these cards at an annual interest rate of 2.25% offers substantial savings to the average NARM member, who according to a NARM questionnaire, pays an average of 3.1% a year in credit card interest.

According to Joseph Cohen, executive vice president of NARM, the program offers additional benefits. "The average ticket price for customers who used credit cards was \$17.00 — compared to an average cash sale of \$11.00 — an incredible 55% difference. For every cash sale converted to a credit sale we will be adding \$6.00 in incremental value to the industry volume."

BMA Membership Doubles to 2,000

NEW YORK — The BMA's membership has doubled within the past three months, bringing the association's total membership to 2,000.

Some of the new BMA members include The Apollo Theatre; Norman Connors; Bobbie Humphrey; Harry Belafonte Enterprises; K-Tel International; and radio station WNJR.

Busch Sponsors Music Fest, 44-Show Series

LOS ANGELES — Busch Beer, a division of Anheuser-Busch, Inc., is currently sponsoring a series of 44 rock concerts in four southeastern states as part of its Busch Music Festival. The series began Sept. 5 in Columbia, S.C. with a Blue Oyster Cult show and will continue through Dec. 28, when it closes with an Outlaws concert in West Palm Beach, Fla. Some of the top Earth, Wind & Fire, the Eagles, the Doobie Brothers, Aerosmith, Foreigner, Dire Straits, Kansas, Billy Joel, The Cars and others.

Shows have been set for Knoxville, Tenn.; Miami, Lakeland, Jacksonville, Tampa, Orlando, Ft. Meyers and West Palm Beach in Florida; Columbia, Greenville and Clemson in South Carolina; and North Carolina cities Fayetteville, Asheville, Charlotte, Raleigh and Greensboro. Starting time for most shows in the series will be 8 p.m.

Hodges Forms Empire Agency to Push Acts

LOS ANGELES — Alex Hodges, who recently resigned from the Paragon Agency in Macon, Georgia after ten years as head of that firm, has formed the Empire Agency, also based in Macon, to represent such acts as the Atlanta Rhythm Section, the Henry Paul Band, the Allman Brothers, Charlie Daniels and The Winter Brothers.

Association

Working in close association with Hodges' Empire Agency will be Ian Copeland's Frontier Booking, Inc. (FBI), which will be booking a number of new wave acts. Copeland previously worked with Hodges at Paragon, where he originally set up the new wave division.

The address for Empire will be P.O. Box 6518, Macon, Ga. 31208 and the phone number is (912) 742-4521. Frontier Booking will be headquartered at the Fisk Bldg. in New York City. The phone number is (212) 245-5587.

Hilltak Drops Atlantic, Chooses Indie Distributions

LOS ANGELES — Hilltak Records has terminated its distribution agreement with Atlantic Records, announcing that its product will be marketed through independent distributors in the future.

The label's first releases under independent distribution, being shipped immediately, include LPs by Dalton & Dubarri and The Guess Who and singles by Dalton & Dubarri, 9th Creation and Lynne Hamilton's theme from "The Prisoner" TV series.

The distributors signed up so far by Hilltak are Progress Records in Cleveland, Chicago, Detroit and Buffalo; Big State in Dallas and Houston; Malverne in New York and Boston; Chips in Philadelphia; Bib in Charlotte; California Records in Los Angeles; All South in New Orleans; Zamioski in Baltimore and Washington, D.C.; Tone Distributors in Miami and Pacific Records and Tapes in San Francisco and Seattle.

Cachet Moves HQ

LOS ANGELES — Cachet Records has moved its headquarters to new larger offices in Los Angeles where Ed LaBuick, president of the label, and members of the west coast staff will be based. The new offices are located at 6535 Wilshire Blvd., Suite 700, Los Angeles, Calif. 90048 and the phone number is (213) 655-2901.

Hatchet LP Is Gold

NEW YORK — "Molly Hatchet," the debut album by Epic group Molly Hatchet has been certified gold by the RIAA.

EXECUTIVES ON THE MOVE



Libow

Varela

Sanders

DiLeo

Libow Named At Atlantic — Judy Libow has been promoted director of national AOR Promotion for Atlantic Records. She first joined Atlantic in 1975 as assistant college promotion manager, and she was named national college promotion manager in January, 1977.

Island Appoints Varela — Island Records has announced the appointment of Marion Varela as director of publicity. Prior to her appointment, she worked in French TV (O.R.T.F.) primarily as a journalist.

Pasha Promotes Sanders — The Pasha Music Organisation, Inc. has announced the promotion of Susan Sanders to manager of the Pasha Music House Recording Complex. She was formerly with Casablanca Records and prior to that an executive administrator at U.C.L.A.

DiLeo At CBS — Frank DiLeo has been appointed manager, special projects, customer merchandising, CBS Records. He joined the CBS Records Los Angeles Branch in 1975, and has spent the past 3½ years merchandising the accounts in the Hollywood area of Los Angeles.

Jones Named At Casablanca — Casablanca Records has named Gay Jones publishing coordinator for the label. Her duties will include domestic administrator of Rick's/Cafe American, contracts, label copy and clearances. She was previously a public administrator for Filmways Inc.

Crusader Names Fassert — Crusader Productions has announced the appointment of Chuck Fassert as national marketing and promotion director of Crusader Productions. He was with Sussex Records as national pop promotion director and with ABC Records as national singles director and east coast regional sales and promotion director.

Temple And Spellman Join Capitol — Capitol Records, Inc., has announced that attorneys Mark Temple and Mark Spellman will join the legal department. Temple received his B.A. from Pennsylvania State University and his J.D. from Rutgers University Law School in 1978. He has been with a law firm in New York for the last year. Spellman received his B.S. from Duke University and his J.D. from the University of California Berkeley School of Law in 1978. He comes to Capitol from a law firm in New York and will be part of the general law section.

Williams To Butterfly — Butterfly Records has announced the appointment of Thom Williams to art director for the label. Prior to joining Butterfly, he was director of creative services for United Artists Records, having joined UA as promotion art director in 1975.

Mupo Joins Artists International — Artists International has announced the appointment of Don Mupo as national product manager. Mupo, who had previously worked for the Stan Kenton organization, ASCAP, and as national sales manager of Creem Records, was most recently western regional sales manager for CTI Records.

Fain Joins Empire — Empire Agency has announced the promotion of Kathy Fain to office manager. She previously was personal secretary to the president.

Norman Leaves RCA — Roy Norman has left RCA Records and can be reached at (212) 977-4166.

Changes At MMO — The MMO Music Group Inc. has announced the appointment of David McNeill as regional sales chief for the midwest market, headquartering in Chicago. Matt Keating has joined the firm to cover the St. Louis/Kansas City area with Walter Wilson being added to cover southern Ohio and the Indiana markets, headquartering in Cincinnati.

Brown To Image — Image Marketing and Media, Los Angeles, has announced the appointment of Polly Brown as office manager. She most recently served as administrative assistant at Edward Tickner Management, Inc., and prior to that as executive assistant to Greg Lewerke at Jet Records and Swell Sounds, Inc.

Nielson To Management — Natalie Nielson former manager of Graham Central Station has now joined the management organization of Day 5 Productions and will assist in the development of singer/songwriter Walter Heath.

Mayer Named At Arista — Arista Records has announced the appointment of Franny Mayer to coordinator, college promotion/video services for the label. Prior to this appointment, she was assistant to the associate director, special projects, at Arista, a position she held since July 1978.

McNeal Leaves H&L — Landy McNeal, vice president and A&R director of H&L Records is leaving his post with the company. While at H&L, he also held the position of vice president and professional manager of Boca Music, Inc. and Raton Songs, Inc. and the company's publishing assets. He can be contacted at the following numbers: (201) 567-8100 (Temporary) (212) 731-4213.

Messianic Appoints Dresden — Messianic Records, Inc., has appointed Frank Dresden of San Francisco as chief executive officer of the corporation.

Panelists Announced

NEW YORK — MUSEXPO has confirmed a list of panelists for its Radio Programming and Record Industry Seminar. They are: Wayne Cornils, vice president, radio, of the National Association of Broadcasters; George Wilson, general manager of KTLK; Mac Allen, national program director of Sonderling Broadcasting; Warren Potash, vice president and general manager of WBAP; Keith Lee, vice president and general manager, W.B. Tanner and Co.; and Bob Cole, vice president of FM stations for the CBS Broadcasting Division.

To be chaired and moderated by Cornils and Wilson, the seminar will take place at 10 a.m. on Monday, Nov. 5 at the Konover Hotel in Miami Beach and will be open to all MUSEXPO participants.



MILE HIGH CURRY — Recently on a cross-country tour, A&M recording artist Tim Curry played to an SRO crowd at the 1,200 capacity Rainbow Hall in Denver. Pictured backstage are (l-r): Dave McKay, Rainbow Music Hall manager; Curry and Jimmy Smith, A&M promotion, Denver.

URGENT
IMPORTANT

TO: THE TRADE

SUBJECT: Country Music Special

Advertising deadline: September 28, 1979

Issue date: October 13, 1979

CASH BOX is country music . . . and the most widely read trade in Nashville. Week in, week out, CASH BOX is #1 — especially during Country Music week. And the 1979 CASH BOX COUNTRY MUSIC SPECIAL is the advertising vehicle that is read first by industry folks from around the world.

Last October, the CASH BOX COUNTRY MUSIC SPECIAL set a new industry standard in terms of size and depth of coverage. This year's blockbuster issue will be even better. Among the highlights:

- ★ A salute to Country Artists past, present and future.
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- ★ Country Music: The Year In Review.
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Record Plant, TAV To Offer Audio-Video Packages

LOS ANGELES — The Record Plant, recording studio facilities in both Los Angeles and Sausalito, Calif., and Trans-American Video, a division of Merv Griffin Productions of Hollywood, Calif. and Las Vegas, Nev., have set a professional tie-in agreement whereby the two companies will offer the use of their individual facilities and services under a joint audio-video packaging concept. The arrangement was drawn by Murray Schwartz, president of TAV, and Chris Stone, president of the Record Plant Studios.

The package concept is being tendered to producers of concerts, musical and variety specials, as well as artist management concerns, record labels and others, and features special pricing for combined services, which will include TAV and the Record Plant's remote facilities in addition to studio services.

The Record Plant's mobile unit features, as standard equipment, a 44-input custom API mixing console, two 24-track recorders and dolby noise reduction. TAV's two mobile video units house complete taping facilities, including 10 Norelco PC 70 cameras with a range of lenses and two Hitachi SK-90 hand held cameras with digital command units.

The Los Angeles Record Plant also boasts a combined sound stage and recording studio outfitted with a stage, curtains on traveller tracks, play-back system and complete multi-channel lighting system easily adaptable for video shoots.

Recording artists Donna Summer, Peaches and Herb, Jackson Browne, Neil Diamond, Alice Cooper and Tony Bennett have already utilized Record Plant and TAV's services, prior to the formal arrangement.

The Record Plant is located at 8456 West Third St. in Los Angeles and at 2200 Bridgeway in Sausalito. Trans-American Video houses its operation at 1541 North Vine St. in Hollywood and at 3355 West Spring Mountain Road in Las Vegas, Nevada.

Jones Girls Go Gold

NEW YORK — Philadelphia International artists The Jones Girls have had their single, "You Gonna Make Me Love Somebody Else" certified gold by the RIAA.



BLACKJACK DEALS WINNING HAND — Polydor recording artists Blackjack recently opened at the Bottom Line, making their debut New York appearance in support of their first album titled, "Love Me Tonight." Two singles from the LP, the title track and "For You," have been released thus far. Pictured backstage after the show are front row (l-r): Dick Kline, executive vice president of Polydor; and Alan Levi and Jim Haslip of the band. In back row (l-r) are: Bruce Kulick, Sandy Gennaro and Michael Bolotin of Blackjack; Bill McGathy, national AOR promotion manager for Polydor; Steve Weiss, Blackjack's lawyer; Fred Haayen, president of Polydor; and Harry Anger, senior vice president of marketing for Polydor.

Capitol Sets 11 LPs For Release

LOS ANGELES — Capitol Records has scheduled the release of 11 albums on Sept. 17.

Currently slated for shipping are Desmond Child and Rogue's second effort for the label, entitled "Runners In The Night," produced by Richard Landis; The Motels self-titled debut album, featuring lead singer/rhythm guitarist Martha Davis and produced by Carter; Gonzalez' third waxing to be released domestically, "Move It To The Music," produced by Pete Bellotte; Juice Newton's second solo LP for the label, "Take Heart," co-produced by Newton with Otha Young and John Palladino, and the debut of rock quartet Potliquor.

Other LPs

Also included in the Sept. 17 releases are "Gonna Getcha' Love," the second solo LP by singer/songwriter/producer Charles Jackson for Capitol; Freda Payne's third disc for the label, "Hot"; country singer Kenny Dale's third Capitol outing, "Only Love Can Break A Heart"; Gene Watson's seventh LP for the label, "Should I Come Home"; and two self-titled debuts by Delores Hall, the singer/actress, and John Townley, the London-based singer/songwriter.

Guber, Kirshner Team Up On 'Hyde' Musical

LOS ANGELES — Lee Guber and Don Kirshner will produce a rock-musical based on Robert Louis Stevenson's classic "Dr. Jekyll and Mr. Hyde," entitled "Hyde." The musical is scheduled to open on Broadway in New York early next spring. Bob Hegel and Carol George will write music and lyrics for the show. Dan Greenburg and Suzanne O'Malley are currently working on the book and Dennis Rosa will direct and stage the production. Producers Guber and Kirshner plan to employ a full range of multi-media techniques and stage effects in the rock-musical.

Midsong To Issue Five

NEW YORK — "The Now," by Midsong Records' first rock group, The Now, headlines the company's fall releases. Other albums scheduled for fall release include "Siren" by Siren; "Beaming In" by Chris Rush; "Do It In The Shower" by Sting; and "Elusion" by Elusion.

SUCH A MYSTIC MAN — "Mystic Man" is the title of Peter Tosh's latest album, and it's no exaggeration. Tosh's very presence, whether it be on stage or a few feet away, is unquestionably a special one. Perhaps that's why he has been invited to speak before the United Nations Committee Against Apartheid in South Africa on September 21. Characteristically, the upcoming UN date hasn't fazed the Rasta Man, who says that he won't speak from prepared notes; what he says will come spontaneously and "from the heart." That point led into a Rasta discourse on the differences between "influenced music" and "inspired music." The former, according to Tosh, is heard, but the latter is felt. Needless to say, he is convinced that reggae is truly "inspired music, mon, it is a feeling you have and can give to others. With influences you can only go to a certain



MYSTIC VISIT FROM A RASTA MAN — Peter Tosh was in New York recently to promote his latest Rolling Stones Records album, "Mystic Man." While in town, he visited Cash Box' Broadway offices, where he was interviewed by reporter Charles Paikert. Pictured are Paikert (left) and Tosh.

place, but the concept of reggae is unlimited." As if to prove his point, "Mystic Man" utilizes a heavy dose of horns, not usually associated with the music. But they actually serve to enhance Tosh's hypnotic tunes with surprising effectiveness. And on "Buck-In-Hamm Palace," Tosh weaves the most innovative blend of reggae-disco yet heard on these shores. . . . Tosh will wind up his New York activities with an appearance at the MUSE anti-nuclear concerts at Madison Square Garden Sept. 22.

GRASSROOTS — That old corporate stranglehold is getting you down, you say? Where have the rugged individuals who made this country great gone, you ask? Relax. They're still around. Take Vince Anthony, for example. Vince, who

works during the day as general sales manager for Meteor Motors in Brooklyn, has been writing songs for the past 17 years, and decided to start his own record and publishing company "because it gives us better control of good material and a chance for unknown artists to get a fair break in the industry." His company is called Sounds & Rhythm, Ltd. and will be distributed by IRDA Distributors from Henderson, Tenn. Its first release is "Blessed Be God," described as "a disco-gospel record that places a new light on gospel music. It's something new" . . . Alan Betrock has gone the entrepreneur route before, having been the founder and publisher of New York Rocker and now he's opened up Shake Books and Records, with offices at 186 5th Ave., New York, N.Y. 10010, phone number (212) 260-2119. Shake's first book venture, due out this month, is a retrospective of old "Rock 'n' Roll Movie Posters" . . . Joey Welz, who was the pianist for Bill Haley's Comets, now owns his own record and publishing company, Dawn Productions, Ltd., headquartered in Paradise, Pa., phone number (717) 299-1600. Welz' latest album on his Music City label is titled "Cosmic City Blues" and features the guitar work of Link Wray . . . And finally there are the young entrepreneurs who are trying to break into the music biz via their musical talents. They'll get their chance on Sept. 10, from noon to six p.m., at the Damrosch Band Shell at Lincoln Center, when the Big Apple Music Talent Contest holds its final play-offs. Winners of the event, which is being coordinated by the Institute of New Cinema Artists, inc., will receive a recording contract and cash prizes.

WAX FAX — Two veteran female vocalists will soon be heading labels of their own. Dolly Parton's White Diamond label opens up shop in Los Angeles soon, and Genya Ravan will also be heading her very own record company, with offices in New York. Ravan will continue recording as a solo artist for 20th Century, and has signed Ronnie Spector as the first act on her as yet unnamed label. The two ladies are already in the studio . . . "Get Out and Stay Out" is the first Who song written with Kenny Jones as the band's permanent drummer, and will be included on "Quadrophonia" . . . Capitol Records held an innovative promotion for the Shirts at CBGB's last week, inviting college radio and press people to come downtown for a live show and a Q-and-A session. The gig was taped and will be put on cassettes for use by the colleges . . . Now just imagine if these two really started rapping: The Isaac Hayes — Millie Jackson duet LP is titled "Silk Rappin's" and should be out shortly . . . Among the guest artists appearing on the upcoming George Jones LP are James Taylor, Waylon Jennings and Elvis Costello . . . Steve Marriott and Humble Pie are in Soundworks studios working on a new album . . . Steve Miller won't be ready with a new LP until at least January . . . And the New Wave name of the week goes to the Fabians, a mysterious new band who have a hot demo in circulation.

RORYING IN TOWN — Rory Gallagher roared through town last week, playing three nights at the Bottom Line and showcasing some material from his just released LP, "Top Priority." Gallagher, a veteran rocker with roots deep in the blues, has a loyal core audience, but one is tempted to ask him if he's ever considered broadening his albums a bit to reach a larger market. His answer: "I immediately recoil when things get too commercial. If anything, I'm tempted to make my albums less accessible. I think that I'm too rough a diamond — if I may call myself a diamond — to tamper with. I'd rather leave it rough on the edges. The point is that I'm happy doing what I'm doing. I just hate watered-down music, and there are some of us who will maintain the crusade to keep real raw, blood-and-guts music alive."

AROUND AND ABOUT — Don Kirshner and Lee Guber are making plans to put a musical version of "Dr. Jekyll and Mr. Hyde" on the Broadway stage by spring. The play will be called "Hyde" and is described by Kirshner as a "chiller-thriller rock musical for young audiences" . . . Also Broadway-bound is singer Shirley Bassey who will appear at the Minskoff Theatre from Sept. 10-22 . . . Michael Epstein, a music business accountant specialist, joins Sound Advice, New York-based financial management firm . . . Lee Elliot Berk, who wrote "Legal Protection for the Creative Musician," has been appointed president of the Berklee College of Music . . . Sandy Farina, who played Strawberry Fields in the Sgt. Pepper movie, co-authored a song with Lisa Ratner that will be included on Barbra Streisand's "Wet" album.

charles paikert

EMI To Release Debut Townley LP In September

LOS ANGELES — The EMI Records (UK) Harvest label, distributed by Capitol debut album by John Townley will be Records. The self-titled LP contains ten released in North America Sept. 17 on the songs in a pop style.

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BROOD CONCLUDES AMERICAN TOUR — Performing in Los Angeles, Ariola recording group Herman Brood and His Wild Romance from The Netherlands finished their debut American tour with SRO shows and the Universal Amphitheater and The Roxy. Pictured after the Roxy show are (l-r): Tim O'Brien, Ariola national A&R director; Jay Lasker, Ariola president; Brood; and Howard Stark, Ariola executive vice president.

No Future For Non-Disco 12" Singles, Industry Execs Say

by Frank Sanello

LOS ANGELES — Despite the success of such 12" commercial releases as Kiss' "I Was Made For Lovin' You" and EPs like Elton John's "Mama Can't Buy You Love," a survey of industry marketing executives reveals that there are no plans for a major retail thrust into non-disco 12" singles or EPs.

Even Casablanca, which enjoyed great retail action on the Kiss single, does not plan to capitalize on the Kiss showing.

Al DiNoble, Casablanca VP, product development, summarizes the general attitude of the industry toward retailing non-disco 12" releases when he says, "We are afraid 12" sales hurt LP sales. The Kiss single was the last non-disco 12" you'll see commercially from Casablanca."

That sentiment leaves unexplained why Casablanca released the 12" in the first place. "It was the economy," DiNoble clarifies. "People weren't buying. That's why we released the 12."

EP vs. Album Sales

The same fears are expressed about the harm commercial EPs may do to album sales, but there seems to be some willingness to experiment with the EP format on a retail basis.

EPs of course pose no threat if the group in question does not have an album out. "EPs are a great way to introduce an act," says Ernie Campagna, VP, sales, at A&M. "When there isn't an album available, we will release a 12" — 2 EP at \$4.98. I think there's also room for experimentation with established acts using EPs," he adds, citing

Elton John's superlative showing.

While such labels as Infinity, EMI, Atlantic and others employ EPs and non-disco 12" for radio promotion exclusively, other companies have put these two items to other uses. "Polydor releases the 12" as a limited edition item to develop awareness," says Harry Anger, senior VP, marketing, "then we release the album. The 12" provides the original hook."

A&M's Ernie Campagna adds, "As soon as the album is out, we pull the 12." For example, he mentions Herb Alpert's 12" "Rise," which has been getting a good deal of disco play recently. However, it was originally launched from an R&B base, and when Alpert's album, featuring the single, is released, the 12" will be taken off the market.

"When we release a non-disco 12", it's to get excitement going before the album comes out," Lou Maglia, national singles sales manager at Elektra/Asylum, corroborates.

The commercial and promotional future of the 45 is assured, if past usefulness is any indication. "We're still totally behind the 7", says Campagna. "For us it's the vehicle that broadens the audience for a, say, Chuck Mangione. Joe Jackson's 'Is She Really Going Out With Him' was launched the same way."

Long-Lived Albums

Not only do 45s serve as an introductory vehicle, but they can also stretch out the life of an established act's already released album. "Three hit singles from Styx's 'Pieces of Eight' LP kept the album on the

(continued on page 25)

ARIOLA LOSES A PUBLICIST: CHARISMA GAINS AN ARTIST — Vivabeat is a notable signing for Charisma Records on a couple of notes. It's the first signing of an American band by the London-based label, formerly known as Famous Charisma. But the signing also marks the defection of **Joanne Russo**, most recently a publicist for Ariola and former *Teen Magazine* entertainment editor, from the ranks of press to artist. "I feel like a translator for the band," said Russo during a break in the studio recently. "I understand both sides of the business, so I can communicate the business side to the band and visa versa." Russo has taken on the name of **Marina del Rey** in her role as keyboard-synthesizer whiz in Vivabeat. The group's first single, "Man From China," will soon be released in England. Their album should be wrapped by early November, when the band will head to Toronto for a series of Canadian dates to polish their live act. Vivabeat has already been signed to the William Morris Agency, and has filmed a video with Jon Roseman. "When you're in the industry and in a band it's a fun thing," said Russo, "but when you're signed it's a lot different." Good luck, Marina.

WHERE WILL THEY TURN UP NEXT? — **Todd Rundgren** and an all-star support band showed up on the Jerry Lewis Telethon for Muscular Dystrophy over Labor Day weekend. Todd and Co. played "Money," "Twist and Shout" and "Jumpin' Jack Flash" for the broadcast audience as well as a lot of other classics for the live audience at the Las Vegas Convention Center. The players included **Ringo Starr**, **Dave Mason**, **Bill Wyman**, **Doug Kershaw**, **Kiki Dee** and several members of **Utopia**. Wyman's wife Astrid served as rock talent coordinator for the telethon. . . . **The Cars** were in hot water recently during the Madison stop on their tour, but they didn't seem to mind. It was all part of a "Cars Wash" contest the group sponsored, whereby lucky young women were allowed to participate in a post-concert shower with the band. The group is anxious to sponsor the contest in every market they visit. . . . And **Martin Mull** is now turning up on American



LYRICAL CHAMPS — During **Teddy Pendergrass'** recent appearance at the *Greek Theatre in L.A.*, heavyweight champ **Muhammad Ali (l)** went backstage to congratulate the *Philly Int'l.* recording artist.

Airlines. He's being featured on the stereo variety channel in a half-hour interview/LP cuts mix.

THE LOCAL SCENE — Warner Bros. is negotiating first refusal rights on **Gary Myrick and the Figures**, currently the hottest unsigned band on the local scene. . . . Recently pacted with E/A, **Sumner** opens the USC concert season with a free show on campus Sept. 12 at 12:30. . . . Freeway Records will issue its debut double-pocket LP soon. "L.A. Radio" is described as a "socio-musical and geographic guide," mixing amateurs with pros like **Phil Spector**, **Brian Wilson**, **Flo & Eddie**, **Jim Steinman** and **Frazier Smith**. Distribution is being worked on and a tour is being planned. . . . The Alliance For The Las Virgenes Environment is staging a benefit concert Sept. 16 at Devonshire Downs in Northridge to raise money to stop the development of the Santa Monica Mountains. For info, call (213) 889-4227. . . . The city of Redondo Beach is suing the Hong Kong Cafe. The beach city is upset about the downtown L.A. new wave club's habit of putting up ad posters and not taking them down after the shows.

FILM NEWS — It's a sign of the times that Film News has become a regular segment in Points West. "Saturday Night Fever" and "Grease" made the point unquestionably, but for quite some time now the movie industry has been growing closer and closer to the music industry. Some current examples include films involving **Paul Simon** and **Meat Loaf**. Simon has written 14 songs for a musical he'll be starring in, with shooting set to begin Oct. 10. . . . Loaf (Meat?) will star in "Roadie," a comedy about rock touring — prime comedy subject matter if there ever was — for Alive Enterprises Production. Shooting starts Oct. 20. **Alan** ("Welcome To L.A.") **Rudolph** will direct; United Artists will distribute. . . . **Dennis Hopper** is still trying to get "Honky Tonk Heroes," a country-western music movie, into production. . . . **Charles Fox** will score Universal's "The Last Married Couple In America" . . . Hollywood Reporter writer and former rock press agent **Frank Barron** will make his film debut in "The Man With Bogart's Face" . . . The film script for the "Life Of Brian" published last week is dedicated to **Keith Moon**.

COMING RELEASES — "Thunder In The Night" is the name of **Elton John's** upcoming LP, due Oct. 5. The first single will be "Victim Of Love" . . . **Aerosmith** will release its next album third week in October, followed shortly thereafter by a solo effort from guitarist **Joe Perry** . . . "Keep The Fire," **Kenny Loggins'** next, will be released Sept. 17. . . . Polydor will issue the **Who's** "Quadrophenia" soundtrack this month. . . . Midsong International is threatening legal action over **John Travolta's** failure to deliver the third album owed under terms of his three-record deal, signed before "Saturday Night Fever" made Travolta a superstar. . . . When Zappa Records ships **L. Shankar's** album in a few days, the label's namesake will be identified as **Stucco Homes** for his contribution to "Dead Girls Of London." **Van Morrison** recorded the tune, too, but Warners reportedly wouldn't let him put it out. . . . He's already recorded in the Taj Mahal and the Great Pyramid, so it comes as no surprise that **Paul Horn's** upcoming album features songs cut in the Temple Of Heaven, a palace outside Peking (Beijing) . . . **Kim Ferris** is planning an October release for "Music To Grow Plants By." Potential singles include "Pollination," "Swinging Vines" and our pick, "Boogie On, Fern."

STUDIO TRACKS — **George Martin**, in partnership with Chrysalis Records, has designed a production center on a luxury island in the Caribbean. **America** and **Jimmy Buffett** have cut albums there already, and **UFO** is there now. Official opening parties, also celebrating the 17th anniversary of Martin's first work with the Beatles (remember "Love Me Do"?), will be held Sept. 17 in N.Y. and Sept. 24 in L.A. . . . **Queen** has purchased the studio in Montreux where the group recorded much of "Jazz" . . . **Artimus Pyle**, **Leon Wilkerson** and **Billy Powell** are working with their new band, **Alias**, on an album at Quadrafonic Sound Studios in Nashville. All three were with **Lynyrd Skynyrd** . . . **Bob Welch** is in an L.A. studio working on his third solo LP for Capitol. . . . At Filmways/Heider in San Francisco, the **Tubes** are mixing a live soundtrack from their recent gigs at the Greek Theatre in Hollywood. **Narada Michael Walden** and **Mel Torme** have also been spotted at F/H. . . . **Twiggy** is working on her album at Rusk Sound Studios in Hollywood.

FAMILY AFFAIRS — **Al Teller**, president of Windsong Records, married **Jennifer Denenberg** Aug. 26. . . . **Rod** and **Alana Stewart** have announced their new daughter's name. It's **Alana Kimberly**. joey berlin



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MISS THE MISSISSIPPI — Crystal Gayle — Columbia JC 36202 — Producer: Allen Reynolds — List: 7.98 — Bar Coded

This lovely songbird's natural fluttering vocals are given an upfront mix on "Miss The Mississippi," and the end result is her finest waxing to date. Crystal tries a mixed bag of songs on the LP including country rockers, uptempo A/C numbers, western ballads and some blues oriented cuts. An assemblage of top flight Nashville session cats give the album an overall country flavor. Top tracks are "Dancing The Night Away," "Danger Zone" and "The Blue Side."



SO SOON WE CHANGE — David Ruffin — Warner Bros. BSK 3306 — Producer: Don Davls — List: 7.98 — Bar Coded

The former lead singer for the Temptations is reminiscent of such great R&B singers as Otis Redding and Sam Cooke on his latest LP. His ever so soulful baritone and his ability to slip into a smooth falsetto earns him a place right alongside the giants of rhythm and blues. Ruffin handles full bodied ballads, hard charging R&B workouts and playful disco romps with equal expertise on "So Soon We Change," "Chain On The Brain," "Let Your Love Rain Down On Me" and "Sexy Dancer" are the top tracks here.



THE BOTTLES — MCA-3177 — Producer: Jefery Levy — List: 7.98

This duo plays the kind of teen pop that The Knack became famous for. The music is a little more melodic than that of the "My Sharona" boys, but the same 60s spirit is evident throughout the LP. Kendall Schmidt's piano runs and Jefery Levy's guitar rhythms are the perfect vehicle for the twosome's high harmonies. "I Don't Wanna Be Your Man," "Look At Julie," and "You're A Liar" have that snap, crackle and pure pop.



DAVID LOGGINS — Epic JE 35972 — Producer: Brent Maher — List: 7.98 — Bar Coded

Loggins is a fine singer/songwriter, and much of the material has the sort of blue-eyed soul feel associated with the Sanford Townsend Band and the Atlanta Rhythm Section. He possesses a soothing voice and writes acoustic ballads as well as he pens uptempo horn oriented songs. The album should have a wide audience appeal, and break Loggins as a star of major status. The floating "Pieces Of April" and the bouncy "You Made Me Feel Love" are the record's best tracks.



NO PROMISES-NO DEBTS — Golden Earring — Polydor PD-1-6223 — Producer: George Kooymans — List: 7.98

In many ways the career of Golden Earring parallels that of The Kinks. Both bands have enjoyed varying degrees of success for over a decade now; have had their share of label changes and yet, with only minor exceptions, the personnel remains the same as does the quality of the music which has always changed and always progressed. It isn't just a matter of "No Promises-No Debts" being just another new Golden Earring album, but rather another excellent Golden Earring album.



MIDNIGHT RUN — Lowry Hamner And The Cryers — Mercury SRM-1-3785 — Producer: Jim Mason — List: 7.98

Lowry Hamner and The Cryers know the formula for driving power pop. The sterling production work of Jim Mason is partly responsible for bringing off that Beach Boy-like high harmony vocal blend, but the band's sleek good time sound is strictly the brainchild of Lowry Hamner. Churning rockers like "I Want To Hurt Somebody" and "Break Your Heart Of Stone" are the group's forte, but the haunting title track is the album's showcase piece.



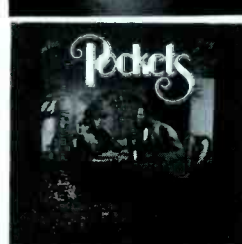
TEARS — Backstreet/MCA MCA-3172 — Producers: John Stronach & J.S. Soles — List: 7.98

This threesome plays dynamic power rock, but has a distinct feel for nice pop hooks and tongue-in-cheek lyrics. Lead vocalist Charles Woods Pearson is a dramatic singer, and could well become one of rock's more formidable frontmen. The music is loud but quite listenable, and the trio should have a long career ahead of them. Full tilt rockers like "Horizontal Boogie," "Sittin' Pretty" and "Cool Your Jets" are what this bold new arrival is all about.



SO DELICIOUS — Pockets — JC 36001 — ARC/Columbia — Producers: Verdine White and Robert Wright — List: 7.98

This top flight R&B band can do it all — sing, put out a full horn sound and stay contemporary. The band rips through a set of disco numbers, sizzling R&B songs and floating ballads on "So Delicious." The music only takes a back seat to the vocal acrobatics of Pockets. The best vocal performances are turned in on "How Do You Think It Feels," "Charisma" and the old Thom Bell classic, "La La (Means I Love You)."



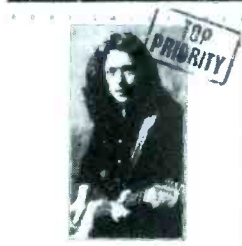
DANTE'S INFERNO — Infliity INF 9014 — Producers: Ron Dante and Harold Wheeler — List: 7.98

This mysterious disco group sounds like the Soul Train crowd gone Broadway on the first cut of its debut release. The three vocalists, Ron Dante, Monica Buruss and Tony Lund, often sound like a whole room of singers throughout this dancin' LP. The funky "Tain't Nobody's Biz-ness If I Do" and the raunchy "Fire Island" are the disco infernos on this LP. Harold Wheeler's arrangements and his fine production work are also worthy of note.



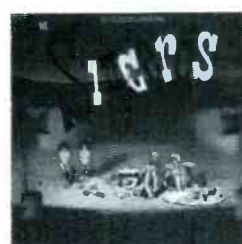
RESTLESS NIGHTS — Karla Bonoff — Columbia JC 35799 — Producer: Kenny Edwards — List: 7.98 — Bar Coded

Bonoff is most noted for contributing such fine songs as "Someone To Lay Down Beside Me" to the Ronstadt repertoire. However, the talented singer/songwriter, once again, proves that she is a vocalist to be reckoned with on her latest LP. Her passionate, sensitive delivery and probing lyrics make her an honorary member of the South California rock elite. Two plaintive ballads, "The Letter" and "The Water Is Wide" and a breezy rocker "When You Walk Into The Room" are the featured cuts here.



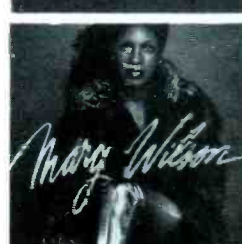
TOP PRIORITY — Rory Gallagher — Chrysalis CHR 1235 — Producers: Rory Gallagher and Alan O'Duffy — List: 7.98

This Irish lad is one of the great unsung guitar heroes in rock. He has always been a spirited, energetic performer, and on "Top Priority" some of that live intensity is transferred onto wax. Gallagher pulls no punches as usual, and that raucous "made loud to be played loud" blues/rock style can be heard in all its glory. Gallagher's tenacious rock rhythms and lightning quick runs are best displayed on "Wayward Child," "Bad Penny," "Key Chain" and "Public Enemy No. 1."



THE SOUND OF SUNBATHING — The Sinceros — Columbia JC 36134 — Producer: Joe Wissert — List: 7.98 — Bar Coded

The Sinceros play a brand of streamlined, contemporary pop that few bands this side of the Cars can carry off. The four-some's sophisticated Top 40 sound is influenced heavily by new wave and prog-rock sensibilities, but the hooks are sheer pop joy. Those tempted to dismiss the band as just another punk quartet will be more than pleasantly surprised. "Worlds Apart," "Take Me To Your Leader" and "Quick, Quick Slow" are the highlights on this slick debut LP.



MARY WILSON — Motown M7-927R1 — Producer: Hal Davis — List: 7.98

This is the first solo LP from the ex-Supreme and she fares well on this disco oriented excursion. The album is chock full of emotionally charged dance numbers and intense R&B workouts. Art Wright's rhythm, horn and string arrangements are perfectly suited to Wilson's soaring vocals. The energetic "Red Hot," the spirited "Midnight Dancer" and "(Love A) Warm Summer Night," with its moving rhumba beat, are the key cuts on this LP.



PLEASE STAND BY . . . — 1994 — Producers: Eddie Leonetti & Jack Douglas — List: 7.98

1994 are now at that crucial "second album" stage wherein the group is theoretically supposed to surpass the promise of last year's debut effort. With their unique melodic-metal stance and Karen Lawrence's expressive lead vocals on top of the proceedings, 1994 stands to become a major AOR presence with enough creativity exuding from the grooves to sustain consumer interest for many more releases to come.



IN THE HEAT OF THE NIGHT — Pat Benatar — Chrysalis CHR 12361 — Producers: Mike Chapman and Peter Coleman — Bar Coded

This gritty female rocker is an exciting newcomer to the contemporary music scene. Her dramatic, powerful vocals work best on John Cougar's "I Need A Lover," Alan Parson's "Don't Let It Show" and an assortment of Chinnichap tunes. Her voice alternates between the growl of an unchained tigress and the breathy softness of a young school girl on the album, and she carries both roles off flawlessly. This is a promising debut by a hard rockin' lady with a lot of potential.



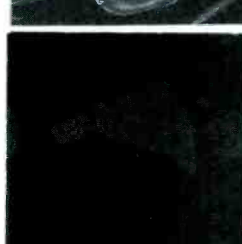
TANGO PALACE — Dr. John — Horizon SP 740 — Producers: Tommy Li Puma & Hugh McCracken — List: 7.98

"Keep That Music Simple," the good doctor cajoles on the lead track of this, his latest effort, and keep it simple he does. With a plethora of tasty horns, keyboards and persistent female back-up vocals, Dr. John redefines the basic joys of funkiness. With his amiable growl in fine form at the forefront, "Tango Palace" emerges as an unabashed celebration of sorely missed good-time R&B.



FLYING COLORS — Trooper — MCA-3173 — Producers: Howard Steele and Trooper — List: 7.98

Trooper specializes in a tight, bone crunching rock 'n' roll sound. However, its debut effort shows that the band is capable of handling ballads and softer numbers as well. In addition, the band is capable of bringing off those ringing high harmonies that often separate the mediocre from the elite in rock music. A searing version of the Kink's "All The Day And All Of The Night," and the Traffic sounding "Mr. Big" are two of the better cuts on the LP. For AOR formats only.



LOWRELL — AVI Records AVI 6070 — Producer: Eugene Record and Bruce Haws — List: 7.98

Hypnotic guitar rhythms, dramatic horn and string fills and synthesizer embellishments power the music on the debut LP by R&B/funk-man Lowrell. He possesses a low sensual voice that falls somewhere between Barry White and Lou Rawls, and uses it most effectively on the provocative "Out Of Breath" and the upbeat "Overdose." However the showcase number on the LP is a hot funkathon entitled "Mellow Mellow Right On." For B/C lists only.

FEATURE PICKS

ANNE MURRAY (Capitol P-4773)
Broken Hearted Me (3:43) (Chappell & Co., Inc./Sailmaker Music — ASCAP) (R. Goodrum)
 Goodrum, who wrote Murray's top-charting "You Needed Me," supplies another shimmering ballad for the singer's warm heartfelt vocal stylings. From Murray's upcoming "I'll Always Love You So" set, delicate, weeping strings and a heart-tugging melody, wistfully rendered on piano, will easily click on several formats. Hitbound.



ABBA (Atlantic 3609)
Angel Eyes (4:20) (Countless Songs, Ltd. — BMI) (B. Andersson, B. Ulvaeus)
 The third single off of Abba's "Voulez-Vous" album glistens with the group's bubbly female harmonies and a layered, string-driven melody showing an inviting pop-classical influence. As usual, production is top-flight and a most danceable beat could give this track a good deal of disco action, as well as Top 40.



ROB GRILL (Mercury 76009)
Rock Sugar (3:39) (Durango Music — ASCAP) (D. Provisor)
 The backing of Fleetwood Mac members John and Christine McVie, as well as production by the former, adds a dramatic intensity to Grill's Mercury debut on the title track from his upcoming LP. The vocals have a spontaneous, "live" feel which meshes perfectly with the taut instrumentals. A solid choice for Top 40.



LENNY WILLIAMS (MCA MCA-41118)
Love Hurt Me, Love Healed Me (3:55) (Spec-O-Lite Music, Inc./Jobete Music Co., Inc./Traco Music Pub. Co. — BMI) (J. Footman, J. Weider, T. McFadden)
 This second single off of the "Love Current" LP should find immediate acceptance from B/C audiences, especially women, as this easy, soul-stirring ballad is laced with Williams distinctive vocal charm, backed by warm arrangements and harmonies. A prime crossover contender.

DAVID BOWIE (RCA PB-11724)
Look Back In Anger (3:08) (Bewlay Bros. Music/Fleur Music, Ltd./E.G. Music Ltd. — BMI) (D. Bowie, B. Eno)
 Bowie's elegant vocal phrasing is effectively juxtaposed with a searing, phase lead guitar run and a pummeling rhythm section on the second single from his current "Lodger" LP. AOR stations have been giving this cut steady play since the LP was released and pop programmers should find the mesmerizing hook most appealing.



FOXY (Dash/TK DAX-5054)
RRRRRRRock (4:14) (Sherlyn Pub. Co., Inc./Lindseyanne Music/Buckaroo Pub. Co., Inc. — BMI) (I. Ledesma)
 Ish Ledesma and crew are back with a swaying "rock" number featuring a mix of sparse instrumentals and whistle effects that keep the sound lean and tight behind ensemble chorus vocals. The track is just beginning to garner major B/C radio adds and should cross to disco and pop lists.



RACHEL SWEET (Stiff/Columbia 1-11100)
B-A-B-Y (3:08) (East/Memphis Music — BMI) (I. Hayes, D. Porter)
 A raucous sax section opens this pounding cover of the Carla Thomas Stax/Volt hit by 17-year-old Sweet, as the diminutive singer punches out the vocal with true conviction. The second single off of the powerhouse "Fool Around" LP, this should fare a good deal better than "I Go To Pieces," which was primarily aimed at C&W. A sleeper for Top 40.



ROBBIE PATTON (Backstreet MCA-41105)
Darlin' (This Time Girl) (3:36) (British Rocket Music Pub. Co./Home Sweet Home Music, Inc. — ASCAP/BMI) (R. Patton, C. Christian)
 Patton served up a sprightly, clicking pop-rock on his and Backstreet's debut single. Smart electric guitar pickin', especially on the slick, spicey solo, makes this a most auspicious entry and pop programmers are strongly advised to give this a listen.

SINGLES TO WATCH

ISAAC HAYES (Polydor PD 2011)
Don't Let Go (3:57) (Screen Gems — EMI Music, Inc. — BMI) (J. Stone)
 Already receiving healthy B/C adds, this up-tempo dance-oriented number benefits from Hayes' hot buttered bass vocal treatment, sharp horn arrangements and sexy female backup singing. Mounting B/C, dance play can be expected.

FERN KINNEY (Malaco/TK 1058)
Groove Me (3:25) (Malaco Music/Roffignac Music — BMI) (K. Floyd)
 Kinney re-works King Floyd's reggae classic to an easy yet sultry disco beat that is already scoring big on dance lists. Her vocals, reminiscent of early Diana Ross, may find equal acceptance on B/C, pop formats.

JOE EGAN (Ariola 7769)
Freeze (3:35) (Baby Bun Music Ltd. — BMI) (J. Egan)
 Egan, formerly one-half of Stealer's Wheel with Gerry Rafferty, still shows an adept hand for writing and singing aching love songs, as he proves here. A crying electric guitar figure mixes well with acoustic strumming for a sure pop choice.

STEVE DAHL & TEENAGE RADIATION (Ovation OV 1132)
Do You Think I'm Disco? (3:35) (Riva Music Inc/WB Music Corp/NiteStalk Music/Coho Music — ASCAP) (S. Dahl, R. Stewart, C. Appice)
 Dahl, if you don't know already, is Chicago's WLUP DJ who has fueled the anti-disco movement in the midwest with his disco-demolition. This take-off of the Stewart cut is yet another snipe at disco with purposely innocuous vocals provided by Dahl. Showing strong sales, though, with little airplay.

CREME D' COCOA (Venture V-112)
Doin' The Dog (3:50) (Barcam Music — BMI) (T. Camillo, C. Barker)
 Hot, funky lead vocals grind out the provocative dance lyrics with an urgent forcefulness that is bound to make an impact on R&B fanciers. Steady rhythm base, with sprightly syndrum work, should stir up more B/C action.

VIOLINSKI (Jet ZS9 5063)
Clog Dance (2:58) (Aviation Music Ltd. — ASCAP) (J. Marcangelo)
 Violinski, lead by ELO string man Mik Kaminski, made a heavy splash on the pop charts overseas with this lushly-produced instrumental, as the violinist employs a few of Jeff Lynne's most effective studio effects to good measure. ELO fans will eat this up.

LOUIS LOVE (Ocean/Ariola 7504)
Whatcha Do To Me (3:52) (Mackle Music, Inc. — ASCAP) (J. McElwaine)
 An incessant rhythm section, fueled by handclaps, wiry bass and jazzy percussives, leaps out of this intriguing blend of R&B and disco, as Love's sinewy vocals push through with high-powered energy. The lean sax break is most attractive. For B/C, dance lists.

CATE BROS. BAND (Atlantic 3613)
Looks Like You Made It (2:45) (Cate Bros. Music/Big E Little e Music — BMI) (E. Cate, E. Cate)
 The Cate Bros. strikingly original brand of Memphis-styled pop/C&W music has too long been obscured and hopefully this new cut will give them much-deserved recognition. A pleasing balance of R&B-inflected vocals and easy pop beat is featured here.

A TASTE OF HONEY (Capitol P-4776)
Race (3:54) (On Time Music, Inc. — BMI) (P. Kibble, T. Aldridge)
 The second single from the "Another Taste" LP finds the group back in a disco groove, as clicking cowbell and rock steady bass fill out the rhythm section while strings and airy synthetic sounds flash in and out of earshot. B/C and dance lists will want to take note.

MIKE BERRY (Epic 9-50748)
I Am A Rocker (3:27) (Chappell Music/Ben Nicbet Music, Inc./Big Jim Music — ASCAP) (C. Hodges)
 It could easily be assumed that Berry's name is lifted from the man who was primarily responsible for giving us rock. There is no question, though, that the licks are copied here, as well, although stylishly so. Strings make this a unique pop novelty.

STING (Midsong Int'l. MI 1010)
Do It In The Shower (3:28) (American Broadcasting Music, Inc./Bee II Music, Inc./Intersong U.S.A., Inc. — ASCAP) (D.J. Michaels, L. Hodelin)
 A smoky, sensuous R&B tune with lyrics that are bound to titillate B/C programmers and listeners alike, a lilting flute instrumental stands out here, with a tradeoff of male-female vocals.

POINT BLANK (MCA MCA-4119)
Mean To Your Queenie (3:29) (Hamstein Music Co. — BMI) (S. Hardin)
 Bopping, boogie-woogie rock 'n' roll is cranked out with a decidedly southern feel by Point Blank on this most infectious track from their "Airplay" LP. The group takes a gritty bar-band approach to playing as evidenced by a honkin' harmonica solo, that sounds right for AOR play.

EDDY GRANT (Epic 9-50766)
Walking On Sunshine (2:58) (Marco Music — ASCAP) (E. Grant)
 Grant brews up a funky concoction of Afro-Cuban rhythms with street-smart, urban R&B sounds on the title track from his LP. A slinky, salsa-flavored horn section could give this Latin presence, as well as B/C play.

DREAM EXPRESS (MCA MCA-41116)
Take Me Out Dancing (3:52) (Wescraft Music/Kenwater Music — BMI) (W. Farrell, A. DeLory)
 Dream Express' second single from their self-titled debut is an anthemic, celebratory number of the joys of... what else? The zesty disco beat is brought to life with a passle of strings and a full chorus. Ideal for disco, B/C lists.

STIV BATORS (Bomp BMP-124-CLE)
It's Cold Outside (2:54) (N.G.D. Music — BMI) (D. Klawson)
 Thundering guitars and a rolling drum beat mesh beautifully on Bator's first project outside of former Cleveland punkers, The Dead Boys. Stiv handles the '60s-ish vocals with charm and good sense of dynamics. Posh, pretty power pop.

RADIO NEWS

AIR PLAY

HIGH CLIMBING — DJ Terry MacDonald at KYYX-FM/Seattle and two professional mountain climbers had an incredible adventure high atop Mount Rainier in Washington that few, if any of us, would ever want to experience. What began as an eight-day climb as part of a KYYX-FM campaign to raise money for the Muscular Dystrophy Association ended last Tuesday with a dramatic rescue of the three men after several close calls with death. MacDonald had been broadcasting his daily show from the mountain, but when the trio reached the summit Friday, a raging blizzard set in and the icy drama unfolded. The tents collapsed and were buried under the snow with their ice picks. The only shelter from the elements were ice caverns and those could not be found. Rations were low and MacDonald suffered from hypothermia, a sickness brought on by sudden, abnormally low body temperature. MacDonald said that he hadn't gone up the mountain a very spiritual person, but that he most definitely caught up on his prayers during the ordeal. In fact, one of the guides had phoned the base camp and reported that they were all as good as dead. The prayers were answered because shortly after phoning the base camp, a cavern was discovered which provided the crew with shelter that ultimately saved their lives. After three or four attempts, a helicopter was finally able to land and get the men off the mountain minutes before another blizzard hit. The goal of this climb is almost secondary to this episode, but \$27,000 was raised for the M.D.A. Right now, MacDonald has no plans of scaling Mount Everest, Rainier or even a hill. "This was my first climbing experience," he said. "I am very content to have my feet right here on the control board."

WORD HAS IT — There is a new, privately-owned 30,000 watt AM station, that hopefully began broadcasting last weekend, Sept. 8-9. Hopefully, because this station, **WORD**, is located in South Lebanon where conflict and minor skirmishes still exist between the PLO and Israeli forces. In order to protect the American and Canadian people



who work there, the government of South Lebanon provided the station with about 3,000 sand bags, a mile of barbed wire and 100 land mines. (Persistent record company promotion people should be thankful our own radio stations don't employ these tactics).

JOHANSEN IN AUSTRALIA — CBS Records International recording artist David Johansen was recently in Sydney, Australia to promote his soon-to-be-released "In Style" LP and to prepare a special program for radio station 2SM. Pictured are (l-r): David White, 2SM PD, and Johansen.

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WORD's format is basically comprised of country western music, folk ballads, some bluegrass and a little gospel music. Every hour, there are also four one-minute readings in English from the Old Testament. During the day, the station will reach Israel, Lebanon and Syria, and at night will also take in Egypt, Iraq, Cyprus and parts of Saudi Arabia and Turkey. The project was started by High Adventure Ministries Inc., a non-profit organization, and is programmed by **Ken Weintrub**. Weintrub emphasized the importance of not offending anyone in order to avoid volatile religious or political situations. "Topics like sex, drinking, or mentions of pigs and hogs would definitely ruffle some religious sects and are carefully screened out."

Weintrub further explained that **WORD** offers people in those countries, and UN troops stationed in the Middle East, a music alternative to BBC, Russian Radio and contemporary stations in those countries. "We're certain that it's going to open up a whole new market for country music," he said. With the entire format in English, "WORD also presents an opportunity for those interested in brushing up on their English linguistic skills."

COME TOGETHER? — Rick Dees, KHJ/Los Angeles morning drive personality, has started a push to get **The Beatles** a star on Hollywood's Walk Of Fame. To do this, Dees is asking for listeners names to go on a petition which must be submitted to the Hollywood Chamber of Commerce for approval. The obvious obstacle of course is having **John, Paul, George and Ringo** present to accept the star. Well, you never know. To help encourage them, you can add your name to the petition by writing to Rick Dees at KHJ, 5515 Melrose Ave., Hollywood, Calif. 90038.

STATION TO STATION — KCRW, a National Public Radio affiliate licensed to Santa Monica College, will be presenting a 30 hour documentation of the Beatles entitled "4 Parts No Longer Equal The Beatles." The program is produced and hosted by **Jay Lacey** and will debut at midnight on Sept. 29. Highlights of the program include every Beatles recording available, rare concert appearances, interviews with **Brian Epstein** and the Beatles and even some coverage of **Johnny and the Moon Dogs** . . .

WPEZ/Pittsburgh recently auctioned off five pair of tickets to a **Bee Gees** concert, to help raise money for the Muscular Dystrophy Assoc. \$1,600 was the grand total and one pair went for \$400 . . . **Bob Mitchell**, MD at **WICC/Bridgeport**, and station personnel, fielded hundreds of phone calls an hour during a four day promotion for tickets and backstage passes to the recent **Kiss** concert at the New Haven Coliseum . . .

WPLJ/New York recently saluted the release of United Artists film "Americathon" with a party and free concert in Central Park. WPLJ DJs **Jim Kerr, Tony Pigg** and **Carol Miller** co-hosted the afternoon with **Eddie Money**. Mercury recording artist **Carolyn Mas** performed for several thousand people who attended . . . **Steve "CF" Davis**, MD at **WKXX/Birmingham**, sadly reports that the WKXX Killers lost their southeast championship softball game against Atlanta Records 13-12. To the various promo people on the Atlanta Records team: Is that any way to get your records played?

NEW JOBS — New PD at **KAUN-FM/Houston** is **Gary Firth** replacing **Jim Fox** who resigned and returned to Cincinnati. Firth, most recently was PD at **KUPD/Phoenix** and before that **WDRQ/Detroit** . . . **Brady McGraw**, PD at **WAGQ/Athens**, is returning to **WSGA/Savannah** as assistant program director. **Dave Taylor**, 6-10PM shift at **WAGQ**, will be temporarily handling the music chores . . . When **Michael Picozzi** arrived in Philadelphia on a boat from Connecticut to take over the morning drive slot at **WMMR**, he was greeted by marching bands, three hundred listeners with kazoos and was presented with keys to the city fashioned from soft pretzels . . . **John Low** has gone home to Raleigh from Washington D.C. taking the 2-6AM spot at **WKIX** as well as 6-9PM on Saturday evenings.

mark albert



JOHN ON THE AIR AT KIQQ — Robert John, in support of his EMI-America single "Sad Eyes," recently visited KIQQ (FM-100/Los Angeles) to do a special interview at the station. Pictured are (l-r): Jim Carson, FM-100; John, Dale White, EMI-A co-local promo manager, L.A.; Francesca Capucci, public affairs director, FM-100; Marilyn Talman, FM-100 production asst.; Lee Bayley, FM-100 PD, and David Budge, manager, press, EMI/UA.

FCC On Radio Deregulation: Let Marketplace Forces Rule

(continued from page 7)

interest standard" for radio. In fact, the Commission "will re-enter the marketplace if its assumption that detailed regulation was not still necessary to assure the public interest proved false and market failure resulted."

The proposal notes that the Fairness Doctrine will not be removed for radio broadcasters, and that allegations of discrimination in employment or in programming still will be investigated by the agency.

Proposed Options

The FCC proposed a number of options for public comment. Regarding non-entertainment programming, the Commission listed as alternatives the following approaches: completely leave to the marketplace how much and what kind of programs to air; analyze amounts of such programming on a market-by-market basis and take some action to redress failings; require licensees to show that they are serving the public interest; impose quantitative program standards (such as a minimum number of hours per week of news); impose standards but measure on the basis of each station's expenditures on news/information programs; or establish a minimum fixed percentage of local public service programming.

A similar range of alternatives was presented for ascertainment requirements, commercial practices and program logs.

The FCC's proposal got a mixed reception, predictably. The NAB could not be reached for comment at deadline, but has strongly supported the move to deregulate radio in the past.

A spokesman for the National Citizens Committee for Broadcasting, Phil Tymon, told **Cash Box** his group questions whether the FCC has the power to act on its proposals. "In general, we oppose the idea of radio deregulation as the Commission seems to be proposing it. There are a number of ways to improve the efficiency of the regulatory system, but this is throwing out the baby with the bath water."

Rich Named KHTZ PD

LOS ANGELES — Bobby Rich has been named program director at KHTZ/Los Angeles and will be working closely with newly appointed general manager Tim Sullivan. Rich was most recently PD at **WXLO/New York** and before that **B100/San Diego**.

According to some observers, there is doubt within the Commission itself about the status of this proposed rulemaking. Commissioner Joseph Fogarty reportedly voiced questions at last week's hearing as to whether the FCC is on weak legal grounds with its proposal.

Ferris Statement

FCC chairman Ferris released a lengthy statement regarding radio deregulation which read, in part: "Those areas of radio regulation where we have been most effective — using structural tools such as the enforcement of stringent Equal Employment Opportunity requirements, programs to encourage minority ownership and measures that will increase the number of stations by more efficient use of the spectrum — become even more critical. By removing ineffective government involvement, we will free our limited resources to enable us to promote more aggressively a competitive and responsive radio marketplace."

Commissioner Abbott Washburn dissented with the proposed action on commercialization, saying the trend will be toward "overcommercialization" if the FCC lifts its restrictions. "The fact is, I am convinced that the public expects the FCC to involve itself in commercialization. It expects us to indicate reasonable limits beyond which a broadcaster is . . . imposing an undue burden on the listening and viewing audiences," Washburn said.

RSO To Release Two New Singles Sept. 10

LOS ANGELES — RSO Records will release new singles by Yvonne Elliman and D'Llegance on Sept. 10. Elliman's single, "Love Pains" (b/w "Rock Me Slowly"), will also be featured on her upcoming album, "Yvonne," and D'Llegance's "Share My Love" (b/w "Midnight Ride") is a follow-up to the disco mix released as a "12" on Aug. 27.

'Angel Eyes' Is New A-Side Of ABBA 45

NEW YORK — Atlantic Records has reser- viced "Angel Eyes" as the A-side of ABBA's new single. Initially, the company released "Voulez Vous" as the A-side, but flipped the record over in response to reaction from radio programmers.

TOP FM ROTATION

TW	LW	WKS	TITLE	ARTIST	LABEL	TOP 200 POP	PRIME CUTS
1	1	3	In Through The Out Door	Led Zeppelin	Swan Song	1*	Various
2	2	12	Candy-O	The Cars	Elektra	3	Let's Go, All I Can Do, Night Spots, Title, Dangerous
3	3	12	Get The Knack	The Knack	Capitol	2	My Sharona, Selfish, Good Girls, Let Me Out
4	6	11	Labour Of Lust	Nick Lowe	Columbia	31*	American Squirm, Cruel, So Fine, Skin Deep, Switchboard
5	8	3	Slow Train Coming	Bob Dylan	Columbia	14*	Gotta Serve, Gonna Change
6	7	9	Rust Never Sleeps	Neil Young	Reprise	12	Powderfinger, Welfare, Black, Sail Away
7	4	9	Secrets	Robert Palmer	Island	20	Bad Case, Jealous
8	5	9	Low Budget	The Kinks	Arista	22	Superman, Gallon Of Gas, Emotion, Falling, Title
9	9	5	First Under The Wire	Little River Band	Capitol	10	Lonesome Loser
10	14	5	Highway To Hell	AC/DC	Atlantic	40*	Title, Bush, Shot Down, Prowler
11	11	25	Breakfast In America	Supertramp	A&M	4	Logical Song, Goodbye, Darling, Title
12	23	3	Fear Of Music	Talking Heads	Sire	42*	Mind, Wartime, Paper, Heaven
13	15	6	The Jukes	Southside Johnny	Mercury	46	Last Night, Everything
14	10	6	Fickle Heart	Sniff 'N' The Tears	Atlantic	52*	Driver's Seat
15	21	2	The Records	The Records	Virgin	62*	Starry, Teenarama
16	13	10	Mirrors	Blue Oyster Cult	Columbia	79	In Thee, The Storm, Teardrops, Dr. Music
17	—	1	Volcano	Jimmy Buffett	MCA	58*	Fins
18	19	7	Go For What You Know	Pat Travers Band	Polydor	35	Boom, Magic, Go All Night
19	18	3	Street Machine	Sammy Hagar	Capitol	83*	Plain Jane, Falling, Trans AM, Say Die
20	12	14	Discovery	ELO	Jet	7	Shine, Don't Bring
21	16	12	Communique	Dire Straits	WB	60	Writer, Angel, Sailor
22	20	6	Nine Lives	REO Speedwagon	Epic	37	Easy Money, Take Me, Heavy
23	27	5	David Werner	David Werner	Epic	102	Can't Imagine, She Sent, What's Right
24	17	19	Million Mile Reflections	Charlie Daniels Band	Epic	13	Passing Lane, Reflections, Georgia
25	22	4	Fight Dirty	Charlie	Arista	86*	Killer Cut
26	—	—	13	Chicago	Columbia	25*	Been Crazy
27	—	—	Eve	Alan Parsons	Arista	74*	Damned If, Winding Me
28	30	2	Into The Music	Van Morrison	WB	66*	So Free, In The Game, Troubadours
29	26	2	Gomm With The Wind	Ian Gomm	Stiff	130	Hold On
30	28	6	Repeat When Necessary	Dave Edmunds	Swan Song	67	Girls Talk

FM STATION REPORTS – NEW ADDS/HOT ROTATION

KRST — ALBUQUERQUE — SAM CORNISH

ADDS: Pointer Sisters, "Bread & Roses," Judas Priest, 1994, Garland Jeffreys, Fischer-Z, Yachts, Fotomaker.
HOTS: Knack, Cars, Kinks, AC/DC, Doobie Bros., Eddie Money (45), Foreigner (45), Scorpions, Moon Martin, Jimmy Buffet, Bob Dylan, Led Zeppelin, Nick Lowe, Nils Lofgren.

