

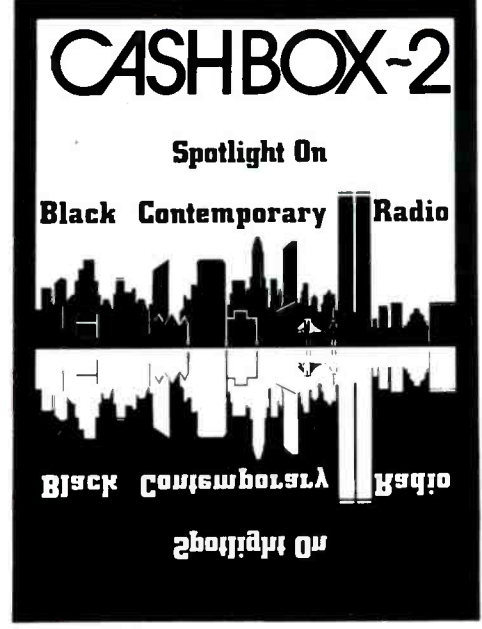
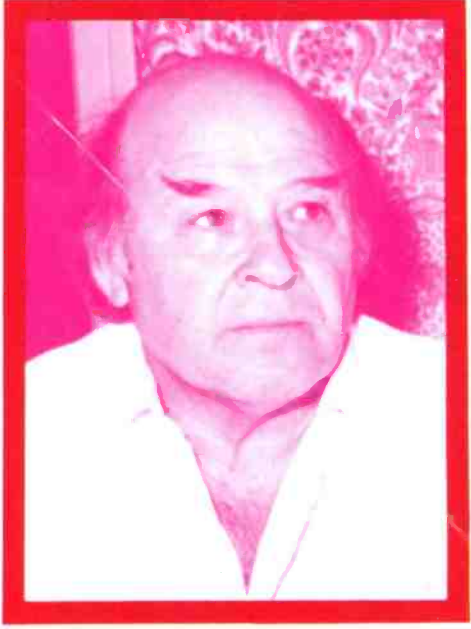
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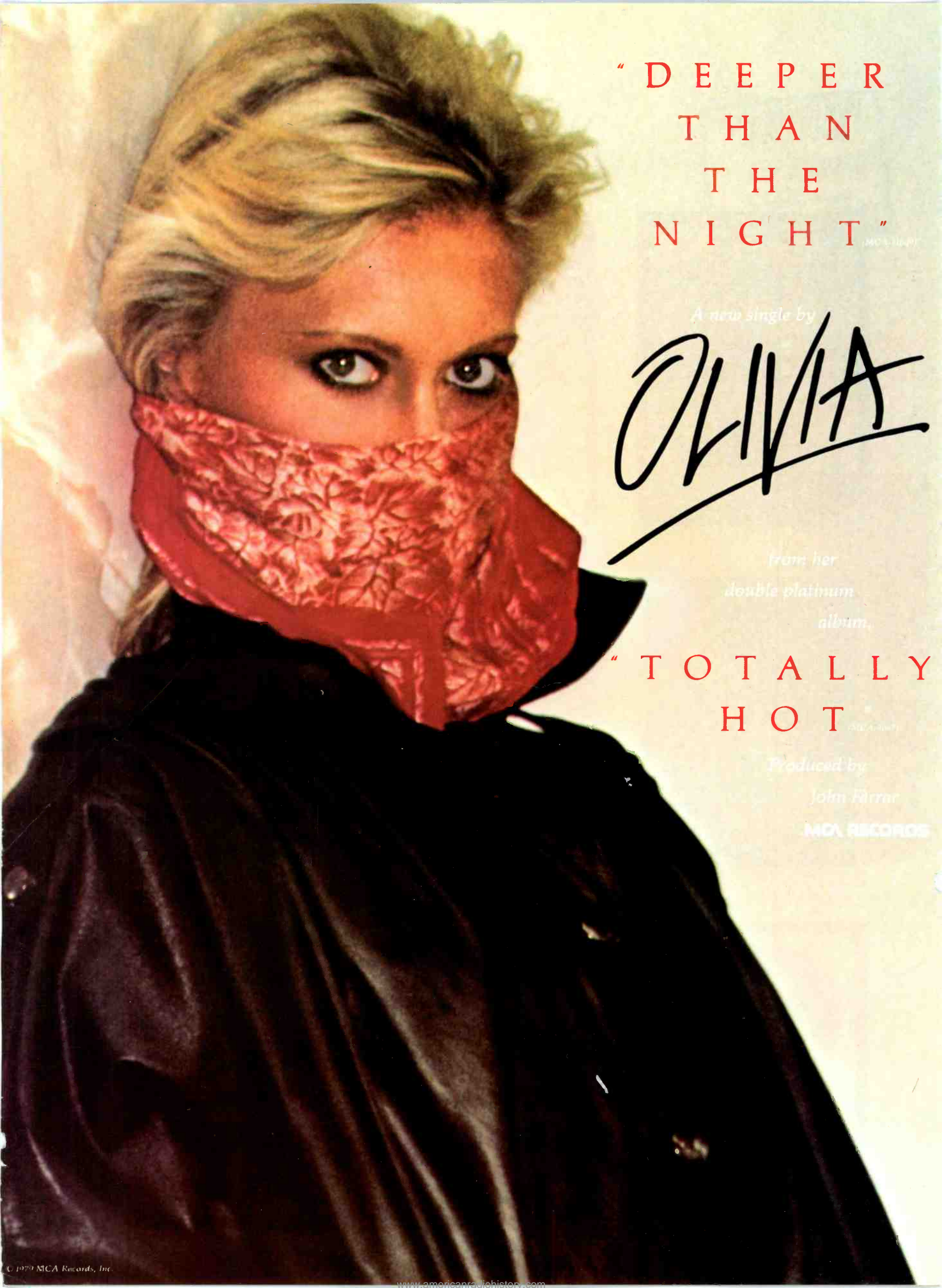
March 31, 1979

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## EDITORIAL Expanding Horizons

Although NARM maintains year-round activities and seminars for its vast membership, the annual convention remains as the single occasion where an immediate exchange and dissemination of ideas is possible for the many people who make up the retail and merchandising sector of the recording industry. Being the link in the industry chain that must deal with the consumer on a day-to-day basis, retailers and merchandisers must be provided with the information and equipment necessary to allow them to respond to the record buying public's need in the most efficient and complete possible manner.

The convention, we believe, can and does serve this important function.

A look at the agenda of this year's NARM conven-

tion, held in Hollywood, Fla. from March 23-27, underscores the fact that merchandisers are exhibiting an increasingly strong desire to learn more about their business. Presentations focusing on the relationships between the different parts of the industry, new approaches and applications of modern retail technology, such as barcoding, and a keynote address by Stan Cornyn on the necessity for a balance between commercialism and responsibility, all point to this.

As the world of music has taken on an international scope, so has the recording community; and the presence of many business people from around the world augurs well for a better understanding of the global workings of the industry.

# NEWS HIGHLIGHTS

- 21st Annual NARM Convention is underway in Hollywood, Florida (page 7).
- Label survey finds superstar albums set for release in second quarter (page 7).
- Anne Murray, Gino Vannelli and Nick Gilder capture top Juno awards (page 14).
- **Cash Box** Salute to Black Radio (page 50).
- MCA DiscoVision Supplement (page 66).
- "I Love You So" by Natalie Cole and "Evolution" by Journey are this week's top Album Picks (page 26).
- "Rhumba Girl" by Nicolette Larson and "Gone Long Gone" by Chicago are the top Singles Picks of the week (page 34).

## TOP POP DEBUTS

<b>SINGLES</b>	41	GOODNIGHT TONIGHT — Wings — Columbia
<b>ALBUMS</b>	51	BREAKFAST IN AMERICA — Supertramp — A&M

### POP SINGLE

**TRAGEDY**  
Bee Gees  
RSO

### R&B SINGLE

**DESTINY**  
The Jacksons  
Epic

### COUNTRY SINGLE

**I JUST FALL IN LOVE AGAIN**  
Anne Murray  
Capitol

### JAZZ

**LIVIN' INSIDE YOUR LOVE**  
George Benson  
Warner Bros.

## NUMBER ONES



The Jacksons

### POP ALBUM

**SPIRITS HAVING FLOWN**  
The Bee Gees  
RSO

### R&B ALBUM

**HE'S THE GREATEST DANCER**  
Sister Sledge  
Cotillion/Atlantic

### COUNTRY ALBUM

**THE GAMBLER**  
Kenny Rogers  
United Artists

### DISCO

**HE'S THE GREATEST DANCER/  
WE ARE FAMILY**  
Sister Sledge  
Cotillion/Atlantic

# CASH BOX TOP 100 SINGLES

March 31, 1979

		Weeks On Chart			Weeks On Chart			Weeks On Chart
1	TRAGEDY	3/24	8					
2	WHAT A FOOL BELIEVES		1	8				
3	DA YA THINK I'M SEXY		3	10				
4	I WILL SURVIVE		2	15				
5	SHAKE YOUR GROOVE THING		4	16				
6	SULTANS OF SWING		5	17				
7	KNOCK ON WOOD		7	9				
8	EVERY TIME I THINK OF YOU		11	10				
9	MUSIC BOX DANCER		9	14				
10	LADY		13	10				
11	HEAVEN KNOWS		12	12				
12	HEART OF GLASS		6	12				
13	BIG SHOT		21	8				
14	SUMBLIN' IN		14	8				
15	CRAZY LOVE		19	10				
16	I JUST FALL IN LOVE AGAIN		15	12				
17	I DON'T KNOW IF IT'S RIGHT		18	11				
18	WHAT YOU WON'T DO FOR LOVE		17	14				
19	I WANT YOUR LOVE		10	16				
20	FOREVER IN BLUE JEANS		25	8				
21	LIVIN' IT UP (FRIDAY NIGHT)		22	10				
22	FIRE		24	10				
23	HE'S THE GREATEST DANCER		8	21				
24	PRECIOUS LOVE		29	9				
25	MAYBE I'M A FOOL		26	8				
26	Y.M.C.A.		27	10				
27	LOVE BALLAD		16	24				
28	SHAKE YOUR BODY (DOWN TO THE GROUND)		32	6				
29	BUSTIN' LOOSE		33	7				
30	TAKE ME HOME		30	9				
31	DOG & BUTTERFLY		36	8				
32	IN THE NAVY		34	9				
33	BLOW AWAY		43	3				
34	EVERY WHICH WAY BUT LOOSE		39	6				
35	DON'T CRY OUT LOUD		35	11				
36	A LITTLE MORE LOVE		20	21				
37	I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)		23	19				
38	REUNITED		45	6				
39	KEEP ON DANCIN'		50	3				
40	SUPERMAN		42	7				
41	GOODNIGHT TONIGHT		44	10				
42	LE FREAK		—	1				
43	DANCIN' SHOES		28	23				
44	RUBBER BISCUIT		31	17				
45	WATCH OUT FOR LUCY		53	5				
46	JUST ONE LOOK		47	7				
47	ROXANNE		48	7				
48	THE GAMBLER		52	8				
49	LOVE IS THE ANSWER		37	20				
50	STAY THE NIGHT		60	4				
51	CHASE		55	6				
52	NOW THAT WE FOUND LOVE		38	11				
53	HERE COMES THE NIGHT		41	9				
54	IT HURTS SO BAD		57	5				
55	HAPPINESS		56	7				
56	SUCH A WOMAN		65	4				
57	HEARTACHES		67	4				
58	RENEGADE		61	5				
59	ELENA		64	3				
60	OUR LOVE IS INSANE		69	4				
61	JUST WHEN I NEEDED YOU MOST		63	6				
62	ROLLER		71	3				
63	GET USED TO IT		70	5				
64	OH HONEY		72	3				
65	LOVE TAKES TIME		68	10				
66	ROCK 'N' ROLL FANTASY		84	2				
67	I NEED YOUR HELP BARRY MANILOW		76	3				
68	SWEET LUI-LOUISE		87	2				
69	DON'T YOU WRITE HER OFF		87	3				
70	HARD TIMES FOR LOVERS		77	3				
71	DISCO NIGHTS (ROCK FREAK)		77	3				
72	BRIDGE OVER TROUBLED WATER		74	4				
73	CAN YOU READ MY MIND		82	3				
74	CRAZY LOVE		83	2				
75	MAKIN' IT		75	5				
76	FEELIN' SATISFIED		86	2				
77	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT		81	3				
78	GOOD TIMES ROLL		85	2				
79	CALIFORNIA DREAMIN'		79	3				
80	TAKE IT BACK		90	2				
81	I'LL SUPPLY THE LOVE		88	2				
82	SONG ON THE RADIO		46	8				
83	SOUL MAN		40	10				
84	RHUMBA GIRL		54	17				
85	GIVE ME AN INCH		—	1				
86	WHO DO YOU LOVE		—	1				
87	DIAMONDS		—	1				
88	NO TELL LOVER		—	1				
89	I'LL COME RUNNING		—	1				
90	HEART TO HEART		92	3				
91	JUST THE SAME WAY		93	3				
92	IT MUST BE LOVE		96	2				
93	SATURDAY NIGHT, SUNDAY MORNING		95	2				
94	LOVE AND DESIRE		97	2				
95	HOT NUMBER		99	2				
96	I NEVER SAID I LOVE YOU		98	2				
97	TOO MUCH HEAVEN		58	20				
98	WALKIN' THE FENCE		100	2				
99	I NEED YOU		—	1				
100	I'M NOT GONNA CRY ANYMORE		62	7				

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

A Little (John Farrar/Irving — BMI)	36	Goodnight Tonight (MPL — ASCAP)	41	It Must Be Love (Specolite/Traco — ASCAP)	92	Rumba Girl (4th Floor — ASCAP)	84
Big Str of (Impulsive/April — ASCAP)	13	Happiness (Warner-Tamberlane/Marsaint — BMI)	55	I Want Your (Chic/Cotillion — BMI)	19	Rock 'N' Roll (Badco — ASCAP)	66
Blow Away (Ganga — BMI)	33	Hard Times (Careers — BMI)	70	I Will Survive (Perren-Vibes — ASCAP)	4	Roller (Goody Two Tunes — BMI)	62
Bridge Over Troubled (Paul Simon — BMI)	72	Heartaches (Turnup Music — PRO)	57	Just One Look (Premier — BMI)	46	Roxanne (Virgin — ASCAP)	47
Bustin' Loose (Nouveau/Accent — BMI)	29	Heart Of Glass (Rare Blue/Monster — ASCAP)	12	Just The Same (Weed High Nightmare — BMI)	91	Rubber Biscuit (Abram R. Levy & Father — BMI)	44
California Dreamin' (American Broadcasting — ASCAP)	79	Heart To Heart (ATV/Mann & Weil — BMI)	90	Just When I Needed You (Fourth Floor — ASCAP)	61	Saturday Night, Sunday Morning (Colgems — EMI/Jobete — ASCAP)	93
Can You Read (Warner-Tamberlane — BMI)	73	Heaven Knows (Rick's Music/Say Yes — BMI)	11	Keep On Dancin'	39	Shake Your Body (Peacock — BMI)	28
Chase (Gold Horizon — BMI)	51	Here Comes (Irving — BMI)	53	Knock On Wood (East Memphis — BMI)	7	Shake Your (Perren-Vibes — ASCAP)	5
Crazy Love (Pirooting — ASCAP)	15	He's The Greatest (Chic — BMI)	23	Lady (Screen Gems-EMI — BMI)	10	Song On The Radio (DJM/Frajous/Approximate)	82
Crazy Love (Pangola/Careers — BMI)	74	Hot Number (Sherlyn-Lindseyanne/Buckaroo — BMI)	95	Le Freak (Chic — BMI)	42	Soul Man (Walden/Birdes — ASCAP)	83
Da Ya Think (Riva/WB/Nite-Stalk — ASCAP)	3	I Don't Know (Six Continents/Mills And Mills — BMI)	17	Live It Up (Mighty Three — BMI)	21	Stay The Night (Farflap — BMI)	50
Dancin' Shoes (Canal — BMI)	43	If Loving You (East Memphis/Klondike — BMI)	77	Love And (Aliza-Thorah/On Beat — BMI/ASCAP)	94	Stumblin' In (Chinnichap/Careers — BMI)	14
Diamonds (Magnet — ASCAP)	87	I Got My Mind (Lucky Three/Henry Suemay — BMI)	37	Love Ballad (Unichappell — BMI)	27	Such A Woman (Morningdew — BMI)	56
Disco Nights (G.O./Arista — ASCAP)	71	I Just Fall (Peso/Hobby Horse/Cotton Pickin' Songs — BMI/ASCAP)	16	Love Takes Time (Earlmark/Fiction — BMI)	49	Sultans (Straitjacket/Aimo — ASCAP)	6
Don't Cry Out (Irving/Woolnough/Jemava/Unichappell/Begonia — BMI)	35	I Need You (C.A.M. — BMI)	99	Love Takes Time (Orleansongs — ASCAP)	65	Superman (Peer International — BMI)	40
Don't You Write Her Off (Little Bear/Red Shift — BMI)	69	I Need Your Help (Ray Stevens — BMI)	67	Makin' It (Perren-Vibes — ASCAP)	75	Sweet Lui-Louise (Survivor-Pro/Uskids — BMI)	68
Elena (Likewise — ASCAP/Warner Bros. — BMI)	59	I Never Said I (Cass David/Chess — ASCAP)	96	Maybe I'm A Fool (Grajonca/Island — BMI)	25	Take It Back (Center City — ASCAP)	80
Every Time (X-Ray/Jacon — BMI)	8	I'll Come Running (Morgan Creek/Bandler-Koppelman — ASCAP)	89	Music Box Dancer (Unichappell — BMI)	9	Take Me Home (Rick's — BMI)	30
Every Which Way (Peso/Warner-Tamberlane/Makyle — BMI)	34	I'll Supply (Hudmar — ASCAP)	81	No Tell Lover (Com/Street Sense/Polish Prince — ASCAP)	88	The Gambler (Writers Night — ASCAP)	48
Feelin' Satisfied (Pure Songs — ASCAP)	76	I'm Not Gonna (Mandy — ASCAP)	100	Now That We Found (Mighty Three — BMI)	52	Too Much (Unicef — BMI)	97
Fire (Bruce Springsteen — ASCAP)	22	In The Navy (Can't Stop — BMI)	32	Oh Honey (Screen Gems/EMI — BMI)	64	Tragedy (Stigwood/Unichappell — BMI)	1
Forever In Blue Jeans (Stoneridge — ASCAP)	20	It Hurts (Aimo/Brown/Quixotic — ASCAP)	54	Our Love Is (Desmobile/Managed — ASCAP)	60	Walkin' The Fence (World Song — ASCAP)	98
Get Used To It (See This House/Spikes — ASCAP)	63			Precious Love (Glenwood/Cigar — ASCAP)	24	Watch Out (Stigwood/Unichappell — BMI)	45
Give Me An Inch (Ackee — ASCAP)	85			Renegade (Aimo/Stygian — ASCAP)	58	What A Fool (Snug — BMI/Milk Money — ASCAP)	2
Good Times Roll (Lido — BMI)	78			Reunited (Perren-Vibes — ASCAP)	38	What You Won't Do For Love (Sherlyn/Lindseyanne — BMI)	18
						Who Do You (ARC — EMI)	86
						Y.M.C.A. (Greenlight — ASCAP)	26

★ 12" Available For Sale



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

**DOUBLE BREASTED, PIN-STRIPED ROCK 'N' ROLL  
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# Gambler



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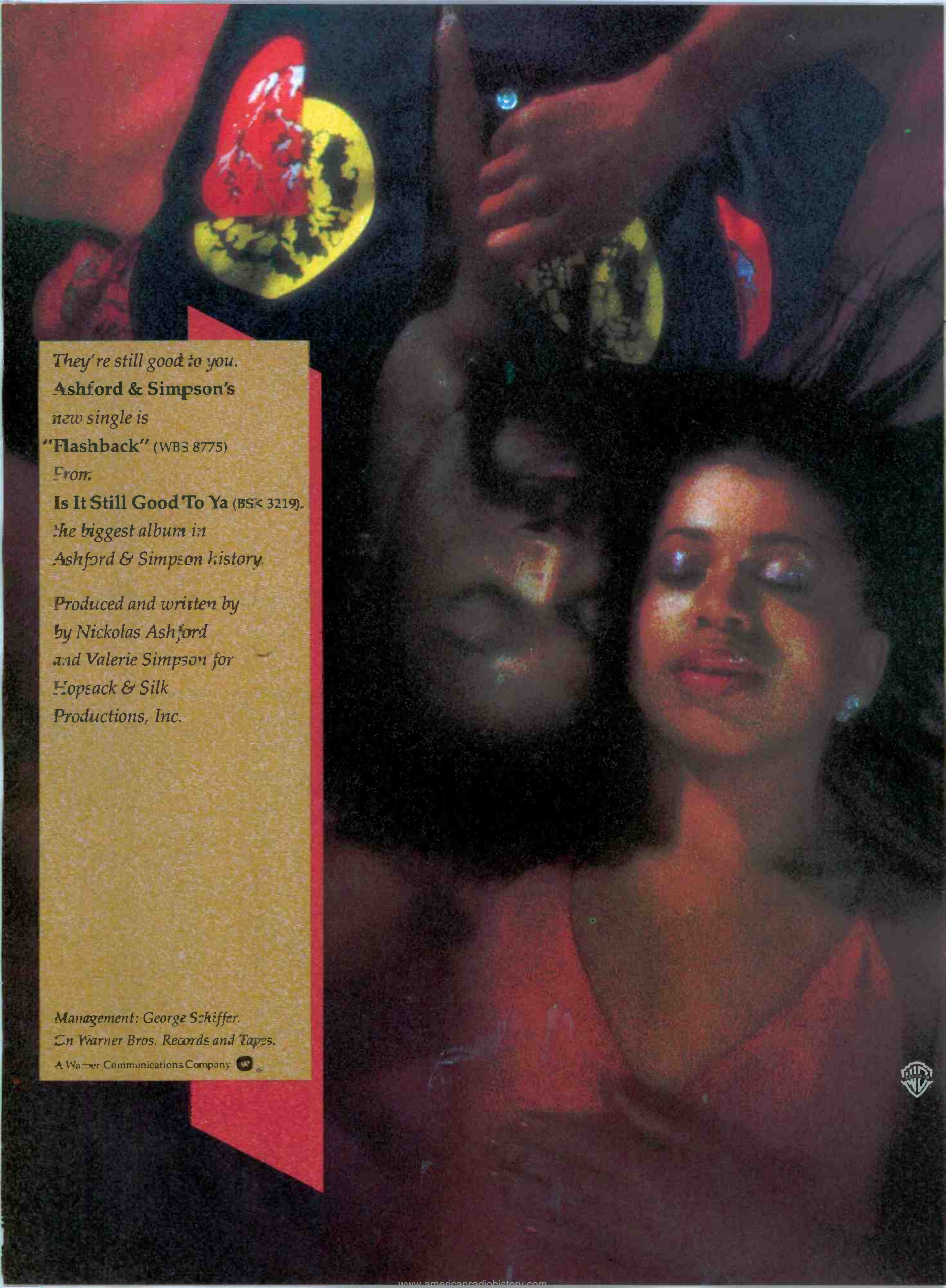
**THEIR DEBUT ALBUM**



PRODUCED BY JEFF GLIXMAN  
FOR GLIXMAN PRODUCTIONS  
DIRECTION: **CON-MAN**  
DOUG BANKER & ANDY DE FALCO

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**"Flashback"** (WB3 8775)


*From:*

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# CASH BOX NEWS



**FARACI IN PHILLY** — Vic Faraci, WEA executive vice president, recently took time out from his series of marketing meetings to meet with some dealers in the Philadelphia market. Pictured **standing** above are (l-r): Rich Cervino, WEA Philadelphia sales manager; Jerry Shulman, Shulman Distributors; Jim Schwartz, Schwartz Bros.; Faraci; Lee Swede, Shulman Dist.; Ray Milanese, WEA sales; Morrie Sloan, WEA sales; and Peter Stocke, WEA Philadelphia branch manager. Shown **kneeling** are (l-r): Norman Cooper, Norman Cooper, Inc.; and Jerry Rappaport, Statewide Consumers.

## Survey Of Coming Releases Finds Superstar Albums Due

by Joey Berlin and Marc Cetner

LOS ANGELES — Paul McCartney's debut album for Columbia and Motown's first album from Stevie Wonder since "Songs In The Key Of Life" highlight a long list of blockbuster LPs scheduled for second quarter release, according to a **Cash Box** survey of major record companies.

Following a relatively slow winter quarter for major releases, the list of "superstar" albums due in the spring is quite long. Among the platinum acts coming out with new product are the Eagles, Peter Frampton, David Bowie, Earth, Wind & Fire, Donna Summer, James Taylor, Neil Young, Ted Nugent, Diana Ross, Yes, the Commodores, Aerosmith, Kiss, Atlanta Rhythm Section, Chuck Mangione, Little River Band, Meatloaf, Village People, Carly Simon, Marshall Tucker Band, Thin Lizzy, Curtis Mayfield, Gerry Rafferty, Kansas, Van Halen, Burt Bacharach, Smokey Robinson, Eddie Rabbitt, Michael Jackson, Joan Baez, Emerson, Lake & Palmer, Paul Williams and Weather Report.

Other million-sellers tentatively slated for spring releases are Waylon Jennings, Dolly Parton, Electric Light Orchestra, Cheap Trick, Queen and the Cars.

With consumer acceptance of the \$8.98 list price for selected LPs demonstrated (as evidenced by six of the top 10 single albums on this week's **Cash Box** Top 200 Albums chart carrying \$8.98 lists), the majority of the coming releases listed above will list at \$8.98.

"All of our \$8.98 list albums have done extremely well," noted Tom McGuiness, CBS Records sales and distribution vice president. "Superstar releases will continue to list at \$8.98 and it's hard to imagine why the industry would retreat from the new pricing."

The success of comedy albums from Steve Martin, Richard Pryor and others has apparently encouraged labels to sign some of today's most successful comedians. Casablanca is in the forefront of this area, with recorded live albums due from Lenny and the Squigtones in April and Robin "Mork" Williams in May and a Woody Allen repackaged set for April release. Warner Bros. is expecting a May release from Gilda Radner, who like Blues Brothers John Belushi and Dan Aykroyd is a regular on NBC-TV's "Saturday Night Live."

### CBS Plans

Columbia is kicking off the second quarter with two special sales programs for its R&B, jazz and progressive catalogs and its

country catalog. The programs began March 26 and will offer customer incentives through May 4.

Along with \$8.98 list albums from McCartney, Earth, Wind & Fire, Taylor and Aerosmith, other highlights from Columbia's spring release schedule include new studio efforts from Blue Oyster Cult, Walter Egan, Ron Wood and Mick Taylor, and a

(continued on page 5)

## Goldman Urges Independent Labels To Sign Long-Term Pacts With Indie Distributors

by Leo Sacks

HOLLYWOOD, Fla. — In a major address delivered at the currently convening NARM convention here, Elliot Goldman, executive vice president and general manager of Arista Records, urged that independent manufacturers and independent distributors enter into a "formal contractual relationship" keyed to a mutual exchange of benefits.

"Certainly, maximum flexibility is lost by the independent manufacturer in com-

## Cornyn Raps Preoccupation With Profits In NARM Address

by Alan Sutton and Joey Berlin

HOLLYWOOD, Fla. — Unless the record industry reverses its present conservative business stance, it will blow a rare opportunity to enhance the lives of future generations, Stan Cornyn says in his keynote address to the 21st NARM convention underway here.

"I'm not about to suggest we stop being in business," says Cornyn, executive vice president/director of creative services for Warner Bros. Records. "But, in order to bring some more 'civilizing' to our audiences, it may require some easing up on the commercial accelerator from time-to-time.

"I suggest simply that as a group and individually, we recall our responsibility to enhance the lives of our children, our customers. To open new doors to them. To show them that life, that music is marvelously varied."

But, Cornyn adds, it will be difficult — if not impossible — for this goal to be realized under the present business climate. "I sense that in today's business, the level of pure competition is up," he says.

### Additional NARM coverage begins on page 24.

"Record companies compete for artists. Radio competes for ratings. Wholesalers compete for lines. Retailers compete for traffic. Artists compete for royalties.

"That competition can become a preoc-

cupation." And if the trend continues, according to Cornyn, "We might be down, like television, to three networks — all copying one another, all jiggling the safest, least objectionable fare before our eyes."

In other words, Cornyn goes on to say, "There is a clear and present danger of boredom in our society . . . and we have a power to do something to reverse that."

And what is the source of that power? According to Cornyn, it is based on

(continued on page 58)

## Synthesis Of Rock And Disco Finding New Acceptability

by Aaron Fuchs

NEW YORK — Disco and rock, once considered twains that would never meet, today are interacting more than ever. Key facets of this interaction are the entrance of rock stars into the disco market and the emergence of disco radio as a new avenue for breaking records.

To be sure, the two types of music have had a history of separatism, due to both a mutual resistance of audiences and early attempts at synthesis that ended in failure. Only within the past year has the situation changed.

One observer who has noticed this change is Jerry Love, head of Love-Zager

(continued on page 64)

miting to an independent distributor for a specific period of time," he said. "But that's true about any contractual relationship, whether it covers company employment, recording a song or hitting a baseball. It's simply a matter of measuring the benefits to be derived from that contract against the benefits yielded."

### Reaffirms Indie Ties

Goldman reaffirmed the fact that Arista intends to remain an independent distributed label, "not in defense of a principle, but because we believe a correctly

structured situation in that area will be the most productive for us." He added that "we will move ahead to discussions with all of our present independent distributors and, where necessary, with alternative sources of independent distribution to secure for our artists and our company the best service and broadest market penetration possible."

### Reliance On New Artists

Noting the reliance of independent labels on new artists, Goldman suggested that independent manufacturers and independent distributors work out a means of decreasing the risk and increasing the profits in this vital area.

"Naturally, the money expended by the independent manufacturer in recording new artists carries a much higher degree of risk than recording costs on his established artists," he said. "Similarly, the amounts of money expended by the independent manufacturer on the marketing of product from new artists represents a much higher percentage of his sales dollar than it does on his established artists. Under sound economics, this substantial reduction in margin to the independent manufacturer during the early stages of a new artist's album sales would normally result in a stable price structure for that album during the initial stages of its release. But this economic principle hasn't applied in our business because of the competitive practice of discounting new product. It also conflicts with the fact that the independent distributor has to also expend greater resources of time and money in trying to help establish a new artist in his marketplace.

"I'll leave for another time and place my views on the strange economics of this industry. For present purposes, I think it is sufficient to raise the issue and state my

(continued on page 44)



**SANTANA AND MONEY** — Columbia Records recently feted artists Santana and Eddie Money following their performances at Madison Square Garden. Pictured in **front** are (l-r): Devadip Carlos Santana and Eddie Money. **Standing** are (l-r): Bruce Botnick, Eddie Money's producer; Ken Sasano, director of Columbia west coast product management; Bill Graham, manager of both artists; Jack Craig, senior vice president and general manager of Columbia Records; Paul Smith, senior vice president and general manager of marketing for CBS Records; Ed Hynes, vice president of national promotion for Columbia Records; and Joe Mansfield, vice president of marketing for Columbia Records.

# UK Press Plays Key Role In Setting Trends, Breaking Acts

by Nick Underwood

*The British consumer music press holds more power to mold opinion and create new trends in an established music market than perhaps any other music press faction in the world. In the following article Cash Box examines the power of the press from the viewpoint of two record company marketing executives and from the editor of the New Musical Express magazine.*

LONDON — The three main UK consumer music publications, *New Musical Express*, *Melody Maker* and *Sounds*, all possess the ability to form musical tastes, and create a demand for an artist unequalled in other record markets. From a marketing standpoint, Jerry Turner, general manager of CBS-U.K., feels that the press in the U.K. is as powerful for English record marketing as radio is for his American counterparts.

"American managers, it generally seems, are purely interested in radio," said Turner. "It is the basis for marketing and advertising over there. I believe that in the U.K. the press fulfills that position here. It's as important for us as radio is to the Americans. Basically, this is because there is little press over there and what press there is doesn't have the same influencing power that it does here. And it's also true to say that in breaking a new band in the U.K., one of the most vital elements is finding a champion-journalist for that band; someone who will consistently stay behind an act with positive copy."

## Publicity Dept. Key

Due to the importance of finding and maintaining the interest of a champion journalist, most record company marketing people work closely alongside label publicity officers. Ian Groves of E/P/A-U.K. Records comments, "We always work hand in hand with our press officers. If we get good mileage editorially in a paper then it makes sense for us to advertise in that paper, to reinforce that impact. However, it doesn't work the other way around. That is, just because we advertise first in a paper, that doesn't mean we can expect editorial

copy to flow behind. The advertising and editorial departments of the U.K. press work very independently from each other. The editorial staff are not influenced at all by what ad's are placed and I think it's wrong to think they should influence each other."

Jerry Turner's comments conform to those of Groves. "My view of the press is primarily that I do not believe advertising in *N.M.E.*, *Sounds* or *Melody Maker* influences very many people. What it is doing is 'announcing' and making readers aware of a new album release or whatever. It's the old story though; let me choose between getting a couple of paragraphs of editorial or placing a full-page advert, and I'll take

(continued on page 74)

# Polydor Expands In Rock; Seeks Diversified Success

by Charles Paikert

NEW YORK — Polydor Records is determined to complement its current chart success with disco records by establishing a number of strong acts in other fields, particular rock and roll, according to Fred Haayen, president of the label.

In an exclusive *Cash Box* interview, Haayen, who became president of Polydor in March, 1978, and Dick Kline, who was named executive vice president of Polydor in September 1978, detailed their plans and the steps they have taken since their appointments to establish Polydor as a major record record company.

Haayen reaffirmed Polydor's long-term commitment to the disco market, citing the label's recent disco crossover hits: "I Will Survive" by Gloria Gaynor, "I Love The Nightlife," by Alicia Bridges, and "Shake Your Groove Thing" by Peaches and Herb.

## Separate Disco Division

Polydor plans to debut a separate disco division in the near future, Haayen said. He added, "We want to establish the fact that we're into disco, that we like it, and that if it's in the grooves, we can bring it home. We're



**THE MARTIN MULL SHOW** — Martin Mull cut the tracks for his first Elektra/Asylum LP before a live industry audience at Wally Heider Studios in L.A. recently. Pictured above after a show are (l-r): Mull, producer Bones Howe, Mull sideman Ed Wise and E/A artist Tom Waits.

going to market disco even more intensively in the future, with an emphasis on breaking acts. We don't just want to have production deals without acts we can work with."

Kline also stressed Polydor's placing "a good portion of our emphasis and direction into disco, which to me is another form of rhythm and blues. We've made long term commitments to producers and artists, but there's no doubt that developing disco artists is the next phase. We have to make the group identifiable to the public."

## Rock Challenge

While buoyed by Polydor's disco success, both Haayen and Kline admitted that the most crucial challenge they face lies in establishing strong rock acts to complement the Atlanta Rhythm Section on the label's roster. In response to that challenge, the executives cited the signings of U.K.; Godley, Creme, and Manzanera; Robert Fripp; Blackjack; Bill Bruford; Missouri; the Faragher Brothers and Buckeye. They also noted several rock acts which had been retained on the roster, including Pat

(continued on page 68)

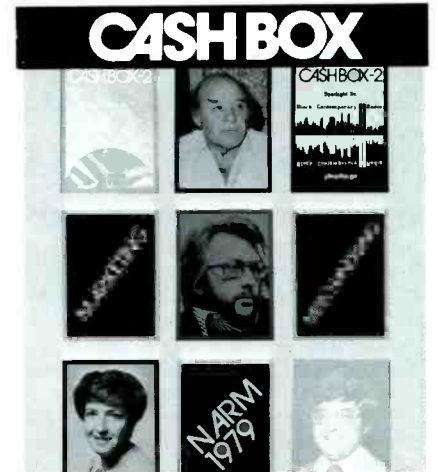
# Legal Conflict Looms Over MCA Thorogood Albums

by Joey Berlin & Dale Kawashima

LOS ANGELES — A complicated legal battle is shaping up over MCA Records' plans to release an album of material recorded by George Thorogood five years ago. Last week MCA revealed its intention to issue the first of two Thorogood albums. "The Best Of The Rest," on April 20 and Thorogood and his present label, Rounder Records, have responded with a threat to take MCA to court to prevent the album's release.

A statement issued by Rounder said the Boston-based independent label and Thorogood are "shocked and disillusioned to find that old tapes recorded during the band's formative stages nearly

(continued on page 44)



In this issue, *Cash Box* salutes NARM's 21st annual convention and some of the people who are instrumental in making it happen. Pictured on the cover are but a handful of the many individuals whose contributions to the organization and direction of the convention have made it a most informative and pleasurable experience for everyone involved; keynote/speaker and Warner Bros. Records executive Stan Cornyn and NARM executives John Cohen, Joe Cohen and Mickey Granberg.

In keeping with the theme of the convention, "Today's success: Tomorrow's opportunity," *Cash Box* offers two special sections focusing on the present and future significance of MCA's DiscoVision and Black Radio, both of which will be prominently featured in presentations during the course of the convention. Also included in the book are interviews with NARM board members, highlighting their feelings on what will be some of the important issues discussed in Florida.

# Manufacturers Probed On Disco Marketing

by Ken Terry & Charles Paikert

*The nationwide disco explosion has created many new opportunities and a few problems, as well, for record manufacturers and retailers. Last week, in the first of a two-part series, Cash Box surveyed retailers on the subject of disco merchandising and the availability of product. In the following article, we offer a cross-section of label opinion on disco marketing.*

NEW YORK — Responding to the feeling of some dealers that manufacturers have marketed disco in a haphazard fashion, several label spokesmen noted that disco is still a relatively new and unknown medium, and that mistakes are bound to occur as people try to find the best way of dealing with it.

"Everybody's learning," commented Tony King, director of disco marketing for

RCA Records. "That's the thing about this whole market at the moment: Everybody's in a learning position, retailers, record company employees, even DJs . . . In something that's growing so fast, there's bound to be areas where you make mistakes and fall over yourself. And then you think, 'Hold on a minute, there's got to be a better way of doing this.'"

Jon Peisinger, vice president of marketing development for Polygram Distribution, made a similar point: "I think that because the disco explosion is still a recent phenomenon, people are continuing to test-market, in effect. You certainly can't approach disco at this stage with any hard-and-fast principles or policies."

One of the more commonly cited problems in disco marketing is the discrepancy that has existed in some cases between the disco mix on a 12-inch record and the album version of the same song. Customers who have heard the longer version at the disco or on the radio have been unhappy when they discovered that the LP contained a shorter cut. While the label executives acknowledged that this had occasionally happened in the past, especially where a track had been remixed for disco play after the album's release, they stated that it is now standard policy to include the disco version on the album.

"We're very concerned from a marketing standpoint that the 12-inch version be in-

(continued on page 41)



**INTERWORLD SOUNDTRACKS TO CBS** — CBS Records has signed a production agreement with Interworld Music Group whereby movie soundtracks will be brought to CBS for release. Pictured at the signing are (l-r): Mike Stewart, president of Interworld Music Group; Walter Yetnikoff, president of CBS Records Group; and Bruce Lundvall, president of CBS Records Division.

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# VAN HALEN II



ONE YEAR AGO THIS WEEK,  
VAN HALEN RELEASED THEIR FIRST ALBUM.  
FEW RECORDS HAPPENED FASTER.  
THIS WEEK, TWO MILLION ALBUMS LATER,  
THERE'S VAN HALEN II.  
THIS TIME, THERE'S NO MISTAKING AMERICA'S  
HOTTEST BIG ROCK BAND FOR ANYTHING BUT.

VAN HALEN II  
Produced by Ted Templeman  
On Warner Bros. records & tapes HS 3312



## NEW FACES TO WATCH



### Gary's Gang

Those who think that disco is the dehumanized end product of a cold, technological system would be quite surprised by the success story of Gary's Gang. The group's smash hit, "Keep On Dancin'," currently Top Five disco and bulleting up the **Cash Box** pop and black music charts, was recorded in its entirety — along with the Sam/Columbia album of the same name — in a garage in Queens, and if that isn't enough to dispel your average disco myth, the record, with its sprightly mood, fresh vocals, and captivating xylophone hook, perfectly creates a pop style within a disco framework.

The seven-man group consisting of percussionist Bill Catlano, 28; woodwind player Bob Froman, 24; keyboardist Al Lauricella, 19; second keyboardist Rino Minetti, 20; trombonist Jay Leon, 23; guitarist/arranger/producer Eric Matthew, 25; and drummer/associate producer Gary Turnier. Most of the group members hail from the Richmond Hills section of Queens, about which Matthew says, "Queens people aren't as trendy as Manhattan people; they don't go out and buy every record just because it's just come out. For a record to make it out here it's got to be a good pop record, and our music reflects those tastes."

Matthew and Turnier, co-founders of Gary's Gang, began developing that music in their early teens. "Eric and myself were close friends who lived down the block from each other," says Turnier. They started their first band at age 13, "a trio doing Ventures stuff," and teamed up for a succession of musical endeavors that included school orchestras and bar and wedding bands. While Gary went on to the High School of Performing Arts in Manhattan and pursued a degree in education at college, Eric, who had been fiddling with tape recorders since boyhood, began building an eight-track studio in his family garage. Beginning with demo tapes for local bands and commercials for local businesses, Matthew honed his production chops and actually produced a local disco hit last fall, called "Doin' the Best That I Can," for singer Betty Lavette.

But the turning point for Matthews and Turner came when the duo learned that a major record company was selling some of its used recording equipment, and they decided to jointly invest in a 16-track recorder. "I made it by 15¢," recalls Eric, "and had to Master Charge the truck to pick it up." Ironically, the first song that the group produced out of the studio, one which was made "only so we could sell it to cover the time we put into it" was "Keep on Dancin'." To further the irony, the infectious xylophone hook that powers the record came about when Gary "went by his mother's, looking for some underwear, and found this old custom-made xylophone he had from high school. He walked into the studio with it, and it was used for one of our last overdubs," recalls Eric.

Turnier and Matthew then arranged to have the record released through the then-independent Sam Records. "We were aware of Sam Weiss," says Matthew of the label's president. "We knew that he was able to bring name hits, and that because of the label's small size we'd get the attention we wanted."



### Cindy Bullens

Cindy Bullens might well be an enigma in the rock and roll business. She's not out to achieve fame and fortune. Not anymore, anyway. She said she got a big enough dose of that touring with Elton John.

But what Cindy is out to do is make music. And she's learned how to do that from some of the grand wizards of the business, namely Elton and a guy named Bobby Neuwirth.

Fresh from a successful tour across the United States, Cindy told **Cash Box** in a lucid, frank manner about her life in a musical fantasy, and what she hopes to reap from the sometimes stingy harvest of chart-making records.

Cindy cut her teeth on rock and roll music. While most kids her age were playing with dolls and forming Beaver Cleaver fan clubs, Cindy was twisting to Chubby Checker and writing infant rock songs.

"My first conscious memory of a song was Little Richard's 'Tutti Frutti' — it struck me," Bullens recalled. "I was four-years old, and I knew that was it. I started writing my own rock 'n' roll songs when I was eight — I didn't even realize I was doing anything. I was just making up these songs."

Like so many artists who grew up in the music-rich era of the 60s, Bullens' roots are based in the music of the Stones, the Beatles and Jimi Hendrix.

After barely escaping the summer-stock/acting syndrome, Bullens headed for LA.

Before she started making the right connections in the L.A. elite, Bullens supported herself by pumping gas in a Phillips 66 station on Santa Monica Blvd. in Westwood. She soon hooked up with songwriter Bob Crewe, and two disco hits, "Hollywood Hot" and "Street Talk" were the result of that collaboration.

Bullens said her next meeting, with Bobby Neuwirth, was probably one of the most important incidents in her life.

"Bobby is my guardian angel," she said. "He is the kind of guy who gets the right people together at the right time. He got me involved with the Dylan thing."

The "Dylan thing" was a two-city stint with Dylan's Rolling Thunder Revue, which would have been longer had she not already been committed to Elton John. Cindy sang backing vocals on two of Elton's tours, as well as on his "Blue Moves" album.

During this period of her life, she also found time to sing on Rod Stewart's "Atlantic Crossing," and join the line-up of guest artists appearing on the "Grease" soundtrack. On that LP she sang three cuts.

And now she has her own album out with United Artists. "Desire Wire" offers several delectable slices of the total Bullens — singer, songwriter and uninhibited performer. She's happy with the record, her record company is happy with the record, and the public seems to be responding.

"The album is doing real well," Bullens mused. "And I'm very happy. My goal is not to become rich; it is not to become famous. It's just to do what I'm doing. I am doing right now exactly what I've always wanted to do in my life, and I want to continue doing it as long as I can."

If Bullens' debut album is any indication of things to come, she should be doing just that.

## Industry Mingles With Carter; Honors Sills, Black Music

### 1,000 Attend RIAA Cultural Awards Dinner

by Joanne Ostrow

WASHINGTON, D.C. — Dividing attention between two diverse elements of the industry, the RIAA's eleventh annual cultural awards dinner honored opera singer Beverly Sills and the newly formed Black Music Association.

Some 1,000 guests attended the affair, including more than 150 members of Congress, a Cabinet-level official (Secretary of the Interior Cecil Andrus), key agency and White House representatives (Hamilton Jordan, Chip Carter), as well as record industry executives and performers.

The lavish black tie gathering is a favorite of Washington cultural and government luminaries, many of whom brought their offspring for a special disco-dinner of their own. The teens later joined the other guests for entertainment by Marilyn McCoo and Billy Davis Jr., and George Benson.

Stanley Gortikov, RIAA president, said

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### Record Execs, Artists Welcomed At White House

by Joanne Ostrow

WASHINGTON, D.C. — Top record industry executives and artists checked in at the White House on March 20 at an afternoon reception hosted by President Jimmy Carter.

Speaking to approximately 150 guests in the East Room of the White House, President Carter praised the industry for its "extremely beneficial impact throughout the world." He noted that he spends 10 hours a day with the industry, meaning the recorded music (mostly classical) piped into the Oval Office. He went on to describe the industry as "innovative, dynamic, stimulating, pleasant — and profitable." There was much laughter from the audience on that last word and the President continued: "I just wanted to see which of those adjectives appealed to you the most."

He thanked his "many friends" in the business who, he said, lent him support even when he was personally "at the bottom of the charts." Among those Carter spotted in the crowd were "his dancing partner" Beverly Sills, whose accomplishments he praised, and Chet Atkins, whose performances he labelled "electrifying."

Stressing his personal relationship with Capricorn Records president Phil Walden, Carter said he had learned about the problems of "parity for performers" and developed a partnership with the industry.

Alluding to his recent difficult negotiations in the Mideast, Carter said, "This is one industry successful in bridging gaps throughout the world across the most impenetrable political borders."

After his brief talk, the President was handed a copy of "The Jimmy Carter March," composed by Harvey Litkei. (Litkei has written marches for four past-presidents: the LBJ march was played during the inauguration.) The President moved through the crowd shaking hands and disappeared down the hall.

Perhaps the best assessment of the afternoon's visit came from Mary Travers who told **Cash Box** it felt good to be back at the White House under a friendly Administration, after an absence of many years.

### Al Stewart Goes Gold

NEW YORK — Al Stewart's Arista Records LP, "Time Passages" has been certified gold by the RIAA.



**NAPOLI TO ENTERTAINMENT COMPANY** — Singer and songwriter Jeanne Napoli has signed a long-term contract with the Entertainment Company. Napoli is scheduled to appear in a new Broadway show, "Knockout." Pictured (l-r) are Martin Bandier, executive vice president of the Entertainment Company; Jeanne Napoli; and Charles Koppelman, president of the Entertainment Company.

MUSIC FROM THE MOTION PICTURE

BILLY PRESTON & SYREETA

# FASTBREAK



MUSIC COMPOSED BY DAVID SHIRE & JAMES DI PASQUALE  
LYRICS BY CAROL CONNORS

## GO FOR IT!

Go for the hottest new duo of the year! Billy Preston & Syreeta.  
Go for the hottest new soundtrack album of the year! "Fastbreak."  
Go for music from the Columbia Pictures release, starring Gabe Kaplan,  
that is now playing to cheering audiences across the country!  
To help you net big sales, we have put together an unbeatable  
team of sharp-shooting sales aids!

- Consumer print ads in Jet, Essence, Feature, People, & more - including all NBA playoff programs!
- Major POP, R&B and DISCO radio flights!
- Full color posters, backboard displays and in-store video presentations!
- Plus basketballs, sweatshirts, contests, screenings, extra display mailings and more! all designed to help score those extra points!

### "FASTBREAK" M7-915R1

Go for it. On Motown Records & Tapes

Includes the disco smash "GO FOR IT" #A-G0016D1

Produced by James Di Pasquale and David Shire.



© 1979 Motown Record Corporation



## French Company Completes Buyout Of Korvettes Inc.

NEW YORK — The Agache-Willot Group, the French textile and retail conglomerate, has executed an agreement for 100 percent acquisition of Korvettes Inc., the 50-unit department store chain.

Under terms of the transaction, Agache-Willot would acquire Korvettes for \$48.7 million, including a \$15 million infusion of new capital into Korvettes. The remaining investment would include the assumption of certain debt of the Arlen Realty and Development Corp. and installment payments to Arlen, which owns Korvettes.

A spokesperson for Korvettes said the merger would not affect the chain's record departments.

## Columbia House Revenues Reach Record High

NEW YORK — Revenues from Columbia House Division, CBS' direct marketing organization, reached record high levels in 1978, according to the CBS 1979 Notice of Annual Meeting and Proxy Statement.

In addition, the Division's Columbia Record and Tape Club maintained its position as the largest mail order distributor of recorded music in the world, while the club's membership exceeded four million, an all-time high. According to the report, increased utilization of television advertising and more sophisticated direct mail marketing techniques helped the club recruit new members.

While the earnings of CBS Records Division have already been reported as \$946.5 million (Cash Box, Feb. 24, 1979), the current report informed that CBS Records' profits rose "less dramatically" than in the recent past due to "a sizeable increase in copyright royalty fees," mandated by congress in the rewrite of the U.S. Copyright Law, which the report said "significantly raised the amount of royalty fees payable by the Division to music publishers."

## Wolff Appointed VP, Marketing At CTI Records

NEW YORK — Ted Wolff has been appointed vice president of sales and marketing for CTI Records.

Wolff has held a number of sales and marketing positions for various record labels. He was formerly vice president of Platinum/Chess Records and New York branch manager for Polygram Distribution. He has also served as northeast district manager for Phonogram and assistant branch manager for London Records.



Ted Wolff



Tom Tyrrell

## Tom Tyrrell Is Business Affairs VIP At CBS Int'l

NEW YORK — Tom Tyrrell has been named to the position of vice president of business affairs for CBS Records International. Mr. Tyrrell, who most recently was senior attorney for the CBS/Records Group, will be responsible for advising CBS Records International and its overseas subsidiaries on business matters, as well as monitoring and analyzing the agreements into which these subsidiaries enter.

Mr. Tyrrell will also function as a liaison with Columbia Records in negotiations where international interests are involved, and will negotiate contracts on behalf of CBS Records International for the acquisition of labels, artist and music publishing rights.

## Blatt, Partners Launch Intrepid Enterprises

LOS ANGELES — Intrepid Enterprises, a marketing and management firm based in Hollywood, has been formed by Bryan Blatt along with partners Jerry Bix, Dean MacDougall and Hugh Surratt. The company plans to offer management services to its clients and will also specialize in marketing, with campaigns tailor-made for individual artists, offering a weekly analysis of sales airplay and advertising.

Previous to his involvement in Intrepid Enterprises, Blatt was regional marketing director for the Arista and UA labels and, most recently, held the post of national marketing director for Jet Records. Jerry Bix began his 11-year career in promotion and sales at Pickwick International before moving to MCA, where he was a branch manager, Arista and finally, Jet, where he served as national sales director. In addition to being an accomplished songwriter, MacDougall has worked in both A&R and marketing for Jet and Arista and Surratt has had experience at London, Arista and Jet in the field of regional promotion.

Intrepid's offices are located at 1515 Crossroads of the World, Suite 108, Los Angeles, Ca. 90028. The phone number is (213) 464-4375.

## Crockett Appointed Father's & Sun's Pres.

NEW YORK — Father's & Sun's, Inc., the Indianapolis based one-stop company and owner of the eight-store Karma retail chain, has promoted Dave Crockett to the position of president and chief operating officer. Crockett, who previously held the position of vice president, replaces George Freije, who now serves as chairman of the board of directors for the firm.

Mark C. Freije, president of Karma Records, Inc., the retail affiliate of Father's & Sun's has assumed the position of executive vice president and secretary of Father's & Sun's, Inc.

## EXECUTIVES ON THE MOVE



Thompkins



Collins



White



Sills

**Thompkins Appointed At CBS** — CBS Records has announced the appointment of Garcia "T.C." Thompkins to director of national promotion, E/P/A, black music marketing/CBS Records. He joined CBS Records in March 1977 as Black Music Marketing's local promotion manager in Chicago, later becoming BMM's midwest regional promotion marketing manager. Prior to joining CBS Records, he served as southwest RPMM for Capitol and ABC Records as well as east coast RPMM for Stax Records.

**Collins Joins Rolling Stones Records** — Art Collins has joined Rolling Stones Records as assistant to the president. He joins Rolling Stones Records from Atlantic Records, where he was associate director of national publicity. He joined Atlantic Records in May of 1975 as publicity assistant, following which he was east coast publicity manager and then publicity manager/Atlantic & Affiliated Labels.

**White Joins MCA** — Larry White has been appointed director of national artist development for MCA Records. Prior to joining MCA Records, he spent two years as director of advertising and promotion for KHJ Radio.

**Sills To Inphasion** — Randy Sills has been named national promotion manager for Inphasion Records. He was formerly national disco coordinator for Ariola Records and has been doing independent promotion prior to his appointment.

**Blackford Named At Columbia** — Columbia Records has announced the appointment of Sam Blackford to manager, artist development, Columbia Records, west coast. He comes to Columbia Records from the Circle Star Theatre in San Carlos, California, where he handled promotions and public relations for this Bay Area venue. He also was involved in concert production, working extensively with staging, lights and sound.

**Benner Promoted At Infinity** — Averill Benner has been promoted to manager, administration/west coast, at Infinity Records. She was previously administrative assistant to the vice president and general manager.

**Bates Joins Capitol** — Wendell Bates has been named west coast regional promotion manager, black music division at Capitol Records. Bates began his career in 1967 as a regional promotion man for Capitol in Chicago. Since then, he has held positions in promotion at Sussex, London and RCA Records. Prior to coming to Capitol, he was national black marketing director at MCA Records.



Blackford



Benner



Bates



Cervino

**WEA Appoints Coleman Manager** — WEA has announced the appointment of Pat Coleman as manager of accounting. Prior to his promotion, he had been a member of WEA's financial planning department. He joined WEA after graduating from UCLA in 1977.

**WEA Appoints Sales Manager** — WEA's Philadelphia Branch has announced the appointment of Rich Cervino as sales manager for the Philadelphia regional market. Formerly the Branch marketing coordinator, he is a 7½ year veteran of the record industry. Prior to joining WEA in 1977, he worked in sales for MCA and sales and promotion for RCA.

**Genetti Appointed At E/P/A** — CBS Records has announced the appointment of Tom Genetti to Epic/Portrait/Associated promotion manager for the Indianapolis market. Most recently he was a resident sales representative in the Indianapolis marketing area. Prior to this position, he was field merchandiser out of the Chicago branch.

**Kirishjian Appointed At Columbia** — Columbia Records has announced the appointment of Linda Kirishjian to manager, national secondary promotion, midwest, Columbia Records. In August of 1977 she joined Columbia Records in the broadcast services department. In August of 1978 she became a promotion secretary in the national promotion department, a position she held until the present move.

**Gorman Named At Infinity** — Denise Gorman has been promoted to manager, national promotion administration, Infinity Records. She was previously the label's national promotion coordinator, prior to which she served at KIQQ (K-100) Radio as program coordinator and music director.

**Kelch Promoted At CBS** — CBS Records, Nashville has announced the appointment of B.J. Kelch to midwest regional country marketing manager, CBS Records, Nashville. He began his career with CBS as a singles record coordinator in 1972 at the Terre Haute pressing plant, a position he held for two and a half years when he was named resident salesman for the Des Moines, Iowa area reporting to the Minneapolis branch manager. He held this position for the four-and-a-half years preceding his most recent appointment.



Kirishjian



Gorman



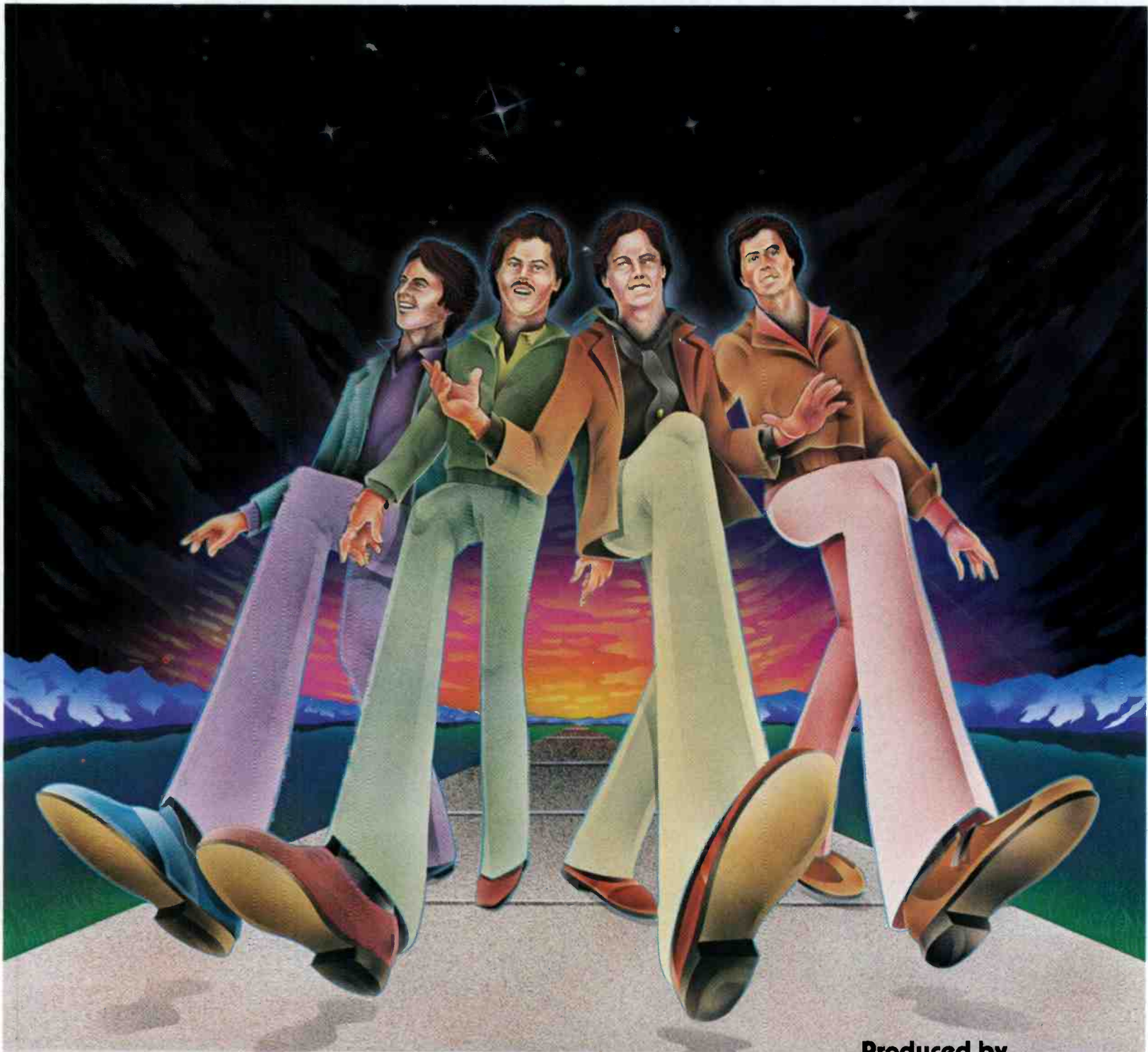
Kelch



DeMarino

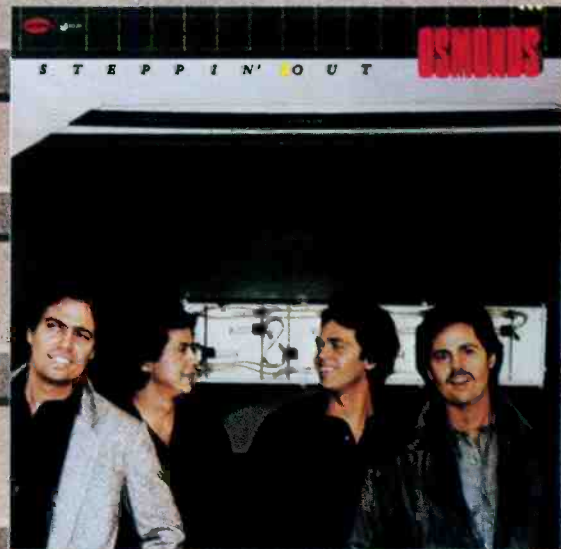
**WEA Names Three** — WEA has announced the appointments of Helen Zeilberger as director of personnel/payroll, Jim McCoy as director of planning and Maryann Gabledon as payroll supervisor. Prior to joining WEA, Zeilberger was manager of accounting for R&D associates. She was coordinator of the student orientation program at

(Continued on page 76)



# THE OSMONDS ARE STEPPIN' OUT INTO NEW MUSICAL TERRITORY

Produced by  
Maurice Gibb & Steve Klein.



SRM-1-3766

**THE OSMONDS "STEPPIN' OUT,"**  
Featuring their new single,  
"You're Mine" #74056



ON MERCURY RECORDS  
AND TAPES

PHONOGRAM, INC.  
A POLYGRAM COMPANY  
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.



Write or call your local Polygram Distribution sales office for details and other promotional items.

## Murray, Vannelli And Gilder Win Top Juno Music Awards

by Kirk LaPointe

TORONTO — Anne Murray, Gino Vannelli and Nick Gilder were all multiple award winners at the annual Juno music awards, held each year to honor the finest Canadian performers.

Murray won the Female Vocalist of the Year award, and garnered a Juno for the best Children's recording, "There's A Hippo In My Tub." Vannelli was chosen Best Male Vocalist of the Year, and also won with brothers Ross and Joe as Producer of the Year for his "Brother To Brother" album. Gilder had the Best Selling Single of the Year, and captured the Juno as the Most Promising Male Vocalist of the Year.

## ASCAP Gives Grants To Young Composers

NEW YORK — Nineteen American composers have been named as the first recipients of the ASCAP Foundation Grants to Young Composers. The grants, totalling \$15,000, are awarded to help composers pursue their studies in music composition and develop their skills.

A grant of \$2,000 was given to Anthony Korf, a recent graduate of the Manhattan School of Music. Four grants of \$1,500 were awarded to each of the following five composers: Todd Brief, Jeffrey Mumford, Mark Gustavson and Mark Lifchitz. Fourteen other grants of \$500 were given to Michael Dellario, Serge Perron, Daniel Asia, Anne LeBaron, William Osborne, Roger Bourland, Robert Beaser, George Schelle, Stephen Grvc, Susan Fisher, William Matthews, Marilyn Bliss, Michael Daugherty and Sidney Friedman.

### Judges

The selections were made by a panel of five judges, including Louis Brunelli, the Assistant Dean of the Juilliard School of Music; Jacob Druckman, composer and Pulitzer Prize Winner; Ezra Laderman, composer and head of the Music Program for the National Endowment for the Arts; electronic composer Morton Subotnick; and Billy Taylor, jazz pianist and musical educator. Any individual is eligible for a grant except members or officers of the ASCAP Foundation, members of the selection panel, and members of the families of these individuals. Requests for more information concerning the program may be addressed to Martin Gookspan, director of the ASCAP Foundation Grants to Young Composers at ASCAP's New York office at One Lincoln Plaza.