WSAN-AM — ALLENTOWN — RICK HARVEY

ADDS: City Boy, Jimmy Buffett, Alan Parsons, J.D. Souther, Yachts.
HOTS: Bob Dylan, Led Zeppelin, Chicago, Robert Palmer, Southside Johnny, Nick Lowe, Neil Young, Little River Band, Sniff & The Tears, Supertramp, Gerry Rafferty, Charlie Daniels, John Stewart, Cars, Knack

KYTX-FM — AMARILLO — MAX MILLER

ADDS: City Boy, Scorpions, Yachts, Ellen Foley, Foreigner (45).
HOTS: Prism, Sammy Hagar, Sniff & The Tears, Robert Palmer, Pat Travers, Charlie, AC/DC, Led Zeppelin, Point Blank, Nick Lowe, Little River Band, Cars, "Americathon," REO Speedwagon, Chicago.

KEZY-FM — ANAHEIM — LARRY REISMAN

ADDS: J.D. Souther.
HOTS: Knack, Neil Young, Nils Lofgren, Kinks, Charlie, Little River Band, Sammy Hagar, REO Speedwagon, Nick Lowe, Robert Palmer, Led Zeppelin, Cars, Sniff & The Tears, "Americathon."

WKLS-FM — ATLANTA — RICH PIAMBINO

ADDS: Yachts, Eddie Money (45), Yonah, Foreigner (45).
HOTS: Cars, John Cougar, Bob Dylan, Knack, Blue Oyster Cult, Dave Edmunds, REO Speedwagon, Ellen Foley, Led Zeppelin

WLPL-FM — BALTIMORE — CHRIS PHILLIPS

ADDS: Judas Priest.
HOTS: Led Zeppelin, Knack, Cars, Neil Young, AC/DC, REO Speedwagon, Nick Lowe, Pat Travers.

WAAL-FM — BINGHAMTON — DICK BASCOM

ADDS: Pointer Sisters, Mistress, J.D. Souther, Dirt Band, Frank Zappa, Blue Steel, Pat Benatar, Sports (imp), Molly Hatchet.
HOTS: Nick Lowe, REO Speedwagon, Prism, Pat Travers, Bram Tchaikovsky, Tim Curry, Led Zeppelin, Jimmy Buffett, Records, Charlie, Southside Johnny, Joe Egan, Bob Dylan, Ian Gomm, Kinks, Neil Young, Sad Cafe, Cars, Chicago, Little River Band.

WBCN-FM — BOSTON — TONY BERARDINI/KATE INGRAM

ADDS: Jimmy Buffett, Lyton Johnson, Larry Raspberry, Sinceros, Cherie & Marie Currie (45), Foreigner (45), Dr. John (45), Suzi Quatro (45), Billy Thorpe (45).
HOTS: Records, Genya Ravan, Tim Curry, Cars, Van Morrison, Shirts, Tubeway Army, Ellen Foley, Garland Jeffreys, Kinks, Led Zeppelin, Iggy Pop, Talking Heads.

WXRT-FM — CHICAGO — BOB GELMS

ADDS: Alan Parsons, Clash, City Boy, Yachts, Jules & Polar Bears, "Bread & Roses," Chicago Slim Blues Band.
HOTS: Bob Dylan, Graham Parker, Patti Smith, Led Zeppelin, Nick Lowe, Randy Newman, Supertramp, Southside Johnny, Rickie Lee Jones, Kinks, Robert Palmer, Dave Edmunds, Talking Heads, Frank Zappa, Dire Straits.

WLYT-FM — CLEVELAND — RAY HENRY

ADDS: Louise Goffin, Ian Gomm, Pat Travers, Euclid Beach Band, Foreigner (45).
HOTS: Knack, ELO, Cars, Little River Band, Robert Palmer, Cheap Trick, Journey, Supertramp.
WLVO-FM — COLUMBUS — TOM TEUBER/STEVE RUNNER
ADDS: Molly Hatchet, Judas Priest.
HOTS: Led Zeppelin, Knack, Journey.

C-101 — CORPUS CHRISTI — CHARLIE PALMER

ADDS: Pointer Sisters, Frank Zappa, Bliss Band, City Boy, John Prine, J.J. Cale, Tim Curry.
HOTS: Led Zeppelin, Bob Dylan, Knack, Cars, Jimmy Buffett, Supertramp, Alan Parsons, ELO, Bad Co., Neil Young, Rickie Lee Jones, Donna Summer.

KZEW-FM — DALLAS — TOM OWENS/DORIS MILLER

ADDS: Sinceros, Blue Steel.
HOTS: Cars, Kansas, Gerry Rafferty, Bad Co., Wings, Dire Straits, Knack, Robert Palmer, Little River Band, Records, Supertramp, Led Zeppelin.

KBPI-FM — DENVER — FRANK CODY

ADDS: Alan Parsons, City Boy, Gamma.
HOTS: Led Zeppelin, Cars, Knack, Little River Band, Kinks, ELO, Robert Palmer, Nick Lowe, Dire Straits, Supertramp, Sniff & The Tears, Van Halen, Neil Young.

KFML-AM — DENVER — IRA GORDON/NICK COOK

ADDS: Sinceros, Alan Parsons, Hoyt Axton, Genya Ravan, Zwo.
HOTS: Talking Heads, Bliss Band, Bob Dylan, Led Zeppelin, Jimmy Buffett, Little River Band, David Werner, Mistress, Dire Straits, Charlie.

WABX-FM — DETROIT — ERIC GOLDBERG

ADDS: Moon Martin, Ellen Foley, Pat Benatar.
HOTS: Led Zeppelin, Knack, Cars, Neil Young, Blackfoot, REO Speedwagon, Blue Oyster Cult, Chicago, George Thorogood, Talking Heads.

W-4 — DETROIT — MARK McEWEN

ADDS: Steve Dahl (45), Wayne Kramer (45), Foreigner (45).
HOTS: Led Zeppelin, Knack, Cars, Journey, Van Halen, Neil Young, Blackfoot, Supertramp, Cheap Tricks, Kinks, REO Speedwagon, Robert Palmer, Who, Nick Lowe, Talking Heads, George Thorogood, AC/DC, Pat Travers, Clash.

WJKL-FM — ELGIN — TOM MARKER/WALLY LEISERING

ADDS: Sad Cafe, Dr. John, 999, Frank Zappa, Van Morrison, Blue Steel, Pezband, Metro (imp).
HOTS: Led Zeppelin, Randy Newman, Nick Lowe, Talking Heads, Bob Dylan, Marc Benno, Dire Straits, Fabulous Thunderbirds, Persuasions, Shirts, Asleep At The Wheel, Mick Taylor, John Hartford, Joe Jackson, Lonnie Brooks, Ry Cooder, Rosanne Cash, Tubeway Army, John Prine.

KZEL-FM — EUGENE — PEYTON MAYES/CHRIS KOVARIK

ADDS: Pointer Sisters, Golden Earring, Streethart, Jules & Polar Bears, Cryers, Lonnie Liston Smith, Persuasions, Sinceros.
HOTS: Led Zeppelin, Bob Dylan, Van Morrison, Jimmy Buffett, Blue Oyster Cult, Cars, AC/DC, John Cougar, Sammy Hagar, David Werner.

WSHE-FM — FT. LAUDERDALE — MICHELE ROBINSON

ADDS: Karla Bonoff, J.D. Souther, 999, Simple Minds (imp), Metro (imp).
HOTS: Led Zeppelin, Robert Palmer, Talking Heads, Cars, Knack, Dave Edmunds, Moon Martin, Ian Gomm, David Werner, Neil Young, Jimmy Buffett, Southside Johnny, Little River Band.

WCCC-FM — HARTFORD — BILL NOSAL

ADDS: Yipes.
HOTS: Robert Palmer, Sniff & The Tears, Cars, Little River Band, Nick Lowe, Knack, ELO, Led Zeppelin, Bob Dylan, Supertramp, Neil Young, Records, Ian Gomm, Sammy Hagar, AC/DC, "Americathon," Billy Thorpe, Charlie.

KLOL-FM — HOUSTON — SANDY MATHIS

ADDS: B-52s, Fabulous Thunderbirds, Prism, Molly Hatchet, Sad Cafe, Van Morrison, City Boys.
HOTS: Led Zeppelin, Bob Dylan, Robert Palmer, Knack, Neil Young, Cars, AC/DC, M (45), Sniff & The Tears, Cheap Trick, Journey, Little River Band.

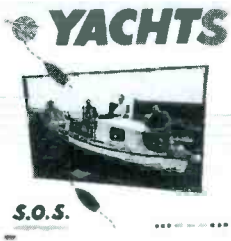
KKTX-FM — KILGORE/LONGVIEW — JIM HODO/DAL SANDERS

ADDS: Blue Steel, City Boy, 1994, Garland Jeffreys, Pointer Sisters, Frank Zappa, Durocs, Larry Raspberry, Golden Earring, Roy Wood, Tears, Foreigner (45).
HOTS: Led Zeppelin, Knack, Little River Band, Cars, Pat Travers, Neil Young, AC/DC, Scorpions, Kinks, Robert Palmer, Nick Lowe, Southside Johnny, David Werner, Sammy Hagar, Records.

WBLM-FM — LEWISTON/PORTLAND — JOSE DIAZ

ADDS: Sad Cafe, Pat Benatar, Peter Gallway, Sinceros, Shirts, J.D. Souther, Yipes, Stevens & Grdnic, Jeff Lorber.
HOTS: Little River Band, Bob Dylan, Knack, Led Zeppelin, Records, Scott Folsom, Cars, Moon Martin, Blue Oyster Cult, Robert Palmer, Sniff & The Tears, Supertramp, Billy Thorpe, Nils Lofgren, Nick Lowe, Neil Young, Randy Newman, Charlie, Bad Co., Kinks

#1 Most Added



YACHTS
Yachts
Polydor

#2 Most Added



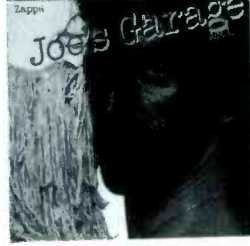
POINTER SISTERS
Priority
Planet

#3 Most Added



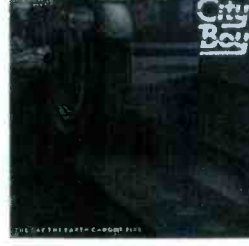
J.D. SOUTHER
You're The Only One
Columbia

#4 Most Added



FRANK ZAPPA
Joe's Garage Act 1
Zappa

#5 Most Added



CITY BOY
The Day The Earth Caught Fire
Atlantic

#6 Most Added



SAD CAFE
Facades
A&M

#1 Most Added

YACHTS — Yachts — Polydor

ADDED THIS WEEK — WAAF, KWST, KRST, WBAB, KZOK, WXRT, KYTX, KREM, WSAN, WKLS, KNAC

HISTORY TO DATE — KSJO, WHFS, WBLM, WPIX, C-101, WNEW, WAAL, KKTIX, WOUR, WSHE, WBCN, WIOQ, KROQ, WLIR

#2 Most Added

POINTER SISTERS — Priority — Planet

ADDED THIS WEEK — KSJO, WNEW, KRST, WYDD, WAAL, WIOQ, KZEL, KKTIX, ZETA-7, C-101, KMEL

HISTORY TO DATE — WNEW

#3 Most Added

J.D. SOUTHER — You're The Only One — Columbia

ADDED THIS WEEK — KMEL, KWST, WBLM, KEZY, WYDD, WAAL, KZAM, KREM, WSAN, KNX, WSHE

HISTORY TO DATE — KSJO, KRST, WKDF, WRNW, KZEL, KINK, WOUR, WCCC, WMMS, C-101, KFML, WLIR, WJKL

#4 Most Added

FRANK ZAPPA — Joe's Garage Act 1 — Zappa

ADDED THIS WEEK — WJKL, WBAB, KZOK, WAAL, WIOQ, KREM, KKTIX, WLIR, ZETA-7, C-101

HISTORY TO DATE — WBLM, KRST, WNEW, KROQ, WXRT

#5 Most Added

CITY BOY — The Day The Earth Caught Fire — Atlantic

ADDED THIS WEEK — KSHE, KWST, KLOL, WXRT, KYTX, KOME, KKTIX, WSAN, C-101, KBPI

HISTORY TO DATE — KSJO, WHFS, WJKL, WBLM, KRST, WNEW, WBAB, KREM, WAAL, WKDF, KZEL, ZETA-7, WOUR, WSHE, WSAN, WIOQ, KROQ, WLIR

#6 Most Added

SAD CAFE — Facades — A&M

ADDED THIS WEEK — KMEL, KSHE, KWST, WJKL, WBLM, KLOL, KSAN, KREM, WIBZ

HISTORY TO DATE — KZOK, KRST, WOUR, WSHE, KZEL, KOME, WIOQ, KROQ, WXRT,

KSAN, KFML, WNEW, KEZY, WAAL, WBAB, WLIR, KYTX, WKDF, KZEW, KNX, KBPI

#7 Most Added

BLUE STEEL — No More Lonely Nights — Infinity
ADDED THIS WEEK — KSJO, KSHE, KWST, WJKL, WAAL, KKTIX, KZEW, WIBZ, KROQ

HISTORY TO DATE — Prior single activity

#8 Most Added

PAT BENATAR — In The Heat Of The Night — The Chrysalis

ADDED THIS WEEK — KSJO, WABX, KSHE, KROQ, KWST, WBLM, WAAL, KREM

HISTORY TO DATE — None

#9 Most Added

THE ALAN PARSONS PROJECT — Eve — Arista
ADDED THIS WEEK —

WAAF, KSAN, WXRT, KOME, WSAN, KFML

HISTORY TO DATE — KSJO, KWST, KMEL, KSHE, WABX, WJKL, WYDD, WBLM, WLVO, KZOK, KRST, WNEW, WBAB, WAAL, WKDF, WRNW, KZEL, KZAM, ZETA-7, KINK, WIBZ, WOUR, WSHE, KREM, KNX, WMMS, WIOQ, KROQ, KYTX, C-101, WLIR, KZEW

#10 Most Added

THE SINCEROS — The Sound Of Sunbathing — Columbia

ADDED THIS WEEK — WBLM, KZEL, KREM, KZEW, WBCN, KFML

HISTORY TO DATE — KSJO, WHFS, WPIX, WNEW, WYFE, WAAL, KBPI, WIBZ, WCCC, WIOQ, C-101, WLIR, WSHE, WJKL

#11 Most Added

GAMMA — 1 — Elektra
ADDED THIS WEEK — WNEW, KBPI, KROQ, WKDF, KNAC

HISTORY TO DATE — KOME, KZAM, KSJO, KWST, KSHE, WHFS, KRST, WAAL, C-101, KZEW, KMEL, KMET, KLOL, KYTX, WOUR, WJKL

#12 Most Added

GARLAND JEFFREYS — American Boy & Girl — A&M

ADDED THIS WEEK — KRST, WIOQ, KKTIX, KROQ, WKDF

HISTORY TO DATE — WBLM, WAAL, WSHE, WSAN, WBCN, KSAN, WNEW, WBAB, WLIR, KZEL, WPIX, KSJO, WRNW, WJKL, WHFS

FM STATION REPORTS — NEW ADDS/HOT ROTATION

KNAC-FM — LONG BEACH — PAUL FUHR/DENISE WESTWOOD

ADDS: Yachts, Gamma, Tim Curry, Naughty Sweeties (45)
HOTS: Led Zeppelin, Bob Dylan, Talking Heads, Knack, Cars, Blondie, Bad Co., Van Halen, Neil Young, Sammy Hagar

WBAB-FM — LONG ISLAND — MARTY CURLEY/BERNIE BERNARD

ADDS: Vapour Trails, Yachts, Korgis, Frank Zappa
HOTS: Nick Lowe, ELO, Cars, Led Zeppelin, Charlie Daniels, Robert Palmer, "Americathon", Supertramp, Little River Band, Knack, Records, Southside Johnny, Chicago, Long John Baldry, Sports (imp), Tim Curry, Van Morrison, Neil Young, Alan Parsons, Kinks

WLIR-FM — LONG ISLAND — DENIS McNAMARA/LARRY KLEINMAN

ADDS: Frank Zappa, Yipes, Simms Bros. (45), Tom Verlaine, Danny Douma, Beatles (imp), Rory Gallagher
HOTS: Led Zeppelin, Knack, Records, Joe Jackson, Charlie Daniels, Southside Johnny, Tim Curry, Cars, Van Morrison, Nick Lowe

KNX-FM — LOS ANGELES — MICHAEL SHEEHY

ADDS: Rita Coolidge, J.D. Souther
HOTS: Alan Parsons, Lenny Zakatek, Danny Douma, Little River Band, Randy Newman, Brenda Russell, David Loggins, Bama, Dirt Band, Jimmy Buffett, Michael Johnson, Hotel, Bliss Band, Pousette-Dart Band, Bob James, Sad Cafe, Wilson Bros.

KWST-FM — LOS ANGELES — PAM MAY

ADDS: Pat Benatar, Sad Cafe, J.D. Souther, Yachts, Blue Steel, City Boy
HOTS: Led Zeppelin, Knack, Supertramp, Cars, Cheap Trick, ELO, Charlie Daniels, Neil Young

ZETA-4 — MIAMI — ROBIN MARTIN

ADDS: M (45)
HOTS: Led Zeppelin, Knack, Supertramp, Cars, Cheap Trick, ELO, Charlie Daniels, Neil Young

WKDF-FM — NASHVILLE — ALAN SNEED

ADDS: Sinceros, Blue Steel
HOTS: Cars, Kansas, Gerry Rafferty, Bad Co., Wings, Dire Straits, Knack, Robert Palmer, Little River Band, Records, Supertramp, Led Zeppelin

WNEW-FM — NEW YORK — SCOTT MUNI/MARY ANNE McINTYRE

ADDS: Pointer Sisters, Jules & Polar Bears, Gamma, Bette Midler, Rory Gallagher, Commodores, Karla Bonoff, Foreigner (45)
HOTS: Led Zeppelin, Van Morrison, Bob Dylan, Cars, Nick Lowe, Southside Johnny, Robert Palmer, Kinks, Dave Edmunds, Jimmy Buffett

WPIX-FM — NEW YORK — MEG GRIFFIN

ADDS: Genya Ravan, Ian Dury, Larry Raszberry, Led Zeppelin, Doobie Bros., Carlyne Mas, Barron Knights (45), Charlie
HOTS: Clash, Knack, Supertramp, B-52s, M (45), Charlie Daniels, Cars, "Propaganda," ELO, Robert Palmer, Sniff & The Tears, Nick Lowe, Southside Johnny, Lene Lovich, Neil Young, Kinks, Pat Travers, Cheap Trick, Tim Curry, Bob Dylan, Records, George Thorogood, Ian Gomm, "Americathon", Dave Edmunds, Chicago, Van Morrison, Led Zeppelin, Flying Lizzards (imp), J.J. Cale, David Johansen, Talking Heads, Tubeway Army, Shirts, Tom Verlaine, Garland Jeffreys, Boomtown Rats (45), Persuasions, Yachts, Jimmy Buffett, Inmates, Sinceros

ZETA-7 — ORLANDO — BILL MIMS

ADDS: Pointer Sisters, Frank Zappa, Foreigner (45)
HOTS: Knack, Led Zeppelin, Cars, Van Halen, Kinks, AC/DC, Nick Lowe, Little River Band, Bob Dylan, Blue Oyster Cult

WIBZ-FM — PARKERSBURG — LARRY SCHUSTER

ADDS: Blue Steel, Sad Cafe, John Cougar, Foreigner (45), Frank Zappa (45), Suzi Quatro (45)
HOTS: Led Zeppelin, Charlie Daniels, Blue Oyster Cult, Jimmy Buffett, J.J. Cale, Southside Johnny, Sniff & The Tears, Michael Stanley, Pat Travers, Dire Straits, Breathless, Prism, AC/DC, Randy Newman, Sinceros, Cars, Scorpions, Alan Parsons, Knack, Ian Gomm, Robert Palmer, John Stewart, Ian Lloyd

KROQ-FM — PASADENA — RICK CARROLL/LARRY GROVES

ADDS: Blue Steel, Chuck Berry, Pat Benatar, Gamma, Dr. John, Stevens & Grdnic, Garland Jeffreys
HOTS: Nick Lowe, Kinks, Queen, Cars, Robert Palmer, Neil Young, Herman Brood, Knack, Dire Straits, AC/DC, Talking Heads, Blue Oyster Cult, Sniff & The Tears, Ian Lloyd, "Americathon", "Propaganda," Bob Dylan, Led Zeppelin, Pat Travers, Charlie

WIOQ-FM — PHILADELPHIA — HELEN LEICHT

ADDS: Pointer Sisters, Garland Jeffreys, Frank Zappa, "Bread & Roses," Karla Bonoff, (45), Cherie & Marie Currie (45)
HOTS: Led Zeppelin, Cars, Supertramp, Knack, Kinks, John Cougar, Sniff & The Tears, Flash & the Pan, Bob Dylan, Night, Kansas, Bad Co., Ian Hunter, ELO, Nick Lowe, Billy Thorpe, Wings, Talking Heads, David Werner, Neil Young

WYDD-FM — PITTSBURGH — JIM KINNEY

ADDS: J.D. Souther, Van Morrison, Pointer Sisters, Tubeway Army
HOTS: Kansas, Led Zeppelin, Cars, Triumph, Charlie Daniels, Knack, Pat Travers, Neil Young, Henry Paul Band, REO Speedwagon, Kinks, David Werner, Rainbow, Blue Oyster Cult, Little River Band, Bram Tchaikovsky, Talking Heads, Bob Dylan, AC/DC, Southside Johnny, John Stewart, Nick Lowe, Atlanta Rhythm Section, Van Halen, Robert Palmer, Sniff & The Tears

KINK-FM — PORTLAND — LESLIE SARNOFF

ADDS: None
HOTS: Randy Newman, Atlanta Rhythm Section, Jeff Lorber, Little River Band, Bob Dylan, Chicago, Dire Straits, Rickie Lee Jones, Robert Palmer, James Taylor, Wings, Supertramp, Lazy Racer, Carly Simon, Marshall Tucker, Pleasure

WYFE-FM — ROCKFORD — BRENT ALBERTS

ADDS: Talking Heads, Moom Martin, Judas Priest, Buckeye
HOTS: Robert Palmer, Little River Band, Sniff & The Tears, Nick Lowe, Journey, Night, Led Zeppelin, AC/DC, Knack, Greg Kihn, Chicago, Records, Scorpions, Kinks, Cars, Charlie Daniels, Blue Oyster Cult, Neil Young, Billy Thorpe, ELO, REO Speedwagon

KSHE-FM — ST. LOUIS — TED HABECK

ADDS: Rory Gallagher, Pat Benatar, Sad Cafe, City Boy, Blue Steel, Couchois (45)
HOTS: Led Zeppelin, REO Speedwagon, Michael Stanley, Little River Band, Charlie, Sammy Hagar, Long John Baldry, John Cougar, Bob Dylan, Ian Gomm, Southside Johnny, David Werner

KMEL-FM — SAN FRANCISCO — MARK COOPER

ADDS: Pointer Sisters, J.D. Souther, Sad Cafe
HOTS: Led Zeppelin, AC/DC, Cars, ELO, Bob Dylan, Kinks, Sammy Hagar, Robert Palmer, "Americathon", Pointer Sister, David Werner

KSAN-FM — SAN FRANCISCO — DAVID PERRY

ADDS: Alan Parsons, Prism, Sad Cafe, REO Speedwagon, David Werner, Rainbow, Charlie, Point Blank, Scorpions
HOTS: Dave Edmunds, Led Zeppelin, Greg Kihn, Blue Oyster Cult, Cars, Charlie Daniels, Dire Straits, Bob Dylan, ELO, Gamma, Sammy Hagar, Kansas, Greg Kihn, Kinks, Knack, Led Zeppelin, Little River Band, Nils Lofgren, Nick Lowe, Robert Palmer, REO Speedwagon, Sniff & The Tears, Pat Travers, Who, Wings, Neil Young

KSJO-FM — SAN JOSE — PAUL WELLS/TAWN MASTREY

ADDS: Judas Priest, Blue Steel, Golden Earring, Streetheart, Fotomaker, Tears, Ry Cooder, Rory Gallagher, Pat Benatar, Pointer Sisters
HOTS: Kinks, AC/DC, Sammy Hagar, Knack, Nick Lowe, Gamma, Blue Oyster Cult, David Werner, Rainbow, Mistress, Flamin' Groovies, Led Zeppelin, Records, Talking Heads

KZAM-FM — SEATTLE — MARION SEYMOUR

ADDS: J.D. Souther, Karla Bonoff, David Loggins, Lonnie Liston Smith, Rita Coolidge
HOTS: Bob Dylan, Supertramp, Rickie Lee Jones, Little River Band, Robert Palmer, Spyro Gyra, Bob James, Ry Cooder, Randy Newman, Jimmy Buffett, Ian Gomm, Van Morrison, Neil Young, Gary Brooker, Joni Mitchell, Dire Straits, Crusaders, Southside Johnny

KZOK-FM — SEATTLE — ARMAND CHIANTI/BRAD HOFFMAN

ADDS: Frank Zappa, Genya Ravan, Yachts
HOTS: Blue Oyster Cult, Pat Travers, Led Zeppelin, Sammy Hagar, Greg Kihn, Bob Dylan, Knack, Cars, Moom Martin, Kinks, Robert Palmer, Nick Lowe, George Thorogood, Scorpions, Records, Alan Parsons

KREM-FM — SPOKANE — LARRY SNIDER

ADDS: Sad Cafe, Pat Benatar, Trooper, J.D. Souther, Yachts, Frank Zappa, Sinceros
HOTS: Led Zeppelin, Moom Martin, Knack, Neil Young, Robert Palmer, Cars, Charlie, Dire Straits, Wings, Kinks

WAAF-FM — WORCESTER — PAUL LEMIEUX

ADDS: Alan Parsons, Genya Ravan, Shirts, Sports (imp), Yachts, Ellen Foley, Korgis, Foreigner (45), Cheap Trick (45 imp)
HOTS: Cars, Dire Straits, Kinks, Knack, Led Zeppelin, Nick Lowe, Moom Martin, Records, Talking Heads, Southside Johnny, Pat Travers, Neil Young, Dave Edmunds, John Stewart

REGIONAL PROGRAMMING GUIDE

NORTHEAST

WTRY — ALBANY/TROY — DON PERRY, MD

4-1 — Little River Band. JUMPS: 26 To 20 — B. Pointer, 23 To 19 — Lobo, 24 To 17 — Doobie Bros., 22 To 12 — H. Alpert, 14 To 9 — R. Palmer, 8 To 6 — D. Warwick, Ex To 28 — G. Q., Ex To 27 — S. Mills, Ex To 24 — Cheap Trick, Ex To 23 — M. ADDS: M. Jackson, Moon Martin, J. Stewart.

WCAO — BALTIMORE — SCOTT RICHARDS, MD

1-1 — Knack (old.) JUMPS: 23 To 19 — B. Pointer, 18 To 14 — R. Palmer, 13 To 10 — Commodores, Ex To 28 — M. ADDS: K. Rogers, Moon Martin, M. Jackson.

WGUY — BANGOR — MARK LAURENCE, PD

1-1 — Little River Band. JUMPS: 29 To 26 — H. Alpert, 28 To 25 — B. Pointer, 27 To 24 — D. Summer, 26 To 23 — Journey, 25 To 22 — J. Stewart, 24 To 21 — Atlanta Rhythm Section, 23 To 19 — Van Halen, 22 To 17 — Blue Oyster Cult, 16 To 12 — N. Lowe, 17 To 11 — D. Warwick, 18 To 10 — M., 12 To 9 — Records, 13 To 8 — Earth, Wind & Fire, 8 To 5 — Sniff 'N' Tears, 6 To 3 — R. Palmer, 4 To 2 — ELO, Ex To 27 — Commodores. ADDS: Doobie Bros., J. Buffett.

WRKO — BOSTON — RICH WOODWARD, MD

1-1 — Knack (old.) JUMPS: 28 To 25 — G. Rafferty, 24 To 21 — Commodores, 23 To 20 — H. Brood, 21 To 17 — N. Lowe, 26 To 16 — M. Jackson, 18 To 14 — D. Warwick, 16 To 12 — D. Summer, 16 To 12 — D. Summer, 11 To 8 — R. Palmer, 13 To 6 — M., 9 To 5 — R. John, Ex To 30 — I. Gomm, Ex To 29 — L. Goffin, Ex To 24 — H. Alpert. ADDS: J. Cougar, K. Rogers, Foreigner.

F105 — BOSTON — TOM CONNELLY, MD

1-1 — Knack (old.) JUMPS: 30 To 25 — N. Lowe, 27 To 23 — Commodores, 19 To 16 — C. Daniels Band, 22 To 13 — R. John, 17 To 11 — Supertramp, 13 To 10 — Earth, Wind & Fire, 10 To 8 — ELO, 8 To 6 — Chic, 6 To 4 — Night, 5 To 2 — B. Pointer, Ex To 33 — Cheap Trick, Ex To 30 — D. Summer, Ex To 28 — Atlanta Rhythm Section, Ex To 27 — J. Stewart. ADDS: M. H. Alpert.

WICC — BRIDGEPORT — BOB MITCHELL, MD

2-1 — Little River Band. JUMPS: 29 To 26 — Moon Martin, 30 To 25 — D. Summer, 28 To 24 — Doobie Bros., 26 To 23 — D. Ross, 27 To 22 — I. Gomm, 25 To 21 — Cheap Trick, 24 To 20 — Lobo, 23 To 18 — H. Alpert, 21 To 16 — Atlanta Rhythm Section, 20 To 15 — P. Hernandez, 19 To 14 — G. Rafferty, 18 To 12 — Sniff 'N' Tears, 15 To 11 — M., 13 To 10 — B. Pointer, 11 To 9 — N. Lowe, 10 To 7 — Commodores, 5 To 2 — R. John, Ex To 30 — Knack, Ex To 29 — C. Thompson, Ex To 28 — M. Jackson, Ex To 27 — J. Stewart. ADDS: S. Mills, K.C. & Sunshine Band, Journey, Pousette-Dart Band.

WKBW — BUFFALO — JON SUMMERS, MD

1-1 — Knack (old.) JUMPS: 27 To 24 — G. Rafferty, 28 To 23 — Atlanta Rhythm Section, 22 To 19 — J. Warnes, 24 To 18 — Abba, 19 To 15 — R. Palmer, 18 To 14 — Cheap Trick, 15 To 11 — D. Ross, 25 To 10 — Earth, Wind & Fire, 13 To 9 — Little River Band, Ex To 30 — B. Pointer, Ex To 29 — M. Johnson, Ex To 26 — R. Coolidge, Ex To 25 — L. Goffin. ADDS: S. Quatro, C. Thompson, Kiss, K. Rogers.

WBLI — LONG ISLAND — BILL TERRY, MD

1-1 — Knack (old.) JUMPS: 30 To 27 — Commodores, 28 To 23 — M. Jackson, 23 To 20 — N. Lowe, 25 To 19 — B. Pointer, 17 To 14 — H. Alpert, 13 To 10 — Little River Band, 12 To 9 — ELO, 14 To 8 — R. John, 11 To 7 — D. Warwick, 9 To 5 — M. Nightingale. ADDS: Knack, Cheap Trick, Southside Johnny, B. Russell.

KC101 — NEW HAVEN — CURT HANSEN, MD

1-1 — Chic. JUMPS: 30 To 26 — H. Alpert, 27 To 24 — K.C. & Sunshine Band, 26 To 22 — D. Summer, 23 To 18 — S. Mills, 24 To 16 — M. Jackson, 20 To 12 — Commodores, 17 To 11 — B. Pointer, 15 To 9 — N. Lowe, 10 To 5 — Little River Band. ADDS: 27 — J. Warnes, 28 — Doobie Bros., 29 — Wings 30 — Journey.

WABC — NEW YORK — SONIA JONES, MD

1-1 — Knack (old.) JUMPS: 31 To 21 — Cars, 21 To 13 — ELO, 18 To 12 — Little River Band, 15 To 9 — D. Warwick, 11 To 8 — Earth, Wind & Fire, 10 To 5 — R. John. ADDS: 17 — Supertramp, 27 — Commodores.

WXLO — NEW YORK — DON KELLY, PD

2-1 — Earth, Wind & Fire. JUMPS: 28 To 25 — P. Hernandez, 30 To 23 — F. Joli, 25 To 20 — M., 20 To 17 — B. Pointer, 17 To 14 — Supertramp, 14 To 10 — Little River Band, 12 To 7 — R. John, 6 To 4 — H. Alpert, 5 To 3 — M. Nightingale, Ex To 30 — Atlanta Rhythm Section, Ex To 29 — M. McGovern. ADDS: 28 — M. Jackson, K. Rogers, Lobo, Doobie Bros.

WFIL — PHILADELPHIA — GERRY DeFRANCISCO, MD

1-1 — D. Warwick. JUMPS: 19 To 16 — Commodores, 16 To 13 — Little River Band, 13 To 9 — B. Pointer, Ex To 21 — J. Warnes, Ex To 20 — Atlanta Rhythm Section. ADDS: Wings.

WIFI — PHILADELPHIA — JEFF ROBBINS, MD

1-1 — Knack (old.) JUMPS: 24 To 19 — Cheap Trick, 25 To 18 — Commodores, 19 To 13 — D. Warwick, 17 To 7 — Little River Band, 11 To 6 — M. Nightingale, 12 To 5 — R. John, Ex To 27 — D. Summer, Ex To 26 — N. Lowe, Ex To 25 — G. Q., Ex To 24 — M., Ex To 23, H. Alpert. ADDS: S. Mills, G. Rafferty, L. Goffin.

WPEZ — PITTSBURGH — MARK FRITZGES, MD

4-1 — R. John. JUMPS: 32 To 28 — J. Stewart, 27 To 24 — Doobie Bros., 25 To 22 — Toby Beau, 24 To 20 — Sniff 'N' Tears, 23 To 19 — Commodores, 22 To 18 — Atlanta Rhythm Section, 20 To 17 — Cheap Trick, 19 To 16 — Night, 18 To 15 — R. Palmer, 6 To 4 — Earth, Wind & Fire, Ex To 33 — Kansas, Ex To 32 — Knack. ADDS: D. Summer, Foreigner, Journey, G. Rafferty, D. Werner.

96KX — PITTSBURGH — BOBBY CHRISTIAN, PD

6-1 — Little River Band. JUMPS: 31 To 27 — J. Stewart, 29 To 24 — R. Palmer, 27 To 23 — Van Halen, 21 To 17 — Cheap Trick, 20 To 13 — D. Warwick, 16 To 11 — Atlanta Rhythm Section, 17 To 10 — R. John, 9 To 6 — Wings, 8 To 2 — Earth, Wind & Fire. ADDS: 29 — Commodores, 30 — Knack, 31 — Foreigner, 32 — I. Gomm.

JB105 — PROVIDENCE — TODD CHASE, PD

3-1 — C. Daniels Band. JUMPS: 32 To 22 — Kiss, 25 To 21 — E. Money, 22 To 19 — N. Lowe, 17 To 9 — D. Summer, 13 To 8 — Sniff 'N' Tears, 9 To 4 — M., 8 To 3 — Night. ADDS: 34 — R. Milsap, 35 — Wings.

WPRO-FM — PROVIDENCE — GARY BERKOWITZ, PD/MD

1-1 — Knack (old.) JUMPS: 15 To 9 — Commodores, 9 To 7 — P. Hernandez, 8 To 6 — Little River Band, 7 To 5 — D. Warwick, Ex To 22 — G. Rafferty, Ex To 21 — R. John. ADDS: J. Stewart, Atlanta Rhythm Section, Doobie Bros., Kiss, Lobo, Knack, Foreigner, L. Goffin, K. Rogers.

WBBF — ROCHESTER — TOM NAST, MD

7-1 — Commodores. JUMPS: 34 To 26 — C. Thompson, 27 To 23 — Wings, 26 To 22 — Doobie Bros., 24 To 19 — P. Hernandez, 21 To 17 — G. Q., 18 To 14 — M., 17 To 9 — H. Alpert, 12 To 8 — M. McGovern, Ex To 40 — B. Russell, Ex To 35 — M. Johnson, Ex To 34 — J. Warnes, Ex To 33 — G. Rafferty, Ex To 27 — Sniff 'N' Tears. ADDS: Journey, K.C. & Sunshine Band, J. Stewart, Lobo.

WPGC — WAHSINGTON — JIM ELLIOT, MD

1-1 — Knack (old.) JUMPS: 28 To 25 — Night, 27 To 23 — E. Rabbitt, 24 To 14 — M. Jackson, 15 To 10 — H. Alpert, 11 To 9 — R. Palmer, 17 To 5 — Commodores, 6 To 4 — Little River Band, Ex To 30 — Atlanta Rhythm Section, Ex To 29 — Foreigner, Ex To 28 — D. Summer. ADDS: Knack, A. Murray, Journey.

14Q — WORCESTER — STEVE YORK, MD

1-1 — R. John. JUMPS: 32 To 29 — Blue Oyster Cult, 30 To 26 — Kiss, 29 To 14 — Knack, 23 To 11 — Commodores, 15 To 9 — D. Summer, 17 To 7 — B. Pointer, 6 To 4 — Little River Band. ADDS: 32 — H. Alpert 34 — B. Russell.

SOUTHEAST

WANS — ANDERSON — CHARLIE McCOY, PD

2-1 — Cars. JUMPS: 37 To 32 — Records, 35 To 31 — Buckeye, 36 To 30 — Blue Oyster Cult, 33 To 29 — Pousette-Dart Band, 34 To 28 — I. Gomm, 32 To 27 — K.C. & Sunshine Band, 30 To 26 — Toby Beau, 29 To 23 — Atlanta Rhythm Section, 28 To 20 — Knack, 31 To 21 — I. Hunter, 24 To 19 — N. Lowe, 23 To 18 — B. Pointer, 21 To 17 — New England, 22 To 15 — G. Rafferty, 17 To 14 — M. McGovern, 20 To 13 — Commodores, 18 To 11 — Journey, 13 To 9 — M., 10 To 6 — Moon Martin, 6 To 4 — Cheap Trick, 4 To 2 — Sniff 'N' Tears, Ex To 37 — M. Jackson, Ex To 36 — Doobie Bros., Ex To 35 — J. Stewart, Ex To 34 — H. Alpert, Ex To 33 — Van Halen. ADDS: Prism, Wings, S. Mills, Ashford & Simpson.

WAGO — ATHENS — BRADY MCGRAW, PD

10-1 — M. JUMPS: 30 To 26 — M. Jackson, 29 To 25 — J. Stewart, 28 To 24 — D. Summer, 27 To 23 —

Moon Martin, 26 To 22 — B. Pointer, 25 To 21 — Journey, 24 To 20 — H. Alpert, 23 To 19 — G. Rafferty, 22 To 17 — L. Goffin, 19 To 16 — Doobie Bros., 16 To 10 — Cheap Trick, 12 To 8 — N. Lowe, 11 To 7 — Commodores, 9 To 6 — Sniff 'N' Tears, 7 To 5 — R. Palmer, 6 To 3 — ELO, Ex To 30 — Mass Production, Ex To 29 — K.C. & Sunshine Band, Ex To 27 — Wings. ADDS: I. Gomm, Foreigner, K. Rogers, Knack.

WRFC — ATHENS — GARY KIRK, MD

2-1 — Commodores. JUMPS: 27 To 24 — Journey, 26 To 23 — J. Stewart, 28 To 22 — K. C. & Sunshine Band, 23 To 19 — Atlanta Rhythm Section, 21 To 18 — Cheap Trick, 24 To 17 — Mass Production, 22 To 14 — M., 20 To 13 — D. Summer, 19 To 12 — H. Alpert, 14 To 10 — L. Goffin, 12 To 8 — N. Lowe, 10 To 7 — Sniff 'N' Tears, 8 To 6 — R. Palmer, 9 To 5 — ELO, 6 To 3 — Little River Band, 4 To 2 — R. John, Ex To 30 — Moon Martin, Ex To 29 — Knack, Ex To 26 — M. Jackson. ADDS: I. Gomm, Foreigner, Ashford & Simpson, E. Money, Kiss.

Z 93 — ATLANTA — DALE O'BRIEN, MD

1-1 — ELO. JUMPS: 27 To 24 — Moon Martin, 29 To 23 — Ashford & Simpson, 26 To 22 — G. Rafferty, 24 To 21 — L. Goffin, 20 To 17 — S. Mills, 17 To 11 — H. Alpert, 13 To 10 — N. Lowe, 15 To 9 — M. Jackson, 10 To 7 — Journey, 8 To 5 — R. Palmer. ADDS: 29 — Doobie Bros., Knack, I. Gomm.

WBBQ — AUGUSTA — BRUCE STEVENS, MD

6-1 — Commodores. JUMPS: 29 To 26 — Charlie, 30 To 25 — M. Johnson, 27 To 23 — Moon Martin, 28 To 22 — J. Stewart, 25 To 19 — Mass Production, 24 To 18 — M. Jackson, 22 To 17 — H. Alpert, 19 To 16 — B. Pointer, 14 To 11 — L. Goffin, 18 To 8 — K.C. & Sunshine Band, 8 To 5 — N. Lowe, Ex To 30 — K. Rogers, Ex To 29 — Foreigner, Ex To 28 — J. Buffett. ADDS: 27 — Doobie Bros., D. Summer, Knack, Records, I. Gomm.

WKXX — BIRMINGHAM — STEVE DAVIS, MD

1-1 — Journey. JUMPS: 30 To 26 — L. Goffin, 28 To 25 — P. Travers, 29 To 24 — E. Money, 26 To 22 — Atlanta Rhythm Section, 27 To 21 — R. Milsap, 23 To 20 — Van Halen, 24 To 19 — Wings, 22 To 17 — Commodores, 17 To 12 — J. Warnes, 11 To 9 — Lobo, 12 To 8 — Doobie Bros., 9 To 7 — N. Lowe, 10 To 4 — M., Ex To 30 — I. Gomm, Ex To 29 — D. Summer, Ex To 28 — J. Stewart, Ex To 27 — J. Buffett. ADDS: Hotel, S. Quatro, Foreigner, K. Rogers.

WGSN — BIRMINGHAM — BEAU BRAXTON, MD

1-1 — Chic. JUMPS: 30 To 24 — H. Alpert, 28 To 22 — Sniff 'N' Tears, 26 To 21 — Wings, 24 To 20 — J. Warnes, 19 To 16 — G. Rafferty, 16 To 12 — S. Mills, 15 To 11 — Commodores, 14 To 10 — G. Q., 13 To 9 — Cars, 9 To 7 — B. Streisand, 12 To 6 — M., 8 To 5 — ELO, 11 To 4 — Journey, 4 To 2 — D. Warwick, Ex To 26 — K. Rogers, Ex To 31 — D. Summer, Ex To 30 — Knack, Ex To 32 — S. Quatro. ADDS: G. Benson, Commodores, Foreigner, M. Jackson.

WERC — BIRMINGHAM — MARK THOMPSON, MD

1-1 — Chic. JUMPS: 25 To 21 — H. Alpert, 23 To 19 — D. Summer, 18 To 14 — Commodores, 12 To 10 — M., 11 To 8 — Little River Band, 7 To 4 — D. Warwick, Ex To 25 — M. Macgregor, Ex To 24 — D. Ross, Ex To 23 — J. Stewart. ADDS: K. Rogers, M. Jackson, E. Money.

WXQX-FM — DAYTONA BEACH — JOHN SCOTT, MD

10-1 — ELO. JUMPS: 40 To 33 — D. Edmunds, 39 To 32 — E. Money, 37 To 30 — Kansas, 36 To 29 — G. Rafferty, 33 To 28 — Abba "Voulez Vous," 34 To 24 — D. Summer, 30 To 20 — Wings, 24 To 19 — B. Boyer, 21 To 17 — Moon Martin, 20 To 16 — Doobie Bros., 18 To 14 — Night, 16 To 11 — Buckeye, 14 To 10 — Atlanta Rhythm Section, 13 To 8 — N. Lowe, 8 To 6 — R. Palmer, 6 To 4 — Cars, 5 To 3 — Journey, 4 To 2 — Sniff 'N' Tears, Ex To 37 — Foreigner, Ex To 36 — Ashford & Simpson, Ex To 35 — B. Thorpe, Ex To 34 — M. ADDS: 40 — Prism, J. Buffett, Pousette-Dart Band, Lobo, Wilson Bros.

WGSV — GUNTERSVILLE — TIM LOGAN, MD

1-1 — Lobo. JUMPS: 36 To 32 — Clout, 35 To 31 — B. Russell, 34 To 30 — J. Stewart, 33 To 29 — Kansas, 32 To 28 — I. Gomm, 31 To 26 — K.C. & Sunshine Band, 30 To 25 — J. Buffett, 27 To 24 — Climax Blues Band, 28 To 23 — C. Thompson, 26 To 22 — Buckeye, 25 To 21 — Wings, 24 To 20 — D. Summer, 23 To 19 — Atlanta Rhythm Section, 22 To 18 — J. Warnes, 20 To 17 — G. Rafferty, 16 To 13 — Sniff 'N' Tears, 18 To 12 — B. Pointer, 15 To 11 — M., 14 To 10 — N. Lowe, 12 To 8 — G. Q., 9 To 7 — D. Warwick, 10 To 2 — Commodores, Ex To 36 — R. Coolidge, Ex To 35 — M. Johnson, Ex To 34 — L. Goffin, Ex To 33 — S. Mills. ADDS: M. Jackson, Hotel, K. Rogers.

WAPE — JACKSONVILLE — PAUL SEBASTIAN, PD

1-1 — Knack (old.) JUMPS: 30 To 27 — Moon Martin, 28 To 24 — M. Jackson, 27 To 23 — Doobie Bros., 29 To 22 — D. Summer, 26 To 21 — Atlanta Rhythm Section, 24 To 20 — N. Lowe, 22 To 18 — H. Alpert, 21 To 16 — Commodores, 19 To 15 — Sniff 'N' Tears, 20 To 14 — M., 18 To 13 — R. Palmer, 17 To 12 — ELO, 16 To 11 — Cheap Trick, 13 To 10 — Night, 15 To 9 — Supertramp, Ex To 30 — J. Buffett, Ex To 29 — G. Rafferty. ADDS: K. Rogers, Knack.

V97 — JACKSONVILLE — JEFF RYAN, MD

1-1 — R. John. JUMPS: 40 To 35 — E. Money, 39 To 32 — Knack, 36 To 31 — Lobo, 32 To 29 — P. Hernandez, 31 To 27 — Atlanta Rhythm Section, 33 To 26 — G. Rafferty, 30 To 24 — Cheap Trick, 24 To 21 — M. Johnson, 27 To 19 — Journey, 22 To 16 — Commodores, 20 To 15 — Little River Band, 19 To 14 — R. Palmer, 11 To 5 — D. Warwick, Ex To 39 — Kansas, Ex To 36 — J. Buffett, Ex To 34 — L. Goffin, Ex To 33 — Moon Martin. ADDS: 37 — Foreigner, 38 — Doobie Bros., 40 — M. Jackson, Cher, D. Summer, H. Alpert, Southside Johnny, S. Mills, Molly Hatchet.

WFOF — MARIETTA — MIKE DURRETT, PD

2-1 — Little River Band. JUMPS: 30 To 26 — J. Stewart, 28 To 24 — M. McGovern, 27 To 23 — Doobie Bros., 26 To 22 — D. Summer, 25 To 21 — G. Rafferty, 23 To 20 — D. Ross, 24 To 18 — L. Goffin, 21 To 16 — Cheap Trick, 20 To 15 — B. Pointer, 18 To 14 — Atlanta Rhythm Section, 17 To 13 — N. Lowe, 16 To 12 — M., 14 To 11 — Lobo, 10 To 8 — Sniff 'N' Tears, 11 To 7 — H. Alpert, 8 To 6 — M. Jackson, Ex To 30 — I. Gomm, Ex To 29 — Wings, Ex To 28 — M. Johnson. ADDS: K. Rogers, M. Macgregor, J.D. Souther, B. Russell.

Y100 — MIAMI — ROBERT MUZZY, MD

1-1 — Knack (old.) JUMPS: 36 To 32 — Niteflyte, 32 To 26 — D. Ross, 29 To 25 — C. Mayfield & L. Clifford, 28 To 24 — S. Cassidy, 26 To 23 — Ashford & Simpson, 31 To 22 — D. Summer, 30 To 21 — F. Joli, 25 To 20 — Cars, 23 To 18 — H. Alpert, 20 To 17 — Little River Band, 19 To 16 — D. Warwick, 16 To 8 — M. Jackson, 11 To 6 — B. Pointer, 7 To 4 — K.C. & Sunshine Band, 10 To 3 — R. John. ADDS: 28 — M. Kane, 34 — Atlanta Rhythm Section.

WHY — MONTGOMERY — RICH THOMAS, MD

10-1 — Commodores, 28 To 25 — R. Milsap, 27 To 23 — J. Stewart, 29 To 22 — Wings, 26 To 21 — G. Rafferty, 25 To 20 — Moon Martin, 22 To 19 — Atlanta Rhythm Section, 24 To 16 — D. Summer, 23 To 15 — H. Alpert, 20 To 14 — Journey, 16 To 12 — Doobie Bros., 17 To 9 — M., 12 To 8 — N. Lowe, 8 To 5 — R. Palmer, 9 To 4 — Sniff 'N' Tears, Ex To 30 — Bama, Ex To 28 — J. Warnes, Ex To 24 — Mass Production. ADDS: Foreigner, S. Quatro, I. Gomm, K. Rogers, M. Macgregor.

WLAC — NASHVILLE — RICK HARRIS, PD

2-1 — R. John. JUMPS: 35 To 28 — Journey, 30 To 27 — Night, 31 To 26 — H. Alpert, 29 To 24 — Sniff 'N' Tears, 28 To 23 — Cheap Trick, 12 To 10 — R. Palmer, 9 To 6 — D. Warwick, 8 To 5 — G. Q., 6 To 4 — ELO, Ex To 40 — Lobo, Ex To 39 — Foreigner, Ex To 38 — Moon Martin. ADDS: 29 — Commodores, 33 — K. Rogers.

WWKS — NASHVILLE — STEVE DENTON, MD

3-1 — R. John. JUMPS: 29 To 25 — Moon Martin, 30 To 24 — M. Jackson, 28 To 22 — Journey, 26 To 21 — Cheap Trick, 23 To 20 — G. Rafferty, 25 To 18 — B. Pointer, 21 To 17 — H. Alpert, 20 To 16 — Atlanta Rhythm Section, 16 To 12 — Sniff 'N' Tears, 17 To 11 — M., 14 To 10 — N. Lowe, 13 To 7 — R. Palmer, 7 To 3 — Commodores, 4 To 2 — Little River Band, Ex To 30 — Wings, Ex To 29 — P. Travers, Ex To 28 — D. Summer, Ex To 27 — Mass Production, Ex To 23 — K.C. & Sunshine Band. ADDS: L. Woods, J. Buffett, Knack, J. Warnes.

BJ 105 — ORLANDO — TERRY LONG, MD

1-1 — Knack (old.) JUMPS: 40 To 32 — D. Edmunds, 39 To 31 — E. Money, 38 To 30 — Knack, 32 To 28 — M. Jackson, 31 To 27 — H. Brood, 30 To 24 — J. Buffett, 27 To 22 — P. Hernandez, 25 To 21 — N. Lowe, 24 To 20 — R. Palmer, 23 To 19 — Commodores, 22 To 18 — M. Johnson, 21 To 16 — B. Boyer, 20 To 13 — ELO, 18 To 12 — D. Warwick, 15 To 11 — Supertramp, 11 To 9 — Little River Band, 9 To 7 — R. John, 8 To 6 — Sniff 'N' Tears, 10 To 4 — M., 5 To 3 — Earth, Wind & Fire, 4 To 2 — Chic, Ex To 40 — Moon Martin. ADDS: 36 — Foreigner, 37 — Doobie Bros., 38 — S. Mills, 39 — H. Alpert.

WKIX — RALEIGH — RON MCKAY, MD

3-1 — R. John. JUMPS: 27 To 24 — M. Macgregor, 26 To 19 — M., 24 To 17 — M. Jackson, 20 To 16 — B. Pointer, 17 To 11 — G. Q., 16 To 9 — ELO, 10 To 8 — Supertramp, 13 To 7 — Commodores, 8 To 5 — Little River Band, Ex To 27 — Lobo. ADDS: P. Hernandez, D. Ross, N. Lowe, Ashford & Simpson, Doobie Bros., J. Buffett, M. Johnson.

REGIONAL PROGRAMMING GUIDE

WRVQ — RICHMOND — BILL THOMAS, PD

2-1 — R. Palmer. JUMPS: 28 To 25 — Moon Martin, 30 To 23 — Wings, 26 To 21 — H. Alpert, 27 To 20 — J. Stewart, 24 To 18 — N. Lowe, 23 To 14 — Sniff 'N' Tears, 20 To 12 — J. Warnes, 14 To 7 — D. Summer, 7 To 3 — Little River Band, Ex To 30 — S. Quatro, Ex To 28 — Knack, Ex To 26 — M. Jackson. ADDS: K. Rogers.

WSGA — SAVANNAH — JIM LEWIS, MD

1-1 — M. Jackson. JUMPS: 27 To 24 — Journey, 26 To 23 — Moon Martin, 24 To 21 — D. Summer, 21 To 18 — Sniff 'N' Tears, 20 To 17 — H. Alpert, 19 To 14 — P. Hernandez, 17 To 13 — Mass Production, 12 To 8 — B. Pointer, 7 To 5 — Commodores, 6 To 4 — D. Warwick, 4 To 2 — M. ADDS: 32 — Foreigner.

WSEZ — WINSTON/SALEM — DUTCH BERRY, PD/MD

1-1 — ELO. JUMPS: 37 To 33 — Addrissi Bros., 38 To 30 — J. Warnes, 37 To 29 — Atlanta Rhythm Section, 31 To 25 — Journey, 30 To 23 — M. Jackson, 25 To 19 — Moon Martin, 21 To 18 — Lobo, 18 To 14 — H. Alpert, 12 To 8 — Sniff 'N' Tears, 10 To 7 — R. Palmer, 16 To 6 — M. 4 To 2 — D. Warwick, Ex To 36 — Wings, Ex To 34 — L. Goffin, Ex To 31 — D. Summer. ADDS: M. Johnson, Foreigner, S. Mills, J. Buffett.

SOUTHWEST

Z97 — DALLAS — GARY MACK, PD/MD

2-1 — Kansas. JUMPS: 22 To 18 — Cheap Trick, 21 To 17 — Earth, Wind & Fire, 24 To 14 — R. Palmer, 16 To 9 — Little River Band, 10 To 8 — Supertramp, 9 To 7 — Van Halen, 8 To 6 — Blondie, 11 To 4 — Cars. ADDS: 21 — M. Nightingale, 22 — Journey, 24 — Night, 25 — Doobie Bros.

KVIL — DALLAS — MIKE REY, MD

1-1 — Chic. JUMPS: 23 To 19 — Commodores, 20 To 17 — B. Pointer, 19 To 16 — P. Hernandez, 12 To 10 — D. Warwick, 11 To 9 — E. Rabbitt, 6 To 2 — Earth Wind & Fire, 5 To 3 — M. Nightingale. ADDS: 24 — N. Lowe, 25 — H. Alpert, Sniff 'N' Tears

KLIF — DALLAS — HARRY NELSON, MD

1-1 — C. Daniels Band. JUMPS: 30 To 27 — Journey, 29 To 26 — G. Rafferty, 28 To 23 — Atlantic Rhythm Section, 26 To 22 — Sniff 'N' Tears, 25 To 21 — M. McGovern, 21 To 18 — Commodores, 23 To 19 — B. Pointer, 20 To 16 — G. Q., 17 To 13 — Supertramp, 15 To 11 — Little River Band, 13 To 10 — R. John, 12 To 8 — Earth, Wind & Fire, 9 To 5 — D. Warwick, 10 To 3 — M. Nightingale, Ex To 29 — J. Warnes, Ex To 29 — Doobie Bros. ADDS: 30 — Wings, J. Stewart, Lobo, D. Summer

KRBE — HOUSTON — CLAY GISH, PD/MD

3-1 — R. John. JUMPS: 28 To 24 — Moon Martin, 26 To 23 — Cars, 25 To 20 — G. Rafferty, 17 To 14 — N. Lowe, 12 To 9 — Earth, Wind & Fire, 11 To 8 — Little River Band, 7 To 5 — P. Hernandez, 8 To 4 — Commodores, Ex — 30 — Foreigner. ADDS: 26 — Ashford & Simpson, 29 — Atlanta Rhythm Section

KILT — HOUSTON — BILL YOUNG, PD

1-1 — Knack (old). JUMPS: 39 To 27 — E. Rabbitt, 31 To 22 — M. 35 To 20 — M. Jackson, 21 To 16 — D. Ross, 15 To 10 — ELO, 17 To 9 — H. Alpert, 9 To 4 — Commodores, Ex To 36 — Ashford & Simpson, Ex To 35 — B. Thorpe. ADDS: 38 — D. Summer, 39 — Sniff 'N' Tears, J.D. Souther, J. Warnes, Doobie Bros.

KAAY — LITTLE ROCK — JACK RANDALL, PD

1-1 — Earth, Wind & Fire. JUMPS: 24 To 19 — R. Palmer, 21 To 18 — M. Macgregor, 23 To 17 — Sniff 'N' Tears, 25 To 16 — Journey, 20 To 15 — Doobie Bros., 17 To 14 — ELO, 16 To 13 — J. Warnes, 12 To 9 — E. Rabbitt, 10 To 8 — Commodores, Ex To 21 — M. ADDS: 24 — H. Alpert, 23 — N. Lowe, 25 — B. Pointer, S. Dahl, K. Rogers

WTIX — NEW ORLEANS — TERRY YOUNG, MD

4-1 — M. Jackson. JUMPS: 40 To 35 — G. Rafferty, 39 To 33 — M. 36 To 31 — B. Thorpe, 30 To 27 — Cheap Trick, 29 To 26 — H. Alpert, 28 To 25 — S. Mills, 27 To 24 — Addrissi Bros., 31 To 22 — Commodores, 26 To 21 — Sniff 'N' Tears, 22 To 13 — N. Lowe, 13 To 10 — B. Pointer, 24 To 9 — K.C. & Sunshine Bnad, 23 To 8 — Journey, 14 To 7 — P. Hernandez, 10 To 4 — Mass Production, Ex To 39 — M. Macgregor, Ex To 38 — D. Summer, Ex To 37 — D. Edmunds, Ex To 36 — J. Warnes, Ex To 30 — Knack. ADDS: 40 — Lobo, L. Goffin, Moon Martin, Blue Oyster Cult, Kiss, M. Johnson, Foreigner

WNOE — NEW ORLEANS — WAYNE WATKINS, MD

4-1 — M. Jackson. JUMPS: 39 To 34 — Ashford & Simpson, 38 To 32 — Doobie Bros., 37 To 31 — Buckeye, 36 To 30 — H. Alpert, 32 To 29 — Addrissi Bros., 34 To 28 — G. Rafferty, 33 To 27 — Atlantic Rhythm Section, 31 To 26 — Cheap Trick, 30 To 25 — Lobo, 28 To 23 — Commodores, 25 To 20 — P. Hernandez, 29 To 16 — Journey, 24 To 15 — K.C. & Sunshine Band, 18 To 10 — Mass Production, 16 To 9 — N. Lowe, Ex To 40 — Crusaders, Ex To 39 — J. Warnes, Ex To 38 — M. McGovern, Ex To 36 — H. Brood, Ex To 35 — I. Gomm, Ex To 33 — M. ADDS: Knack, Toby Beau, D. Edmunds, New England, Foreigner, K. Rogers, B. Russell, Charlie

WKY — OKLAHOMA CITY — DAN LUCAS, MD

1-1 — D. Warwick. JUMPS: 30 To 22 — Atlanta Rhythm Section, 27 To 20 — J. Stewart, 23 To 19 — D. Peek, 22 To 18 — Doobie Bros., 15 To 12 — C. Thompson, 16 To 11 — M. Johnson, 12 To 10 — M. Macgregor, 8 To 4 — Lobo, 5 To 2 — Little River Band, Ex To 30 — D. Gray, Ex To 29 — C. Simon, Ex To 28 — G. Rafferty. ADDS: K. Rogers, O. Newton-John, B. Pointer

KSLQ — ST. LOUIS — PHIL IRONS, MD

2-1 — Journey. JUMPS: 33 To 29 — Knack, 32 To 28 — REO Speedwagon, 29 To 26 — Moon Martin, 31 To 25 — H. Alpert, 27 To 24 — Wings, 26 To 23 — B. Pointer, 24 To 21 — Atlanta Rhythm Section, 23 To 20 — G. Rafferty, 18 To 15 — B. Russell, 17 To 14 — M. Jackson, 12 To 9 — G.Q., 21 To 8 — D. Warwick, 13 To 6 — Commodores, 11 To 5 — Night, 5 To 2 — R. John. ADDS: 36 — D. Summer, 37 — L. Woods

KEEL — SHREVEPORT — MARTY JOHNSON, MD

2-1 — Knack (old). JUMPS: 29 To 25 — Sniff 'N' Tears, 30 To 24 — G. Rafferty, 26 To 22 — Triumph, 28 To 23 — M. 24 To 20 — H. Brood, 27 To 19 — Night, 23 To 18 — P. Hernandez, 20 To 15 — M. Jackson, 18 To 13 — Journey, 13 To 10 — Little River Band, 15 To 9 — B. Pointer, 12 To 7 — Commodores, 9 To 4 — D. Warwick, Ex To 28 — Atlanta Rhythm Section, Ex To 26 — H. Alpert. ADDS: 27 — N. Lowe, 30 — Doobie Bros., D. Ross

KELI — TULSA — RAY LIVINGSTON, PD

1-1 — R. John. JUMPS: 29 To 25 — H. Alpert, 28 To 24 — Atlanta Rhythm Section, 25 To 22 — B. Pointer, 24 To 21 — G. Rafferty, 23 To 19 — M. 22 To 18 — G.Q., 21 To 14 — N. Lowe, 18 To 11 — Sniff 'N' Tears, 13 To 7 — R. Palmer, 9 To 6 — ELO, 7 To 5 — D. Warwick, 6 To 2 — Little River Band. ADDS: Cheap Trick, J. Stewart, Moon Martin, S. Mills

MIDWEST

WCUE — AKRON — CRAIG JOHNS, PD

1-1 — Knack (old). JUMPS: 39 To 35 — Lobo, 38 To 34 — D. Summer, 39 To 33 — Ashford & Simpson, 36 To 31 — Journey, 37 To 30 — Atlanta Rhythm Section, 32 To 28 — H. Alpert, 27 To 24 — M. McGovern, 23 To 19 — G.Q., 21 To 18 — Sniff 'N' Tears, 15 To 12 — R. Palmer, 11 To 9 — P. Hernandez, 12 To 8 — D. Warwick. ADDS: 39 — S. Mills, 38 — G. Rafferty, 40 — Doobie Bros.