The funding for the grant program comes from the Foundation's Jack and Amy Norworth Memorial Fund.

The awards presentation, held this past Wednesday, March 21, at Toronto's Harbour Castle Hilton Convention Centre, drew music luminaries from across the continent. The Prime Minister of Canada, Pierre Elliot Trudeau, also attended the ceremonies. The show was hosted by Burton Cummings, and was organized by the Canadian Academy of Recording Arts and Sciences (CARAS).

Trudeau, who sat at a table with singer Dan Hill, classical guitarist Liona Boyd, disco artist Patsy Gallant and CARAS president Brian Robertson, urged greater government involvement and support in the development of the Canadian music industry. In view of his remarks, at a time when the country is on the eve of a federal election, many industry members might be compelled to take Trudeau to task on his speech, and redouble efforts to obtain tax incentives for production of domestic talent.

The two-hour long ceremony featured performances by Nick Gilder, Chiliwack, Burton Cummings, Ronnie Prophet and Myrna Lorrie, Claudja Barry, plus a medley

(continued on page 68)

## First Conviction Is Obtained In Federal Piracy Investigation

NEW YORK — The first conviction stemming from raids by Federal authorities in five east coast states last December was obtained here when Frank Martino of the Ramart Printing Corp. in Central Islip, N.Y., pleaded guilty to two counts of wire fraud and criminal violation of the U.S. Copyright Act. Martino's plea was accepted by government prosecutors on the condition that he cooperate with authorities in their continuing investigation into the counterfeiting of sound recordings.

The wire fraud charge stemmed from Martino's involvement in a scheme to produce counterfeit labels. That conviction could impose a maximum five-year jail term and/or a fine of up to \$1,000. Martino also pleaded guilty to making and selling the counterfeit labels for 8-track tapes of "Saturday Night Fever." That charge is punishable by a maximum jail term of one-year and/or a fine of up to \$25,000.

### Sentencing

Federal Judge George Pratt of the Eastern District of New York said he would schedule sentencing upon receipt of a presentence report on the defendant. The case was prosecuted by Assistant U.S. Attorney Max Sayah and attorney Joim Jacobs of the Eastern District Organized Crime Strike Force.

EAST COASTINGS — RADIO NEW YORK RADIO — While WKTU is staying on top of the ratings and generating national headlines, the buzz in New York's rock and roll community has been the strikingly fresh and innovative programming being offered by WPIX-FM. Many New Yorkers are remarking that the station reminds them of progressive FM rock in its heyday. This assertion isn't so far off, when you consider musical segments like this, for example: "What A Way To End It All," by Deaf School, "Senior Service" by Elvis Costello, "My Boat Baby" by Every Mother's Son, "Low Budget" by the Kinks, "Go Back Home" by Steve Stills and "Spanish Harlem" by Ben E. King. Not your usual radio fare, to be sure! So what's going on here? Well, the station's ratings had been slipping badly over the past year, and January's ARB was an abysmal



**McGUINN, CLARK & HILLMAN SELL OUT** — Roger McGuinn, Gene Clark and Chris Hillman recently sold out six shows at New York's Bottom Line. Guitarist Keith Richards of the Rolling Stones was one of the many rock luminaries who caught one of their shows. Pictured (l-r) are: Hillman, Richards and Roger McGuinn.

9. So PIX handed over the PD reigns to Joe Piasek, who responded brilliantly with a format that he calls "rock and roll from the '50s to the '80s, or Elvis to Elvis." The key word in the new format, according to Piasek, is that the music is "danceable." Anybody hear WKTU in the background? Piasek admits that WPIX is going after the disco station's audience, only with a rock beat. In fact, the station's massive new ad campaign, which starts this week, will feature the slogan, "New York's Rock 'N Roll" over the picture of a couple dancing. Yet PIX is also playing cuts from artists like Joe Jackson, the Clash, the Jam, George Thorogood and the Sex Pistols in regular rotation. That's in addition to the vast number of really classic rock cuts the jocks are able to choose from, (including a Hound Dog Taylor cut!). The selection process, says Piasek, is determined by what's selling locally, some call-out research, and mostly what he and music director Jay Crowfoot "feel." The results so far have definitely caused concern at rival rock stations WPLJ and WNEW-FM, but the final judge, of course, is the ratings book. One story has it that PIX will go disco if this radical approach to rock fails, but Piasek claims that he's been assured the station's management has no such plans and is backing him 100%.

**NAMES IN THE NEWS** — Infinity has inked New England, a band from guess where, and they come with the imprimatur of Bill Aucoin's management. In addition, Paul Stanley is slated to produce the band's first album. This signing, along with several others in the business are beginning to make something of a trend. To wit: The signings of Boulder to E/A and Missouri and Buckeye to Polydor. Talk about your fragmented markets... E/A has also inked a deal with ace producer Georgio Moroder... Steve Priest of Sweet reports that the band will be coming to the U.S. for a massive summer tour... Who are the Mod Frames? A mysterious N.Y. new wave rock band who will make a rare appearance at St. John's on April 16... Hodges, James & Smith are almost ready with their latest LP... Norby Walters came up with the idea to use a reworded version of Gloria Gaynor's "I Will Survive" as the Easter Seal theme... Roye Albrighton has rejoined Kektar after a two year hiatus. The band is now label shopping... Tommy Newsom, the exciting sometime leader of the Tonight Show band, has his own album out on Direct To Disc Records... Phyllis Hyman joins Gino Vannelli on his tour... Remember Meri "Telephone Man" Wilson? She's back with "Rub A Dub Dub," which was produced by Boomer Castleman and will be distributed by Henry Stone... And then there's the one about Jim Morrison who's running for Lieutenant Governor of Louisiana. Mr. Morrison claims that the soul of the departed Doors singer has entered his body, so he wanted to meet the remaining Doors to see if they could form a "mutually satisfactory platform." The answer? According to Doors manager Bill Siddons, the group "never involve themselves in partisan politics."

**SHE HAD A BETTER IDEA** — It was one of those nights. You know, sitting all around and saying things like "wouldn't it be great if..." Valerie Anthony was thinking about transportation, luxury transportation. Turning to hubby Dee, she said "wouldn't it be great if there was a luxury limousine fleet that had videocassettes and a great sound system — that we can own?" Dee said yes, that is a great idea, and the result is Crau Limousine, Ltd. Valerie is in charge of the New York-based service, along with Jim Foley, and they're offering Kron Chocolates, Perrier, and other goodies in their limos. Valerie says she hopes to eventually tie-in other travel services, like private jets for example, or chauffeured shopping services for executives wives. For now, though, the Anthonys are staying on the ground and mailing literature and gift bonds to their many friends and associates in the music business.

**DRUMBEATING THE BEAT BACK EAST** — New York Magazine finally came out with its feature on the music business in New York, and while the articles were hardly revealing, they did serve as a kind of layman's thumbnail sketch to the BSRP (Big Shot Record People). Mostly, though, it was New York City which was lavishly honored, sometimes to the point of silliness, as in "Joni Mitchell has quit Bel Air for a loft in Soho, and even Linda Ronstadt is looking for a New York apartment..." At other points, there were even misleading statements to bolster New York's importance, such as "four companies in midtown Manhattan account for 70 percent of all records sold in America..." Since when is WEA run out of New York? Well, at least there was a nice color picture of Walter Yetnikoff and, despite (or maybe because of) the Bloomingdales orientation of "The Beat Comes East," it made a lot of people in the business happy.

charles paikert



**LEIF AT THE DOME** — Scotti Brothers recording artist Leif Garrett recently appeared at the Houston Astrodome as part of the annual Houston Livestock & Rodeo Show. Garrett performed selections from his current "Feel The Need" LP. Pictured (l-r) are: Rod Tanner, local promotion rep for Atlantic; O.V. Stacy of the Houston Rodeo Association (HRA); Garrett; Dick Wheatly, president of the HRA; Tony Scotti, president of Scotti Brothers Entertainment; and Stan Moress, Garrett's manager.

## Warner Communications Dividend Set

NEW YORK — Warner Communications shares will be distributed on March 30 and Inc. has declared a quarterly dividend of \$1.3125 on its Series D Convertible Preferred Stock and an annual dividend of 5¢ per share on its Series C Convertible Preferred Stock.

The company has also declared a quarterly common stock dividend of 25¢ per share on WCI Common Stock. As previously announced, the Common Stock has been split on a four to three basis. New

shares will be distributed on March 30 and entitled to receive the quarterly dividend if still owned by April 16.

## FOR THE RECORD

Due to a typographical error, the name of Jimmy Ienner, president of Millennium Records, was misspelled in an article in last week's Cash Box entitled "RCA-Millennium Distribution Pact Is Now A Reality."

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**"Elena"** is taking off on the charts...  
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**SINGLES**

Record World

74

Billboard

53

Cashbox

59







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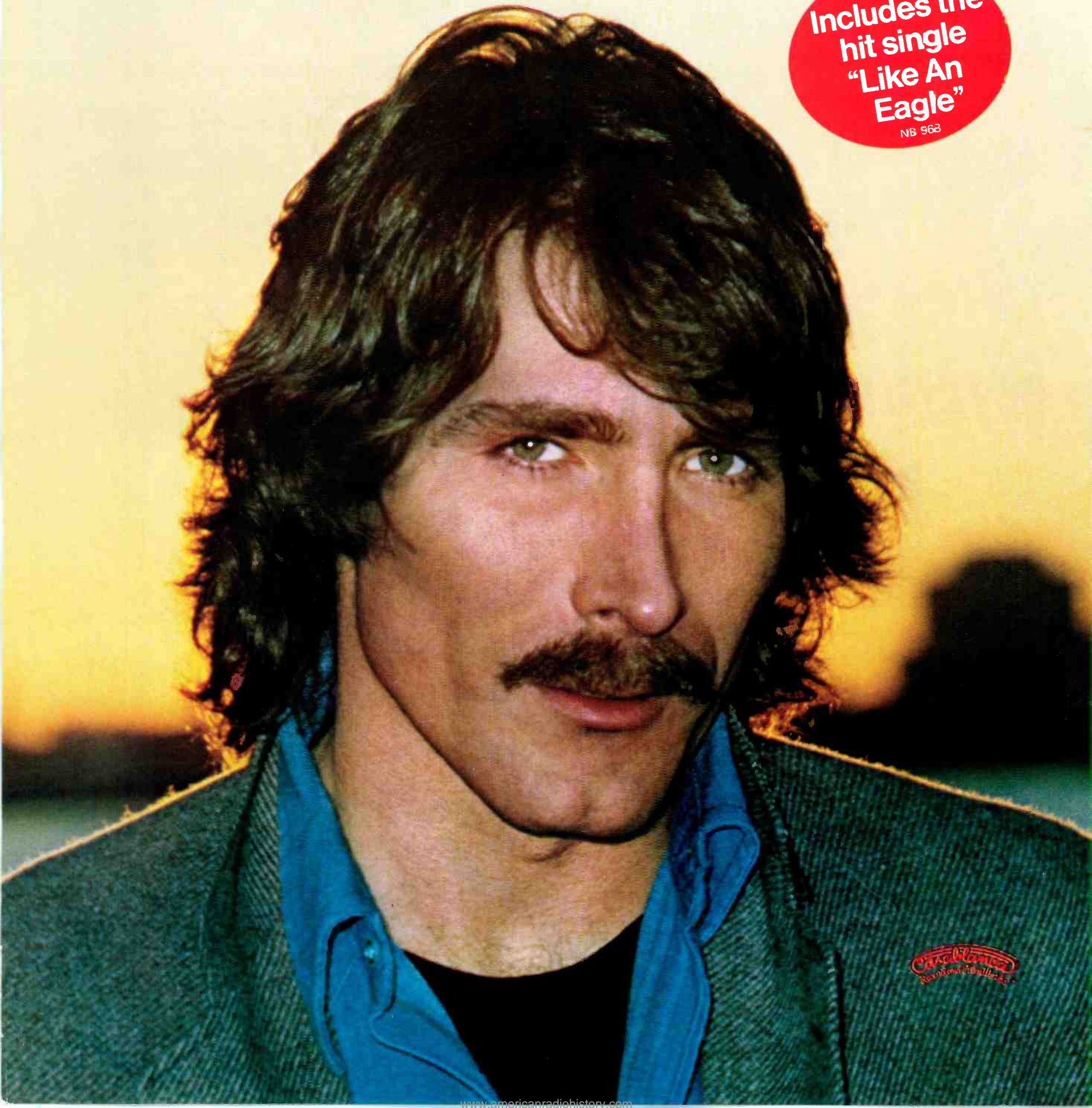
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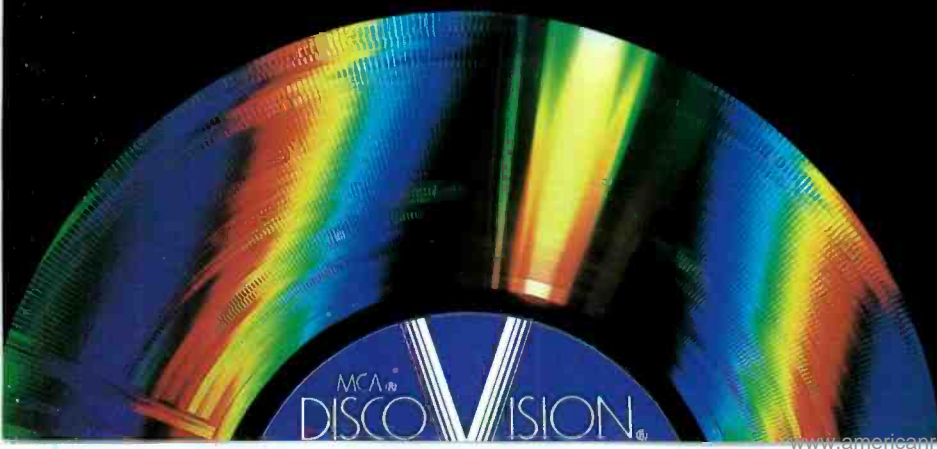
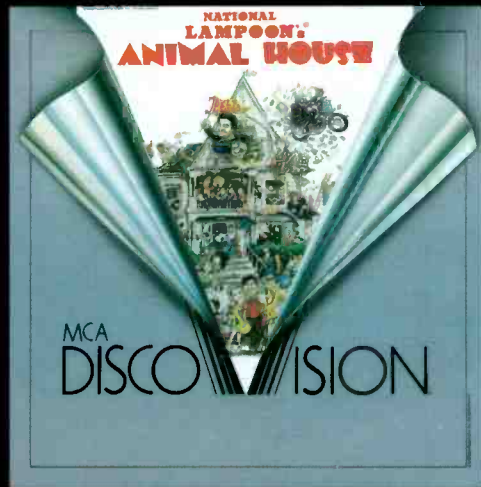
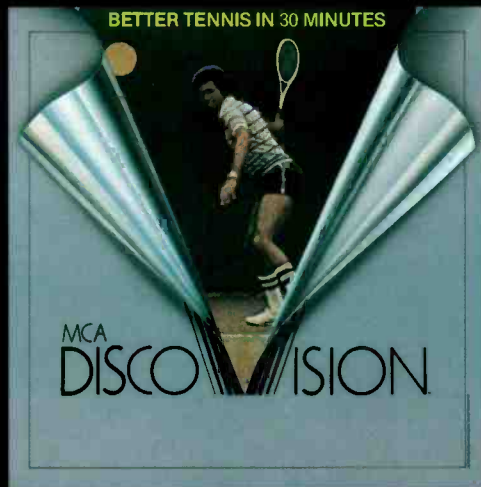
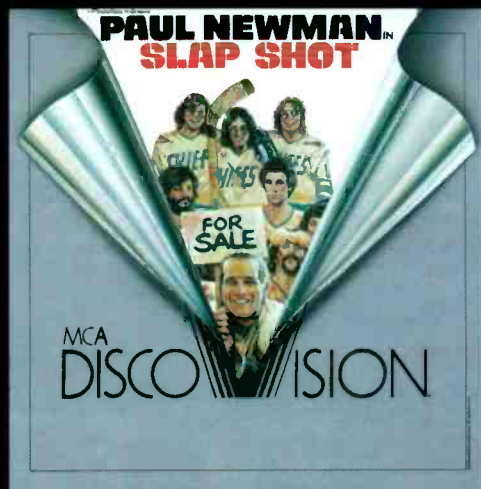
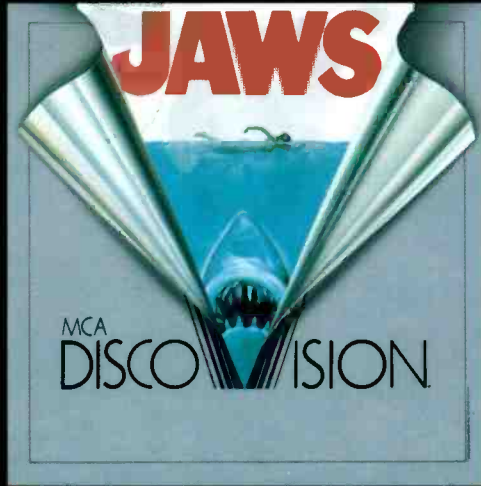


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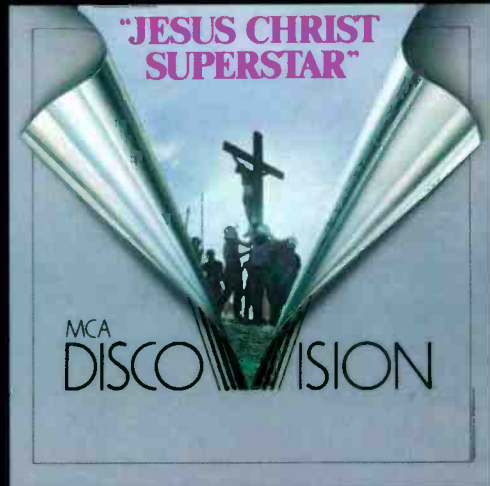
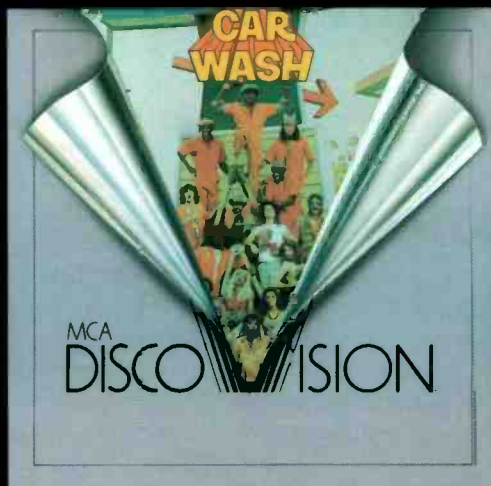
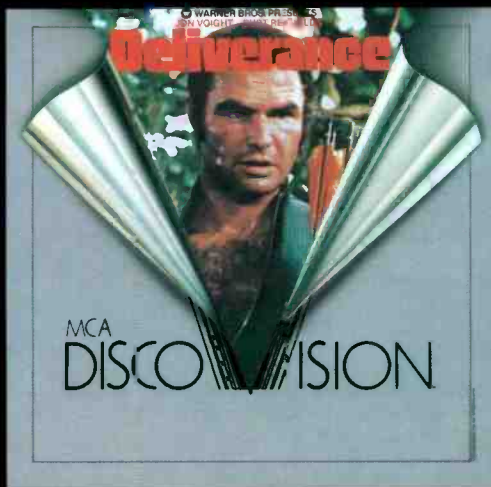
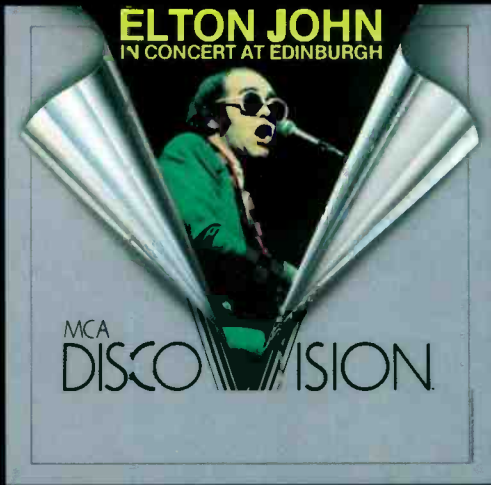


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# Sheinberg Discusses Past, Present, Future Of DiscoVision

Great innovations take time and MCA's DiscoVision is no exception. MCA Inc. first became involved in the research and development of the video disc system over ten years ago and offered its first public demonstration of the disc itself and the player unit by the end of 1972. Having placed the entire burden of creating both the hard and software of the system on itself for almost six years, MCA decided that it would be more expeditious to enter into a hardware manufacturing partnership with N.V. Philips of the Netherlands. However, MCA continued to perfect its own technology and, as Sid Sheinberg, president and chief operating officer of MCA, Inc., explained, did not want to present the system to the general public until it met MCA's own stringent demands.

"One of the reasons the system took as long as it did to get launched was we wanted to be sure we had a system that would play at least one hour per side. With the development of the CLV form (Constant Linear Velocity), we have achieved a full two hours worth of playing time in the 'straight-through mode.' Although you lose the benefit of choice offered by the CAV form, which includes freeze-frame and slow motion, because the CLV uses up too much space in encoding an hour's worth of material on each side, we felt that the new system would better meet the mass consumer demand," says Sheinberg.

MCA's commitment to DiscoVision is not only reflected in the tremendous amount of time and money that was invested in research and development, but also in an inflaming belief in the importance in the project. MCA plans to back up that belief over the course of the next several years by earmarking even more money into the manufacture of the system. By pressing the discs through a process almost identical to that of conventional records, at 20 second intervals on inexpensive plastic, MCA can pass along those production savings to the consumer.

"We believe that this represents the best opportunity for people in software programming of music, motion pictures and the like to reach the consumer at the lowest



*Pictured with MCA's DiscoVision unit are (l-r): John Findlater, president of DiscoVision, MCA chairman* *Lew Wasserman and Kent Broadbent, vice president of research and development.*

possible cost," said Sheinberg. "We're very much interested to see it not only survive but flourish in the marketplace."

Since MCA is the parent company of Universal Pictures, it has a vast catalog of motion pictures to draw from for video disc releases, in addition to films from a number of other studios. But being the parent of MCA Records and all its affiliate labels as well, Sheinberg pointed out that the presentation of music through DiscoVision would be equally significant and wide-ranging as film, if not more so.

### **Music Potential**

"The potential in the world of music for an audio-visual medium might even surpass that of motion pictures. Recording artists have only recently begun to discover and acquaint themselves with the power of the visual medium through the use of video tape, and video discs will open up a whole new world of applications for them," notes Sheinberg.

As a promotional vehicle for records, video discs may well become unparalleled within the industry, according to Sheinberg. He expects that every label will soon be utilizing the system, in addition to retailers and rackjobbers, as a tie-in with product releases.

"We think that the point of sales display potential for the video disc is staggering," he says. "I don't see why every music retail outlet in America shouldn't have an industrial model of our video disc player. Most of the record labels should also have the systems because the video discs certainly have the capacity to be a unique promotional device, incorporating the product which they are selling."

"Because we believe the promotional value of the video disc is that great, we are planning to offer to record merchandisers a limited amount of video disc players. We will undertake the responsibility of mastering and duplication of the discs for every record company, as we are the

only ones that can do it at this time."

Initially, half of DiscoVision's product releases will be feature motion pictures, both recent major films and popular classics, and the other half will run the gamut from educational and informational programs to made-for-TV movies and sports highlights. Sheinberg predicts, however, that music will be playing an increasingly prominent role, especially as recording artists begin to take advantage of the medium's use as an original and viable form for theatrical expression of music. "I have no doubt in my mind that product from the recording community made expressly for video discs will be coming in the very near future and probably much sooner than anyone would think," says Sheinberg.

Sheinberg added that one of MCA Records' major recording artists was currently at work on designing a video disc project; but

*(continued on page D-14)*



# DiscoVision: Bold New Dimension In Home Entertainment



One of the most promising areas of growth in the entertainment industry as a whole and the music business in particular has been the development of new technologies in response to ever increasing demands by consumers for new leisure outlets. The coordinated effort of research and marketing that made possible the flourishing pre-recorded cassette trade, as well as the necessary hardware to make it widely affordable, is just one example in many carefully planned and executed efforts to bring advances in technology into the marketplace. With the approach of the Eighties, the entertainment complex as a whole has never had such opportunities to develop and exploit new methods of presenting their products to the public. Science and business have rarely been coupled in such a potentially lucrative fashion as during the present time, and the next few years promise fruits resulting from this cooperation that can only be guessed at today.

One area that holds an extraordinary potential for market growth is that of video discs. Developed over the past eight years, the concept is simple — a disc, not unlike a conventional record, that could be played on a system yielding both sound and pictures. Initially enthusiasm for the concept within industry circles was high, with several companies investing in the development of the necessary equipment. As time passed, however, most dropped out of the

running, leaving at the present time, two concerns in direct competition — MCA/Philips and RCA.

The MCA video discs are the same size as phonograph records, but with a silver finish. MCA's product has no visible grooves, the information is read by a laser which never comes in direct contact with the disc itself. MCA is already test marketing their version, trademarked DiscoVision. Among the many features of the MCA DiscoVision video disc system are included freeze frame and slow motion, and full fidelity stereo. The price tag is currently retailing for \$700.

### DiscoVision Goals

Norman Glenn, MCA's senior vice president of DiscoVision Inc. in a recent interview with **Cash Box** outlined some of the company's goals for its new enterprise, as well as outlining a history of the video disc concept as a whole. Glenn, who has been overseeing the DiscoVision project for upwards of four years, has an MBA from Wharton School of Business. Experience at *Collier's* magazine, NBC radio, Young and Rubicon's television department and the television wings of United Artists and MCA makes him uniquely qualified to supervise the development of this promising new field.

Commenting on DiscoVision's inception, Glenn recalls: "MCA, entirely on its own, developed an optical video disc system. The first public demonstration ever held of an optical video disc system playing the replicated video disc was

staged by MCA. However, we didn't envision ourselves becoming involved in the hardware manufacturing business. We saw this as a separate department. About the same time as we were doing this, Philips of the Netherlands was also working on an optical video disc system which was very similar to ours. All the engineers were coming down parallel paths at the same time.

"So we made an agreement with Philips about four and a half years ago, whereby we could combine our technology with theirs and utilizing the best features of both systems, Philips would have the responsibility for the manufacture of the player, and MCA would have the responsibility of the manufacture of the video discs, and for the making of the programs that go on them.

"What we hope will happen," Glenn adds, "is that other companies will get into the software end. Just as MCA Records presses product for, say, Warner Bros., we can also set up a video disc production facility that will involve outside product."

Expanding on the Philips/MCA

## Possibilities Are Limitless For Record Industry, Says MCA Label President

With the introduction of DiscoVision, MCA has not only ushered in an exciting new era in home entertainment, according to MCA Records president Bob Siner, but also expanded the creative possibilities for recorded music.

"Music has always been an important art form," says Siner. "And now, because of the amazing sound reproduction and visual impact of DiscoVision, it will be recognized as such.

"It's possible to program an entire evening's worth of entertainment. You can project a tranquil mood with a forest scene, lights and appropriate music; then you can turn around and spark the atmosphere with 30,000 people at a concert.

"Concerts will certainly be an important part of the video disc catalog, but you will also see music set to other things such as colors, landscapes and so forth. What we're talking about is a total entertainment concept."

agreement, Glenn explains; "This isn't a joint venture, just an agreement between the two companies that they would do this, we would do that. It's non-exclusive, so that they were free to go to other manufacturers."

Looking to the future, he adds "If this is to become the market that we want it to become, we need more than manufacturers of players. We can't just be dependent on Philips and Magnavox. If Pioneer comes, that will attract a lot of attention in Japan. It wouldn't surprise me that if you get Pioneer, you'll see another major Japanese supplier come in."

### Testing In Atlanta

DiscoVision's first test market was Atlanta, Ga., with introduction of the system on December 15th, 1978. "We shipped a limited number of players and a limited number of video discs into Atlanta at that time," Glenn explains. "We distributed a catalog which had about 200 titles in it, about half of which went on sale on December 15th. We expect to have all 200 of those titles available for sale by the end of April. Furthermore, during

*(continued on page D-8)*

Of course, Siner added, DiscoVision is the ideal vehicle for expanding the so-called "Concept" album. And with television viewing reportedly off by some 53%, he feels that it won't be long before DiscoVision steps in to fill the void.

While movies and instructional or "how-to" programs currently

*(continued on page D-12)*



**Bob Siner**



# Year Round Release Of DiscoVision Software Will Take Up Slack Periods For Retail Accounts, Predicts Al Bergamo

Al Bergamo recalls that when he was being interviewed for the top job at MCA's new distribution arm, MCA Inc. president Sid Sheinberg tried to convince him to join the company by pulling out all the stops — including DiscoVision.

"Even though I realized it was a great opportunity, the thing that really convinced me to come to MCA was DiscoVision," says Bergamo, president of MCA Distributing Corp. "I've been in the electronics and records industry for more than 20 years, and this is the most exciting thing I've ever seen."

Although DiscoVision is currently being marketed through video hardware dealers, Bergamo says the disc will be available in record stores by late 1979 or early 1980.

"We feel that long-term marketing of video discs will be through our record accounts," he says. "All policies and pricing will be geared toward our customers. The discs are packaged like two-record album sets, so they should fit well into their existing display racks."

Another advantage of video discs, according to Bergamo, is that they will be released year round — unlike hit records, which manufacturers release during certain peak selling periods.

### Take Up The Slack

"I think the video disc is going to take up a lot of the slack for our customers," he explains. "The nature of the business will be such that you can bring out a new video disc in January, March or June and get the same penetration that you would if you brought it out in October. Historically, that is not the way the record business is run."

"So I think DiscoVision is going to give our accounts an item they can make a profit on if they really understand what it means to their business. They will become a total entertainment center, which is what the entire industry is talking about today."

However, Bergamo feels the real beneficiaries of the impact of DiscoVision will be the artists. It would be ideal, he points out, for artists who are unable to tour regularly for one reason or another.

"Take an artist like Carole

King," says Bergamo. "She can't tour because she throws up every time she goes on stage. DiscoVision could be her tour; she won't have to go out on the road. There are a lot of artists like that; Elton John, for example, dislikes touring."

Bergamo sees DiscoVision as the perfect vehicle for exposing artists and expanding record sales. "The advantage for the record company is that they can pitch their artist with pictures as well as sound," he notes. "I think it's going to help the artist more than anyone, because it's going to put them in the home under a unique situation, which should spin off into record sales."

While he stresses the vast potential that DiscoVision holds for the record industry, Bergamo says there are some important questions still to be resolved, including artist royalties.

"The problem right now with bringing artists abroad is: How are

you going to pay them for it? Do you put them on a royalty rate? Do you put them on a one-time fee? Are they going to accept that? There are a lot of questions still to be answered, but we're learning every day and I'm sure we're heading in the right direction."

### Right Combination

Also still to be determined, Bergamo says, is what combination of music and DiscoVision will be the most appealing to the consumer. "We feel that for it to be attractive in the home, there has to be more involved than just the artist playing guitar and singing," he says. "And I'm not sure that adapting a concert is the answer."

"Maybe DiscoVision should be greatest hits type of entertainment," Bergamo continues. "I'd rather see Neal Diamond do 'Hot August Night,' or have Olivia Newton-John sing her greatest songs with the right special effects than watch an artist in the studio."

In sum, Bergamo believes that



Al Bergamo

DiscoVision will compliment the record industry in many ways. "We at MCA have to contribute something to the industry if we want to be the best," he says. "And I think this is it. DiscoVision is going to expand record sales, and it's going to enhance the image of the artist."

# Infinity Records President Alexenburg Calls DiscoVision Boon To Home Entertainment

"I'm very much a believer in home entertainment systems," notes Ron Alexenburg, president of Infinity Records, distributed through MCA Distributing Corp. "I have an immense feeling for the success of the video disc, providing that the quality of the merchandise meets or surpasses everyone's expectations. Many people expect it to be similar to a video tape and it's not. I've seen the MCA Pioneer unit and I'm astounded by the clarity and excited by



Ron Alexenburg

the professionalism of the sound.