WLS — CHICAGO — ALAN BURNS, MD

1-1 — Knack (old). JUMPS: 29 To 22 — Little River Band, 23 To 19 — Night, 22 To 17 — D. Warwick, 18 To 14 — M. Nightingale, 15 To 10 — ELO, 11 To 6 — R. John, 5 To 3 — C. Daniels Band

Q102 — CINCINNATI — PAT O'BRIEN, MD

2-1 — R. John. JUMPS: 26 To 22 — Knack, 25 To 20 — Atlanta Rhythm Section, 24 To 19 — N. Lowe, 22 To 18 — G. Rafferty, 19 To 15 — Commodores, 16 To 12 — Sniff 'N' Tears, 13 To 10 — R. Palmer, 11 To 9 — Night, 9 To 7 — D. Warwick, 8 To 6 — Little River Band, 7 To 5 — ELO, 6 To 3 — Cars, 4 To 2 — Supertramp. ADDS: 26 — B. Pointer, 27 — Lobo, 28 — D. Summer, 29 — J. Stewart

WGCL — CLEVELAND — DAVE COLLINS, MD

2-1 — C. Daniels Band. JUMPS: 28 To 20 — Kiss, 24 To 19 — Crusaders, 19 To 15 — M. McGovern, 20 To 13 — Journey, 18 To 12 — R. Palmer, 13 To 9 — M. 9 To 3 — Earth, Wind & Fire, Ex To 26 — Atlanta Rhythm Section. ADDS: 22 — Commodores, 29 — B. Pointer, 30 — Kansas, Records, K.C. & Sunshine Band, N. Lowe.

WZZP — CLEVELAND — CLEVELAND REYNOLDS, MD

3-1 — Little River Band. JUMPS: 27 To 22 — M., 22 To 19 — B. Boyer, 23 To 18 — Commodores, 21 To 13

— Triumph, 11 To 5 — D. Warwick, 6 To 4 — Earth, Wind & Fire, 5 To 3 — ELO, Ex To 35 — Atlatl, Rhythm Section, Ex To 20 — Cheap Trick. ADDS: G. Rafferty, Kiss, M. Jackson, B. Dylan.

92X — COLUMBUS — MIKE PERKINS, MD

1-1 — Knack (old). JUMPS: 40 To 35 — Foreigner, 37 To 33 — Atlanta Rhythm Section, 39 To 32 — Knack, 32 To 29 — Triumph, 31 To 25 — Cheap Trick, 30 To 23 — M. McGovern, 38 To 22 — M. Jackson, 22 To 16 — Commodores, 23 To 14 — D. Ross, 19 To 13 — G.Q., 12 To 9 — Cars, 10 To 5 — Journey, 7 To 2 — D. Warwick. ADDS: 36 — H. Alpert, 37 — Doobie Bros., 38 — Moon Martin, 39 — J. Warnes, 40 — Buckeye.

CKLW — DETROIT — ROSALIE TROMBLEY, MD

1-1 — Knack (old). JUMPS: 30 To 25 — N. Lowe, 26 To 19 — D. Summer (B. Side), 25 To 18 — G.Q., 20 To 16 — Lobo, 16 To 13 — R. Palmer, 18 To 11 — P. Hernandez, 19 To 9 — Crusaders, 10 To 8 — M. Nightingale, 9 To 6 — ELO, Ex To 30 — I. Gomm, Ex To 29 — Journey. ADDS: C. Thompson, K. Rogers.

WDBQ — DUBUQUE — CHUCK BAILEY, PD/MD

2-1 — Knack. JUMPS: 30 To 26 — G.Q., 26 To 20 — R. Palmer, 22 To 17 — Night, 19 To 16 — Earth, Wind & Fire, 24 To 15 — D. Warwick, 16 To 12 — Supertramp, 12 To 10 — Cars, 15 To 8 — ELO, 10 To 7 — Little River Band, 5 To 2 — P. Hernandez, Ex To 30 — Journey, Ex To 29 — M. Macgregor, Ex To 28 — M. ADDS: N. Lowe, Commodores, G. Rafferty, H. Alpert, M. Johnson.

KFMD — DUBUQUE — STEVE SESTERHENN, MD

2-1 — R. John. JUMPS: 25 To 20 — Journey, 24 To 19 — B. Pointer, 21 To 17 — N. Lowe, 20 To 16 — H. Alpert, 19 To 15 — Sniff 'N' Tears, 17 To 14 — M., 18 To 12 — Commodores, 14 To 9 — D. Warwick, 10 To 8 — Earth, Wind & Fire, 8 To 5 — ELO, 6 To 3 — Supertramp, 4 To 2 — Little River Band, Ex To 25 — Atlanta Rhythm Section, Ex To 24 — Lobo, Ex To 22 — G. Rafferty. ADDS: 23 — D. Summer, Wings, S. Mills, I. Gomm, M. Jackson.

WNDE — INDIANAPOLIS — BILL GARCIA, PD

1-1 — Earth, Wind & Fire. JUMPS: 29 To 26 — H. Brood, 28 To 25 — Moon Martin, 25 To 22 — G. Rafferty, 26 To 21 — D. Summer, 27 To 20 — Journey, 24 To 19 — Atlanta Rhythm Section, 19 To 14 — N. Lowe, 18 To 13 — Commodores, 15 To 9 — Doobie Bros., 13 To 8 — Sniff 'N' Tears, 12 To 7 — D. Warwick, 7 To 5 — Little River Band, Ex To 30 — Knack, Ex To 29 — Wings, Ex To 27 — M. Jackson. ADDS: J. Stewart, B. Pointer, H. Alpert.

KBEQ — KANSAS CITY — MARSHA LERENBERG, MD

9-1 — Little River Band. JUMPS: 32 To 29 — B. Russell, 30 To 26 — Doobie Bros., 27 To 20 — H. Alpert, 21 To 17 — N. Lowe, 18 To 14 — Sniff 'N' Tears, 24 To 13 — Journey, 19 To 12 — Commodores, Ex To 39 — G. Rafferty, Ex To 38 — Atlanta Rhythm Section, Ex To 32 — D. Summer, Ex To 25 — J. Warnes. ADDS: K. Rogers, B. Dylan.

WHB — KANSAS CITY — AL CASEY, PD

1-1 — Little River Band. JUMPS: 29 To 23 — K. Rogers, 27 To 22 — M. Macgregor, 24 To 21 — C. Thompson, 25 To 20 — Atlanta Rhythm Section, 23 To 18 — Lobo, 20 To 14 — J. Warnes, 18 To 12 — H. Alpert, 19 To 9 — Commodores, 10 To 5 — D. Warwick. ADDS: 25 — D. Summer, 26 — H. Brood.

WAKY — LOUISVILLE — MIKE McVAY, PD

1-1 — Knack (old). JUMPS: 27 To 22 — Doobie Bros., 26 To 21 — H. Alpert, 24 To 18 — M. Jackson, 20 To 15 — G. Rafferty, 17 To 13 — Sniff 'N' Tears, 19 To 12 — G.Q., 14 To 11 — Night, 13 To 10 — Spyro Gyra, 8 To 6 — R. John, 9 To 7 — D. Warwick, 11 To 9 — T. Pendergrass, 4 To 2 — ELO, Ex To 28 — B. Russell. ADDS: 27 — J. Warnes, 29 — D. Summer, 30 — K. Rogers.

WISM — MADISON — JON LITTLE, PD

1-1 — Knack (old). JUMPS: 30 To 27 — Rockets, 29 To 25 — E. Money, 26 To 23 — Atlanta Rhythm Section, 27 To 22 — Wings, 25 To 21 — N. Lowe, 23 To 20 — Supertramp, 22 To 18 — Commodores, 20 To 16 — Sniff 'N' Tears, 18 To 15 — Journey, 19 To 13 — Night, 15 To 12 — D. Warwick, 17 To 10 — Cheap Trick, 13 To 9 — R. Palmer, 10 To 7 — M., 8 To 5 — Little River Band, 5 To 3 — R. John, Ex To 30 — Doobie Bros., Ex To 29 — B. Pointer, Ex To 28 — H. Alpert. ADDS: M. Jackson, Foreigner, J.D. Souther, B. Dylan.

KRIB — MASON CITY — BOB SCOTT, PD

2-1 — R. John. JUMPS: 30 To 25 — D. Summer, 29 To 24 — Moon Martin, 27 To 23 — M., 28 To 22 — Atlanta Rhythm Section, 26 To 19 — Doobie Bros., 24 To 18 — N. Lowe, 25 To 17 — Cheap Trick, 20 To 16 — G. Rafferty, 18 To 13 — Commodores, 13 To 10 — Lobo, 12 To 8 — B. Pointer, 10 To 7 — R. Palmer, 9 To 6 — D. Warwick, 5 To 3 — Little River Band, 4 To 2 — ELO, Ex To 30 — Wings, Ex To 29 — J. Stewart, Ex To 28 — H. Alpert, Ex To 27 — J. Warnes, Ex To 26 — Journey. ADDS: I. Gomm, M. Johnson, M. Macgregor, K. Rogers, Knack, Foreigner.

WZUU — MILWAUKEE — CHRIS CURTIS, PD/MD

2-1 — Cars. JUMPS: 22 To 11 — Earth, Wind & Fire, 13 To 10 — R. Palmer. ADDS: K. Rogers, G.Q., Knack, Kiss, Moon Martin, H. Alpert.

WOKY — MILWAUKEE — JIM BROWN, PD

4-1 — R. John. JUMPS: 35 To 30 — D. Summer, 34 To 29 — Atlanta Rhythm Section, 32 To 28 — Moon Martin, 28 To 25 — D. Ross, 29 To 24 — N. Lowe, 31 To 23 — H. Alpert, 25 To 22 — G. Rafferty, 24 To 21 — B. Russell, 30 To 19 — M. Johnson, 23 To 18 — Crusaders, 21 To 17 — Doobie Bros., 18 To 15 — Night, 14 To 11 — Spyro Gyra, 20 To 10 — M. McGovern, 12 To 9 — R. Palmer, 10 To 7 — Sniff 'N' Tears, 6 To 4 — Commodores, Ex To 32 — I. Gomm, Ex To 31 — Ashford & Simpson, Ex To 27 — K. Rogers. ADDS: 34 — Knack, 35 — E. Money, K.C. & Sunshine Band.

KDWB — MINNEAPOLIS — DAVE THOMSON, PD

1-1 — Knack (old). JUMPS: 30 To 24 — Atlanta Rhythm Section, 28 To 22 — Wings, 24 To 21 — A. Garfunkel, 22 To 19 — Doobie Bros., 20 To 17 — Triumph, 23 To 13 — Commodores, 15 To 12 — Sniff 'N' Tears, 14 To 11 — Blackfoot, 12 To 9 — R. Palmer, 13 To 8 — E. Rabbitt, 7 To 5 — Little River Band, 6 To 4 — R. John, 5 To 3 — Earth, Wind & Fire. ADDS: 30 — Foreigner.

KSTP — MINNEAPOLIS — DON MICHAELS, MD

1-1 — Earth, Wind & Fire. JUMPS: 30 To 25 — R. Coolidge, 28 To 20 — Supertramp, 24 To 18 — Toby Beau, 20 To 16 — Commodores, 18 To 15 — C. Thompson, 17 To 13 — M. Macgregor, 16 To 12 — M. Johnson, 13 To 9 — Lobo, 11 To 7 — M. McGovern, 8 To 5 — H. Alpert, 6 To 2 — Little River Band, Ex To 30 — B. Pointer, Ex To 29 — A. Garfunkel, Ex To 26 — G. Rafferty. ADDS: B. Mandrell, Wings, K. Rogers.

WOW — OMAHA — ERIK FOX, PD/MD

1-1 — Knack (old). JUMPS: 29 To 26 — B. Pointer, 23 To 20 — Sniff 'N' Tears, 12 To 10 — N. Lowe, 11 To 7 — Supertramp, 8 To 6 — R. John, 9 To 5 — R. Palmer, Ex To 25 — P. Hernandez. ADDS: 21 — M. Johnson, 29 — Knack, 30 — K. Rogers, L. Goffin, H. Alpert.

WSPT — STEVENS POINT — PAT MARTIN, PD/MD

1-1 — R. John. JUMPS: 29 To 25 — K.C. & Sunshine Band, 27 To 23 — B. Pointer, 30 To 22 — I. Gomm, 26 To 20 — Moon Martin, 23 To 19 — M. Johnson, 24 To 18 — H. Alpert, 21 To 17 — P. Hernandez, 20 To 15 — Atlanta Rhythm Section, 19 To 12 — N. Lowe, 17 To 10 — Commodores, 12 To 9 — D. Warwick, 9 To 7 — Sniff 'N' Tears, 14 To 6 — M., 10 To 5 — Cheap Trick, 5 To 3 — Journey, Ex To 30 — J. Cougar, Ex To 29 — Kansas, Ex To 28 — D. Summer, Ex To 27 — Knack, Ex To 24 — C. Thompson. ADDS: D. Edmunds, K. Rogers, J. Warnes, Wings, Foreigner.

KLEO — WICHITA — BOB MCKAY, PD

2-1 — Little River Band. JUMPS: 26 To 20 — Moon Martin, 25 To 18 — Wings, 22 To 17 — M. Johnson, 28 To 15 — H. Alpert, 17 To 13 — Doobie Bros., 19 To 12 — D. Summer, 30 To 22 — L. Goffin, 13 To 9 — M. McGovern, 8 To 6 — R. Palmer, 5 To 3 — D. Warwick, 4 To 2 — Commodores, Ex To 30 — Kansas, Ex To 27 — D. Gray, Ex To 24 — B. Dylan, Ex To 19 — Lobo. ADDS: J. Spencer, I. Gomm, Knack, J.D. Souther, R. Coolidge.

WEST

KRKE — ALBUQUERQUE — DEBBIE HUGHES, MD

6-1 — Little River Band. JUMPS: 39 To 34 — Journey, 34 To 30 — Heart, 30 To 26 — B. Pointer, 21 To 17 — Sniff 'N' Tears, 22 To 16 — Commodores, 16 To 13 — M., 12 To 9 — Lobo, 14 To 8 — R. Palmer, 8 To 3 — ELO. ADDS: 36 — Doobie Bros., Cheap Trick, K. Rogers, Moon Martin, S. Mills.

KERN — BAKERSFIELD — KRIS MITCHELL, MD

1-1 — R. John. JUMPS: 29 To 26 — Addrissi Bros., 27 To 24 — Doobie Bros., 26 To 23 — B. Pointer, 25 To

continued on page 25

POP RADIO

ANALYSIS

REGIONAL ACTION

EAST

- Most Added**
1. YOU DECORATED MY LIFE — Kenny Rogers — United Artists
 2. LOVIN', TOUCHIN', SQUEEZIN' — Journey — Columbia
 3. GOOD GIRLS DON'T — Knack — Capitol
 4. DIRTY WHITE BOY — Foreigner — Atlantic
- Most Active**
1. SAIL ON — Commodores — Motown
 2. LONESOME LOSER — LITTLE River Band — Capitol
 3. SPOOKY — Atlanta Rhythm Section — BGO/Polydor
 4. POP MUZIK — M — Sire/Warner Bros.

SOUTHEAST

- Most Added**
1. YOU DECORATED MY LIFE — Kenny Rogers — United Artists
 2. DIRTY WHITE BOY — Foreigner — Atlantic
 3. GOOD GIRLS DON'T — Knack — Capitol
 4. DEPENDIN' ON YOU — Doobie Bros. — Warner Bros.
- Most Active**
1. POP MUZIK — M — Sire/Warner Bros.
 2. RISE — Herb Alpert — A&M
 3. CRUEL TO BE KIND — Nick Lowe — Columbia
 4. DRIVER'S SEAT — Sniff 'N' The Tears — Atlantic

SOUTHWEST

- Most Added**
1. DEPENDIN' ON YOU — Doobie Bros. — Warner Bros.
 2. DIM ALL THE LIGHTS — Donna Summer — Casablanca
 3. YOU DECORATED MY LIFE — Kenny Rogers — United Artists
 4. CRUEL TO BE KIND — Nick Lowe — Columbia
- Most Active**
1. SAIL ON — Commodores — Motown
 2. GET IT RIGHT NEXT TIME — Gerry Rafferty — United Artists
 3. I'LL NEVER LOVE THIS WAY AGAIN — Dionne Warwick — Arista
 4. SPOOKY — Atlanta Rhythm Section — BGO/Polydor

MIDWEST

- Most Added**
1. YOU DECORATED MY LIFE — Kenny Rogers — United Artists
 2. GOOD GIRLS DON'T — Knack — Capitol
 3. RISE — HERB ALPERT — A&M
 4. DIM ALL THE LIGHTS — Donna Summer — Casablanca
- Most Active**
1. I'LL NEVER LOVE THIS WAY AGAIN — Dionne Warwick — Arista
 2. SAIL ON — Commodores — Motown
 3. SPOOKY — Atlanta Rhythm Section — BGO/Polydor
 4. LONESOME LOSER — Little River Band — Capitol

WEST

- Most Added**
1. YOU DECORATED MY LIFE — Kenny Rogers — United Artists
 2. I KNOW A HEARTACHE — Jennifer Warnes — Arista
 3. GOOD GIRLS DON'T — Knack — Capitol
 4. YOU'RE ONLY LONELY — J.D. Souther — Columbia
- Most Active**
1. SAIL ON — Commodores — Motown
 2. I'LL NEVER LOVE THIS WAY AGAIN — Dionne Warwick — Arista
 3. RISE — Herb Alpert — A&M
 4. POP MUZIK — M — Sire/Warner Bros.

MOST ADDED RECORDS

1. **YOU DECORATED MY LIFE — KENNY ROGERS — UNITED ARTISTS**
WCAO, WRVQ, WAKY, WKY, WOW, WAPE, Q105, WNOE, KING, KREM, KJRB, KBEQ, WKXX, WAYS, WERC, KJR, WKBW, WPRO-FM, KSTP, KIOA, WXLO, WRKO, WZUU, KIMN, CKLW, WHHY, WLAC, KAAV, KRKE, WAGQ, WGSV, KRSP, WSPT, KRIB, WFOM.
2. **DIRTY WHITE BOY — FOREIGNER — ATLANTIC**
WSGA, 96KX, Q105, WNOE, WTIK, WKXX, BJ105, WSGN, KJR, WPRO-FM, WISM, WPEZ, WRKO, KDWB, WHHY, WSEZ, KOPA, WAGQ, V97, KROY, KRSP, WSPT, KRIB, WRFC.
3. **GOOD GIRLS DON'T — THE KNACK — CAPITOL**
WOW, 96KX, WAPE, WNOE, WTIK, KREM, WBBQ, KJR, KLEO, Z93, WPRO-FM, WPGC, WZUU, WOKY, KIMN, KOPA, WWKS, WAGQ, KROY, WBLI, KRSP, KRIB.
4. **DEPENDIN' ON YOU — DOOBIE BROTHERS — WARNER BROS.**
Z97, KEEL, KPAM, BJ105, WBBQ, 92X, Z93, WAXY, WPRO-FM, KILT, WXLO, K TSA, KRKE, V97, WKIX, KC101, WGUY, WCUE.
5. **DIM ALL THE LIGHTS — DONNA SUMMER — CASABLANCA**
Q102, WAKY, KING, KTAC, WBBQ, WHB, KSLQ, KLIF, WPEZ, WAXY, KILT, V97, KFMD.
6. **DON'T STOP TIL' YOU GET ENOUGH — MICHAEL JACKSON — EPIC**
WCAO, WZZP, KING, KJRB, WSGN, WERC, KJR, WISM, WXLO, V97, WGSV, WTRY, KFMD.
7. **ARROW THROUGH ME — WINGS — COLUMBIA**
WFIL, KOFM, WTIK, JB105, KERN, KLIF, KSTP, B100, KIMN, WANS, KC101, KFMD, WSPT.
8. **HOLD ON — IAN GOMM — STIFF/EPIC**
96KX, KFI, KPAM, WBBQ, KLEO, Z93, KHJ, WHHY, WAGQ, KFMD, KRIB, WRFC.
9. **YOU'RE ONLY LONELY — J.D. SOUTHER — COLUMBIA**
KSLY, WFOM, KRTH, KHJ, KILT, WISM, KLEO, KGW, KRKE, KFI, KFRC, WHBQ.
10. **I KNOW A HEARTACHE WHEN I SEE ONE — JENNIFER WARNES — ARISTA**
WAKY, KCPX, KERN, KTAC, KGW, KPAM, 92X, KILT, WWKS, KC101, WSPT.
11. **RISE — HERB ALPERT — A&M**
WOW, F105, KVIL, BJ105, WNDE, 92X, WZUU, V97, KAAV, 14Q, WDBQ.
12. **MIDNIGHT WIND — JOHN STEWART — RSO**
Q102, WTIK, WBBQ, KTAC, WNDE, WPRO-FM, KLIF, KFYE, KELI, WTRY, KSLY.
13. **ROLENE — MOON MARTIN — CAPITOL**
WCAO, KTAC, WTIK, 92X, WAXY, WZUU, KRKE, KELI, KROY, WTRY.

RADIO ACTIVE SINGLES

1. **SAIL ON — COMMODORES — MOTOWN**
WCAO 13-10, WSGA 7-5, Q102 19-15, WZZP 23-18, WFIL 19-16, WAPE 21-16, KOFM 26-19, WNDE 28-23, WTIK-FM 25-18, WSGN 15-11, WKXX 22-17, KBEQ 19-12, KVIL 23-19, WTIK 31-22, KPAM 17-9, KGW 22-18, KJRB 16-12, KREM 11-8, KTAC 30-24, KING 18-12, KFI 17-9, F105 27-23, WIF1 25-18, WBBF 7-1, KEEL 12-7, 92X 22-16, WNDE 18-13, KLEO 4-2, KRBE 8-4, KJR 13-7, WERC 18-14, WBBQ 6-1, WPRO-FM 15-9, WHB 19-9, KSTP 20-16, WISM 22-18, WKTQ 13-8, KSLQ 13-6, KLIF 21-18, WPEZ 23-19, WRKO 24-21, B100 Ex-26, KRTH 16-12, KHJ 20-16, KFRC Ex-30, KILT 9-4, KIMN 18-5, WOKY 6-4, KDWB 23-13
2. **I'LL NEVER LOVE THIS WAY AGAIN — DIONNE WARWICK — ARISTA**
WSGA 6-4, Q102 9-7, WAKY 9-7, WZZP 11-5, 96KX 20-13, KOFM 12-8, Q105 14-9, WTIK-FM 8-6, WSGN 4-2, BJ105 18-12, KVIL 12-10, KPAM 8-3, KGW 9-6, KJRB 12-10, KREM 8-5, KERN 13-10, KFI 22-19, KCPX 20-15, WIF1 19-13, KEEL 9-4, 92X 7-2, WNDE 12-7, KLEO 5-3, KJR 20-16, WERC 7-4, WPRO-FM 7-5, WHB 10-5, WISM 15-12, KLIF 9-5, KSLQ 21-8, WABC 15-9, WRKO 18-14, KRTH 4-2, KHJ 10-8, KFRC 16-13, Y100 19-16, WAXY 6-2, WGCL 13-9, WLS 22-17, KIMN 4-2
3. **LONESOME LOSER — LITTLE RIVER BAND — CAPITOL**
Z97 16-9, WRVQ 7-3, Q102 8-6, WKY 5-2, WFIL 16-13, KOFM 6-4, Q105 9-3, WTIK-FM 5-3, BJ105 11-9, KPAM 5-2, KGW 7-4, KJRB 10-6, KREM 10-7, KTAC 14-9, KCPX 4-2, WIF1 17-7, KBEQ 9-1, WZZP 3-1, WOW 5-3, 96KX 6-1, KEEL 13-10, WNDE 7-5, KRBE 11-8, WKBW 13-9, WERC 11-8, WAYS 6-3, WPRO-FM 8-6, KSTP 6-2, WISM 8-5, WKTQ 20-12, WPGC 6-4, KVIL 15-11, WABC 18-12, WXLO 14-10, KFRC 10-8, Y100 20-17, WAXY 10-7, WLS 29-22, KDWB 7-5
4. **RISE — HERB ALPERT — A&M**
WRVQ 26-21, WSGA 20-17, WAKY 26-21, WAPE 22-18, WNDE 36-30, WSGN 30-24, KBEQ 27-20, WTIK 29-26, KJRB 26-21, KREM 22-19, KTAC Ex-29, KING 14-11, KERN Ex-30, KFI 18-10, KCPX 27-22, WIF1 Ex-23, WBBF 17-9, KEEL Ex-26, KLOE 28-15, KJR Ex-23, WERC 25-21, WBBQ 22-17, Z93 17-11, WHB 18-12, KSTP 8-5, WISM Ex-28, WPGC 15-10, KSLQ 31-25, WRKO Ex-24, WXLO 6-4, B100 27-22, KRTH 11-7, KHJ 14-9, KFRC 29-23, KILT 17-9, Y100 23-18, WAXY 27-20, KIMN 28-20, WOKY 31-23
5. **SPOOKY — ATLANTA RHYTHM SECTION — BGO/POLYDOR**
Q102 25-20, WZZP Ex-35, WKY 30-22, 96KX 16-11, WFIL Ex-20, WAPE 26-21, KOFM 29-25, WNDE 33-27, WTIK-FM 26-23, WKXX 26-22, KBEQ Ex-38, KJRB 27-21, KREM 26-20, KING 25-21, KERN 25-21, KFI Ex-30, KCPX 22-18, F105 Ex-8, KEEL Ex-28, 92X 37-33, WNDE 24-19, WKBW 28-23, KJR 21-18, WHB 25-20, WISM 26-23, WPGC Ex-30, KLIF 28-23, KSLQ 24-21, WPEZ 22-18, WXLO Ex-30, B100 24-21, KHJ 25-22, WGCL Ex-26, KTLK Ex-38, WOKY 34-29, KDWB 30-24

SECONDARY RADIO ACTIVE

1. **POP MUZIK — M — SIRE/WARNER BROS.**
WSEZ 16-6, KAAV Ex-21, KOPA 21-16, KFYE 17-11, KRKE 16-13, KRQ 37-31, WWKS 17-11, WAGQ 10-1, WGSV 15-11, KELI 23-19, WKIX 26-19, WANS 13-9, WICC 15-11, KROY 10-6, WGUY 18-10, WTRY Ex-23, KRSP 19-15, KRIB 27-23, WSPT 14-6, WDBQ Ex-28, WFRC 22-14, WQXQ Ex-34, KFMD 17-14, WFOM 16-12
2. **SAIL ON — COMMODORES — MOTOWN**
KAAV 10-8, K TSA 18-8, KOPA 18-8, KRKE 22-16, KRQ 32-25, WWKS 7-3, WAGQ 11-7, V97 22-16, WGSV 10-2, WKIX 13-7, WANS 20-13, WICC 10-7, KROY 22-17, WBLI 30-27, KC101 20-12, WGUY Ex-27, 14Q 23-11, KRSP 18-13, 92X 22-16, KRIB 18-13, WSPT 17-10, KFMD 18-12
3. **HEAVEN MUST HAVE SENT YOU — BONNIE POINTER — MOTOWN**
KOPA 24-21, KFYE 23-16, KRKE 30-26, KRQ Ex-39, WWKS 25-18, WAGQ 26-22, WGSV 18-12, KELI 25-22, WKIX 20-16, WANS 23-18, WICC 13-10, WBLI 25-19, KC101 17-11, WGUY 28-25, 14Q 17-7, WTRY 26-20, KRSP 15-12, KRIB 12-8, WSPT 27-23, WFOM 20-15, KFMD 24-19
4. **DRIVER'S SEAT — SNIFF 'N' THE TEARS — ATLANTIC**
WSEZ 12-8, KAAV 23-17, KOPA 25-22, KFYE 10-6, KRKE 21-17, KRQ 15-10, WWKS 16-12, WAGQ 9-6, WGSV 16-13, KELI 18-11, WANS 4-2, WICC 18-12, KROY 17-13, WGUY 8-5, KRSP 17-14, WCUE 21-18, WSPT 9-7, KFMD 19-15, WQXQ 4-2, WRFC 10-7, WFOM 10-8
5. **RISE — HERB ALPERT — A&M**
WSEZ 18-14, KOPA 30-19, KFYE Ex-26, WWKS 21-17, WAGQ 24-20, KELI 29-25, WANS Ex-34, WICC 23-18, KROY Ex-28, WBLI 17-14, KC101 30-26, WGUY 29-26, WTRY 22-12, KRSP 29-25, WCUE 32-28, KRIB Ex-28, WSPT 24-18, KFMD 20-16, WRFC 19-12, WFOM 11-7
6. **SPOOKY — ATLANTA RHYTHM SECTION — BGO/POLYDOR**
WSEZ 37-29, KRQ 16-13, WWKS 20-16, V97 31-27, WGSV 23-19, KELI 28-24, WANS 29-23, WICC 21-16, WGUY 24-21, KSLY 24-17, KRSP 24-18, WCUE 37-30, KRIB 28-22, WSPT 20-15, KFMD Ex-25, WQXQ 14-10, WRFC 23-19, WFOM 18-14
7. **LOVIN', TOUCHIN', SQUEEZIN' — JOURNEY — COLUMBIA**
WSEZ 31-25, KAAV 25-16, KOPA 22-18, KFYE 7-5, KRKE 39-34, WWKS 28-22, WAGQ 25-21, V97 27-19, WANS 18-11, WGUY 26-23, KRSP 27-23, WCUE 36-31, KRIB Ex-26, WSPT 5-3, WDBQ Ex-30, KFMD 25-20, WQXQ 5-3, WRFC 27-24

REGIONAL PROGRAMMING GUIDE

(continued from page 23)

21 — Atlanta Rhythm Section, 23 To 20 — G. Rafferty, 22 To 18 — N. Lowe, 21 To 17 — Journey, 19 To 16 — P. Hernandez, 18 To 15 — Sniff 'N' Tears, 13 To 10 — D. Warwick, 11 To 8 — R. Palmer, 9 To 7 — ELO, Ex To 30 — H. Alpert, Ex To 28 — Knack, Ex To 27 — Cheap Trick. ADDS: J. Warnes, Wings.

KIMN — DENVER — DOUG ERICKSON, MD

2-1 — Little River Band, JUMPS: 28 To 20 — H. Alpert, 20 To 17 — P. Hernandez, 22 To 16 — B. Pointer, 19 To 14 — B. Russell, 21 To 13 — N. Lowe, 13 To 10 — R. Palmer, 11 To 9 — Night, 9 To 6 — Sniff 'N' Tears, 18 To 5 — Commodores, 4 To 2 — D. Warwick. ADDS: Knack, Wings, K. Rogers, Lobo, A. Murray.

KTLK — DENVER — PAULA MATTHEWS, MD

2-1 — B. Streisand, JUMPS: 40 To 35 — Siren, 39 To 34 — C. Daye, 37 To 33 — F. Kinney, 38 To 32 — G. Rafferty, 33 To 29 — Crusaders, 35 To 28 — A. Hudson, 29 To 25 — Addrissi Bros., 27 To 24 — B. Russell, 30 To 22 — M, 25 To 21 — M. Jackson, 21 To 17 — F. James, 10 To 8 — Night, 8 To 4 — Cars, Ex To 40 — Lobo, Ex To 39 — AKB, Ex To 38 — Atlanta Rhythm Section, Ex To 37 — Doobie Bros., Ex To 36 — L. Goffin. ADDS: R. Woods, K. Silver, Destination, Prince, Funkadelic, P. Stanley.

KRTH — LOS ANGELES — BOB HAMILTON, PD

1-1 — Knack (old), JUMPS: 30 To 26 — Knack, 27 To 24 — K.C. & Sunshine Band, 25 To 22 — J. Warnes, 28 To 21 — M. Jackson, 23 To 20 — Journey, 16 To 12 — Commodores, 13 To 9 — M, 11 To 7 — H. Alpert, 4 To 2 — D. Warwick, Ex To 30 — I. Gomm, Ex To 29 — D. Edmunds, Ex To 28 — F. Joli. ADDS: J.D. Souther.

KHJ — LOS ANGELES — CHUCK MARTIN, PD

1-1 — Knack (old), JUMPS: 28 To 25 — E. Money, 27 To 23 — S. Mills, 25 To 22 — Atlanta Rhythm Section, 20 To 16 — Commodores, 18 To 15 — Sniff 'N' Tears, 16 To 13 — M, 14 To 9 — H. Alpert, 10 To 8 — D. Warwick, 7 To 2 — M. Nightingale, Ex To 29 — Foreigner, Ex To 27 — Doobie Bros., Ex To 26 — M. Jackson. ADDS: B. Dylan, M. Macgregor, I. Gomm, J.D. Souther.

KFI — LOS ANGELES — ROGER COLLINS, MD

1-1 — Knack (old), JUMPS: 30 To 21 — Knack, 22 To 19 — D. Warwick, 18 To 10 — H. Alpert, 17 To 9 — Commodores, 10 To 7 — ELO, 8 To 3 — R. John, Ex To 30 — Atlanta Rhythm Section, Ex To 28 — M. Jackson. ADDS: I. Gomm.

KOPA — PHOENIX — STEVE RIVERS, PD

3-1 — Chic, JUMPS: 25 To 22 — Sniff 'N' Tears, 24 To 21 — B. Pointer, 23 To 20 — D. Summer, 30 To 19 — H. Alpert, 22 To 18 — Journey, 21 To 16 — M, 19 To 13 — D. Warwick, 15 To 12 — R. Palmer, 17 To 10 — D. Ross, 18 To 8 — Commodores, 11 To 6 — M. Nightingale, 9 To 5 — P. Hernandez, 7 To 2 — Little River Band, Ex To 30 — L. Wood, Ex To 29 — Doobie Bros., Ex To 26 — B. Thorpe, Ex To 25 — M. Jackson. ADDS: Knack, Foreigner.

KGW — PORTLAND — JANICE WOJNIAK, MD

2-1 — Earth, Wind & Fire, JUMPS: 27 To 24 — Doobie Bros., 24 To 21 — M, 22 To 18 — Commodores, 20 To 17 — N. Lowe, 19 To 16 — B. Pointer, 16 To 13 — Sniff 'N' Tears, 15 To 12 — C. Daniels Band, 14 To 11 — M. McGovern, 9 To 6 — D. Warwick, 7 To 4 — Little River Band. ADDS: J. Warnes, J.D. Souther.

KPAM — PORTLAND — BILL MAYNE, PD/MD

2-1 — Earth, Wind & Fire, JUMPS: 33 To 22 — B. Pointer, 32 To 16 — N. Lowe, 26 To 11 — Sniff 'N' Tears, 17 To 9 — Commodores, 11 To 6 — ELO, 14 To 5 — R. Palmer, 8 To 3 — D. Warwick, 5 To 2 — Little River Band, Ex To 35 — Moon Martin, Ex To 34 — R. Coolidge, Ex To 32 — D. Summer, Ex To 29 — Wings, Ex To 24 — Journey. ADDS: Doobie Bros., I. Gomm, Atlanta Rhythm Section, J. Warnes.

KROY — SACRAMENTO — CHUCK HALE, PD

1-1 — Knack (old), JUMPS: 28 To 24 — G. Rafferty, 24 To 20 — N. Lowe, 26 To 19 — E. Money, 27 To 18 — D. Warwick, 22 To 17 — Commodores, 20 To 15 — M. Jackson, 17 To 13 — Sniff 'N' Tears, 12 To 10 — Little River Band, 11 To 8 — ELO, 10 To 6 — M, Ex To 30 — Doobie Bros., Ex To 28 — H. Alpert. ADDS: Foreigner, Moon Martin, B. Russell, Knack.

KCPX — SALT LAKE CITY — GARY WALDRON, PD

1-1 — Earth, Wind & Fire, JUMPS: 30 To 27 — E. Money, 29 To 26 — Wings, 28 To 23 — L. Goffin, 27 To 22 — H. Alpert, 24 To 20 — Lobo, 25 To 19 — B. Pointer, 22 To 18 — Atlanta Rhythm Section, 21 To 17 — G. Rafferty, 20 To 15 — D. Warwick, 17 To 13 — M. McGovern, 14 To 11 — Journey, 13 To 10 — N. Lowe, 9 To 6 — Sniff 'N' Tears, 7 To 5 — R. Palmer, 11 To 4 — Commodores, 4 To 2 — Little River Band, Ex To 29 — Bama, Ex To 28 — P. Hernandez. ADDS: G. Campbell, J. Warnes, Wilson Bros.

KRSP — SALT LAKE CITY — LORRAINE WINNEGAR, MD

10 To 1 — Little River Band, JUMPS: 30 To 27 — Moon Martin, 29 To 25 — H. Alpert, 28 To 24 — Cheap Trick, 27 To 23 — Journey, 25 To 22 — D. Summer, 23 To 19 — G. Rafferty, 24 To 18 — Atlanta Rhythm Section, 19 To 15 — M, 17 To 14 — Sniff 'N' Tears, 18 To 13 — Commodores, 15 To 12 — B. Pointer, 16 To 11 — N. Lowe, 14 To 9 — R. Palmer, 8 To 5 — D. Warwick, 7 To 4 — ELO, Ex To 30 — Lobo, Ex To 29 — Wings, Ex To 28 — Doobie Bros. ADDS: Knack, Foreigner, K. Rogers.

B100 — SAN DIEGO — BOBBY RICH, PD

1-1 — Earth, Wind & Fire, JUMPS: 27 To 22 — H. Alpert, 24 To 21 — Atlanta Rhythm Section, 22 To 19 — Cheap Trick, 20 To 15 — M, 12 To 10 — R. Palmer, Ex To 28 — Knack, Ex To 26 — Commodores. ADDS: Wings, G. Rafferty.

KFRC — SAN FRANCISCO — DAVE SHOLIN, MD

1-1 — Knack (old), JUMPS: 29 To 23 — H. Alpert, 23 To 19 — Sniff 'N' Tears, 19 To 16 — R. John, 18 To 15 — R. Palmer, 16 To 13 — D. Warwick, 21 To 10 — M. Jackson, 10 To 8 — Little River Band, 9 To 6 — P. Hernandez, 7 To 4 — G.Q., 5 To 2 — M. Nightingale, Ex To 30 — Commodores.

KSLY — SAN LUIS OBISPO — CHUCK STEVENS, MD

1-1 — Knack (old), JUMPS: 29 To 24 — M. Johnson, 28 To 23 — Addrissi Bros., 27 To 22 — E. Money, 26 To 21 — D. Ross, 23 To 20 — B. Knights, 24 To 17 — Atlanta Rhythm Section, 19 To 15 — E. Rabbitt, 17 To 12 — M. Macgregor, Ex To 30 — Moon Martin, Ex To 29 — K. Rogers, Ex To 28 — S. Mills, Ex To 27 — Wings, Ex To 26 — Doobie Bros., Ex To 25 — M. Jackson. ADDS: J. Stewart, J.D. Souther, B. Russell.

KJR — SEATTLE — TRACY MITCHELL, PD

4-1 — R. John, JUMPS: 25 To 22 — G. Rafferty, 24 To 21 — B. Dylan, 23 To 19 — Sniff 'N' Tears, 21 To 18 — Atlanta Rhythm Section, 20 To 16 — D. Warwick, 16 To 13 — B. Pointer, 12 To 9 — Doobie Bros., 15 To 8 — M, 13 To 7 — Commodores, 10 To 6 — Journey, Ex To 26 — New England, Ex To 25 — Charlie, Ex To 24 — Wings, Ex To 23 — H. Alpert. ADDS: Knack, Foreigner, S. Quatro, K. Rogers, M. Jackson.

KING — SEATTLE — TOM MCKAY, MD

1-1 — Earth, Wind & Fire, JUMPS: 25 To 21 — Atlanta Rhythm Section, 24 To 18 — G. Rafferty, 21 To 17 — N. Lowe, 18 To 12 — Commodores, 14 To 11 — H. Alpert, 13 To 9 — Journey, 6 To 4 — M, Ex To 25 — Knack, Ex To 23 — Moon Martin, Ex To 22 — Wings. ADDS: K. Rogers, D. Summer, M. Jackson.

KJRB — SPOKANE — TOM HUTYLER, MD

1-1 — Knack (old), JUMPS: 31 To 27 — Doobie Bros., 30 To 25 — D. Edmunds, 29 To 22 — D. Summer, 26 To 21 — H. Alpert, 27 To 20 — Atlanta Rhythm Section, 23 To 19 — Sniff 'N' Tears, 25 To 18 — Journey, 20 To 15 — N. Lowe, 16 To 12 — Commodores, 12 To 10 — D. Warwick, 13 To 9 — M, 9 To 7 — R. Palmer, 10 To 6 — Little River Band, 7 To 5 — Chic, 6 To 3 — P. Hernandez, Ex To 29 — Wings, Ex To 28 — B. Pointer, Ex To 24 — Cheap Trick. ADDS: S. Quatro, M. Jackson, K. Rogers, B. Dylan.

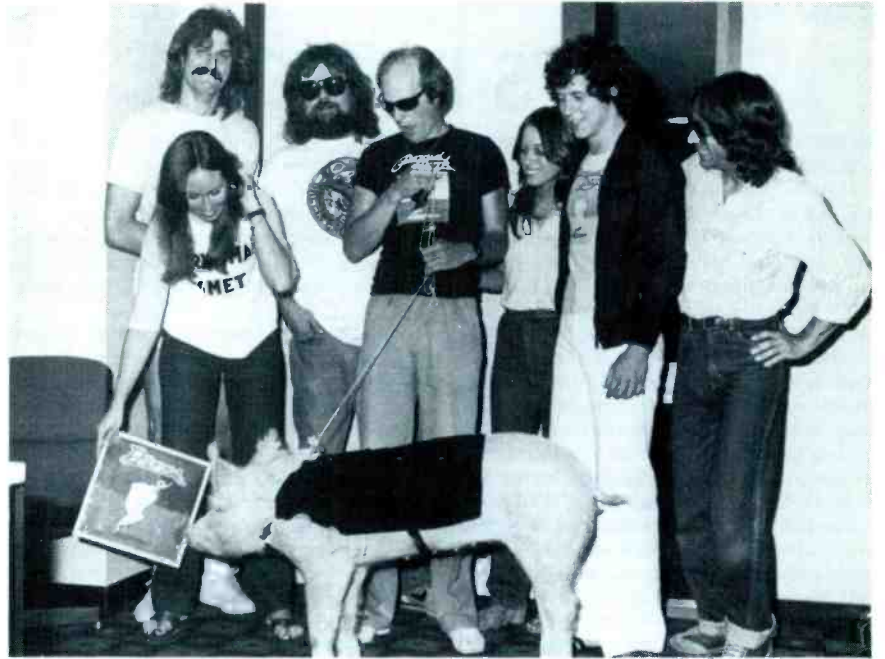
KREM — SPOKANE — DON NORDINE, PD

1-1 — Knack (old), JUMPS: 30 To 25 — B. Pointer, 29 To 23 — Doobie Bros., 27 To 22 — N. Lowe, 24 To 21 — G. Rafferty, 26 To 20 — Atlanta Rhythm Section, 22 To 19 — H. Alpert, 25 To 15 — D. Summer, 17 To 14 — Sniff 'N' Tears, 15 To 11 — M, 11 To 8 — Commodores, 10 To 7 — Little River Band, 8 To 5 — D. Warwick, 7 To 4 — R. Palmer, Ex To 29 — Cheap Trick, Ex To 28 — P. Hernandez, Ex To 27 — Moon Martin. ADDS: Knack, B. Dylan, K. Rogers.

KTAC — TACOMA — BRUCE CANNON, MD

2-1 — B. Streisand, JUMPS: 30 To 24 — Commodores, 15 To 10 — M, 14 To 9 — Little River Band, Ex To 30 — G. Rafferty, Ex To 29 — H. Alpert, Ex To 28 — Doobie Bros. ADDS: Moon Martin, J. Stewart, D. Summer, J. Warnes.

The following stations were also used in this weeks research: WKTQ, KOFM, KRQ, WAXY, K TSA, KFYE, Q105, WTIC-FM



ARNIE VISITS KMET FOR THE DUROCS — Following an LP preview party in San Francisco, Ron Nagle and Scott Mathews — the artists behind Capitol recording group Durocs — joined Arnie The Pig and staffers of Capitol's Durocs Airplay Proliferation Board at Los Angeles' KMET-FM to deliver the "Durocs" LP and the single "It Hurts To Be In Love." Arnie was interviewed on the air while everyone else just watched and listened. Pictured are (l-r) Sam Bellamy, KMET PD; Pat Kelley, KMET Co-Director; Jack Snyderfish, KMET MD; Nagle; Arnie attached to his trainer's leash; Susan Scharf, Capitol pop promotion manager, Los Angeles; Mathews, and Dave Rothstein, Capitol western AOR promotion coordinator.

Sly Is Back With New WB Package

(continued from page 8)

certain parts of many of the cuts.

"I wanted to make the record sound as if Sly were performing the tracks for the first time today," enthused Luongo. "It was all done as tastefully as possible and Epic took a long time to make sure that everything sounded just right and true to the originals."

According to Peter Bennett, Sly's attorney, no clause existed in Sly's former contract with Epic under which "third party could unilaterally go into the studio and change his songs." However, Bennett has sent a letter to Epic allowing the label to release the LP under the expressed condition that the label would be doing so "under a special license."

Royalty Question

Ken Roberts, Sly's current manager, noted that royalty rates on songs included on the Epic set are still in question at this point. "The royalty rate which we quoted CBS (Epic) was under Sly's original 1972 contract with the label," said Roberts. "And we are treating this album as we would a new album, since they have added different instrumentation to the song, thereby changing them."

Sly previously had two concurrent contracts with Epic, the first extending from 1967 to 1972 and the second running from 1972 to 1977.

"To date, Sly nor anyone connected with Sly has heard the tapes from the record," indicated Bennett. "We're hoping that it doesn't go to litigation and we would only do so if the conditions of our letter to CBS aren't met."

At this point, the royalty question remains unresolved according to Bennett and Epic has yet to answer his letter, although the label still intends to release the LP as scheduled.

President Inks Burton For U.K. & Germany

LOS ANGELES — Recording artist Jay Burton has signed with President Records for exclusive distribution in the UK and Germany. Burton's first LP with the label, "Midnight Dance," is scheduled for mid-September release.

Non-Disco 12's Have No Future, Label Execs Say

(continued from page 16)

charts for 50 weeks," Campagna adds.

As for the labels' use of the 7" for promotional purposes, there is a simple and practical reason for the continued existence of the 45. "Top 40 radio stations won't play a 12" or an album. The 7" single is our only merchandising tool for AM radio," according to Joe Petrone, VP marketing, EMI. "Radio wants to keep playing time to a minimum."

The future of the 12" disco release is less assured. Says Larry Yasgar, national sales manager at Atlantic, "We're putting out very few commercial 12" singles and less promotional ones. Because of the cost of promotional release, we take a very long look at how effective the 12" will be in supporting a forthcoming album."

Disco 12" Downturn

Polydor's Harry Anger echoes this sentiment: "We're being very selective about releasing disco records commercially. There's been a big change in the disco 12" market and a downturn in 12" sales. The single can be a good selling item or it can undercut the album."

"It all goes back to using the 12" as the bait before the album is released, then yanking it when the album comes out."

Today's trends often turn out to be tomorrow's outdated, impracticable history. Flexibility will no doubt continue to characterize the industry's attitude toward the format of both promotional and commercial releases.

Alan Ostroff, Infinity's director of merchandising, sums up the industry's philosophy when he says, "Right now we're in the business of selling 45s and LPs. But we're a record company that likes to react as well as create trends. We move quickly so we can be a leader in developing new ideas."

Charlie Daniels Single Is Certified Gold

NEW YORK — Epic recording group The Charlie Daniels Band has had their hit single, "The Devil Went Down to Georgia," certified gold.

MERCHANDISING

WHAT'S IN-STORE

NARM NOTES — In the latest NARM newsletter, John Cohen, former NARM president and head of Disc Records states that record merchandisers now have inventory investments that have gone up 33% in two years. The retailer who had a \$70,000 inventory to do X amount of business, now has to invest \$100,000 to do the same amount of business . . . In the near future, NARM will be instituting a check verification program which will guarantee any personal check presented at a store for only 2.5% of the value of the check verified . . . And a reminder that the 1980 NARM convention will take place March 23-27 at the MGM Grand Hotel in Las Vegas.

IN STORE — After achieving triple platinum status in their home of Canada, various promotions are now being set up here for **Prism's** latest release, "Armageddon." One of them will tie in with **Penguin Feathers Records** and **WAVA** in Virginia. The contest will include prizes for displays, a \$4.49 "buy 'm and try 'em" offer on the LP, and an all expenses paid weekend trip to Virginia Beach for two customers . . . **Robert Fripp** and his Frippertronics has been presented in retail stores all over America. We now learn that Fripp took his exposition up to Portland and directly to the head office at **Everybody's Records**. Also, Everybody's sixth annual "Poke 'N 'Hope" golf classic attracted 150 hopefuls . . . A **Fathers & Sons** picnic is in the works featuring **Yipes** (Millenium) and promising "food, drink, fun and foolishness" . . . **Peaches** of Fort Worth recently hosted their biggest and most successful in-store appearance with **Foghat**. Over 300 received autographs on albums, tapes and any loose items in sight . . . **Record Factory** of San Francisco hosted a two-hour in-store with some "real nice guys" as bad boys **AC/DC** attracted 2,000 fans. Heavy product movement was reported on AC/DC albums as the band autographed albums and T-shirts in front of a in-concert video of the band . . . **Tower Records** has opened two new stores in the northwest. The stores are located in Lynwood, Wash. (a suburb of Seattle) and in the Seattle university district. This marks the first time that Tower has opened two stores at once. To commemorate the openings, Tower's four northwest stores are staging a grand opening sale. Down in the bay area, it's the opera season in San Francisco. Tower is staging the "12th Annual Grandest Opera Sale." Besides putting all opera titles on sale, **Renato Scotto** (Red Seal) will be making an in-store appearance on Sept. 17 . . . Capitol some big promotions in motion to coincide with the release of **Sammy Hagar's** fifth album, "Street Machine." Eighteen ¾-scale, gas-powered, mini-Corvettes will be made available for in-store display and promotion. In Detroit, a model building contest is being staged to tie in with the car as a prize. Other merchandising aids include poster blow-ups, Hagar patches fashioned after California license plates, and plastic license plate frames with Sammy Hagar and Capitol logos. Also in the works is a 1979 Pontiac Trans Am which will be given away in conjunction with various radio stations and retail outlets in the San Francisco area. The car will be driven to area concerts, beaches, and retail registration points . . . Free flight merchandising plans for **Bama** include posters, a centerpiece, and "Touch Me When We're Dancing" promotional singles in pink satin record sleeves . . . Tony Displays, who have been lighting up the Sunset Strip with Las Vegas style billboards and three-point flashing lights, will be introducing the "Live Wire" display for **Dolly Parton** at Tower/Hollywood. Tower is also giving away an autographed Vargas reproduction of the cover to "Candy-O" by the cars. Guessing the amount of jellybeans in a car will qualify the winner . . . **Doucette** is scheduled to appear the **Lieberman** convention in Lake Geneva on Sept. 27 . . . And at **Stark Records**, it has been announced that **Frank Trace** will be heading up their Service and Information Department.

REGIONAL ACTION — **Allan Parsons** starting out the strongest in Milwaukee . **Henry Paul Band** is still very solid in Pittsburgh . . . **Larry Raspberry** in Memphis . . . **Dirt Band** is strongest in Denver . . . **The Shirts** breaking out in New York and Boston . . . **Tom Verlaine** in N.Y.C. . . . **Iggy Pop** album is still very strong in Boston . . . **Pat Travers** single in the midwest . . . and the **France Joli** single popping up on both coasts.

CUSTOMER QUOTE OF THE WEEK — "Oh, I'm sorry young man, I wanted the small record."
marty sobol

Music Odyssey Chain, Jet And CBS Team Up For ELO 'Discovery' Contest

LOS ANGELES — Jet/CBS Records, in conjunction with the Music Odyssey Records and Tapes retail chain, is wrapping up a major promotional competition for ELO's current Jet LP, "Discovery." The 39 Music Odyssey stores, located throughout 21 cities in the western U.S., covering a total of 10 states in all, including Alaska and Hawaii, have been involved in the competition and major AOR and Top 40 stations in 12 of the cities have also participated.

The object of the competition was for entrants to guess which of the 39 Music Odyssey outlets had the hidden treasure, an "Aladdin's Lamp," based on a series of ten clues given out on the selected radio station in each city or stenciled onto signboards in each of the 39 Music Odyssey stores. Clues were given out daily. The competition began Aug. 25 and ended Sept. 3.

Local winners received an autographed copy of ELO's "Discovery" LP, a complete ELO catalog and an ELO jacket and were also entered in the grand prize drawing on Sept. 10, featuring an entire catalog of autographed ELO LPs and a weekend trip for two to the city in which the "Discovery" store containing the magic lantern was located.

Stations involved in the promotion were

posted in all local Music Odyssey stores and on entry forms and mentioned on commercials, in addition to being given 25 T-shirts to help promote the contest a set of autographed LPs, an ELO jacket and 30-40 co-op spots for the promotion. Some stations, such as **KMEL-FM** in San Francisco, added extra prizes to the contest.

Held in conjunction with the "Discovery" contest was a nationwide merchandising-display competition involving record retail outlets across the country, also organized by Jet and CBS. Retailers were asked to submit photographs of in-store displays featuring the ELO "Discovery" LP to their local CBS representative. The grand prize for that contest, a \$20,000 van customized with ELO artwork and graphics on both the

(continued on page 64)



ELO "Discovery" Van

SINGLES BREAKOUTS

Harmony Hut — Washington

STEVE DAHL
FRANCE JOLI

M
ROBERT PALMER
JENNIFER WARNES

Cactus — Houston
MAXINE NIGHTINGALE

Discount — St. Louis
JIMMY BUFFETT
DAVE EDMUNDS

KISS
NICK NIXON

Circles — Phoenix
ABBA
KNACK
MOON MARTIN

King Karol — New York City
FOREIGNER
ARETHA FRANKLIN

KANSAS
KOOL & THE GANG
CHRIS THOMPSON

Record Factory — San Francisco
BARRON KNIGHTS
DAVE EDMUNDS

LOBO
MASS PRODUCTION
EDDIE MONEY
BRENDA RUSSELL

National Record Mart — Pittsburgh

MICHAEL JACKSON
LOBO

Western Merch. — Amarillo
COMMODORES
GO

RICKIE LEE JONES
NICK LOWE
NIGHT

ROBERT PALMER
SNIFF 'N' THE TEARS
JENNIFER WARNES

Bee Gee — Albany
KNACK

Peaches — Atlanta
LOUISE GOFFIN
NICK LOWE

M
DAVID NAUGHTON

Sounds Unlimited — Chicago
HERB ALPERT
ATLANTA RHYTHM SECTION

STEVE DAHL
JOURNEY
KANSAS
KNACK

LOBO
M
SNIFF 'N' THE TEARS
WINGS

Peaches — Philadelphia

BRAIN ADAMS
CARS
ELECTRIC LIGHT ORCHESTRA

Record Theatre — Cleveland
BARRON KNIGHTS
BONNIE BOYER

PETER BROWN
EUCLID BEACH BAND
MICHAEL JACKSON

MAUREEN MCGOVERN
BONNIE POINTER
BOBBY VINTON
DIONNE WARWICK

Tower — Los Angeles
CHER
CRUSADERS

BOB DYLAN
FUNKADELIC
EVELYN KING
CAROLYNE MAS

NITEFLYTE
JOHN STEWART
RUTH WATERS

Peaches — Orange
NICK LOWE

Sound Warehouse — San Antonio
KNACK
JACKIE MOORE

MUPPETS
KENNY ROGERS
WINGS

ALBUM BREAKOUTS

Handleman — National
ATLANTA RHYTHM SECTION
JIMMY BUFFETT

COMMODORES
ARTHUR FIEDLER
KINKS

LED ZEPPELIN
CURTIS MAYFIELD
STEPHANIE MILLS
DIANA ROSS

DIONNE WARWICK

Peaches — Kansas City
JIMMY BUFFETT
COMMODORES

DIRT BAND
BOB DYLAN
B. B. KING
LED ZEPPELIN

Record Factory — San Francisco
SAMMY HAGAR
LED ZEPPELIN

Strawberries — Boston
BLUE OYSTER CULT
JIMMY BUFFETT

ELLEN FOLEY
DAVID JOHANSEN
GRACE JONES

VAN MORRISON
RANDY NEWMAN
GARY NUMAN & TUBWAY ARMY

GENYA RAVAN
SHIRTS

Peaches — Memphis
JIMMY BUFFETT
CAMEO

BOB DYLAN
ELLEN FOLEY
LED ZEPPELIN

RANDY NEWMAN
O JAYS
LARRY RASPBERRY
J.D. SOUTHER
DAVID WERNER

Fathers & Sons — Indianapolls
JIMMY BUFFETT
LED ZEPPELIN

CAROLYNE MAS
MISTRESS
ALAN PARSONS

POINTER SISTERS
PRISM
SAD CAFE

SINCEROS
DAVID WERNER
YIPES

Tower — Sacramento
GAMMA
RANDY NEWMAN

ALAN PARSONS
POINTER SISTERS
FRANK ZAPPA

Peaches — Atlanta
JIMMY BUFFETT
CHARLIE

BOB DYLAN
FIVE SPECIAL
LED ZEPPELIN

RANDY NEWMAN
JOHN PRINE
RUMOUR

Pickwick — National
ASHFORD & SIMPSON
CHICAGO

BOB DYLAN
ARTHUR FIEDLER
MICHAEL JACKSON

ROBERT JOHN
MICHAEL JOHNSON
LED ZEPPELIN

NICK LOWE
STEPHANIE MILLS
'MORE AMERICAN GRAFFITI'

MAXINE NIGHTINGALE
SNIFF 'N' THE TEARS
TALKING HEADS

DIONNE WARWICK

King Karol — New York City
CHICAGO
GARLAND JEFFREYS

KOOL & THE GANG
VAN MORRISON
BETTE MIDLER

ALAN PARSONS

Sound Warehouse — San Antonio
AXE
CERRONE

ELLEN FOLEY
ISSAC HAYES
KOOL & THE GANG

DAVE LOGGINS
ALAN PARSONS
POINTER SISTERS

JOHN PRINE
FRANK ZAPPA

Discount — St. Louis
JIMMY BUFFETT
GAMMA

BARBARA MANDRELL
CURTIS MAYFIELD
SINCEROS

J.D. SOUTHER
TROOPER
FRANK ZAPPA

Tower — Seattle
MISTRESS
VAN MORRISON

ALAN PARSONS
JOHN PRINE

Record Theatre — Cleveland
B-52s
CHARLIE

BOB DYLAN
EUCLID BEACH BAND
ELLEN FOLEY

MICHAEL JACKSON
NEIL LARSEN
BRENDA RUSSELL

TALKING HEADS
BILLY THORPE

Radio Doctors — Milwaukee
J.J. CALE
KISS

BETTE MIDLER
VAN MORRISON
ALAN PARSONS

POINTER SISTERS
JOHN PRINE
SWEETBOTTOM

GEORGE THOROGOOD
FRANK ZAPPA

VIP — Los Angeles
ISSAC HAYES
BOBBY HUMPHREY

FRANCE JOLI
KOOL & THE GANG
PLEASURE

POCKETS
RICHARD PRYOR
MARY WILSON

Korvettes — National
CAMEO
TIM CURRY

DAVE EDMUNDS
BILLY FALCON
LED ZEPPELIN

NICK LOWE
CURTIS MAYFIELD
VAN MORRISON

RECORDS
SOUTHSIDE JOHNNY

Peaches — Orange
TOM BROWNE
ELLEN FOLEY

FRANCE JOLI
PLEASURE

Poplar Tunes — Memphis
BOBBY BLAND
NICK LOWE

ALAN PARSONS
PLEASURE
SMOKEY ROBINSON

Flipline — Chicago
HERB ALPERT
CHARLIE

GAMMA
MICHAEL JACKSON
ROBERT JOHN

IAN LLOYD
MISTRESS
ALAN PARSONS

YACHTS
FRANK ZAPPA

Big Apple — Denver
CORY DAY
SAMMY HAGAR

O JAYS
ALAN PARSONS
POCKETS

SINCEROS
J.D. SOUTHER
VIOLINSKI

Cavages — Buffalo
TIM CURRY
NICK LOWE

POCKETS

Disc Records — Texas
BOB DYLAN
SAMMY HAGAR

MICHAEL JACKSON
LED ZEPPELIN
VAN MORRISON

ALAN PARSONS

Record & Tape Collector — Baltimore
BLACKFOOT
JIMMY BUFFETT

BOB DYLAN
KOOL & THE GANG
LED ZEPPELIN

CURTIS MAYFIELD
ALAN PARSONS
ROSE ROYCE

FRANK ZAPPA

TOP SINGLE BREAKOUT OF THE WEEK

GOOD GIRLS DON'T — THE KNACK — CAPITOL

TOP ALBUM BREAKOUT OF THE WEEK

EVE — THE ALAN PARSONS PROJECT — ARISTA

WHN's TIME HAS COME

WHN Symbolizes Changing Profile Of Country Music

by Jennifer Bohler

Country radio has come full circle. It began with the first live broadcast of country music in 1924 when the WLS Barn Dance out of Chicago hit the airwaves. The announcer was George D. Hay, the "Solemn ole judge." And on Nov. 28, 1925, Nashville's WSM Barn Dance was broadcast for the first time.