"I think that if the unit is marketed properly, which I have every reason to believe it will, in both the retail record stores as well as in the audio outlets, it will do very well. The cost is much less and the playback is so terrific, and being that it is so easy to hook up through the stereo system in your home, you may be able to spend an evening in your home watching a movie and seeing it more clearly than you would on TV or a video tape."

Alexenburg also sees DiscoVision as a promotional tool for the record industry. "I think that it will obviously be used as a promotional device, but it is an expensive one to put together. We would look to take artists that don't tour that frequently, like a Steely Dan or a Carly Simon, and record them on a video disc in concert or whatever, if they feel comfortable doing it. I think it's a terribly exciting idea and that people would buy it."

Alexenburg added, "I don't think that it is as easy to do a video tape on an artist's performance.

Again, I am not that technically into the process of reducing the performance from film into video disc, and how long it takes, whereas video tape is immediate. It will be more or less an addition to what we are presently doing with video tapes, cassettes and records. But, I do think it will be very much a part of the retailers and rackjobbers daily life as well as that of the record executive.

"We've made a label presentation which will be shown at the NARM convention which talks about all of the artists on the label. Right now, it basically focusses on superstar artists, but there are plans to extend that in the future."

### Logical Extension

The label exec believes that DiscoVision is a logical extension in the home entertainment trend. "I feel that music is a positive escape for many people. There are films and records for virtually every mood and emotion known to us. And the video disc is another way for people to spend more time in their own homes enjoying what

(continued on page D-14)



# OUR RAINBOW SHINES BRIGHTLY



Title	Album Number	Price
Abbott and Costello Meet Frankenstein	22-008	\$ 9.95
Abruzzi Specialties (The Romagnolis' Table)	31-012	5.95
Acrobats o' God (Martha Graham)	72-004	5.95
Adventures of Chip 'n' Dale	D61-506	9.95
Airport '77	10-010	15.95
Ali vs. Folley and Williams (The Big Fights)	87-001	5.95
Almost Angels	D18-509	15.95
American Graffiti	16-001	15.95
The Amish	64-011	5.95
The Andromeda Strain	13-001	15.95
Animal Crackers	22-005	9.95
Animal House	16-007	15.95
Anne of the Thousand Days	15-002	15.95
Archeological Daring/The Big Dig	64-016	5.95
The Art Conservator	71-001	5.95
At Home With Donald Duck	D61-505	9.95
The Baboons of Gombe (Jane Goodall)	51-001	9.95
Back Street	21-016	9.95
Baklava/Orange Sweets (Theonie)	31-002	5.95
Basketball with Bill Foster & Gail Goodrich	32-005	5.95
Battlestar Galactica	19-007	9.95
Better Tennis in Thirty Minutes	32-004	5.95
The Big Dig/Archeological Daring	64-016	5.95
The Bingo Long Traveling All-Stars & Motor Co.	16-011	15.95
The Bionic Woman	20-001	9.95
The Birds	11-007	15.95
Blue Collar	10-017	15.95
Boeuf Bourguignon (Julia Child)	31-006	5.95
The Bolero	73-001	5.95
The Bomb World at War	55-003	9.95
Bonnie and Clyde	W12-516	15.95
Bonzai World at War	55-002	9.95
The Bride of Frankenstein	23-003	9.95
Buck Privates	22-007	9.95
Bullitt	W12-515	15.95
Car Wash	16-003	15.95
Catch It If You Can (NFL)	86-005	5.95
Champions Never Quit	87-003	5.95
Cheese Triangles/Egg Lemon Soup (Theonie)	31-004	5.95
The Choirboys	12-011	15.95
Choosing What to Buy/Money in the Marketplace	64-013	5.95
Coral Divers of Corsica (Jacques Cousteau)	51-013	9.95
Cortege of Eagles (Martha Graham)	72-003	9.95
Coyote's Lament	D61-507	9.95
CPR/Choking	64-001	5.95
Cyborg: The Six Million Dollar Man	19-003	9.95
The Day of the Jackal	11-004	15.95
A Delicate Balance	10-013	15.95
Deliverance	W10-519	15.95
Designing Needlepoint/Geometric Needlepoint (Erica)	35-001	5.95
Destry Rides Again	24-002	9.95
Diary of a Mad Housewife	10-006	15.95
Dirty Harry	W12-514	15.95
Double Indemnity	21-004	\$ 9.95
Dracula	23-001	9.95
Duel	19-002	9.95
Earthquake	10-002	15.95
East of Eden	W21-515	15.95
Ecology: Barry Commoner's View	64-009	5.95
The Eiger Sanction	12-002	15.95
Family Plot	11-005	15.95
Fellini's Casanova	15-004	15.95
FM	16-012	15.95
Forgive and Forget/Thank You, Thank You	94-002	5.95
Francis, The Talking Mule	22-003	9.95
Frankenstein	23-002	9.95
Frenzy	11-006	15.95
From Florence With Love (The Romagnolis' Table)	31-014	5.95
The Gamebreakers (NFL)	86-006	5.95
Gene Little's Golf	32-001	9.95

Title	Album Number	Price
Genocide (World at War)	55-004	9.95
The Godfather	P12-518	15.95
The Godfather, Part II	P12-519	15.95
Going My Way	21-017	9.95
Gray Lady Down	12-005	15.95
The Great Waldo Pepper	10-004	15.95
The Greek Tycoon	10-011	15.95
Greyfriars Bobby	D-18-507	15.95
The Guide	92-001	5.95
The Hardy Boys: Mystery of the Haunted House	19-008	5.95
Heroes	10-012	15.95
High Plains Drifter	14-002	15.95
The Hindenburg	11-002	15.95
House Calls	16-006	15.95
The Hyena Story (Jane Goodall)	51-003	9.95
If I Had A Million	21-003	9.95
If You Can Walk Listen to the Mountains	32-006	5.95
The Incredible Shrinking Man	23-004	9.95
In Pursuit of Number One	86-012	5.95
Jaws	12-001	15.95
Jaws 2	12-010	15.95
Jesus Christ Superstar	17-002	15.95
Joe Kidd	14-004	15.95
John Whitney-Three Films	71-004	5.95
Kidnapped	D18-506	15.95
Kids is Kids	D61-504	9.95
Killer Instinct	86-011	5.95
King Kong	P10-522	15.95
The Last Remake of Beau Geste	16-005	15.95
Le Corbusier	71-002	5.95
A Light Shines in the Darkness	92-002	5.95
Lions of the Serengeti (Jane Goodall)	51-004	9.95
Listen to the Mountains If You Can Walk	32-006	5.95
The Lirdest Ourlaw	D18-504	15.95
The Lives of a Bengal Lancer	21-002	9.95
Lonely Are The Brave	12-008	9.95
Looking for Mr. Goodbar	P10-520	\$15.95
The Lost Weekend	21-001	9.95
Louis vs. Conn (The Big Fights)	87-002	5.95
Love Story	P10-523	15.95
Luther	10-016	15.95
Ma and Pa Kettle	22-002	9.95
MacArthur	15-003	15.95
Made in Milan (The Romagnolis' Table)	31-013	5.95
Magic Moments	64-012	5.95
The Magic Rolling Board Skateboard Safety	86-013	5.95
The Making of A Torah/Portrait of a Jewish Marriage	93-001	5.95
Mammoth Mountain Adventure	86-010	5.95
The Man in the Glass Booth	10-015	15.95
Marciano vs. Wolcott/Moore (The Big Fights)	87-004	5.95
The Marcus-Nelson Murders	19-006	9.95
Math That Counts	64-010	5.95
Midway	12-003	15.95
The Mikado	W75-501	20.00
Miracle of the White Stallions	D18-510	15.95
Mission to Love: The Call of Confirmation	91-002	5.95
The Moebus Flip	86-007	5.95
Money in the Marketplace/Choosing What to Buy	64-013	5.95
The Monkey's Uncle	D18-512	15.95
The Moon Spinners	D18-511	15.95
Morning (World at War)	55-001	9.95
Moussaka/Pastitsion (Theonie)	31-003	5.95
National Gallery: Art Awareness Collection	71-003	9.95
Nobody's Victim	52-002	5.95
The Nutcracker	W72-507	20.00
Octopus, Octopus (Jacques Cousteau)	51-011	9.95
The Omelette Show (Julia Child)	31-007	5.95
On Vacation with Mickey Mouse & Friends	D61-503	9.95
The One and Only, Original Genuine Family Band	D18-513	15.95

Title	Album Number	Price
The Other Side of the Mountain	10-003	15.95
Perri	D18-506	15.95
Portrait of a Jewish Marriage/Making of a Torah	93-001	5.95
The Prince and the Pauper	D18-503	15.95
Psycho	11-005	15.95
Quiche Lorraine & Co. (Julia Child)	31-009	5.95
The Railway Children	18-002	15.95
Rebel Without A Cause	W21-514	15.95
Robinson vs. Graziano La Motta (The Big Fights)	87-005	5.95
Rollercoaster	11-009	15.95
Roman Family Dinner (The Romagnolis' Table)	31-011	5.95
Rooster Cogburn	14-005	15.95
Ruggles of Red Gap	21-018	9.95
The Runners (NFL)	86-003	5.95
The San Andreas Fault Volcano	64-004	5.95
Satin Sitch Chains (Erica)	35-002	5.95
Saturday Night Fever	P10-521	15.95
The Secret of Big Foot	20-002	9.95
Sentinel: The West Face	86-014	\$ 5.95
Seraphic Dialog (Martha Graham)	72-005	5.95
The Seven-Per-Cent Solution	11-003	15.95
Sgt. Pepper's Lonely Hearts Club Band	17-004	15.95
Shenandoah	14-001	15.95
Silent Safari	64-003	5.95
The Singing Whales (Jacques Cousteau)	51-007	9.95
Skateboard Safety/Magic Rolling Board	86-013	5.95
Ski Racer	86-008	5.95
Slap Shot	16-004	15.95
Slaughterhouse Five	10-007	15.95
The Sleeping Sharks of Yucatan (Jacques Cousteau)	51-006	9.95
The Slipper and the Rose	18-001	15.95
Smile of the Walrus (Jacques Cousteau)	51-012	9.95
Smokey and the Bandit	12-004	15.95
Smoking: How to Stop	52-003	5.95
The Solar System The Universe	64-002	5.95
The Sound of Dolphins (Jacques Cousteau)	51-008	9.95
Spinach Pie/Dolmathes (Theonie)	31-001	5.95
The Sting	11-001	15.95
Storms: The Restless Atmosphere/Whar Makes Rain?	64-006	5.95
The Sugarland Express	12-006	15.95
Swan Lake	W72-506	20.00
Sweet Charity	17-003	15.95
Swimming: Freestyle & Backstroke	32-002	5.95
Swimming: Breast Stroke & Butterfly	32-003	5.95
The Ten Commandments	P21-519	15.95
They Call It Pro Football (NFL)	86-001	5.95
Three Days of the Condor	P11-510	15.95
Three Sisters	10-014	15.95
Thoroughly Modern Millie	17-001	15.95
To Kill A Mockingbird	10-009	9.95
Tom Sawyer	19-001	9.95
To Roast a Chicken (Julia Child)	31-008	5.95
Total Fitness In Thirty Minutes A Week	52-001	5.95
Tragedy of the Red Salmon (Jacques Cousteau)	51-009	9.95
Trials and Triumphs (NFL)	86-004	5.95
The Universe/The Solar System	64-002	5.95
The Unsinkable Sea Otter (Jacques Cousteau)	51-010	9.95
Veneral Disease: The Hidden Epidemic	64-018	5.95
Volcano: Birth of a Mountain/San Andreas Fault	64-004	5.95
The Way Home	91-001	5.95
What Makes Rain? Storms	64-006	5.95
What's Up, Doc?	W16-510	15.95
Which Way Is Up?	16-009	15.95
Who Is God? Where Is God? God's World, Our World	94-001	5.95
The Wild Bunch	W12-515	15.95
Wild Dogs of Africa (Jane Goodall)	51-002	9.95
Winning	12-017	15.95
Winterwings	86-009	5.95
Women at Work	64-015	5.95
World of Abbott and Costello	22-006	9.95
Young, Old and Bold (NFL)	86-002	5.95

Not all the programs listed in this catalog will be available at the time of the initial distribution. Those not immediately available will be released early in 1979.

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## DiscoVision A Natural Growth Area For Retail, Says Cohen

Video discs not only represent a natural area for growth for record merchandisers, according to NARM executive director Joe Cohen, but also a potentially great threat for retailers if the inevitable consumer acceptance of video discs is ignored.

"Obviously the video disc lends itself to our industry beautifully," says Cohen. "We are not only the most capable industry for distributing home video entertainment, but we're the best industry in the world to market this kind of entertainment. It's a natural for our business; I don't think there's any question about it."

But Cohen warns that if retailers don't exploit this new type of entertainment as soon as it becomes economically feasible, they will run the risk of losing their entire business.

"It has been said that the railroad industry thought of itself as being in the railroad business instead of the transportation business. So when airplanes came

along the railroads were destroyed. If we in this business think we're in the music business, instead of the entertainment business, we're doomed.

"We sell entertainment," explains Cohen. "The customer thinks of the record store as a place to find his software entertainment. It's clear that the future is home video entertainment; it's just a matter of time. That's why the manufacturers owe it to their customers to begin approaching artists about developing product for this medium and merchandisers should be planning how to handle it, where to put it."

Cohen believes that video discs demand a new type of product from musical artists beyond merely recording concert performances.

"I don't think we can tape concerts and think that's going to satisfy the consumer," notes the NARM chief. "There will have to be concept albums, recordings that merge visual entertainment and



Joe Cohen

music. And there's no reason this merged art form can't be brought into the home."

But while Cohen is concerned about proper utilization of this new art form by both artists and merchandisers, he is also enthusiastic about its potential.

"What I have seen in the video disc machine is excellent," Cohen reports. "The quality of the reproduction is beautiful, the sound is tremendous and it can be used over and over because of its laser operation."

"The membership of NARM," concludes Cohen, "is tremendously interested in video discs."

## Capitol's Menon Ready To Meet Market Demand

Bhaskar Menon, chairman of the EMI Music Group Worldwide, notes, "I think that the whole idea of audio-visual application is very important. I think it will be even more important than video tape cassettes because it has a familiar consumer use and in the long run, will be far more inexpensive."

"As far as we're concerned as software producers in the tradition of Capitol Records, we will produce our software in any viable form that the consumer demands."

Commenting on the future ties of music and video, Menon says, "The visual and the audio arts are natural allies and this new innovation will bring them much closer together. This general human perception has very seldom used one sense to the exclusion of the other. There is a conjoint human experience to be served."

"Now we're talking about software which can be retailed in the same way that we retail our products, not distributed in the way that television and motion pictures have traditionally been. So, we think that the video disc is a much closer product to the record industry's traditional merchandising, production and distribution concepts."

Will video disc be used for promotional purposes in retail outlets?

"No questions about it," says Menon. "As a matter of fact, over a year ago, we started an audio visual unit right here at Capitol Records. It is engaged full-time in filming our artist for films, in-store

(continued on page D-12)



Steve Gold

## Far Out's Gold Sees Major Impact For DiscoVision

"I think that DiscoVision is going to make as dynamic an impact on the overall music business in the '80s as the 33 1/3 rpm record did in the '50s," predicts Steve Gold, partner in Far Out Productions.

Gold feels that DiscoVision will afford to artists with a visual as well as a musical impact an additional avenue of exposure. He believes the primary function of DiscoVision will be entertainment, with the ar-

(continued on page D-14)

## DiscoVision Ushers In New Era In Home Entertainment

(continued from page D-5)

the remainder of '79, we intend to release about 50 to 100 additional new titles, which will be of various types."

Why Atlanta? "First off you have to look at the limited number of players at this time," is Glenn's answer. "We immediately threw out New York, Los Angeles, and Chicago; we just didn't have enough players. We needed to go into more than one market, of course, because if you only go into one, it distorts that market's response. You need another market to measure against, at least two, so we threw out the three major markets right off. Then we took a list of the next 25 markets and listed them on the basis of certain demographic characteristics. We were looking for so-called hot markets where the retail sales level is good, where home ownership is good, where the proportion of homes above a certain level is good. When we were through with that we ended up with about ten markets, all of which seemed to be very good. We looked them

over and made our decision on the basis of where the sales force is stronger, where we've got good distribution. When we go into it we want success, obviously, in this first market. This is not a classical test market, however in the sense that you see whether or not it's going to work, and if it doesn't work you fold up. We've all committed ourselves far beyond that. So, it really is a first market, as opposed to a test market.

At the moment there are nine outlets in Atlanta, six of them are Richards department stores, two of which are home entertainment centers, a Magnavox dealer called Allen and Dean and another Magnavox center called McDonald's who are selling players and taking back orders for the players, because they're still in very short supply, as well as selling video discs. The only place we're distributing video discs in Atlanta is in retail stores, adjacent to where the player is sold. We are providing racks to hold about 44 separate

(continued on page D-12)



Bhaskar Menon

# TALENT

## Billy Joel

THE ROYAL ALBERT HALL, LONDON — Billy Joel's one and only London performance on his current British tour set a precedent for quality and power that will stand as a challenge for other American superstars. This mighty, punching little man almost raised the roof off the Royal Albert Hall above a capacity audience.

There was no compromise in Joel's output of raw New York energy, pouring out to a naturally conservative English audience. From the start, his pace was impressively controlled. Speeding from song to song, powered by his well-tuned five-piece back-up band and almost strapped to his piano, he aggressively slaved away through well-known material from the "Stranger" and "52nd Street" albums.

Joel is now as firmly established in the U.K. as his native land, with two recent top twenty hits to his credit, "My Life" and "Just The Way You Are." His New York machismo came across constantly and pumped the audience up into ecstasy as he leapt about the stage with perfect acrobatic antics, through such numbers as "Big Shot" and "Zanzibar."

Joel lifted the audience up to many peaks throughout the show, not only with his smoothly polished song material, but also with his dry aggressive New York wit, spoken off-pat between numbers. Donning shades and puffing on the proverbial cigarette, he swaggered across the stage after declaring the Royal Albert Hall "too classy," and vowed he would "put some dirt into the place" with pure Americana sleaze, at the same time launching into "New York State Of Mind."

Above all, Joel's impeccable timing, as he coordinated his keyboard playing with stage acrobatics and his wry asides, all synchronized with his excellent back-up musicians, earned him a total conquest, several standing ovations and five encores. Energy levels could not have been higher as the stage was rushed by established fans and the newly converted.

nick underwood

## Jimmy Buffett

ANAHEIM CONVENTION CENTER — The tourist boards for places such as Puerto Rico, the Bahamas and the West Indies would do well to hire Jimmy Buffett as a singing advertising representative. His gentle maritime ballads and easygoing tropical rockers are so appealing that they make one wish they were basking on the beach of some uncharted Caribbean island, and his recent appearance at the Anaheim Convention Center was no exception.

Buffett incorporates the sailing bum, good ol' boy and drunken philosopher into one unique musical persona. The wit that he exercises on such tunes as "Margaritaville" and "Cheeseburger In Paradise," is even more pronounced in his onstage personality. Buffett's tales of his drunken stupors and Florida Keys escapades provide the perfect link between his songs of rum and the simple life. Although much of the Buffett repertoire is about his roguish nature, the lyrical nature of songs such as "A Pirate Looks At 40" and "Wonder Why We Ever Go Home" is as sophisticated as any in popular music today.

Opening with "Son Of A Son Of A Sailor," Buffett and his Coral Reefer Band sailed through a set of songs that spanned his 10-album career. New songs like "Dreamsicle" and "Stranded On A Sandbar" sounded as fresh and topical as any of his compositions, while old faithfuls like "God's Own Drunk" and "Why Don't We Get Drunk and Screw" still remained timeless Buffett classics. Debra McColl, the latest and prettiest addition to the Coral Reefers, lent her lilting harmony work to two of Buffett's loveliest ballads, "Havana Daydreamin'" and "The Coast Of Marseilles."

Reefers harmonic player Larry Fingers Taylor displayed why he, alongside Magic Dick and Norton Buffalo, is one of rock's premier blues harp players. Taylor and guitarist Barry Chance, who played some searing guitar licks on "Cheeseburger" and "Tampico Trauma," were the standout members of the musically engaging, Florida based band.

Rock 'n' roll's old salt closed out his expertly paced set with "Let The Good Times Roll." That familiar anthem is the very essence of all Buffett songs.

marc cetner

## Ambrosia

SANTA MONICA CIVIC — By now, mainstream audiences have been exposed to Ambrosia's lushly textured melodies through the massive commercial success of the group's last single, "How Much I Feel." However, Ambrosia is equally adept at blending a progressive rock sound with its well-constructed harmonies and proved as much at the Civic gig, to the unanimous approval of a packed house.

Moving onto a darkened stage amid an eerie, taped recitation of "The Jabberwock," the dreamy mood was suddenly interrupted as flashspots exploded and the band stormed into "As You Were." Although the recording core of the band is a three-piece David Pack on guitar and vocals, Joe Puerta supplying the bass bottom and vocals and Burleigh Drummond behind the drums — additional support was received from Chris North and David Cutler Lewis on keyboards and synthesizers and Royce Jones handling percussion and vocals.

Not surprisingly, the touring members played a crucial role in the night's performance, embellishing the softer numbers, such as "Lover Arrive" and the popular "Holdin' On To Yesterday," and allowing the trio more versatility on the intricate time changes of "Somewhere I've Never Travelled" and the playful "Danse With Me George." In the true spirit of band democracy, each individual was given a place in the spotlight that, thankfully, side-stepped the pitfalls of excess.

The bulk of material in the set was culled from the "Somewhere I've Never Travelled" LP, the group's most ambitious but least recognized work that, unfortunately, got lost in the shuffle between hits. Piled with literary allusions and multi-layered keyboard effects, many of the songs show a strong kinship to such English units as Yes and Genesis but the loyal followers at the show seemed to be familiar with the tunes and applauded when the album's cover symbol was projected on a backdrop.

Visual effects were predominant throughout the performance, with several different lighting changes accenting the dynamically shifting breaks. However, the music remained the focus of attention and

while the sound was a bit thin at times, the band made up for it with a good deal of energy and movement both on and off stage, as David Pack appeared in the orchestra section singing through a cordless microphone during "Danse With Me George."

The show finished as strongly as it had started with three varied encores, including a dazzlingly perfect rendition of the Beatle's "Magical Mystery Tour." With an arsenal of musical ability as wide-ranging as the band displayed in concert here, Ambrosia should have little problem in pleasing audiences of all tastes. **michael glynn**

## Ramones David Johansen

CAPITOL THEATRE, PASSAIC (N.J.) — Although it was zero degree weather outside, the David Johansen Band and the Ramones combined to heat up the SRO crowd with some of the best hard rock and roll New York has to offer.

The Ramones essayed their familiar catalog of tunes, interspersing old favorites like "Blitzkrieg Bop" with new tunes from their latest Sire album, "Road To Ruin." As usual, they proved that they have one of the most powerful, purely energetic grooves around. However, the huge Capitol Theatre tended to swallow the group up. The Ramones present the listener with the same alternatives as disco: if one submits to the awesomeness of the groove, one is mesmerized; if not, one can be bored. And at the Capitol, the group was rendered smaller than life — a distinct disadvantage for them.

The set was not without its share of highlights, though. New tunes like their cover of Chris Montez' "Let's Dance," and the theme from their upcoming motion picture, "Rock And Roll High School" both sounded fine, while the group changed the pace nicely with "Needles And Pins," which lead singer Joey Ramone suffused with all the passion of teen idols of more innocent times. Still, the Ramones' strength is their aural blitz, and one hopes that they quickly solve the problem of tailoring it to large venues.

David Johansen was especially impressive. His band's textures have been enhanced by the addition of a keyboardist, the group is becoming more relaxed onstage, and Johansen himself is proving to be an increasingly charismatic leader. His set mixed songs from his Blue Sky album, including "Girls" and "Frenchette", with new material like the poignant "Justine" and unrecorded (but concert staple) covers like "Reach Out, I'll Be There."

The latter number, a smoking mix of rock and soul, is a tribute to the Four Tops that far outstrips Rod Stewart's "Standing In The Shadows Of Love." Closing with "Personality Crisis" from the repertoire of his old band, the New York Dolls, Johansen spliced in Bonnie Tyler's "It's A Heartache," and the two songs perfectly exemplified the strong emotional impact of Johansen's music.

aaron fuchs

## Joe Ely

PALOMINO CLUB, L.A. — If Hank Williams was born a generation later, he would have been a lot like Joe Ely.

As it is, Ely's country-western honky tonk

style owes a lot to Williams. Ely recognizes this, and includes a healthy amount of songs like "Hey, Goodlookin'" and "Honky Tonkin'" in his sets. But Ely is also a thoroughly contemporary artist who mixes his traditional material with a progressive country-rock approach. The combination had packed houses at the Palomino hootin' and hollerin' during his recent dates there.

Ely was backed by a fine five-piece band, including an accordian player. He performed most of the songs on his new LP, "Down On The Drag," along with a couple of old favorites from last year's "Honky Tonk Masquerade" and his first LP. The best received numbers were "Stayin' In A Big Hotel," a good ole boy send-up of Hollywood and its infamous lifestyle, and the exuberant "Crazy Lemon."

The MCA singer/songwriter has developed an intensely loyal following which was well represented at the Palomino. But despite their vociferous applause, Ely could not be compelled to return for an encore.

The crowd did get an encore from Gail Davies, who opened for Ely with a strong set of largely self-penned country rockers. Davies, a former Palomino Talent Night winner, is a classy contemporary country singer/songwriter with a fine set of pipes. Davies wrote "Bucket To The South," which Ava Barber had a hit with and she performed it with a rollicking flair. Her punched up version of Bob Dylan's "Tonight I'll Be Staying Here With You" showed her talents extend beyond her own songs. Despite having played three shows at Disneyland earlier in the day, Davies and her seven-man band from Nashville put on a completely enjoyable set.

joey berlin

## Sad Cafe

ACKERMAN BALLROOM, UCLA — The glow of optimism warmed the band, representatives of their record company and the audience as Sad Cafe made their local headlining debut at UCLA's Ackerman Ballroom. Airplay had created curiosity and primary impressions, which would now be tested.

The band's opening number, "On With The Show," displayed many features of their already well-developed musical identity, including a bright, easy beat marked by tempo changes, and beautiful sax work that led to a heavy guitar bridge. However, to try and describe this band in terms of instrumental lists or techniques would be less than fair.

In much the same way as their name evokes contrasting images, Sad Cafe's music depicts a variety of moods. This variety stretches from the pretty harmonies of "Run Home Girl," and the soft introduction and triumphant conclusion of "Love Will Survive," through a blues number "Feel Like Dying." Other moods were conveyed through the spacey ending on "Take Me to the Future" and a great rock 'n' roll finale on "I Wish This Night Would Never End."

The songs were only one source of a sense of depth in Sad Cafe. The other source was the musicians themselves. The whole was more than the sum of the seven members. Vic Emerson's keyboard work included piano, organ and synthesizer with more than one on most songs. Lead vocalist Paul Young also played congas. Lenni Zaksen's saxophone work was consistently outstanding, as were the vocal harmonies that drew from the talents of the whole band.

janet bridgers

# ON STAGE

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T O U R ' 7 9

April 5	Providence, Rhode Island	Civic Center
April 6	Rochester, New York	War Memorial
April 7	Philadelphia, Pennsylvania	The Spectrum
April 8	Baltimore, Maryland	Civic Center
April 11	Boston, Massachusetts	Boston Garden
April 13	Buffalo, New York	Memorial Auditorium
April 14	Largo, Maryland	Capital Centre
April 15	Hampton, Virginia	Hampton Coliseum
April 17	Charlotte, North Carolina	Charlotte Coliseum
April 19	Atlanta, Georgia	The Omni
April 20	Columbia, South Carolina	Carolina Coliseum
April 21	Birmingham, Alabama	Jefferson Civic Center Coliseum
April 22	Louisville, Kentucky	Kentucky Fair & Exposition Center
April 24	Minneapolis, Minnesota	Met Center
April 25	Milwaukee, Wisconsin	Milwaukee Arena
April 27	Indianapolis, Indiana	Market Square Arena
April 28	Cincinnati, Ohio	Riverfront Coliseum
April 29	Detroit, Michigan	Cobo Hall
May 1	Chicago, Illinois	Amphitheatre
May 3	Jackson, Mississippi	Mississippi Coliseum
May 4	Shreveport, Louisiana	Hirsch Memorial Coliseum
May 5	Memphis, Tennessee	Mid-South Coliseum
May 6	Baton Rouge, Louisiana	Centroplex
May 9	Houston, Texas	The Summit
May 10	Fort Worth, Texas	Tarrant County Convention Center
May 11	Oklahoma City, Oklahoma	The Myriad
May 12	Kansas City, Missouri	Kemper Arena
May 13	St. Louis, Missouri	Checkerdome

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# DIANA



# ROSS

T O U R ' 7 9

## Cohen Plans NARM Growth Abroad And Institutional Ads

LOS ANGELES — Stepped up institutional advertising campaigns, growth into the international arena and better merchandising of NARM's best-selling record awards are some of the things NARM executive vice president Joe Cohen plans to involve the association with in the coming months. In an interview with **Cash Box**, Cohen expressed pride in the advances NARM has made in the year and a half he has led the association and outlined his view of NARM's role in the music industry.

"We are an organization that can help the industry grow more efficiently, particularly in light of current economic conditions," says Cohen. "NARM will constantly expand and create new programs as the needs of the industry change. Most importantly, we will help seize industry opportunities."

Cohen sees institutional advertising as one opportunity the industry can seize to improve its position in the marketplace.

"NARM wants to be the focal point for industry institutional activities," says Cohen. "We can increase the awareness in the marketplace about music via things like mall displays that can move on wheels from one mall to another. And we'd like to take some co-op dollars and create Sunday newspaper supplements that talk about music in general."

"We also want to increase the recording industry involvement in social issues, particularly those issues that affect youth," adds Cohen. "Through institutional advertising, there isn't any industry that can influence the youth of this country more than ours can. We should be addressing such problems as alcoholism, drug abuse and low voter turnout."

### International Expansion

Another avenue of opportunity Cohen sees for NARM is overseas expansion. Mailings sent out to foreign record merchandisers drew between 40 and 50 people to this year's NARM convention. "I expect us to be a major international association in the next 12 months," Cohen indicates. "We're putting a lot of time, effort and money into helping merchandisers

## Okinow Laments Inconsistency Of Label Releases

NEW YORK — Among the issues that will surface at this year's NARM convention are bar coding, defective LPs, the inconsistent release of superstar product, and lowballing, according to Harold Okinow, president of Lieberman Enterprises. Although bar coding for example has already begun, "it's going to take manufacturers a long time to get it implemented," said Okinow, "and the pipeline has to be filled by 75% to 80% before it makes any difference. Much the same way it took grocers years to implement bar coding, record manufacturers are having enormous problems in changing their coding system and reprogramming their computers to the ten-digit system. It means maintaining both an old and new system, and I can't fault them for not rushing out to do it."

Okinow is less generous to the manufacturers with regard to the lack of consistent release of superstar product. "Everyone will tell you that January was a bad month," remarked Okinow. "But that's because there was no strong new product. January is a potentially good month. People have gotten hardware for Christmas, and cash, too; they are ready to buy, but the labels didn't come with anything. Two years ago we had 'A Star Is Born' and the Boston album; last year we had 'Saturday Night Fever.' This year all the superstar releases

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here and I think we owe it to the industry worldwide to divulge our information everywhere.

"I'm talking about taking our meetings and our audio-visual presentations over there, as we do at our regional meetings here.

"Of course, first we have to determine what their needs are and whether what we have is applicable," Cohen adds. "American merchandisers often think they can't learn anything from merchandisers abroad — and that's a fallacy. But it's healthy to share information and NARM will explore this area. We hope to have 250 foreign merchandisers at the next convention."