Although it's no longer called a Barn Dance, WHN today is carrying on the tradition of broadcasting live concerts. At one time, even this New York station had a barn



End. The station even ventured so far as to cover Volunteer Jam IV in 1978 from Nashville.

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dance of its own, capitalizing on such artists of the day as Tex Ritter. Today, live broadcasts feature such artists as Kenny Rogers, Crystal Gayle, Larry Gatlin and Bill Anderson, just to name a few.

"It's not called a Barn Dance anymore, but the spirit lives on," offered Ed Salamon, WHN program director and producer of the live concerts. "It's fun to be able to be in the position to bring some of that thing back. It's been innovative as far as country music in the '70s is concerned, but really not innovative in terms of where radio has been."

Broadcast Sites

Thanks to technical producer Ron Schiller, WHN live broadcasts can originate and have originated from a variety of venues scattered throughout the New York metro area. Some sites for past performances include Carnegie Hall, Lincoln Center, Central Park, the Caledron Theatre on Long Island, and from the village, the Lone Star, the Bottom Line and the Other

End. The station even ventured so far as to cover Volunteer Jam IV in 1978 from Nashville.

"The Lone Star is the most regular venue we broadcast from for the simple reason that it is the most regular place that books the talent we play on the radio," explained Salamon. "If Carnegie Hall booked people more often, that would become a more regular venue. If Broadway Opry had been successful, we had hoped to broadcast a lot of their shows. Basically, we go wherever the artists we play on our radio station perform."

WHN's first live broadcast was from Carnegie Hall on May 17, 1977 and included performances by Roy Clark, Freddy Fender, the Oak Ridge Boys and Donna Fargo. Produced by country music entrepreneur Jim Halsey and the ABC/Don label, it was this teaming that first approached WHN about broadcasting the concert live. According to Salamon, the venture was such a success that the station decided to continue the live broadcasts.

As Salamon mentioned earlier, the Lone Star has been one of the most regular sites of the concerts that are broadcast. WHN began its successful relationship with the club in the summer of 1977, with the debut broadcasting of Eddie Rabbitt's New York performance.

"It was the first time Eddie had played the New York area since he went to Nashville to become a star," recalled Salamon. "It was a major concert, and that's basically how things started. They (the Lone Star) booked a succession of acts, like Mickey Gilley, Ronnie McDowell and Johnny Paycheck, and we just continued our relationship with them."

Listener Response

One of the most successful aspects of the live broadcast is the listener response. Since that first Carnegie Hall broadcast, WHN has received increasingly favorable feedback from its audience. Salamon believes that the program has even aided in boosting the ratings of the station.

"The way radio is — getting more competitive with the growth of FM — AM radio, to remain successful, has to be constantly open to innovation," Salamon said. "Because of the great listener response we

(continued on page 32)

NY NY

WHN 1050

PD Salamon Utilizes Research, Innovative Ideas To Satisfy WHN Listeners' Tastes

Mention Ed Salamon's name in a crowd of country music industry people, and a kaleidoscope of opinions will fly around like dust in a windstorm. Salamon is controversial because his methodology has changed the face and texture of country music programming.

"The key to WHN is that I think you will find a recurring theme of giving the people what they want on the radio," said Salamon, who began his radio career as an assistant promotion manager at KDKA in Pittsburgh. "You try to ascertain what the people out there want and put that on the radio."

"The first thing I was involved with at WHN was the application of all the research techniques I had learned. Research is just a fancy word for talking with people, and if you can talk to 10 people, you have probably learned more than if you talk to one person. If you can talk to 1,000 people, then you probably learn more than talking to 10 people. This will give you a better idea of what will work than if you sit in your ivory tower and say 'I think this will work.'"

"Research is not inhuman," Salamon added. "Research allows us to touch the greatest number of human beings and let

them give us input. What we are trying to do is draw from the collective experience of our audience and hold up a mirror image to them. I feel that is the key to our being successful. It is like any other business. If I sold shoes or anything else, I would want to find out if the people want a black one, green one or a pink one before I went out and bought a bunch of them to sell. It is the difference between sales and marketing."

Research Tools

Among the tools used by Salamon: extensive sales research, which includes a steady communication with record stores; a request line that collects up to 1,000 calls a day; and a call-out research program designed to get feedback from listeners on their likes and dislikes about WHN programming.

The genesis of Salamon's method goes back several years. In early 1973, while program director for WEEP-AM/FM in Pittsburgh, Penn., Salamon discovered through extensive call-out research that many listeners considered John Denver and Olivia Newton-John (and others) country artists. But no country stations were playing their records because the Nashville

music establishment did not consider them country. Salamon began programming "crossover artists" and mass-appeal country radio was born.

Though he was (and still is) criticized in some country quarters, Salamon's instincts paid off. WEEP jumped to the #2 spot in total audience and had the highest share of any country radio station in a Top 10 ADI market.

Salamon moved to WHN as program director in 1975 and immediately began applying his vast experience as a research specialist to the New York market. His formula again clicked and WHN gained popularity with a tight, sophisticated format that focused on modern country music.

Salamon also has a good right-hand person in music director Pam Green. A native of Murfreesboro, Tenn., Green acts as liaison between record companies and WHN. She also organizes rotation patterns for music selection and handles day-to-day music programming.

Salamon has implemented what many people consider to be innovative programming twists, including such things as having country artists come in and function as a DJ for an hour and broadcasting live country music events. Salamon shrugs off most of the talk about his creative approach. He points out that most of these things have been done in the past.

"People say, 'Ed, you are the first person to come up with the idea of a guest disc jockey — having country personalities get on the air and communicate one-to-one with people is a great idea,'" Salamon said. "But then when you start talking to people like Buck Owens, who is a radio station owner, we find a lot of these people have been DJs in the first place. Isn't this a natural way to do things when you figure that what they are doing every night when they perform is talking straight to people? When they come on the radio, why do they need someone else to help them talk to the audience? And live concerts aren't new. Country radio used to be all live concerts."

Country Crossover

Across the country, many people in the



PLANNING THE MENU — PD Ed Salamon (l) and MD Pam Green spend a good deal of their time sorting through new single and album releases, searching for that particular "sound" indigenous to their format; the "sound" that has helped boost WHN to the #2 radio station in the New York Metro area.

country music business, view WHN as a purely "crossover" station, but Salamon refutes that assessment. In his estimation, the "crossover" tag is an oversimplified description of WHN.

"This market differs like any market differs from another one and that is why we go to so much trouble in measuring the thing," Salamon said. "It would be an oversimplification to say that New Yorkers like crossover-oriented country music because Moe Bandy is very popular here, and there are hard country artists who are popular here. You might be right in saying New York people don't like music that is old country music, because people here didn't grow up listening to country music."

Beyond Country Limits

As the program director of the country radio station with the largest audience in the United States, Salamon's concept of the music and its defining limits is disarmingly simple. Rather than worry about whether a song is country or not, Salamon refers to his approach of giving listeners what they want to hear.

"My definition of country music has always been that it is the music that listeners of a country music station want to hear," Salamon said. "That is why we go to so much effort to dialog with our listeners rather than say it is not country because it doesn't have a fiddle in it. If it fits our research, then I don't try to make a judgement on whether it is country. I don't know whether 'Music Box Dancer' in a musical sense is country, just like it is hard to say some things are jazz. I do know that my listeners want to hear 'Music Box Dancer' and 'You Don't Bring Me Flowers' by Barbra Streisand and Neil Diamond. It is interesting that not all crossover music gets a positive response. Some of it may get negatives. It is more the individual song than anything."

As an adjunct to research, Salamon said that familiar artists such as Dolly Parton or Kenny Rogers would receive initial airplay on the strength of their track record.



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NICK VERBITSKY — When Nick Verbitsky entered the scene in 1975 as general manager, WHN did a complete turnaround, rising from a struggling radio station to one of the top stations in New York.

WHN

Pon Sells Country Music To New Yorkers By Employing A Host Of Advertising Tools

There is no doubt about it. New Yorkers have acquired a healthy taste for country music. But these tastebuds have been carefully nurtured and educated, largely through the marketing and promotional skills of Dale Pon, WHN's director of creative services.

When Pon came on board at WHN in August, 1975, he quickly realized that his biggest job would entail informing New Yorkers that country music is an attractive, enjoyable listening experience. Essentially, he knew a bright image of country music would have to be spoonfed to New York City.

"In 1975, the big problem for country music was that a lot of people were resistant to the fact of country music, not the idea," said Pon, who, prior to WHN, served as director of administration for ABC-owned FM stations and sales manager for WPLJ Radio in New York.

"The first thing we did was commission a survey to interview thousands of people to find out what their musical tastes were. People under the age of 25 had a certain set of preferences and people over 25 had

another set. Under 25, they were into a lot of heavy metal rock music. Over 25, it became apparent that there were an awful lot of listeners who wanted to listen to music that they could relate to — music that had to do with life experiences and was in an understandable form. What was difficult was getting them to admit that they liked country music, and getting them to listen to a new kind of country music that was being programmed here."

Advertising Country Music

So Pon began to advertise country music. He used posters, television ads and other means to inform New Yorkers that country music was not hokey, but was a modern sound sung by attractive, intelligent people. The television ads, which feature artists like Glen Campbell, Kenny Rogers and Crystal Gayle, are bright, creative TV spots which have garnered WHN Clio nominations and various advertising awards. In 1978, the New York State Broadcasters, Inc. recognized WHN as having the best promotional campaign in the state of New York.

"The problem for me was basic," said

Pon, who has worked in the past for three major New York advertising agencies. "You can't see a radio station. So what I did was try to give the people something that they could see — via TV spots, magazine ads, poster art, etc. We have attracted 600,000 people to the station since 1975. And I have personally enjoyed working with the music community. Any artist we have ever asked to come and help us out has done so and none of them have ever asked to be paid for it.

"We generally used about 4,000 posters on the New York subway system and that does not include the posters we used on other forms of the New York public transit systems," Pon added. "About 10 million people use the subway system in New York each day. The big asset of this campaign was that we were able to show that the people who make country music were attractive people. Before this, the average New Yorker didn't believe this was so. The other thing was that we use audio in our TV presentations. We play a cut of Kenny Rogers doing 'The Gambler' and say that

(continued on page 31)



DALE PON — As director of creative services, Dale Pon has made WHN one of the most visible radio stations in New York. Combining his skills in marketing and promotion, Pon is responsible for the campaign that profiled WHN on some 4,000 full-color, two-sheet posters on the walls of subways throughout New York. The campaign resulted in WHN being recognized by the New York State Broadcasters, Inc. as having the best promotional campaign in New York State.

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WHN 1050



WHN THROWS BASH FOR ADVERTISERS — Pleasing the listening audience and keeping advertisers happy are two of the primary goals WHN has set for itself. And something must be working. The #2 radio station in New York has established a respected reputation among its advertisers and New York notables. Pictured at the WHN party for advertisers at Tavern on the Green in March, 1979, are (l-r): New York City Mayor Ed Koch; Joe Bragg, WHN city bureau chief; Nick Verbitsky, VP and general manager, WHN; Frank Perdue, president, Perdue Farms; and Brian Moors, general sales manager, WHN.

WHN—You're The One!

The Oak Ridge Boys

The **WHN** Listeners Choice Group/Duo of the Year



WHN's Gamble On Country Format Pays Off In New York

by Bob Campbell

New York City hammers with a pulse and rhythm all its own — a sturdy alloy of blood, bone, steel, concrete and untamed kinetic energy. Below the thin veneer of sophistication, the city is as wild and raw as the American West was 100 years ago. New York is quick with intelligence, tough as its concrete floor, and it demands the best of a person — at first glance, an unlikely place to harbor the soothing strains of modern country music.

But thanks to a heavy bet placed by WHN radio back in 1973, New Yorkers today hear large, daily doses of Kenny Rogers, Eddie Rabbitt, Crystal Gayle, Glen Campbell, Johnny Cash, Dolly Parton, Willie Nelson, Elvis Presley and other country stars. WHN gambled that New York, a city with a big heart underneath its abrupt exterior, would respond to the warmth of country music. Now, WHN stands as the #2 station in the entire New York radio market and is simply the most talked-about station in the metro area.

No one handed success to WHN on a silver platter. It was an uphill battle, but a fruitful one.

Perseverance

Like a good poker player, WHN didn't fold because of a couple of weak hands. The station figured the odds, waited for an opening, and then struck for the jugular vein in the most competitive radio market in the world. WHN reaches nearly two million listeners a week these days. The station has been featured in several media and broadcasting trade magazines and is courted by the top sales accounts in the city.

In 1973, the 50,000-watt AM station switched formats from MOR to all-country, but it failed to work. However, in 1975 a team of top professional radio men was brought in and the tide began to turn. Nick Verbitsky, now vice president as well as

general manager, was hired as general manager. Ed Salamon, known as a boy wonder in country programming and research, joined WHN as program director, and bright, articulate Dale Pon was brought on board as director of creative services. Together, they formulated a game plan and implemented a program designed to educate New York on the feasibility and potential strength of country music.

Verbitsky walked in and assessed the problems facing WHN. A veteran in the communications field who started his career as a media estimator with the J. Walter Thompson Advertising Agency in 1965, Verbitsky entered the radio representative sales field in 1968 with the Eastman Company as an account executive. He joined the local sales force of New York's WCBS in 1970, and he became the top biller in the station's history over a three-year period. So Verbitsky understood well that a major problem with country music would be convincing clients that it would sell products.

'No Philosophy'

"In 1973, WHN was not respected by anyone," said Verbitsky, who was vice president and east coast sales manager of the Christal Co. immediately before joining WHN. "There was no philosophy, no direction and the station was losing money. The management gave us the choice to stay country or go rock. As a native and I think I speak for all of New York, we were not weaned on country music. We had not heard of Ernest Tubb or even Roy Clark. This city grew up with MOR music. We had to educate people. All the buyers of our time have been educated, and they know us. We have a lot of clients who are listeners. Our theme for bicentennial was 'Thank you for being part of our country.'

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CHET ATKINS VISTS WHN — Guitar virtuoso Chet Atkins recently pulled double duty in New York. Before a quite successful appearance at Carnegie Hall, Atkins joined the stellar host of country artists who have appeared as guest dee jays on WHN. Spinning records, reading news reports and just generally talking to the audience are a few of the duties he assumed when he sat down at the controls. Pictured in the WHN office are (l-r): Nick Verbitsky, vice president and general manager, WHN; Atkins; Ed Salamon, PD, WHN; and Tim McFadden, RCA manager, regional promotion.

WHN

WHN 4th Annual Listener's Choice Awards For 1979

WHN's Vice President and General Manager, Nick Verbitsky, announced the winners chosen by the WHN audience in the station's Fourth Annual Listener's Choice Awards Poll.

For the last four years, WHN has asked its listeners to call in and vote for their favorites in five categories: Male Vocalist of the Year, Female Vocalist of the Year, Group or Duo of the Year, Entertainer of the Year, and Song of the Year.

This is the biggest radio poll of its kind and everyone in the WHN listening area is eligible to vote. The WHN audience of nearly a million and a half country music fans choose five winners in each category.

This year Kenny Rogers and Elvis Presley were the special favorites. It was the first time artists won in four of the five categories. Rogers won in the Entertainer, Male Vocalist, Group or Duo (with Dottie West), and having two songs that he recorded "The Gambler" and "She Believes In Me" winning in the Song of the Year Category. Elvis likewise placed two songs, "Are You Sincere" and "Memories," as Song of the Year winners as well as winning in Entertainer and Male Vocalist categories and also in the Group or Duo Award for an edited version of "Love Me Tender" with Linda Ronstadt.

The winners in each category in the Fourth Annual WHN Listeners' Choice Awards are: MALE VOCALIST OF THE YEAR — Kenny Rogers, Elvis Presley, Johnny Cash, Willie Nelson, Waylon Jennings; FEMALE VOCALIST OF THE YEAR — Dolly Parton, Crystal Gayle, Anne Murray, Olivia Newton-John, Loretta Lynn; GROUP OR DUO OF THE YEAR — Kenny Rogers & Dottie West, Oak Ridge Boys, Statler Brothers, Kendalls, Elvis Presley & Linda Ronstadt; ENTERTAINER OF THE YEAR — Kenny Rogers, Elvis Presley, Dolly Parton, Johnny Cash, Crystal Gayle; SONG OF THE YEAR — The Gambler, She Believes In Me, Memories, Amanda, Are You Sincere.



KENNY PAYS A VISIT — When in New York recently, Kenny Rogers dropped by the WHN station to say hello, and to guest DJ for a program. Pictured in the office of the vice-president and general manager of WHN, Nick Verbitsky, are (l-r): Ed Salamon, PD, WHN; Rogers; and Verbitsky.

Pon Sells N.Y.C. On Country Music

(continued from page 29)

this is country music and it can be heard on WHN. All of the artists' greatest concern in our using them in the spots was for the audio portion. They were so proud of the music that they wanted to make sure the sound was good."

Along with promotion manager Fred Seibert, Pon has achieved a great deal in the four years he has worked for WHN. And he said it is a good feeling to know his friends and business acquaintances have a lot of respect for WHN.

Perception Changing

"It sounds corny, but when I came here in 1975, a lot of my friends said I was being reckless, considering my background," Pon said. "Now what happens is that I meet someone, and they will ask what I do. I say I work for WHN, and they say, 'boy, that is a great radio station.' It is not nearly as negative as it used to be. I take a personal satisfaction in having had a part in changing that perception."



THE OAKS PLAY GUEST DEE-JAY — One of the most innovative promotion tools WHN put into practice was that of guest Dee Jay. Everybody from Kenny Rogers to Olivia Newton-John has taken a turn hosting a radio show. In this photo, the hour belongs to the Oak Ridge Boys. Pictures seated (l-r) are: Richard Sterban and Bill Golden, the Oak Ridge Boys. Standing (l-r) are: Kobbie Roman, assistant PD, WHN; Duane Allen and Jbe Bonsall, the Oak Ridge Boys; Jessi, WHN air personality; and Mike Fitergerald, WHN air personality.

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T.G. SHEPPARD
MARGO SMITH



WHN 1050

WHN Symbolizes Changing Profile Of Country Music

(continued from page 27)

get. I would have to say the live shows have helped our ratings."

In determining which concerts to broadcast, Salamon said, "It's a lot like programming and deciding what kind of music you're going to play on a radio station. A lot of it gets into a subjective situation. The artists we are most interested in tend to be artists we play on the radio station."

Concert Following

"Then there are other artists that perhaps we play less, but have a greater concert following," he continued. "For example, The Flying Burrito Brothers have not had hit singles, but have had good selling albums over a period of ten years, and are one of the legendary groups of country rock. We have done broadcasts with them."

Salamon added that WHN supports many of the local artists who have developed a following in the New York area, such as rockabilly artist Robert Gordon. Salamon said WHN occasionally extends its coverage to artists not necessarily in the country field. He claims one of its most unusual broadcasts was with R&B singer Millie Jackson.

"It came about because Millie is a WHN

listener," Salamon said. "She called the radio station and we had a dialogue with her. She said many times she has decided to record a song because she heard it on WHN. (Jackson has done covers of "Sweet Music Man" and "If We're Not Back In Love By Monday.") Millie put together a special program where she did her versions of country material."

Since 1977, Salamon estimates that WHN has done 100 live broadcasts, averaging about one a week. He said that no particular one could be considered the most successful, and adds that each artist seems to have developed his or her own definite following.

In summing up the impact the live broadcasts have had on the country music field in general, and New York specifically, Salamon said, "The whole WHN live concert series has been important to New York. It is a venue used to expose an artist to a million and a half people who may not have been exposed to them before. It has also been instrumental in getting country music into a whole new scene. Of course, radio was all remote live concerts during the 40s. This is not necessarily a new idea, but it is something that is having a renaissance."



A LITTLE BIT OF TEXAS — The Lone Star Cafe is the site of many live concert broadcasts via WHN. The Lone Star claims the honor of being "the biggest and best honky tonk north of Abilene," and lives up to these words by being the only club in New York that regularly books country music acts. On any given evening one might find Larry Gatlin or Waylon Jennings raising the roof, or maybe one of the fine local bands the Lone Star is in the habit of introducing to the public.



WHN

WHN's Gamble On Country Format Pays Off In New York

(continued from page 30)

And we went to #2 in adult radio. Sometimes now, we are amazed at the amount of country music we see in other advertisements."

Convincing Agencies

Even as WHN's ratings rose in the Arbitron studies, Verbitsky still had to struggle to convince agency account executives and ad managers that WHN listeners would buy their product. The common assumption in those days was that country listeners were a rough-hewn lot of blue collar workers who did little in their spare time but kick their feet up on a table and drink beer. But studies proved that a high percentage of listeners were college graduates. In general, they were people in the 25-49 age group who bought homes, new cars and other quality items.

Now, the accounts include Firestone, Carvell, an ice cream company which sells franchises on the air, Heineken Beer, the Dime Savings Bank of New York, the New York Bank for Savings, Chevrolet, TWA, American Airlines, Air France, Perrier and Blue Nun Wine. About 25% of billings are derived from retail advertisers, and nearly 50% comes from airlines, autos and banks.

"There is an incredible attrition rate in

radio," Verbitsky said. "An advertiser will become successful on radio and move on to television. We have to work hard to keep our accounts. Initially, it was not hard to get attention because we were winning the ratings battle, but certain advertisers thought we had a million plus ditch diggers. They could see the figures, but they did not know what those figures meant. Our sales pitch is that we are not lepers. We are just like any other good radio station in New York. Also, a sanitation worker makes \$27,000, and they have more leisure time than those of us who work in non-union jobs. And they can buy cars and things for their homes.

Market Study

"We had a study called "Markets In Focus," and we came out like gang busters on that study," Verbitsky added. "Our average listener profile looked just like the other great New York stations. And we do not try to sell all the seats on our plane. We sell them selectively and try to constantly raise our prices. We even had to turn down Saks Fifth Avenue four months ago after trying to get their account for four years. They finally wanted us, but couldn't handle our price. We don't want anybody saying what we do is inferior."

Verbitsky has also put together an impressive sales force of nine people headed by Brian Moors, general sales manager for WHN. A graduate of St. Francis College in Loretto, Pa. with a degree in physics and mathematics, Moors joined WHN in 1975 as a retail sales specialist. He began his sales career with WCBS-FM when it was a struggling progressive rock station. Moors' philosophy of "airing fewer commercials at a higher unit cost" is compatible with the sales ideas of Verbitsky.

Of course, Verbitsky's sales approach and the high Arbitron ratings would still be a dream if not for the programming methodology of Salamon. An acknowledged leader in programming research, Salamon molded the station into sophisticated, mass-appeal format. He gives listeners "what they want to hear." Salamon has been criticized in some quarters for playing "non-country" music on a country station, but his formula works in New York.

Among his innovations is the practice of inviting artists into the studio to sit in as a guest dee jay rather than merely submitting to an interview. Entertainers such as Dolly Parton, Anne Murray, Eddie Rabbitt and Olivia Newton-John have come in and

played music, talked about themselves and given traffic and radio reports. Salamon believes this approach is unique because it allows the artist to talk directly with the public as opposed to a straight interview. WHN also programs a wide variety of Presley music, and not just his hits. For in-

(continued on page 34)



MILSAP MEETS VERBITSKY — WHN seems to have a giant magnet that draws country performers to its offices. This time it caught Ronnie Milsap (l), who dropped by the offices when he was in New York. Nick Verbitsky was part of the welcoming committee that turned out to greet Milsap.

**WITHOUT WHN
NEW YORK
WOULD BE A LOT FARTHER FROM
NASHVILLE.**

CBS RECORDS NASHVILLE.

WHN 1050

WHN's Gamble On Country Format Pays Off In New York

(continued from page 33)

stance, "Memories," a song from his 1968 highly acclaimed television special, is an all-time favorite among WHN listeners. In support of this policy, Col. Tom Parker, Presley's manager, has authorized WHN as the only radio station in the country to use Presley's photo along with his signature as part of WHN promotions.

Live Broadcasts

Another innovative policy of WHN are the live shows, which have ranged from a broadcast of Charlie Daniels' annual "Volunteer Jam" at Municipal Auditorium in Nashville to the weekly live broadcasts of performances at New York's Lone Star Cafe, a popular mainstay of progressive country music.

In addition to these programming rules, WHN includes a restriction of 12 minutes per hour of advertising, rather than the 18 allowed, so listeners can hear more music. And there is a 24-hour music line that answers up to 1,000 calls a day. These features are a major reason why the listening time for WHN is 9-10 hours weekly; somewhat more than the median 5-6 hours for AM stations.

Outside the radio station's Park Avenue offices, a look inside the subway system in-



Fred Sibert, Promotion Manager

icates one more reason for the high visibility of WHN in New York. As part of his marketing and promotional campaign, Pon has profiled some 4,000 full-color, two-sheet posters on the walls of the subways throughout New York State Broadcasters, Inc. which recognized WHN as having the best promotional campaign in New York State.

If there is an intangible key to success of WHN, it is the station's commitment to excellence and professionalism. It is a tenacious quality apparent even in the design and layout of the station's comfortable, well-planned offices, the result of \$300,000 in renovations in 1975. Verbitsky, for one, insists on going first class.

"We are an aggressive marketing station, and we try to control what goes on in country music in New York City," Verbitsky explained. "We have probably 100 people come up to us each year with some idea concerning country music, and we try to discourage 90 of them. We don't want somebody to run concerts who is smarter than we are. The competition in New York for the entertainment dollar is keener than anywhere else in the world. If we do not do it first class, we do not do it. And we always critique what we do because we know we can do it better. For instance, in 1976, our first full year on the job, we turned a profit.

And we hired the best people available for the job — not just management people, but secretarial. We tried to build a routine that would not burn them out, and we paid them a fair market value.

Planning Ahead

"We always plan ahead," he continued. "We never get caught in the eleventh hour. We all believe in Murphey's Law. If something can go wrong, it will. We have a concert coming up right now and we have spent as much time making sure everything is right as the promoter has. We don't want surprises. The worse thing that can happen with a radio's live broadcast is to get caught at the last minute. Even with our subway program, other stations come into the subways to reserve space for a November spot in October, and they can't get in because we have already reserved it a year ago. Our ad campaigns are done way in advance because it has to be that way. We have been told by people that we never give up."

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and
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Best Wishes,
WHN

BUCK OWENS



Thanks **WHN**

Hag



“I Believe In You”
KENNY

WHN Audience Polls

Best Male Vocalist — KENNY ROGERS

#1 Best Duo — KENNY ROGERS & DOTTIE WEST

#1 Best Song — GAMBLER

#1 Best Entertainer of the Year — KENNY ROGERS

TALENT

Kiss/ New England

MUNICIPAL AUDITORIUM, NASHVILLE — There have been plenty of upstart imitators since the mammoth explosion of Kiss onto the music scene six years ago, but nobody even comes close to this group as far as sheer showmanship.

After a 17-month absence from the road, Kiss has hit the concert trail once again, loaded with an extensive and elaborate road show that promises to be even more spectacular than previous attempts. Though their latest LP, "Dynasty" hints of a more musical/vocal-oriented direction for the group, don't expect it from the live show. The sound quality, though definitely improved, is still secondary to the circus-like atmosphere of a Kiss concert.

But that fact, coupled with the never-say-die attitude of the four band members, is one of the primary reasons behind the success of the group. Besides, a "show" is what this SRO crowd of toddlers, teens and wincing adults expected. Kiss has become a national phenomenon, a merchandiser's dream, as was obvious from the number of junior bat lizards and space cadets laced throughout the audience.

Kiss has created an image for itself which melds perfectly with its own brand of heavy duty rock 'n' roll. And every accessory used in the show supports this image from the specially-constructed angular stage, complete with ramps and rising platforms, to the numerous special effects that dominate a Kiss concert.

Colored lights, smoke bombs, pin wheels and other assorted special effects have always been part of a Kiss performance. But this time around, the boys have added something more to their already dynamic stage antics. Via a Peter Pan lift, Gene Simmons was able to float 30 feet above the audience, where perched on a ramp protruding from the lighting truss, he continued his song, "God of Thunder," without missing a beat. Giant flames shot up from either side of the stage, making it decidedly one of the more dramatic moments of the concert.

Special effects considered, the music itself was fullblast and easily equal to the powerful show. Kiss offered the audience several cuts from their new album, "Dynasty," including their current single, "I Was Made For Loving You," but for the majority of the show, it dipped into its healthy musical past and dug out such standards as "Shout It Out Loud" and "Firehouse."

New England, the opening act for this rock and roll extravaganza, should not go unmentioned. Any group that can hold its own against so formidable a headliner deserves a pat on the back, and more.

jennifer bohler

Crusaders/ Noel Pointer

HOLLYWOOD BOWL, L.A. — A collection of polished veterans, the Crusaders hold a very special appeal to the many fans who have enjoyed their music since the days of the old Jazz Crusaders.

Joe Sample, Wilton Felder and "Stix" Hooper have been playing exceptional jazz for as long as this reporter can remember, and their Hollywood Bowl performance was no exception. Displaying the refreshing originality and technical excellence that has sustained the group for more than 20 years, the Crusaders delighted the crowd with in-

credible jazz that seemed to warm the night air itself.

Ranging from numbers with the full backing of a 25-piece orchestra to piano and drum solos to an exotic number featuring guest appearances by Japanese instrumentalists Osamu Kitajima and Kozo Matsui, Sample, Felder and Hooper never let up.

All three of the principals were spotlighted during the 90-minute set, with additional recognition given to sidemen like Lou Fischer on bass, Roland Bautista on guitar and Paulinho Da Costa on percussion.

The final highlight of the evening was, naturally enough, the Crusaders' latest hit, the phenomenal "Street Life," featuring the singing of Randy Crawford. Beautiful.

Opening act was another fine jazzist, Noel Pointer on the violin. Pointer played a strong set, featuring much from his new "Feel It" LP. Unfortunately, as the set began to wind down, the crowd's eagerness for the Crusaders seemed to dim their enthusiasm for the fine performer.

richard imamura

Lenny Williams

THE ROXY, L.A. — Since leaving Tower of Power several years ago to embark on a solo career, Lenny Williams has established himself as an exhilarating performer in the tradition of such soul music greats as Otis Redding, Al Green and Bobby Womack.

On stage, Williams assumes the roles of belter and crooner with equal aplomb. During his recent appearance at the Roxy, for instance, he alternated smoothly between incendiary up-tempo songs and sensitive ballads.

Opening with the classic TOP ballad "So Very Hard To Go," Williams shifted into high gear on up-tempo selections from his "Choosin' You" and "Love Current" LPs. His six-piece backup band, while not up to the well oiled ensemble work of TOP, nevertheless provided strong support.

Throughout the hour-plus set, Williams showed that he is a well-rounded entertainer who knows how to work a crowd. He glided gracefully from one side of the stage to the other, sometimes pausing to introduce the next song with a bit of down home testifying, which drew shrieks and screams and whistles from the capacity audience.

alan sutton

Earl Klugh/ Roland Vasquez

SANTA MONICA CIVIC — Fresh on the heels of his latest United Artists LP, "Heartstring," jazz guitarist Earl Klugh introduced his new material to L.A. audiences with a thoroughly professional performance.

A jazzist of the mellow persuasion, Klugh's music reflected the double influences of Bob James and George Benson. The smooth, yet somewhat timid performance highlighted the new LP; but it also delved into his past repertoire.

Backed by a band that included Perry Hughes on electric guitar, Darryl Dyblra on piano, Mickey Rocquemore on keyboards, Hubie Crawford on bass and Anthony Robertson on drums, Klugh maintained a steady pace throughout the show — keeping the talking to a minimum and the music to the max.

While there did seem to be some hesitancy to break out into unexplored territories, a dizzying trio number featuring Klugh's acoustic guitar mixing and building with Hughes' electric riffs and Crawford's insistent bass provided an exciting highlight to the show.

When the band broke out of the groove that sometimes threatened to become a rut, they were beautiful — as shown by the vibrant "Our Day Will Come" and the encore performance spotlighting the new LP.

In contrast to Klugh, opener Roland Vasquez pushed his nine-piece Urban Ensemble to the limit in a pulsating — if sometimes ragged — set that left the audience cheering for more. Vasquez is a fiery drummer and sensitive composer whose music includes elements of jazz, Latin, funk and classical; the band is a hard-driving unit augmented by two Latin percussionists and a three-piece horn section.

Vasquez, who makes his home in Los Angeles, clearly had the crowd on his side, although he may have stretched their allegiance a bit too far with a well-intentioned but anti-climactic encore. Nevertheless, he is a powerful live performer whose minor shortcomings stem from his inexperience at playing before large audiences.

richard imamura

Herman Brood/ Gary Myrick

ROXY, L.A. — With the wryness of Graham Parker and the decibel-laden presence of the old Alex Harvey Band, Holland's Herman Brood & His Wild Romance smacked straight into the receptive arms of the Roxy patrons this evening. A standing ovation and numerous encores topped off a great hour of rock & roll stamina and entertainment.

Brood, in black & white regalia, kept the pose captured on his Ariola LP jacket cover for the majority of the evening. When not fingering the keyboards, Brood, with eyes closed, wails the fury and message of straight-out musical power. Brood's ability to move an audience is best exemplified by his drive. Without prodding the audience to stand up and clap, Brood paused only to introduce an occasional song in a devious Dutch accent and give well-deserved recognition to members of the Wild Romance after each individual shining musical moment.

And shine they did. Guitarist Danny Lademacher was stunning in a quick, clean and rhythmically stark style. His back-up vocals along with drummer Ani Meerman were perfect. Bassist Freddie Cavalli framed each song with solid precision fretwork.

The show itself was very well paced. A driving version of "Sturday Night" was placed in the middle instead of being saved until the inevitable finale. An anti-drug set sequed nicely into "Knockin' On Heaven's Door."

Opening the show was an L.A. quartet, Gary Myrick & The Figures. Prior to this slot, Myrick and band had played only 15 times. However what came off was an outstanding set of bold, sincere and economical rock that instantly turned this youthful unit into the brightest rock hope on L.A. circuit. Record companies take note. Myrick knows how to write and present a great oop/rock tune. While so many other new bands are proving their pop "sincerity" by paring their songs down to the most minimal level, Myrick and crew realize the value of using the well-structured solo to its utmost effectiveness. Hopefully, we'll be hearing a great deal more from this band.

marly sobol

The Shirts

THE BOTTOM LINE, NYC — Due to the Shirts' prominence in the early CBGB's scene, they have been lumped together with the punk bands that used to play at that lower Manhattan club. But, like many other bands that have been influenced by New Wave music, the Shirts are actually a pop-rock band with a hook-laden, highly melodic style.

In performance, the Shirts rocked out much more than they do on their second Capitol album, "Street Light Shine." But this was not always a plus. For one thing, they were much too loud for a club the size of the Bottom Line, and their lyrics could only occasionally be distinguished. Second, Arthur LaMonica's keyboard work, an important ingredient on the album, was relegated to the background in concert. In addition, LaMonica's vocal duets with lead singer Annie Golden were de-emphasized in the set, rising to the fore only in "I Feel So Nervous," one of the band's catchiest tunes.

Golden herself, an increasingly well-known actress who has had roles in both the Broadway revival and film version of "Hair," was a charismatic stage presence in the Shirts' Bottom Line show. But in the process of trying to be heard above the electric din of the music, she showed only the tough, gritty side of her singing style. Except in "Outside The Cathedral Door," a model piece that recalled Yes and Renaissance, Golden had little opportunity to demonstrate the range and flexibility of her voice.

ken terry

Michael Nesmith/ Jet

THE WHISKY, LOS ANGELES — Although ex-Monkee Michael Nesmith's current musical stance is easy to categorize, the artist himself is clearly more difficult. On his new album, "Infinite Rider On The Big Dogma," and in his live act, Nesmith has returned to rock 'n' roll, playing with a conviction that shows great promise for an eventual breakthrough to a mass audience. But his lyrical wit and stand-up comic stage role give him a broader range.

On strictly musical terms Nesmith and his excellent band can hold their own with almost any group. Songs like "Crusin'," his current single; "Magic," a '50s-flavored do-wop number; and the first three new songs of his set, "Dance," "Tonight" and "Flying," are interesting, well-crafted rockers that ignited a previously-somber late show audience.

But the touches that made the show were the asides, the patter that flowed from Nesmith's intelligence and experience. His humor is often sharp, pointed and mocking, but few musicians can handle hecklers like Nesmith did. And set pieces like the jazzy intermission and thanking everyone for coming — one at a time — also worked well.

In short, Nesmith and crew are talented musicians with a perfect showroom act. Despite inconsistent vocals and a very short encore-less set, Nesmith's Whisky date proved that he's on the right track.

Jet, like Nesmith a Pacific Arts act, opened with a competent set. The group shows a lot of talent in search of a direction, and did do a fine rendition of Paul Simon's interpretation of Edward Arlington Robinson's poem "Richard Corey." joey berlin

ON STAGE

COUNTRY

TOP 75 ALBUMS

	Weeks On 9/8 Chart		Weeks On 9/8 Chart
1 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	1 21	36 JUST TAMMY TAMMY WYNETTE (Epic KE-36013)	36 11
2 MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND (Epic JE 35751)	2 18	37 VOLCANO JIMMY BUFFETT (MCA MCA-5102)	— 1
3 THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	5 40	38 SERVING 190 PROOF MERLE HAGGARD (MCA-3089)	38 16
4 GREAT BALLS OF FIRE DOLLY PARTON (RCA AHL 1-3361)	7 14	39 REFLECTIONS GENE WATSON (Capitol SW-11805)	42 25
5 FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	9 13	40 MOODS BARBARA MANDRELL (MCA AY-1088)	43 47
6 IMAGES RONNIE MILSAP (RCA-AHL-3346)	6 15	41 LEGEND POCO (MCA AA-1099)	44 30
7 ONE FOR THE ROAD WILLIE & LEON (Columbia KC2 36064)	3 14	42 ROSE COLORED GLASSES JOHN CONLEE (MCA AY-1105)	30 43
8 LOVELINE EDDIE RABBITT (Elektra 6E-181)	4 16	43 WHEN I DREAM CRYSTAL GAYLE (United Artists UA-LA-858-H)	33 63
9 3/4 LONELY T.G. SHEPPARD (Warner/Curb BSK-3353)	11 7	44 EXPRESSIONS DON WILLIAMS (MCA AY-1069)	34 49
10 MR. ENTERTAINER MEL TILLIS (MCA MCA-3167)	14 7	45 ALONE TOO LONG CHARLY McCLAIN (Epic JE-36090)	45 5
11 THE LEGEND AND THE LEGACY VOL. 1 ERNEST TUBB (Cachet CL3-3001)	13 7	46 THE ORIGINALS THE STATLER BROTHERS (Mercury SRM 1-5016)	46 23
12 WE SHOULD BE TOGETHER CRYSTAL GAYLE (United Artists UA-LA 969-H)	8 10	47 REBORN ORION (Sun 1012)	37 8
13 THE BEST OF DON WILLIAMS; VOL. II DON WILLIAMS (MCA 3096)	10 18	48 ALL AROUND COWBOY MARTY ROBBINS (Columbia JC 836085)	— 1
14 OUR MEMORIES OF ELVIS VOL. 2 ELVIS PRESLEY (RCA AQL 1-3448)	18 4	49 LET'S KEEP IT THAT WAY ANNE MURRAY (Capitol ST 11739)	51 81
15 THE VERY BEST OF LORETTA AND CONWAY LORETTA LYNN AND CONWAY TWITTY (MCA MCA-3164)	15 7	50 SWEET MEMORIES WILLIE NELSON (RCA AHL 1-3243)	50 32
16 CLASSICS KENNY ROGERS & DOTTIE WEST (United Artists UA-LA-946-H)	16 24	51 MAKIN' MUSIC ROY CLARK AND CLARENCE "GATEMOUTH" BROWN (MCA MCA-3161)	41 7
17 YOU'RE MY JAMAICA CHARLEY PRIDE (RCA AHL 1-3441)	17 4	52 Y'ALL COME BACK SALOON OAK RIDGE BOYS (MCA DO 2093)	47 97
18 BLUE KENTUCKY GIRL EMMYLOU HARRIS (Warner Bros. BSK-3318)	12 19	53 LARRY GATLIN'S GREATEST HITS (Monument MG-7628)	49 44
19 STARDUST WILLIE NELSON (Columbia JC 35305)	19 72	54 ROOM SERVICE OAK RIDGE BOYS (MCA AY-1065)	48 65
20 CROSS WINDS CONWAY TWITTY (MCA-3086)	20 16	55 THE SOUND OF A PIONEER BOB NOLAN (Elektra/Asylum 6E-212)	55 5
21 TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	26 83	56 PROFILE/BEST OF EMMYLOU HARRIS (Warner Bros. BKS-3528)	53 41
22 THE OAK RIDGE BOYS HAVE ARRIVED THE OAK RIDGE BOYS (MCA-AY-1135)	22 24	57 SERVED LIVE ASLEEP AT THE WHEEL (Capitol ST-11945)	57 4
23 SILVER JOHNNY CASH (Columbia JC 36086)	27 3	58 LAUGHING AND CRYING LIVING AND DYING BILLY "CRASH" CRADDOCK (Capitol ST-11946)	54 12
24 THE TWO AND ONLY THE BELLAMY BROTHERS (Warner/Curb BSK-3347)	24 8	59 EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST (United Artists UA-LA 864-H)	56 76
25 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	25 41	60 IT'S A CHEATING SITUATION MOE BANDY (Columbia KC-35779)	60 26
26 A RUSTY OLD HALO HOYT AXTON (Jeremiah JH-5000)	29 6	61 WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON (RCA AFL 1-2696)	59 81
27 RANDY BARLOW RANDY BARLOW (Republic RLP-6024B)	32 4	62 RIGHT OR WRONG ROSANNE CASH (Columbia JC 36155)	— 1
28 THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	28 90	63 ARE YOU SINCERE? MEL TILLIS (MCA-3077)	63 27
29 JUST FOR THE RECORD BARBARA MANDRELL (MCA MCA-3165)	40 2	64 HEART TO HEART SUSIE ALLANSON (Elektra/Curb 6E-177)	52 20
30 JERRY LEE LEWIS (Elektra 6E-184)	35 22	65 OUR MEMORIES OF ELVIS ELVIS PRESLEY (RCA AQL 1-3279)	58 29
31 ROCKIN' YOU EASY, LOVIN' YOU SLOW RONNIE McDOWELL (Epic JE 36142)	31 6	66 TNT TANYA TUCKER (MCA-3066)	61 40
32 GOLDEN TEARS/STAY WITH ME DAVE & SUGAR (RCA AHL 1-3360)	39 2	67 RODRIGUEZ JOHNNY RODRIGUEZ (Epic KE 36014)	62 14
33 THE BEST OF BARBARA MANDRELL BARBARA MANDRELL (MCA AY-1119)	23 32	68 THE TEXAS BALLADEER FREDDY FENDER (Starlite JZ-36073)	64 6
34 NEW KIND OF FEELING ANNE MURRAY (Capitol SW 11849)	21 32	69 I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS (RCA AFL 1-2979)	64 47
35 SHOT THROUGH THE HEART JENNIFER WARNES (Arista AB 4117)	— 1	70 JUST LIKE REAL PEOPLE THE KENDALLS (Ovation OV-1739)	65 39
		71 RUNNING LIKE THE WIND THE MARSHALL TUCKER BAND (Warner Bros. BSK 3317)	66 17
		72 TOTALLY HOT OLIVIA NEWTON-JOHN (MCA-3067)	67 40
		73 BURGERS AND FRIES CHARLEY PRIDE (RCA AFL 1-2983)	73 42
		74 CON HUNLEY (Warner Bros. BSK 3285)	68 25
		75 VARIATIONS EDDIE RABBITT (Elektra 6E-127)	70 75



LORETTA LYNN IN LAS VEGAS — MCA recording artist Loretta Lynn was recently visited in her suite in Las Vegas by MCA Records executives on her opening night at the Aladdin Hotel. Pictured are (l-r): Stan Layton, vice president of marketing; Jim Foglesong, president of MCA Records' Nashville Division; Lynn; Ron Chancey, vice president of A&R/Nashville Division; Santo Russo, vice president of product development; and Russ Shaw, vice president of artist development.

'Xmas Carol' Goes Country

by Jennifer Bohler

NASHVILLE — In a novel twist on Charles Dickens' classic "A Christmas Carol," the Cates Brothers production outfit in Los Angeles is filming a holiday special entitled "A Country Christmas Carol," starring a full roster of country music artists.

Video taping Oct. 21-31 in Los Angeles, the two-hour musical will follow the same line as Dickens' story, except that it will be set in a small Tennessee town in modern times, with a country music theme.

"Our cast will feature country music artists, with one or two exceptions. It is a country music book musical, probably the first one ever done on network television," said Joe Cates, executive producer of the NBC special, which airs December 17.

Affable Hoyt Axton will portray the rapacious Scrooge counterpart, Cyrus Flint, a penny-pinching banker in this adaptation. Mel Tillis will play Dennis Pritchett, the indigent clerk, while Lynn Anderson will portray Mrs. Pritchett.

Other artists who have been tapped for roles include Larry Gatlin (Flint's young nephew), Barbara Mandrell (Flint's first love), and Danny Davis and the Nashville Brass (The Ghost of Christmas Present, collectively).

The Statler Brothers will portray the quartet featured in television commercials for the bank. And country songstress Dottie West will portray Annabelle, a cashier in the bank and Flint's girlfriend.

Cates, who is a veteran producer of country music television specials, added that Martha Raye will probably be cast as the Ghost of Christmas Past. He also hopes to cast Tennessee Ernie Ford as the spirit who returns to earth to warn Flint of his conduct. Dale Evans and Roy Rogers will guest as Flint's first employers.

Original music for the special, which is already completed, was written by Aaron Schroeter, famous for several Elvis Presley tunes, Mel Mandell and Norman Sachs. More than 15 compositions will be used in the musical, giving each artist an opportunity to perform.

"This is a book musical, just like any book musical you ever saw on the Broadway stage," Cates said.

According to Cates, a soundtrack from the special is a possibility, and he is presently working on details concerning a release. Publishing rights have not yet been

assigned.

Mark Daniels, who has been responsible for such specials as "The Gift of the Magi," will direct. Chet Hagan will serve as associate producer and Nashville's Bill Walker as musical director.

The Cates Brothers are involved in another upcoming country music special, which will be taped at Washington's Ford Theatre. It will be aired on ABC as a "Big Event" October 16.



Don Cusic

Cusic Appointed As Nashville Cash Box Editor

NASHVILLE — Don Cusic has been named Nashville editor for **Cash Box**. Cusic replaces Bob Campbell, who is moving to east Texas to pursue an independent writing project.

Cusic has lived in Nashville since 1973 and has served as Nashville editor of Record World, director of artist development and publicity for Monument Records and as co-president of New Horizon Management and Southern Sky Public Relations. His articles have appeared in Country Music Magazine, Country Song Round-Up, Contemporary Christian Music and others.

Cusic is currently on the board of directors of the Gospel Music Association and is a member of NARAS. He received his B.S. in journalism from the University of Maryland.

COUNTRY

THE COUNTRY COLUMN

Clean-cut **Ronnie McDowell** was recently named an "Honorary Member" of the National Drug Enforcement Officers Association, Inc., during ceremonies held at the Maxwell House in Nashville. McDowell, who is the first and only person to have ever received this honor from the association, was presented the kudo in recognition of his outstanding character.

And in an unusual promotional stint behind McDowell's latest LP, "Rockin' You Easy, Lovin' You Slow," his record label, producer, booking/management agency and public relations firm have gotten together and released a Ronnie McDowell Proclamation/Seal of Approval, stating their "faith in" and "support of" the singer/songwriter's career.

A country music special with a rather lengthy title will be making its way into the homes of America sometime this month. Titled "The Lynn Anderson, Carter Family, Johnny Cash, Ray Charles, Larry Gatlin, Emmylou Harris, Waylon Jennings, Kris Kristofferson, Willie Nelson, Linda Ronstadt Tribute . . . The Unbroken Circle: A Country Celebration of the Music of Mother Maybelle Carter," the one-hour special was produced by Country Celebration Productions Inc., for CBS-TV. Scenes for the majority of the show will feature shots throughout Opryland. Other scenes feature locations out west.

Orion's debut LP for Sun Records is being repackaged in an album jacket that features a four-color photo of the singer, rather than the original, somewhat controversial concept.

BACK BY POPULAR DEMAND . . . Lester "Roadhog" Moran and the Cadillac Cowboys recently made a rare public appearance on **Ralph Emery's** "Pop Goes The Country" TV show. Donned in modish coats and ties to enhance their new pop image, the group performed such numbers as "Love Is A Many Splintered Thing," and "The Thing From Dr. Chicago." Coincidentally, the **Statler Brothers** also made an appearance on the show.

The Stage West, a showcase club in Toronto, Ontario, recently underwent a format change. The club has switched from showcasing local talent, to featuring a combination of Canadian and American recording artists. **Con Hunley, Mickey Gilley** and **Rodney Crowell** have already made appearances at the club.

When **Bill Anderson** and Show appeared at the Iowa Championship Rodeo in Sidney, Iowa, they managed to break the one night attendance record on Saturday night; and, according to **Jim Sutton**, president of the rodeo, the troupe came close to breaking a total attendance record.

They say every picture tells a story, and it must be true with song titles too, at least one song title anyway. Songwriter **Sonny Throckmorton** wrote a song a few years ago that is currently being made into a movie. "Middle Age Crazy," which stars **Bruce Dern** and **Ann-Margret**, is being shot on location in Houston.

BITTEN BY THE SHOW BIZ BUG . . . Senate Majority Leader **Robert C. Byrd**, who has guested on such shows as "Hee Haw," and "Pop Goes The Country," recently released his own LP of fiddlin' tunes. Titled "Mountain Fiddler," the LP is on the Country Records label.

PUBLISHING NEWS . . . Bob Witte has been appointed head of the country division of ARC Music, which is located in the United Artists Building in Nashville. Assisted by **Jan Gray Witte**, the division is currently in the process of building up the country catalog, and reports that it is totally open to new writers and material.

ATV Music Group here has announced the addition of **Dan Tyler** to its staff as an exclusive songwriter. Tyler was formerly a staff writer for Deb-Dave/Briarpatch Music.

Jack Lebscock, who records under the name of **Jack Grayson**, recently signed a writer's contract with Churchill Music, Inc., and a recording contract with Churchill Records, Ltd.

Singer/songwriter **Jimmy Payne** just completed a 25-day club and concert tour of England, Scotland and Norway, where he did a special two-hour broadcast for BBC's Country Club, and appeared at the Nottingham Festival.

Mary K. Miller was one of the many artists who donated her time to the **Jerry Lewis** Telethon, covering **Donna Summer's** "Last Dance."

Nashville producer/publisher **Bob Montgomery** has been invited by **Paul McCartney** to attend a big bash in London, held in honor of the late **Buddy Holly**. Montgomery and Holly started out in Lubbock, Tex. writing and performing together until their high school graduation in 1955. They continued writing together occasionally until Holly's death.

Mel Tillis, who has several film credits tucked under his belt, will soon be adding yet another film activity when he guest stars in an upcoming episode of CBS/TV's, "The Dukes of Hazzard." And in the major motion picture department, Tillis has a role in the current movie release, "The Villain," with **Kirk Douglas** and **Ann-Margret**.



Mel Tillis

bob campbell

Mail Order Firm Formed To Handle Country Product

NASHVILLE — James D. Scott and Jim Chapman have announced the formation of Music City Warehouse, Inc., a major mail order fulfillment company for country music records, tapes, gifts and souvenirs. Initially, Music City Warehouse, Inc. will handle all the mail orders for Conway Twitty's Country Store and Twitty Bird Record Shop.

Top Execs

Scott, president of Scott Sales, Inc., will be president of Music City Warehouse; while Chapman, who was formerly the associate publisher and advertising manager for Country Music Magazine, will assume the position of vice president of marketing and operations manager.

Music City Warehouse, Inc. is located at 34 Rutledge St., Nashville, Tenn.



CAIN SIGNED TO COMBINE GROUP — **Bob Beckham**, president of the **Combine Music Group**, has announced the signing of singer/songwriter **Thomas Cain** to a long term, exclusive writing agreement. Cain's material will be published by the newly formed subsidiary, **Sweet Baby Music**. Pictured are (l-r): Cain, Beckham and Eddie Jackson, Cain's business manager.

REVIEWS

WAYLON (RCA PB-11723)

Come With Me (2:59) (First Lady Song, BMI) (Chuck Howard)

Jennings comes out with a soft ballad on this outing. He starts out with just a piano accompaniment and finishes the strong chorus with Jessi Colter's help. Waylon proves he can sing a sensitive love song with conviction.

ANNE MURRAY (Capitol-P-4773)

Broken Hearted Me (3:43) (Chappell/Sailmaker, ASCAP) (Randy Goodrum)

Anne comes out with a soft ballad penned by the same writer who brought her "You Needed Me." She sings these kinds of songs best with her rich voice giving quality and class to the record.

TOM T. HALL (RCA PB-11713)

You Show Me Your Heart (And I'll Show You Mine) (2:56) (Hallnote, BMI) (Tom T. Hall)

Tom T.'s best outing in a long time has him returning to a basic, simple country sound that'll sound great in a honky tonk. As a writer, Tom has more hooks than a tackle box and he uses some here effectively.

JOHNNY DUNCAN (Columbia 1-11097)

The Lady in the Blue Mercedes (3:07) (Algee, BMI) (D. Darst-G. Gentry)

A country cha cha drinking song that big John puts his staple on. The Mexican feel and Johnny's relaxed vocals have given him a distinctive sound that has found a spot on radio.

DAVID WILLS (United Artists UA-X1319-Y)

Endless (2:41) (Pi-Gems, BMI) (G. Harrison-D. Pfrimmer)

Wills is too good an artist to have gone this long without a hit. That should change with this release which packs a punch that David drives across.

SINGLES TO WATCH

JACKY WARD (Mercury 57004)

You're My Kind of Woman (2:41) (Al Gallico/Easy Listening — ASCAP) (M. Sherrill-J. Whitmore-L. Kimball)

CLIFF COCHRAN (RCA PB-11711)

First Thing Each Morning (2:24) (Pi-Gem — BMI) (K. Fleming-D. Morgan)

JERRY FULLER (MCA-41114)

Don't Do Anything (I Wouldn't Do) (3:24) (Blackwood/Fulness — BMI) (J. Fuller)

REBA McENTIRE (Mercury 57003)

Sweet Dreams (2:59) (Acuff-Rose — BMI) (Don Gibson)

DAVID ALLAN COE (Columbia 1-11098)

X's and O's (Kisses and Hugs) (3:45) (Warner-Tamerlane — BMI) (D.A. Coe)

TOMMY McCLAIN (Starlite ZS9 4903)

Lose The Blues (Moody Man Mac) (3:28) (Crazy Cajun — BMI) (T. McClain)



FOREVER — **John Conlee** — MCA — 3174 — **Producer: Bub Logan** — List: 7.98

Many people consider John Conlee the best singer to come along in county music in a long time — in the same league as Merle Haggard and Lefty Frizzell. This is Conlee's third album, and it contains a pleasant mixture of straight country and country/pop. Conlee brings out the best in a song, and the top cuts are "Before My Time," "Forever" and "You Never Cross My Mind."



SIMPLE LITTLE WORDS — **Christy Lane** — United Artist — UA-LA-978-H — **Producer: Charlie Black** — List: 7.98

Christy Lane is not a superstar at this point, but she consistently records songs which are great for radio and which chart high. Under the production of Charlie Black, this is Cristy's most professional work to date. The production is tasteful with just the right amount of pop flavor. Included in the LP are "Slippin' Up, Slippin' Around," "Simple Little Words" and "I Just Can't Stay Married To You."



SKETCHES — **Johnny Rodriguez** — Phonogram/Mercury — SRM-1-5022 — **Producer: Jerry Kennedy** — List: 7.98

This is a suprisingly good album considering it comprises material released after his move to Columbia. One of Rodriguez' strong points as a vocalist is that he can sing almost any kind of material, and there is a variety of songs here. The LP includes such songs as "I Fought The Law," "Misty Blue," "If You Could Read My Mind" and "To Love Somebody."



POOR FOLKS PLEASURE — **Buck White & The Down Home Folks** — Sugar Hill — SH-3705 — **Producer: Neil Wilburn and Glen Goza** — List \$7.98

This is the group that toured with Emmylou Harris on her last tour and sang with her on the "Blue Kentucky Girl" album. The album is easy to listen to, country tinged with bluegrass and contains some standout songs such as "By The Fireside With Baby" and "Home." This is one of those albums that will have a following that'll play it over and over.