### NARM Awards

One area Cohen believes his association has been negligent in the exploitation of its annual best-selling records awards.

"We now do nothing to exploit our own awards, or even the Grammys," says Cohen. "We should develop public relations campaigns that take advantage of these things, the way the movie industry gets everything they can out of the Oscars."

Along these lines, Cohen says NARM is moving to take advantage of the golden promotional opportunity it has to merchandise the awards.

"Next year at the convention, we'll have posters with the award-winning records on them, divider cards, stickers and packages to tie in with the NARM best-seller awards," promises Cohen. "The customers want to know what's selling and they react to it."

### NARM Growth

Interviewed a few days before this year's NARM convention, Cohen stressed the growth of NARM in his 18 months at the helm. He says the association's full-time staff has almost tripled and membership has risen from around 300 to 462 companies. The growth has been such that Cohen feels NARM now serves two distinct levels of executives.

The NARM regional meetings serve one level, explains Cohen. This is the middle management, store managers mostly. This year the regional meetings will be held August-October and will again be free so that grassroots level small dealers and even non-members can attend.

The other level is the presidents and owners, reached primarily through the annual convention. And Cohen believes this year's convention will be the most sophisticated ever held.

"We are spending in the neighborhood of a quarter of a million dollars on business sessions and audio-visual presentations," notes Cohen. "And these presentations will be repeated at the regionals, including such topics as advertising and merchandising, security controls and bar coding."

Among the highlights of this year's convention will be the introduction of NARM's bar coding manual, two presentations on tape buyers and tape display alternatives, and the announcement of NARM's retailer and rackjobber awards and radio advertising awards.

### Special Projects

While Cohen is proud of the improvements his association has made in its convention and its overall growth, he is also quick to point out the strides made by NARM's special projects division, which is totally responsible for non-convention activities.

"One of the industry's biggest upcoming problems is finding quality people to help us expand," Cohen says. "To help solve this problem, we will have a retail management certification program within six months. And we are continuing our internship program with 25-50 students.

"NARM is no longer just a convention-organizing trade association."



Joe Simone

## Simone Doubts Rumors Of Indie 'Swan Song'

LOS ANGELES — A variety of topics will be focused upon and discussed at the NARM gathering, ranging from the increasing implementation of bar coding to the inconsistency of label product release schedules. But the topic of foremost importance to Joe Simone, treasurer of NARM, appears to be the ever-changing role of the independent distributor in light of the number of labels which have shifted from indie to branch distribution over the past few months.

It is only natural for Simone to be chiefly concerned with role of the indie distributor, since Simone himself is president of Progress Record Distributing, Inc., which is one of the midwest's leading indie distributors. Simone, whose company has offices in Cleveland, Chicago, Cincinnati, Detroit and Buffalo, spoke about his firm's solid standing as an indie and the firm-footing of the indie distribution network in general.

"I'm committed to independent distribution, and I'm proud of the fact that I'm a pure independent distributor," affirmed Simone. "I feel very comfortable with our end of the business."

"I think there are still a number of very vibrant companies that need our form of distribution," added Simone. "Clive Davis, Mike Roshkind, Sal Licata and a number of other executives of independent labels have all said they are fully committed to independent distribution."

Simone firmly spoke out against the prevailing industry attitude in regards to the so-called underdog, struggling role of the indie distributor. "Everyone seems to take some sense of joy in saying, 'Oh, the independents lost this and the independents lost that.' I've always wondered why we have to be the target. Is it because people like to pick on the little guy? Frankly, I don't know if we're that little. We've constantly been around through all of the ups and downs, and you can't necessarily say that about all the manufacturers."

Simone charges that the indie distributor is frequently blamed for being ineffective when a manufacturer's line fails and the label decides to switch to branch distribution. "If a company goes from an indie to a branch, it's assumed that the distributor was the cause of it, as opposed to mismanagement or overspending on the part of the manufacturer. The fact that a line gets cold and can't pay its bills, or else it would go out of business, never seems to get noticed. It's always just a question of whether the distributor is good or bad. It's

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## Industry Urged To Expand Into Video Disc Field

NEW YORK — If there is any issue that must take precedence at the upcoming NARM convention, it is the securing of distribution of audio and video cassettes and players by the music industry, says David Siebert, president of Siebert's Inc. According to Siebert, "Right now no one knows how these soft goods will be distributed, whether through hard goods carriers or soft goods distributors. Right now, manufacturers of these soft goods products are looking to see how they'll be distributed, and if we do not convince them the rack jobbers and the one-stops are the right channels of distribution, then the whole music industry will suffer."

"The prospect of these video recordings is exciting," continued Siebert. "The Elton John concert that MCA came out with was terrific. There's no question that this product will be a big hit, but our industry has not been quick enough to react and we risk losing these goods to audio departments."

The issue of audio-video distribution aside, Siebert does not feel "that there are a lot of major issues this year."

"Bar coding, for example, has already been discussed quite thoroughly," noted Siebert. "Now all we can do is take steps to have the manufacturers speed up the implementation. We've won the battle, now it's just a matter of when. As far as defectives, I can see that issue being discussed privately with individual manufacturers, and as for the issue of superstar product, I'm sure all the labels are trying their hardest."

"Ultimately, I can foresee a lot of concern over what kind of year it will be. There is pretty much of a consensus that we're heading for some kind of recession, and people will be asking how the music business will stand up in the face of both that and a year without a 'Saturday Night Fever' and 'Grease.'"

## Jacobs Cites High Prices, Indie Shift As Top Subjects

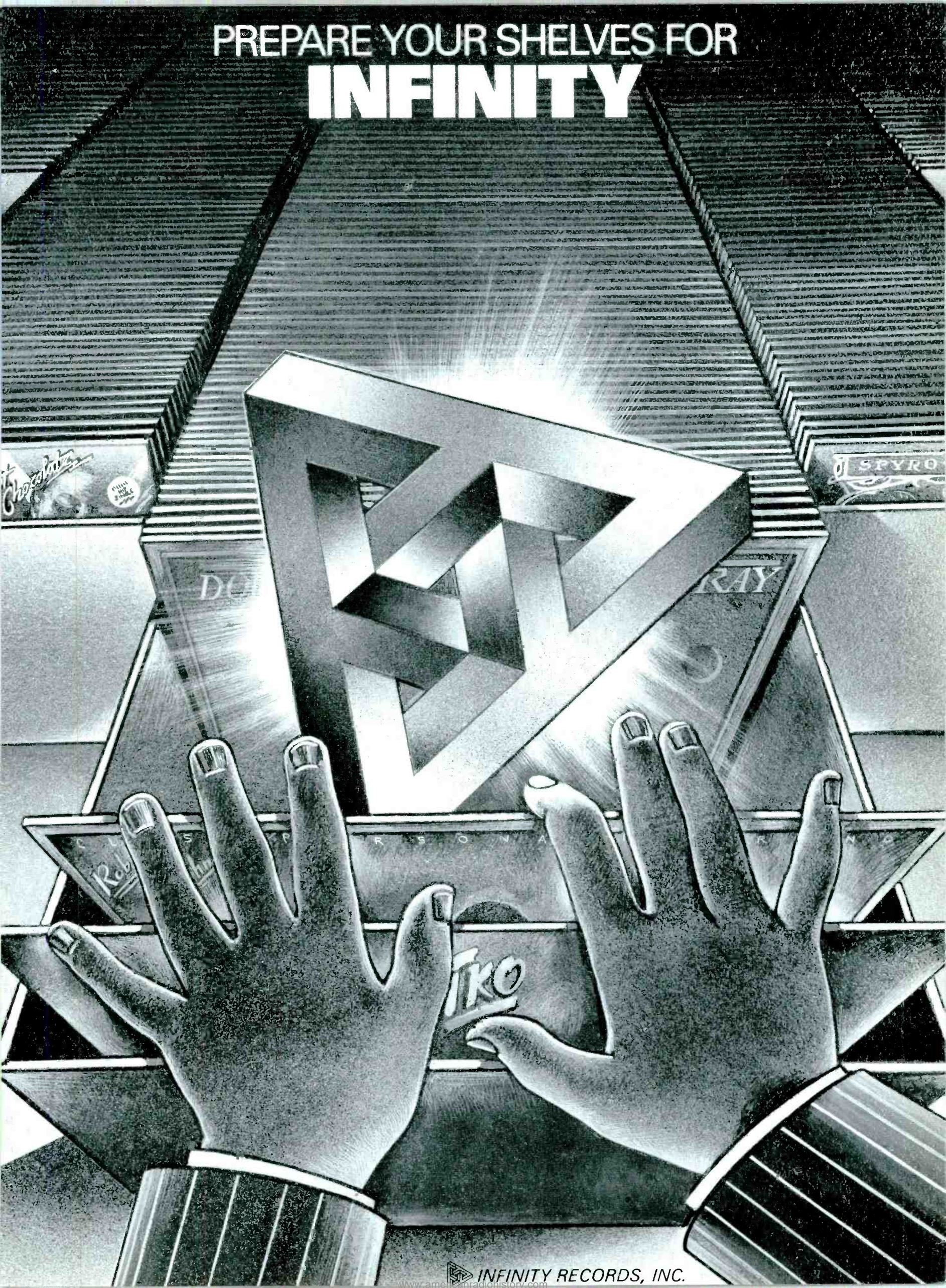
Climbing wholesale and retail prices are still a major source of concern for both racks and retailers and will be a hot topic for discussion on the NARM convention agenda this week, according to board member Jay Jacobs, president of Knox Record Rack, Nashville. Jacobs also predicts increased speculation regarding which labels will join the growing number of independents that have defected to the major branch systems, such as CBS or WEA.

"We know that prices will continue to increase; what we are concerned about now is how high they are going to go and how quickly," commented Jacobs. "We had a sluggish first quarter this year but we've all been spoiled by the success of the 'Saturday Night Fever' and 'Grease' LPs. We've been waiting for the Eagles and Fleetwood Mac records for over two years now and when they do come out, we hope they will be as big as we have expected. It's pretty hard to make last year's figures, though, especially when 'Fever' and 'Grease' were both \$12.98 albums."

Although the question of which labels will be moving over to major distribution systems in the coming months remains hazy, Jacobs expressed little doubt that there would be some movement away from the indies in the very near future. Pointing out that "the question now is how quickly some of these other companies are going to join the major distribution networks," Jacobs expected that the Miami convention

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# PREPARE YOUR SHELVES FOR **INFINITY**



**I LOVE YOU SO** — Natalie Cole — Capitol SO-11928 — Producers: Chuck Jackson, Marvin Yancy and Gene Barge — List: 7.98

"I Love You So" is a delightful mixture of upbeat R&B/pop tracks, aching, tender ballads, and pulsing disco adventures. As usual, Cole's lead vocals are brimming with exuberant energy, style and passion, as witnessed by her new single, "Stand By," the title track and others. The material throughout this LP is solid, featuring songs composed by Cole, producers Jackson and Yancy, among others. On each of the different musical styles represented here, Cole handles the material with taste, charm and an abundance of spirit.

**INSPIRATION** — Maze Featuring Frankie Beverly — Capitol SW-11912 — Producer: Frankie Beverly — List: 7.98

With its new Capitol album, group leader Frankie Beverly continues to display his exquisite flair for crafting sensual, soulful arrangements and compositions, as well as exhibiting resonant, fluid lead vocals. Each song here features taut rhythms, delicate but expressive horn charts, tasteful ensemble playing by Maze, and of course, Beverly's vocals. Standout tracks here include "Lovely Inspiration," "Feel That You're Feelin'" and "Welcome Home."

**SQUEEZING OUT SPARKS** — Graham Parker And The Rumour — Arista AB 4223 — Producer: Jack Nitzsche — List: 7.98

Regarded as one of the most important, exhilarating rock 'n' roll artists of the late '70s, Graham Parker has returned with his debut Arista effort. Parker's angry, rebellious rock sensibility remains intact here, and with producer Jack Nitzsche providing a clean, crisp overall sound, Parker and his explosive Rumour band spew out some of the most fiery, expressive rock 'n' roll to date. Aggressive hard rockers and more moderate (yet intensely-performed) medium tempo cuts combine for a well balanced, stirring outing.

**POWER** — John Hall — ARC/Columbia JC 35790 — Producer: John Hall — List: 7.98

"Power" is the album that should establish John and Johanna Hall as one of the top songwriting duos currently practicing in this country. Be it whipped cream-smooth ballads or toe-tapping numbers, John Hall could conceivably emerge as the king of the A/C mountain with this self-produced outing. Cuts destined to generate radio action are "Home At Last," "Firefly Love" and "Cocaine Drain."

**SOUND-ON-SOUND** — Bill Nelson's Red Noise — Harvest ST-11931 — Producers: John Leckie & Bill Nelson — List: 7.98

Bill Nelson always seemed to be uncomfortable in the role of a Hendrix-esque guitar hero that was foisted upon him during his tenure with Be-Bop Deluxe. With the advent of his stunning new band Red Noise, Bill Nelson has apparently made a conscious effort to step back into the shadows and produce a "band" in the total sense of the word. Though superficially his baby, Nelson's vocals and guitar work are mixed down to allow his brilliant cohorts to match him blow-for-blow on his own personal surreal sonic level.

**2 FACED** — No Dice — Capitol ST-11925 — Producer: Rupert Holmes — List: 7.98

No Dice's impressive debut last year qualifies this second LP as an eagerly awaited follow-up release. "2 Faced" is a well-constructed continuation of No Dice's exploration of solid and diverse rock & roll extremes. Centered around a Humble Pie-like base, England's No Dice expands upon a wide variety of rock purities. Under the careful production of Rupert Holmes, the LP is worth AOR attention.

**SWEET VENDETTA** — Adrian Gurvitz — Jet JZ 35782 — Producers: Adrian & Paul Gurvitz — list: 7.98

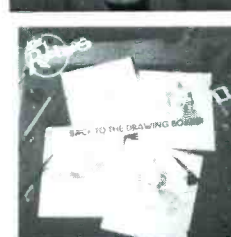
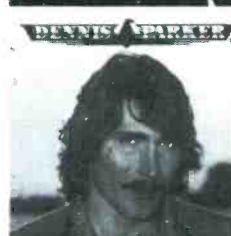
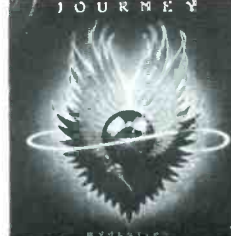
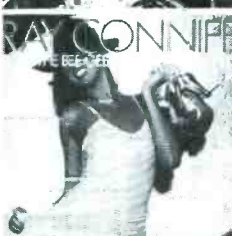
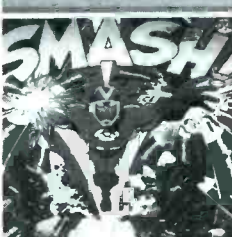
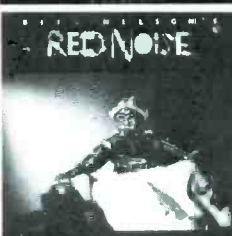
Adrian Gurvitz has long been on the fringes of pop success with such efforts as Gun, Three Man Army and The Baker-Gurvitz Army. With the release of "Sweet Vendetta" we now find him making a new solo bid for mass acceptance via a funkified updating of his sound, which up until now has been of the heavy metal variety. The man's guitar and vocal work-outs are as mature and muscular as ever, however, with the Porcaro brothers supplying rhythmic support. A sure bet for pop and AOR formats.

**SMASH** — Source SOR-3083 — Producers: Greg Williams, Jody Sims, Darnell Wyrick and Bernd Lichters — List: 7.98

A midwest-based sextet that has already achieved success in Germany and Switzerland, Smash on its U.S. debut album emerges as a talented outfit that builds its sound around funky, driving rhythms, jazz-flavored keyboard runs, and sizzling saxophone and electric guitar solos. Smash does utilize lead and backing vocals on several cuts, but the group's primary focus is on creating a highly danceable formula that fuses both R&B and jazz elements.

**RAY CONNIFF PLAYS THE BEE GEES & OTHER GREAT HITS** — Columbia JC 35659 — Producer: L. Russell Brown — List: 7.98

The latest album by this veteran MOR/AC artist is a pleasant, enjoyable set of Top 40 hits performed and arranged in the traditional Conniff style. Virtually every song recorded here is a famous, memorable hit, ranging from "Just The Way You Are," "You Light Up My Life," plus, of course, several renditions of Bee Gees' compositions. Smooth vocals and lush strings abound on this effort.



**EVOLUTION** — Journey — Columbia FC 35797 — Producer: Roy Thomas Baker — List: 7.98

By all outward appearances "Evolution" should easily repeat the platinum success of last year's refined, infectious "Infinity" album. This parcel of 11 flawlessly crafted compositions is once again placed in the Midas touch hands of producer Roy Thomas Baker, and the result is a stellar album which has already claimed the number one most added position on the Cash Box FM page. Journey is an American progressive rock group that packs both muscle and subtlety.

**ROCK ON** — Raydio — Arista AB 4212 — Producer: Ray Parker Jr. — List: 7.98

Last year when Ray Parker stepped out from his successful behind-the-scenes role and consistently hit the charts with Raydio's Arista debut. Now Raydio's follow-up is headed for the same high flight. Tempting R&B ballads, high-energy danceables, sweet harmonies, and quality production combine for a mature, sophisticated, yet fun record. Hit singles are inevitable here. Like its predecessor, in-store play will reveal its R&B and crossover potential.

**ON THE OTHER SIDE** — The McCrarys — Portrait JR 35556 — Producer: Trevor Lawrence — List: 7.98

Having entered into the black contemporary and pop spotlight last year with their charted single, "You," this joyous R&B/pop singing family has returned with a rewarding second album. The four McCrarys — Linda, Charity, Alfred and Sam — are all soulful, stylish vocalists who possess strong gospel roots. Featuring all self-penned material, "On The Other Side" boasts infectious harmonies, spirited lead vocals (sung mostly by Linda McCrary) and colorful arrangements.

**WHISPER IN YOUR EAR** — The Whispers — Solar BXL1-3105 — Producers: Dick Griffey and the Whispers — List: 7.98

On their latest Solar/RCA album, the Whispers continue to demonstrate their vocal prowess, capably performing funky R&B, sweet and sexy love ballads, and pumped-up disco workouts. This veteran vocal quintet on the LP is backed by a stellar array of session musicians, including Wah Wah Watson, Greg Phillinganes, Wilton Feldon and a host of others. Still, the spotlight here is clearly on the Whispers' arresting, stylish lead vocals and harmonies.

**LIKE AN EAGLE** — Dennis Parker — Casablanca NBLP 7140 — Producer: Jacques Morali — List: 7.98

Dennis Parker is a talented vocalist in the disco/pop vein who has the good fortune of being produced by Jacques Morali, who is currently riding high as the producer of the Village People. "Like An Eagle" features five lengthy disco-styled cuts that spotlights Parker's controlled, distinctive voice backed by crisp non-stop percussion, swirling strings, punchy horn charts and a flurry of synthesizer runs.

**BACK TO THE DRAWING BOARD** — The Rubinoos — Beserkley JBZ-0061 — Producers: Matthew King Kaufman & Gary Phillips — List: 7.98

Suddenly it's 1979 and the Rubinoos appear to be the only band in America who unabashedly delve into that special brand of pop-rock that was pioneered by the likes of the Raspberries and the early Beatles. This is the modern world, however, and the overall production values of this, their second effort, fully illustrates how refreshingly contemporary their sound can be. The self-penned tunes on this album are equally divided between spine-tingling rockers and smooth pop ballads.

**LE PARTIE DU COCKTAIL** — Phillips/MacLeod — Polydor PD-1-6198 — Producer: Tony Peluso — List: 7.98

This LP is an auspicious debut by a duo who have apparently done their homework quite well. Phillips/MacLeod have drawn their invigorating pop-rock sound from the Beach Boys-cum-Eric Carmen school of rock 'n' roll and fused it with their more than competent songwriting and full-bodied guitar work that also avoids the use of any hackneyed disco-fied rhythm tracks in the bargain. Should do well on both pop and AOR formats.

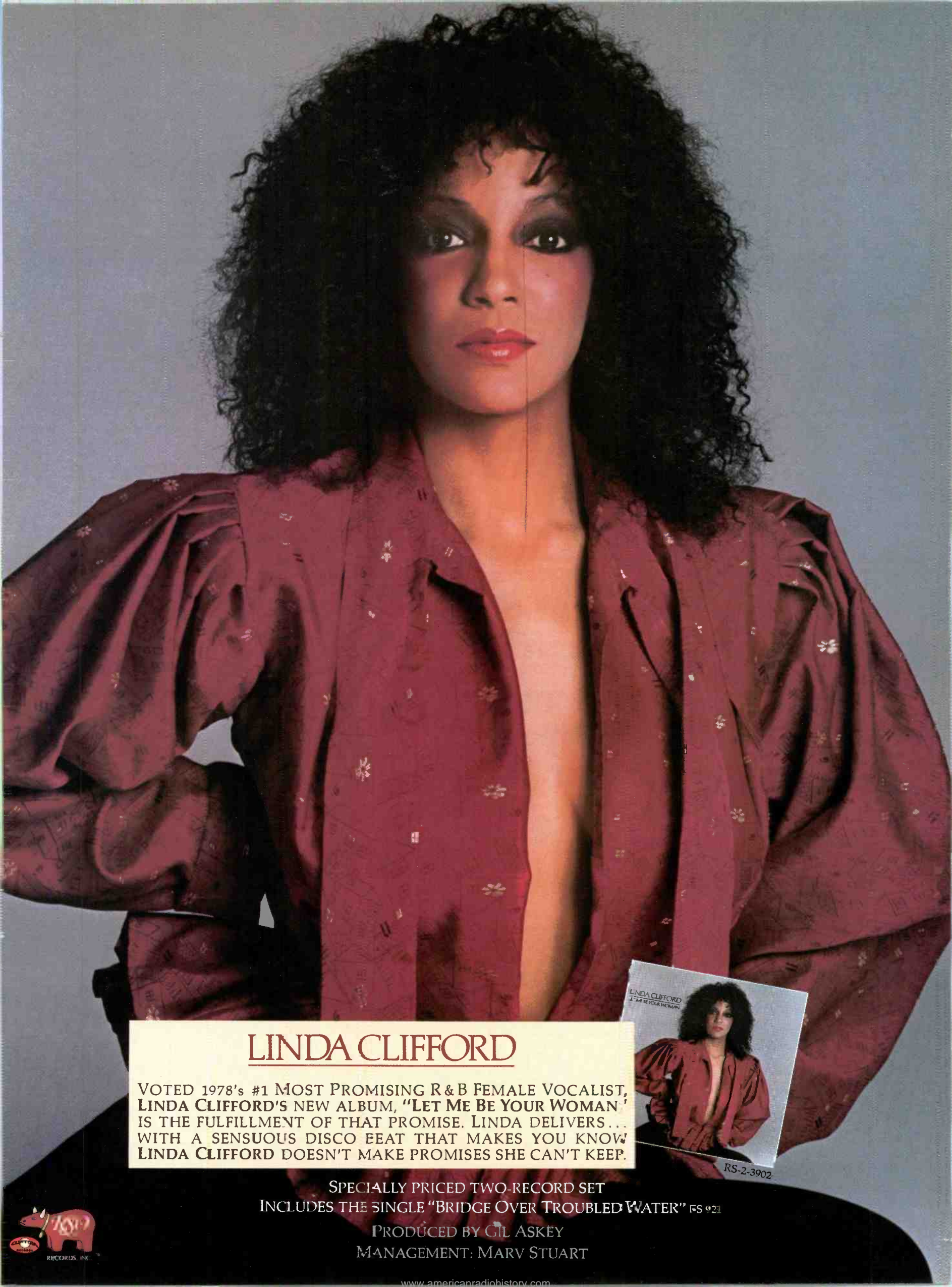
**WUTHERING HEIGHTS** — Ferrara — Midsong MSI-008 — Producer: John Ferrara — List: 7.98

John Ferrara is emerging as another multi-faceted disco producer, and his "Wuthering Heights" album is already attracting substantial disco action. This LP is a non-stop set of rapid-fire disco workouts, featuring boisterous horn and string charts, spacey synthesizer runs, crisp percussion and capable if sparingly-used vocal work. Highlighted by the 15-minute title track, this LP also carries pop crossover potential.

**HOMEMADE MUSIC** — Bob Gibson & Hamilton Camp — Mountain Railroad Records MR 2781 — Producer: Dick Rosmini — List: 7.98

Rarely does an album emerge with such intrinsic warmth and charm as does this one. Gibson and Camp have been on-again off-again partners on America's folk scene for over eighteen years, brushing shoulders with such luminaries as Joan Baez, David Crosby and Roger McGuinn (among others). This album, which is a reunion of sorts, showcases delightfully amiable vocal work and firm yet gentle acoustic guitar on folk cum country material, the majority of which is either self-penned by Gibson or by close friend Shel Silverstein. An excellent local effort which just might squeak its way into the mainstream.





## LINDA CLIFFORD

VOTED 1978's #1 MOST PROMISING R & B FEMALE VOCALIST, LINDA CLIFFORD'S NEW ALBUM, "LET ME BE YOUR WOMAN" IS THE FULFILLMENT OF THAT PROMISE. LINDA DELIVERS... WITH A SENSUOUS DISCO BEAT THAT MAKES YOU KNOW LINDA CLIFFORD DOESN'T MAKE PROMISES SHE CAN'T KEEP.



SPECIALY PRICED TWO-RECORD SET  
INCLUDES THE SINGLE "BRIDGE OVER TROUBLED WATER" RS 921

PRODUCED BY GIL ASKEY  
MANAGEMENT: MARV STUART



## Cohen Predicts Price Rise As Retailers Fight Inflation

NEW YORK — The most pressing problem currently facing the record industry, according to John Cohen, current NARM president and founder and president of the 38-store Disc Record chain, is "the tremendous spiraling expenses of running retail operations, and not the spiraling of prices."

Cohen, citing an increase in operating expenses resulting from inflated heating, light, and rent bills, as well as the recently passed minimum wage increase, asserted that retailers "are going to have to raise their prices so they can make a decent profit at the bottom line."

In addition, Cohen claimed that "there's no place for a retailer to cut back because of the inflationary spiral." As a result, he said, the retailer cannot depend on a price increase by record manufacturers to solve his financial dilemmas. Instead, Cohen suggested, "you've got to give yourself a better margin."

### Trouble With Teamsters Seen

When asked if he thought the rapidly increasing price of oil was a major factor which could affect retailers' expenses, Cohen replied, "I'm more worried in the short term, not about the oil problem, but about the Teamster contract." Referring to the negotiations now underway between the Teamsters Union and the nation's trucking firms, Cohen added, "I've spoken to people in other industries, and they are very worried that there could be a strike and a long one. As it is, the Teamsters are supposed to be asking for over a 100% increase in their contract, so it's a no-win situation. This is something to be very, very, worried about."

Turning his attention to other issues facing the NARM delegates, Cohen commented that although "it seems like there just hasn't been enough good product early in the year, there's not a damn thing we can do about it. However," he continued, "the

results have certainly been detrimental to sales."

### Defectives Problem

Cohen described the perennial issues of defective records as "a problem, but I don't think it's a giant problem." Cohen said "defectives are always a gripe, but you've got an industry that's grown so big for its briches that something has to suffer along the way."

However, Cohen termed the current popularity of the 12-inch disco disc as "one of the big problems because it's so short-lived. It has no catalog value, it's come and gone." The disco disc has also "injured the R&B business," charged Cohen, who added that he hoped the manufacturers would begin putting more full-length disco songs on albums.

Cohen also commented that retailers were faced with a state of confusion regarding the status of returns of albums on independent lines that have been absorbed by majors. "It's pressing," Cohen stated, "especially with ABC and MCA, and A&M is a problem also. It's going to have to be ironed out soon, because somehow somebody is soon going to have to take responsibility."

### Bar Coding

Bar coding, Cohen felt, would not be a major issue at NARM because, he asserted, "it's a matter of mechanics for the companies to institute it across the board now. They now know what it can mean to them in terms of tracking sales and returns."

And, Cohen said, he planned to charge in his speech before NARM that "there seems to be a lack of creativity coming from the manufacturing level." The reason, he elaborated, "is that I think these guys are only after saving their ass. The bureaucratic nature of the corporations has stifled the creativity and excitement that this industry was built on."

## Souvall Wonders About 'Big 6' And Impact On Competition

LOS ANGELES — The exodus from independent to branch distribution, the arrival of the video disc and the emphasis on quality control are some of the subjects that will be uppermost on people's minds at the 1979 NARM Convention, according to George Souvall, president of Alta Distributing. Souvall, who heads the Phoenix-based independent distributor, is a member of the board at this year's proceedings in Miami and his duties will include introducing the chairmen at the convention's business sessions.

"One topic I am sure that will cause discussion at NARM is 'The Big Six' and the loss of distribution lines," said Souvall. "I wonder what it is going to do to competition and if it will increase or decrease it. Somehow, I see a lessening of competition rather than an increase."

### Defective Product

Souvall noted that another subject of controversy at NARM would be the frequency of defective records. He stressed the importance of the industry getting more involved in quality control, and said that it becomes embarrassing when sophisticated audio equipment spotlights the problem with defective product. Souvall added that the handling and returning of the defective records represents a tremendous cost to his company.

Another possible NARM topic that Souvall was enthusiastic about concerns the advent of the video disc. He observed that people have been waiting years for the disc and that it was clearly on the horizon now. "Apparently it has been very suc-

cessful in the tests they held in Atlanta," commented Souvall. "It has great potential for expanding our total business."

According to Souvall, the impact of higher freight costs will also be a convention concern. "With the price and availability of gasoline going the way it is and the future possibility of a teamster strike, higher freight costs remain a constant problem," said Souvall. "And we certainly don't need the additional burden of having to ship back defective product."

Souvall remarked that a convention highlight would be the session on bar-coding. He said that material on the new coding form would be passed out to all attendees and that it would be informative to everyone in the industry. Souvall went on to say that barcoding presented a lot of opportunity to the industry just from the standpoint of returns alone. He added that he hoped manufacturers would move rapidly toward the new cataloging system.

The Alta Distributing president's opinion on raising list prices to \$8.98, another subject that he feels will warrant heavy discussion at NARM, is that he sees nothing wrong with it as long as it is done on a selective basis. He noted that not all product released today was worth \$8.98.

One more topic that will be probable cause for debate is the subject of release dates. Souvall mentioned that there had not been a lot of great product released in this year's first quarter and that it had affected business. "We'd like to see release dates even out through the year and build to a peak in the last quarter," said Souvall.



Daniel Heilicher

## Heilicher Looks To More Growth In The Future

"Although I suppose that most of the people attending the convention this year are concerned about present business conditions and the lack of really hot product in the first quarter of this year, we're looking to see more expansive growth within the industry in the upcoming months."

Daniel Heilicher, NARM board member and a retired executive of Pickwick International, indicated that while most NARM members at the convention would recognize the overall need to "tighten up" this year, he felt that the overall mood of the gathering would be one of cautious optimism.

"I expect that it will be pretty much 'business as usual.' There aren't any major crises these days, with the exception of the demands that inflation is making on all of us. I think that we are all pretty positive about the future, though."

One area where Heilicher saw an immediate need for more rapid development was in bar-coding, which he indicated would be a major topic on the minds of those in attendance at the convention. As Heilicher explained, industry-wide use of bar coding would offer at least one device for coping with inflation.

"It is a necessary, integral part of proper merchandising and would be good for manufacturers as well as the retailers and rackjobbers. There is some reluctance on the part of the manufacturers to implement it throughout the entire industry and we don't know what it is. But the sooner they all start using it the better off we're going to be in terms of turnout, investment and less returns. If the manufacturers ever wake up, they'll recognize that the more automated the record shops become, the less returns they will have. I think that a few record companies are committed to it and I hope that in the near future everyone will jump on the bandwagon."

Heilicher did not feel that the problem of even release schedules was the fault of the manufacturers, but he did point out that it was a factor that the labels would have to deal with.

"The labels release the records as fast as they feel competent merchandise is being recorded. The timing really has very little to do with label scheduling, but rather it depends on when the artist completes recording."