CASH BOX TOP 100 COUNTRY

September 15, 1979

	Weeks On Chart		Weeks On Chart		Weeks On Chart
	9/8		9/8		9/8
1 I MAY NEVER GET TO HEAVEN CONWAY TWITTY (MCA 41059)	1 10	32 DANCIN' 'ROUND AND 'ROUND OLIVIA NEWTON-JOHN (MCA 545-1837)	36 7	66 BESIDE ME STEVE WARINER (RCA PB-11658)	7 7
2 TILL I CAN MAKE IT ON MY OWN KENNY ROGERS & DOTTIE WEST (United Artists UA-X1299-Y)	2 11	33 ANOTHER EASY LOVIN' NIGHT RANDY BARLOW (Republic REP-044)	41 6	67 STAY WITH ME DAVE & SUGAR (RCA PB-11654)	25 12
3 YOU'RE MY JAMAICA CHARLEY PRIDE (RCA PB-11655)	4 10	34 SLIPPIN' UP, SLIPPIN' AROUND CRISTY LANE (United Artists UA-X1314-Y)	46 4	68 I NEVER LOVED ANYONE LIKE I LOVE YOU LOUISE MANDRELL (Epic 9-50752)	76 3
4 JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY (Columbia 3-11027)	5 10	35 HALF THE WAY CRYSTAL GAYLE (Columbia 1-11087)	49 3	69 HANGIN' IN AND HANGIN' ON BUCK OWENS (Warner Bros. WBS 49046)	84 2
5 IT MUST BE LOVE DON WILLIAMS (MCA 41069)	6 7	36 WE GOT LOVE MUNDO EARWOOD (GMC GMC-107)	42 7	70 IT'S TOO SOON TO SAY GOODBYE TERRI HOLLOWELL (Con Brio CBK 156)	53 8
6 FOOLS JIM ED BROWN & HELEN CORNELIUS (RCA PB-11672)	9 7	37 YOU DECORATED MY LIFE KENNY ROGERS (United Artists UA-X1315-Y)	— 1	71 COCA COLA COWBOY MEL TILLIS (MCA MCA-41041)	44 14
7 YOUR KISSES WILL CRYSTAL GAYLE (United Artists UA-X1306-Y)	7 9	38 WHAT MORE COULD A MAN NEED TOMMY OVERSTREET (Elektra E-46516)	45 4	72 HOT STUFF JERRY REED (RCA PB-11698)	82 2
8 LAST CHEATER'S WALTZ T G SHEPPARD (Warner/Curb WBS 49024)	12 7	39 EVERYTHING I'VE ALWAYS WANTED PORTER WAGONER (RCA PB-11671)	43 7	73 I COULD SURE USE THE FEELING EARL SCRUGGS REVUE (Columbia 3 10992)	33 11
9 ONLY LOVE CAN BREAK A HEART KENNY DALE (Capitol P-4746)	16 9	40 THE ROOM AT THE TOP OF THE STAIRS STELLA PARTON (Elektra E-46502)	40 8	74 THE DREAM NEVER DIES BILL ANDERSON & THE PO FOLKS (MCA 41060)	39 9
10 DADDY DONNA FARGO (Warner Bros. WBS 8867)	10 9	41 CRAZY ARMS WILLIE NELSON (RCA PB-11673)	47 5	75 SOMEDAY MY DAY WILL COME GEORGE JONES (Epic 8-50684)	48 12
11 THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) ELVIS PRESLEY (RCA PB-11679)	18 7	42 SHOULD I COME HOME (OR SHOULD I GO CRAZY) GENE WATSON (Capitol P-4772)	— 1	76 FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb E-46046)	15
12 BEFORE MY TIME JOHN CONLEE (MCA 41072)	17 6	43 LOVE ME NOW RONNIE McDOWELL (Epic 9-50753)	50 4	77 SUSPICIONS EDDIE RABBITT (Elektra E-46046)	71 14
13 FOOLED BY A FEELING BARBARA MANDRELL (MCA 41077)	19 6	44 BABY MY BABY MARGO SMITH (Warner Bros. WBS 49038)	51 2	78 LIFE GOES ON CHARLIE RICH (United Artists UA-X 1307-Y)	78 5
14 I KNOW A HEARTACHE WHEN I SEE ONE JENNIFER WARNES (Arista AS 0430)	14 12	45 HERE WE ARE AGAIN THE STATLER BROTHERS (Mercury 55066)	11 11	79 HERE I GO AGAIN DORSEY BURNETTE (Elektra E-46513)	89 3
15 MY SILVER LINING MICKY GILLEY (Epic 8-50740)	15 9	46 MY OWN KIND OF HAT MERLE HAGGARD (MCA MCA-4112)	— 1	80 THE SUN WENT DOWN IN MY WORLD TONIGHT LEON EVERETTE (Orlando ORC-104)	— 1
16 DREAM ON THE OAK RIDGE BOYS (MCA MCA-41078)	20 5	47 FOOLS FOR EACH OTHER JOHNNY RODRIGUEZ (Epic 8-50735)	13 11	81 PICK THE WILDWOOD FLOWER GENE WATSON (Capitol P-4723)	75 15
17 IN NO TIME AT ALL RONNIE MILSAP (RCA PB-11695)	22 5	48 PUT YOUR CLOTHES BACK ON JOE STAMPLEY (Epic 9-50754)	56 3	82 PLAY HER BACK TO YESTERDAY MEL McDANIEL (Capitol P-4704)	52 12
18 THE DEVIL WENT DOWN TO GEORGIA THE CHARLIE DANIELS BAND (Epic 8-50700)	8 11	49 DON'T LET ME CROSS OVER JIM REEVES (RCA PB-11564)	21 14	83 RED NECK DISCO GLENN SUTTON (Mercury 57001)	90 2
19 HEARTBREAK HOTEL WILLIE NELSON & LEON RUSSELL (Columbia 3-11023)	3 11	50 HOUND DOG MAN GLEN CAMPBELL (Capitol P-4769)	62 3	84 ONCE IN A BLUE MOON ZELLA LEHR (RCA PB-11648)	72 10
20 IF I FELL IN LOVE WITH YOU REX ALLEN JR. (Warner Bros. WBS 49020)	23 6	51 SOAP O B McCLINTON (Epic 9-50749)	60 4	85 I CAN'T SAY GOODBYE TO YOU BECKY HOBBS (Mercury 55062)	73 11
21 YOU AIN'T JUST WHISTLIN' DIXIE WHELLAMY BROS (Warner/Curb WBS 49032)	27 5	52 I HEAR THE SOUTH CALLIN' ME HANK THOMPSON (MCA MCA-41079)	61 4	86 THAT MAKES TWO OF US JACKY WARD & REBA McENTIRE (Mercury 55054)	57 11
22 ALL THE GOLD IN CALIFORNIA LARRY GATLIN (Columbia 1-11066)	28 4	53 PLEASE SING SATIN SHEETS FOR ME JEANNE PRUETT (IBC IBC 0002)	55 6	87 IT'S SUMMER TIME JESS GARRON (Charta CH 136)	74 6
23 ROBINHOOD BILLY "CRASH" CRADDOCK (Capitol P-4753)	31 7	54 I'M JUST A HEARTACHE AWAY DICKY LEE (Mercury 55068)	54 8	88 GUESS WHO LOVES YOU MARY K MILLER (RCA PB-11665)	77 8
24 SWEET SUMMER LOVIN'/GREAT BALLS DOLLY PARTON (RCA PB-11705)	34 3	55 I'D RATHER GO ON HURTIN' JOE SUN (Ovation OV 1127)	— 1	89 LIBERATED WOMAN JOHN WESLEY RYLES (MCA MCA 41033)	80 16
25 LOW DOG BLUES JOHN ANDERSON (Warner Bros. WBS 8863)	26 10	56 MY EMPTY ARMS ANN J. MORTON (Prairie Dust PD-7632)	58 4	90 THAT'S YOU, THAT'S ME DAWN CHASTAIN (SCR SC-178)	95 2
26 GOODBYE EDDY ARNOLD (RCA PB-11668)	32 7	57 THAT RUN-AWAY WOMAN OF MINE FREDDY WELLER (Columbia 1-11044)	59 6	91 RAINY DAYS AND RAINBOWS PAUL SCHMUCKER (Star Fox SF-779)	91 4
27 I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE THE KENDALLS (Ovation OV 1129)	35 5	58 SAIL ON TOM GRANT (Republic REP-045)	63 2	92 HURRICANE SHIRLEY BOBBY BARE (RCA PB-11673)	92 4
28 I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY RAZZY BAILEY (RCA PB-11682)	37 6	59 LET YOUR LOVE FALL BACK ON ME DAVID HOUSTON (Derrick DRC 126)	64 5	93 SKIP A ROPE ROGER YOUNG (Dessa 79-2)	93 4
29 ALL I WANT AND NEED FOREVER VERN GOSDIN (Elektra E-46052)	29 10	60 NO MEMORIES HANGIN' ROUND ROSANNE CASH WITH BOBBY BARE (Columbia 1-11045)	68 3	94 UNBREAKABLE HEARTS HARGUS "PIG" ROBBINS (Elektra E-46512)	94 3
30 THE LETTER SAMMI SMITH (Cyclone CYS-104)	30 9	61 SEE YOU IN SEPTEMBER DEBBY BOONE (Warner/Curb WBS 49042)	67 3	95 LOVE DOESN'T CARE WHOSE HOUSE IT LIVES IN CHARLIE LOUVIN & EMMYLOU HARRIS (Little Darlin' LD 7922)	96 3
31 LIVIN' OUR LOVE TOGETHER BILLY JO SPEARS (United Artists UA-X1309-Y)	38 7	62 EASY BOBBY HOOD (Chute CR 0008)	65 4	96 THANK YOU FOR THE ROSES KITTY WELLS (Ruboca 122)	— 1
		63 WHO WILL THE NEXT FOOL BE JERRY LEE LEWIS (Elektra E-46067)	24 9	97 ANY WAY THAT YOU WANT ME JUICE NEWTON (Capitol P-4768)	— 1
		64 MIDNIGHT LACE BIG AL DOWNING (Warner Bros. WBS 49034)	69 2	98 MAYBE I'LL CRY OVER YOU ARTHUR BLANCH (Ridgetop R 00479)	— 1
		65 YOU'RE A PART OF ME CHARLY McCLAIN (Epic 9-50759)	— 1	99 THANKS A LOT BILLY PARKER (SRC SC-177)	86 6
				100 (GHOST) RIDERS IN THE SKY JOHNNY CASH (Columbia 3-10961)	88 18

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All I Want (Gary S. Paxton — BMI)	29	Here We Are Again (American Cowboy — BMI)	45	Livin' Our Love Together (Ben Peters — BMI)	31
All The Gold In California (Larry Gatlin — BMI)	22	Hot Stuff (Vector — BMI)	72	Low Dog Blues (Gallico — BMI/Cypress — ASCAP)	25
Another Easy Lovin' Night (Frebar — BMI)	33	Hound Dog Man (Goblon/Fancy That — ASCAP)	50	Love Doesn't Care Whose House It Lives In (Blue Hedge/Legature/Merkado — ASCAP)	95
Any Way That You Want Me (Blackwood Music — BMI)	97	I Ain't Got No Business Doin' Business Today (House Of Gold/Tree Pub. — BMI)	28	Love Me Now (Tree — BMI)	43
Baby My Baby (Galamar/AI Gallico/Dusty Roads — BMI/Mack David — ASCAP)	44	I Can't Say Goodbye (AI Gallico — BMI)	85	Maybe I'll Cry Over You (Southern Music — ASCAP)	98
Before My Time (Ben Peters — BMI)	12	I Could Sure Use (Combine/Music City — ASCAP)	73	Midnight Lace (AI Gallico/Metaphor — BMI)	64
Beside Me (Chappell/Sailmaker — ASCAP)	66	I Don't Do Like That No More (Cross Keys — ASCAP/Tree — BMI)	27	My Empty Arms (One More/Music Craft Shop — ASCAP)	56
Coca Cola Cowboy (Peso/Malkyle/Senor — BMI)	71	I Hear The South Callin' Me (Warner-Tamerlane/Sweet Harmony — BMI/ASCAP)	52	My Own Kind Of Hat (Shade Tree/Tree — BMI)	46
Crazy Arms (Pam/Cham — BMI)	41	I Know A Heartache (Chappell — ASCAP/Unichappell — BMI)	14	My Silver Lining (Blackwood/Magic Castle — BMI)	15
Daddy (Prima-Donna — BMI)	10	I May Never Get To Heaven (Tree Pub. — BMI)	1	Never My Love (Jack & Bill — ASCAP)	27
Dancin' 'Round And 'Round (Warner-Tamerlane/Ten Speed — BMI)	32	I Never Loved Anyone Like I Love You (Warner/Tamerlane — BMI)	68	No Memories Hangin' Round (Coolwell/Granite — ASCAP)	60
Don't Let Me Cross Over (Tros Martin — BMI)	49	I'd Rather Go On Hurtin' (Pi-Gem — BMI/Chess — ASCAP)	20	Once In A Blue Moon (Bobby Goldsboro — ASCAP)	84
Dream On (Duchess — BMI)	16	I'm Just A Heartache (Hall Clement/Maplehill/Vogue — BMI)	54	Only Love Can (World Song — ASCAP)	9
Easy (Blackwood/Fullness Music — BMI)	62	In No Time At All (Chess/United Artists — ASCAP)	17	Pick The Wildwood Flower (Tree Pub. — BMI)	81
Everything I've Always Wanted (St. Nicholas — ASCAP)	39	It's Must Be (Hall-Clement — BMI)	5	Play Her Back To Yesterday (Music City — ASCAP)	82
Family Tradition (Bocephus Music — BMI)	76	It's Summer Time (Mr. Mort/Music Craftshop — ASCAP)	87	Please Sing Satin Sheets For Me (Jeanne Pruett/Champion — EMI)	53
Foiled By A Feeling (Pi-Gem — BMI)	13	Just Good Ol' Boys (Branwood/Mullet — BMI)	4	Put Your Clothes Back On (Algee — BMI)	48
Fools (Pi-Gem — BMI)	6	Last Cheater's Waltz (Tree — BMI)	8	Rainy Days And Rainbows (Troy Shondell — SESAC)	91
Fools For Each Other (Hallnote/Bus Ride — BMI)	47	Let Your Love Fall Back (United Artists — BMI)	59	Red Neck Disco (Starship — ASCAP)	83
(Ghost) Riders (Edwin H. Morris — ASCAP)	100	Liberated Woman (Rose Bridge — BMI)	89	Robinhood (Flagship — BMI)	23
Goodbye (Tree — BMI)	26			Sail On (Jobete/Commodores Entertainment — ASCAP)	58
Great Balls Of Fire (Unichappell — BMI/Chappell & Co. — ASCAP)	24			See You In September (Vibar — ASCAP)	61
Guess Who Loves You (Tree Publ./Duchess Music/Posy Pub. — BMI)	88			Should I Come Home (Or Should I Go Crazy) (Tree — BMI)	42
Half The Way (Chriswood — BMI/Murtezzongs — ASCAP)	35			Skip A Rope (Tree — BMI)	93
Hangin' In And Hangin' On (Blue Book Music — BMI)	69			Slippin' Up, Slippin' Around (I've Got The Music — ASCAP/Song Tailors — BMI)	34
Heartbreak Hotel (Tree — BMI)	19			Soap (Cross Keys — ASCAP)	51
Here I Go Again (Six Continents — BMI/World Song — ASCAP)	79			Someday My Day Will Come (Window — BMI)	75
				Stay With Me (Chinnichap Pub./Careers — BMI)	67
				Suspicions (DebDave/Briarpatch — BMI)	77
				Sweet Summer Lovin' (Song Yard — ASCAP)	24
				The Dream Never Dies (Welbeck — ASCAP)	74
				Thank You For The Roses (Ruboca — BMI)	96
				Thanks A Lot (Reico Music — BMI)	99
				That Makes Two Of Us (Blackwood/Fullness — BMI)	86
				That Run-Away Woman Of Mine (Tree Pub. — BMI/Cross Keys — ASCAP)	57
				That's You, That's Me (House of Gold — BMI)	90
				The Devil Went Down (Hat Bank — BMI)	18
				The Letter (Earl Barton — BMI)	30
				The Room At The Top Of The Stairs (DebDave / Briarpatch — BMI)	40
				The Sun Went Down In My World Tonight (Magic Castle/Blackwood — BMI)	80
				There's A Honky Tonk Angel (Irving/Danor — BMI)	11
				Till I Can Make It (Algee/Altam — BMI)	2
				Unbreakable Hearts (Me and Sam — ASCAP/Annextra — BMI)	94
				We Got Love (Music West Of The Pecos — BMI)	36
				What More Could A Man Need (ATV/Rainsongs — BMI)	38
				Who Will The Next Fool Be (Knox — BMI)	63
				You Ain't Just Whistlin' Dixie (Famous / Bellamy Brothers — ASCAP)	21
				You Decorated My Life (Music City — ASCAP)	37
				Your Kisses Will (House Of Told — BMI)	7
				You're A Part Of Me (Chappell/Brown Shoes — ASCAP)	65
				You're My Jamaica (Pi-Gem — BMI)	3

⚡ = Exceptionally heavy radio activity this week 💰 = Exceptionally heavy sales activity this week

COUNTRY RADIO

THE COUNTRY MIKE

CMA TO OFFER AWARDS SIMULCAST — For the second year, the Country Music Association will make available to radio stations throughout the United States a simulcast of the televised CMA Awards Show. The show will be aired on Monday, Oct. 8 from 8:30 to 10:00 p.m. CDT over the CBS television network. Radio stations airing the simulcast will be required to run it intact. Kraft Foods, the Awards Show sponsor, will be providing all of the commercials for the show, and will supply radio spots to insert over the televised spots during commercial breaks. Stations wishing to carry the Awards show simulcast must notify the Country Music Association in writing by Friday, Sept. 14, 1979. The CMA will be unable to consider any request received after that time.

MUSIC DIRECTOR PROFILE — Ray Sherwood, MD for WAXX/Eau Claire, has been in the broadcast field for six years. Ray began in 1973 with KRIB/Mason City as an on-the-air personality. That same year, he moved over to KLSS/KSMN also located in Mason City. In 1974, Ray joined WVMT/Burlington, Vt. and worked there for a year before going on to KOLM/Rochester, Minn. in 1975. He has been with WAXX since 1978 doing the afternoon drive show at the station. Ray was recently promoted to the MD position at WAXX when the former MD Tim Wilson was moved up to the PD slot at the station.



Ray Sherwood

Country Charlie White, MD for WVOJ/Jacksonville for the past three years, has resigned that position effective Sept. 14, to join another country formatted station in the Jacksonville area as the operations manager. According to Country Charlie, "After three years as MD at WVOJ, I feel that it is time for a change into a different avenue." No replacement has been named for Country Charlie at this time. Also there are rumors that WVOJ will be changing to an MOR format in the very near future.

Former afternoon drive jock at KWMT/Ft. Dodge and PD at the sister station KKEZ, Shannon Reed, is available for employment in the radio industry. Reed, most recently was the PD and part owner of KTGA/Ft. Dodge. He can be reached at (515) 955-4033.

BLUEGRASS BROADCASTING SELLS WINN — WINN/Louisville has been sold to two independent parties who also own the rock station in the Louisville area. Bluegrass Broadcasting, based in Lexington, Ky., which also owns WHOO/Orlando, has promoted WHOO vice president and general manager Bill Stakelin to executive vice president in Lexington. Former WINN GM Max Rein is now the GM and VP of WHOO/Orlando and former WINN PD Bucks Brunn is now the PD at WHOO/Orlando. Former WHOO PDBob Grayson has no future plans at this time. Bob Nyles is still programming the music for WHOO. According to Bucks Brunn, "I anticipate no changes at this time for WHOO. Bob Nyles has complete control of the music duties at the station."

Mike Carta, former morning man and PD for WMAV/Springfield, has become the new PD/MD for WIL AM/FM in St. Louis. He joined WIL on Sept. 7 in his new capacity at the station. Sid Wood is the acting PD for WMAV.

Former KWKH/Shreveport PD Dave Martin is now the new midday air personality for KEBC/Oklahoma City. The rest of the new jock line-up, according to PD/MD Lynn Waggoner, is as follows: PD/MD Lynn Waggoner has morning drive from 6-9 followed by Dave Martin with the Midday show. Jay Shankle takes care of afternoon drive from 3-6. The 6-midnight show belongs to Andy Rivers and Carl Corrick is in charge of the all night show at KEBC.

NEW PROGRAM DIRECTOR AT KLZ — R.T. Simpson has been named PD for KLZ/Denver. Most recently, Simpson was an air personality for the rocker KOSI in Denver. Before that he was at KERE/Denver where he served as the PD at that station for three years before going to KOSI.

WGTO/Cypress Gardens PD Terry Slane has resumed the MD duties at the station. Dave Cambell has been named the Production Director at WGTO. Terry takes music calls Monday through Thursday from 9 to noon.

The new WIRK/West Palm Beach jock line-up, according to MD Terry Wunderlin goes as follows: PD Breakfast Barry Grant has the morning drive show with MD Terry Wunderlin taking care of Middays. Lee McGuire is the new air personality who handles the 3-7 show. Simon Train has the 7-midnight slot and Lyle Reed does the all night show for the stations.

country mike

PROGRAMMERS PICKS

Dale Eichor	KWMT/Ft. Dodge	Hangin' In And Hangin' On — Buck Owens — Warner Bros.
Dave Campbell	WGTO/Cypress Gardens	Should I Come Home (Or Should I Go Crazy) — Gene Watson — Capitol
Mike Malone	WYDE/Birmingham	Hound Dog Man — Glen Campbell — Capitol
Jack Wilkerson	WSDS/Ypsilanti	I'd Rather Go On Hurtin' — Joe Sun — Ovation
Joe Flint	KSOP/Salt Lake City	You're A Part Of Me — Charly McClain — Epic
Ron Christlan	KBBQ/Ventura	Half The Way — Crystal Gayle — Columbia
Dugg Collins	KZIP/Amarillo	I Don't Believe You're Ever Comin' Home — Janie Brannon — Hillside
Larry Dean	KXLR/Little Rock	Should I Come Home (Or Should I Go Crazy) — Gene Watson — Capitol
Bob Nyles	WHOO/Orlando	My Own Kind Of Hat — Merle Haggard — MCA
Dale Turner	WSAI/Cincinnati	Should I Come Home (Or Should I Go Crazy) — Gene Watson — Capitol
Don Keith	KJRB/Nashville	You Decorated My Life — Kenny Rogers — United Artists

MOST ADDED COUNTRY SINGLES

1. YOU DECORATED MY LIFE — KENNY ROGERS — UNITED ARTISTS — 47 REPORTS
2. SHOULD I COME HOME (OR SHOULD I GO CRAZY) — GENE WATSON — CAPITOL — 44 REPORTS
3. MY OWN KIND OF HAT — MERLE HAGGARD — MCA 40 — REPORTS
4. I'D RATHER GO ON HURTIN' — JOE SUN — OVATION — 34 REPORTS
5. YOU'RE A PART OF ME — CHARLY McCLAIN — EPIC — 25 REPORTS
6. HALF THE WAY — CRYSTAL GAYLE — COLUMBIA — 19 REPORTS
7. HANGIN' IN AND HANGIN' ON — BUCK OWENS — WARNER BROS. — 16 REPORTS
8. THE SUN WENT DOWN IN MY WORLD TONIGHT — LEON EVERETTE — ORLANDO — 16 REPORTS
9. CRAZY ARMS — WILLIE NELSON — RCA — 12 REPORTS
10. HOUND DOG MAN — GLEN CAMPBELL — CAPITOL — 12 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. DREAM ON — THE OAK RIDGE BOYS — MCA — 57 REPORTS
2. IN NO TIME AT ALL — RONNIE MILSAP — RCA — 55 REPORTS
3. YOU AIN'T JUST WHISTLIN' DIXIE — THE BELLAMY BROTHERS — WARNER BROS. — 54 REPORTS
4. ALL THE GOLD IN CALIFORNIA — LARRY GATLIN — COLUMBIA — 54 REPORTS
5. BEFORE MY TIME — JOHN CONLEE — MCA — 51 REPORTS
6. FOOLED BY A FEELING — BARBARA MANDRELL — MCA — 48 REPORTS
7. THERE'S A HONKY TONK ANGEL (WHO WILL TAKE ME BACK IN) — ELVIS PRESLEY — RCA — 45 REPORTS
8. LAST CHEATER'S WALTZ — T.G. SHEPPARD — WARNER BROS. — 42 REPORTS
9. I DON'T LIKE THAT NO MORE/NEVER MY LOVE — THE KENDALLS — OVATION — 41 REPORTS
10. ONLY LOVE CAN BREAK A HEART — KENNY DALE — CAPITOL — 39 REPORTS

ASCAP Awards Banquet Set

NASHVILLE — The 1979 ASCAP Country Music Awards Banquet will be held Oct. 10 at Nashville's Opryland Hotel according to Ed Shea, southern regional director.

Shea cited the success of ASCAP members during the past year. "Last year's celebration included awards for 87 country hits. With the many ASCAP songs currently on the charts our number is well over 100 and still growing."

The ASCAP Awards Banquet is an annual event scheduled during the Grand Ole Opry Birthday celebration in October. It is an invitation only, black-tie affair.

Dolly Parton Day Set

LOS ANGELES — Dolly Parton will be feted by the Nashville Area Chamber of Commerce at a special luncheon Sept. 10. Chamber president, Joe Thompson, Jr., cited Dolly's contribution to tourism as the motive for the special recognition. Nashville Mayor Richard Fulton will declare Sept. 10 Dolly Parton Day.

ATV Inks Dan Tyler As Exclusive Writer

NASHVILLE — ATV Music Group here has announced the addition of Dan Tyler to its staff as an exclusive songwriter. Tyler formerly was a staff writer for Deb-Dave/Briarpatch Music.

Doesn't Need Lawyer

Tyler is also an attorney with the Nashville firm of Cheatham and Polermo, specializing in music business law. A native of McComb, Miss., Tyler was admitted to the Tennessee Bar in July of this year.

ACM Elects Cosgrave New Board Chairman

NASHVILLE — Vince Cosgrave, marketing coordinator for "Coal Miners' Daughter," the upcoming movie about the life of Loretta Lynn, has been elected by the Academy of Country Music board of directors to serve as board chairman for 1979-80.

Cosgrave was formerly with the country division of Capitol Records.



KENDALLS ON THE AIR — After two successful nights headlining the Schlitz Country Stage during Chicago Fest '79, Ovation singing duo the Kendalls visited Chicago's WMAQ-AM, where they were interviewed on the air by afternoon personality Terry Stevens. Pictured at the station are (l-r): Greg Dodd, Ovation pop promotion director; Jeannie Kendall; Terry Stevens, WMAQ-AM; Suzanne Benson, WMAQ-AM MD; and Royce Kendall.

TOP 40 ALBUMS

	Weeks On 9/8 Chart	Weeks On 9/8 Chart
1 STREET LIFE CRUSADERS (MCA 3094)	1 16	
2 LUCKY SEVEN BOB JAMES (Tappan Zee/Columbia JC 36056)	2 6	
3 MORNING DANCE SPYRO GYRA (Infinity INF 9004)	3 24	
4 I WANNA PLAY FOR YOU STANLEY CLARKE (Nemperor/CBS KZ2 35680)	4 9	
5 HEART STRING EARL KLUGH (United Artists UA-LA942-H)	5 20	
6 AN EVENING OF MAGIC CHUCK MANGIONE (A&M SP 6701)	6 11	
7 MINGUS JONI MITCHELL (Elektra 5E-505)	7 9	
8 NEW CHAUTAUQUA PAT METHENY (ECM-1-1131)	8 19	
9 EUPHORIA GATO BARBIERI (A&M SP 4774)	10 8	
10 HOT MAYNARD FERGUSON (Columbia JC 36124)	11 5	
11 THE GOOD LIFE BOBBI HUMPHREY (Epic JE 35607)	12 5	
12 PARADISE GROVER WASHINGTON JR. (Elektra 6E-182)	9 21	
13 WATER SIGN THE JEFF LORBER FUSION (Arista AB 4234)	17 3	
14 HIGH GEAR NEIL LARSEN (Horizon/A&M SP-738)	18 4	
15 KNIGHTS OF FANTASY DEODATO (Warner Bros. BSK 3321)	15 7	
16 BETCHA STANLEY TURRENTINE (Elektra 6E-217)	13 7	
17 LIVIN' INSIDE YOUR LOVE GEORGE BENSON (Warner Bros. 2BSK 3277)	14 27	
18 THE LOVE CONNECTION FREDDIE HUBBARD (Columbia JC 36015)	16 9	
19 BROWNE SUGAR TOM BROWNE (Arista GRP 5003)	20 11	
20 FEEL IT NOEL POINTER (United Artists UA-LA973-H)	27 3	
21 PART OF YOU ERIC GALE (Columbia JC 35715)	19 11	
22 FEVER ROY AYERS (Polydor PD-1-6204)	22 17	
23 ARROWS STEVE KHAN (Columbia JC 36129)	26 5	
24 DELIGHT RONNIE FOSTER (Columbia JC 36019)	25 8	
25 FEEL THE NIGHT LEE RITENOUR (Elektra 6E-192)	24 16	
26 COUNTERPOINT RALPH MACDONALD (Marlin/TK 2229)	23 12	
27 TOGETHER MCCOY TYNER (Milestone M-9087)	21 18	
28 A SONG FOR THE CHILDREN LONNIE LISTON SMITH (Columbia JC 36141)	31 2	
29 ROOTS IN THE SKY OREGON (Elektra 6E-224)	— 1	
30 BEST OF FRIENDS LENNY WHITE (Elektra 6E-223)	— 1	
31 DUET GARY BURTON/CHICK COREA (ECM-1-1140)	35 3	
32 FEETS DON'T FAIL ME NOW HERBIE HANCOCK (Columbia JC 35764)	28 28	
33 DELPHI I CHICK COREA (Polydor PD-1-6208)	29 9	
34 DREAMER CALDERA (Capitol ST-11952)	34 10	
35 EYES OF THE HEART KEITH JARRETT (ECM-T-1150)	30 11	
36 CARMEL JOE SAMPLE (MCA AA 126)	32 32	
37 JEAN-LUC PONTY: LIVE (Atlantic SD 19229)	33 18	
38 BRAZILIA JOHN KLEMMER (MCA AA-1116)	37 22	
39 RUNNIN' TO YOUR LOVE EDDIE HENDERSON (Capitol ST 11984)	— 1	
40 CONCEPTION: THE GIFT OF LOVE BOBBY HUTCHERSON (Columbia JC 35814)	39 8	

MUST STOCK — Beginning Oct. 1, EMI/UA will launch a major merchandising-marketing campaign in support of its famed Blue Note catalog. The program, called "Back to Blue Note," will focus on 10 albums culled from never-before-released masters produced by **Michael Cuscuna**. Among the titles are: "Sonic Boom" by **Lee Morgan**, "The Soothsayer" by **Wayne Shorter**, "Club House" by **Dexter Gordon**, "Chant" by **Donald Byrd**, "Solid" by **Grant Green**, "Confirmation" by **Jimmy Smith**, "New Time Shuffle" by **Stanley Turrentine**, "Consequences" by **Jackie McLean**, "A Slice Of The Top" by **Hank Mobley** and **Bobby Hutcherson's** "Spiral." The campaign, which runs through the end of the year, will include special in-store materials and advertising dollars. . . . Crusader **Stix Hooper** this month steps out with his first solo effort on MCA, following solo albums by other founding members **Joe Sample** and **Wilton Felder**. In addition to the enormous set of traps he usually plays, drummer Hooper utilizes various traditional Japanese instruments on the LP, titled "The World Within." . . . Pianist **Dave McKenna's** debut LP for the label spearheads the latest release from Concord Jazz. Titled "No Bass Hit," the McKenna date features **Scott Hamilton** on tenor and **Jake Hanna** on drums. Rounding out the release are **Eddie Durand's** "Ginza," **Cal Collins'** "Blues On My Mind" and "**Richie Kamuca's** Charlie." . . . **Stan Getz** goes electric on his latest Columbia LP, "Children Of The World." Charts are by **Lalo Schifrin**.

ATLANTIC'S JAZZ ROOTS — Perhaps the most newsworthy item of interest in recent weeks is the Greenwood Press publication of **Michel Ruppli's** four-volume discography of Atlantic Records. The work details the history of the label since its 1947 inception up to mid-1978 and contains a complete matrix number listing of everything recorded by the label, as well as by Atco, Cotillion and several long-discontinued subsidiaries (East-West, Cat, Stax, Volt, etc.). What will prove especially interesting to jazz fans is Volume 1, which goes up to 1966. The amount of unissued material is staggering: Sessions by **Brew Moore**, **Warne Marsh**, **Lennie Tristano**, **Shorty Rogers**, **The MJQ**, **Charles Mingus**, **Big Joe Turner** and countless others are sitting in the vaults, unheard. There appears to be more than enough for LPs by all of the above-named musicians. In terms of tune titles, issue numbers and recording dates, Ruppli's discography is quite good, but personnel details are sadly lacking. Yet a trip through the pages are well worth it, if only to see that Atlantic through the years was a very diverse label, the chi-chi East Side New York stylings of **Bobby Short** and **Mabel Mercer** were a long way from the funky blues of **Joe Turner** and **Ray Charles**. Atlantic's early jazz recordings from the '50s seemed to be another totally distinct aspect of the label in that artists like the members of the **Modern Jazz Quartet**, **Jimmy Giuffre**, **Lennie Tristano** and **Shorty Rogers** seemed more intellectual than emotional in their approach. Researchers and historians should be extremely interested in the work. And if the mountain of potentially interesting, unissued material doesn't contribute all that much appeal to the domestic management, it would certainly mean a good deal to WEA affiliates overseas.

RFJ CONVENTION NEARING — Radio Free Jazz publisher **Ira Sabin's** upcoming convention is shaping up nicely, as indicated by the outstanding lineup of guest speakers and panelists. Slated for Oct. 11-13 at Washington, D.C.'s Shoreham Americana, the meet centers around nine panels covering various aspects of jazz marketing, retailers and distributors, advertising, A&R, artist management and radio programming. Industry panelists include **Vernon Slaughter**, vice president of jazz/progressive music marketing for CBS; **Ron Goldstein**, Warner Bros. director of jazz/progressive music; **Joe Fields**, owner of Muse Records; **Eugene Secunda**, president, Entertainment Division, J. Walter Thompson; **Marvin Sloves**, president, Scali, McCabe, Sloves; **Teo Macero**, independent record producer; **Michael Cuscuna**, record producer; **Steve Backer**, head of Arista's jazz division; **Norman Granz**, owner of Pablo Records; **Felix Grant**, DJ, WMAL/Washington, D.C.; **Richard Muhal Abrams**, artist; **Williard Alexander**, president, Williard Alexander Agency; **Peter Levinson**, president, Peter Levinson Communications; **Orrin Keepnews**, Fantasy Records vice president A&R; **Leonard Feather**, critic and producer; **Dave Grusin**, artist and co-principal of GRP Records; concert promoter **George Wein**, and more to be announced. For additional information contact convention coordinator **Jean Bevins** at (202) 483-7400.

bob porter & alan sutton

JAZZ ALBUM PICKS

CHILDREN OF THE WORLD — Stan Getz — Columbia JC 35992 — Producer: Stan Getz — List: 7.98 — Bar Coded

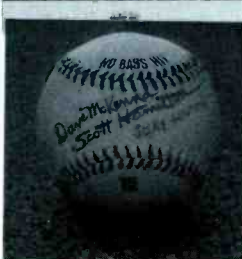
Stan Getz' new LP, honoring the "International Year of the Child," captures the childlike warmth, innocence and exuberance of its title. "Children Of The World" is a collaboration with Argentina's Lalo Schifrin, who composed, arranged and conducted the material. Featuring "Don't Cry For Me Argentina" from "Evita" and nine Schifrin compositions, the album shows Getz' range — be bop to Latin to fusion — and could be a big commercial success.

INNER MERGE — John Wood/Tony Dumas — Los Angeles LAPP-1005 — Producer: None Listed — List: 7.98

Pianist John Wood is the son of Dot and Ranwood Records founder Randy Wood, but his albums clearly demonstrate that nepotism has nothing to do with his emergence as an artist. Wood and prominent young bassist Tony Dumas along with vets Ray Pizzi and Billy Higgins run through four originals and Joe Henderson's "Inner Urge." Wood's main influences are McCoy Tyner and Bill Evans, and the album reflects the influence of these and other jazz greats without tilling much new ground.

NO BASS HIT — Dave McKenna, Scott Hamilton, Jake Hanna — Concord Jazz 97 — Producer: Carl Jefferson — List: 7.98

"No Bass Hit" marks veteran jazz pianist Dave McKenna's debut as a Concord Jazz artist. He's joined by one of the top young sax men around, Scott Hamilton, and drummer Jake Hanna. Together the trio swings through eight tunes by such masters as Cole Porter and the Gershwin brothers. The skill, sensitivity and restraint of the players make "No Bass Hit" a mainstream jazz home run.



BITS OF PERCUSSION & JAZZ — Farrell Morris — Audio Directions 102 — Producers: Semmes/Morris/George Tidwell

This digital LP is an exception to the general audiophile jazz LP, which has gorgeous sound in minute detail at the expense of the music. It has all the acoustic brilliance one could hope for but the music is not given secondary treatment. Guest Stan Getz and Ron Carter play exceptionally and Getz sounds especially good in his three spots. The other players are Nashville pros who sound fine without the guests!

THE CLAYTON BROTHERS — Jeff & John Clayton — Concord Jazz 89 — Producers: Dorritte/Jefferson — List: 7.98

John is the bassist with the Basie band, while Jeff is a hard-swinging tenor player. Together they have fashioned a winning LP with the help of Patrice Rushen, Ron Eschete and Jeff Hamilton. Of principal interest is John's vocal on Keeter Betts' "Walkin' Bass." There is more original material here than on most Concord LPs, and the band cooks well throughout, with solo honors going to Jeff, who seems, on this listening, an exceptional young talent.

LULLABY IN RHTYHM — Lucky Thompson — Biograph 12061 — List: 7.98

There are few examples of Thompson's exceptional talent available these days, so the appearance of this French session from 1956 is welcome. Twelve standards are given brief but expressive readings. While the leader's tenor sax sticks out, the French band, including Martial Solal and Pierre Michelot, does quite well. Solid saxophone and solid performances make this a quality reissue.

Fall Programs For Dealers Point To Cautious Attitudes

(continued from page 7)

the WEA program will involve approximately 180 titles on all three distributed labels. There will be a five percent discount and extra dating on copies of these titles purchased between September 17 and Oct. 5. The RCA program, according to retail sources, runs from Sept. 10-24, with a five percent discount being offered on 73 titles. There will be no extra dating in the RCA program, said the sources.

In contrast, RCA last year offered an extra 60 days billing time on 300 selections, as well as eight free on 100 for these titles. And phase one of WEA's program last fall extended a five percent discount on all product released prior to July 31, 1978. In addition, WEA offered extended dating on its October and November releases.

Chrysalis is also being very selective about the titles included in its program this year. According to Sal Licata, the label's senior vice president, "we will only offer incentives on albums that we and our distributors feel can really move." Included will be approximately 30 catalog titles, as well as fairly recent numbers like the Ian Hunter album, said Licata. There will be a five percent discount, but no extra dating. The program will run from mid-September through Oct. 31.

Rejects Blanket Discounts

Similarly, Rick Dobbis, vice president of artist development for Arista Records, said that the label has rejected "across-the-board discounts" in favor of a more selective policy. The label is not planning to give extra dating, but it will offer advertising money on the titles it will be discounting.

MCA Distributing Corp.'s fall program, which runs Sept. 4-28, differs from the other programs in that it is geared to minimum orders. Involving 65 titles, including LPs on MCA and Infinity and former-ABC product, the program gives a five percent discount to accounts in the .01-03 categories that order a minimum of 100 units and to 04-07 accounts that order at least 200 units. In order to qualify for Jan. 10 dating, 01-03 accounts must order 400 units, while 1,000 units is the minimum order for the 04-07 accounts.

Sam Passamano Sr., executive vice president of MCA Distributing, maintained that this year's program is as generous as last year's. Although the accounts were offered a one-on-ten free goods deal last fall, he noted, there were fewer titles involved in that program. Passamano also pointed out that MCA was just as selective last year as it is now in its fall program.

"The problem is you can't open up the whole catalog in a program and expect the dealer to fulfill his needs, because he can't anticipate that far in advance," remarked Passamano. "So we never do that. We ac-

tually go back and see what we've sold and highlight those pieces of product. If you've moved them the previous 12 months, they should sell even better in the last quarter."

'Refreshing Change'

This kind of optimistic attitude has caught the attention of some retailers. Fred Traub, vice president of purchasing for The Record Bar, said, "It's very encouraging to see four of the six major suppliers taking such an aggressive stance compared to the retrenchment we saw earlier this year. It's a very refreshing change."

Ira Heilicher, owner of the Minneapolis-based Great American Music chain, said that the fall programs showed "good faith" on the part of the labels. But he also pointed out that the manufacturers have scaled down their programs, compared to last year, because "there's a new set of numbers that the industry has to accustom itself to today. If deals are made, it's only natural that they're going to be conservative in number. Whether the labels feel the deals will be abused or the money isn't there, I don't know, although I suspect it's mere over-reaction on their part."

Capricorn Acts Sue Label For Alleged Breach Of Contract

(continued from page 8)

had his latest album, "Children of the Sun," formally released on the Polydor label last week. Thorpe's defection to Polydor is being disputed in court by Capricorn (Cash Box, September 8), but the label's petition for a hearing on an injunction to prevent Polydor from releasing Thorpe product has been postponed for at least two more weeks.

Despite the ongoing legal battles, a Polygram spokesman said that the distribution agreement between Polygram and Capricorn was still in effect, and that Capricorn product is being distributed to retailers.

Capricorn executives could not be reached for comment. The company has had its doors locked and its phone disconnected for several weeks.

Queens Names Officers

NEW YORK — The Queens Lithographing Corp. has announced a series of executive appointments. These include Leonard Verebay, president; Eric Kaltman, chief executive officer; Julius Brown, senior financial officer and Richard Roth, senior sales vice president, with responsibility for sales in the record industry. Leonard Dimond, formerly with Chess Records, Phonogram and Phonodisc, has been named director of operations at Queens' Indianapolis plant.



KANSAS AT THE GARDEN — Kirshner recording group Kansas recently performed at Madison Square Garden. Pictured in the top row are (l-r): Dave Hope of Kansas; Tony Martell, vice president and general manager of CBS Associated Labels; Rich Williams of Kansas; Don Kirshner, president of Kirshner Records; Don Dempsey, senior vice president and general manager of Epic/Portrait and Associated labels; and Herb Moelis, executive vice president of Kirshner Records. Pictures seated are (l-r): Allen LeWinter, director of promotion for Kirshner Records; Steve Walsh, Kerry Livgren, Phil Ehart and Robbie Steinhardt of Kansas; and Budd Carr, manager.

MCA Distributing Holds Meet

(continued from page 8)

showcase LPs for both Infinity and MCA Records and related labels. The display piece is designed with an interchangeable crest that will accentuate albums of any configuration (country soundtracks, new releases, "Rising Star"), the six foot item is packaged for easy shipment.

Other Topics

The national distributing staff closed the meeting day by discussing such topics as sales campaigns, proper advertising and merchandising.

Infinity's national marketing and promotion staff had attended separate confabs with MCA Distributing Corporation on Aug. 26, and on Aug. 28 the Infinity contingent made its fall product presentation. The staff (headed up by president Ron Alexenburg; Bud O'Shea, vice president and general manager and Gary Mankoff, vice president) introduced new and upcoming LPs by Hot Chocolate, Orleans, Dante's Inferno, Dobie Gray, Richard Stepp, Blue Steel, Nature's Divine and Orsa Lia.

MCA Records then followed with a meeting conducted by President Bob Siner. The meet featured comments by Danny Bramson, president of Backstreet Records, who previewed new product from Tears and Robbie Patton. Songbird managing director Michael Ehrman spoke on MCA's entry into the contemporary Christian marketplace, and Jim Fogelsong, president of MCA's Nashville division, and Ron Chancey, vice president of A&R, introduced forthcoming releases by Merle Haggard, John Conlee and Roy Clark.

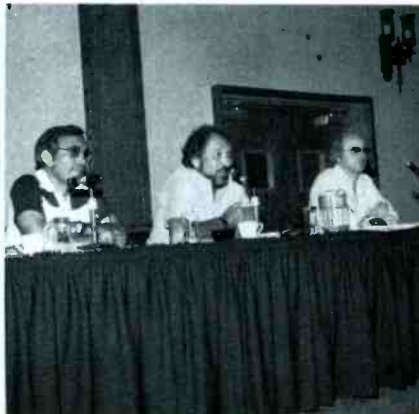
Other new material previewed at the gathering included releases by Elton John, Rufus/Chaka Khan, Tanya Tucker, Stix Hooper, The Blend and newly signed Tom Jones.

Following the product presentation, MCA held round table discussions with each region on product development, artist development, marketing, publicity, promotion and creative services.

A Mexican fiesta, hosted by Al Bergamo, put a festive close to the three day convention.

Atlanta NARAS, GSU Sponsor Workshop On Songwriter Royalties

LOS ANGELES — The Atlanta chapter of NARAS, in conjunction with the Commercial Music Department of Georgia State University, will co-sponsor a workshop on "Rights and Royalties for Songwriters," to be held on the GSU campus Sept. 28-29. More than 350 composers, musicians, songwriters and publishers are expected to attend the program, including Jay Lowy, national president of NARAS and Jobete Music; Gerland Marks, chairman of the public relations committee and a member of the board of directors of ASCAP, regional publishing administrators and award-winning songwriters. Those interested in attending the seminar should contact Geoff Parker, Commercial Music/Recording Department, Georgia State Univ., Atlanta. The program is part of "Georgia Music Week," Sept. 24-30.



MCA EXECS ASSEMBLE IN ARIZONA — Gathering for the MCA Distributing Corp. annual convention, Aug. 26-28 at the La Posada in Scottsdale, Ariz., the MCA executives were able to combine some fun in the sun with the business at hand. Pictured at various stages of the convention are (l-r): Danny Rosencrantz, MCA Records vice president of A&R, and Bob Siner, label president, during the record company presentation; Infinity Records president Ron Alexenburg and MCA Distributing Corp. president Al Bergamo

wishing happy birthday to John Smith (seated), MCA Records vice president of black product; Sam Passamano, Sr., MCA Distributing executive vice president of branch distribution, Bergamo and Ron Douglas, MCA Distributing vice president of branch distribution, presenting the opening remarks; and Jim Fogelsong, MCA Records Nashville division president, Alexenburg and Jay Morgenstern, Infinity Music Publishing vice president and general manager, at their table.

DISCO

DISCO BREAKS

TOP 40 DISCO

	9/8	Wks. On Chart		9/8	Wks. On Chart
1 FOUND A CURE ASHFORD & SIMPSON (Warner Bros. — 12")		2 10	20 CAN'T LIVE WITHOUT YOUR LOVE★ TAMIKO JONES (Polydor — 12")	22	7
2 THE BOSS/NO ONE GETS THE PRIZE DIANA ROSS (Motown — 12"/LP)	1	11	21 SEXY THING BOB MCGILPIN (Butterfly/MCA — 12")	26	4
3 COME TO ME/DON'T STOP DANCING FRANCE JOLI (Prelude — 12")	4	7	22 OOH, L.A. LA/HARMONY SUZI LANE (Elektra — LP/12")	28	5
4 GET UP AND BOOGIE FREDDIE JAMES (Warner Bros. — 12")	3	11	23 RISQUE (ALL CUTS) CHIC (Atlantic — LP)	29	2
5 GROOVE ME★ FERN KINNEY (TK — 12")	8	7	24 BORN TO BE ALIVE PATRICK HERNANDEZ (Columbia — 12")	14	17
6 THIS TIME BABY★ JACKIE MOORE (Columbia — 12")	5	13	25 PUT YOUR FEET TO THE BEAT THE RITCHIE FAMILY (Casablanca — LP)	36	3
7 THE BREAK★ KAT MANDU (TK — 12")	9	6	26 I GOT THE HOTS FOR YA★ DOUBLE EXPOSURE (Salsoul — 12")	30	6
8 GREEN LIGHT/POW WOW CORY DAYE (New York Int'l./RCA — 12")	11	6	27 RISE★ HERB ALPERT (A&M — 12")	32	4
9 PUT YOUR BODY IN IT/ YOU CAN GET OVER STEPHANIE MILLS (20th Century/RCA — LP)	7	13	28 REVENGE/MUSIC MAN REVANCHE (Atlantic — LP)	37	2
10 HERE COMES THAT SOUND AGAIN LOVE DELUXE (RFC/Warner — 12")	6	12	29 BAD GIRLS (ALL CUTS) DONNA SUMMER (Casablanca — LP)	17	21
11 STAND UP — SIT DOWN AKB (RSO — 12")	12	9	30 NEVER GONNA BE THE SAME★ RUTH WATERS (Millennium — 12")	33	2
12 MOVE ON UP/UP UP UP DESTINATION (Butterfly/MCA — 12")	20	3	31 I WANNA TESTIFY/ CAN YOU FEEL IT CINDY & ROY (Casablanca — LP/12")	31	4
13 I'VE GOT THE NEXT DANCE★ DENICE WILLIAMS (ARC/Columbia — 12")	10	14	32 GOT TO GIVE IN TO LOVE★ BONNIE BOYER (Columbia — 12")	34	4
14 UNDERCOVER LOVER/ DON'T YOU WANT MY LOVE DEBBIE JACOBS (MCA — 12")	13	15	33 GIMME BACK MY LOVE AFFAIR SISTER POWER (Ocean — 12")	38	2
15 FANTASY BRUNI PAGAN (Elektra — 12")	18	5	34 ON YOUR KNEES GRACE JONES (Island — 12")	35	3
16 OPEN UP FOR LOVE SIREN (Midsong International — 12")	23	8	35 HANDS DOWN★ DAN HARTMAN (Blue Sky — 12")	39	2
17 DON'T STOP TIL YOU GET ENOUGH MICHAEL JACKSON (Epic — 12")	25	2	36 POP MUZIK★ M (Sire/W.B. — 12")	—	1
18 LOVE INSURANCE FRONT PAGE (Panorama/RCA — 12")	27	3	37 WHEN YOU'RE #1★ GENE CHANDLER (20th Century — 12")	—	1
19 YOU CAN DO IT★ AL HUDSON & THE PARTNERS (MCA — 12")	15	11	38 THE MAIN EVENT/FIGHT BARBRA STREISAND (Columbia — 12")	21	9
			39 CRANK IT UP (FUNK TOWN)★ PETER BROWN (Drive TK — 12")	24	15
			40 SAVAGE LOVER THE RING (Vanguard — 12")	19	11

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

PROGRAMMERS PICKS

MUST SPIN		CAN'T MISS
Jeff Broitman Houston	Mr. Big Shot (Entire LP) The Simon Orchestra — Polydor	Share My Love D'Liegance — RSO
Jose Bonilla Brooklyn	Hit Man Chantal Curtis — Key	Whatcha Do To Me Louis Love — Ocean
Danae Jacovidis Boston	The Duncan Sisters (Entire LP) The Duncan Sisters — EarMarc	T.J.M. (Entire LP) T.J.M. — Casablanca
Mark Hultmark Indianapolis	Don't Stop Til' You Get Enough Michael Jackson — Epic	Move On Up Destination — Butterfly/MCA
Scott Adams Chicago	Ooh, What A Life Gibson Brothers — Island	Angel Eyes Roxy Music — Atlantic
George Cadenas Key West	Sweet Blindness Mighty Pope — Warner/RFC	Malaguena Pico — West End
Jon Randazzo San Francisco	Finally Got To Me Ashford & Simpson — WB	Outside Love The Duncan Sisters — EarMarc
Jose Martinez Newark	Pop Muzik M — Sire/W.B.	When The Bell Rings Elusion — Midsong
Bacho Manguel New York	Sweet Release Direct Current — TEC	How High Cognac — Salsoul
Bob Baldwin Phoenix	Pop Muzik M — Sire/W.B.	Hold On I'm Comin' Karen Silver — Arista
Jerry Johnson Detroit	Sweet Blindness Mighty Pope — Warner/RFC	T.J.M. (Entire LP) T.J.M. — Casablanca
Chuck Parsons Baltimore	Come To Me France Joli — Prelude	Sadness In My Eyes The Duncan Sisters — EarMarc
Lou Lacoste Los Angeles	Come To Me France Joli — Prelude	When You Touch Me Taana Gardner — West End
Dennis O'Brien Pittsburgh	Voulez-Vous ABBA — Atlantic	When The Bell Rings Elusion — Midsong
Chuck Weismuller Chicago	I Heard A Rumour Mickey's Men — Buddah	Mr. Big Shot (Entire LP) The Simon Orchestra — Polydor

STUDIO 54 TO CLOSE — But only for a week, beginning Sept. 11. The popular NYC disco will be closed during that time for renovations which include demolishing the balcony, replacing it with a long bar, raising the DJ booth 20 feet above the dance floor, adding seven more bars, putting in a new restaurant which will serve breakfast, and redecorating the place with a million and a half dollars worth of props. The remodeling staff has been working around the patrons for the past three weeks, but the last stages of renovation required closing the club. On Sept. 4, a birthday party for **Liza Minelli** was held at the discotheque.

FROM THE "A ROSE BY ANY OTHER NAME" FILE — Patrons of discotheques around the country may have noticed that in between the disco picks DJs have been slipping rock,



Melba Moore

country and western and even jazz selections. Or as RFC president, Ray Caviano, says, "The expanding musical tastes and trends for the future show us that America wants to dance to all forms of music." So Caviano has changed the name of the Warner Bros., Disco Department, which he is director of, to the Dance Music Department. Does this mean label promoters will be taking the likes of **Mick Jagger**, **Led Zeppelin**, **Paul McCartney** and other rockers to discos for free promotional appearances?

DISH — Hollywood's **Circus Disco** will host a benefit picnic for the Hollywood Deaf Girls Softball team, Sept. 15. Indoor dancing and outdoor dining will highlight the event which will help raise funds to

send the team to the national championship in Cleveland. For more information, call (213) 462-1291 . . . On Aug. 30, DJ **Paul Drake's** wife had a baby boy, Matthew, their first child.

Paul spins at **Kisses** in the Chicago suburb of Wheeling. His top picks this week, in addition to Matthew, are **D'Liegance's** "Share My Love," the new **Duncan Sisters' LP** and **Bob McGilpin's** "Sexy Thing." Paul also reports that the disco's patrons stopped dancing and cheered when DJ alternate **Bev Fischer** announced that his wife had just given birth . . . A few weeks back, **Disco Breaks** incorrectly reported that a group called **Gotham** had an LP out called "The Flasher." Wrong. The name of one group is **Gotham Flasher**; the name of the other is **Gotham**, which happens to be on Aurum Records . . . 7000 people have been invited to a party at **Griffith Park Observatory** near Hollywood. Named after the original San Francisco event, the "Return of the Mother Ship" party will feature a "landing" of flying saucers-lowered by helicopter. **Debbie Jacobs** and **Ullanda** will perform . . . **Loleatta Holloway** is in the studio with **Dan Hartman**. She is doing major vocals and backup for an upcoming Hartman LP . . . EarMarc president, **Marc Paul Simon**, celebrated his 33rd birthday with a party held at the home of designer **Francesco Kripacz** on Fire Island. VIPs in attendance included the VPs, and **Victor Willis's** replacement, **Ray Simpson**; designer **Calvin Klein** and **For The Record's Judy Weinstein**. EarMarc artist **Carol Lloyd**, Casablanca's **Pattie Brooks** and **Paul Jabara** performed at the gala. Paul pre-ved the song he penned for **Barbra Streisand's** new album. More than 500 guests were there at the recently constructed manse . . . Midsong hosted a dinner Sept. 7 for Boston DJs and club owners. The label also did a live remote from a **Strawberries** retail outlet for WBOS-Boston . . . **Micheal Del Rey** will attempt to duplicate the success of his Under-Age Night at **Osko's** with a similar teen disco program Tuesday through Saturday evenings at the **Point After** disco in Studio City, Calif. Due to the popularity of Osko's teen night, the club will be open to teens on Saturday afternoons as well from 4-9 p.m. **The Rollers**, formerly cognomened **Bay City**, will appear at Osko's Sept. 10 along with Beverly Hills hair stylist **Eddie Carroll** who will fix the kids up with new coifs . . . **Michele Hart** of Casablanca, who recently took over Marc Paul Simon's duties at the label, flies to Chicago this week to visit key clubs, including the **Bistro** . . . Also visiting Chicago is **Siren**, escorted by Midsong's **Ricky Morrison** and the **I.R.S.** pool's **Paul Weisberg** and **Stuart Kahn** . . . On Sept. 15, **Walter Gibbons** will do live mixes for WBLS-New York's "Disco Party" program, with **Better Days' DJ Tee Scott** doing the same chores on Oct. 6, **Lenny Gray** of Washington's **Eagle** on Oct. 20, and **Back Street DJ Angelo Solar** from Atlanta on Oct. 27 . . . **Giorgio Moroder** will produce the **Barbara Streisand-Donna Summer** duet, "No More Tears," which was penned by **Paul Jabara**. The 12" will be released by Casablanca, while Columbia will release the LP featuring the single . . . Chicago's **Navy Pier** was the site of a huge annual white party Aug. 26 with 4000 revellers in attendance. DJs **Frankie Knuckles** of the **Warehouse**, **Peter Lewicki** of **Aisie's** and **Mark Dennis** of **Man's Country** spun for the event. . . Also in Chicago, **Carol's Speakeasy** threw a party for **MDA** (Muscular Dystrophy Association) Sept. 2 with DJ **Mike Graber** doing dishing duties for the "Big Top" party . . . The Marines are looking for a few

(continued on page 56)

REVIEWS

GIBSON BROTHERS — Oooh, What A Life — Warner/Island PRO-A-823 — 12" — Promo

Choral work competes with lead's distinctive Joe Cocker-like vocals in this reggae and salsa flavored outing. Riveting beat, reinforced by kick drum and bass, suggests mid-evening play at the discos, just before the crowd is ready to take off. Should enjoy the same success as the Gibson Bros.' "Cuba" single, both from the "Cuba" LP. Time: 5:42

RITCHIE FAMILY — Put Your Feet To The Beat — Casablanca NBD 20192 DJ — 12" — Promo

Already receiving a lot of disco play as its steady climb up the disco charts proves, "Put Your Feet To The Beat" has them doing just that at the discos. "Get tough" sound of lead vocalist marks a "commanding" performance, and if you've ever seen the Ritchie's live in full motorcycle drag, you'll know what we're talking about. In fact, the trio has been called Casablanca's female answer to the Village People, and the answer is yes. High BPMs, handclapping and the synthesized sound of marching feet makes this a surefire dance-floor exciter. From the "Bad Reputation" LP. Time: 6:58

LOLEATTA HOLLOWAY — The Greatest Performance Of My Life/That's What You Said — Salsoul GG503 (DJ) — 12" — Promo

The B side has been getting all the disco attention. Heavily R&B influenced, "That's What You Said" eclectically employs violins and brass with a big band sound as well. Wailing Loleatta steals the orchestral show, indicating her genuine pop crossover potential. Fast beat. Spin at height of evening's energy. Ironically, the title of the A side may better describe Loleatta's efforts on the B side. Intro has a very slow vocal track, supported by a classical guitar which follows the singer throughout the song. If slow intro is too hard to mix, wait just a few seconds — pace picks up almost immediately. Times: (A) 9:22 and (B) 10:10

BLACK CONTEMPORARY

THE RHYTHM SECTION

BLACK CABLE TV NETWORK FORMS — Robert Johnson, vice president of the National Cable Television Association, is resigning that position to form Black Entertainment Television, a television cable system that will focus on what he calls the "the black experience and black lifestyle." Johnson says that the system has already leased time on the Madison Square Garden Network, which will give his company immediate access to almost 4.5 million cable households in 350 markets. The programming will consist of movies, talk shows, sports events and music shows. Johnson says he has had discussions with record labels concerning showing films of some of the artists. Present plans are to have the new network in operation by January. He can presently be reached at (202) 457-6700.

MUSIC DIRECTOR PROFILE — Sheila Eldridge, music director and assistant to Alvin



Sheila Eldridge

John Waples, PD at KKTT in Los Angeles, comes from a musical family. With a brother who has played with Duke Ellington and Stevie Wonder, and an uncle who is the well known jazz musician Roy Eldridge, it is certainly understandable that Sheila's first love is music. Eldridge started her career as a volunteer in the news room at WHUR in Washington D.C., while she was a communications major at Howard University. "When they learned how well I liked music, I was eventually able to work my way into the music department, assisting Jessie Fax, who was the music director," says Eldridge. She explained that she was one of the few students at Howard who was able to get a position at the station. After graduating from Howard, she was able to move into a full-time on air position at the station, a job which lasted for almost three years. "The biggest hurdle I had to overcome was my nervousness about going on the air, but fortunately the morning man, Doug Harris, spent a great deal of time with me, and helped me overcome my nervousness," she says. Deciding that she really wanted to live in California, Eldridge came to L.A. looking to get back in radio, but landed at Casablanca Records as its west coast promotion and marketing manager. After being with that company for almost two years, she joined Elektra Records as a publicist. Eldridge explained, "My first love in this business is radio, but I also have a very strong interest of eventually getting involved in management, so I felt that gaining experience in this area would be very good for me." She was attracted back into radio when Alvin John Waples became PD. "Since I have never worked AM radio before, I am learning quite a few different things working with Alvin." She also mentions that throughout her varied career, Vernon Slaughter, vice president of the jazz progressive marketing at CBS, was able to give her some excellent guidance about what direction she should take in the industry.

WB FORMS SPECIAL CAMPAIGN FOR MARLEY — Island/Warner Bros. recording artist Bob Marley will be the subject of a marketing campaign, specifically designed to give in-depth exposure to the black consumer. Eddie Gilreath, national sales director for Warners, explained, "Though Marley has certainly made his mark in the industry as an artist, his exposure to the black community has been limited. Through this campaign, we seek to give black consumers an awareness of Marley that they did not previously have." The campaign will support the release of his new album "Survival," which is scheduled to ship in mid-October. As part of the program, the album cover will feature flags of all the independent African nations, which will be made into posters and LP blow-ups for retail distribution. Gilreath mentions that in a few weeks cross country listening sessions will be conducted giving radio and retail people an opportunity to hear the album, and see a 30-minute film of Marley's biggest concert, during his last European tour. To kick-off his concert tour, Marley will perform at the Apollo Theatre for six days in mid-October. Though he has always done very large venues, his tour will consist of a mixture of smaller venues, to allow him to go where he can be in closer contact with the black community. Merchandising materials will include head-line banners, posters that feature explanation of the meaning of the LP cover, LP blow-ups and an educational booklet that will be distributed through retailers. Gilreath also says, "We will be touching on several areas that will allow people to grasp the message in Marley's music, in addition to the entertaining aspects of it." Marley is also being featured in an upcoming "60 Minutes" television show, which is scheduled for late in October. Though the segment mainly focuses on the Rastafarian religion, because Marley has made himself such a figure in the religion, a major portion of that segment is about him.

RADIO ACTIVITY — FCC chairman Charles D. Ferris, who found himself too busy to make an appearance at The International Radio and Television Society Sept. 13, has one week later accepted an invitation to speak at the opening day luncheon for the National Association of Black Owned Broadcasters seminar being held Sept. 19-20. Commissioners Tyrone Brown and James Quello will also be at that meeting.

cookie amerson

PROGRAMMERS PICKS

Joe Flisher	WRBD/Ft. Lauderdale	Put Some Love On Your Mind — ConFunkShun — Mercury
Doug Harris	WAOK/Atlanta	Dim All The Lights — Donna Summer — Casablanca
Travls Gardner	KCOH/Houston	I Just Can't Control Myself — Nature's Divine — Infinity
Ty Miller	WEAL/Greensboro	Don't Let Go — Isaac Hayes — Polydor
James Alexander	WBMX/Chicago	Ladies Night — Kool & The Gang — De-Lite
Brute Bailey	WIGO/Atlanta	Do In' the Dog — Creme De Coca — Venture
Hardy Jay Lang	WENZ/Richmond	I Wanna Be Your Lover — Prince — Warner Bros.
Diane Douglas	WOL/Washington D.C.	Ladies Night — Kool & The Gang — De-Lite

TOP 75 ALBUMS

		Weeks On 9/8 Chart	Weeks On 9/8 Chart
1	MIDNIGHT MAGIC COMMODORES (Motown M8-926M1)	1	5
2	RISQUE CHIC (Atlantic SD 16003)	3	5
3	OFF THE WALL MICHAEL JACKSON (Epic FE 35745)	5	3
4	TEDDY TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36003)	2	13
5	SECRET OMEN CAMEO (Chocolate City/Casablanca CCLP 20883)	6	9
6	STAY FREE ASHFORD & SIMPSON (Warner Bros. HS 3357)	9	4
7	I AM EARTH, WIND & FIRE (ARC/Columbia FC 35730)	4	14
8	STREET LIFE CRUSADERS (MCA-3094)	8	16
9	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS (20th Century-Fox/RCA T-583))	7	21
10	IN THE PUREST FORM MASS PRODUCTION (Cotillion/Atlantic SD 5211)	11	8
11	MINNIE MINNIE RIPERTON (Capitol SO-11936)	10	19
12	DIONNE DIONNE WARWICK (Arista AB-4230)	13	16
13	BAD GIRLS DONNA SUMMER (Casablanca NBLP-2-7150)	12	19
14	THE BOSS DIANA ROSS (Motown M7-923B 1)	14	15
15	IDENTIFY YOURSELF THE O'JAYS (Phila. Int'l./CBS FZ 36027)	26	2
16	DEVOTION L.T.D. (A&M SP 4771)	15	12
17	DO IT ALL MICHAEL HENDERSON (Buddah/Arista BDS 5719)	16	9
18	DISCO NIGHTS G.O. (Arista AB 4225)	19	25
19	FIVE SPECIAL (Elektra 6E-206)	20	8
20	SWITCH II (Gordy/Motown G7-988R1)	17	18
21	HEARTBEAT CURTIS MAYFIELD (Curton/RSO RS-1-3053)	21	8
22	WINNER TAKES ALL THE ISLEY BROTHERS (T-Neck/CBS P22-36077)	18	15
23	TAKE IT HOME B.B. KING (MCA 3151)	28	4
24	ROCK ON RAYDIO (Arista AB 4212)	24	23
25	CANDY CON FUNK SHUN (Mercury SRM-1-3754)	22	18
26	FUTURE NOW PLEASURE (Fantasy F-9578)	31	5
27	RAINBOW CONNECTION ROSE ROYCE (Warner Bros./Whitfield WHS 3387)	43	2
28	THE GAP BAND (Mercury SRM-1-3758)	30	21
29	THE JONES GIRLS (Phila. Int'l./CBS JZ 35757)	23	17
30	WHERE THERE'S SMOKE SMOKEY ROBINSON (Tamlia/Motown T-7-366R1)	32	13
31	ANOTHER TASTE A TASTE OF HONEY (Capitol SOO-11951)	25	10
32	THIS BOOT IS MADE FOR FONK-N BOOTSYS'S RUBBER BAND (Warner Bros. BSK 3295)	27	11
33	WILD AND PEACEFUL TEENA MARIE (Gordy/Motown G7-986R1)	33	20
34	DESTINATION: SUN SUN (Capitol ST-11941)	34	10
35	BACK ON THE STREETS TOWER OF POWER (Columbia JC 35784)	38	7
36	I LOVE TO SING THE SONGS I SING BARRY WHITE (20th Century-Fox/RCA T-590)	36	7
37	McFADDEN & WHITEHEAD (Phila. Int'l./CBS JZ 35800)	37	19
38	WHEN LOVE COMES CALLING DENIECE WILLIAMS (ARC/Columbia JC 35568)	35	11
39	DO YOU WANNA GO PARTY? K.C. AND THE SUNSHINE BAND (TK 611)	39	13
40	I WANNA PLAY FOR YOU STANLEY CLARKE (Nemperor/CBS KZ2 35680)	40	9
41	LOVE CURRENT LENNY WILLIAMS (MCA-3155)	29	12
42	LET ME BE GOOD TO YOU LOU RAWLS (Phila. Int'l./CBS JZ 36006)	42	16
43	A NIGHT AT STUDIO 54 VARIOUS ARTISTS (Casablanca NBLP 2-7161)	47	3
44	WHEN YOU'RE #1 GENE CHANDLER (20th Century-Fox/RCA T-598)	44	5
45	LEAD ME ON MAXINE NIGHTINGALE (Windsong/RCA BXL 13404)	48	5
46	SONGS OF LOVE ANITA WARD (Juana/TK 200.004)	41	18
47	CHANCE CANDI STATION (Warner Bros. BSK 3333)	46	11
48	WE ARE FAMILY SISTER SLEDGE (Cotillion/Atlantic SD 5209)	45	31
49	FEVER ROY AYERS (Polydor PD-1-6204)	49	18
50	ANY TIME ANY PLACE THE DRAMATICS (MCA AA-1125)	50	20
51	HAPPY FEET AL HUDSON & THE PARTNERS (MCA AA-1136)	55	6
52	INSPIRATION MAZE FEATURING FRANKIE BEVERLY (Capitol SW-11852)	51	24
53	2 HOT! PEACHES & HERB (MVP/Polydor PD 1-6172)	53	43
54	THE ORIGINAL DISCO MAN JAMES BROWN (Polydor PD-1-6212)	52	10
55	BUSTIN' OUT OF L SEVEN RICK JAMES (Gordy/Motown G7-984R1)	54	33
56	LADIES' NIGHT KOOL AND THE GANG (Delite/Mercury DSR-9513)	—	1
57	DESTINY THE JACKSONS (Epic JE 35552)	57	43
58	DON'T LET GO ISAAC HAYES (Polydor PD-1-6224)	—	1
59	I'M ON MY WAY JACKIE MOORE (Columbia JC 35991)	62	4
60	THE GOOD LIFE BOBBI HUMPHREY (Epic JC 35607)	60	3
61	FRANCE JOLI (Prelude PRL 12170)	—	1
62	SEND IN THE CLOWNS WALTER JACKSON (Chi-Sound/20th Century/RCA T-586)	64	2
63	THE STORY'S BEEN TOLD THIRD WORLD (Warner Bros./Island ILPS 9569)	63	6
64	BRENDA RUSSELL (Horizon/A&M SP-739)	65	3
65	HEART STRING EARL KLUGH (United Artists UA-LA942-H)	58	18
66	INVITATION NORMAN CONNORS (Arista AB 4216)	59	11
67	UNWRAPPED DENISE LaSALLE (MCA 3098)	56	12
68	CHAPTER 8 (Ariola SW 50056)	69	2
69	SKYY (Salsoul/RCA SA 8517)	68	22
70	FANTASY HEAVEN & EARTH (Mercury SRM 1-3763)	72	2
71	PARADISE GROVER WASHINGTON JR. (Elektra 6E-182)	71	21
72	THE ADVENTURES OF CAPTAIN SKY CAPTAIN SKY (AVI-6042)	67	9
73	H.A.P.P.Y. RADIO EDWIN STARR (20th Century-Fox/RCA T-591)	66	7
74	LIVIN' INSIDE YOUR LOVE GEORGE BENSON (Warner Bros. 2BSK 3277)	70	27
75	LOVE TALK MANHATTANS (Columbia JC 35693)	75	25

CASH BOX TOP 100

September 15, 1979

	Weeks On Chart	9/8	Chart		Weeks On Chart	9/8	Chart		Weeks On Chart	9/8	Chart
1 DON'T STOP 'TIL YOU GET ENOUGH				36 RADIATION LEVEL				69 DIM ALL THE LIGHTS			
MICHAEL JACKSON (Epic 8-50742)	1	8		SUN (Capitol P4713)	36	18		DONNA SUMMER (Casablanca NB 2201)	82	2	
2 FOUND A CURE				37 BETWEEN YOU BABY AND ME				DEBBIE JACOBS (MCA 41102)	79	3	
ASHFORD & SIMPSON (Warner Bros. WBS 8870)	3	11		CURTIS MAYFIELD AND LINDA CLIFFORD	49	5		71 CAN'T LIVE WITHOUT YOUR LOVE			
3 GOOD TIMES				(Curlym/RSO RS 941)				TAMIKO JONES (Polydor PD 14580)	73	5	
CHIC (Atlantic 3584)	2	16		38 THAT'S MY FAVORITE SONG				72 IT'S A DISCO NIGHT (ROCK DON'T STOP)			
4 FIRECRACKER				THE DRAMATICS (MCA MCA-41056)	38	11		ISLEY BROTHERS (T-Neck/CBS ZS9 2287)	84	2	
MASS PRODUCTION (Cotillion/Atlantic 44254)	6	12		39 MEMORY LANE				73 IS IT LOVE YOU'RE AFTER			
5 I JUST WANT TO BE CAMEO (Chocolate City/Casablanca CC019)	5	12		MINNIE RIPERTON (Capitol P-4706)	39	21		ROSE ROYCE (Whitfield/Warner Bros. WHI 49049)	81	2	
6 AFTER THE LOVE HAS GONE				40 LOST IN MUSIC				74 TALK THAT STUFF			
EARTH, WIND & FIRE (ARC/Columbia 3-11033)	4	11		SISTER SLEDGE (Cotillion/Atlantic 45001)	40	7		ADC BAND (Cotillion/Atlantic 45003)	78	4	
7 SING A HAPPY SONG				41 I GOT THE HOTS FOR YA				75 I NEED ACTION			
THE O'JAYS (Phila. Int'l/CBS ZS9 3707)	8	7		DOUBLE EXPOSURE (Salsoul/RCA S7 2091)	43	8		TOUCH OF CLASS (Roadshow/RCA JH-11663)	64	6	
8 I DO LOVE YOU				42 FOOL ON THE STREET				76 MY LOVE IS			
G.O. (Arista AS 0426)	9	11		RICK JAMES (Gordy/Motown G7171F)	50	6		BETTY WRIGHT (Alston/T.K. 3747)	46	10	
9 TURN OFF THE LIGHTS				43 OUT THERE				77 WHERE DO WE GO FROM HERE			
TEDDY PENDERGRASS (Phila. Int'l/CBS ZS8 3696)	7	15		EVELYN "CHAMPAGNE" KING (RCA JH-11680)	45	6		ENCHANTMENT (Roadshow/RCA JR-11609)	55	14	
10 STREET LIFE				44 I LOVE YOU				78 RRRRRROCK			
CRUSADERS (MCA 41504)	12	8		NEW BIRTH (Ariola 7760)	54	5		FOXY (Dash/T.K. DAX-5054)	—	1	
11 RISE				45 THE WAY WE WERE/MEMORIES				79 YOU'RE MY CANDY SWEET/KING TIM III			
HERB ALPERT (A&M 2151)	14	8		MANHATTANS (Columbia 3-11024)	48	9		FATBACK BAND (Spring/Polydor SP 199)	87	2	
12 WHAT CHA GONNA DO WITH MY LOVIN'				46 STRATEGY				80 I LOVE TO SING THE SONGS I SING			
STEPHANIE MILLS (20th Century-Fox/RCA TC-2403)	10	20		ARCHIE BELL & THE DRELLS (Phila. Int'l./Columbia ZS9 3710)	57	6		BARRY WHITE (20th Century/RCA TC-2416)	88	2	
13 (not just) KNEE DEEP				47 SMILE				81 DOIN' THE DOG			
FUNKADELIC (Warner Bros. WBS 49040)	19	4		THE RANCE ALLEN GROUP (Stax/Fantasy STX-3221-A)	56	5		CREME D'COCOA (Venture V-112)	—	1	
14 FULL TILT BOOGIE (PT. 1)				48 SO GOOD, SO RIGHT				82 DON'T LET GO			
UNCLE LOUIE (Marilyn/T.K. 3335)	13	11		BRENDA RUSSELL (Horizon/A&M HZ-123-S)	58	4		ISAAC HAYES (Polydor PD 2011)	—	1	
15 THE BOSS				49 CHASE ME				PEACHES & HERB (Polydor PD 14577)	47	10	
DIANA ROSS (Motown M 1462F)	11	16		CON-FUNK-SHUN (Mercury 74059)	37	20		83 WE'VE GOT LOVE			
16 WHY LEAVE US ALONE				50 LADIES NIGHT				COOL & THE GANG (De-Lite/Mercury DE-801)	61	3	
FIVE SPECIAL (Elektra E-46023)	15	18		POCKETS (ARC/Columbia 3-10954)	53	7		84 LET'S TURN IT OUT			
17 SAIL ON				51 CATCH ME				SKYY (Salsoul/RCA S7 2102)	—	1	
COMMODORES (Motown M 1466F)	25	6		FANTASY				McFADDEN & WHITEHEAD (Phila. Int'l./CBS ZS8 3681)	51	24	
18 BAD GIRLS				BRUNI PAGAN (Elektra E-46501)	60	4		85 AIN'T NO STOPPIN' US NOW			
DONNA SUMMER (Casablanca NB 988)	16	16		53 WINNER TAKES ALL				CHAPTER (Ariola 776)	92	2	
19 I'LL NEVER LOVE THIS WAY AGAIN				THE ISLEY BROTHERS (T-Neck/CBS ZS8 2284)	41	10		86 READY FOR YOUR LOVE			
DIONNE WARWICK (Arista AS 0419)	17	16		54 LOVER AND FRIEND				FRANK HOOKER & THE POSITIVE PEOPLE (Panarama Music/RCA YB 11634)	90	2	
20 THIS TIME BABY				MINNIE RIPERTON (Capitol P-4761)	65	4		87 ROCK ME			
JACKIE MOORE (Columbia e-10993)	18	13		55 LADIES ONLY				VERNON BURCH (Chocolate City/Casablanca CC 3201)	—	1	
21 DO IT GOOD				ARETHA FRANKLIN (Atlantic 3605)	63	4		89 I FEEL A GROOVE UNDER MY FEET			
A TASTE OF HONEY (Capitol P-4744)	21	10		56 COME GO WITH ME				HEAVEN AND EARTH (Mercury 74081)	89	3	
22 OPEN UP YOUR MIND (WIDE)				TEDDY PENDERGRASS (Phila. Int'l./CBS ZS9 3717)	68	3		90 STAR GENERATION			
THE GAP BAND (Mercury 74080)	23	8		57 BETCHA DIDN'T KNOW THAT/PLEASE DON'T GO				JAMES BROWN (Polydor PD 2005)	—	1	
23 BETTER NOT LOOK DOWN				K.C. AND THE SUNSHINE BAND (TK TTKX-1035)	67	3		91 LOVE IS ON THE WAY			
B.B. KING (MCA-41062)	24	9		58 REACHIN' OUT (FOR YOUR LOVE) PT. 1				SWEET INSPIRATIONS (RSO 932)	91	4	
24 GROOVE ME				LEE MOORE (Source/MCA SOR-41068)	66	4		92 LEAD ME ON			
FERN KINNEY (Malaco/T.K. 1058)	30	7		59 (LET ME PUT) LOVE ON YOUR MIND				MAXINE NIGHTINGALE (Windsong/RCA JH-11530)	83	13	
25 BEST BEAT IN TOWN				CON FUNK SHUN (Mercury 76002)	72	3		93 BOOTSY GET LIVE			
SWITCH (Gordy G 7168F)	20	17		60 GOING THROUGH THE MOTIONS				BOOTSY'S RUBBER BAND (Warner Bros. WBS 49013)	52	8	
26 YOU CAN DO IT				HOT CHOCOLATE (Infinity 50.016)	44	9		94 I DON'T WANT TO BE A FREAK (BUT I CAN'T HELP MYSELF)			
AL HUDSON & THE PARTNERS (MCA AB-12459)	27	9		61 MORE THAN ONE WAY TO LOVE A WOMAN				DYNASTY (Solar/RCA JH-11694)	—	1	
27 YOU GONNA MAKE ME LOVE SOMEBODY ELSE				RAYDIO (Arista ASO 441)	71	3		95 I'VE GOT THE NEXT DANCE			
THE JONES GIRLS (Phila. Int'l./CBS ZS8 3680)	22	21		NATURES DIVINE (Infinity INF 50.027)	77	2		DENIECE WILLIAMS (ARC/Columbia 3-10971)	80	16	
28 BREAK MY HEART				62 CRUSIN'				96 SUPER SWEET			
DAVID RUFFIN (Warner Bros. WBS 49030)	35	5		SMOKEY ROBINSON (Tamia/Motown T 54306)	74	3		WARDELL PIPER (Midson MII 005)	86	14	
29 CRANK IT UP (FUNK TOWN) Part 1				64 DO IT ALL				97 LOVE WILL BRING US BACK TOGETHER			
PETER BROWN (Drive/T.K. 6278)	28	15		MICHAEL HENDERSON (Buddah/Arista BDA 609)	59	5		ROY AYERS (Polydor PD 14573)	62	12	
30 I'M A SUCKER FOR YOUR LOVE				65 YOU GET ME HOT				98 MAMA CAN'T BUY YOU LOVE			
TEENA MARIE (Gordy G 7169F)	26	17		JIMMY "BO" HORNE (Sunshine Sound/T.K. S-1014)	69	4		ELTON JOHN (MCA MCA-41402)	42	13	
31 WHEN YOU'RE #1				66 I FEEL YOU WHEN YOU'RE GONE				99 THE GROOVE MACHINE			
GENE CHANDLER (20th Century-Fox/RCA TC-2411)	32	7		GANGSTERS (Heat H-01978)	76	5		HAMILTON BOHANNON (Mercury 74085)	93	7	
32 WHEN YOU WAKE UP TOMORROW				67 DO IT WITH YOUR BODY				100 TONIGHT'S THE NIGHT (GOOD TIME)			
CANDI STATION (Warner Bros. WBS 8821)	29	17		7th WONDER (Parachute/Casablanca RR 527)	75	3		KLEEER (Atlantic 3586)	95	12	
33 DANCE 'N' SING 'N'				68 ROCK BABY							
LTD (A&M 2142)	31	15		TOWER OF POWER (Columbia 3-11012)	70	6					
34 RING MY BELL											
ANITA WARD (Juana/T.K. 3422)	33	19									
35 GEORGY PORGY											
TOTO (Columbia 3-10944)	34	15									

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

After The Love (Ninth/Garden/Irving/Fosters — BMI)	6	Fool On The Street (Jobete — ASCAP)	42	Lead Me On (Aimo — ASCAP)	92	Sing A Happy Song (Mighty Three — BMI)	7
Ain't No Stoppin' (Mighty Three — BMI)	85	Found A Cure (Nick O'Val — ASCAP)	2	Let's Turn (One To One — ASCAP)	84	Smile (Stora/Roxatlanta Lane — BMI)	47
Bad Girls (Starrin/Earborne/Sweet Summer Night — BMI)	18	Full Tilt (Finurphy — BMI/Hi Fautin — ASCAP)	14	Lost In Music (Chic — BMI)	40	So Good, So Right (Rutland Road — ASCAP)	48
Best Beat In Town (Jobete — ASCAP)	25	Georgy Porgy (Hudmar — ASCAP)	35	Love Is On The Way (April/Richie Rome — ASCAP/Blackwood/PH Factor — BMI)	91	Star Generation (Kayvette — BMI)	90
Betcha Didn't Know (Moonsong/East Memphis/Two-Knight — BMI)	57	Going Through (Finchley — ASCAP)	60	Love On Your Mind (Val-je-Joe — BMI)	59	Strategy (Mighty Three — BMI)	46
Better Not (Irving/Four Knights — BMI)	23	Good Times (Chic — BMI)	3	Love & Friend (Minnie's, Bull Pen — BMI)	54	Street Life (Four Knights/Irving — BMI)	10
Between You Baby (Mayfield — BMI)	37	Groove Me (Malaco Music — BMI)	24	Love Will (Roy Ayers Ubiquity — ASCAP)	97	Super Sweet (April Summer/Diagonal — BMI)	96
Bootsy Get Live (Rubber Band — BMI)	93	I Do Love You (Arista — ASCAP/Careers — BMI)	8	Mama Can't Buy (Mighty Three — BMI)	98	Talk That Stuff (Woodson's & Bus — BMI)	74
Break My Heart (Groovesville/Forgotten — BMI)	28	I Don't Want To Be (Spectrum VII/Rosey — ASCAP)	94	Memory Lane (Minnie's/Bull Pen — BMI)	39	That's My Favorite (Groovesville — BMI/ASCAP)	38
Can't Live Without (One To One — ASCAP)	71	I Feel A Groove (Mengeae de Trois — BMI)	89	More Than One Way (Raydiola — ASCAP)	61	The Boss (Nick-O-Val — ASCAP)	15
Catch Me — (Patmos/Charleville — BMI/Chaz — ASCAP)	51	I Feel You (Jimi Mac — BMI)	66	My Love Is... (Sherlyn/Danbet — BMI)	76	The Groove Machine (Bohannon Phase/Intersong — ASCAP)	99
Chase Me (Val-je-Joe — BMI)	49	I Got The Hots (Burma East — BMI)	41	Never Can Find (Rick's/Sand B. — BMI)	88	The Way (Colgems/Jobete — ASCAP/Diamond — BMI)	45
Come Go With Me (Mighty Three — BMI)	56	I Just Can't (Willow Girl — BMI)	62	Open Up Your Mind — (Total Experience — BMI)	22	This Time Baby (Mighty Three — BMI)	20
Crank It Up (Sherlyn/Decibel — BMI)	29	I Just Want (Better Days — BMI/Better Nights — ASCAP)	5	Out There (Mills & Mills/Six Continents — BMI)	43	Tonight's The (Darak/Good Groove — BMI)	100
Crusin' (Bertram — ASCAP)	63	I Love To Sing (Seven Songs/Ba-Dake — BMI)	80	Please Don't Go (Sherlyn/Harrick — BMI)	57	Turn Off The Lights (Mighty Three — BMI)	9
Dance 'N' Sing (Aimo/Mcrowscod — ASCAP/Irving/McDorsbov — BMI)	33	I Love You (Sky Diver/Lite-Brite — BMI)	44	Radiation Level (Glenwood/Delente — Ascaph)	36	We've Got Love (Perren-Vibes — ASCAP)	83
Dim All The Lights (Sweet Summer Night — BMI)	69	I Need Action (Libra Bros./Desert Moon — ASCAP)	75	Reachin' Out (Ascant — BMI)	58	What Cha Gonna Do (Scarab — BMI)	12
Doin' The Dog (Barcam — BMI)	81	I'll Never Love This Way (Irving — BMI)	19	Ready For Your Love (Woodsong/Chapter 8/U.S. Arabella — BMI)	86	When You Wake Up (Pap/Leeds/Stacey Lynne/Staton — ASCAP)	32
Don't Let Go (Screen Gems-EMI — BMI)	82	I'm A Sucker For (Jobete — ASCAP)	30	Ring My Bell (Two Knight Admin. by Island — BMI)	34	When You're #1 (Cachand/Gaetana — BMI)	31
Don't You Want (Unichappell/Kreimers — BMI)	70	Is It Love (May Twelfth/Warner — Tamerland — BMI)	73	Rise (Aimo/Badazz — ASCAP)	11	Where Do We Go (Desert Rain/Sky Tower — ASCAP)	77
Do It Good (Conductive/On Time — BMI)	21	It's A Disco Night (Bovina — ASCAP)	72	Rock Baby (Michael Jeffrie's — ASCAP)	68	Why Leave Us Alone (At Home/Baby Dump — ASCAP)	16
Do It All (Electrocord — ASCAP)	64	I've Got The Next (Kee-Drick-BMI/Cheyenne/Motor — ASCAP)	95	Rock Me (Duchess/Innerself — BMI)	87	Winner Takes All (Bovina — ASCAP)	53
Do It With Your Body (Weapub — BMI/Echo Ruma — ASCAP)	67	Knee Deep (Mal-Biz — BMI)	13	RRRRRRRock (Sherlyn/Lindseyanne/Buckaroo — BMI)	78	You Can Do It (Perks — BMI)	26
Don't Stop 'Til You Get Enough (Miran — BMI)	1	Ladies Night (Delightful/Gang — BMI)	50	Sail On (Jobete & Commodores — ASCAP)	17	You Get Me Hot (Sherlyn, Harrick — BMI)	65
Fantasy (Sound Palace — ASCAP)	52	Ladies Only (Pundit — BMI)	55			You Gonna Make Me (Mighty Three — BMI)	27
Firecracker (Two Pepper — ASCAP)	4					You're My Candy Sweet (Clita/House of Gemini — BMI)	79

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MOST ADDED SINGLES

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KDAY, WRBD, WSOK, WYBC, WKND, WGPR-FM, WDAS, WRAP, WUFO.
- DOIN' THE DOG — CREME D'COCOA — VENTURE**
WVON, WYBC, WDAO, WATV, WAOK, WEDR, WLOU, WVKO.
- DON'T LET GO — ISAAC HAYES — POLYDOR**
WILD, WRBD, WSOK, WDAO, WATV, WDAS-FM, WTLC.
- LADIES NIGHT — KOOL & THE GANG — DE-LITE**
KDKO, WDIA, WCIN, WDAS-FM, WRAP, WAWA.
- (LET ME PUT) LOVE ON YOUR MIND — CON FUNK SHUN — MERCURY**
WGIV, KDKO, WILD, KDIA, WSOK, WAWA.
- RRRRROCK — FOXY — DASH**
WYLD, KDAY, WDAS-FM, WTLC, WUFO, WJPC.
- NEVER CAN FIND A WAY (HOT LOVE) — VERNON BURCH — CHOCOLATE CITY**
WGIV, WAOK, WEAL, WYBC, WCIN, WDAO.

MOST ADDED ALBUMS

- LADIES' NIGHT — KOOL & THE GANG — DeLITE**
WILD, KYAC, WSOK, WYLD, WDAO, WENZ, WTLC, WWIN.
- SO DELICIOUS — POCKETS — ARC**
WRBD, WDAO, WENZ, KMJQ, WTLC, WUFO, WWIN, WORL.
- RAINBOW CONNECTION — ROSE ROYCE — WARNER BROS.**
WILD, KDAY, WDAO, WBMX, WWIN, WAWA.

SELECTED ALBUM CUTS

- RAINBOW CONNECTION — ROSE ROYCE — WARNER BROS.**
I Wonder Where You Are Tonight, What You Waitin' For
- DON'T LET GO — ISAAC HAYES — POLYDOR**
Fever, A Few More Kisses To Go
- BREAKIN' THE FUNK — FAZE-O — SHE**
See You Through The Night, Title
- LOWRELL — LOWRELL — AVI**
Mellow Mellow Right on, Out Of Breath

BLACK RADIO HIGHLIGHTS

WAOK — ATLANTA — DOUG HARRIS, PD

HOTS: Tamiko Jones, Cameo, Michael Jackson, R. Allen, Funkadelic, Isley Bros., Mass Production, D. Warwick, Chocolate Milk, Commodores, C. Lucas. ADDS: Chic, Love Unlimited, Creme D'Cocoa, V. Burch, L.T.D., New Birth.

WIGO — ATLANTA — BRUTE BAILEY, PD — #1 — MASS PRODUCTION

JUMPS: 36 To 29 — G. Chandler, 28 To 24 — Chapter Eight, 30 To 22 — D. Ruffin, 22 To 18 — P. Austin, 25 To 17 — Funkadelic, 20 To 16 O'Jays, 16 To 11 — S. Mills, 19 To 10 — Crusaders, 15 To 8 — G.Q., 13 To 7 — Taste of Honey. ADDS: H. Alpert, S. Robinson, New Birth, Tommy Tate, Z.Z. Hill.

WWIN — BALTIMORE — DON BROOKS, PD

HOTS: Positive Force, Five Special, Crusaders, S. Mills, T. Pendergrass, D. Warwick, Cameo, C. Mayfield, & L. Clifford, Taste of Honey, Funkadelic, H. Alpert, Michael Jackson, A. Hudson, G.Q., Mass Production, R. Woods, Whispers, B.B. King, Gap Band, Creme D'Cocoa, J. Brown, Kool & Gang, Con Funk Shun, Love Deluxe, M. Riperton, Skyy, Commodores, D. Ruffin, F. Kenney. ADDS: R. Woods, Whispers, C. Staton. LP ADDS: Pockets, P. DaCosta, Kool & Gang, Rose Royce, O'Jays.

WATV — BIRMINGHAM — AL BELL, MD

HOTS: Michael Jackson, S. Feva, T. Pendergrass, Commodores, Chic, D. Summer, D. Warwick, G. Chandler, Isley Bros., Five Special, New Birth, Earth, Wind & Fire, B.B. King, Maze, Crusaders, Cameo, Ashford & Simpson, D. Williams, Gap Band. ADDS: J. Brackeen, Fever, Kinsman Dazz, Olympic Runners, G. Chandler.

WILD — BOSTON — STEVE CRUMBLY, PD

ADD: I. Hayes, J. Simon, Con Funk Shun, S. Brown, R. Wood, B. Lyle, T. Pendergrass, S. Robinson, Raydio, ADC Band. LP ADDS: O'Jays, Kool & Gang, Rose Royce, S. Mills, S. Robinson.

WUFO — BUFFALO — DOUG HARRIS, PD — #1 — FUNKADELIC

HOTS: H. Alpert, Five Special, Skyy, Foxy, Ashford & Simpson, Prince, Mandre', Fever, M. Riperton, Taste of Honey. ADDS: Five Special, Skyy, Foxy, Prince, M. Wilson, B. Cobham, Kool & Gang, Appollo, Dynasty, M. Moore, A. Bell & Dreillis, Bootsy, Nature's Divine, R. Matlock, Rose Royce. LP ADDS: Dynasty, Fatback, D. Wansel, Pockets, Sweet Inspiration, Double Exposure.

WGIV — CHARLOTTE — CHRIS TURNER, PD

HOTS: Isley Bros., Cameo, Michael Jackson, G. Chandler, J. Moore, E.C. King, O'Jays, B.B. King, F. Kinney, Gap Band, C. Mayfield, D. Ruffin. ADDS: Funkadelic, Con Funk Shun, V. Burch, R. Matlock, M. Riperton, Steady Streets, Love Unlimited.

WVON — CHICAGO — LYNN TOLLIVER, MD

HOTS: Michael Jackson, Funkadelic, Cameo, H. Alpert, Con Funk Shun, Manhattans, Chic, D. Ross, Mass Production, S. Mills, G.Q., A. Hudson. ADDS: Isley Bros., Jr. Walker, S. Robinson, Creme D'Cocoa, R. Allan, Dalton & Dubarri. LP ADDS: O'Jays, Earth, Wind & Fire, Lowrell.

WBMX — CHICAGO — JAMES ALEXANDER, PD

HOTS: Chic, Michael Jackson, Cameo, Commodores, S. Robinson, Funkadelic, H. Alpert, D. Summer, Earth, Wind & Fire, Ashford & Simpson, Mass Production, G.Q., Jones Girls, S. Mills, Uncle Louie, O'Jays, C. Station, Manhattans, Taste of Honey, M. Riperton, Sister Sledge. ADDS: J. Nash, R. James, B. Caldwell, Peaches & Herb, S. Mendez. LP ADDS: B. Pagan, D. Warwick, Taste of Honey, Third World, Michael Jackson, Rose Royce, B. James, Ashford & Simpson, T. Pendergrass.

WCIN — CINCINNATI — BOB LONG, PD

HOTS: O'Jays, T. Jones, G. Chandler, E.C. King, Mass Production, Funkadelic, Commodores, Michael Jackson, A. Franklin, B.B. King. ADDS: Kool & Gang, D. Summer, V. Burch, B. Bland, Whispers, ADC Band, Chapter Eight.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — G.Q.

JUMPS: 44 To 36 — Raydio, 43 To 35 — D. Summer, 40 To 32 — D. Ruffin, 38 To 31 — Manhattans, 34 To 28 — ADC Band, 32 To 22 — T. Pendergrass, 31 To 21 — Funkadelic, 25 To 20 — A. Hudson, 18 To 14 — Taste of Honey, 15 To 9 — Mass Production, 12 To 6 — Michael Jackson. ADDS: Kinsman Dazz, R. James, L.T.D., M. Riperton, Ohio Players, Rose Royce.

WVVO — COLUMBUS — KEITH WILLIS, MD — #1 — MICHAEL JACKSON

JUMPS: 40 To 35 — S. Brown, 39 To 34 — H. Mason, 38 To 32 — Chapter Eight, 34 To 30 — B. Russell, 33 To 28 — D. Wansel, 37 To 27 — M. Riperton, 30 To 26 — R. James, 29 To 25 — Seventh Wonder, 28 To 24 — Kool & Gang, 36 To 23 — Isley Bros., 27 To 20 — S. Robinson, 24 To 19 — A. Franklin, 26 To 15 — T. Pendergrass, 25 To 13 — Raydio, 16 To 11 — Con Funk Shun, 14 To 10 — Crusaders, 12 To 8 — Commodores, 11 To 6 — O'Jays, 13 To 3 — Funkadelic. ADDS: H. Alpert, B. James, Creme D'Cocoa, LTD, C. Mayfield & L. Clifford, Siren.

WDAO — DAYTON — LANDFORD STEPHENS, MD

HOTS: Platypus, H. Alpert, Whispers, R. James, McFadden & Whitehead, E.C. King, New Birth, G.Q., ADC Band, Funkadelic, Raydio, T. Pendergrass, Con Funk Shun, Skyy, D. Summer. ADDS: G. Benson, C. Mayfield, R. Robbins, Chapter Eight, N. Cole, Prince, Shalamer, Creme D'Cocoa, Kinsman Dazz, I. Hayes, V. Burch. LP ADDS: O'Jays, Faze-O, Kool & Gang, Pockets, Shalamer, Impressions, Fatback, Rose Royce.

KDKO — DENVER — RON O'JAY, PD — #1 — EARTH, WIND & FIRE

JUMPS: 28 To 24 — F. Kinney, 29 To 23 H. Alpert, 24 To 20 — M. Riperton, 25 To 19 — Funkadelic, 27 To 18 — O'Jays, 15 To 10 — B. Russell, 13 To 9 — E. Starr. ADDS: Prince, Kool & Gang, Con Funk Shun, T. Pendergrass, T. Vega, D. Jacobs.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — MICHAEL JACKSON

JUMPS: 34 To 25 — R. Allen, 32 To 24 — Brainstorm, 35 To 23 — Kool & Gang, 31 To 22 — Commodores, 25 To 21 — G. Chandler, 30 To 20 — D. Ruffin, 24 To 19 — Bohannon, 26 To 18 — T. Pendergrass, 21 To 17 — Gap Band, 20 To 16 — B.B. King, 19 To 15 — C.C. & Sunshine Band, 23 To 14 — Ashford & Simpson, 17 To 11 — J. Bo Horne, 18 To 9 — Captain Sky. ADDS: Gagsters, Raydio, D.J. Rogers, E. Henderson, I. Hayes, S. Brown, Nature's Divine, J. Taylor, A. McClain & Destiny. LP ADDS: I. Hayes, O'Jays, Faze-O, Pockets.

WEAL — GREENSBORO — TY MILLER, PD — #1 — MICHAEL JACKSON

JUMPS: 30 To 22 — D. Ruffin, 19 To 12 — G. Q., 24 To 5 — Funkadelic, Ex To 17 — H. Alpert. ADDS: R. Matlock, V. Burch, First Choice, Pockets, L. Schifrin. LP ADDS: O'Jays, S. Lane, L. White.

WKND — HARTFORD — EDDIE JORDAN, MD — #1 — CHIC

JUMPS: 35 To 30 — D. Ruffin, 34 To 29 — Kool & Gang, 33 To 28 — Isley Bros., 32 To 27 — J. Brown, 31 To 26 — R. James, 29 To 24 — G. Chandler, 27 To 22 — T. Pendergrass, 25 To 20 — Crusaders, 20 To 16 — O'Jays, 11 To 7 — G.Q., 8 To 2 — Millie Jackson. ADDS: A. Bell, C. Mayfield, L. Moore, Nature's Divine, Dynasty.

KMJQ — HOUSTON — PAM WELLES, MD — #1 — MICHAEL JACKSON

JUMPS: 22 To 18 — R. Ayers, 26 To 17 — Sweet Inspiration, 25 To 16 — Raydio, 30 To 13 — C. Staton, 15 To 10 — Commodores, 9 To 4 Five Special, 12 To 2 — Mass Production, Ex To 19 — Switch, Ex To 15 — Isley Bros., Ex To 7 — S. Mills. ADDS: Cameo, Prince, Lowrell, Doobie Bros. LP ADDS: Pockets, Noel Pointer, L. White.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Funkadelic, Mass Production, Crusaders, Gap Band, Switch, Chic, T. Pendergrass, Mutiny, Bootsy, O'Jays, Pleasure, R. Allan, Commodores, E.C. King, A. Franklin, M. Riperton, C. Lynn, Nature's Divine. ADDS: D. Ruffin, Dalton & Dubarri, A. Hudson, Foxy, J. Taylor, S. Robinson, Raydio, I. Hayes. LP ADDS: Ashford & Simpson, D. Wansel, Pockets, Machine, Mutiny, O'Jays, O.V. Wright, Kool & Gang, L.L. Smith, Chanson, Dynasty, Saint Stephanie, I. Muhammed, Eruption, I. Hayes.

KDAY — LOS ANGELES — STEVE WOODS, PD

HOTS: Michael Jackson, Mass Production, Cameo, Gap Band, A. Hudson, F. Kinney, B.B. King, Five Special, Dramatics, Funkadelic. ADDS: ADC Band, Foxy, Gangsters, Isley Bros., Nature's Divine, S. Robinson, M. Riperton, Seventh Wonder. LP ADDS: Ashford & Simpson, Rose Royce.

WLOU — LOUISVILLE — NEAL O'REA, MD — #1 — ASHFORD & SIMPSON

JUMPS: 35 To 30 — B. Russell, 30 To 22 — Parlet, 31 To 21 — D. Summer, 33 To 20 — M. Riperton, 23 To 14 — Kool & Gang, 22 To 13 — Commodores, 21 To 12 — T. Pendergrass, 13 To 7 — O'Jays, 10 To 5 — C. Mayfield & L. Clifford, 11 To 4 — Funkadelic. ADDS: Creme D'Cocoa, B. Caldwell, Siren, City Streets. LP ADDS: I. Hayes, Lowrell.

WDIA — MEMPHIS — RON KING, PD — #1 — TEDDY PENDERGRASS

HOTS: Cameo, Funkadelic, G.Q., Commodores, Michael Jackson, S. Robinson, Mass Production, B.B. King, O'Jays, Isley Bros., M. Riperton, Manhattans, Ashford & Simpson, Raydio, Peaches & Herb, H. Alpert, Chic, D. Warwick, Sister Sledge. ADDS: Chocolate Milk, C. Mayfield, Kool & Gang, R. Allen. LP ADDS: E. Klugh, E. Henderson, W. Jackson.

WEDR — MIAMI — JERRY RUSHIAN PD — #1 — MICHAEL JACKSON

JUMPS: 28 To 20 — J. Wells, 23 To 18 — F. Kinney, 30 To 17 — Toto, 19 To 8 — Saint & Stephanie, Ex To 27 — E. Starr, Ex To 9 — Five Special, Ex To 7 — J. Moore. ADDS: D. Moore, Creme D'Cocoa, War, Sting, Ellusion. LP ADDS: Faze-O, D. Wansel.

WAWA — MILWAUKEE — KING JAMES, MD — #1 — MICHAEL JACKSON

JUMPS: 27 To 18 Funkadelic, 13 To 10 — Mass Production. ADDS: A. Franklin, N. Cole, J. Wells, Kool & Gang, L. Clifford, Seventh Wonder, Raydio, J. Brown, Con Funk Shun. LP ADDS: Lowrell, Impressions, Direct Current, Rose Royce.

WYLD — NEW ORLEANS — JAY JOHNSON, PD — #1 — MICHAEL JACKSON

JUMPS: 35 To 30 — T. Davis, 31 To 24 — S. Robinson, 29 To 23 — A. Bell, 27 To 21 — Dramatics, 25 To 18 — Funkadelic, 21 To 17 — Manhattans, 23 To 16 — Taste of Honey, 20 To 14 — Tower of Power. ADDS: J. Tex, Gangsters, Foxy, Brainstorm. LP ADDS: Kool & Gang.

WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: Michael Jackson, Peaches & Herb, C. Mayfield & L. Clifford, S. Mills, T. Pendergrass, T. Thomas, D. Jacobs, A. Bell, G. Chandler, Crusaders, P. LaBelle. ADDS: P. LaBelle, A. Franklin, M. Jackson, D. Summer. LP ADDS: S. Clarke, E. Gale, A. Bofill, N. Connors, M. Henderson, Ashford & Simpson.

KDIA — OAKLAND — JERRY BOULDING, PD — #1 — MICHAEL JACKSON

JUMPS: 33 To 26 — A. Bell, 28 To 24 — F. Joli, 25 To 17 — Commodores, 19 To 13 — Funkadelic. ADDS: D. Ruffin, Con Funk Shun, Sly Stone.

WORL — ORLANDO — BILLIE LOVE, PD — #1 — MASS PRODUCTION

JUMPS: 34 To 23 — T. Pendergrass, 33 To 22 — Double Exp., 40 To 21 — K.C. & Sunshine Band, 26 To 20 — Enchantment, 29 To 18 — Funkadelic, 22 To 16 — Gap Band, 28 To 15 — Commodores, 23 To 14 — Crusaders, 21 To 13 — Taste of Honey, 17 To 12 — O'Jays. ADDS: Pockets, B. Lyle, B. Humphrey, Heaven & Earth.

WDAS — PHILADELPHIA — JOE TAMBURRO, PD

ADD: S. Robinson, FLB, D. Summer, Cindy & Roy, D. Simmons, D. Moore. LP ADDS: Millie Jackson, I. Hayes, Skyy, Lowrell, BHY, D. Wansel, Kool & Gang, Foxy, Nature's Divine, C. Garrison.

WENZ — RICHMOND — HARDY JAY LANG, PD — #1 — CAMEO

JUMPS: 20 To 15 — I. Hayes, 18 To 14 — C. Mayfield, 17 To 13 — Crusaders, 16 To 10 — Bootsy, 14 To 8 — Foxy. ADDS: Skyy, Isley Bros., M. Riperton. LP ADDS: Kool & Gang, O'Jays, Pockets, D. Wansel, I. Hayes.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — MICHAEL JACKSON

JUMPS: 24 To 13 — F. Kinney, 23 To 11 — Commodores, 20 To 8 — H. Alpert. ADDS: Funkadelic, New Birth, A. Bell & Dreillis, C. Mayfield. LP ADDS: D. Jacobs, S. Robinson, Con Funk Shun, Seventh Wonder, B. Russell, Chocolate City, M. Riperton.

KYAC — SEATTLE — ROBERT SCOTT, PD

HOTS: A. Bell & Dreillis, B. Russell, Commodores, Crusaders, C. Mayfield & L. Clifford, D. Ruffin, F. Kinney, F. Joli, Funkadelic, Gangsters, H. Alpert, Michael Jackson, O'Jays, T. Pendergrass. ADDS: Rose Royce, New Birth, R. Allan, R. James, Pockets, J. Bo Horne, Gangsters, Funkadelic, D. Warwick, B. Russell. LP ADDS: Kool & Gang, B. Bland.

KATZ — ST. LOUIS — EARL PERNELL, PD — #1 — CHIC

JUMPS: 30 To 26 — O'Jays, 29 To 24 — C. Mayfield & L. Clifford, 25 To 17 — Funkadelic, 15 To 11 — M. Riperton.

WOL — WASHINGTON — DIANE DOUGLAS, MD

HOTS: H. Alpert, P. Da Costa, Funkadelic, A. Bell & Dreillis, G.Q., Jr. Walker, D. Ruffin, Gap Band, Parlet, Michael Jackson, O'Jays, Rose Royce. ADDS: J. Taylor. LP ADDS: K.C. & Sunshine Band, B. Preston, Dynasty, L. Clifford, Siren, Gangsters.

Classical Music



MADAME BUTTERFLY — During a recording session for Columbia's current "Madame Butterfly," Renata Scotta had an earnest tete-a-tete with conductor Lorin Mazzel.

Declining Budget Volume is Reflected In Label Policies

Until recently, the attitudes of the majors concerning their lower-priced lines was fairly consistent and unanimous: the less expensive records, they reasoned, appeal to a large part of the classical music buying public on the combined bases of price and historical value, and the market for them is strong enough for volume to make up for the smaller profit margin per disc sold. But lately, company policies have taken divergent roads. For some, a perceived lack of interest in historical material among buyers, has led them to rethink their budget policies. RCA, for example, is now being much more discriminating in its choices of Gold Seal releases. And Angel has taken to releasing its Seraphim discs less frequently — although the number of discs per release is about double what it used to be.

Meanwhile, a few trends have been emerging. One is the birth of the mid-price concept, and DG, Philips and London are each noting considerable consumer interest in their Privilege, Festivo and Aspekte lines respectively. Also, there has been more new — that is, not previously available and often newly recorded — material made available on budget lines, indicating that the major labels are thinking more about the relationship between price, repertoire category and consumer appeal. Baroque music, for instance, an area in which sales have been strong among the younger buying segment for the last decade or so, seems to be one part of the market in which reduced prices stretch the music's popularity among buyers even further.

Small Profit Margin

Some observers, however, feel that the budget market — particularly in the historic recording field — just isn't what it used to be. RCA's Tom Shepard, for instance, admits that "we're being very careful now, because our marketing people tell us that since our profit margin is so small, we really ought to be selling more Gold Seal discs than we are to make any money at it. Frankly, our problem with Gold Seal puzzles me. We have what I consider a glorious line, a line that's a combination of pot-boilers, first American releases, and esoterica. And what absolutely mystifies me is

that, while you would assume that an '1812 Overture' would outsell a 'Goldberg Variations' by 20 to 1, the reorder patterns are just not widely divergent. Which leads me to believe that there is not much selectivity being exercised among buyers.

"Part of the problem may be that, when we first brought out the Gold Seal line, we released them in clumps, and when the clump dried up, that was it — the reorder pattern was not at all strong. For Victorlas, the reorder pattern is even weaker. It just doesn't pay for us to make them anymore."

(continued on page 48)

Independent Specialty, Budget Labels Reporting Impressive Sales Totals

by Allan Kozinn

While one hears rumblings of "recession" in the offices of some of the major classical labels, things seem to be continuing steadily along for the independent budget and specialty labels.

According to Teresa Sterne, at Nonesuch, business is "excellent — the audience is continually growing." The label plans to release a dozen albums by October, including two new titles in its esoteric Explorer series — "Javanese Court Gamelan: Volume III," and another LP featuring Japanese Kabuki and other traditional music. More conventional music includes another installment of Paul Jacobs' Debussy series, a disc of early English Christmas music, a Berlioz "Symphonie funebre et triomphale," and a Sergiu Luca/Joseph Kalichstein disc featuring violin and piano music of Schubert. Nonesuch continues its commitment to old music with recordings of Gibbons, and Dufay (in addition to the English Christmas disc) and to contemporary music with a new Speculum Musicae recording (Rzewski and Harbison) and a Martino/Babbitt disc by the Group for Contemporary Music.

WEA Muscle

Nonesuch, of course, has the muscle of WEA behind it, and so does the full-price Finnadar line. Finnadar, founded by composer Ilhan Mimaroglu, is a label devoted to "emphasizing the unjustly neglected music composed in the earlier years of the 20th

Labels Look For Crossover From Instrumental Records

For most companies, the big word in instrumental music this year was "crossover." It seems that almost everyone had successful ones, and not only that, but their successful crossover discs outsold the more traditional classical LPs by considerable margins.

The nature of the crossover record varies from company to company. At Philips, the recently released collaboration of the Boston Symphony with musicians they met in China has already sold in excess of 40,000 units. RCA has had a number of crossover successes this year, ranging from albums of synthesized music by Tomita, and pop-style flute arrangements by James Galway, the astounding acclaim rendered "Sweeney Todd." Columbia had a strange hybrid LP from guitarist John Williams this year, a disc of chamber music for guitars, vibraphones and marimbas, as well as more Claude Bolling classical/jazz fusion music — the latest a violin suite recorded by the composer and Pinchas Zukerman. And at Angel, the big crossover performers are the Koto Ensemble of Tokyo, which put out Handel and Mozart LPs, as well as one in which they collaborated with Ransom Wilson.

Standard Forms

But even if the crossovers have brought in the most buyers, there has been no sign of retreat from the more standard forms of instrumental performance, despite the current lull in the industry.

Among instrumentalists, guitarists continue to be big sellers, due to the guitar's appeal to both classical RPM classical listeners. Yet, each label seems to have

engaged only one or two players: Angel Romero is the best-selling guitarist on Angel, which counts his "Concerto de Aranjuez" among the best sellers of the past year, while the label's other two guitarists, Oscar Ghiglia and Christopher Parkening, have not been active in the recording studio. At Columbia, John Williams has been a consistent seller, and this year he released two solo LPs — an all-Barrios disc and a contemporary music LP, in addition to his guitar and percussion ensemble record. The label has also recently signed Liona Boyd and her first Columbia album, released this past spring, has sold steadily to both classical guitar and folk rock fanatics who may have seen her touring with Gordon Lightfoot.

Philips has, in the last couple of years, put its weight behind the Romero quartet and soloist Pepe Romero, and the latter has scored critical and popular successes this year. And, while DG's Narciso Yepes maintains a moderate but consistent following, RCA has enjoyed good sales with a Julian Bream solo disc and a double LP concert recording of Bream and Williams performing as a duo. A Bream disc of Spanish lute music is expected in October.

Flute Popularity

Flutes seemed particularly popular, too, although Angel's strong backing for Ransom Wilson didn't cut substantially into RCA's marketing of the two most visible and prolific flutists in the world at present, Jean-Pierre Rampal and James Galway. Of the two, Galway seems to be creating the most excitement in the stores at the moment, thanks to a well-orchestrated promotional approach that has put him not only on the right concert stages, but on the right television talk shows. A couple of Galway LPs are promised for the fall, including an all-Telemann disc and an all-Rodrigo disc featuring a Galway-commissioned concerto on one side and the flutist's transcription of one of the composer's guitar concertos, "Fantasia para un Gentilhombre," on the other.

"We often put out our strongest releases in the fall," says RCA's Tom Shepard, "So, if our plans sound powerful, it's not accidental." Among those powerful plans there is plenty of orchestral music — for instance, the stereo release of Ormandy's "Scheherazade," heretofore available only in quad; the same conductor's "Carmen Suites" and "L'Arlesienne No. 2"; and a few James Levine releases, including a Stravinsky disc "L'Histoire du Soldat," "Les Noces" with the Chicago Symphony, recorded at Ravinia, and a special packaging of his four Brahms symphonies, also with Chicago. The latter will retain their original single release covers, but will be slipcased and offered at "a special price." October will see the release of Levine's Mahler Ninth, with the Philadelphia Orchestra.

Most Consistent Seller

Among his soloists, Shepard singled out Horowitz as probably the most consistent best seller, and said that RCA will release a new recital disc — Schumann, Rachmaninoff and Liszt — taped in concert this past season.

RCA also has a string of digitally recorded releases planned, the first of which will be an Ormandy/Philadelphia Bartok "Con-



Sieji Ozawa

(continued on page 53)

SALES FORECAST

ANGEL'S HOTTEST FALL/HOLIDAY SEASON ON RECORD

Star-filled Operas

Debussy
PELLÉAS ET MÉLISANDE
Von Stade • Stittnell • Denize Van Dam • Raimondi
Berlin Philharmonic Orchestra Karajan
SZCX-3885 (3 LPs)

VERDI
RIGOLETTO
Milnes • Sills • Kraus
Ramey
Opera Chorus & Orchestra
DEL
SZCX-3872 (3 LPs)

GOUNOD
FAUST
Domingo • Ereni • Ghiaurov
Taillon • Vento
Orchestra
ETRE
SZDX-3868 (4 LPs)

Acclaimed Instrumentalists

"The Divine Giuliani"
MAURO GIULIANI: LE ROSSINIANE, OP. 119 & 122. Variations on a Theme of Handel, Op. 107. Six Variations, Op. 7
Angel Romero
SZ-37326

BRAHMS
PIANO CONCERTO NO. 1
OHLSSON
London Philharmonic Orchestra
TENNSTEDT
SZ-37568

TCHAIKOVSKY
VIOLIN CONCERTO
SERENADE MELANCOLIQUE
PERLMAN
THE PHILADELPHIA ORCHESTRA
ORMANDY
SZ-37640

Choral Extravaganzas

VERDI
REQUIEM
Scotto • Baltas • Luchetti • Nesterenko
Ambrosian Chorus
Philharmonia Orchestra
MUTI
SZB-3858 (2 LPs)

MOZART
REQUIEM
Donath • Ludwig • Tear • Lloyd
Philharmonia Chorus
Philharmonia Orchestra
GIULINI
SZ-37600

HANDEL
ALEXANDER'S FEAST
Donath • Tear • Allen • Burgess
King's College Choir, Cambridge
English Chamber Orchestra
LEDGER
SZB-3874 (2 LPs)

Orchestral Giants

HINDEMITH
CONCERT MUSIC FOR STRINGS & BRASS
SYMPHONIC METAMORPHOSIS ON THEMES BY WEBER
The Philadelphia Orchestra
ORMANDY
SZ-37536

MAHLER
SYMPHONY NO. 4
Ameling
Pittsburgh Symphony Orchestra
EVIN
SZ-37576

STRAVINSKY
THE RITE OF SPRING
The Philadelphia Orchestra
MUTI
SZ-37646

All of this — and more! Additions to the 45 rpm Sonic Series, new Seraphim merchandise and an Angel XDR Cassette release that will have Christmas tape sales locked up.



Classical Music

Declining Budget Volume Is Reflected In Label Policies

(continued from 47)

We're better off, when we have a historical mono issue, putting it out on Red Seal at full price."

More Historical Reissues

At Columbia, on the other hand, there seems more interest than ever in historical issues, and the label is not only reissuing its own classic performances from the past, but licensing recordings from other labels. For instance, this fall, Odyssey will begin issuing several volumes of old Mendelberg material licensed from EMI. These will include Beethoven and Weber overtures, the Brahms Third and "Academic Festival" Overture, the Tchaikovsky Fourth and Fifth and "Romeo and Juliet," as well as some Grieg, Mahler, Bach, Ravel and Liszt. Those issues, according to Marvin Saines, will be rounded out with material from the Columbia catalog that is now close to 20 years old — works recorded by Walter, Szell, Fleischer, Ormandy and Bernstein. There will also be a series of Fritz Kreisler discs forthcoming.

Odyssey has been issuing recent material from Europe that has not previously been offered here — for instance, some of the Malgoire baroque material. Angel and London have, in the past several years, done likewise.

Seraphim LPs are now being released quarterly, and the September batch will include a "Simon Bocanegra" with Tito Gobbi, a two-disc Grieg set by Gieseeking, the Lalo "Symphonie Espagnole," with Oistrakh as soloist, and Leinsdorf conducting "Sheherazade," a performance from an old Capitol Classics LP. Caronia is also excited about Seraphim's budget tape series, priced at \$4.98 and selling very well.

Tan Sets Of Haydn

Among the biggest successes London has had on its Stereo Treasury line in the last few years is the complete Haydn Symphony set by Dorati, and according to Richard Rollefson, the label is preparing to put out the whole 48-LP (10 sets) series in one large box for the Christmas market. The packaging will remain as it is, he says, but in a slipcase. "I don't know about the pricing yet," he says, "and while I've only seen a mock-up of the package itself, yes, it will be carryable."

Although Rollefson could not be specific about other Stereo Treasury releases, he mentioned that "since the full price line has never had a strong commitment to chamber music, we have been issuing quite a few new chamber recordings on Stereo Treasury, and the response has been very good. I think one of the things we'll find is a somewhat more flexible attitude towards pricing. That's why we've introduced our Telefunken Aspekte line, which lists at \$6.98 and is about half reissue and half first American release."

DG and Philips also introduced mid-priced lines in the last two years, and they report that the response among collectors was slow to start but has picked up. Last year, DG released a few operas — "Trovatore," "Figaro" and "Don Pasquale" — on its Privilege label and Frey report that "dealers have told us that mid-priced opera sells best on the basis of star names, not repertoire alone. But really, nobody has tried it in quite the same way we have — using strong European casts and presenting it

simply as 'this is a good "Figaro;" ' It takes longer, and you can't go into the market with a very heavy layout, but we find that the reorders are surprisingly high."

In mid-priced opera this year, Frey is counting on the success of Auber's "Fra Diavolo," a work that is performed occasionally in the U.S. but which is not currently represented in the American catalog, and a "Fidelio" with Ryscsek, Sir-Tried, Fisher Diesch, conducted by Friesay. In the non-operating area, Privilege will be bringing out a Dvorak Cello Concerto, with Pierre Fournier; Schubert's "Die Schone Mullerin" with Fritz Wunderlich; a pair of Paganini concertos with Samuel Ashkenasi; and a Tchaikovsky Sixth conducted by Furtwangler.

Philips is also bringing out some mid-priced opera on its Festivo label. In the fall there will be a 1961 Bayreuth "Flying Dutchman" and a 1962 "Tannhauser," both conducted by Sawallisch. Also set for Festivo release is a Bach "Mass in b minor" and a Dvorak Nisch with Maazel conducting; Brahms Piano Trios by the Beaux Arts Trio; the Grieg and Schumann Piano Concertos, featuring Claudio Arrau; and a pair of old Van Beinum recordings with the Concertgebouw, Handel's "Water Music" and a Ravel ("Bolero," "La Valse") and Tchaikovsky ("Nutcracker Suite") disc.

This past year, Festivo did particularly well with a "Rigoletto" set featuring Richard Tucker. "It's done fabulously," Scott Mampe says. "It was done a long time ago, when he was quite young, and a lot of people have never heard his singing from that period in his career. Of course, one of the problems with mid-priced opera is that the real opera buff probably already owns a recording, and because reissues generally include casts of singers who are not big today, the younger buyers often pass them by. The market for mid-priced orchestral music is a bit more open, though. And because Philips and DG have between us many of the great conductors of the past — Furtwangler, Van Beinum — and early recordings by our current great conductors — Haitink, Jochum — recordings of these performers doing great repertoire on mid-price are especially attractive."



Abbey Simon

You Can Tell An Artist By The Company He Keeps

*Academy of
St. Martin-in-the-Fields*

Accardo

Ameling

Arrau

Beaux Arts Trio

Brendel

Carreras

Davis

Dorati

Fennell

Grumiaux

Haitink

Holliger

I Musici

Leppard

Marriner

Norman

Ozawa

Quartetto Italiano

Romeros

Szeryng

de Waart

Abbado

Amadeus Quartet

Argerich

Barenboim

Berman

Bernstein

Böhm

Fischer-Dieskau

Giulini

von Karajan

Kempff

Kleiber

Kontarskys

Melos Quartet

Michelangeli

Milstein

Pollini

Richter

Tokyo String Quartet

Yepes

Zabaleta

Zimerman

CLASSICS INTERNATIONAL

Archiv Produktion, Deutsche Grammophon,
Festivo, Mercury Golden Imports,
Philips, Privilege

Distributed by Polygram Distribution, Inc.

Classical Music

Hard-Core Buyers Maintain Good Classical Album Sales

by Brad Engel

The classical market is experiencing remarkably good health in light of the current and seemingly industry-wide sales slump in the pop product field. Current classical sales are consistent with the cyclical pattern we have always noted at this time of year. Sales do certainly reflect the high caliber of new product we've had the opportunity to issue this spring/summer season. In addition, we have enjoyed outstanding success with our new 45 rpm Sonic Series. We anticipate this to be one of our best mid-year sales seasons, and without any reservations, are setting our sights on a strong fall/Christmas season. In short, we're not hurting!

One reason why the classical market is relatively recession-proof is that it is comprised primarily of hard-core buyers. Little is spent on "impulse" purchases. The classical customer knows exactly what he wants prior to entering his favorite record shop.

The classical buyer is also more quality-conscious than his pop counterpart. He generally has far more sophisticated listening equipment at his disposal, and he will readily return merchandise that he feels is not up to a standard recording level. Additionally, in contrast to the pop buyer, who tends to be in his early teens to mid-20s, the classical buyer is typically between 20 and the mid-40s. In the above-50 age bracket,

record purchases drop drastically.

Although the classical customer in general is more affluent, he will, nonetheless, wait until a dealer promotes a particular label via a sale, and it is at this time that he will make a multiple album purchase. Few buyers today rush out to buy a specific LP the moment they learn of its availability. The classical buyer is a catalog shopper, and it is on this buying habit that the industry's classical existence is based.

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Brad Engel

Classical Bestsellers Provide Big Bucks To Manufacturers

by Tom Z. Shepard

Despite the fact that the base of classical consumers is continuing to broaden, partly as the result of more classical events on television, the classical record market is not wholly escaping the general sales slump that has overtaken our industry. The bottom line is that when the record industry suffers, the entire business suffers.

Even though we in the classical record area may feel that we have a more stable core of buyers, if a dealer is going to start returning records to a record company because they're not moving off the shelves, he will also be likely to return classical

records. One reason is that he generally realizes that they don't go out of the catalog as quickly as pop records do, and he can reorder them again if he changes his mind. Meanwhile, he can make the shelf space available for items that have a quicker turnover.

Especially at a time like this, big sellers are very important to us, because they are truly big sellers. When you can sell in the neighborhood of 150,000 Horowitz LPs and roughly equal quantities with each succeeding Tomita release — and now it's happening with Jimmy Galway and "Sweeney Todd" — that's real income. That's big bucks.

Big sellers also make it justifiable to continue spending money on new releases. If you're only going to make money from catalog, who needs to go out and keep recording? My justification for continuing to record is to keep on occasionally having the blockbuster hit, because the general standard fare takes a very long time to pay for itself.

Artist Business

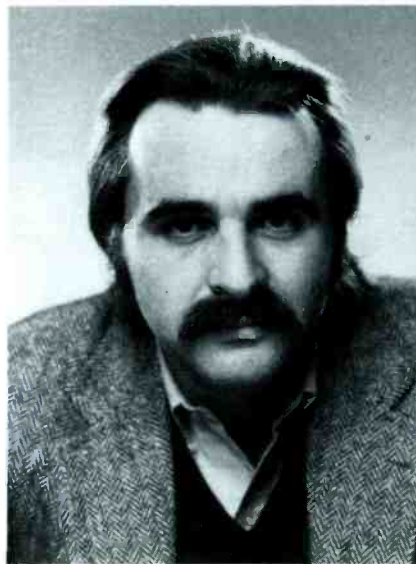
Of course, in order to have a big classical hit, you need top artists on your label. This is even more apparent when one considers how much repertoire duplication there is in the classical business. What prompts the consumer to buy one record over the other? In most cases, it's the artist.

I have the greatest respect for creative marketing, which can repackage old repertoire and make money out of a product that's already amortized; but I think the fun-

(continued on page 52)



Thomas Shepard



Larry Holmes

New Generation Boosts Sales In Classical Mkt.

by Lawrence Holmes

The classical record market is extremely healthy and growing. This is partly a result of changing demographics. It's been a theory of mine that, as the median age of the country increases — it's up to about 29 now — this generation that was brought up on the Rolling Stones and the Beatles will have changing tastes. As they mature, I suspect that their tastes tend to mature. So the increasingly large classical market is being refreshed by this new generation of listeners.

Of course, the classical market is as vulnerable as the rest of the industry to the effects of the recession. It's no secret that when times get tough, what the dealers return are the slower-moving items. And so classics, shows, and MOR are the first things to come back. I think this is an indication of the general economic situation.

But dealers can be persuaded that it is to their advantage to keep a good-sized classical catalog. For one thing, classical LPs are more profitable for them than pop albums. They can buy it at a lower price and then sell it at a higher price. Some retailers are also sensitive to the argument that classics add prestige to their location; but on the other hand, they may not be particularly interested in prestige. Those who are interested in prestige have already got a classical line. For those retailers who are trying to get into the classical market, the main argument is the wholesale price break. And, when you throw in all the programs that we have had and continue to have, classics become a very profitable item.

The classical consumer is also interested in price, but only up to a point. He may go up the street to save a few cents, but not too far up the street. Classical buyers tend to be more loyal to retailers than the pop buyer. They are also more loyal to labels that give them what they want. In comparison with pop buyers, they are very demanding in terms of what they will accept in pressing quality and the quality of jacket information, for example.

Although this is primarily a catalog business, big sellers are important to us. An

(continued on page 64)

Opportunities In Classical Sales Continue To Grow

By Ira Moss

Because dealers today are so concerned about the problems of overstock and of being able to pay their bills on time, many of them have gotten into the frame of mind where they are only interested in returning merchandise. This forces them to curtail their buying, even where there's an opportunity to sell merchandise which has proven itself.

For example, we've developed a Mozart promotion that we're running with Stark, with Goody, with Korvettes, Barnes & Noble, and a number of other accounts. At the same time, we have accounts around the country who should be running it, but because of the problems that they're facing, they won't touch it. They don't realize that this is a time when astuteness and aggressiveness are required to a greater degree than when business is good.

Companies like ourselves in the special product area suffer immediately from the cash shortages of retailers. And, foolishly enough even though they may be reordering the same product the same day — which we have had on many occasions — the stores will pick up and return one of each of 24 different records that surely could have sold if they left them there. The cost of returns is disproportionate to what they're doing in sales. They're cleaning a bill off their books by returning the records, but they're spending money to handle the returns, which they didn't have to do at all.

Classics Played Down

In terms of the whole marketplace, classics are played down so that they seem



Ira Moss

less important than they really are as far as the consumer is concerned. The major labels use their regular pop sales force to sell classics, and they end up being the last thing that is attended to. This lends support to the view that the market for classics is far greater than the record industry allows it to be. If there were more interest in classics on the part of everyone in the music business, there would be more exposure of classics, which would develop more sales.