After spending much of the past week in board meetings preparing for the convention, Heilicher reported that the board had been discussing "Present problems, if there are any, as far as what we're looking forward to at the convention. We also talked about the future of more regional meetings."

"We're basically looking to the future and making sure that the convention will be an insightful and pleasant event."

## Jacobs Cites Costs, Indie Movement As Key Topics

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would bring further announcements of such changes.

Jacobs said that while he is very optimistic about the industry-wide use of bar-coding, another item in question at the convention this year, he doesn't foresee it becoming a reality for at least three years.

"I think it's ideal for our industry, since we do all of our business at the cash register," enthused Jacobs. "However, bar-coding will not be effective until everyone starts doing it. A few companies have started using it on a regular basis but I think that the transition will be coming gradually."

Returns on defectives have plagued racks for several years now, but Jacobs indicated that the percentage of returns in the past year has been higher than ever, presenting a major problem and one that will be under heavy criticism at the convention.

"It's very costly for us, probably forty cents an album for every one that goes out and gets returned," said Jacobs. "It has to cost the manufacturers a lot of money, too."

While Jacobs cited the fact that operating costs in general have gone up, including freight, gas and electricity expenditures, he felt that the convention would bring to the record labels' attention many of the inflationary problems which are having a profound effect on the industry.

"It's going to reach a point where people will have to decide whether they're going to eat or buy records," Jacobs said. On balance, he added, "We're reaping it as we can. I'm not going to paint any gloom, I'm just living day by day."

## Okinow Laments Inconsistency Of Label Releases

(continued from page 24)

came out at Christmas. We say to the manufacturers: 'At Christmas you can sell catalog; put out the new releases in January.' Still, you can't blame the labels for malfeasance. They have so little control over what comes to them. Managing creativity isn't easy. In what other business can someone get away with not delivering to their boss on the date due?"

### Lowballing Returns

Other problems that Okinow sees are the resurgence of lowballing, the raising of the minimum wage (and corresponding "compression" raises for employees near that level), returns, and quality control. Of them all, the quality control issue is the one about which Okinow feels something concrete can be done. "You get so many defectives back on so many different numbers you have to assume that people are taping for their own use. We don't know this for sure, but when there's a defective it's generally a run of 13,000 and not just a few. Then there are the people who can never get a good album, or the people who bought two so they think they can return one. A proposal that I would like to make would be for the adoption of a NARM member policy that defectives only be exchanged for the same title, not for either another title or a cash refund."

## Simone Sees Hope

(continued from page 24)

the distributor and not the line that's always the target."

### Exciting Convention Anticipated

"I think we have put together one of the most exciting NARM conventions in years," said Simone. "I think everyone has put forth a great deal of effort,

# Welcome to Miami.

*Where our music is as hot as the sun!*

A vibrant, painterly illustration of a beach at sunset. The sky is a mix of orange, pink, and blue. A large, glowing sun is partially obscured by two palm trees. In the foreground, a sandy beach is populated with many people in swimwear, some sitting and some standing. The TK Records logo, consisting of the letters 'TK' in a stylized, 3D font with a star in the 'K', is superimposed over the sun.

**TK**

TK Records and Tapes and its sizzling lineup of artists welcome all distributors and retailers to our hometown—and the NARM convention. Thanks for your support in another record breaking year. And watch us shine in '79!

 **TK** Records  
and Tapes

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# o our family

MCA RECORDS

- Eloise Lawe
- Jim Chesnut
- Freddy Fender
- Al Hudson and the Soul Partners
- Loving Sisters
- Stephen Bishop
- Don Everly
- Lawrence Hilton Jacobs
- Buck Trent
- Robert Lynons
- B.B. King
- Bill Woody
- Wilson Williams
- Tommy Overstreet
- Dramatics
- Sensational Nightingales
- Shotgun
- Tom Petty and the Heartbreakers
- The Dells
- Carter Robertson
- Mickie Mostbury
- Pressure
- Lenny Williams
- Carl Smith
- Keane Brothers
- Barbara Mandrell
- Oak Ridge Boys
- Crusaders
- Traveler
- Harold Melvin and the Blue Notes
- Crowns of Glory
- Dixie Hummingbirds
- Don Williams
- Stix Hooper
- Roland Bautista
- Lee Dorsey
- Rafe Van Hoy
- Rainey Haynes
- Rhythm Heritage
- Poco
- Solar Heat

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CHILLY  
FOR YOUR LOVE

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PD-1-6194

DANCE

PD-1-6162

PD-1-6163

ALTON McCLAIN  
& DESTINY

PHILLIPS

PD-1-6198

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Muffie Jackson  
SHIPS MARCH 26TH

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Just last year we promised that you'd feel the power of the New Polydor. One look at the Platinum records, Gold

records, chart positions and exciting new discoveries we've made tells you we're keeping that promise.

And what we've accomplished so far is just the beginning. You have our word for that.

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SHIPS MARCH 26TH



PD-1-6197 SHIPS MARCH 26TH



PD-1-6167



COMING SOON

THE POLYDOR FAMILY. HITS ARE OUR FUTURE.



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## FEATURE PICKS

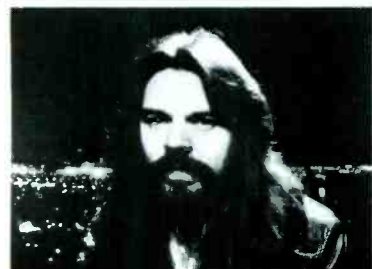
**NICOLETTE LARSON** (Warner Bros. WBS 8795)  
**Rhumba Girl** (Fourth Floor Music — ASCAP)  
(Jesse Winchester)

This is the eagerly awaited follow up to Larson's smash, "Lotta Love." Larson has a good ear for strong material and this time she takes Jesse Winchester's "Rhumba Man" and makes it uniquely her own. The infectious pop/rhumba beat and Little Feat like rhythms make the single instantly appealing. Larson's sexy, come hither vocals should get Top 40 and AOR play.



**CHICAGO** (Columbia 3-10935)  
**Gone Long Gone** (3:55) (Polish Prince Music — ASCAP) (P. Cetera)

An infectious Harrison like guitar intro leads into this gentle, adult contemporary rocker. The slick harmonies and smooth production that grace this cut have become a Chicago trademark in the band's later years. Donnie Dacus' guitar shadings are an added plus on this song which is suited to Top 40 and MOR playlists.



**BOB SEGER** (Capitol P-4702)  
**Old Time Rock & Roll** (3:13) (Muscle Shoals, Sound — BMI) (G. Jackson and T. Jones)

The gravelly voice and pumping 4/4 rhythm are unmistakably Seger. This should be yet another chartbuster from the Detroit powerhouse and his Silver Bullet Band. Taken from the "Stranger In Town" LP this ode to rock 'n' roll is always one of the highlights in Seger's concerts. It is a piece of infectious raucous joy that is worth repeated AOR and Top 40 spins.



**THE TEMPTATIONS** (Atlantic 3567)  
**I Just Don't Know How To Let You Go** (3:28)  
(Good Life Music — BMI, J.P. Everett Music — ASCAP) (B. Holland/E. Holland/M. Woods)

A dramatic introduction, replete with full fury strings and driving bass line, leads into one of the Temp's most energetic vocal workouts in some time. This tune is reminiscent of the "Ball Of Confusion," "Can't Get Next To You" days. The group's new waxing is rife with spirited harmonies and zealous shouts.

**ROXY MUSIC** (ATCO 7100)  
**Dance Away** (3:45) (E.G. Music — BMI) (Ferry)

Roxy Music recently reformed, thus reviving on of the most exciting and contemporary sounds in rock. On this cut, taken from the "Manifesto" LP, vocalist Bryan Ferry plays the broken hearted bon vivant who tries to dance away the heartache. Andy Mackay's sax lines, Phil Manzanera's guitar treatments and an entrancing percussive sound provide the musical highlights on Roxy Music's most commercial effort to date.



**MILLIE JACKSON** (Spring/Polydor SP 192)  
**Never Change Lovers In The Middle Of The Night** (3:50) (Ivan Mogull Music — ASCAP) (K. Forsey/M. Bjorklund/F. Jay)

Jackson counsels against changing lovers on the spur of the moment on this single from the "A Moment's Pleasure" album. Strong beat, guitar fills and encompassing strings and fine singing make this a good R&B, pop add.



**PATRICE RUSHEN** (Elektra E-46024)  
**When I Found You** (4:00) (Baby Fingers Music/Mr. Melody Music — ASCAP) (Patrice Rushen/Tony Coleman/Angels Rushen)

Patrice Rushen is one of jazz' foremost session pianists. Her "Patrice" LP showed her to be not only a great musician but a spirited singer as well. Her shimmering vocals float gently over this jazz tinged ballad. Bright background vocals and a soothing sax break should make the tune an irresistible add to R&B and pop playlists.



**FRESH** (Prodigal P-0645F)  
**You Never Cared** (3:49) (Stone Diamond Music/Albacore Music — BMI) (S. Grofay/B. Pratt/H. Cohen)

From its blistering sax opening to its final thunderous guitar chord this track is non-stop excitement. This powerful rock tune is underscored by acoustic guitar and organ rhythms. A powerful lead vocal highlights this tale of an outlaw who is constantly on the run.

## SINGLES TO WATCH

**RICK MOSES** (20th Century TC-2398)  
**Baby, You Move Me** (3:02) (Rick Moses Music/Lucky Bear Music — ASCAP) (Rick Moses/Richard T. Bear)

This is a classic woman's song. Moses' dramatic vocals are embellished by a dynamic acoustic piano melody, rising orchestration and airy female background harmonies. The song is an account of a broken man who finds love again. This track, lifted from the "Rick Moses Face The Music" LP should be an MOR smash.

**EVIE SANDS** (RCA-JH11541)  
**Keep My Lovelight Burning** (3:08) (Hip Pocket Music/Blen Music — ASCAP) (Ben Weisman and Evie Sands)

This comes from Sands' "Suspended Animation" LP and features her sultry voice at its most powerful. This R&B flavored tune is highlighted by a steady kick syndrum sound and some fine soulful background harmony. This cut has strong R&B and Top 40 potential.

**KING ERRISSON** (Venture Records V-107)  
**Space Queen** (3:45) (Nassau Music/Paddle Music — BMI) (King Errisson)

This disco/R&B flavored song has a calypso feel to it. Its production is beautifully multilayered with thunderous percussion, a unique walking bass line and interesting synthesizer shading. The unusual Bahamian rhythm will make it an exciting add to R&B and disco playlists.

**JERRY LEE LEWIS** (Elektra E-46030)  
**Rockin' My Life Away** (3:25) (Tree — BMI) (Mack Vicery)

Lewis is back with his first Elektra release and sounding as fresh as he did when he burst onto the rock 'n' roll scene almost a quarter of a century ago. The boogie woogie sound, the lazy unmistakable vocals and the true rock 'n' roll spirit come through loud and clear as the Killer remains one of music's ageless wonders.

**THE STYLISTICS** (Mercury 74057)  
**You Make Me Feel So Doggone Good** (3:02) (Style Music — BMI) (Russell Tompkins, Jr./Raymond Johnson)

The new Stylistics single is in the same vein as its hits "You Make Me Feel Brand New" and "Betcha By Golly, Wow." It features the kind of bright horn arrangement and silky smooth harmony that has made the band an R&B favorite for almost a decade. This soulful melody should fare well in both pop and R&B formats.

**HORSLIPS** (DJM DJMS1105)  
**Loneliness** (3:43) (Dick James Music — BMI) (Horslips)

Horslips have the ability to wed rock 'n' roll with the spirit and excitement of traditional Irish music. This song from "The Man Who Built America" LP begins with an almost religious sounding organ intro and then blasts off into a rousing bit of progressive rock. This is AOR rock at its finest and FM programmers should have a field day with it.

**WILLIE NELSON** (Columbia 3-10929)  
**September Song** (4:32) (Chappell & Co./Tro-Hampshire House — ASCAP) (M. Anderson/C. Weill)

Nelson takes this Anderson and Weill standard and reworks it in his own inimitable Texas style. His distinctive, lilting vocals are brought to the forefront by the song's simple piano/guitar arrangement. Booker T.'s clean production brings out every subtle nuance of the renowned Nelson pipes. This song, like many of the others on Nelson's latest LP, is suited to MOR playlists.

**HERBIE HANCOCK** (Columbia 3-10936)  
**Ready Or Not** (3:59) (Raydiola Music — ASCAP, Polo Grounds — BMI) (R. Parker Jr./J. Cohen)

The "Feets Don't Fail Me Now" LP represented Hancock's first venture into disco music. This danceable funkathon features one of the grittiest and lowdown lines in recent years and Hancock's new vocal gadget, the vocoder. Hancock, one of jazz' premier artists, has made a successful crossover as this song is suited to disco and R&B playlists.

**RUBICON** (20th Century TC-2397)  
**American Dreams** (3:45) (Fox Fanfare Music/Nocibur Music — BMI) (J. Blades/J. Pugh/B. Gillis/G. Eckler/J. Martin)

This savage rock 'n' roll tune is powered by the famed "Peter Gunn" bass line. There are lots of interesting vocal and musical changes in this stream of consciousness, tongue-in-cheek rap about the ever elusive "American Dream." It is the title cut from Rubicon's most recent LP, which is also chock full of surprises. This song is destined for AOR lists, and could be an interesting Top 40 add.

**BABY GRAND** (Arista AS 0394)  
**All Night Long** (3:26) (Abbattorio Music Adm. By Arista Music — ASCAP) (R. Hyman/D. Kagan/R. Chertoff/E. Bazilian/B. Medoway)

Gritty vocals and strong, breathy harmonies make this pleasantly chugging rocker a possible Top 40 add. Well-timed handclaps and vibrant piano work provide a commercial sounding foundation for flaming guitar licks and diverse vocal trade-offs. This is AOR material, but is still light enough for Top 40 lists.

**THIS GAP BAND** (Mercury 74053)  
**Shake** (3:30) (Total Experience Music — BMI) (Charles Kent Wilson)

This classy tune is an R&B/disco song in the Earth, Wind & Fire vein, highlighted by a throbbing bass line, punctuating horns and interesting harmonies. The whispered background vocals supply a unique percussion like sound. This cut should be of interest to disco programmers.

**THE LATE SHOW** (London 5N-20099-DJ)  
**Bristol Stomp** (2:22) (Kalmann Music — ASCAP) (Appell/Mann)

This remake of the early '60s hit by the Dovells is a refreshing slice of nostalgia. The new version comes complete with cracked vocals and Doo Wop background harmonies. The production work of Tommy Boyce and Richard Hartley is flawless, and programmers who are caught in an early days of rock 'n' roll time warp should give this a spin.

**HAWKLORDS** (Charisma CAS 701)  
**PSI Power** (4:23) (Anglo Rock — BMI) (Calvert/Brock)

A hypnotic progressive rock beat and multilayered harmonies highlight the latest helping from the band that used to be known as Hawkwind. The song is about psychic power and the idea is put in an equally spacy musical setting. This is taken from the "25 Years On" album and is the band's most commercial piece of music yet.



# RADIO NEWS

## AIR PLAY

**KEZY, A FM STATION ON AN AM DIAL** — KEZY/Anaheim, an AM station that used to rival KHJ/Los Angeles for L.A.'s Top 40 crown, went AOR in January. According to *Media Trend*, the station doubled its cume in the first two weeks of the new format. The station features a special album hour each day at noon and recently sponsored a local Styx concert that sold out via mail order. The unique format is an indication that Top 40 and disco do not an AM station make. "There are so many stations in the L.A. area that play the same thing that we thought it was time for us to become L.A.'s only album rocker on the AM dial," said **KEZY PD Dave Foremen**. "There is a substantial amount of disco on the air, so we decided to get a piece of the audience that wants to rock." Most of the disc jockeys on the station have a Top 40 background, but are not of the screamer variety. PD Foremen says that the jocks are a little more energetic than the normal FM personality by design, because he wants an exciting station rather than a sleepy one. AOR favorites that are currently receiving hot rotation at KEZY are: **Cheap Trick, Elvis Costello, Supertramp, the Cars, the Fabulous Poodles and the Boomtown Rats.**

"Radio has been sitting still for years now, and has been dealing in the business of psychographics, demographics and the Arbitron," says Foremen. "Too many PDs have been concentrating on programming for the diary. All the humanity has been taken out of radio and it's time to put it back in because people are reacting to it by turning it off. We fine tuned the hell out of the '60s, and I think we are going to see a lot of innovation and creativity in radio in the '80s. KEZY's new format is an innovation that is just the onset of that."

**KSHE BLASTED VIA RADIO, RADIO** — **Elvis Costello**, known for his angry and rebellious rock tunes, verbally blasted KSHE/St. Louis at his concert at the Kiel Opera House in St. Louis on March 6. Just before tearing into a stinging rendition of his classic "Radio, Radio," Costello said, "I want to dedicate this song to all the local radio stations that don't play our records . . . and to KSHE." Earlier in the evening's performance the upstart rock 'n' roller had dedicated "Accidents Will Happen" to "the boys over at KADI." The unusual statements stirred up the ongoing rivalry between the St. Louis stations. The dedications were doubly maddening to the staff over at KSHE because they had been asked by Columbia Records to unofficially sponsor the gig.



**WNBC ALIENS** — WNBC radio personalities **Richard Belzer** and the **Alien**, who presents nightly UFO reports, hang out at a station party. Pictured (l-r) are: Belzer and the Alien.

KSHE's executive vice president, **Shelley Grafman**, quickly voiced his opinion about Costello's tirade. "I am upset and shocked that a performer would behave in such an unprofessional manner. The only speculation I have about the insults to KSHE is that he believes the innuendoes and false charges that our station is not supportive of his music and does not give it appropriate airplay." Meanwhile, a decidedly different attitude was being expressed over at KADI. "Our position was that we had felt we were promoting the music and artist for another station's promotion," said **KADI PD Pete Parisi**. "As far as we know we were the only station in town playing Costello's music." The staff at KADI had been upset ever since they found out that KSHE was sponsoring the show. KADI's president, **Richard Miller**, and **Parisi** maintain that their station introduced the British artist to St. Louis and that KSHE had been playing Costello's music only since it had made the deal to promote the concert. Apparently, Costello's manager, **Allen Frey**, was sympathetic with KADI's opinions and relayed the information to Costello who voiced the thoughts, rather dramatically, onstage. "We've been blamed for what the guy said onstage," said **KADI's Parisi**. "His manager called us up, we never called him, and apologized for not giving us the concert. We just listened to what he said."

**ARBITRON TASK FORCE** — A task force was recently formed in order to advise the Arbitron Radio Advisory Council in the development of new software designed to give programmers access to more diary information. At present, programmers must either do without the information or hand tabulate the data to analyze certain aspects of their diary survey. The task force will explore areas that should be of special interest to programmers. These include: audience flow studies; the recycling of radio audience information and listening by station (format oriented) broken out by zip code. The task force, which will be chaired by **Ed Christian, WNIC-WWKR/Detroit**, will have the following persons as members: **Jim Arcara, WPAT/Patterson, N.J.**; **Ted Atkins, WTAE-WXKX/Pittsburgh**; **Dan Clayton, WBBF-WMJQ/Rochester**; **Don Kelley, WFYR/Chicago**; **Bill Moyes, KQEQ-KZZY/Albuquerque** and **Peter Schuke, WRBQ/Tampa**.

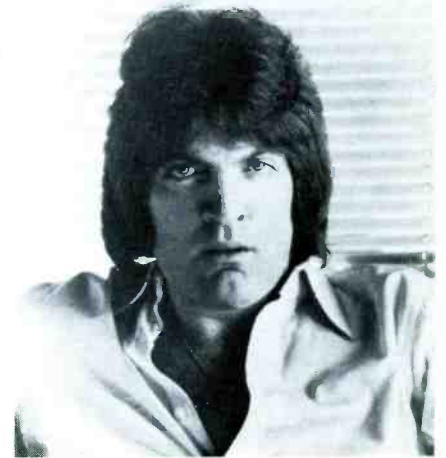
**STATION TO STATION** — **WKIX/Raleigh** recently went searching for the "KIX Clunker," a car that would vie for the cash prize of \$500 for the honor of being painted as a WKIX bumper sticker. The winning car, a sleek 1967 white Cadillac that out-funked the funkiest looking, was sold to WKIX for \$300 by its original owner . . . **WCOZ Boston** recently hosted a four hour **Rolling Stones** special. Incredible listener response by fanatical Stones fans prompted a spontaneous format change and turned the special into a 14 hour Stones-a-thon . . . **WNBC/New York** recently featured a 20 part mini-documentary entitled "DNA-A Date With Destiny." The series which aired as part of the station's 6:25 a.m. and 7:25 a.m. newscast explored the possibilities of man controlling his own evolution.

**NEW JOBS** — **George Green** has been named vice president and general manager of **KABC/Los Angeles**. He succeeds **Ben Hoberman**, who was appointed president of ABC radio recently. Green had been general sales manager for the talk radio station since 1965 . . . **Frank Cody**, who recently exited **KLOS/Los Angeles**, is the new PD at **KBPI/Denver** . . . **Rick Harris** has replaced **Mark Damon** as the PD at **WLAC/Nashville** . . . **John Shomby** will exit **WKXX/Birmingham** to become the program director at **KMJK/Portland** in mid April . . . **Lynn Lotkowitz** is soon to become the asst. PD at **WLCY/Tampa** . . . **Jay Stone** former operations manager at **KUPD-KKKQ/Phoenix** has returned to the station as its afternoon drive jock . . . **Buddy W. Chapman** has been promoted to the post of Arbitron Radio product manager at Arbitron's research and production center in Beltsville, Maryland . . . **Kris Mitchell** is the new MD at **KERN/Bakersfield**.

marc cetner

## WNBC's Inaugural 'Hometown Album' A Hit In New York

NEW YORK — WNBC Radio's inaugural "Hometown Album" has sold out its initial run of 5,000 records. The album features original material by 10 musical groups of individual musicians from the New York-New Jersey-Connecticut area who are not currently under recording contracts. Available on sale at the Record Shops at TSS and at Record World, the "Hometown Album" sells for \$1.66, with all profits from sales going to the Heart Fund.



Scott Shannon

**Ira Rothstein**, a Record World store supervisor, confirmed the album's impact. "The record is selling top five here, which is amazing for unknown artists. We are featuring the album in our regular displays as well as in stepdowns and browser bins. The album is definitely bringing people into the stores. This was a great idea that is benefiting everyone connected with it."

## Shannon Selected As PD At WPGC, Washington, D.C.

WASHINGTON, D.C. — **Scott Shannon** has been appointed to the position of program director at WPGC/Washington, D.C. Shannon has been involved with Casablanca Record & Filmworks and Ariola Records in Los Angeles for the past two and a half years, working with such well known artists as **Kiss, the Village People** and **Amii Stewart**.

## Metromedia Picks Ward For VP Post

NEW YORK — **Bill Ward** has been appointed to the post of senior vice president for Metromedia Radio. In his new position, Ward will participate and assist in supervising the radio division. He will be based in Metromedia's division headquarters in Secaucus, New Jersey.

Shannon began his career in radio in 1969 as an air personality with WAAB/Mobile. Shannon has also worked as a program director at WERC/Birmingham, WKGK/Knoxville, WBSR/Pensacola, WUNO/San Juan, WMAK/Nashville and WQXI/Atlanta. Shannon will join the staff of WPGC on April 23.

Ward has functioned as vice president and general manager of KLAC/Los Angeles for the past 7 years, and has been employed by Metromedia since 1971. Prior to joining the radio group, Ward had served as general manager at KBBQ/Burbank and program director at KBOX/Dallas and WPLO/Atlanta.

## LOOKING AHEAD TO THE TOP 100

**YOU SAYS IT ALL** (*Irving Music — BMI*) **RANDY BROWN** (*Parachute RR523*)

**I WANT YOU TO WANT ME** (*Inner Song Music — ASCAP*) **CHEAP TRICK** (*Epic 8-50625*)

**IN A LITTLE WHILE (I'LL BE ON MY WAY)** (*Dennis Earl/Mother Pearl — ASCAP*) **ART GARFUNKEL** (*Columbia 3-10933*)

**HIGH ON YOUR LOVE SUITE** (*Jobete — ASCAP*) **RICK JAMES** (*Gordy G7164F*)

**OLD TIME ROCK AND ROLL** (*Muscle Shoals Sound — BMI*) **BOB SEGER AND THE SILVER BULLET BAND** (*Capitol P-4702*)

**THE LOGICAL SONG** (*Almo Music/Delicate — ASCAP*) **SUPERTRAMP** (*A&M 2128-S*)



**R&R FOR THE STARSHIP** — RCA recording artists **Jefferson Starship** recently took time out from rehearsals for their next studio LP to celebrate the success of their current album, "Jefferson Starship Gold," at Radio and Records' recent convention. Pictured in front row (l-r) are: group members **Craig Chaquico, David Freiberg, Paul Kantner**, and **Aynsley Dunbar**. Shown standing (l-r) are: **Nanci Kane**, San Francisco branch manager for RCA and A&M; **David Forman**, western regional promotion manager for RCA; **Dennis Newhall**, program director for KSFM; **Joshua Blardo**, national album promotion director for RCA; and **Kate Ingram**, music director for KSN.

# TOP FM ROTATION

TW	LW	WKS	TITLE	ARTIST	LABEL	TOP 200 POP	PRIME CUTS
1	1	18	Dire Straits	Dire Straits	WB	3	Sultans Of Swing, Waterline
2	6	4	Enlightened Rogues	Allman Bros.	Capricorn	14*	Crazy Love, Need Your Love, Can't Take It
3	2	15	Minute By Minute	Doobie Bros.	WB	2*	What A Fool, Here To Love, Steamer, Title
4	4	5	Three Hearts	Bob Welch	Capitol	18*	Little Star, I Saw Her, Devil Wind, Precious
5	3	5	George Harrison	George Harrison	Dark Horse	19*	Blow Away, Not Guilty, Faster, Soft Touch
6	11	2	Desolation Angels	Bad Company	Swan Song	38*	Rock 'n' Roll Fantasy
7	7	10	Armed Forces	Elvis Costello	Columbia	20	Oliver's Army, Accidents, Green Shirt, Goon Squad
8	5	10	Life For The Taking	Eddie Money	Columbia	16	Can't Keep, Some Water, I'm A Fool
9	10	7	McGuinn, Clark & Hillman	McGuinn, Clark & Hillman	Capitol	33*	Surrender To Me, Don't You Write, Traffic
10	—	1	<b>Breakfast In America</b>	<b>Supertramp</b>	<b>A&amp;M</b>	<b>51*</b>	<b>Logical Song, Goodbye, Darling, Title</b>
11	14	6	Outlandos d'Amour	The Police	A&M	40*	Roxanne, Next To You, Can't Stand Losing
12	8	15	Blondes Have More Fun	Rod Stewart	WB	4	Da Ya Think, Attractive, Shadows Of Love, Title
13	13	16	Legend	Poco	MCA	21*	Boomerang, Crazy Love, Title
14	12	5	At Budokan	Cheap Trick	Epic	11*	A Shame, Big Eyes, Want Me, Clock, Surrender
15	18	9	Mirror Stars	Fabulous Poodles	Epic	90*	"B" Movies, Title
16	9	9	Head First	The Babys	Chrysalis	27	Every Time I Think Of You, White Lightning, Title
17	24	6	Parallel Lines	Blondie	Chrysalis	26*	Heart Of Glass, Telephone
18	21	9	Alive On Arrival	Steve Forbert	Nemperor	117	Goin' Down, Thinkin', Big City Cat
19	19	4	Headin' Home	Gary Wright	WB	113	Moonbeams, Stand
20	—	1	<b>Rickie Lee Jones</b>	<b>Rickie Lee Jones</b>	<b>WB</b>	<b>154*</b>	<b>Chuck, Easy Money</b>
21	20	2	Look Sharp!	Joe Jackson	A&M	145*	Is She Really, Sunday Papers, One More Time
22	16	21	Toto	Toto	Columbia	23	Hold The Line, I'll Supply The Love
23	—	1	<b>Remote Control</b>	<b>The Tubes</b>	<b>A&amp;M</b>	<b>103*</b>	<b>Prime Time, No Way Out</b>
24	17	23	52nd Street	Billy Joel	Columbia	6	Big Shot, My Life, Title
25	23	2	Manifesto	Roxy Music	Atco	72*	Angel Eyes, Ain't That So, Dance Away
26	22	12	Move It On Over	George Thorogood	Rounder	49	It Wasn't Me, Cocaine, Title, Who Do You Love
27	15	15	Briefcase Full Of Blues	Blues Bros.	Atlantic	8	Soul Man, Messin', "B" Movie, Rubber Biscuit
28	27	2	The Cars	The Cars	Elektra	24	Good Times, Bye Love
29	30	2	The Man Who Built America	Horslips	DJM	94	<b>Loneliness, I'll Be Waiting, Title</b>
30	28	18	Sanctuary	J. Geils Band	EMI	134	I Could Hurt, Last Kiss, Wild Man

## FM STATION REPORTS — NEW ADDS/HOT ROTATION

### KRST-FM — ALBUQUERQUE — BOB SHULMAN

ADDS: Robert Fleischman, Rockets, Rickie Lee Jones, Roxy Music, Average White Band, Duncan Browne, Albert Lee, Ironhorse, Tim Weisberg, Spyro Gyra, Cafe Jacques, Wings (45), Molly Hatchet (45), Robert Johnson (45)

HOTS: Police, Blondie, Roger Voudouris, Tycoon, Bad Company, Allman Bros., Blackfoot, Tubes, Santana, Supertramp

### WSAN-AM — ALLENTOWN — KEVIN GRAFF

ADDS: Bad Company

HOTS: Supertramp, Doobie Bros., Dire Straits, Bob Welch, Nicolette Larson, George Harrison, Allman Bros., McGuinn, Clark & Hillman, Eddie Money

### KYTX-FM — AMARILLO — MAX MILLER

ADDS: Blackfoot, Couchois, Tim Weisberg, David Grisman, Duncan Browne, King Of Hearts, Kenny Loggins (live), Art Garfunkel, Wings (45)

HOTS: Eddie Money, George Thorogood, Bad Company, Bob Welch, Allman Bros., Steve Forbert, Dire Straits, McGuinn, Clark & Hillman, George Harrison, Gary Wright, Supertramp, Rod Stewart, Poco, Doobie Bros., Rickie Lee Jones, Journey (45), Romeos (45)

### KEZY-FM — ANAHEIM — LARRY REISMAN

ADDS: Suzi Quatro, Chris Rea (45)

HOTS: Poco, Kim Carnes, Eddie Money, Doobie Bros., Supertramp, Gary Wright, Rod Stewart, Styx, McGuinn, Clark & Hillman, George Harrison, Police, Marc Tanner, Heart, Dire Straits, Bob Welch

### WKLS-FM — ATLANTA — RICH PIAMBINO

ADDS: Joe Jackson, Billy Thorpe, Rockets, Rickie Lee Jones, Kinks (45)

HOTS: Allman Bros., Cheap Trick, Police, George Harrison, Elvis Costello, Rod Stewart

### WAAL-FM — BINGHAMTON — DICK BASCOM

ADDS: Spyro Gyra, Rockets, Billy Thorpe, Rickie Lee Jones, Joe Jackson, Ironhorse, Tonio K, Dave Lambert, Art Garfunkel

HOTS: Doobie Bros., Bob Welch, Babys, McGuinn, Clark & Hillman, Elvis Costello, Eddie Money, George Harrison, Dire Straits, Badfinger, Gary Wright, Todd Hobin, Allman Bros., Rod Stewart

### WBGN-FM — BOSTON — TONY BERARDINI

ADDS: Siouxsie & The Banshees (imp), Herman Brood, Tycoon, Wings (45), Cheryl Lynn (45), Hawk Lords (45), Village People (45)

HOTS: Elvis Costello, Police, J. Geils, Flash & The Pan (imp), Tubes, Roxy Music, Frank Zappa, Joe Jackson, Dire Straits, Supertramp

### WXRT-FM — CHICAGO — BOB GELMS

ADDS: Supertramp, Tubes, Graham Parker (45)

HOTS: Elvis Costello, Doobie Bros., Horslips, Cars, Sad Cafe, Muddy Waters, Allman Bros., George Thorogood, Bad Company, Kayak, Billy Joel, Poco, Peter Tosh, U.K., Rolling Stones, Eric Clapton, George Harrison, Roxy Music, UFO

### WMMS-FM — CLEVELAND — KID LEO/JOHN GORMAN

ADDS: Journey, Rubinoos, Smokie, Granati Bros., Average White Band, Billy Phillips, Judas Priest, Graham Parker, Warriors, Sly Dunbar

HOTS: Dire Straits, Doobie Bros., Rod Stewart, Bob Welch, Eddie Money, Allman Bros., Babys, Cheap Trick, Bad Company, Roxy Music, Bee Gees, Elvis Costello, Fabulous Poodles, Nicolette Larson, Rockets

### C-101 — CORPUS CHRISTI — CHARLIE PALMER

ADDS: Supertramp, Tim Weisberg, Rickie Lee Jones, Joe Jackson, Blackfoot, Wings (45)

HOTS: Eddie Money, Elvis Costello, Doobie Bros., Bob Welch, Dire Straits, Blues Bros., George Benson, Babys, Police, Poco

### KZEW-FM — DALLAS — KEN RUNDL

ADDS: Blackfoot, Beach Boys, Duncan Browne, Robert Fleischman, Billy Thorpe, Spyro Gyra, Michael Franks

HOTS: Dire Straits, Allman Bros., Cheap Trick, Babys, Eddie Money, Bad Company, Bob Welch, McGuinn, Clark & Hillman, Supertramp, George Harrison

### KBPI-FM — DENVER — FRANK CODY

ADDS: Robert Fleischman

HOTS: Dire Straits, Doobie Bros., Rod Stewart, Poco, Cars, McGuinn, Clark & Hillman

### KFML-AM — DENVER — LARRY BRUCE/KEN KOHL

ADDS: Beach Boys, Rockets, Art Garfunkel, Dwight Twilley, Robert Fleischman, Evie Sands, Wings (45), Bob Dylan (imp)

HOTS: Doobie Bros., Rod Stewart, Dire Straits, Eddie Money, McGuinn, Clark & Hillman, Amazing Rhythm Aces, George Harrison, Steve Forbert, Babys

### WABX-FM — DETROIT — JOE KRAUSE

ADDS: Blackfoot, Journey, Wings (45)

HOTS: Cheap Trick, Rod Stewart, Doobie Bros., Dire Straits, Elvis Costello, George Thorogood, J. Geils

### WKJL-FM — ELGIN — TOM MARKER/WALLY LEISERING

ADDS: Average White Band, Jonathan Richman, Ralph McTell, John Abercrombie, Tony Williams, Blackfoot, Graham Parker, Wings (45)

HOTS: Rickie Lee Jones, Horslips, Steve Goodman, Allman Bros., Dire Straits, Joe Jackson, Joe Ely, U.K., Bad Company, Steve Forbert, George Thorogood, Tubes, David Grisman, Hammer, David Sancious, Joe Sample, Joe Turner, Heron/Jackson, Ian Carr's Nucleus

### KZEL-FM — EUGENE — STAN GARRETT/CHRIS KOVARICK

ADDS: Rickie Lee Jones, Rubinoos, Tim Weisberg, Spyro Gyra, Smokie, Billy Thorpe

HOTS: Blackfoot, Allman Bros., Bad Company, Tubes

### WSHE-FM — FT. LAUDERDALE — MICHELLE ROBINSON

ADDS: Journey, Beach Boys, Art Garfunkel, Cafe Jacques, Tim Weisberg, Wings (45)

HOTS: Elvis Costello, Cheap Trick, Fabulous Poodles, George Harrison, Eddie Money, McGuinn, Clark & Hillman, Allman Bros., Jimmie Mack, Gary Wright, Bob Welch, Supertramp, Duncan Browne, Rickie Lee Jones, Joe Jackson

### WLAV-FM — GRAND RAPIDS — DOC DONOVAN/TONY GATES

ADDS: Couchois, Tubes, Rickie Lee Jones, Joe Jackson, Duncan Browne

HOTS: Supertramp, Doobie Bros., Dire Straits, Bob Welch, George Harrison, Eddie Money, Blackfoot, Molly Hatchet, Cars, Allman Bros., Elvis Costello, Police, McGuinn, Clark & Hillman, Bad Company, George Thorogood

### WCCC-FM — HARTFORD — BILL NOSAL

ADDS: Average White Band, Blackfoot, Tim Weisberg, Wings (45)

HOTS: Dire Straits, Doobie Bros., Rod Stewart, Poco, Toto, Police, Allman Bros., Bad Company, Rickie Lee Jones, George Harrison, Horslips, Bob Welch, Eddie Money, Fabulous Poodles, Elvis Costello, Kayak, McGuinn, Clark & Hillman, Badfinger, Amazing Rhythm Aces, Blues Bros.