So one task of the classical music industry is to convince dealers that they must get back to the basics. And it may very well be true that their whole classical department for 52 weeks a year may not equal the sales volume of the pop department for one month, or even a week or two. But, if the classical department, properly exposed, can pay just their lighting bill or the cost of two clerks or make some kind of a contribution to their basic overhead, it still becomes important for two reasons: First, it does make that cash contribution; and also, it br-

(continued on page 64)

Classical Music

Booming Cassette Sales Add Lustre To Classical Picture

by Sid Love

Travelling around the country, my feeling has been that the classical music business is very healthy, and very steady, especially exposed with pop. I think the classical world is a steadier world, not the erratic here-today, gone tomorrow kind of thing that the pop world is.

Although some retailers have become more cautious about stocking catalog in general. I don't think you can put pop and classic catalog in the same bag. The classical business depends on the catalog sale, and the knowledgeable dealer realizes this. Pop is here today, and you've got to sell it while it's hot — because nine out of ten items that may have been hot five years ago on the pop side may not be considered catalog business anymore.

A pop buyer may go down the **Cash Box** Top 20 and then stop. He wants to make sure he's got that product in his home. Classical buyers will go in with a Schwann catalog, and they will flip through it. They may pick something that's been there for ten years. They're not necessarily looking for something that's new. They're looking for something they want that's in the Schwann.

The dealers are thinking more before they reorder nowadays, due to the sluggishness of overall business. But I have great respect for the knowledgeable classical dealer. They know what they're

doing; most of them buy very well; and most of them are doing good classical business. I think that, on the whole, they're really not cutting down.

Cassette Boom

Our own sales have been boosted by the boom in cassette tape sales. Within the last year or so, cassette sales have really mushroomed, to the point of almost being

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Sid Love

Classical Buyer Knows How To Stretch His Dollar Farther

by John Harper

I think the classical market is doing much better than the pop market right now. And there is a precedent for this. During the 1973-74 recession, the classical music business was not even scratched; in fact, we showed tremendous gains when other kinds of business were falling off. We even managed to launch a new product — pre-recorded cassettes — which has since become a vital part of our business.

The stability of classical sales is related to the fact that the classical customer tends to be rather erudite and well-informed. He

may not necessarily have any more money than the pop person, but he probably knows how to manage it better and probably schedules his purchases in a more orderly fashion.

It is true that classical customers tend to be more affluent than their pop counterparts. But a tremendous amount of classical records are sold in an academic environment such as Harvard Square or Telegraph Ave. in Berkeley. And you can hardly say that these are necessarily the rich kids. But they are a different type of customer. They are not the kind of person who buys a Supertramp LP and hops in their 1962 Chevrolet Impala that gets four miles a gallon and shops at the local record store on their way to pick up their food stamps.

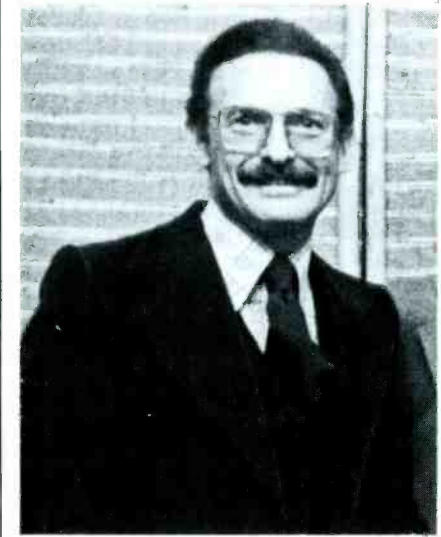
The classical sales picture is not entirely rosy; there are returns, certainly. And there is a limit to what you can carry in your store. For instance, you're not going to carry albums of Heinrich Schutz motets that have been sitting in your stores for two or three years.

But now that the panic reaction of the earlier part of the year has subsided, I think the worst is over. We're starting to put out our Christmas releases already, and I think we're going to have a sensational fall. We have something terrific by every one of our artists due for release.

Jewels In Crown

Big sellers are jewels in your crown. The only caveat is that you must remember what their place is in the overall scheme of

(continued on page 52)



John Harper

LONDON DIGITAL AUDIOPHILE RECORDINGS

SENSATIONAL SOUND...

"... sets a new standard of quality for the entire field of recorded music ... the sensational sound enhances great music superbly performed." The New York Times

"This is simply a wonderful record. Mahler's Fourth provides a superb showcase for London's digital sound." Cashbox

"... New Year's In Vienna may be the best sounding phonograph record ever made." Opera News

AT ONLY \$9.98 LIST PRICE...

"Not the least exciting thing about this release is its price. At \$9.98, each LDR disc lists for only a dollar more than many conventionally recorded imports ... May LDR thrive..." Stereo Review

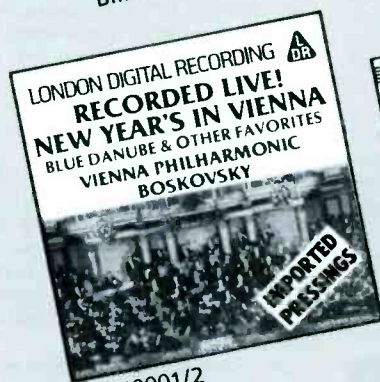
EQUALS BEST SELLERS!



LDR 10004
Cashbox #2
Record World Best Seller
of the Week
Billboard #5



LDR 10003
Cashbox #1
Record World Best Seller
of the Week
Billboard #27



LDR 10001/2
Cashbox #3
Billboard #2



LDR 10005
Cashbox #20
Record World Classic
of the Week
Billboard #40



THE #1 CLASSICAL LABEL

Classical Music

Indie Specialty And Budget Labels Reporting Good Sales

(continued from page 47)

Scriabin, performed by Turkish pianist Idil Biret.

Some interesting music is forthcoming from Crystal Records, including several tuba recitals, some baroque music, music by Iqolf Dahl, performed by the Fine Arts Brass Quartet, and organ and trumpet music of Torelli, Hovhanness, Pinkham and others. After Christmas, according to Peter Christ, president of Crystal, there will be "many more brass and woodwind discs, and lots of solo and chamber music albums."

Everest has announced an extensive release program that features a wide variety of music and performers. There will be discs by guitarists John Williams and Carlos Montoya; a Gregorian Chant album by the Deller Consort; a piano recital by Friedrich Gulda; a pair of Gilbert and Sullivan operas — "H.M.S. Pinafore" and the "Pirates of Penzance"; a Rampal baroque flute collection; works for Chinese Flute and orchestra; and a few standards such as a Beethoven overture LP and a Tchaikovsky disc.

Hinting at the possibility of a price increase, the Everest spokesman added that "we will, nevertheless, continue to offer our classical line at the lowest possible price." Currently, Everest lists for \$4.98. The label spokesman also mentioned that Everest has entered into an agreement with Pye England, and that that arrangement will result in some interesting but as yet unspecified post-Christmas releases.

One budget label that has been making a splash on the market since it was unveiled not long ago is Quintessence. According to Steve Vining, the label's A&R manager, "the majority of our 1980 releases will be aimed at filling out the catalog with basic repertoire material." And basic repertoire material in classic performances is what Quintessence has excelled at thus far. The label will release a healthy 21 LPs between now and Christmas, and in the first part of next year there will be another 25 or so. Among the Quintessence highlights for the fall are a Chausson/Ravel/Saint Saens disc featuring Oistrakh; an Oistrakh/Richter recital disc; a Beethoven Fourth Symphony from Jochum; Rostropovich in the Dvorak Cello Concerto; a Deller Consort Elizabethan music album; the Collegium Aureum performing Handel's Water Music and Fireworks Music, the Concerto in F and the Overture to "Joseph" on original instruments; Badura-Skoda playing Mozart concertos 21 and 24; and Wilhelm Kempff playing Beethoven sonatas.

This past week (September 1), Monitor raised its list price from \$3.98 to \$4.98, making its LP and cassette tape prices one and the same. There will only be four



James Levine

releases between now and the New Year, according to Michael Stillman of Monitor, and those will be Beethoven and Schumann recitals from pianist Ludwig Olshansky, a Tchaikovsky Violin Concerto with Erick Friedman, and a Shostakovich Sixth with Dobrin Petkov conducting the Plovdiv (Bulgaria) State Orchestra. In the next year, Stillman says, Monitor will devote more effort to expanding its cassette catalog.

Although Sine Qua Non is a low-priced label, Vice President Michael Kellman says that the label will be getting into "audiophile recordings, including digital recording and premium production" this year, while the basic SQN line will undergo "only a minor adjustment to a single price schedule."

Sine Qua Non's fall release includes "best of" albums by Julian Bream, Maurice Andre, Jean Pierre-Rampal and Philippe Entremont. Also featured is a Boston Camarata performance of "Dido and Aeneas"; a set of the Brandenburg concertos; Beethoven and Mozart piano concertos played by Friedrich Gulda; symphonic music by Prokofiev and Franck, the latter a Munch/Rotterdam D minor symphony; and a set called "Vocal Music of Stephen Foster and Paul Dresser."

The Moss Music Group has announced a new full-priced MMG label, and among its first releases are a set of Prokofiev film music discs ("Alexander Nevsky," "Lieutenant Kijie," "Ivan the Terrible"); the six Schubert Masses; and, probably the most exciting of the bunch, a recording of Thea Musgrave's "Mary, Queen of Scots." Another new Moss label, the Turnabout Chamber series, will feature chamber music, and will put out its second set of seven releases this fall.

One of the other Moss labels, Candide, is planning to release Pergolesi's Stabat Mater; Mahler's "Das Lied von der Erde," with Susskind and the Cincinnati Orchestra; and some contemporary music and Mozart. In Vox boxes, we can expect the Beethoven middle quartets, with the New Hungarian Quartet; a set called "Chamber Music by Women Composers"; Schumann chamber works played by the Eastman Trio; a Cuimar Novaes set; and the complete Pergolesi instrumental music.

On Turnabout, look for Alicia de Larrocha playing Soler and Orinados sonatas; Gershwin overtures conducted by Erich Kinzel; the Mozart clarinet and oboe concertos; and a disc of Massenet opera excerpts. The Turnabout Historical series spotlights a set of the Bach Brandenburgs conducted by Horenstein; a Beethoven Fifth, among others, from Nickisch and the Berlin Philharmonica; and Beethoven piano sonatas (the "Moonlight," "Les Adieux," and "Waldstein") performed by Novaes.

CRI is celebrating its 25th anniversary this year, and plans seven releases between now and Christmas, including works by Virgil Thomson, Paul Chihara, Robert Help, Elie Siegmeister and Hugo Weisgall.

"Our plans," CRI's Carter Harman says, "are essentially the same as they were when we began 25 years ago: to record quality works by twentieth-century American composers and to reissue historic performances of American music that have been deleted from the catalogs of other labels."



TWO GIANTS — At a party in New York, Vladimir Horowitz (l) and Isaac Stern pose for photographers.

Cassette Sales Add Lustre

(continued from page 51)

frightening. We're seeing especially good sales on the mid-price tape. Both on Privilege and Festivo, the mid-price tape sale has to be in ratio to the LP sale.

Proportionately, the mid-price tape is doing better than the full-price tape. One of the reasons is that there's less competition in that price range. But I'm seeing more dealers putting forth more space in the classical stores for classical tape. You can go to a store today and then go three months from now, and you'll see new racks up and an increase in tape business, as well as a greater spread of catalog.

Holding Off On Digital

We are not planning to release any digital records, partly because we don't feel there is a substantial increase in the quality of sound until you have digital playback. And it's no secret that Philips has digital playback. At present, it is tentatively scheduled to hit the market around 1983.

There are also no plans to start manufacturing our records here, despite the devaluation of the dollar. Although we could press them as well here as we do in Europe, the costs would be quite high. Maybe not higher than there, but a lot more expensive than to do the normal pressing.

There's another reason, too, for cen-

tralizing our production in Europe. The biggest problem with classical is that when you do an initial run of a record, you might be doing no more than 5,000 for the U.S., or 10,000 at the most. You're never starting with large quantities. To gear up a pressing plant to do 5,000 of a record and then do a re-run of 500, 800, or 1,000, when you maintain a catalog of 2400 titles, can be very costly.

In Europe, you have two factories that are supplying half the world. And when they do a run, they don't do it for 5,000 copies. They're doing it for 50,000 — they're supplying the U.S.A., Germany, and France, and Holland, and Hong Kong. So all of a sudden it becomes cheaper.

To conclude, I have a very positive feeling about the classical business in the U.S. I like going into markets and seeing more and more stores devoting more space to the classics. I was in Seattle last week, where there are two new Tower stores going up. One is in the University district, and Russ Solomon is building a separate classical room on the second floor, like he has in the Tower Westwood store in Los Angeles. I think this is a very positive sign about how the dealers feel about classics.

Sid Love is director of marketing for Classics International

Classical Buyers Are Smart Shoppers

(continued from page 51)

things. This is a catalog business, and bestsellers are showcases for your catalog.

Greatest hits and anthology albums are also important to us, because you want to keep your artists out before the public at all times. When fall comes around and you don't have a record by an important artist, this is an avenue by which you can do it. And it's a logical conclusion that, if you have a very popular artist, there's someone who would like to have all their best things on one record.

Anthologies can also transcend the traditional marketplace and sell to a different kind of buyer — that elusive customer who says, "Oh yes, I saw Joan Sutherland or I saw Luciano Pavarotti on the Johnny Carson Show and I happen to be in a record store and gee, he or she was terrific. I'd like to have her or his record."

Our mid-price Aspekte line has met with a good reception in the field. But there is one thing that puzzles me about mid-price records. In most significant record stores, records are segregated by artist and com-

poser, with the budget lines in their own section. But it seems that mid-price records are usually filed with other records, and I think this is a negative in their sale. Of course, as these catalogs are expanded and more companies choose to go into the market, then they will have a niche of their own.

Budget records don't sell as well as we would like, and that is partly the press doesn't review reissues and compilations. In addition, with ad budgets such as they are these days, you can't go on the air and advertise an old record.

The biggest boon to the classical music industry in recent years has been the advent of digital recording. The public has an enormous appetite for these digital recordings, and I think they're kind of special. We completely shattered the industry when we came out with digital LPs at \$9.98 list, which broke the price barrier. But I think it's the right price, and we will be making a lot more digital records.

John Harper is national sales manager for London Records.

Classical Music

Labels Look For Crossover From Instrumental Records

(continued from page 47)

Shepard says, "as soon as we get a good pressing." In October there will be a recording of Mendelssohn's "Walourgnacht" from the same forces as well as a complete "Daphnis et Cloe" and a disc containing Stravinsky's "Firebird," "Symphony in 3 Movements" and "Two Suites for Small Orchestra." The latter performances are by Eduardo Mata and the Dallas Symphony, a combination for which RCA has substantial plans.

Among the label's plans for the fall are a generous helping of baroque (and earlier) chamber music, including two discs from the Waverly Consort and recordings by French conductor Jean-Claude Malgoire. "The interest in original instruments," Saines says, "seems to be slowing up. What has happened is that too many people have been playing them without knowing how to play them well. And of course, we live in the 20th century, so our ears are accustomed to different things."

That sentiment brought agreement from most A&R heads — even Jim Frey, whose Archiv label is known for and continues to present old music in original instrumental-

tion. Archiv's plans for the fall include a three-LP set of Gesualdo responses, Purcell harpsichord suites, performed by Colin Tilney, and Bach's "Christmas Oratorio." "The point of the Archiv productions," Frey explains, "is not so much to say 'this is how it should sound' as 'this is how it might have sounded to the composer.'"

Columbia plans to put out a few contemporary music LPs this year, including some Carter and Copeland, as well as some Varese, Berg and Schoenberg that Pierre Boulez has been recording in Europe. There will also be a new Terry Riley record, the first in quite a few years, and a possible best seller if the recent successes of Philip Glass and Steve Reich, who write in an idiom related to Riley's, are any indication.

RCA's contemporary music activity last year was limited to the release of a recording of John Corigliano's "Oboe Concerto" and, of course, the "Sweeney Todd" LP. This year, a disc of Takamitsu music, performed by Tashi, is promised. DG, meanwhile, is releasing its first Messiaen, the "Quartet for the End of Time" with Barenboim (piano), Yordanoff (violin), Tetaud (cello), and Desurmont (clarinet). There will also be a pair of Nielson String Quartets performed by the Nielson Quartet. The rest of DG's current 20th century releases evidence a conservative bent: Lazar Berman playing Prokofiev, Pollini playing the Bartok Piano Concertos Nos. 1 and 2, with Abbado conducting, and a complete Stravinsky "Pulcinella" under Abbado.

Philips is presenting a fairly cautious program that features Neville Marriner and the Academy of St. Martin in the Fields per-

forming Bach's "Musical Offering" and Avison's "Concerti Grossi after Domenico Scarlatti." Haitink and the Concertgebouw performing a Bizet program ("Jeux d'enfants, Symphony") and the Bruckner Seventh: Colin Davis and the Concertgebouw playing the Dvorak Eighth and the Stravinsky "Firebird;" Claudio Arrau playing the Chopin "Nocturnes;" and Kurt Masur conducting the Leipzig Gewandhaus in the Brahms symphonies. The one thing that stands out on this otherwise safe list is Schoenberg's "Gurre-Lieder," with Norman Troyanos, McCracken, Klemperer, and the Boston Symphony under Ozawa's direction. "This is the same cast that performed the work at Carnegie Hall last year," Philips' M. Scott Mame points out, "and if reaction to the records is anything like the reaction to the concert, it should be a significant release."

Schubert Triumphs

Over at Angel, Tony Caronia mentioned the Karajan set of the Schubert Symphonies as a hot seller, as well as the first two Muti/Philadelphia discs — the Beethoven Seventh and the disc featuring Mussorgsky's "Pictures" and Stravinsky's "Firebird" — and Ormandy's Angel debuts, a Sibelius disc and a Bartok LP.

Among instrumentalists, Caronia says that Itzhak Perlman has been and remains one of the label's steadiest sellers, and says that the next few months will see him on a Tchaikovsky Violin Concerto disc with Ormandy and the Philadelphia Orchestra "that could well be, performance-wise and sound-wise, the best Tchaikovsky ever made." Angel has also been pleased with reaction to discs by flutist Ransom Wilson,

whose "Flute Impressions" LP attracted a great deal of attention in the crossover part of the market. And, he says, violinist Vladimir Spivakov has shown great promise.

Set for fall release, Angel promises a Tennstedt Schumann Third and Mahler Fifth, a Previn/Pittsburg Mahler Fourth, a Rostropovich Dvorak Ninth (part of a complete cycle), a Muti Beethoven Sixth, and a Jochum Beethoven Seventh (also part of a full cycle).

While Angel has not yet made a firm commitment to digital recording, the label has made a pitch for the audiophile market with its 45 rpm series, and, according to Caronia, that series was so successful that a second series was prepared for late August release.

Slated for release this fall, London has a complete Tchaikovsky symphony set with Mehta and the Los Angeles Philharmonic; a complete Brahms cycle by Solti and Chicago; more of Vladimir Ashkenazy's Chopin cycle and a Tchaikovsky Fourth with the pianist conducting; Schumann and Schubert from Alicia de Larrocha; a Berlioz "Requiem" from Maazel; and a "Symphonie Fantastique" from Haitink and the Vienna Philharmonic.

Hits Bring Bucks

(continued from page 50)

damental thrust of a healthy classical record company is to keep acquiring terrific artists. The name of the game is who the artist is — more so, in fact, than the particular piece they're recording.

This observation is supported by the fact that our budget line isn't doing as well as it should be. We may have made certain mistakes. Maybe we put out too many at a time, or maybe we haven't yet latched onto the most creative way of marketing budget records. But I have a feeling that, since it is mostly an artists' market, you still sell to a large degree those artists who are familiar to the record buyer.

Fritz Reiner, for example, was a great artist who may be familiar to the older buyer, but he's been dead a lot of years. And the Toscanini stuff sells very poorly. The sound is dreadful; and, though he was a magnificent conductor, many of the things he did best are not quite as apparent today, when the whole recording art has improved.

One of the most promising recent developments in the classical field is digital recording. There are many advantages to digital, including a virtual absence of distortion. But analog is not an antiquated process. There are fantastic analog recordings in existence. If you can't make a quiet surface disc, there's no point in making a digital recording. Because the most important apparent difference between analog and digital is the background silence. If your surface isn't silent and if you're not going to listen to it in a careful, quiet listening situation, I'm not sure the extra cost is worth it to the consumer.

On the whole, though, I think digital is a good thing. First of all, it sharpens everybody up. It makes everybody at the factory level know that they really have to be on their toes. We're not going to put this stuff out unless the pressings are really good. So it has a way of raising the quality standard throughout the company, which I think is important.

Tom Z. Shepard is division vice president of Red Seal for RCA Records.

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Hard-Core Buyers Hike Sales

(continued from page 50)

While it is true that some dealers are currently pessimistic about catalog sales, returns can be kept to a minimum by exercising natural prudence. Salesmen must use caution in their selling approach. Solid stocking programs must be curtailed to include only product with the greatest turnover potential, and the balance of the catalog must be stocked selectively and sparingly. Labels must respond with the choicest possible merchandise for release at such times — even if it means reshuffling release schedules at great length. We, as manufacturers/distributors, must also aid our accounts with long-reaching advertising and merchandising assistance.

Currently we are not entertaining the idea of a mid-line. We feel product can readily and satisfactorily be categorized for full price or budget release. Mid-price would not provide enough price differential between full and budget lines for either manufacturer or retailer to seriously consider the move at this time.

Cassette tape, on the other hand, is a classical market unto itself, and it is a steadily growing one. Our XDR Angel and Seraphim lines are making an ever-increasing substantial contribution to profit. With cassette tape finally attaining a quality standard to meet the demands of the most sophisticated of playback equipment, cassette tape is at last an important and viable means of classical music reproduction — and source of classical revenue. We now have a quarterly release plan, but demand and product availability could prompt an even more frequent release

schedule in the very near future.

Whatever direction we look in to increase sales, we also have to remember the bottom line — profit. Thus, inflation has forced us to tighten our working budget from top to bottom, from merchandising to packaging. Although the classical division's contribution to profit in recent years nicely surpasses figures of a decade ago, we have taken it upon ourselves to initiate discretionary spending in all aspects of our classical operation.

At the same time, though, we have taken care not to sacrifice quality. In fact, our product has shown a marked improvement with respect to manufacturing and packaging. New releases and a fair amount of catalog merchandise have benefited from superior new mastering and manufacturing facilities.

From a merchandising point of view, however, we have been obliged to do less. The direct results of increased costs (printing, media and so on) in relationship to a tight budget have pre-empted "routine" spending. We now concentrate solely on primary expenditures as they relate to major new releases and specialized segments of our catalog. For the coming months, for example, campaigns have been designed around our complete opera catalog, violinist Itzhak Perlman, and conductor Riccardo's Muti/Philadelphia Orchestra. Point-of-purchase and national advertising will be accordingly aligned.

Brad Engel is national classical merchandising/advertising manager for Angel Records.

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CLASSICAL

TOP FORTY CLASSICAL ALBUMS

	Weeks On Chart	9/1
1 MENDELSSOHN: Symphony #4 Vienna Philharmonic Orchestra (Von Dohnanyi) London Digital LDR 10003 (9.98/1 LP)	4	8
2 MAHLER: Symphony #4 In G Major Israel Philharmonic (Mehta) London Digital LDR 10004 (9.98/1 LP)	1	12
3 NEW YEAR'S IN VIENNA Vienna Philharmonic London Digital LDR 10001/2 (19.96/2 LPs)	3	18
4 WU TSU-CHIANG, LISZT, SOUSA Liu Teh-Hai, Liushih-Kun, Boston Symphony Orchestra (Ozawa) Philips 9500.692 (8.98/1 LP)	2	12
5 MASSENET: Cendrillon Von Stade, Philharmonia Orch. (Rudel) Columbia M3 35194 (23.98/3 LPs)	5	18
6 BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling Columbia M33233 (7.98/1 LP)	7	148
7 JAMES GALWAY: Annie's Song RCA ARLI-3061 (8.98/1 LP)	6	32
8 BRAHMS: A German Requiem Chicago Symphony (Solti) London OSA 12114 (8.98/1 LP)	9	14
9 PUCCINI: Tosca Pavarotti, Milnes, Freni National Philharmonic (Rescigno) London OSAD 12113 (17.98/2 LPs)	8	22
10 MOZART: Concertos Galway, Robles, London Symphony (Mata) RCA ARL1-3353 (8.98/1 LP)	24	8
11 GERSHWIN: Songs By George & Ira Morris/Bolcom Nonesuch H-71358 (4.98/1 LP)	10	28
12 WILLIAMS: Hugh The Drover Royal Philharmonic (Sir Charles Groves) Angel SZBX-3879 (17.98/2 LPs)	21	6
13 DONIZETTI: Lucrezia Borgia Sutherland, Horne, Aragall, Wixell National Philharmonic Orchestra (Bonyng) London OSA 13129 (26.98/3 LPs)	13	8
14 PACHELBEL: Canon: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (8.98/1 LP)	11	150
15 ITZHAK PERLMAN: Virtuoso Violinist Angel S-37456 (7.98/1 LP)	14	26
16 GOUNOD: Faust Domingo, Freni, Ghiaurov Paris Opera Orchestra (Pretre) Angel SZDX-3868 (35.98 4 LPs)	—	2
17 SHOSTAKOVICH: Lady Macbeth Of Mtsensk Vishnevskaya, London Philharmonic (Rostropovich) Angel SCLX-3866 (23.94/3 LPs)	12	16
18 SCHUMANN: Youri Egorov Peters International PLE 113 (7.98/1 LP)	18	10
19 STRAUSS: Die Schweigsame Frau Dresden State Orchestra (Janowski) Angel SZCX-3867 (27.98/3 LPs)	19	6
20 BEETHOVEN: Piano Concerto #5 Lupu, Israel Philharmonic Orchestra (Mehta) London Digital LDR 10005 (9.98/1 LP)	—	2
21 VICTORIA DE LOS ANGELES: In Concert Angel SZ-37546 (8.98/1 LP)	33	4
22 GERSHWIN: Manhattan (soundtrack) Graffman, New York Philharmonic (Mehta) Columbia JS 36020 (8.98/1 LP)	26	6
23 VIVALDI: Koto Flute Wilson, New Koto Ensemble Of Tokyo (Fukumura) Angel S-37325 (7.98/1 LP)	15	14
24 COPLAND: Symphony #3 Philharmonia Orchestra (Copland) Columbia M 35113 (7.98/1 LP)	32	4
25 BRITTEN: Peter Grimes Royal Opera House (Davis) Philips 6769.014 (26.94/3 LPs)	16	24
26 BARTOK: Piano Concertos No. 1 & 2 Pollini, Chicago Symphony (Abbado) DG 2530.901 (8.98/1 LP)	—	2
27 LIONA BOYD: First Lady Of The Guitar Columbia M 35137 (7.98/1 LP)	25	18
28 BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy) RCA Digital ARC1-3421 (9.98/1 LP)	38	4
29 WEBERN: The Complete Works Of . . . Vol I — Various Columbia M4 35193 (31.98/4 LPs)	17	18
30 HOLST: The Planets London Philharmonic Orchestra (Solti) London CS 7110 (8.98/1 LP)	—	2
31 LEONTYNE PRICE: Lieder By Schubert & Strauss Angel SZ-37631 (8.98/1 LP)	—	2
32 BRAVO PAVAROTTI! Pavarotti London PAV 2001/2 (17.98/2 LPs)	22	56
33 PACHELBEL, BACH, HANDEL Kanon & Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger) London CS 7102 (5.98/1 LP)	27	24
34 RAMPAL: Greatest Hits Vol. II Columbia M 35176 (7.98/1 LP)	—	2
35 FIEDLER: Greatest Hits The Boston Pops (Fiedler) RCA CRL2-3383 (12.98/2 LPs)	—	2
36 JOHN WILLIAMS: Plays Guitar Music From Japan, England and Latin America Columbia M 35123 (7.98/1 LP)	28	8
37 PAVAROTTI: Cavalleria R. & Pagliacci National Philharmonic (Gavazzeni/Patane) London OSAD 13125 (26.94/3 LPs)	31	32
38 STRAUSS: Waltz Transcriptions Schoenberg, Berg, Webern Boston Symphony Chamber Players DG 2530.977 (8.98/1 LP)	—	2
39 RAMPAL: Japanese Melodies For Flute And Harp Rampal, Laskine Columbia M 34568 (7.98/1 LP)	34	78
40 GREATEST HITS OF 1720 Philharmonia Virtuosi Of NY (Richard Kapp) Columbia M34544 (7.98/1 LP)	35	98

Opera Releases Continue To Highlight A Few Stars

by Allan Kozinn

A look at what the majors have released in the last year and will release in the coming months highlights the prolific output of Renata Scotto and Placido Domingo. RCA's best-selling opera this year was a Domingo/Scotto "Otello," and the company's only operatic release this fall will be a Domingo/Scotto "Cavalleria Rusticana" (no Pad). Columbia, an operatic latecomer and a company that prefers to concentrate on out-of-the-way opera rather than trying to compete with the classic performances of standard operas released by the competition, nevertheless took its first plunge into familiar waters with a Domingo/Scotto "Madame Butterfly." Early next year, the pair will be featured in the next installment of the company's complete Puccini cycle, "Le Villi." Angel, meanwhile, is claiming success with a Scotto "Nabucco," and plans at long last to release a Verdi Requiem featuring this soprano, as well as a Gounod Faust Domingo. DG, they're still talking about last summer's "Fanciulla del West," also featuring Domingo.

Not that other singers like Luciano Pavarotti and Beverly Sills are being entirely overshadowed. According to Tony Caronia, head of Angel's east coast operation, the company's vocal best sellers were the Sills "Don Pasquale," released to coincide with her appearance in the Met production of the opera in December, her "Up In Central Park" LP of light duets with Milnes, and the "Merry Widow" excerpt disc. Although the latter was released more than a year ago, it has continued to sell heavily. This fall, Angel will issue a "Rigoletto" featuring Sills, Krauss, and Milnes; and, while Angel is being carefully noncommittal about Sills' future recording plans ("The door," Caronia says, "is always open to her"), it is likely that "Rigoletto" will be her final complete opera on disc.

Unfamiliar Repertoire

At present, the opera recording business seems to be in a strange sort of limbo. Some people are saying that opera is getting too expensive to record, and that only big name singers or familiar operas can sell enough to pay for themselves. For others, the liveliest part of the opera market is in unfamiliar repertoire.

"Between now and Christmas," says DG's Jim Frey, "we're doing a few things that are adventurous and experimental. We've just released Aribert Reimann's 'Lear,' with Fischer-Dieskau. Reimann is a German avant-garde composer. And in December, we have two Russian operas: 'Orestes' by Taneyev, and 'Absalom and

Etery' by Paliashvily, who was a student of Taneyev's. We're taking a chance on them, and we'll base our decision on future obscure Russian opera on how these do. But last year, we released (Rimsky Korsakov's) 'May Night,' and we were pleasantly surprised." DG also plans to release Saint-Saens' "Samson et Dalila," with Placido Domingo and Elena Obraztsova and Barenboim conducting, in October. Domingo and Barenboim were also heard together — along with Fischer-Dieskau — in the Berloiz "Damnation of Faust" released by DG last month.

The closest that DG is coming to standard opera this year, it seems, is with Mozart's "La Clemenza di Tito," the last installment in Karl Bohm's Mozart opera cycle. The cast includes Teresa Berganza, Edith Mathis, and Peter Schreier, and is expected in January.

Philips, DG's companion company in the new Classics International group, seems interested in unfamiliar operatic fare, too. According to M. Scott Mamepe, the company's recently released — and long awaited by opera fans — "Peter Grimes" has been extremely successful, both critically and in the stores. "Grimes," of course, is not entirely unfamiliar — but the Philips recording is only the second, the original having been made under the composer's direction in the '50s.

As for opera on the slate, Mamepe points to the just-released Haydn "Armida." But it seems the real prize on the Philips list is Rossini's "Otello," "rarely performed," Mamepe says, "because it requires three good tenors." The cast of "Otello" includes Von Stade, Carreras, Pastine, and Condo, with Jesus Lopez-Cobos conducting.

'Tasting Everything'

"We really haven't explored any operatic field in depth," admits Columbia's Marvin Saines, "but we've been tasting a bit of everything. Because of our deal with Melodiya, we're putting out some new Russian opera — for example, 'Russian and Ludmilla,' 'The Enchantress' and a new 'Onegin.' At the same time, we're planning to release our first 'Norma' in January, with Scotto, Troyanos, and Plishka, with Levine conducting."

A once obscure but quickly emerging composer, Jules Massenet continues to enjoy considerable success both on stage and on disc, and certainly among the best received of Columbia's recent operatic efforts is the new "Cendrillon" with Frederica Von Stade, under the baton of Julius Rudel. Similarly, the composer's "Jongleur de

(continued on page 64)

CLASSICAL ALBUM REVIEWS



JOHANN STRAUSS: Waltzes, arranged by Schonberg, Berg, and Webern. Boston Symphony Chamber Players. DC 2530 977. List: \$8.98.

Besides the concept of presenting Strauss Waltzes as chamber music, there is nothing about these transcriptions to remind one that Schonberg, Berg, and Webern were the first composers to write 12-tone music. Yet there is something fitting in the composers of the Second Viennese School paying such a tribute to an earlier Viennese composer. Moreover, as performed by the talented Bostonians, these arrangements add a piquant charm to the lilting beauty of the originals.



MOZART: Flute Concertos in G. K. 313, and K. K. 314; Andante in C. K. 315. Aurele Nicolet, flute; Concertgebouw Orchestra, Amsterdam, David Zinman, conductor. Philips 9500 392. List: \$8.98.

Nicolet, formerly the Berlin Philharmonic's first chair flutist, performs these Mozart pieces with exquisite finesse. His breathtaking technique seems almost secondary to his pure tone, stylish articulation and genuine expressivity. So involved is the flutist in his music-making that one hardly notices that he is playing.

Strong August And Labor Day Sales Brighten Retail Picture

(continued from page 7)

product." Bressi cited Michael Jackson, Led Zeppelin, the Knack, Charlie Daniels Band and Bob Dylan as his best-sellers, adding that Dylan's controversial "Slow Train Coming" is enjoying the biggest initial thrust of any of his albums.

Carl Rosenbaum of Flipside in Chicago also cited the new Dylan album as a strong weekend seller, but added that "like all his other albums, we expect his cult to buy it for the first few weeks, then it will drop dead."

Flipside had a "strong" weekend, following an August that was up 24% from the year before. "With the Knack album our sales started going bananas, and now it's happening again with Led Zeppelin," says Rosenbaum.

What Football?

One chain that did not suffer from bad business conditions — good weather and a Denver Broncos game — was Independent Records in Denver. "Business was real good, a lot better than I thought it would be," says Bruce Bayer of Independent. "We did 25% better in the three stores we had open last year, plus we've opened six new stores."

"I was really surprised by our activity on Sunday," adds Bayer. "It was a beautiful day and the Broncos were on, but we did better than on a normal Sunday. Lots of people didn't go away, so I guess the gas thing has taken its toll. But I was totally shocked — I wasn't ready for such business. Far and away, the Led Zeppelin album was the biggest seller."

Other key accounts reporting healthy business over Labor Day include Lieberman Enterprises, Tower Records, DJ Sound City, Record World/TSS and Waxie Maxie.

"Business turned flat last July and was blue until the past couple of months," says Mark Silverman of Waxie Maxie in Washington, D.C. "Business was good last weekend, as it's been good since good product became available this summer."

Retail Concerns

But Silverman also pointed out a problem that a number of retailers are concerned about, the recent wave of wholesale price increases by manufacturers.

"Record company policies like raising wholesale prices have cut into our profit structure," notes Silverman. "The question now is whether there's enough money out there to buy all the releases at these prices."

Stark/Camelot's Bressi estimated that "industry policies are cutting into our sales by 3-5%."

"Prices are our biggest problem," concurs Bayer of Independent. "Prices have gone up twice since the last time I raised shelf prices and I'm scared about the in-

evitable increase I'm going to have to make."

Cletus Anderson of L.A.'s Freeway and VIP Records voiced another common concern of retailers. "My sales were about the same as last Labor Day, but I was really hurt by the Michael Jackson album, which was a platinum defective," says Anderson. "The album is my biggest disaster ever. Some of my customers are learning to dance to the skip in the record, but a lot of others don't want to wait a week for the next shipment and I'm losing those customers."

Although many retailers appeared willing to accept the new CBS policy of limited returns, others called the policy a serious obstacle in the way of doing business.

"How can we try and help CBS if we're limited to a 20% returns ceiling," asks Plickwick's Paulson. "We can't really step out and help new releases, like Cheap Trick's 'Dream Police,' if we have to face that ceiling. I think the fourth quarter will tell if they're going to really stick to the new policies."

12", Cassette Trends

Along with a definite upswing in sales and fourth quarter projections, two other trends were seen in the canvas of racks and retailers. Coast-to-coast, 12" singles are slipping, while cassettes are carving out an ever-increasing piece of the prerecorded tape pie.

"The 12" hits are doing well, but there are an awful lot of returns on the non-hits," comments Stark/Camelot's Bressi. "We now stock only the outstanding sellers."

"My 12" sales are tapering off," reports Freeway/VIP's Anderson. "People are buying the LP if one's out instead. And besides, the fill problem is too critical with the disco singles. People don't want them later."

Tower Records seems to be an exception to the trend away from 12"s. "We sell a lot of them," says Tower owner Russ Solomon. "They've been doing well all along for us." Tower is one of the few major chains reporting business in general running ahead of last year's pace.

Retailers nationally are starting to buy roughly equal amounts of cassettes and 8-tracks, with cassettes making rapid gains in recent months. "The pendulum is swinging from 8-tracks to cassettes," says Bressi. "Cassette sales continue to grow and grow and grow."

1812's Dulberger says cassettes are up to 65-70% of his tape sales, "except in R&B where 8-tracks are still 60%."

But fill problems appear to be worst in the cassette field. "Our demand for cassettes is way over 8-tracks," says Vicki Kost of DJ Sound City. "We could do excellent business with cassettes, if we had them."



ROGER WHITTAKER IN NEW YORK — RCA recording artist Roger Whittaker came to New York recently to buy a jet plane and wound up visiting the RCA offices there. Pictured (l-r) are: Mel Ilberman, division vice president of business affairs for RCA; Ethel Gabriel, pop A&R producer for the label; Whittaker; and Bob Summer, president of RCA Records.

DISCO BREAKS

(continued from page 43)

good men. USMC J.C. Stare recently made it into the Guinness Book of World Records by dancing with himself for 330 hours. He reportedly wore out 10 DJs, who spun while Stare boogied. . . The **Bee Gees**, backed by **Sweet Inspirations**, wrap up their North American tour in their hometown of Miami Oct. 6. . . **Kent A. Rossner** has been appointed staff technical director of the **Palace**, a disco theater production facility to open in Hollywood at the end of October. Rossner is joined by **Max Trell Jr.**, recently named staff director of electronics for the seven-story structure.

THE FIRST FOR POCONO — On Sept. 18, Philadelphia's Pocono Record Pool will hold its first disco seminar/awards day at the Holiday Inn. The first meeting of the day will focus on "disco promotion, sales and marketing". Participants on a panel include **Michele Hart, Dan Joseph, Billy Smith, John Brown, Jim McDermott** and **Michael Wright**. The second session will deal with "disco/rock fusion." Some panelists confirmed for that meeting include: **Danny Glass, Ray Caviano, Izzy Sanchez, David Steele, Vince Pelligrino, Stephanie Shepperd** and **Tony King**. Each session will last for one hour and start at 7 p.m. At 10 p.m., the awards party will be held at Ripley's. Host for the evening will be **Frank Lembo**, who explains, "We added the seminar portion to our annual awards because we are trying to create an avenue of better communication between the Pocono membership and the promotion people." The initial response to what we are doing," he adds "has been excellent."

IN PERSONS — **Debbie Jacobs** performed at **Studio One's** Labor Day "Yellow and Transparent" party. Debbie chose yellow attire. . . **Taka Boom** just returned from Japan where she promoted her 12" "Red Hot" . . . In Boston, **Siren** showcased its single "Open Up For Love" at various clubs Sept. 7-9. **Siren** showcased its single "Open Up For Love" at various clubs Sept. 7-9. **Siren** also hosted a boat cruise to benefit the **American Cancer Society**. The group will hit Chicago Sept. 14-16. . . **Melba Moore** and **Grace Jones** will appear at NYC's **Paradise Garage** sometime in the near future. No definite dates have been set so far. . . **Kisses** in Chicago plays host to **Edwin Starr** Sept. 18.

HOT PRODUCT — Midsong plans to breakaway "Disco Inferno" as a 12" from the posthumous "Saturday Night Fiedler" LP. . . Sept. 17 Casablanca will let loose the following albums: **Vernon Burch's** "Get Up," **Bad News Travels Fast's** "Ordinary Man," a self-titled release by **Alec Costadinos and the Syncophonic Orchestra** and on EarMarc, **Carol Lloyd's** "Score." The following week look for **Village People's** "Live and Sleazy," an as yet untitled LP from **Cher and Terry DeSario's** "Moonlight Madness" album. . . On Ariola, **Randy Sills** does the concept mix for the "Mork and Mindy Theme" by **Cake**. **Deborah Washington's** LP "Love Awaits," out this week, will be followed shortly by a 12" breakaway, "Rocket."

frank sanello & cookie amerson



CBS RECORDS INTERNATIONAL IN LONDON — Gathering at the Grosvenor House Hotel in London, CRI executives from over 25 subsidiaries participated in the company's first solo convention, Aug. 23-25. Pictured at various stages of the convention are (l-r): at the presentation of gold and platinum awards for the "War Of The Worlds" LP, Maurice Oberstein, CBS-UK chairman, John McCready, CBS-New Zealand, Frank Devos, CBS-



Belgium, Ronnie Braun, CBS-Israel, Elie Jarez, CBS-Spain, Jeff Wayne, "War Of The Worlds" producer, and Sally Schakleton, CBS-UK; CBS-Germany recording artist Nina Hagen, Dick Asher, CRI president; and Allen Davis, CBS-Holland, Dick Leahy, GTO Records and Paul Russell, CBS-UK, at an informal cocktail reception. In addition, CRI product was highlighted at the convention.

INTERNATIONAL

INTERNATIONAL DATELINE Argentina

Buenos Aires — Microfon president **Mario Kaminsky** recently told **Cash Box** that his company will increase its activity in the "English pop" field, mainly through recordings from their licensing agreement with Ariola International. To date, Microfon has been one of the leaders in the "Spanish pop" field, with Spanish language recordings from local artists and those from other parts of Latin America and Spain.

CBS has released the "Cheap Trick At Budokan" LP, which has already reached triple platinum status in the USA and is expected to appeal to a wide audience here. In the singles field, the latest hit for CBS is **Anita Ward's** "Ring My Bell," which is beginning to chart strongly here.

RCA's duo **Candela** are considering recording German and English versions of some of their hits. The potential international appeal of this duo was a much talked-about subject at RCA International's recent convention in Miami. The company will also hold another convention in Rio, just prior to the Latin American Federation of Phonographic Producers (FLAPP) convention, Sept. 12-14.

Phonogram has re-linked the folk group **Cantoral** for three more years. . . Also from Phonogram, the "Music For UNICEF Concert" LP is enjoying good success, with the record atop the Argentinian album chart. . . Finally, **Demis Roussos'** new Phonogram LP "Universum" is gaining speed and could become a fast seller in the near future.

Surco, a local indie, has started a series of record launchings devoted to certain provinces of this country, plus an album by tango pianist **Beba Pugliese**, daughter of the famed tango orchestra leader **Oswaldo Pugliese**.

Simcamerica held a press party at the Bauen Hotel honoring **Instant Love**, a disco group that has been performing in Buenos Aires. The group's "Disco Roller" has been included in one of the good-selling compilation albums marketed by Sicamerica. EMI has a new single by Italian chanteur **Gian Franco Paliaro**, a longtime favorite in Argentina. Paliaro's new single, titled "No te vayas entonces," is expected to follow his previous effort, "Un ramito de Violetas," on the charts.

Australia

Melbourne — Australia has become the first territory outside America to award **The Knack** a gold album for their debut LP "Get The Knack." Boosted by the band's four SRO concerts — two in Melbourne and two in Sydney — and heavy airplay, the album has been one of the hottest sellers. "My Sharona" is currently the national #4 single and other album cuts getting airplay are

"Heartbeat" and "Good Girls Don't."

Roger Voudouris flew home last week after a successful promo visit, during which he made numerous TV appearances and gave press and radio interviews. Voudouris stressed that his hit single "Get Used To It" is only a small part of what he can do, and that his next album will showcase the artist as he'd like to be seen. "Previously I didn't have any hits so I had to make compromises, but the success of 'Get Used To It' has given me that extra bit of leeway, a foot in the door . . . and now I can do what the hell I want." He plans to dispense with strings and big arrangements next time out and go for a more basic, guitar-based approach. . . PolyGram Records has signed Melbourne band **33 South** and next month release their debut single, which was produced by **Trevor Lucas**, ex-Fairport Convention member and producer.

Electric Light Orchestra's "Discovery" has now passed double platinum status in Australia (100,000 units).

Skyhooks have signed deals with Attic Records and Riva/Mercury for distribution of their last album "Guilty Until Proven Insane" later this month in North America. Arrangements were finalized by **Michael Gudinski**, the group's ex-manager and managing director of their local label, Mushroom Records.

"Up There Cazaly" is set to become the biggest-selling Australian recorded single ever, having notched up sales of almost 150,000 copies so far. The biggest seller to date was "Sadie, The Cleaning Lady," which sold 183,000 copies over a period of eight years. "Up There Cazaly" looks like beating that in as many weeks. The single was written by jingle writer **Mike Brady** for a TV sports show promotion. Fable Records managing director **Ron Tudor** contacted Brady about releasing the song on record and the initiative is paying off. "Up There Cazaly" is an historic catch-cry used by supporters of a Melbourne football team to spur on their team's champion, **Cazaly**.

Canada

Toronto — In town as the headliner on the "Rock And Roll: The Next Chapter" bill with **Louise Goffin**, Berserkley's **Greg Kihn** had a few moments to spare backstage at the El Mocambo. He's already "two-thirds prepared" to release another disc, he says, having worked recently at **Wally Heider's** studio in San Francisco. Also in the can is a live album, "which probably won't see the light of day for some time to come." Kihn calls Berserkley "the happiest family in the biz. I can record when I want, how I want, where I want. I can't really ask for anything more."

As is the case each year at this time, gripers come out of the woodwork to beef about the success (or lack thereof) of the

(continued on page 5B)

PolyGram Canada Considers Unit Pricing System For 1980

by Kirk LaPointe

Toronto — PolyGram Inc. Canada will likely shift from suggested list pricing to unit pricing by February, 1980. The move, according to Al Elias, national sales manager for the company, "is 99% assured."

Under the new pricing system, retailers

BPI Announces Anti-Home Taping Move For The Fall

by Nick Underwood

London — The British Phonographic Industry (BPI) has announced plans for a fall campaign to combat home taping. The campaign will deal in short term measures to alleviate the growing home taping problem as the last step prior to the necessity for more long term solutions like government levies on taping hardware and blank tapes.

Spearheading the campaign will be a strong drive to educate the general public on the legalities of the situation. Various means will be used to inform the public that home taping is a direct violation of the 1956 UK Copyright Act, unless a license is first obtained from the Mechanical Copyright Protection Society (MCPS).

The BPI will conduct an extensive advertising campaign to spread this message and advise consumers where such licenses are available. Presently the MCPS license is available to the general public at a cost of 1 pound 50p (about \$3.30).

In addition to this information campaign, all BPI member companies have been asked to start using a public warning (similar to health warnings on cigarette packages) about home taping on all future LP sleeves and tape packages, with a special notice about the MCPS license on all inner bags for records and tape packages.

The BPI is also considering the possibility of using the public warning on all advertising, including TV merchandised product and point-of-sale materials.

It has been estimated by the BPI that home taping will cost the UK music industry approximately 150 million pounds (\$336 million) in lost sales this year alone. The BPI also attributed the current decline in record sales in the UK at least in part to the home taping problem.

Further studies have estimated that the number of consumers engaged in home taping at approximately 12 million, with a full 47% making copies of records or tapes bought by someone else.

and racks will mark up from the unit price, with certain implicit concessions being made to artists for royalties on sales.

"Suggested list pricing is highly inflationary," Elias told the recent Sam The Record Man retailers convention in Toronto. "When our costs go up a nickel or a dime, we as record companies tend to pad that figure, jacking up the price by 30 to 50 cents. It's absurd. Let's begin to think in terms of marking up from unit pricing, rather than marking down from the suggested list price."

The North American market, Elias continued, is one of the few to allow suggested list pricing. "In other markets, where the government disallows it, free enterprise goes to work. As it is now, companies are at each other's throats for little reason.

"The retailer, not the record company, should be setting the price for the product it sells," Elias concluded.

Cash Box has also learned that PolyGram Canada has slipped into the top position among record companies in this territory. According to recent market share figures divulged at the firm's recent convention in Quebec, and substantiated by a **Cash Box** survey of retailers and racks across the country, the company holds a slim one percentage point advantage over both CBS and WEA in Canada.

According to company sources, PolyGram presently has a 21.5% market share, followed closely by CBS and WEA, each of which commands between 20-21% of the Canadian market.

An informal telephone survey of leading retailers and racks nationwide showed PolyGram to have an overall slim advantage as a supplier of product. The company's biggest advantages were in the Quebec market (particularly as a singles supplier, where 60% of all singles are sold in this country) and in the west.

Representatives of Roblans, Handelman's, DJ's, ARS, Records On Wheels and A&A's substantiated the PolyGram figures. All noted that the shift in strength had come during the past six to eight months. As an A&A executive pointed out, "They just seem to have the product bringing the people into the stores right now."

Soares Appointed Int'l Manager At Continental

Los Angeles — Alf Soares has been appointed to the position of manager, international product, for Continental/Chantecler/Phonodisc/Gravacoes Eletricas S.A. of Sao Paulo, Brasil. He will report to marketing director Ariovaldo Piovezani. Soares most recently occupied the same post for RCA Eletronica Ltda.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 Chiquitita — ABBA — RCA
- 2 Da Ya Think I'm Sexy — Rod Stewart — WEA/EMI
- 3 Paisaje — Franco Simone — Microfon
- 4 La De La Mochila Azul — Pedrito Fernandez — CBS
- 5 Tragedy — Bee Gees — RSO
- 6 Ring My Bell — Anita Ward — CBS
- 7 Hooray! Hooray! It's A Holl-Holiday — Boney M — RCA
- 8 El Amor De Mi Vida — Camilo Sesto — Microfon
- 9 Silbando — Juanito Liner — Music Hall
- 10 Born To Be Alive — Patrick & Sue Timmel

TOP TEN LPs

- 1 Music For UNICEF Concert — various artists — Phonogram
- 2 Super Disco, vol. 2 — various artists — RCA
- 3 Reveries — Richard Clayderman — Tonodisc
- 4 14 Exitos Del Invierno — various artists — Microfon
- 5 Voulez-Vous — ABBA — RCA
- 6 La Carpa Del Amor — soundtrack — Microfon
- 7 Emociones — Julio Iglesias — CBS
- 8 Spirits Having Flown — Bee Gees — RSO
- 9 Cantanino, Vol. 3 — various artists — CBS
- 10 Breakfast In America — Supertramp — A&M/EMI

—Prensario

Australia

TOP TEN 45s

- 1 Up There Cazaly — The Two-Man Band — Fable
- 2 Some Girls — Racey — Rak
- 3 Ring My Bell — Anita Ward — Epic/TK
- 4 My Sharona — The Knack — Capitol
- 5 I Was Made For Lovin' You — Kiss — Casablanca
- 6 Cool For Cats — UK Squeeze — A&M
- 7 Pop Muzik — M — MCA
- 8 Bright Eyes — Art Garfunkel — CBS
- 9 You Can't Change That — Raydio — Arista
- 10 Reunited — Peaches & Herb — Polydor/MVP

TOP TEN LPs

- 1 Discovery — ELO
- 2 First Under The Wire — Little River Band — Capitol
- 3 The Very Best Of Leo Sayer — Chrysalis
- 4 Get The Knack — Capitol
- 5 English History — Jon English — Mercury
- 6 Back To The Egg — Wings — MPL
- 7 Breakfast In America — Supertramp — A&M
- 8 Fate For Breakfast — Art Garfunkel — CBS
- 9 Dynasty — Kiss — Casablanca
- 10 Rust Never Sleeps — Neil Young — Reprise

—Kent Music Report

Brasil (Sao Paulo)

TOP TEN 45s

- 1 Born To Be Alive — Patrick Hernandez — CID
- 2 Ring My Bell — Anita Ward — CBS
- 3 Nao Chore Mals — Gilberto Gil — WEA
- 4 Song For Guy — Elton John — PolyGram
- 5 Ready To Take A Chance Again — Barry Manilow — Odeon
- 6 Tragedy — Bee Gees — PolyGram
- 7 Alloute — Denise Emmer — Tapearc
- 8 Felticeira — Carlos Alexandre — RCA
- 9 Pequena — Perla — RCA
- 10 Uma Musica Lenta — Lilian — RCA

TOP TEN LPs

- 1 Pal Heroi — various artists — Som Livre
- 2 Spirits Having Flown — Bee Gees — PolyGram
- 3 Alibi — Maria Bethania — PolyGram
- 4 Lembrancas — various artists
- 5 A Single Man — Elton John — PolyGram
- 6 Gal Tropical — Gal Costa — PolyGram
- 7 Feljao Maravilha — various artists — Som Livre
- 8 Chanson D'Amour — various artists — K-Tel
- 9 Momentos — various artists — K-Tel
- 10 Realce — Gilberto Gil — WEA

—Pandisc

INTERNATIONAL

INTERNATIONAL DATELINE

(continued from page 57)

Canadian National Exhibition (CNE) grandstand shows. The two-week series of 25,000 capacity affairs has never, it seems, consistently packed them in. Two-thirds of the whopping \$300,000-plus deficit the city pays comes as a result of losses in the grandstand. Nationalists point to the success of **Burton Cummings** and **Triumph**, both Canadians and both of whom drew enormous crowds, and wonder why **K.C. and The Sunshine Band** (fewer than 3,000), **Shaun Cassidy** (less than 10,000) and an expensive **Natalie Cole/George Benson** twin bill (under 10,000) are continually on the bill. Truth is, the place is a vacuous facility. Most Canadians who play the outdoor modified CNE stadium are sacrificing considerable aesthetic dignity. Why would **Anne Murray** or **Gordon Lightfoot** want to risk credibility to reach the masses?

Attic Records is releasing new product by Australia's **Skyhooks** and **Michael Nesmith** through foreign licensing agreements. . . . The debut from **Private Eye**, released through Capitol, is garnering great initial radio support in this country. The band is fronted by ex-**A Foot In Coldwater** bassist **Hughie Leggatt**.

ABBA will make their North American concert debut Sept. 13 in Edmonton, Alberta. A midnight press conference will follow. . . . Retailers were screaming recently when WEA announced only a 50% maximum fill on any advance orders for the new **Led Zeppelin** LP, "In Through The Out Door."

Loads of excitement is being generated by RCA over the new **Genya Ravan** album.

Brian Josling comes to CBS as vice president, distribution, having headed up the Mister Sound Stores for Capitol for many years. . . . **Eddie Colero**, meanwhile, has left his high-ranking sales position at CBS after Inter-Global Music, a CBS subsidiary, went into receivership. Colero apparently found out about his dismissal while on vacation. We all raised eyebrows in unison.

Musical chairs time, with **Ross Davies** and **Jim Waters** coming to CHUM to augment programming spots at the FM and AM operations, respectively. Sources within CHUM-FM expect little change in their ratings, in spite of a dramatic format change recently, shifting to a four-album-an-hour policy, with fewer new discs being added as a result.

Japan's album is being delayed slightly. Looks as if it won't be capped off until November. Work in New York is proceeding slowly.

kirk lapointe

Japan

TOKYO — K.K. Seiko-do, one of the largest record wholesalers in this country, has reorganized to establish more accountability

in the business division.

Yamano-Gakki recently sponsored a top jazz concert Aug. 19-20 at the Nakano Sun Plaza Hall in Tokyo. Billed as the "Yamano Big Band Jazz Concert," the event featured many university bands from throughout the nation. Yamano-Gakki is one of the major record and musical instrument dealers in Japan.

Victor Musical Industries will soon release "Morning 'Dance," the second album by **Spyro Gyra**, the American fusion group that is currently enjoying a surge in popularity. At the present time, the "Morning Dance" cassette is showing strong sales, which the company hopes to match with the album. Victor has announced that a comprehensive promotional campaign will accompany the release of the LP.

kozo otsuka

United Kingdom

LONDON — CBS's vinyl poet **John Cooper Clarke** is set to tour Scandinavia next month with his old mate **Elvis Costello**. On returning to the UK, Clarke will perform in Scotland at the major art event of the year, the Edinburgh Festival. . . . **Frank Beh**, managing director of EMI Music's Austrian company, EMI Columbia Austria GmbH, died last week. Beh, who was 55, joined EMI Electrola (Germany) in 1953. He moved to the Austrian company as general manager, and became managing director in 1965.

Jeffrey Kruger recently entered into a new licensing agreement with President Records Ltd, a successful independent UK distribution outlet. Kruger is to immediately launch, for worldwide distribution, the Bulldog Record label, which features such renowned names as **Lena Horne**, **Johnny Cash**, **Dizzy Gillespie**, **Fats Waller** and many others. Heading the label and director of international affairs will be **Leslie Lewis**, who has been with Kruger's organization for the past ten years.

Rockburgh Records recently concluded a deal with EMI Australia to license well-known Australian rockers **Jo Jo Zep & The Falcons'** LPs for the UK, USA, Japan and certain other European territories. The first single from the Zeps with the new deal is titled "So Young."

Arista's famed aesthetic dementoid, **Patti Smith** and her group, began a tour of many of Europe's major venues Aug. 31, taking in Avignon and Biarritz in France, Amsterdam, London, Munich and Bologna. To coincide with her tour Arista is releasing a new single titled, "Dancing Barefoot," from the Patti Smith Group's latest LP titled "Wave."

GTO are currently blowing trumpets over the release, Sept. 7, of Euro-disco producer **Giorgio Moroder's** first electronic live-to-digital LP, titled "E=MC2," slated as a "complicated way of comprehending energy."

nick underwood

FLAPF To Stress Anti-Piracy Laws At Rio's Upcoming Annual Convention

by Miguel Smirnoff

RIO DE JANEIRO — The continuing fight against piracy will be among the topics of discussion at the annual meeting of the Latin American Federation of Phonographic Producers (FLAPF), scheduled for Sept. 12-14 in Rio.

Active for eight years in the fight against music piracy, FLAPF joined forces in 1977 with the International Confederation of Authors' and Composers' Society (CISAC) to intensify the battle, forming a joint committee to expedite policies.

As a prelude to the FLAPF meeting, **Cash Box** interviewed Dr. Henry Jessen and Dr. Miguel Angel Emery of the joint committee to get an update on the battle against music piracy in Latin America.

Anti-Piracy Standards

Both committee members agreed that the stringent anti-piracy standards established at the landmark Geneva Convention on the rights of recording artists, com-

Final Lineup Set For World Pop Song Fest

LOS ANGELES — Up to 32 entries from 20 nations will participate in the finals of the 10th annual World Popular Song Festival, scheduled for Nov. 9-11 at the Nippon Budokan Hall in Tokyo.

To date, 23 entries from 17 nations have been selected for the finals, following a five-week screening process that pared the entry list from its original 1,750 songs from 53 nations.

In addition, participants from Australia and Indonesia will be named following their respective national competitions, plus a Japanese contingent of at least six entries to be determined during the national competition in October.

While many of the entries are either pop or disco, there will also be a strong representation of the Latin American folk, rock, country, tropical and MOR styles.

Among the nations represented in the finals will be Argentina, Belgium, Brasil, Czechoslovakia, France, Hong Kong, Hungary, Italy, Mexico, The Netherlands, New Zealand, Norway, Peru, Spain, the UK, the USA and West Germany.

Many of the songs in the competition will be rendered by well-known artists, including Brazilian samba star Maria Creuza; West German disco artist Gilla; Cissy Houston of the USA; flamenco singer Maria Jimenez from Spain; Marcella, one of Italy's new pop stars; Peter Noone, UK, formerly of Herman's Hermits, and Bonnie Tyler of the UK.

Special guest performer at the festival will be American singer/songwriter Eric Carmen.

posers, publishers and producers are at the core of their policies. Stressing legal actions at the highest levels, the committee members saw the reform of national laws and the education of government officials on the gravity of the situation as the prime objectives in the fight against piracy.

To date, 35 nations around the world have accepted the standards of the Geneva Convention, including Ecuador, where a special law was enacted taking into account the local needs of the Latin American market.

In addition, Dr. Emery explained that Argentina and Brasil have modified their laws to allow quick and appropriate action against pirates. However, he added that throughout much of Latin America, the results are often disproportionate to the efforts applied.

Thus, both committee members agreed, much emphasis at the upcoming FLAPF meeting would be placed upon organizing various efforts to pursue the acceptance of the Geneva Convention standards by the rest of the nations in the Latin American market.

The committee will stress working with national government officials, educating them through seminars and personal meetings to the importance of the problem from an economic standpoint and the criminal action implied by the use of copyrighted materials without permission.

Both committee members also noted that there has been a growing concern regarding home taping, and that the subject will also be included on the agenda at the upcoming FLAPF meeting.



GROVER BLOWS IN THE U.K. — Elektra/Asylum recording artist Grover Washington, Jr. recently made his U.K. concert debut at London's Hammersmith Odeon. Pictured after the show are (l-r): Don Mizell, general manager of E/A jazz fusion; Stuart Hornall, E/A general manager, U.K.; Washington, Jr. and son; Fred Dove, WEA-U.K. disco promotion manager.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Kanpakusengen** — Masashi Sada — Free Flight
- 2 **Gingatetsudo 999** — Godayigo — Nippon Columbia
- 3 **California Connection** — Yutaka Mizutani — For Life
- 4 **American Feeling** — Circus — Alfa
- 5 **Omolde Zake** — Sachiko Kobayashi — Warner/Pioneer
- 6 **Naminori Pirates** — Pink Lady — Victor
- 7 **Omolsugoshima Koinouchi** — Southern All Stars — Victor
- 8 **Michizure** — Meiko Makimura — Polydor
- 9 **Oyajl No Umi** — Kenkichi Muraki — Nippon Phonogram
- 10 **Polar Star** — Junko Yagami

TOP TEN LPs

- 1 **Kokyoshi/Gingatetsudo 999** — Godayigo — Nippon Columbia
- 2 **Satoshi Kishida** — CBS/Sony
- 3 **10 Numbers Carat** — Southern All Stars — Victor
- 4 **Voulez-Vous** — ABBA — Disco
- 5 **Olive** — Yumi Matsutoya — Toshiba/EMI
- 6 **Yumekuyo** — Masashi Sada — Free Flight
- 7 **Alice II** — Toshiba/EMI
- 8 **Morning Island** — Sadao Watanabe — Victor
- 9 **New Horizon** — Circus — Alfa
- 10 **Netchujldayl** — soundtrack — For Life

New Zealand

TOP TEN 45s

- 1 **Some Girls** — Racey — EMI
- 2 **Bright Eyes** — Art Garfunkel — CBS
- 3 **Pop Muzik** — M — PolyGram
- 4 **Lay Your Love On Me** — Racey — EMI
- 5 **Ring My Bell** — Anita Ward — CBS
- 6 **Bad Girls** — Donna Summer — PolyGram
- 7 **Boogie Wonderland** — Earth, Wind & Fire — CBS
- 8 **When You're In Love** — Dr. Hook — EMI
- 9 **My Sharona** — The Knack — EMI
- 10 **We Are Family** — Sister Sledge — WEA

TOP TEN LPs

- 1 **Breakfast In America** — Supertramp — A&M
- 2 **Communiqué** — Dire Straits — PolyGram
- 3 **I Am** — Earth, Wind & Fire — CBS
- 4 **Fate For Breakfast** — Art Garfunkel — CBS
- 5 **Discovery** — ELO — CBS
- 6 **Bad Girls** — Donna Summer — PolyGram
- 7 **Rickle Lee Jones** — WEA
- 8 **Candy-O** — The Cars — WEA
- 9 **The Very Best Of Leo Sayer** — Festival
- 10 **Outlandos D'Amour** — Police — Festival

—Record Publications Ltd.

United Kingdom

TOP TEN 45s

- 1 **Don't Like Mondays** — Boomtown Rats — Ensign
- 2 **Are Friends Electric** — Tubeway Army — Beggars Banquet
- 3 **Silly Games** — Janet Kay — Scope
- 4 **Girls Talk** — Dave Edmunds — Swan Song
- 5 **Wanted** — Dooleys — GTO
- 6 **My Sharona** — The Knack — Capitol
- 7 **Good Times** — Chic — Atlantic
- 8 **C'mon Everybody** — Sex Pistols — Virgin
- 9 **Lady Linda** — Beach Boys — Caribou
- 10 **Good-bye Stranger** — Supertramp — A&M

TOP TEN LPs

- 1 **Best Disco Album In The World** — various artists — EB
- 2 **Replicas** — Tubeway Army — Beggars Banquet
- 3 **Discovery** — ELO — Jet
- 4 **Parallel Lines** — Blondie — Chrysalis
- 5 **Breakfast In America** — Supertramp — A&M
- 6 **Bridges** — John Williams — Lotus
- 7 **Live Killers** — Queen — EMI
- 8 **I Am** — Earth, Wind & Fire — CBS
- 9 **Night Owl** — Gerry Rafferty — UA
- 10 **Voulez-Vous** — ABBA — Epic

—BMRB

JAPAN — RADIO JOAU-FM

Love of My Life — Queen
 Shine A Little Love — Electric Light Orchestra
 I Was Made For Lovin' You — Kiss
 Lady Writer — Dire Straits
 I Can't Stand It No More — Peter Frampton
 Voulez-Vous — Abba
 Chuck E's In Love — Rickie Lee Jones
 Days Gone Down — Gerry Rafferty
 Hot Stuff — Donna Summer
 Let's Go — The Cars
 Good Times — Chic
 People Of The South Wind — Kansas
 The Logical Song — Supertramp
 Getting Closer — Wings
 Diary Of Fools — Rock Rose
 Boogie Wonderland — Earth Wind & Fire
 My Sharona — The Knack
 Do It Or Die — Atlanta Rhythm Section
 One Way Or Another — Blondie
 Dance The Night Away — Van Halen

CANADA — RADIO CHUM

My Sharona — The Knack — Capitol
 Don't Bring Me Down — ELO — CBS/Janet
 Let's Go — The Cars — Elektra/WEA
 Bad Case Of Lovin' You — Robert Palmer — Island
 Cruel To Be Kind — Nick Lowe — Columbia
 Goodbye Stranger — Supertramp — A&M
 Arrow Through Me — Wings — Columbia
 Lonesome Loser — Little River Band — Capitol
 Driver's Seat — Sniff 'N' The Tears — Atlantic/WEA
 Ain't That A Shame — Cheap Trick — Epic/CBS
 Is She Really Going Out With Him? — Joe Jackson — A&M
 Getting Closer — Wings — Columbia
 Armageddon — Prism — Nagnum/CRT
 Hold On — Triumph — Attic/CBS
 Hot Summer Nights — Night — Planet/WEA
 After The Love Is Gone — Earth, Wind & Fire — Columbia
 Get It Right Next Time — Gerry Rafferty — UA/Capitol
 The Main Event — Barbra Streisand — Columbia
 Gold — John Stewart — RSO/PolyGram
 Girl Of My Dreams — Bram Tschikovsky — Polydor/PolyGram
 Gotta Serve Somebody — Bob Dylan — Columbia
 Good Times — Chic — Atlantic/WEA
 Lovin' Touchin', Squeezin' — Journey — Columbia
 Rolene — Moon Martin — Capitol
 Good Girls Don't — The Knack — Capitol
 Midnight Wind — John Stewart — RSO/PolyGram
 Come And Get Your Love — Long John Baldry — Capitol
 One Way Or Another — Blondie — Chrysalis/Capitol
 I Was Made For Lovin' You — Kiss — Casablanca/PolyGram
 Weekend — Wet Willie — Epic/CBS
 * — denotes new listing.

RADIO MELBOURNE — 3XY — Albums

Get The Knack — The Knack — Capitol
 First Under The Wire — Little River Band — Capitol
 English History — Joe English — Mercury
 Discovery — Electric Light Orchestra — Jet
 Dynasty — Kiss — Casablanca
 Back To The Egg — Wings — MPL
 Fate For Breakfast — Art Garfunkel — CBS
 Rust Never Sleeps — Neil Young & Crazy Horse — Reprise
 Screaming Targets — Jo Jo Zep & The Falcons — Mushroom
 Cool For The Cats — U.K. Squeeze — A&M
 Five — J. J. Cale — Shelter
 Bad Girls — Donna Summer — Casablanca
 Bombs Away Dream Babies — John Stewart — RSO

In Through The Out Door — Led Zeppelin — Swan Song
 The Very Best Of Leo Sayer — Leo Sayer — Chrysalis
 Breakfast In America — Supertramp — A&M
 I Am — Earth Wind & Fire — CBS
 No Exit — Angels — Albert
 Flag — James Taylor — CBS
 Secrets — Robert Palmer — Island
 Bushfire — Bushwackers — Image
 Candy-O — The Cars — Elektra
 Rickie Lee Jones — Rickie Lee Jones — Warner Bros.
 Graffiti Crimes — Mi-Sex — CBS
 Night — Night — Planet
 Communique — Dire Straits — Vertigo
 Bop Till You Drop — Ry Cooder — Warner Bros.
 Forever And Ever — Demis Roussos — Philips
 Bob Seger Collection — Bob Seger — Capitol
 Night Owl — Gerry Rafferty — United Artist

Singles

My Sharona — The Knack — Capitol
 Some Girls — Racey — Rak
 Ring My Bell — Anita Ward — Epic
 I Was Made For Lovin' You — Kiss — Casablanca
 Cool For The Cats — U.K. Squeeze — A&M
 Up There Cazaly — The Two-Man Band — Fable
 Born To Be Alive — Patrick Hernandez — CBS
 You Can't Change That — Raydio — Arista
 Pop Muzik — "M" — MCA
 One Way Ticket — Eruption — RCA
 Bright Eyes — Art Garfunkel — CBS
 Reunited — Peaches & Herb — Polydor
 Love Don't Love Here Anymore — Rose Royce — Warner Bros.
 Boogie Wonderland — Earth Wind & Fire — CBS
 Miami — John Cougar — Warner Bros.
 Hot Stuff — Donna Summer — Casablanca
 Get Used To It — Roger Voudouris — Warner Bros.
 Hanging On The Telephone — Blondie — Chrysalis
 Hit And Run — Jo Jo & The Falcons — Mushroom
 Gold — John Stewart — RSO
 Light My Fire — Amii Stewart — RCA
 Lonesome Loser — Little River Band — Capitol
 Is She Really Going Out With Him? — Joe Jackson — A&M
 Bad Girls — Donna Summer — Casablanca
 If I Said You Had A Beautiful Body — Bellamy Brothers — Warner Bros.
 But You Don't Care — Mi-Sex — CBS
 Disco Matilda — Dame Edna Everage — Big Time
 Island Nights — Marc Hunter — CBS
 We Are Family — Sister Sledge — Cotillion
 Diamonds — Chris Rea — Magnet
 Nice Legs, Shame About The Face — Dave & The Derros — Mushroom
 Hot Summer Nights — Night — Planet
 Haven't Stopped Dancing Yet — Gonzales — EMI
 Knock On Wood — Amii Stewart — RCA
 Lost In Love — Air Supply — Big Time
 When You're In Love With A Beautiful Woman — Dr. Hook — Capitol
 Hooray Hooray It's A Holi-Holiday — Boney M — Atlantic
 The Nips Are Getting Bigger — Mental As Anything — Regular
 Shooting Star — Dollar — Acrobat
 He's The Greatest Dancer — Sister Sledge — Cotillion

EUROPE 1 — PARIS
 Le Coeur Grenadine — Laurent Voulzy
 Je L'Aime A Mourir — Francis Cabrel
 Monday, Tuesday — Dalida
 Sentimentale Moi — Plastic Bertrand
 Show My You're Man Enough — Karen Cheryl
 Honesty — Root Beer Rag — Billy Joel
 Je Cherche Un Endroit — Michel Delpech
 Boogie Wonderland — Earth, Wind & Fire
 Goodnight Tonight — Wings
 C'Est Mieux Ainsi — Johnny Hallyday
 Back To Boogie — Patrick Hernandez
 I Don't Want The Night To End — Sylvie Vartan
 L'Ete Sera Chaud — Eric Charden

Ring My Bell — Anita Ward
 I Was Made For Lovin' You — Kiss
 Ne Changeons Rien — Eddy Mitchell
 Marylou — Danyel Gerard
 Walkin' On Music — Peter Jacques Band
 Le Dernier Slow — Joe Dassin
 Shine A Little Love — Electric Light Orchestra
 Good Times — Chic
 Rock Me — Cerrone
 Driver's Seat — Sniff 'N' The Tears
 Discomotion — Michele Torr
 No, No, No, No — S.B. Devotion
 Dans La Meme Annee — Michel Sardou
 Where Are The Men — Ritchie Family
 Pop Musik — M.
 Pretty Woman — Dick Rivers
 Are You Ready For Love — Elton John
 Joe, Dis-Moi C'Que T'En Penses — Michel Fugain
 Lucie — Daniel Balavoine
 Tant Pis Pour Toi Si Tu M'Aimes — Claude Putterflam
 Music Box Dancer — Frank Mills
 Keep On Dancin' — Gary's Gang
 Aline — Christophe
 Knock On Wood — Amii Stewart
 Time To Move On Your Love — Claudia Polley
 I Will Survive — Gloria Gaynor
 J'Sais Plus Parler D'Amour — Alain Brice
 Nous — Herve Vilard
 Where The Rainbow Ends — Tony Hiller Orchestra
 Crank It Up — Peter Brown
 My Sharona — The Knack
 C'Est Pas La Chine — Gilles Marchal
 La Banana — Pierre Pechin
 My Time — Ann Steel
 Le Luxembourg — Philippe Timsit

ARGENTINA RADIO

Da Ya Think I'm Sexy? — Rod Stewart — WEA-EMI
 La De La Mochila Azul — Pedrito Fernandez — CBS
 Born To Be Alive — Patrick Hernandez — RCA
 Born To Be Alive — Patrick & Sue Timmel — Music Hall
 Silbando — Juanito Liner — Music Hall
 Chiquitita — Abba — RCA
 Hurra! Hurra! It's A Holi-Holiday! — Boney M — RCA
 El Amor De Mi Vida — Camilo Sesto — Microfon
 Mi Copa Esta Sola — Josele — CBS
 I Can't Stand You No More — Peter Frampton — EMI-A&M
 Mandy — Sergio Dinis — Philips
 Lady Laura — Roberto Carlos — CBS
 Tragedy — Bee Gees — RSO
 Delirio — Beto Orlando — EMI
 In The Navy — Village People — RCA
 Logical Song — Supertramp — EMI-A&M
 Knock On Wood — Amii Stewart — RCA
 Me Olvide De Vivir — Julio Iglesias — CBS
 Under The Line — Gerry Rafferty — Capitol
 Con Todo El Amor — Claudio Baglioni — RCA

RADIO MONTE CARLO

Earth, Wind & Fire — Boogie Wonderland
 Anita Ward — Ring My Bell
 Wings — Goodnight Tonight
 Supertramp — The Logical Song
 M. — Pop Muzik
 Kiss — I Was Made For Lovin' You
 Ssanta Esmeralda — Another Cha-cha
 P. Hernandez/H. Tholance — Back To Boogie
 Chic — Good Times
 Donna Summer — Hot Stuff
 Umberto Tozzi — Gloria
 Jim Capaldi — Shoe Shine
 Sylvester — Stars
 Amii Stewart — Knock On Wood
 Peter Brown — Crank It Up
 Edwin Starr — H.A.P.P.Y. Radio
 La Vell — Play Girl
 Elton John — Are You Ready For Love

Martin Circus — Shine Baby Shine
 Village People — In The Navv
 David Naughton — Makin' It
 Ruth Waters — Never Gonna Be The Same
 Patrick Juvet — Swiss Kiss
 Gino Soccio — Dancer
 Karen Cheryl — Show Me You're Man Enough
 Dan Perلمان — You Know Me, I Know You
 Atlantic Starr — (Let's) Rock 'n' Roll
 Dennis Brown — Money In My Picket
 Bonnie Pointer — Heaven Must Have Sent You
 Cerrone — Rock Me
 Gary's Gang — Keep On Dancing
 Murray Head — Los Angeles
 John Davis — Love Magic
 Gibson Brothers — Better Do It Salsa!
 Sniff 'N' The Tears — Driver's Seat
 Eruption — One Way Ticket
 Witch Queen — Bang A Gong
 G.Q. — Disco Nights (Rock Freak)
 Lene Lovich — Lucky Number
 Bee Gees — Love You Inside Out
 The Jacksons — Shake Your Body (Down To The Ground)
 John Cougar — Miami
 Laurent Voulzy — Le Coeur Grenadine
 Herbie Hancock — Tell Everybody
 S.B. Devotion — No No No No
 Valverde Brothers — After Midnight
 Jean Francois Maurice — Pas De Slow Pour Moi
 Electric Light Orchestra — Last Train To London
 Frantique — Strut Your Funky Stuff
 Poussez — Come On And Do It

INFORMA SOM — RIO DE JANEIRO

Nao Chore Mais — Gilberto Gil — WEA
 Born To Be Alive — Patrick Hernandez — CID
 Ate Parece Que Foi Sonho — Fabio/Tim Mia — ODEON
 Ready To Take A Chance Again — Barry Manilow — ODEON
 Por Muitas Razoas Eu Te Quero — Jane/Herondy — RCA
 Ring My Bell — Anita Ward — CBS
 Allouete — Denise Emmer — TAPECAR
 Cuba — Gibson Brothers — TOP TAPE
 In The Navy — Village People — RCA
 Melo Da Pipa — Super Bacana — RCA
 Uma Musica Lenta — Lilian — RCA
 Goodnight Tonight — Wings — ODEON
 Sharing The Night Together — Dr. Hook — Capitol
 Got To Be Real — Cheryl Lynn — CBS
 Cumparsita Dance — Janny/Flamboyantes — RGE
 Straight From Your Heart — Tavares — Capitol
 Tragedy — Bee Gees — Polygram
 Explode Coracao — Maria Bethania — Polygram
 Beleza E Voce Menina — Bebeto — Copacabana
 Preto Que Staisfaz — Freneticas — WEA
 Heart Of Glass — Blondie — Polygram
 Who's Taking You Home — Jigsaw — K.Tel
 Hot Stuff — Donna Summer — Polygram
 My Baby's Baby — Liquid Gold — K.Tel
 We Are Family — Sister Sledge — WEA
 Good Times — Chic — WEA
 Chiquitita — Abba — RCA
 A Little More Love — Otivia Neton-John — ODEON
 Mirrors — Sally Oldfield — RCA
 You Fooled Me — Grey/Hanks — RCA
 Suplica — Joao Nogueira — Polygram
 I Will Survive — Gloria Gaynor — Polygram
 Senhora Liberdade — Zeze Motta — WEA
 Reencontro — Tim Maia — ODEON
 Olha A Rima — Dicro — Continental
 Eu Sou Mais Eu — The Fevers — ODEON
 Cafe Da Manha — Roberto Carlos — CBS
 Se Que Vou Sobreviver — Sidney Magal — Polygram
 Pode Esperar — Alcione — Polygram
 Nanu Nanu — Daddy Dewdrop — K.Tel
 Ain't We Funkin' Now — Brothers Johnson
 Too Much Heaven — Bee Gees — Polygram
 AA AA UU AA EE — Zack Ferguson — Copacabana

Our Charts Know Music

CASHBOX

COIN MACHINE

Microprocessor Service Training Program Sponsored By Rock-Ola

CHICAGO — Rock-Ola distributor service personnel from fifteen states plus Puerto Rico and St. Lucy, Barbados, W.I. recently completed a special three-day microprocessor and mini-computer service training course conducted at the Rock-Ola plant in Chicago. Under the direction of Shuja Haque, Rock-Ola quality control manager, the distributor servicemen learned how Rock-Ola's new "Hit Tracker," "Profit Setter" and logic board use the latest in electronic technology to control and operate the many exclusive features of Rock-Ola's new phonographs.

"The introduction of microprocessors and mini-computers on Rock-Ola's phonographs produced two significant advancements," according to executive vice president Edward G. Doris. "Exciting new features that stimulate added phonograph play and profit was the first advantage. Rock-Ola's Top 3 Location Hits, Bonus Play and Random Complimentary Play have proven their ability to promote plus profits."

'Electronic Marvels'

"The new electronic marvels also make it much simpler to operate, maintain and service Rock-Ola phonographs," Doris con-

tinued. "Thanks to these new innovations servicemen can adapt, in a matter of seconds, the price, bonus and random complimentary play sequence to meet changes in a location. If a problem develops, the source can be determined

See photo coverage appearing on page 62.

and corrected in a fraction of the time formerly taken."

During the three-day course, Rock-Ola engineers discussed the theory of microprocessors and mini-computers and how they are put to use in the new phonographs. Each component part utilizing the new electronic devices was ex-

(continued on page 61)

FAVA To Sponsor Mechanics School

CHICAGO — The Florida Amusement and Vending Association (FAVA) will sponsor its second AMOA mechanics school on digital pinball machines during the period of Sept. 24-Oct. 3.

The 10-day course, to be held at the Southwest Recreation Complex in Winter Haven, Fla., will be conducted by Don Miller, who has been teaching these classes for AMOA since the program's inception.

Instruction will encompass schematics, including how to read, understand and apply it to the machines, troubleshooting, with emphasis on the use and function of each part, low and high voltages, causes and effects, preventive maintenance and all of the various phases involved.

Registration is limited to 20 students and the cost of the full course is \$200 per person. Students must provide for their own meals, lodging, transportation and other personal needs. Further information may be obtained by contacting FAVA, c/o Lawson Music Co., P.O. Box 591, Winter Haven, Fla. 33880.



JUKE BOX BEAUTY — Britt Ekland has been signed by Jon Roseman Productions to host the new rock TV series, "Juke Box." The show, which begins airing on Sept. 21, features performance by name acts and new talent as well as special guest appearances. Pictured (l-r) are the shapely Ekland and a Rock-Ola phonograph.

Williams New 'Tri Zone' Pin Has Features Galore And SBA Slot

CHICAGO — Williams Electronics, Inc. is currently in full production on "Tri Zone," the latest standard size pinball game from the prominent Chicago-based manufacturer.

TriZone is outstanding for a number of visual as well as technical features, plus the fact that it can be ordered with a coin slot for the new Susan B. Anthony dollar coin. The model is designed with eye-catching backglass and playfield graphics and is equipped with Williams' exclusive dual sound option.

The new model affords players numerous opportunities for advancing score. Bonus multipliers to 5X are possible by making "A" and "B" rollovers at either the top or bottom of the playfield. In addition, the T-R-I rollover features build to extra ball and specials and the isolated Z-O-N-E drop targets score 10,000 when lit.

On the technical side, Tri Zone introduces a memory protection feature which locks in all game adjustments unless the coin door is opened. The "Total Front End Programming" first introduced with the highly successful "Flash" pin is included and all game adjustments are made without removing the glass.

As stressed by the factory, Tri Zone has the graphics, action, skill shots and sounds that will captivate the pinball player and provide consistent earnings for the operator.

Williams' recommended pricing on this

new model is one play for a quarter, five plays for a dollar.

Tri Zone is available through Williams' distributors and further information may be obtained by contacting the factory at 3401 N. California Avenue, Ill. 60618.



'Tri Zone'



Robert T. Bloomberg

Bloomberg New Chairman For Vendo Company

OVERLAND PARK, KAN. — The board of directors of the Vendo Company, a leading manufacturer of automated merchandising equipment and services based in the greater Kansas City area, today announced the naming of Robert T. Bloomberg as chairman of the board and chief executive officer. He will be a member of the executive committee of the board.

(continued on page 61)

AMOV Confab Relocated To Howard Johnson's

CHICAGO — The Amusement and Music Operators of Virginia (AMOV) has changed the location of its Oct. 5-6 annual convention from the John Marshall Hotel to Howard Johnson's Motor Lodge in Richmond, Va. The new convention site is conveniently located off of exit 14 north or south on I-95, I-64. As explained by the association's secretary-treasurer Lou Corso, the change was necessitated by a conflict in dates at the John Marshall.

Members have already been serviced with hotel reservation cards for the Motor Lodge and assured of "first class" service at Howard Johnson's, according to Corso. Because of the change, however, he urged that room reservations be made immediately and suggested that members and guests call the reservations clerk at Howard Johnson's toll free number (800) 654-2000 for additional information about accommodations.

Exhibit Slated

A highlight of this year's convention will be a music and games exhibit featuring the very latest in equipment supplied by various area distributors including Banner Specialty, Brady Distributing, General Vending, State Sales and Sefco Distributing. Exhibit hours on both days will be from 11a.m. until 6p.m.

(continued on page 61)

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. SPOOKY ATLANTA RHYTHM SECTION (BGO/Polydor PD 2001)
2. WHERE WERE YOU WHEN I WAS FALLING IN LOVE LOBO (MCA/Curb-41065)
3. ARROW THROUGH ME WINGS (Columbia 1-11070)
4. GOOD GIRLS DON'T THE KNACK (Capitol P-4771)
5. MIDNIGHT WIND JOHN STEWART (RSO RS1000)
6. FINS JIMMY BUFFETT (MCA MCA 41109)
7. GET A MOVE ON EDDIE MONEY (Columbia 1-11064)
8. ROLENE MOON MARTIN (Capitol P-4765)
9. DIRTY WHITE BOY FOREIGNER (Atlantic 3618)
10. YOU DECORATED MY LIFE KENNY ROGERS (United Artists UA-X1315-Y)

TOP NEW COUNTRY SINGLES

1. DREAM ON THE OAK RIDGE BOYS (MCA-41078)
2. FOOLED BY A FEELING BARBARA MANDRELL (MCA-41077)
3. YOU AIN'T JUST WHISTLIN' DIXIE BELLAMY BROTHERS (Warner Bros. WBS 49032)
4. IN NO TIME AT ALL RONNIE MILSAP (RCA PB 11695)
5. GREAT BALLS OF FIRE DOLLY PARTON (RCA PB 11705)
6. WHAT MORE COULD A MAN NEED TOMMY OVERSTREET (Elektra E-46516)
7. HALF THE WAY CRYSTAL GAYLE (Columbia 1-11087)
8. HOT STUFF JERRY REED (RCA PB-11698)
9. BABY MY BABY MARGO SMITH (Warner Bros. WBS 49038)
10. MY OWN KIND OF HAT MERLE HAGGARD (MCA-41112)

TOP NEW R&B SINGLES

1. SAIL ON COMMODORES (Motown M1466F)
2. I LOVE YOU NEW BIRTH (Ariola 7760)
3. LOVER AND FRIEND MINNIE RIPERTON (Capitol P-4761)
4. LADIES NIGHT KOOL AND THE GANG (De-Lite/Mercury DE-801)
5. CRUISIN' SMOKEY ROBINSON (Tania/Motown T54306)
6. BETTER NOT LOOK DOWN B.B. KING (MCA-41062)
7. IS IT LOVE THAT YOU'RE AFTER ROSE ROYCE (Whitfield/W.B. WHI 49049)
8. DIM ALL THE LIGHTS DONNA SUMMER (Casablanca NB 2201)
9. RRRROCK FOXY (Dash/T.K. DAX-5054)
10. DON'T YOU WANT MY LOVE DEBBIE JACOBS (MCA 41102)

TOP NEW DISCO SINGLES

1. COME TO ME FRANCE JOLI (Prelude PRL-8001)
2. TO TU GO DISCO PATTIE BROOKS (Casablanca NB 2204)
3. WHEN THE BELL RINGS ELUSION (Midsong MI 1009)
4. COME AND GET IT ON SOCCER (Salsoul S7 2089)
5. REACHIN OUT LEE MOORE (Source/MCA SOR-41068)

COIN MACHINE

Bloomberg Appointed Chairman And Executive Officer For Vendo Company

(continued from page 60)

In making the announcement, Spencer L. Childers, currently chairman of the board, stated the election of Bloomberg in these capacities culminates a year-long search.

Childers, a director since 1956, will continue to serve on the board and was elected chairman of the executive committee. He has served the company as president and in most recent years additionally as a consultant on product design and engineering. He has numerous patents which he assigned to Vendo.

Formerly Bloomberg was president and chief executive officer of Quasar Electronics Company, a subsidiary of Matsushita Electric Company of America, and will assume his new responsibilities effective Sept. 1, 1979. His previous experience and background include a series of management responsibilities at Whirlpool Corporation over a 23 year period. He served as president and chief executive officer of Warwick Electronics Company, and prior to that president and chief executive officer of the Thomas Organ Company, both majority owned subsidiaries of Whirlpool Corporation. He was also controller and chief accounting officer at Whirlpool.

An Iowa State University graduate in engineering, Bloomberg, 52, has been active for many years in the Boy Scouts of America, United Way and various other civic and church activities.

John J. Eckstrom, president of the company since Sept. 1978, was elected to the additional office of chief operating officer.

Childers noted that Bloomberg's appointment was essential to the company's further growth and improving the quality of service to Vendo customers.

As previously announced, Childers pointed out the earnings for the first half of 1979 were \$1,528,000, or 58 cents per share, as compared to \$512,000, or 19 cents per share, for the first half of 1978. Sales from continuing operations in the second quarter of 1979 were \$27,319,000 as compared to sales of \$24,599,000 in the second quarter of 1978.

Rock-Ola Trains Service Force

(continued from page 60)

plained. At the completion of each phase, the students went through "hands on" training to gain personal experience in the operation, maintenance and service of electronic components.

Also discussed was the sophisticated test equipment now available to Rock-Ola distributor service departments, and a new audio/visual service training program to be announced shortly.



SUSPENDED ANIMATION — This motley crew recently celebrated the opening of the new Pizza Time Theatre in South Sacramento. The fête marked Pizza Time Theatre, Inc.'s introduction of its fourth family center in what will soon be a nationwide chain, according to Nolan K. Bushnell, president of the Cupertino-based operation. Located in the Florin Center near U.S. Highway 99, the colorful one story unit seats 375. Pictured (l-r) at the celebration are: Jasper T. Jowls, Pasqually, Chuck E. Cheese, Mr. Munch and Dolly Dimples, the life sized singing hippo.

AMOV Confab Changes Locations

(continued from page 60)

AMOV has also arranged for some prominent industry figures to address the convention assemblage. Among them are AMOA president Wayne Hesch, whose subject will be the AMOA Legal Fund; Fred Granger, executive vice president of AMOA, who will discuss state associations and their function in the industry; AMOA counsel Nick Allen, whose talk will focus on

the location list appeal in the U.S. Circuit Court, and Edgar Pointer, Jr., AMOV counsel whose subject will be "The Update of the Locality Gross Receipts Tax."

As a special feature on Thursday, Oct. 4, the day preceding the convention's opening, Howard Rueben, factory representative from Atari, will conduct a service school on Atari equipment. The class will be held from 9 a.m. to 5 p.m.



IN COCKTAIL TABLE MODEL

Now you can invade new markets and widen your horizons with this smartly styled, compact "sit-down" video game. A great "door opener" that fits beautifully in lounges, clubs... anywhere — to give you more money-making locations.

The game's the same... a proven winner with all the action and excitement of the original upright arcade model.

For 1- or 2 players using a 19" monitor flip-flop screen.

Take advantage of added profit opportunities with this high income producer and its expanded appeal.

DIMENSIONS:

Height: 29" (73.63 cm)
Depth: 32" (81.25 cm)
Width: 22" (55.86 cm)



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COIN MACHINE



HIGH TECHNOLOGY — Rock-Ola recently sponsored a three-day microprocessor service training course at its Chicago plant. Under the direction of quality control manager Shuja Haque, the seminar covered the latest technological advancements and features in Rock-Ola's new phonographs. In the first photo, students listen intently as Haque explains



the operation of a mini-computer that controls one of Rock-Ola's new phonograph play stimulator features. In the second photo, C.E. St. John (l) of Barbados, W.I. and Francisco Montano of Puerto Rico (c) learn about the function of Rock-Ola's new microprocessor from quality control manager Haque.

CALIFORNIA CLIPPINGS

With the advent of fall, C.A. Robinson is reinstating its Friday lunch plan, and the distrib should be jumping as the cold weather begins to set in.

ATARI'S LUNAR LANDER is really making waves in the city by the bay. Rowe International's **Jack Sutton** told us that the new piece is turning out to be a \$400 a week machine.

TALKED WITH DAVE STROUD of Cinematronics recently, and he said that the manufacturer's new "Sundance" looks like it will be another "Starhawks."

EXIDY'S LILA ZINTER has been globetrotting once again, attending Empire Distributing's recent open house in Detroit, and also visiting the distrib's outlet in Chicago. In her other travels, Zinter will attend the North Carolina Coin Operators Assn. annual convention at the Sheraton Center in Charlotte on Sept. 15-16. Exidy will be introducing a new game at the upcoming J.A.A. President **Pete Kaufman**, vice president **Howell Ivy** and Zinter will represent Exidy at the Japanese exposition. Zinter took time out to explain to **Cash Box** that the Japanese are very fickle about games. "While they may go crazy over a game like 'Star Fire' or 'Space Invaders,' the Japanese pendulum swings rapidly from hot to cold," said Zinter.

EASTERN FLASHES

The summer promotion on the Seeburg "Disco 160" phonograph is still in progress at Bally Northeast-Albany — and going strong, according to **Sid Gordon**. Distrib's planning a Seeburg service school in the immediate future. Call (518) 463-4267 for details. Topping the list of hit games out there is — you guessed it — Midway's "Space Invaders!" As Sid pointed out, "It's a big earning piece and that's what keeps it strong"; what's more "because the games are so popular with players ops can't move them out of locations so they must continue to buy more." Bally's "Kiss," recently arrived out there, is fast becoming a super seller and Sid told us he's also doing well with "Paragon," even among ops who were a bit reluctant in the past to buy wide body pins.

GAME PLAN'S "SHARPSHOOTER" pinball is just about the hottest seller of the moment at Bilotta Dist. in Newark. **Pat Bilotta** said it's been in consistent demand since its release and ops are spreading the word about what a good earner it is! Pat commented further about how well the Dynamo pool table line has been doing in his market, adding that although 35 cents pricing has not as yet taken full hold ops are experimenting with it and the prognosis is pretty good.

BUSINESS IS EXCELLENT at Coin Machine Distributors, Inc. in Peekskill. As a matter of fact, prexy **Al Kress** was quick to tell us he's experienced no summer lull at all. Rowe phonographs are among his top sellers and, in the pin arena, it's Game Plan's "Sharpshooter" all the way.

CHICAGO CHATTER

During the week of Sept. 17, a three-man crew from Williams Electronics, Inc. will be in Paris conducting a specialized service course for the factory's French distributors. The Williams team will include **Neal Smithweck**, who is very much involved in the factory's school program; electronic engineer **Chuck Bleich** and **Claude Fernandez**, who has an excellent command of the French language and will be participating primarily as a translator. The school will focus on various Williams pins, with emphasis on the new electronic features in "Tri Zone." Bon Voyage, fellas. Speaking of "Tri Zone," the factory's marketing manager **Ron Crouse** said domestic shipments of this new pin are about ready to get underway. Williams' next shuffle alley is called "King Tut." Watch for it. Understand the artwork is "Dazzling" — and with a name like "King Tut," why not?

SPOKE WITH GAME PLAN exec **Ken Anderson**, on his return from a successful sales trip. Our main topic of discussion, naturally was "Sharpshooter" which, Ken said, is doing extremely well — and the factory is mighty proud of its first time effort in the upright pinball arena. Income reports are "fantastic," he added, and the trade can look forward to a follow-up model in the not too distant future.

CONGRATS TO GUS TARTOL of Singer One Stop For Ops, who shot a 79 on the golf course last week — his best score to date. Here are three recent releases Gus is recommending to juke box operators: "You Decorated My Life" by **Kenny Rogers** (UA), "Good Girls Don't" by **The Knack** (Capitol) and both sides of the new **Dolly Parton** single "Great Balls Of Fire" (the **Jerry Lee Lewis** hit of the past) and "Sweet Summer Lovin'" (RCA).

INDUSTRY CALENDAR

Sept. 15-16, No. Carolina Coin Operators Assn., annual conv., Sheraton Center, Charlotte.

Oct. 5-6, Amusement & Music Operators of Virginia; annual conv., Howard Johnson's Motor Lodge, Richmond.

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

Oct. 14, Deutsche Wurlitzer Distributors Meeting; Hotel Croatia; Dubrovnik, Yugoslavia.

Oct. 25-28, NAMA national conv., McCormick Place, Chicago.

Nov. 9-11, AMOA international exposition, Conrad Hilton Hotel, Chicago.

Nov. 17-19, IAAPA national convention, Rivergate, New Orleans, La.

Jan. 17-19, 1980, IMA (Int'l. Amuse. & Vending Trade Fair), Frankfurt Fairground, Frankfurt, Germany.

Jan. 18-20, Oregon Amusement & Music Operators Assn., annual conv., Valley River Inn, Eugene.

Jan. 18-20, Music Operators of Minnesota, site to be announced.

June 5-7, Music Operators of Texas, Flagship Hotel, Galveston.

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Opera Releases Continue To Highlight A Few Stars

(continued from page 55)

Notre Dame" is on Angel's list of the past year's best sellers. And London is planning to release Massenet's "Don Quixote," with Crespin, Ghiarouf, and Bacquier, this fall.

Between now and Christmas, Angel will release a complete Offenbach "Orpheus In The Underworld" under the direction of Michele Plasson, as well as a recording of Debussy's "Pelleas et Melisande" featuring Frederica von Stade and Jose Van Dam and conducted by Karajan.

In the unfamiliar opera category, Angel has been successful with Shostakovich's "Lady Macbeth of Mtensk," Schubert's "Alfonso und Estrella," and Strauss' "Die Schweigsame Frau." The last two, Caronia says, "did better than anyone expected. And I think that's because people are really going after the unusual repertoire these days."

The operatic mood at RCA is a gloomy one: Between now and the first of next year the only releases scheduled are the aforementioned "Cavaleria" and Erato productions of Handel's "Samson" and Mozart's "Cosi Fan Tutti," the latter boasting Von Stade and Troyanos among the cast. In the vocal disc area, Shepard seems especially excited about a disc of Beethoven Scotch, Irish and Welsh folk songs, with tenor Robert White accompanied by cellist Yo Yo Ma, pianist Sam Sanders, and violinist Ida Kavafian.

Perhaps the reason for the gloomy prognosis at RCA is that the company was forced by rising costs to cancel the recording of "La Gioconda" in London. Because of the worldwide telecast of the San Francisco opera's "La Gioconda" this fall, that project might have had enormous media tie-in potential.

London, however, has found a way of capitalizing on the "La Gioconda" telecast without going to the expense of recording the work anew. Instead, according to Richard Roefson, the company will bring out a "La Gioconda Gala" LP featuring, in Rollefson's words, "the royal family of opera on London: Pavarotti, Tebaldi, Milanov, and Caballe, with Solti conducting." A single disc highlights record, the "Gala" will be released in September. "We expect that it will appeal to people who are approaching 'La Gioconda' or even opera for the first time through the broadcast," Rollefson suggests. "but we also think it will appeal to the knowledgeable opera lover. The range of interpretation on this single disc is intriguing."

At London, there is a fairly even mix between the standard and the novel among this year's offerings. There will be a new "Marriage of Figaro" with Van Dam, Cotrubas, Von Stade and Krause, Karajan conducting, as well as a "Don Giovanni" with Weikl, Bacquier, Margaret Price, Sylvia Sass and Lucia Popp under Soltis'

direction. Joan Sutherland will be featured in Puccini's "Suor Angelica" with Christa Ludwig, and according to Rollefson, the recently shipped "Lucrezia Borgia," with Sutherland and Horne, is already showing up in store reports.

Also just released, and in less familiar vein, is London's recording of Paer's "Leonora," which was composed just a few years before Beethoven wrote "Fidelio." Says Roefson, "It's the same story, and the treatment is similar, but the music, obviously, is a completely different matter." Other unique operatic fare includes Janeck's "Makropoulos Case," with Elisabeth Soderstrom, and Strauss' "The Egyptian Helen." Under the baton of Antal Dorati, the latter recording features the same forces that performed the work to acclaim this spring in Washington, Detroit and New York.

Probably the most exciting news, though, is that of London's first two digitally recorded vocal releases — one a verismo aria disc from Luciano Pavarotti, and the other a "Fidelio" under the baton of Sir Georg Solti.

Opportunities In Classical Sales Continue To Grow

(continued from page 50)

ings into the stores another level of clientele who have the opportunity of browsing and becoming familiar with the stores.

At the same time, we counteract the fact that our product has a slower turnover rate than pop by extending a longer discount than is extended on most pop product. Dealers make far more money on a Vox record or many other classical records than they would on pop product.

Cassette Sales Up

One of the brightest spots in our picture is cassette sales. Our company was one of the pioneers in popular-priced classical cassettes, and we have benefited from the tape boom along with everyone else.

Oddly enough, the new competition in the cassette field has actually helped us. Competition helps to build a market, and when everyone else came with cassettes, it broadened the market and made it possible for us to sell a lot more accounts.

There is a view that people buy cassettes because they're not satisfied with the quality of records. However, our sale of records has continued to grow with the increase in cassette sales. On one title, for example, we may sell 3,000 LPs and 1,500 cassettes. So I think that tape sales are just plus volume for the classical music industry.

Ira Moss is president of the Moss Music Group.

New Generation Boosts Sales In Classical Market

(continued from page 50)

album that sells like the Rampal/Bolling collaboration, for instance, will carry the catalog of the artist. It is apparent that when people buy a Rampal/Bolling, they tend to buy another Rampal, and some are inclined to buy another Bolling LP. Also, these items may prove to be an entry point into the classical market for non-classical buyers.

Reissues are another good area for us. When we think about reissuing something, the first thing we try to do is determine intuitively whether there's an interest either in the repertoire or a specific performance or in the artist. You call retailers, talk to critics, and consult your general sense of the market. Then you check the sales to see how the album did in its initial release. If all of that looks right, you re-release it.

Some of the older stereo recordings sound nearly as good as today's records. But it's like paperbacks. They've run their full course as hardbounds, and, though the market won't carry them at full price, it will carry them at a lower price. That would be the rationale for us placing them at a lower price.

It's been my experience that mid-lines don't work in the U.S. I think that retailers don't quite know how to handle them. Very often, they tend to get lost in the bins, and they're sold as full-price. And that defeats our whole purpose.

Cassettes are immensely important to us, and it's growing continually. When I was a retail buyer, I was buying one to one — LP to cassette — on many items. It depends on the nature of the item. But the gap between LP and cassette sales is rapidly narrowing.

Larry Holmes is director of merchandising for Columbia Masterworks.

MCA To Release Seven New LPs During September

LOS ANGELES — With The Crusaders' drummer Stix Hooper's debut solo LP leading the way, MCA Records will release seven albums during September.

Titled "The World Within," Hooper's LP will be supported by a heavy promotional campaign in recognition of his stature among jazz musicians.

Welsh singer Tom Jones will also debut on MCA with his latest LP, "Rescue Me." The stylish LP will feature such songs as "Don't Cry For Me, Argentina," from the play *Evita*, "Flashback" and the title cut.

The Blend will feature a rock 'n' roll sound on their newest LP, "Anytime Delight," and John Wesley Ryles will offer his country/pop/blues sound on his "Let the Night Begin" LP.

The soundtrack from the John Schlesinger movie *Yanks* will not only feature famous tunes of the World War II era, but also new music composed by Richard Rodney Bennett and conducted by Marcus Dodds.

Finally, as a part of MCA's expanding classical music commitment, Beethoven's Symphony No. 9 will be released on Westminster Gold Records and "The Beggar's Opera" on Gay.

MCA Records will support the new releases with a heavy promotional campaign that will include extensive print ads — both trade and consumer — television spots and radio ads.

'Rust' Turns Into Gold

LOS ANGELES — Warner/Reprise recording artist Neil Young's latest LP, "Rust Never Sleeps," has been certified gold by the RIAA. It is Young's ninth gold album in the U.S.

Music Odyssey, Jet And CBS Team Up For ELO Contest

(continued from page 26)

left and right sides, a sofa-bed, swivel chairs, an ice box and stereo tape deck will be awarded to the store with the best display at the end of this month. The van is currently being taken to record stores in southern California by Jet representatives to give away T-shirts, frisbees and ELO nite-lights.

"It's the most ambitious promotion for the ELO album since it was released," said Pat Siciliano, vice president of creative services for Jet Records, of the "Discovery" contest. "It has been most effective and satisfying for us because it tied in retail with radio, as Music Odyssey received total commitment and involvement from the participating local stations."

The contest was conceived by Don De Graff and Jerry Pitti, representatives of the CBS Records branch in San Francisco, and put together by Joe Jablonski, vice president of marketing for the Music Odyssey retail chain, in association with Jet Records and CBS.

Novigraphics Finishes Bee Gees Songbook

NEW YORK — Novigraphics, the graphics and design firm, has recently completed work on the Bee Gees songbook and on "Sweet Talk," the new album by Mercury artist Robyn Beck.

Novigraphics is located at 200 West 57th St., Suite 610. Phone number is (212) 541-4256.

Freeway To Release Debut 'L.A. Radio' LP

LOS ANGELES — Freeway Records, a diverse company with interests in the music industry, will soon release its debut album, "L.A. Radio." The album is a two record set that contains 31 tracks," according to Joe Molina, director of press information for Freeway. "The album contains assorted musicians, poets, engineers, producers, comedians, singers, teachers, label heads, session players, journalists and performers that reside and work in some of the music scenes of Southern California and the general L.A. basin."

Atlantic Releases Six

NEW YORK — Atlantic Records is releasing six new albums this week. They are: "Thighs and Whispers" by Bette Midler; "Cerrone V-Angelina" by Cerrone; "Breakin' the Punk" by Faze-O; "Under Heaven, Over Hell," by Streetheart; and "The Day the Earth Caught Fire" by City Boy. All of the records are on Atlantic except Faze-O, which is on the Atlantic-distributed She label.

AudioFidelity Labels To Issue Six LPs

NEW YORK — Audiofidelity Enterprises will release six LPs this fall. They are: "Ole" by Noah Howard; "The Shout" by Alan Silva, and "Kevin, My Dear Son" by Frank Wright, all on Chiaroscuro Records; "Pop Song Festival" and "Star Studded Singers," on Audiofidelity Records; and "Always" by Hazel Scott on Image Records.

Brooklyn Finally Gets A 24-Track Studio

NEW YORK — Bedford Stuyvesant Restoration Corporation has opened a 24-track-studio, The Platinum Factory. The 3,000-square-foot facility, Brooklyn's first 24-track studio, was constructed with a \$265,000 grant from CBS, Inc.



THE DIVINE MISS 'M' IN THE FLESH — While in L.A. for post-production recording on her new film, "The Rose," which is scheduled for an early November release, Atlantic recording artist Bette Midler dropped by the *Cash Box* offices to discuss her recent LP, "Thighs and Whispers," with *Cash Box* president and publisher, George Albert, pictured above.

cash box top albums/101 to 200

September 15, 1979

		7.98	100	23
		7.98	105	6
		7.98	121	5
		8.98	106	7
		7.98	117	4
		7.98	108	8
		7.98	89	21
		12.98	118	5
		7.98	127	4
		7.98	112	10
		7.98	109	43
		7.98	110	14
		7.98	86	22
		7.98	119	5
		12.98	113	70
		7.98	92	13
		7.98	120	6
		7.98	99	7
		11.98	115	14
		7.98	141	2
		7.98	93	16
		8.98	116	47
		3.98	97	11
		8.98	—	1
		7.98	125	8
		7.98	95	8
		12.98	124	93
		7.98	145	7
		7.98	135	10
		7.98	137	5
		7.98	149	4
		7.98	123	7
		7.98	158	3

		7.98	136	7
		7.98	142	4
		7.98	133	31
		7.98	—	1
		7.98	152	4
		8.98	98	23
		7.98	160	6
		7.98	147	6
		7.98	177	3
		7.98	148	7
		7.98	147	12
		7.98	126	7
		7.98	130	38
		7.98	162	2
		7.98	155	13
		7.98	132	31
		13.98	129	42
		8.98	—	1
		7.98	159	6
		7.98	194	2
		7.98	161	5
		7.98	157	69
		7.98	168	2
		7.98	174	2
		7.98	128	22
		7.98	164	4
		7.98	166	4
		7.98	143	21
		7.98	156	100
		7.98	—	1
		7.98	172	4
		7.98	169	5
		7.98	167	5
		7.98	173	5

		8.98	122	10
		8.98	176	3
		7.98	178	2
		8.98	163	43
		8.98	140	9
		7.98	180	4
		7.98	138	18
		7.98	182	3
		7.98	131	5
		7.98	184	3
		8.98	153	16
		7.98	149	20
		7.98	170	21
		7.98	—	1
		7.98	188	2
		7.98	154	8
		7.98	—	1
		7.98	134	19
		7.98	—	1
		7.98	195	6
		8.98	165	7
		7.98	—	1
		8.98	190	49
		7.98	175	4
		7.98	186	7
		7.98	179	20
		8.98	181	12
		7.98	—	1
		7.98	196	71
		8.98	191	20

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Night At Studio 54	29	Curry, Tim	140	Johansen, David	117	Mas, Carlyne	164	Prine, John	120	Sun	190
A Taste Of Honey	168	Daniels, Charlie	13	John, Elton	123	Mass Production	51	Queen	88	Supertramp	4
Abba	43	Dire Straits	60	John, Robert	109	Mayfield, Curtis	87	Rabbitt, Eddie	100	Switch	70
AC/DC	40	Doobie Bros.	59	Johnson, Michael	170	Mcfadden & Whitehead	185	Rafferty, Gerry	90	Talking Heads	42
Ashford & Simpson	17	Dr. Hook	129	Joli, France	103	McGovern, Maureen	182	Rainbow	80	Taylor, James	84
Atlanta Rhythm Section	68	Dylan, Bob	14	Jones Girls	121	Metheny, Pat	200	Radio	64	Tchaikovsky, Bram	116
B-52's	75	Earth, Wind & Fire	9	Jones, Grace	173	Midler, Bette	151	Records	62	Thorogood, George	91
Bad Company	38	Edmunds, Dave	67	Jones, Rickie Lee	27	Mills, Stephanie	23	REO Speedwagon	37	Thorpe, Billy	39
Baez, Joan	125	Electric Light Orchestra	7	Journey	36	Mistress	157	Riperton, Minnie	56	Tosh, Peter	195
Barbieri, Gato	145	Ferguson, Maynard	194	Kansas	48	Mitchell, Joni	65	Robinson, Smokey	148	Tower Of Power	118
Bee Gees	55	Fiedler, Arthur	133	K C & Sunshine Band	112	Molly Hatchet	136	Rockets	158	Travers, Pat	35
Benson, George	191	Five Special	106	Kihn, Greg, Band	132	Morrison, Van	66	Rogers, Kenny	44	Triumph	107
Blackfoot	72	Foley, Ellen	138	King, B.B.	105	Nelson, Willie	199	Rose Royce	97	Van Halen	34,63
Blondie	54	Frampton, Peter	94	Kinks	22	Nelson, Willie & Russell, Leon	119	Ross, Diana	19	Village People	139,193
Blue Oyster Cult	79	GO	53	Kiss	30	Nesmith, Michael	144	Russell, Brenda	142	Ward, Anita	174
Browne, Tom	167	Gamma	153	Kluh, Earl	179	Newman, Randy	50	Sad Cafe	147	Warnes, Jennifer	160
Buffett, Jimmy	58	Gap Band	180	Knack	2	Night	143	Scorpions	71	Warwick, Dionne	16
Cale, J.J.	114	Gayle, Crystal	126	Kool & The Gang	163	Nightingale, Maxine	95	Seger, Bob	155	Werner, David	102
Cameo	41	Goffin, Louise	110	Larsen, Neil	154	Nugent, Ted	178	Shirts	186	Who, The	28
Cassidy, Shaun	134	Gomm, Ian	130	Led Zeppelin	1	Numan, Gary	135	Simon, Carly	197	Williams, Robin	21
Cars	3,26	Hagar, Sammy	83	Loggins, Nils	96	O Jays	47	Sinceros	189	Wings	32
Chandler, Gene	166	Haves, Isaac	192	Loggins, Dave	198	Palmer, Robert	20	Sister Sledge	149	Young, Neil	12
Charlie	86	Henderson, Michael	81	Lorber, Jeff	131	Parsons, Alan	74	Smith, Rex	101	Zappa, Frank	92
Cheap Trick	15	Hernandez, Patrick	152	Lowie, Nick	31	Peaches & Herb	93	Sniff 'N' The Tears	52		
Chic	6	Hudson, Al	187	Little River Band	10	Pendergrass, Teddy	18	Souther, J.D.	137		
Chicago	25	Hunter, Ian	113	Lloyd, Ian	56	Pleasure	99	Southside Johnny	46		
Clarke, Stanley	85	Isley Brothers	98	LTD	73	Pockets	184	Spyro Gyra	33		
Clash	176	Jackson, Joe	89	Mandrell, Barbara	181	Poco	111	Stanely, Michael, Band	183		
Commodores	5	Jackson, Michael	8	Mangione, Chuck	82	Point Blank	165	Stewart, John	57		
Con Funk Shun	76	James, Bob	45	Manilow, Barry	150	Pointer, Noel	159	Stewart, Rod	146		
Cooder, Ry	69	Jeffreys, Garland	175	Marie, Teena	161	Pointer Sisters	124	Streisand, Barbra	171		
Cougar, John	177	Jennings, Waylon	61	Marshall Tucker Band	196	Pousette-Dart	141	Styx	77		
Crusaders	24	Joel, Billy	122,162	Martin, Moon	128	Presley, Elvis	169	Summer, Donna	11		

CASH BOX TOP 100 ALBUMS

September 15, 1979

		Weeks On 9/8 Chart		Weeks On 9/8 Chart		Weeks On 9/8 Chart								
1	IN THROUGH THE OUT DOOR LED ZEPPELIN (Swan Song SS 16002)	8.98	1	2	33	MORNING DANCE SPYRO GYRA (Infinity INF-9004)	7.98	34	25	67	REPEAT WHEN NECESSARY DAVE EDMUNDS (Swan Song SS 8507)	7.98	72	8
2	GET THE KNACK THE KNACK (Capitol SO-11948)	7.98	2	12	34	VAN HALEN II VAN HALEN (Warner Bros. HS 3312)	8.98	31	23	68	UNDERDOG ATLANTA RHYTHM SECTION (Polydor PD-16200)	8.98	70	14
3	CANDY-O THE CARS (Elektra SE-507)	8.98	3	12	35	GO FOR WHAT YOU KNOW PAT TRAVERS BAND (Polydor PD-1-6202)	7.98	35	10	69	BOP TILL YOU DROP RY COODER (Warner Bros. BSK 3358)	7.98	74	8
4	BREAKFAST IN AMERICA SUPERTRAMP (A&M SP-3708)	8.98	4	25	36	EVOLUTION JOURNEY (Columbia FC 35797)	8.98	41	24	70	SWITCH II (Gordy/Motown G7-988RI)	7.98	58	18
5	MIDNIGHT MAGIC COMMODORES (Motown M8-926M1)	8.98	8	5	37	NINE LIVES REO SPEEDWAGON (Epic FE 35988)	8.98	33	7	71	LOVEDRIVE SCORPIONS (Mercury SRM-1-3795)	7.98	81	10
6	RISQUE CHIC (Atlantic SD 16003)	8.98	7	5	38	DESOLATION ANGELS BAD COMPANY (Swan Song SS 8506)	7.98	37	26	72	STRIKES BLACKFOOT (Atco SD 38-112)	7.98	68	24
7	DISCOVERY ELECTRIC LIGHT ORCHESTRA (Jet/CBS FZ 35769)	8.98	6	13	39	CHILDREN OF THE SUN BILLY THORPE (Polydor PD-1-6228)	7.98	40	20	73	DEVOTION LTD (A&M SP-4771)	7.98	73	12
8	OFF THE WALL MICHAEL JACKSON (Epic FE 35745)	8.98	15	3	40	HIGHWAY TO HELL AC/DC (Atlantic SD 19244)	7.98	48	5	74	EVE THE ALAN PARSONS PROJECT (Arista AL 9504)	8.98	—	1
9	I AM EARTH, WIND & FIRE (ARC/Columbia FC-35730)	8.98	9	14	41	SECRET OMEN CAMEO (Chocolate City/Casablanca CCLP 2008)	7.98	44	10	75	THE B-52S (Warner Bros. BSK 3355)	7.98	77	8
10	FIRST UNDER THE WIRE LITTLE RIVER BAND (Capitol SOO-11954)	8.98	10	6	42	FEAR OF MUSIC TALKING HEADS (Sire SRK 6076)	7.98	53	4	76	CANDY CON FUNK SHUN (Mercury SRM 1-3754)	7.98	78	18
11	BAD GIRLS DONNA SUMMER (Casablanca NBLP-2-7150)	13.98	5	18	43	VOULEZ-VOUS ABBA (Atlantic SD 16000)	8.98	32	12	77	PIECES OF EIGHT STYX (A&M SP 4724)	7.98	75	51
12	RUST NEVER SLEEPS NEIL YOUNG & CRAZY HORSE (Reprise HS 2295)	8.98	12	10	44	THE GAMBLER KENNY ROGERS (United Artists UA-LA-934)	7.98	43	40	78	THE MUPPET MOVIE ORIGINAL SOUNDTRACK (Atlantic SD 16001)	8.98	82	8
13	MILLION MILE REFLECTIONS CHARLIE DANIELS BAND (Epic JE-35751)	7.98	11	20	45	LUCKY SEVEN BOB JAMES (Tappan Zee/Columbia JC 36056)	7.98	47	6	79	MIRRORS BLUE OYSTER CULT (Columbia JC 36009)	7.98	66	11
14	SLOW TRAIN COMING BOB DYLAN (Columbia FC 36120)	8.98	42	2	46	THE JUKES SOUTHSIDE JOHNNY AND THE ASBURY JUKES (Mercury SRM-1-3793)	7.98	49	6	80	DOWN TO EARTH RAINBOW (Polydor PD-1-6221)	7.98	88	5
15	CHEAP TRICK AT BUDOKAN (Epic FE 35795)	8.98	13	30	47	IDENTIFY YOURSELF THE O'JAYS (Phila. Int'l./CBS FZ 36027)	8.98	61	2	81	DO IT ALL MICHAEL HENDERSON (Buddah/Arista BDS 5719)	7.98	52	9
16	DIONNE DIONNE WARWICK (Arista AB 4280)	7.98	21	16	48	MONOLITH KANSAS (Kirshner/CBS FZ 36008)	8.98	45	15	82	AN EVENING OF MAGIC CHUCK MANGIONE (A&M SP-6701)	13.98	76	11
17	STAY FREE ASHFORD AND SIMPSON (Warner Bros. HS 3357)	8.98	23	4	49	THE MAIN EVENT ORIGINAL SOUNDTRACK (Columbia JS 36115)	8.98	38	11	83	STREET MACHINE SAMMY HAGAR (Capitol ST-11983)	7.98	96	3
18	TEDDY TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36003)	8.98	14	13	50	BORN AGAIN RANDY NEWMAN (Warner Bros. HS-3346)	8.98	59	4	84	FLAG JAMES TAYLOR (Columbia FC 36058)	8.98	69	19
19	THE BOSS DIANA ROSS (Motown M7-923R1)	7.98	19	15	51	IN THE PUREST FORM MASS PRODUCTION (Cotillion/Atlantic SD 5211)	7.98	54	22	85	I WANNA PLAY FOR YOU STANLEY CLARKE (Nemperor PZ2 35680)	11.98	67	10
20	SECRETS ROBERT PALMER (Island ILPS 9544)	7.98	20	9	52	FICKLE HEART SNIFF 'N' THE TEARS (Atlantic SD 19242)	7.98	60	10	86	FIGHT DIRTY CHARLIE (Arista AB 4239)	7.98	102	4
21	REALITY... WHAT A CONCEPT ROBIN WILLIAMS (Casablanca NBLP 7162)	8.98	17	10	53	DISCO NIGHTS G.O. (Arista AB 4225)	7.98	55	25	87	HEARTBEAT CURTIS MAYFIELD (Curtom/RSO-1-3053)	7.98	104	8
22	LOW BUDGET THE KINKS (Arista AB 4240)	7.98	16	9	54	PARALLEL LINES BLONDIE (Chrysalis CHR 1192)	7.98	46	52	88	LIVE KILLERS QUEEN (Elektra BB-702)	12.98	80	11
23	WHAT CHA GONNA DO WITH MY LOVIN' STEPHANIE MILLS (20th Century-Fox/RCA T-583)	7.98	25	16	55	SPIRITS HAVING FLOWN THE BEE GEES (RSO RS 1-3041)	8.98	51	31	89	LOOK SHARP! JOE JACKSON (A&M SP 4743)	7.98	83	26
24	STREETLIFE CRUSADERS (MCA-3094)	7.98	24	16	56	MINNIE MINNIE RIPERTON (Capitol SO-11936)	7.98	50	20	90	NIGHT OWL GERRY RAFFERTY (United Artists UA-LA-958-1)	7.98	94	15
25	13 CHICAGO (Columbia FC 36105)	8.98	30	3	57	BOMBS AWAY DREAM BABIES JOHN STEWART (RSO RS-1-3051)	7.98	39	18	91	BETTER THAN THE REST GEORGE THOROGOOD AND THE DESTROYERS (MCA-3091)	7.98	101	4
26	THE CARS (Elektra 6E 135)	7.98	27	65	58	VOLCANO JIMMY BUFFETT (MCA-5102)	8.98	90	2	92	JOE'S GARAGE — ACT 1 FRANK ZAPPA (Zappa/Mercury SRZ-1-1603)	7.98	—	1
27	RICKIE LEE JONES (Warner Bros. BSK 3296)	7.98	18	25	59	MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK-3193)	8.98	62	39	93	2 HOT! PEACHES & HERB (MVP/Polydor PD-1-6172)	7.98	87	41
28	THE KIDS ARE ALRIGHT THE WHO (MCA 2-11005)	11.98	28	12	60	COMMUNIQUE DIRE STRAITS (Warner Bros. HS 3330)	8.98	57	12	94	WHERE I SHOULD BE PETER DINKlage (A&M SP 3710)	8.98	91	13
29	A NIGHT AT STUDIO 54 VARIOUS ARTISTS (Casablanca NBLP 2-7161)	13.98	29	9	61	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	7.98	63	21	95	LEAD ME ON MAXINE NIGHTINGALE (Windsong/RCA BXL 13401)	7.98	107	6
30	DYNASTY KISS (Casablanca NBLP-7152)	8.98	26	14	62	THE RECORDS (Virgin/Atlantic VA 13130)	7.98	71	6	96	NILS NILS LOFGREN (A&M SP 4756)	7.98	79	10
31	LABOUR OF LUST NICK LOWE (Columbia JC 36087)	7.98	36	12	63	VAN HALEN (Warner Bros. BSK 3075)	7.98	64	82	97	RAINBOW CONNECTION ROSE ROYCE (Whitfield/Warner Bros. WHS 3387)	8.98	114	2
32	BACK TO THE EGG WINGS (Columbia FC 36057)	8.98	22	12	64	ROCK ON RAYDIO (Arista AB 4212)	7.98	56	22	98	WINNER TAKES ALL THE ISLEY BROTHERS (T-Neck/CBS PZ2-36077)	13.98	85	15
					65	MINGUS JONI MITCHELL (Elektra SE-505)	8.98	65	12	99	FUTURE NOW PLEASURE (Fantasy F-9578)	7.98	111	7
					66	INTO THE MUSIC VAN MORRISON (Warner Bros. HS 3390)	8.98	84	2	100	LOVELINE EDDIE RABBITT (Elektra 6E-181)	7.98	103	16