### KLOL-FM — HOUSTON — SANDY MATHIS

ADDS: Journey, Beach Boys, Frank Zappa, Tubes, Joe Jackson, Wings (45), Steve Forbert (live ep), Orleans (45)

HOTS: George Harrison, Dire Straits, Eddie Money, Bob Welch, Poco, Supertramp, Babys, Toto, Elvis Costello, McGuinn, Clark & Hillman, Bad Company, Police

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

ADDS: Rockets, Rickie Lee Jones, Dwight Twilley, Teaze, "Calif. Dreaming," Art Garfunkel, Spyro Gyra, Billy Thorpe, Tim Weisberg, Blackfoot

HOTS: Allman Bros., Kayak, Amazing Rhythm Aces, McGuinn, Clark & Hillman, Suzi Quatro, April Wine, Police, George Harrison, Bad Company, Bob Welch, Dire Straits, Supertramp, Poco, Doobie Bros., Blondie

### WBLM-FM — LEWISTON/PORTLAND — JOSE DIAZ

ADDS: Roxy Music, Beach Boys, Journey, Wings (45), April Wine (45), Hawk Lords (45), Graham Parker (45)

HOTS: Supertramp, Cars, Foreigner, Styx, Police, Marc Tanner, Dire Straits, Bad Company, McGuinn, Clark & Hillman, Fabulous Poodles, Elvis Costello, Allman Bros., Bob Welch, Gary Wright, J. Geils, Billy Joel, George Harrison, Rolling Stones, Kayak, Sad Cafe

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

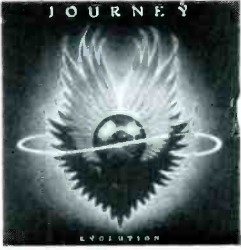





ADDS: Journey, Billy Thorpe, Blackfoot, Rockets, Duncan Browne, Ironhorse

HOTS: Bad Company, Allman Bros., Supertramp, Dire Straits, Doobie Bros., Rod Stewart, UFO, Cheap Trick, Blues Bros., George Harrison, Elvis Costello

### WBAB-FM — LONG ISLAND — BERNIE BERNARD

ADDS: Robert Fleischman, Tin Huey, Bill Nelson's Red Noise, Duncan Browne, Cafe Jacques, Magnet, Gulliver, Rubinoos, England Dan & J.F. Coley, Average White Band

HOTS: Dire Straits, Doobie Bros., George Harrison, Beach Boys, Bad Company, McGuinn, Clark & Hillman, Poco, Bob Welch, Billy Joel, U.K., Supertramp, Elvis Costello, Eric Clapton, Eddie Money, George Thorogood, Allman Bros., Blondie, Gary Wright, Grateful Dead, Kayak

#1 Most Added	#2 Most Added	#3 Most Added	#4 Most Added	#5 Most Added	#6 Most Added
					
<b>JOURNEY</b> Evolution Columbia	<b>RICKIE LEE JONES</b> Rickie Lee Jones Warner Bros.	<b>ROCKETS</b> Rockets RSO	<b>TIM WEISBERG</b> Night Rider MCA	<b>BLACKFOOT</b> Strikes Atco	<b>ART GARFUNKEL</b> Fate For Breakfast Columbia
<b>#1 Most Added</b> <b>JOURNEY — Evolution — Columbia</b> <b>ADDED THIS WEEK —</b> WABX, KSHE, KWST, WAAF, WIOQ, WBLM, WYFE, KTFX, KL0L, WYDD, KSJO, KNAC, WSHE, KOME, WMMS, WKDF, KADI, KMEL <b>HISTORY TO DATE —</b> Prior single activity	<b>#2 Most Added</b> <b>RICKIE LEE JONES — Rickie Lee Jones — Warner Bros.</b> <b>ADDED THIS WEEK —</b> KSHE, KMEL, WYDD, WLAV, WAAL, KRST, KREM, KINK, WKLS, WKDF, WRNO, C-101, KKTJ, KSN, KZEL, KADI <b>HISTORY TO DATE —</b> KWST, KSJO, KFML, WSHE, WIOQ, WBAB, WBLM, WNEW, KEZY, KNX, KZAM, KYTX	<b>#3 Most Added</b> <b>ROCKETS — Rockets — RSO</b> <b>ADDED THIS WEEK —</b> WAAF, WIOQ, KFML, WYFE, KTFX, WAAL, KNAC, KRST, KREM, WKLS, KOME, KKTJ, KSN, WLIR <b>HISTORY TO DATE —</b> KWST, KSHE, WABX, KMEL, KSJO, KZEW, WSHE, WYDD, WBAB, WBLM, KL0L, KZEL, WKDF, WBCN, WMMS, WOUR, KADI, WHFS	<b>#4 Most Added</b> <b>TIM WEISBERG — Night Rider — MCA</b> <b>ADDED THIS WEEK —</b> WYFE, KTFX, WSHE, KRST, WCCC, KINK, KZAM, KYTX, C-101, KKTJ, KZEL, KADI, ZETA 7, WLIR	<b>#5 Most Added</b> <b>BLACKFOOT — Strikes — Atco</b> <b>ADDED THIS WEEK —</b> WAAF, KFML, KTFX, WAAL, WSHE, KINK, WKDF, KYTX, KKTJ, KNX, WLIR <b>HISTORY TO DATE —</b> WBAB, KZAM	<b>#6 Most Added</b> <b>ART GARFUNKEL — Fate For Breakfast — Columbia</b> <b>ADDED THIS WEEK —</b> WAAF, KFML, KTFX, WAAL, WSHE, KINK, WKDF, KYTX, KKTJ, KNX, WLIR <b>HISTORY TO DATE —</b> WBAB, KZAM
<b>#7 Most Added</b> <b>HISTORY TO DATE —</b> WJCL, WKDF	<b>#8 Most Added</b> <b>ROBERT FLEISCHMAN — Perfect Stranger — Arista</b> <b>ADDED THIS WEEK —</b> WIOQ, KFML, WBAB, KSJO, KRST, KZEW, WKDF, KBPI, WLIR <b>HISTORY TO DATE —</b> None	<b>#9 Most Added</b> <b>IRONHORSE — Ironhorse — Scotti Bros.</b> <b>ADDED THIS WEEK —</b> WAAL, KNAC, KRST, WOUR, WKDF, WRNO, WPIX, KADI, WLIR	<b>#10 Most Added</b> <b>SUPERTRAMP — Breakfast In America — A&amp;M</b> <b>ADDED THIS WEEK —</b> KTFX, KOME, WXRT, C-101, WPIX, KSN, KADI, ZETA 7 <b>HISTORY TO DATE —</b> WHFS, KWST, KSHE, WABX, KMEL, WYFE, KSJO, WJCL, KFML, WSHE, WIOQ, WRNO, WAAL, WYDD, WBAB, WAAF, WBLM, WNEW, KNAC, KRST, KEZY, WLAV, KREM, KNX, KL0L, WSAN, KZAM, KZEL, WKDF, KYTX, WBCN, WMMS, KBPI, WOUR, WXRT, KADI, KINK, WLIR, WZMF	<b>#11 Most Added</b> <b>JOE JACKSON — Look Sharp! — A&amp;M</b> <b>ADDED THIS WEEK —</b> WYFE, KTFX, KL0L, WLAV, WAAL, WKLS, KZAM, C-101 <b>HISTORY TO DATE —</b> KFML, WIOQ, KSN, KOME, WCCC, WXRT, KADI, KWST, KREM, WAAF, KRST, WYDD, WJCL, WBLM, WMMS, KSJO, WBAB, WPIX, WSHE, KZEW, WOUR, WLIR, WNEW	<b>#12 Most Added</b> <b>THE BEACH BOYS — L.A. (Light Album) — Caribou</b> <b>ADDED THIS WEEK —</b> KFML, KTFX, KL0L, WSHE, WBLM, KZEW, KREM, WKDF <b>HISTORY TO DATE —</b> WZMF, WIOQ, WRNW, WAAL, WYDD, WPIX

## FM STATION REPORTS — NEW ADDS/HOT ROTATION

**WLIR-FM — LONG ISLAND — DENIS McNAMARA/LARRY KLEINMAN**  
**ADDS:** Art Garfunkel, Blackfoot, Ironhorse, BTO, Guess Who, Robert Fleischman, Rockets, Average White Band, Tony Williams, Tim Weisberg, Bill Nelson's Red Noise, Legs Diamond  
**HOTS:** Peter Tosh, Rickie Lee Jones, Police, McGuinn, Clark & Hillman, Steve Forbert, Dire Straits, Fabulous Poodles, Allman Bros., Frank Zappa, Joe Jackson, Blondie, Robben Ford, Bad Company, Supertramp, Elvis Costello, Rolling Stones, Good Rats, Robert Gordon, Eddie Money, Boomtown Rats  
**KNX-FM — LOS ANGELES — MICHAEL SHEEHY**  
**ADDS:** Average White Band, Albert Lee, Lowell George, Art Garfunkel, Couchois, Chris Rea (45), Orleans (45), Randy VanWarmer (45)  
**HOTS:** Supertramp, Bad Company, Evie Sands, Badfinger, Eddie Money, Sad Cafe, Rickie Lee Jones, Marc Tanner, Dire Straits, Rufus, Kim Carnes, McGuinn, Clark & Hillman, Liner, Bighorn, Rubicon, Cafe Jacques  
**KWST-FM — LOS ANGELES — PAM MAY**  
**ADDS:** Journey, Billy Thorpe, Wings (45)  
**HOTS:** Rod Stewart, Dire Straits, Cheap Trick, Eddie Money, Allman Bros., McGuinn, Clark & Hillman, Bob Welch, George Harrison, Doobie Bros., Bad Company  
**WKDF-FM — NASHVILLE — ALAN SNEED**  
**ADDS:** Robert Fleischman, Art Garfunkel, Rickie Lee Jones, Beach Boys, Steve Goodman, Journey, Couchois, Ironhorse, Wings (45), Kinks (45)  
**HOTS:** Doobie Bros., Dire Straits, Poco, Allman Bros., Rod Stewart, George Benson, Toto, Bad Company, McGuinn, Clark & Hillman, Bob Welch  
**WRNO-FM — NEW ORLEANS — ROD GLYNN**  
**ADDS:** Blondie, "Calif. Dreaming," Tycoon, Orleans (45), Rickie Lee Jones, Suzi Quatro, Ironhorse  
**HOTS:** Styx, Queen, Doobie Bros., Poco, Ian Matthews, Dire Straits, Rod Stewart, Bob Welch  
**WPIX-FM — NEW YORK — JAY CRAWFORD**  
**ADDS:** Graham Parker, Hammer, Ironhorse, Supertramp, Rumour (imp), Ian Dury (imp 45), Robert Johnson (45)  
**HOTS:** Allman Bros., Blues Bros., Blondie, Elvis Costello, Dire Straits, Jam, Police, Bob Welch, Joe Jackson, Roxy Music, Beach Boys, Bad Company, Tin Huey, Robert Gordon, Fabulous Poodles  
**WNOR-FM — NORFOLK — RON REGER**  
**ADDS:** Cafe Jacques, Blondie (45), Journey (45)  
**HOTS:** Molly Hatchet, Marc Tanner, Doobie Bros., Styx, Billy Joel, Toto, Nicolette Larson, Rod Stewart, Cheap Trick, Supertramp, Dire Straits, George Harrison, Bob Welch, Poco  
**ZETA 7 — ORLANDO — BILL MIMS**  
**ADDS:** Supertramp, Blackfoot, Tycoon, Kayak, Badfinger, Tim Weisberg, Spyro Gyra, Journey (45)  
**HOTS:** Allman Bros., Dire Straits, Doobie Bros., Elvis Costello, Bob Welch, Tubes, Bad Company, U.K., George Harrison, April Wine  
**WIOQ-FM — PHILADELPHIA — HELEN LEICHT**  
**ADDS:** Journey, Rubinoos, Rockets, Robert Fleischman, Wings (45)  
**HOTS:** Dire Straits, Supertramp, Elvis Costello, Cars, Steve Forbert, Bad Company, Police, Horslips, U.K., Cafe Jacques, Poco, Robert Johnson, Fabulous Poodles, Gary Wright, Tonio K, Roxy Music, Hammer, Joe Jackson, Couchois, Jam  
**WYDD-FM — PITTSBURGH — MIKE KIRVEN**  
**ADDS:** Roxy Music, Journey, Duncan Browne, Rickie Lee Jones, Orleans (45), Wings (45), Thin Lizzy (45)  
**HOTS:** Allman Bros., Eddie Money, Bob Welch, Bad Company, McGuinn, Clark & Hillman, Marc Tanner, George Harrison, Little River Band (45), Fabulous Poodles, Elvis Costello, Cheap Trick, Police, Dire Straits, Poco, Doobie Bros., Babys  
**KINK-FM — PORTLAND — LESLIE SARNOFF**  
**ADDS:** Average White Band, Rickie Lee Jones, Tim Weisberg, Art Garfunkel, Bobby Caldwell (45), Wings (45), Peter McCann (45), Supertramp (45), Firefall (45), McGuinn, Clark & Hillman (45)  
**HOTS:** Rod Stewart, Chicago, Eric Clapton, Dire Straits, George Harrison, Bob James, George Benson, Bob Welch, Gary Wright, Firefall, Doobie Bros., Billy Joel, Linda Ronstadt, Toto, Janne Schaffer  
**WYFE-FM — ROCKFORD — ARMAND CHIANTI/BRAD HOFFMAN**  
**ADDS:** Legs Diamond, Tubes, Tim Weisberg, TKO, Snowpeak, Rockets, Journey, Joe Jackson, Wings (45)  
**HOTS:** Supertramp, Dire Straits, Poco, Eddie Money, Toto, Bob Welch, George Harrison, Journey, Allman Bros., Molly Hatchet, McGuinn, Clark & Hillman, Head East, Bad Company, Police, Tycoon, April Wine, Badfinger, Frank Zappa, Rockets

**KADI-FM — ST. LOUIS — PETER PARISI**  
**ADDS:** Tim Weisberg, Joe Sample, Journey, Supertramp, Ironhorse, Couchois, Rickie Lee Jones, Tubes, Wings  
**HOTS:** Bad Company, Bob Welch, Elvis Costello, George Harrison, Blondie, Dire Straits, Doobie Bros., Tycoon, McGuinn, Clark & Hillman  
**KSHE-FM — ST. LOUIS — TED HABECK**  
**ADDS:** Blackfoot, Rickie Lee Jones, Hammer, Heifield, Dave Lambert, Michael Murphy, Journey  
**HOTS:** Allman Bros., Supertramp, Bad Company, Gary Wright, George Harrison, Eddie Money, Rod Stewart, Kayak, J. Geils, Doobie Bros., Max Demian, Couchois, Triumvirat, Horslips, Bob Welch  
**KMEL-FM — SAN FRANCISCO — MARK COOPER**  
**ADDS:** Journey, Blackfoot, Rickie Lee Jones  
**HOTS:** Santana, George Harrison, Supertramp, Allman Bros., Bad Company, Dwight Twilley, Journey, Police  
**KSN-FM — SAN FRANCISCO — KATE INGRAM**  
**ADDS:** Rickie Lee Jones, Jonathan Richman, Rockets, Rubinoos, Stuff, Sex Pistols (imp), Smokie, Supertramp, U.K. Clash (imp 45), Members (45), Graham Parker (45)  
**HOTS:** Bad Company, Blondie, Cheap Trick, Elvis Costello, Doobie Bros., Fabulous Poodles, Robert Johnson, Eddie Money, Police, Suzi Quatro, Rolling Stones, Roxy Music, Tubes, Dwight Twilley, Bob Welch  
**KOME-FM — SAN JOSE — DANA JANG**  
**ADDS:** Journey, Hammer, Michael Murphy, Suzi Quatro, Rockets, Supertramp, U.K.  
**HOTS:** Allman Bros., Babys, Blues Bros., Camel, Cheap Trick, Elvis Costello, Dire Straits, Doobie Bros., Fabulous Poodles, Nicolette Larson, McGuinn, Clark & Hillman, Eddie Money, Poco, Pointer Sisters, Police, Rod Stewart, Toto, UFO, Bob Welch  
**KSJO-FM — SAN JOSE — PAUL WELLS**  
**ADDS:** Journey, Rubinoos, Robert Fleischman, Stranglers (imp), Bill Nelson's Red Noise, Scorpions (imp), Cramps (imp 45), B-52s (imp 45), Steve Forbert (live ep)  
**HOTS:** Police, Joe Jackson, Dwight Twilley, Bad Company, Bob Welch, Allman Bros., Babys, UFO, Eddie Money, Max Demian, Fabulous Poodles, Tubes, Supertramp  
**KZAM-FM — SEATTLE — MARION SEYMOUR**  
**ADDS:** Tim Weisberg, Adrian Gurvitz, Tubes, Joe Jackson, John Hall, Auracle  
**HOTS:** McGuinn, Clark & Hillman, Rickie Lee Jones, Dire Straits, George Harrison, Michael Franks, Amazing Rhythm Aces, Steve Forbert, Neil Larson, Allman Bros., Doobie Bros., Billy Joel, Third World, Kim Carnes, Valerie Carter, Eric Clapton  
**KREM-FM — SPOKANE — LARRY SNIDER**  
**ADDS:** Rickie Lee Jones, Carlos Santana, Beach Boys, U.K., Rockets, Michael Murphy, Wings (45)  
**HOTS:** Bad Company, Dire Straits, Bob Welch, Eddie Money, Supertramp, McGuinn, Clark & Hillman, Doobie Bros., Elvis Costello, Allman Bros., Steve Forbert, Blues Bros., Rod Stewart, Poco  
**KTFX-FM — TULSA — JIM BOB**  
**ADDS:** Journey, Rockets, Kenny Loggins (live), Roger Voudouris, Roxy Music, Billy Thorpe, Couchois, Seawind, Tim Weisberg, Albert Lee, Art Garfunkel, Spyro Gyra, Tomita, TKO, Van Duren, Beach Boys, Hammer, Joe Jackson, Supertramp, Kinks (45), Ray Stevens (45), Orleans (45)  
**HOTS:** Judy Collins, Doobie Bros., Heart, Dire Straits, Rod Stewart, Eddie Money, Elvis Costello, George Harrison, Poco, Bob Welch, Toto, McGuinn, Clark & Hillman, Allman Bros., Nicolette Larson, Eric Clapton, Police, Sad Cafe, J. Geils, Marc Tanner, Pointer Sisters, Steve Forbert, Blondie, Neil Young, Little River Band, Billy Joel, Mark Almond, Badfinger, BTO, George Benson  
**WOUR-FM — UTICA — TOM STARR**  
**ADDS:** Billy Thorpe, Carlos Santana, Duncan Browne, Blackfoot, Ironhorse, Frank Zappa, Tycoon, Adrian Gurvitz, Tubes  
**HOTS:** Joe Jackson, Elvis Costello, Dire Straits, Tonio K, Steve Forbert, Police, Allman Bros., Doobie Bros., Poco, McGuinn, Clark & Hillman, Babys, George Harrison, Rickie Lee Jones  
**WAAF-FM — WORCESTER — JOHN DUNCAN/PAUL LEMIEUX**  
**ADDS:** Rockets, Art Garfunkel, Journey  
**HOTS:** Allman Bros., Blondie, George Harrison, Cheap Trick, Elvis Costello, Dire Straits, Doobie Bros., Eddie Money, Supertramp, Rod Stewart

# REGIONAL PROGRAMMING GUIDE

## NORTHEAST

### WTRY — ALBANY/TROY — DON PERRY, MD

4-1 — Bee Gees. JUMPS: 30 To 25 — G. Harrison, 29 To 24 — B. Welch, 27 To 22 — E.C. King, 28 To 21 — S. Quatro & C. Norman, 24 To 19 — Amii Stewart, 21 To 16 — Blondie, 22 To 14 — F. Mills, Ex To 27 — G. Benson, Ex To 26 — Chic. ADDS: Peaches & Herb, Village People, Bell & James.

### WGUY — BANGOR — MARK LAURENCE, PD

2-1 — Bee Gees. JUMPS: 28 To 25 — Bell & James, 29 To 24 — E.C. King, 27 To 23 — G. Harrison, 25 To 21 — Chic, 23 To 20 — B. Welch, 22 To 18 — Babys, 20 To 17 — E. Rabbitt, 13 To 10 — Amii Stewart, 5 To 3 — Dire Straits, 6 To 2 — Blondie, Ex To 30 — Jacksons, Ex To 29 — Village People, Ex To 27 — Police, Ex To 26 — Cars. ADDS: Orleans, R. Vanwarmer, Wings.

### WRKO — BOSTON — RICH WOODWARD, MD

1-1 — Bee Gees. JUMPS: 30 To 27 — Peaches & Herb, 29 To 26 — B. Welch, 28 To 25 — J. Geils Band, 25 To 22 — H. Mann, 23 To 20 — M. McGovern, 24 To 19 — S. Quatro & C. Norman, 21 To 17 — G. Harrison, 18 To 15 — N. Diamond, 20 To 14 — Sister Sledge, 17 To 11 — Blondie, 15 To 10 — Amii Stewart, 7 To 3 — Dire Straits, 4 To 2 — Doobie Bros., Ex To 30 — Cheap Trick, Ex To 29 — Gary's Gang, Ex To 28 — Instant Funk. ADDS: Machine, Wings, Poco, O. Newton-John "Deeper".

### F105 — BOSTON — CHARLIE FERNANDEZ, MD

1-1 — Bee Gees. JUMPS: 30 To 30 — H. Mann, 30 To 26 — Instant Funk, 28 To 25 — Babys, 29 To 24 — B. Welch, 25 To 22 — G. Harrison, 26 To 21 — Blues Bros., 32 To 17 — Sister Sledge, 20 To 16 — Chic, 17 To 13 — Amii Stewart, 15 To 12 — Blondie, 12 To 10 — Little River Band, 10 To 5 — Doobie Bros., 4 To 2 — F. Mills, Ex To 35 — Jacksons, Ex To 31 — Desmond Child & Rouge, Ex To 29 — Cher, Ex To 28 — S. Quatro & C. Norman, Ex To 19 — M. McGovern. ADDS: Village People, Police, L. Clifford, Gary's Gang.

### WICC — BRIDGEPORT — GREG LOEHR, MD

1-1 — Bee Gees. JUMPS: 30 To 26 — J. Collins, 22 To 19 — Chic, 27 To 16 — F. Mills, 25 To 13 — Amii Stewart, 15 To 12 — S. Quatro & C. Norman, 13 To 9 — Little River Band, Ex To 30 — G.Q., Ex To 29 — Cher, Ex To 28 — Jacksons, Ex To 25 — Gary's Gang, Ex To 23 — Poco. ADDS: Wings, Roxy Music, Delegation, Peaches & Herb, C. Brown.

### WKBW — BUFFALO — JON SUMMERS, MD

1-1 — Doobie Bros. JUMPS: 30 To 26 — America, 25 To 22 — B. Welch, 24 To 20 — Heart, 23 To 17 — S. Quatro & C. Norman, 27 To 15 — H. Mann, 17 To 13 — E. Rabbitt, Ex To 29 — G. Harrison. ADDS: Orleans.

### WDRG — HARTFORD — JIM ENGLISH, MD

2-1 — Doobie Bros. JUMPS: 30 To 27 — G. Benson, 29 To 25 — Gary's Gang, 27 To 24 — G. Harrison, 26 To 23 — Chic, 23 To 20 — S. Quatro & C. Norman, 24 To 17 — Amii Stewart, 18 To 15 — B. Caldwell, 22 To 13 — Sister Sledge, 16 To 12 — A. Murray, 14 To 9 — Blondie, 10 To 3 — F. Mills, Ex To 30 — E. Rabbitt, Ex To 29 — J. Collins, Ex To 28 — Jacksons. ADDS: Wings, Blues Bros. Marc Tanner Band.

### WBLL — LONG ISLAND — BILL TERRY, MD

1-1 — G. Gaynor. JUMPS: 23 To 20 — Cher, 22 To 19 — Chic, 25 To 17 — Sister Sledge, 13 To 9 — Gary's Gang, 10 To 8 — Dire Straits, 9 To 7 — Gonzalez, 8 To 6 — Doobie Bros., Ex To 30 — Village People, Ex To 24 — G.Q. ADDS: Peaches & Herb, Wings.

### WAVZ — NEW HAVEN — CURT HANSEN, MD

1-1 — R. Stewart. JUMPS: 32 To 26 — Poco, 30 To 24 — B. Welch, 27 To 21 — E. Money, 26 To 20 — G. Benson, 28 To 19 — Peaches & Herb, 21 To 18 — G. Harrison, 24 To 15 — Village People, 18 To 11 — Chic, 12 To 9 — G.Q., 9 To 7 — Blondie, 6 To 4 — Gary's Gang, Ex To 25 — Bee Gees. ADDS: 30 — R. Brown, 29 — J. Collins, 22 — Wings.

### WABC — NEW YORK — SONIA JONES, MD

1-1 — G. Gaynor. JUMPS: 43 To 29 — Village People, 29 To 26 — B. Joel, 24 To 20 — Blondie, 25 To 17 — Chic, 19 To 15 — Gary's Gang, 16 To 11 — B. Caldwell. ADDS: 58 — E. Money, 50 — N. Diamond, 34 — T-Connection, 33 — Babys, 30 — A. Murray, 25 — Cher, 24 — Jacksons, 23 — Little River Band, 18 — Sister Sledge, 16 — Instant Funk, G. Benson.

### 99X — NEW YORK — BOBBY RICH, PD

1-1 — Bee Gees. JUMPS: 29 To 23 — G.Q. 25 To 22 — E. Money, 23 To 19 — Little River Band, 21 To 17 — Poco, 18 To 14 — Sister Sledge, 17 To 13 — Gary's Gang, 14 To 9 — Chic, 4 To 2 — B. Joel, Ex To 25 — Wings, Ex To 20 — Cher. ADDS: R. Stevens, G. Harrison, N. Diamond, Jacksons, Peaches & Herb.

### WFIL — PHILADELPHIA — GERRY DeFRANCISCO, MD

1-1 — Bee Gees. JUMPS: 25 To 20 — E. Rabbitt, 23 To 19 — B. Caldwell, 19 To 14 — Little River Band, 15 To 12 — Poco, 10 To 6 — Doobie Bros., Ex To 21 — Chic. ADDS: G. Harrison, Wings, Peaches & Herb, K. Rogers & D. West.

### WIFI — PHILADELPHIA — JEFF ROBBINS, MD

1-1 — Bee Gees. JUMPS: 30 To 24 — Village People, 18 To 14 — S. Quatro & C. Norman, 19 To 13 — Babys, 17 To 12 — Poco, 13 To 10 — Dire Straits.

### JB105 — PROVIDENCE — TODD CHASE, PD

1-1 — Bee Gees. JUMPS: 39 To 35 — Bad Company, 38 To 34 — Heart, 37 To 33 — L. Clifford, 40 To 30 — Bell & James, 35 To 28 — G. Benson, 36 To 25 — Gary's Gang, 32 To 24 — Police, 24 To 20 — G. Harrison, 25 To 17 — Village People, 22 To 16 — B. Caldwell, 20 To 15 — Babys, 15 To 12 — Amii Stewart, 12 To 9 — B. Joel, 16 To 7 — N. Diamond, 9 To 6 — Dire Straits, 6 To 3 — Doobie Bros., Ex To 38 — R. Vanwarmer, Ex To 37 — Faragher Bros., Ex To 36 — Instant Funk. ADDS: 40 — McGuinn, Clark & Hillman, 39 — Wings.

### WPRO-FM — PROVIDENCE — ALAN EDWARDS, MD

1-1 — Bee Gees. JUMPS: 26 To 23 — Bell & James, 17 To 14 — Cher, 15 To 12 — B. Joel, 14 To 8 — Police, 11 To 7 — Dire Straits, 10 To 5 — Doobie Bros., 7 To 3 — S. Quatro & C. Norman, Ex To 26 — G. Benson, Ex To 25 — Peaches & Herb. ADDS: Styx, Wings, Poco.

### WBBF — ROCHESTER — TOM NAST, MD

1-1 — Bee Gees. JUMPS: 32 To 28 — Marc Tanner Band, 34 To 26 — McGuinn, Clark & Hillman, 31 To 24 — Heart, 33 To 23 — Chic, 28 To 22 — Al Stewart, 26 To 21 — F. Mills, 24 To 19 — D. Naughton, 23 To 18 — Blondie, 21 To 16 — B. Caldwell, 17 To 14 — Peaches & Herb, 16 To 13 — N. Diamond, 15 To 11 — B. Joel, 13 To 10 — B. Welch, 10 To 7 — E. Money, 9 To 6 — Poco, 7 To 3 — Little River Band, Ex To 35 — Faragher Bros., Ex To 34 — Cher, Ex To 31 — Bell & James. ADDS: G. Harrison, G. Benson, S. Quatro & C. Norman, Amii Stewart.

### WTLB — UTICA — JIM REITZ, MD

1-1 — Bee Gees. JUMPS: 30 To 24 — Blues Bros., 28 To 23 — Bell & James, 27 To 18 — F. Mills, 21 To 17 — S. Quatro & C. Norman, 19 To 15 — Amii Stewart, 17 To 13 — Poco, 15 To 10 — Blondie, 12 To 9 — B. Joel, 6 To 4 — Little River Band, Ex To 30 — Village People, Ex To 28 — Jacksons, Ex To 27 — C. Brown, Ex To 26 — Chic. ADDS: Wings, Orleans, Sister Sledge.

## SOUTHEAST

### WANS — ANDERSON — BILL McCOWAN, PD

4-1 — Blondie. JUMPS: 35 To 32 — Farragher Bros., 34 To 29 — R. Vanwarmer, 31 To 28 — Bad Company, 30 To 27 — G. Harrison, 29 To 26 — Bandit, 28 To 24 — E.C. King, 26 To 23 — K. Carnes, 31 To 22 — Police, 27 To 21 — McGuinn, Clark & Hillman, 22 To 19 — G. Benson, 21 To 17 — B. Welch, 23 To 16 — Styx, 17 To 14 — A. Murray, 19 To 13 — Chic, 16 To 11 — C. Bullens, 12 To 10 — N. Diamond, 10 To 8 — E. Money, 11 To 7 — S. Quatro & C. Norman, 9 To 4 — Bell & James, Ex To 35 — R. Voudouris, Ex To 34 — Tycoon, Ex To 30 — April Wine. ADDS: 31 — Peaches & Herb (new), Raydio, C. Rea, Wings.

### WAGQ — ATHENS — BRADY McGRAW, PD

4-1 — Dire Straits. JUMPS: 30 To 24 — Allman Bros., 29 To 21 — Bell & James, 28 To 20 — Jacksons, 24 To 18 — C. Brown, 18 To 13 — S. Quatro & C. Norman, 22 To 11 — E.C. King, 20 To 9 — Chic, Ex To 30 — Faragher Bros., Ex To 29 — Tycoon, Ex To 28 — Village People, Ex To 27 — Peaches & Herb (new), Ex To 25 — Blues Bros. ADDS: Wings, Orleans, Ray Stevens, Foxy, Instant Funk.

### WRFC — ATHENS — GARY KIRK, MD

3-1 — F. Mills. JUMPS: 30 To 27 — England Dan & J.F. Coley, 29 To 26 — Tycoon, 28 To 24 — Village People, 27 To 22 — Sister Sledge, 24 To 19 — Chic, 26 To 18 — Jacksons, 23 To 17 — G. Benson, 20 To 15 — E.C. King, 17 To 12 — Blondie, 19 To 11 — C. Brown, 15 To 10 — S. Quatro & C. Norman, 10 To 7 — Amii Stewart, 11 To 6 — Bell & James, 6 To 4 — Little River Band, 5 To 3 — B. Joel, 7 To 2 — Dire Straits, Ex To 30 — Pointer Sisters, Ex To 29 — G. Harrison, Ex To 28 — Allman Bros., Ex To 23 — Peaches & Herb (new). ADDS: Wings, Ironhorse, America, Police, R. Stevens.

### Z93 — ATLANTA — DALE O'BRIEN, MD

4-1 — Dire Straits. JUMPS: 30 To 27 — B. Mandrell, 29 To 26 — Jacksons, 26 To 23 — G. Harrison, 25 To 21 — G. Benson, 24 To 18 — Peaches & Herb (new), 21 To 17 — Styx, 15 To 12 — Bell & James, 19 To 11

Blondie, 12 To 10 — Amii Stewart, 10 To 7 — S. Quatro & C. Norman, 8 To 6 — E.C. King, 9 To 5 — B. Welch, Ex To 28 — Instant Funk. ADDS: 30 — Wings, Little River Band.

### 94Q — ATLANTA — JEFF McCARTNEY, PD

1-1 — Dire Straits. JUMPS: 30 To 27 — Orleans, 29 To 25 — R. Voudouris, 27 To 24 — Marc Tanner Band, 28 To 22 — Peaches & Herb (new), 23 To 20 — England Dan & J.F. Coley, 22 To 17 — N. Larson, 26 To 15 — Styx, 17 To 12 — G. Harrison, 15 To 10 — G. Benson, 10 To 7 — Bee Gees, 6 To 4 — Chic. ADDS: 30 — Wings, 29 — Allman Bros.

### WBBO — AUGUSTA — BRUCE STEVENS, MD

2-1 — Doobie Bros. JUMPS: 30 To 27 — Tycoon, 29 To 26 — B. Joel, 28 To 23 — G. Benson, 26 To 21 — G. Harrison, 23 To 20 — E.C. King, 22 To 18 — Bell & James, 20 To 16 — B. Welch, 18 To 15 — A. Murray, 19 To 14 — Cher, 14 To 9 — B. Caldwell, 11 To 6 — N. Diamond, 9 To 5 — S. Quatro & C. Norman, 5 To 2 — Dire Straits, Ex To 30 — Instant Funk, Ex To 29 — Chic, Ex To 28 — Jacksons. ADDS: Wings, R. Voudouris, Marc Tanner Band, Cars, R. Brown, L. Clifford.

### WAUG — AUGUSTA — STEVE YORK, MD

2-1 — Dire Straits. JUMPS: 30 To 25 — April Wine, 28 To 23 — England Dan & J.F. Coley, 26 To 22 — BTO, 27 To 21 — Allman Bros., 25 To 20 — Bandit, 29 To 19 — Styx, 24 To 18 — Bad Company, 20 To 17 — R. Voudouris, 23 To 15 — Jacksons, 18 To 14 — B. Welch, 21 To 13 — Bell & James, 17 To 11 — G. Benson, 15 To 10 — Faragher Bros., 16 To 8 — G. Harrison, 13 To 7 — B. Caldwell, Ex To 29 — N. Larson, Ex To 27 — Tycoon, Ex To 24 — Peaches & Herb (new). ADDS: 30 — Beach Boys, 28 — Wings, 26 — A. Murray.

### WCAO — BALTIMORE — SCOTT RICHARDS, MD

2-1 — Doobie Bros. JUMPS: 33 To 28 — Desmond Child & Rouge, 30 To 27 — Pointer Sisters, 32 To 26 — Tycoon, 31 To 25 — Amii Stewart, 29 To 23 — G. Harrison, 27 To 22 — Blondie, 25 To 21 — G. Benson, 20 To 17 — Sister Sledge, 24 To 16 — S. Quatro & C. Norman, 19 To 15 — Instant Funk, 16 To 12 — Bell & James, 15 To 10 — Chic, 11 To 7 — Poco, 7 To 3 — F. Mills, 4 To 2 — Dire Straits, Ex To 30 — B. Welch, Ex To 29 — Village People. ADDS: A. Boffill, Delegation, Peaches & Herb (new).

### WERC — BIRMINGHAM — JIM BATAAN, MD

1-1 — Bee Gees. JUMPS: 28 To 19 — Peaches & Herb, 15 To 12 — Bell & James, 17 To 11 — Styx, 14 To 8 — Babys, 9 To 5 — Little River Band, 4 To 2 — Dire Straits, Ex To 28 — Chic, Ex To 26 — Jacksons, Ex To 20 — R. Vanwarmer, Ex To 17 — Blondie. ADDS: Gary's Gang, Wings, Bee Gees, L. Clifford.

### WKXX — BIRMINGHAM — STEVE DAVIS, MD

1-1 — Dire Straits. JUMPS: 35 To 31 — Amazing Rhythm Aces, 32 To 29 — G. Benson, 31 To 28 — G. Harrison, 33 To 27 — Chic, 30 To 26 — Couchois, 24 To 25 — Beach Boys, 25 To 22 — Faragher Bros., 27 To 21 — E.C. King, 26 To 20 — England Dan & J.F. Coley, 21 To 18 — Blondie, 20 To 17 — A. Murray, 18 To 15 — B. Caldwell, 19 To 14 — R. Vanwarmer, 16 To 13 — S. Quatro & C. Norman, 15 To 12 — Kayak, 14 To 11 — Heart, 17 To 10 — Bell & James, 11 To 9 — N. Diamond, 9 To 6 — Amii Stewart, 7 To 4 — Styx, Ex To 33 — R. Voudouris, Ex To 32 — Peaches & Herb (new). ADDS: Wings, Cars, Tarney Spencer Band, Jacksons.

### WFLB — FAYETTEVILLE — MIKE MONDAY, MD

1-1 — Jacksons. JUMPS: 34 To 29 — B. Joel, 35 To 27 — E. Money, 33 To 26 — Instant Funk, 31 To 25 — S. Quatro & C. Norman, 28 To 24 — G. Benson, 30 To 23 — Gary's Gang, 27 To 22 — Bell & James, 25 To 21 — A. Murray, 23 To 20 — B. Welch, 24 To 19 — Babys, 22 To 17 — Blondie, 19 To 16 — Amii Stewart, 9 To 7 — Bee Gees, 8 To 6 — Doobie Bros., 14 To 5 — Peaches & Herb (new), 6 To 4 — F. Mills, 5 To 3 — G. Gaynor, Ex To 35 — T. Houston, Ex To 34 — April Wine, Ex To 33 — E. Sober, Ex To 32 — Blues Bros., Ex To 31 — E.C. King. ADDS: Pointer Sisters, G.Q., L. Clifford, I. Matthews, Fabulous Poodles, R. Stevens, Bar-Kays, B. Seger.

### WAYS — CHARLOTTE — SCOTT SLADE, PD

1-1 — Bee Gees. JUMPS: 34 To 29 — Bell & James, 33 To 28 — Instant Funk, 29 To 25 — B. Welch, 27 To 24 — Styx, 26 To 23 — E. Money, 32 To 22 — B. Caldwell, 31 To 21 — Blondie, 25 To 20 — N. Diamond, 23 To 19 — G. Benson, 19 To 16 — B. Joel, 21 To 15 — Sister Sledge, 22 To 14 — Jacksons, 16 To 13 — Amii Stewart, 12 To 9 — C. Brown, 14 To 8 — S. Quatro & C. Norman, 9 To 6 — Little River Band, Ex To 35 — E.C. King, Ex To 34 — Tycoon, Ex To 33 — R. Vanwarmer, Ex To 31 — G. Harrison. ADDS: 30 — Peaches & Herb (new), Wings, Pointer Sisters, England Dan & J.F. Coley, L. Clifford.

### V97 — JACKSONVILLE — JEFF RYAN, MD

1-1 — Bee Gees. JUMPS: 40 To 30 — F. Mills, 32 To 27 — Babys, 33 To 28 — G. Benson, 34 To 29 — E. Money, 31 To 26 — B. Welch, 28 To 23 — H. Mann, 25 To 21 — Toto, 22 To 19 — A. Murray, 21 To 17 — Little River Band, 20 To 16 — B. Caldwell, 24 To 15 — B. Joel, 23 To 14 — Dire Straits, 13 To 10 — Amii Stewart, 12 To 9 — Gary's Gang, 11 To 8 — Chic, 9 To 6 — E.C. King, 6 To 4 — N. Diamond, 10 To 3 — Doobie Bros., Ex To 39 — April Wine, Ex To 38 — C. Brown. ADDS: 40 — Wings, Bad Company, Allman Bros., McGuinn, Clark & Hillman.

### WRJZ — KNOXVILLE — MARK THOMPSON, MD

JUMPS: 29 To 21 — Blues Bros., 23 To 18 — Amii Stewart, 16 To 13 — A. Murray, 17 To 12 — S. Quatro & C. Norman, 21 To 11 — B. Joel, 10 To 8 — D. Summer, 9 To 7 — Blondie, 8 To 6 — Bell & James, 20 To 5 — B. Welch, 7 To 3 — Little River Band, Ex To 32 — Chic, Ex To 31 — Jacksons, Ex To 29 — Peaches & Herb (new). ADDS: Styx, Wings, Village People, Pointer Sisters, B. Mandrell, R. Vanwarmer, April Wine, R. Stevens, Orleans.

### WQPD — LAKELAND — JUDGE KRATER, PD

1-1 — Bee Gees. JUMPS: 33 To 29 — Chic, 31 To 28 — G. Harrison, 30 To 23 — Bell & James, 32 To 22 — Blondie, 25 To 20 — G. Benson, 21 To 18 — E. Money, 22 To 17 — B. Welch, 20 To 14 — Amii Stewart, 26 To 13 — F. Mills, 16 To 12 — Poco, 15 To 11 — S. Quatro & C. Norman, 17 To 9 — B. Caldwell, 12 To 7 — Babys, Ex To 35 — Cher, Ex To 34 — Faragher Bros., Ex To 33 — C. Brown. ADDS: 24 — H. Mann, Village People, Orleans, Peaches & Herb (new).

### KAAY — LITTLE ROCK — C. DAVID HAMILTON, PD/MD

3-1 — Doobie Bros. JUMPS: 25 To 19 — N. Diamond, 24 To 17 — S. Quatro & C. Norman, 23 To 13 — F. Mills, 22 To 11 — Peaches & Herb, 13 To 10 — Babys, 15 To 8 — N. Olsson, 9 To 5 — Bee Gees, 5 To 2 — G. Gaynor. ADDS: 25 — Blondie, Styx.

### WFOM — MARIETTA — MIKE DURRETT, PD

1-1 — Doobie Bros. JUMPS: 30 To 26 — C. Brown, 28 To 25 — Sister Sledge, 27 To 24 — Instant Funk, 25 To 22 — G. Harrison, 23 To 20 — Jacksons, 22 To 19 — G. Benson, 21 To 18 — Faragher Bros., 18 To 14 — Bell & James, 19 To 12 — Blondie, 15 To 11 — Chic, 13 To 9 — E.C. King, 11 To 6 — Amii Stewart, 9 To 5 — S. Quatro & C. Norman, 6 To 4 — B. Joel, Ex To 30 — BTO, Ex To 29 — Beach Boys, Ex To 28 — Village People, Ex To 27 — Peaches & Herb (new). ADDS: Wings, Marc Tanner Band, C. Rea, R. Voudouris, England Dan & J.F. Coley, Orleans.

### Y100 — MIAMI — ROBERT MUZZY, MD

1-1 — D. Summer. JUMPS: 30 To 26 — B. Welch, 29 To 25 — Village People, 27 To 24 — Dire Straits, 26 To 23 — K.C. & Sunshine Band, 25 To 22 — Little River Band, 24 To 21 — E.C. King, 23 To 14 — G. Benson, 21 To 18 — Gary's Gang, 20 To 16 — F. Mills, 18 To 15 — Cher, 19 To 13 — Babys, 13 To 8 — Poco. ADDS: 30 — Peaches & Herb, 29 — Instant Funk, 28 — Sister Sledge, Wings.

### WHHY — MONTGOMERY — RICH THOMAS, MD

3-1 — S. Quatro & C. Norman. JUMPS: 30 To 24 — England Dan & J.F. Coley, 28 To 23 — G. Benson, 26 To 22 — Cher, 29 To 21 — C. Brown, 24 To 20 — L. Ronstadt, 25 To 19 — H. Mann, 21 To 18 — E. Clapton, 18 To 14 — E.C. King, 17 To 13 — B. Welch, 19 To 11 — Chic, 14 To 10 — Faragher Bros., 15 To 7 — Bell & James, 9 To 5 — Dire Straits, 10 To 4 — Blondie, Ex To 30 — Couchois, Ex To 29 — G. Harrison, Ex To 28 — E. Sober, Ex To 26 — Peaches & Herb (new). ADDS: Jacksons, Sister Sledge, Wings, R. Voudouris.

### WWKS — NASHVILLE — STEVE DENTON, MD

1-1 — Bee Gees. JUMPS: 27 To 24 — Village People, 30 To 23 — Blondie, 25 To 22 — B. Welch, 24 To 21 — G. Benson, 23 To 20 — B. Caldwell, 18 To 15 — Amii Stewart, 17 To 13 — Sister Sledge, 16 To 12 — B. Joel, 28 To 10 — Peaches & Herb (new), 29 To 7 — Jacksons, 8 To 6 — Blues Bros., 6 To 4 — Little River Band, 7 To 3 — C. Brown, Ex To 30 — Liner, Ex To 29 — Styx. ADDS: Orleans, L. Clifford, Wings, Bad Company, R. Vanwarmer.

### BJ 105 — ORLANDO — REGGIE BLACKWELL, MD

1-1 — G. Gaynor. JUMPS: 38 To 34 — Peaches & Herb (new), 36 To 33 — G. Benson, 35 To 31 — Babys, 34 To 30 — E. Money, 40 To 28 — F. Mills, 32 To 26 — B. Welch, 31 To 25 — Bell & James, 22 To 19 — B. Joel, 24 To 18 — A. Murray, 25 To 17 — Chic, 27 To 15 — Dire Straits, 15 To 12 — N. Diamond, 13 To 10 — Gonzalez, 14 To 9 — Amii Stewart, 16 To 8 — Doobie Bros., 9 To 6 — H. Mann, 6 To 3 — Jacksons, 4 To 2 — Bee Gees, Ex To 39 — BTO. ADDS: 40 — April Wine, 38 — Wings, R. Brown, McGuinn, Clark & Hillman, Bad Company, Allman Bros., L. Clifford.

### WKIX — RALEIGH — RON McKAY, MD

1-1 — Bee Gees. JUMPS: 30 To 27 — Cher, 26 To 22 — Instant Funk, 24 To 18 — Chic, 20 To 17 — B. Joel, 19 To 14 — S. Quatro & C. Norman, 16 To 12 — Sister Sledge, 13 To 10 — Amii Stewart, 10 To 5 — Poco, Ex To 30 — Jacksons. ADDS: Heart, Peaches & Herb (new), Police.

# REGIONAL PROGRAMMING GUIDE

## Q 94 — RICHMOND — BILL THOMAS, PD

1-1 — G. Gaynor. JUMPS: 28 To 21 — Jacksons, 25 To 20 — Village People, 23 To 17 — A. Murray, 18 To 10 — Blondie, 12 To 8 — G. Harrison, 10 To 7 — E.C. King, 9 To 6 — C. Brown, 7 To 4 — Bell & James, 11 To 9 — Poco, Ex To 28 — L. Clifford, Ex To 26 — Sister Sledge, Ex To 25 — Peaches & Herb (new). ADDS: Chic, Wings.

## W SGA — SAVANNAH — JIM LEWIS, MD

1-1 — Jacksons. JUMPS: 31 To 28 — G. Harrison, 30 To 27 — G. Benson, 29 To 26 — Bell & James, 28 To 24 — Instant Funk, 32 To 23 — Peaches & Herb (new), 26 To 22 — Bee Gees, 24 To 18 — Village People, 22 To 17 — Blondie, 18 To 14 — Sister Sledge, 13 To 8 — Chic, 11 To 7 — C. Brown. ADDS: 29 — Wings, 30 — Ray Stevens.

## WPGC — WASHINGTON — JIM ELLIOT, MD

1-1 — Doobie Bros. JUMPS: 20 To 17 — Jacksons, 19 To 16 — Instant Funk, 27 To 15 — Blondie, 16 To 11 — Bell & James, 17 To 7 — Amii Stewart, 12 To 6 — Little River Band, 7 To 5 — F. Mills, 8 To 4 — Styx, Ex To 30 — Sister Sledge, Ex To 29 — Peaches & Herb (new), Ex To 22 — S. Quatro & C. Norman, Ex To 21 — Village People. ADDS: Cher, Wings, R. James, G. Harrison.

## WAIR — WINSTON/SALEM — DUTCH BERRY, MD

1-1 — Peaches & Herb (old). JUMPS: 37 To 31 — Faragher Bros., 34 To 29 — G. Harrison, 35 To 28 — C. Brown, 38 To 26 — Sister Sledge, 29 To 25 — Chic, 24 To 17 — E.C. King, 27 To 15 — Bell & James, 21 To 14 — E. Money, 18 To 11 — A. Murray, 23 To 9 — B. Joel, Ex To 38 — England Dan & J.F. Coley, Ex To 35 — Beach Boys, Ex To 33 — Village People, Ex To 32 — Pointer Sisters. ADDS: 39 — Peaches & Herb (new), 37 — Jacksons, R. Vanwarmer, Ironhorse, Wings, McGuinn, Clark & Hillman.

## SOUTHWEST

### Z97 — DALLAS — GARY MACK, PD/MD

1-1 — Little River Band. JUMPS: 25 To 22 — B. Welch, 20 To 16 — Toto, 24 To 14 — Doobie Bros., 12 To 8 — Bee Gees, 11 To 6 — N. Diamond. ADDS: E. Rabbitt, Heart.

### KVIL — DALLAS — MIKE REY, MD

1-1 — Bee Gees. JUMPS: 27 To 23 — Blondie, 26 To 22 — Chic, 23 To 18 — Babys, 20 To 14 — A. Murray, 25 To 13 — F. Mills, 12 To 8 — B. Caldwell, 7 To 5 — Dire Straits. ADDS: Village People, Jacksons.

### KLIF — DALLAS — HARRY NELSON, MD

1-1 — Bee Gees. JUMPS: 38 To 34 — McGuinn, Clark & Hillman, 37 To 33 — B. Welch, 35 To 31 — Cher, 33 To 30 — E. Money, 36 To 28 — Amii Stewart, 32 To 27 — Babys, 31 To 26 — Blondie, 30 To 24 — E.C. King, 28 To 22 — S. Quatro & C. Norman, 24 To 21 — B. Caldwell, 26 To 19 — Dire Straits, 23 To 17 — Peaches & Herb (old), 21 To 16 — A. Murray, 19 To 15 — Poco, 16 To 13 — H. Mann, 14 To 10 — F. Mills, 12 To 8 — N. Diamond, 10 To 6 — B. Joel, 8 To 5 — Doobie Bros., 6 To 4 — D. Summer. ADDS: 39 — Chic, 38 — Peaches & Herb (new), 37 — Bell & James, 36 — G. Benson.

### KINT-FM — EL PASO — JHANIE KAYE, MD

1-1 — Bee Gees. JUMPS: 29 To 23 — Sister Sledge, 26 To 22 — B. Joel, 27 To 19 — Chic, 23 To 18 — Dire Straits, 20 To 16 — Blondie, 18 To 15 — Gary's Gang, 17 To 14 — S. Quatro & C. Norman, 11 To 9 — Little River Band, 9 To 7 — Amii Stewart, 6 To 4 — Doobie Bros., Ex To 29 — G. Benson, Ex To 25 — Jacksons. ADDS: G. Harrison, Peaches & Herb (new).

### KRBE — HOUSTON — CLAY GISH, PD/MD

4-1 — Amii Stewart. JUMPS: 29 To 26 — April Wine, 23 To 19 — E. Money, 21 To 10 — Little River Band, 17 To 8 — Jacksons, 7 To 5 — Police, Ex To 29 — K. Carnes. ADDS: 30 — Cher, 21 — Blondie, Wings.

### WHBQ — MEMPHIS — JOHN LONG, PD

2-1 — Bee Gees. JUMPS: 25 To 21 — Bar-Kays, 30 To 20 — Chic, 22 To 15 — Sister Sledge, 20 To 13 — Babys, 12 To 10 — Dire Straits, 11 To 9 — Amii Stewart, 10 To 7 — Jacksons, 9 To 5 — Bell & James, 6 To 4 — F. Mills, 7 To 2 — Doobie Bros., Ex To 26 — Peaches & Herb. ADDS: 23 — Blondie, Instant Funk, G. Harrison, B. Welch.

### WNOE — NEW ORLEANS — WAYNE WATKINS, MD

3-1 — Blondie. JUMPS: 17 To 13 — Bell & James, 12 To 10 — C. Brown, 13 To 9 — Jacksons, 9 To 7 — Dire Straits, 7 To 5 — Doobie Bros. ADDS: 39 — Wings, Orleans, Sylvester, England Dan & J.F. Coley, R. Vanwarmer, P. Tosh, Average White Band.

### WTIX — NEW ORLEANS — TERRY YOUNG, MD

9-1 — Amii Stewart. JUMPS: 40 To 31 — Tycoon, 38 To 30 — McGuinn, Clark & Hillman, 39 To 29 — G. Harrison, 37 To 28 — B. Welch, 36 To 27 — Bad Company, 31 To 26 — G. Benson, 29 To 25 — Gary's Gang, 27 To 24 — Beach Boys, 26 To 23 — Heart, 25 To 21 — E.C. King, 23 To 17 — Cher, 20 To 16 — Little River Band, 18 To 15 — Sister Sledge, 17 To 9 — Blondie, 12 To 6 — Dire Straits, Ex To 40 — Delegation, Ex To 39 — Marc Tanner Band, Ex To 38 — B. Mandrell, Ex To 37 — G.Q., Ex To 36 — P. Tosh, Ex To 35 — Styx. ADDS: America, L. Clifford, Village People, Pointer Sisters, N. Larson, N.M. Walden, L. Taylor.

### WKY — OKLAHOMA CITY — SANDY JONES, MD

1-1 — Bee Gees. JUMPS: 24 To 20 — S. Quatro & C. Norman, 20 To 17 — B. Joel, 18 To 14 — B. Caldwell, 15 To 10 — Babys, 11 To 8 — Dire Straits, 9 To 7 — Poco, 10 To 6 — Doobie Bros., 7 To 5 — F. Mills, Ex To 28 — G. Harrison, Ex To 27 — G. Benson, Ex To 26 — Chic, Ex To 22 — Heart. ADDS: England Dan & J.F. Coley, Cher, Bell & James, E.C. King, Elton John.

### KSLQ — ST. LOUIS — PHIL IRONS, MD

2-1 — Doobie Bros. JUMPS: 39 To 35 — Wings, 38 To 34 — Tycoon, 37 To 33 — Sister Sledge, 36 To 32 — Jacksons, 35 To 31 — Bad Company, 34 To 30 — Supertramp, 32 To 29 — E.C. King, 31 To 28 — Rush, 30 To 27 — Journey, 33 To 26 — Village People, 28 To 25 — G. Harrison, 27 To 24 — G. Benson, 25 To 22 — S. Quatro & C. Norman, 24 To 18 — N. Diamond, 19 To 14 — A. Murray, 20 To 13 — Blondie, 15 To 12 — Chic, 13 To 10 — Poco, 11 To 8 — Babys, 10 To 6 — F. Mills, 8 To 5 — Amii Stewart, 6 To 4 — Dire Straits. ADDS: Peaches & Herb, Orleans, Allman Bros.

### KXOK — ST. LOUIS — LEE DOUGLASS, PD/MD

2-1 — Doobie Bros. JUMPS: 27 To 24 — E. Rabbitt, 26 To 22 — B. Caldwell, 23 To 20 — Santana, 24 To 18 — Al Stewart, 22 To 15 — Chic, 21 To 13 — S. Quatro & C. Norman, 18 To 12 — Heart, 17 To 10 — Poco, 6 To 4 — Little River Band, 5 To 3 — A. Murray. ADDS: 30 — F. Mills.

### KEEL — SHREVEPORT — RANDY DAVIS, MD

1-1 — Bee Gees. JUMPS: 25 To 20 — Bell & James, 22 To 19 — E. Money, 20 To 17 — S. Quatro & C. Norman, 24 To 16 — Blondie, 19 To 15 — E.C. King, 15 To 12 — B. Joel, 11 To 9 — D. Summer, 8 To 6 — A. Murray, 10 To 5 — F. Mills, 5 To 3 — Little River Band, 4 To 2 — Doobie Bros. ADDS: 27 — Toto, 26 — C. Brown, 25 — B. Welch, 24 — Jacksons, Peaches & Herb, Chic, Brooklyn Dreams, Blues Bros.

### KELI — TULSA — RAY LIVINGSTON, PD

1-1 — Bee Gees. JUMPS: 29 To 25 — McGuinn, Clark & Hillman, 27 To 23 — A. Murray, 25 To 22 — S. Quatro & C. Norman, 30 To 20 — Village People, 23 To 19 — N. Diamond, 20 To 17 — Beach Boys, 24 To 14 — Jacksons, 13 To 10 — B. Joel, 11 To 8 — Babys, 8 To 6 — F. Mills, 6 To 2 — M. Manchester, Ex To 29 — G. Benson, Ex To 28 — Chic. ADDS: R. Stevens, Tycoon, I. Matthews, England Dan & J.F. Coley, E. Sober.

## MIDWEST

### WCUE — AKRON — CRAIG JOHNS, PD

7-1 — F. Mills. JUMPS: 40 To 36 — April Wine, 39 To 25 — BTO, 38 To 34 — Police, 37 To 33 — Sister Sledge, 36 To 32 — Faragher Bros., 35 To 31 — Beach Boys, 34 To 30 — Delegation, 33 To 29 — G. Harrison, 32 To 28 — Village People, 31 To 26 — England Dan & J.F. Coley, 30 To 25 — Blondie, 27 To 24 — H. Mann, 26 To 23 — Cher, 25 To 21 — E.C. King, 23 To 20 — B. Welch, 22 To 18 — Heart, 19 To 16 — S. Quatro & C. Norman, 24 To 15 — Jacksons, 17 To 14 — Bell & James, 15 To 12 — Poco, 18 To 10 — Amii Stewart, 6 To 4 — Doobie Bros. ADDS: 40 — Wings, 39 — N.M. Walden, 38 — A. Bridges, 37 — Bad Company.

### WLS — CHICAGO — ALAN BURNS, MD

2-1 — G. Gaynor. JUMPS: 39 To 31 — Babys, 37 To 24 — Chic, 33 To 18 — F. Mills, 30 To 17 — Amii Stewart, 31 To 15 — Dire Straits, 19 To 13 — M. Manchester, 18 To 12 — Little River Band, 9 To 7 — Doobie Bros. ADDS: 45 — Blondie.

### WMET — CHICAGO — BOBBY CHRISTIAN, PD

4-1 — Doobie Bros. JUMPS: 28 To 23 — Amii Stewart, 27 To 22 — Wings, 25 To 21 — Santana, 23 To 20 — E. Money, 24 To 19 — Journey, 22 To 16 — G. Harrison, 19 To 14 — D. Summer, 13 To 8 — Babys, 9 To 6 — Toto. ADDS: 30 — Blondie, 31 — S. Quatro & C. Norman, 29 — Bad Company, 28 — Heart.

### Q102 — CINCINNATI — MARK ELLIOT, MD

1-1 — Bee Gees. JUMPS: 38 To 31 — Orleans, 37 To 29 — G. Harrison, 33 To 28 — L. Ronstadt, 32 To 27 — S. Quatro & C. Norman, 36 To 26 — Little River Band, 28 To 24 — E. Clapton, 29 To 23 — Blondie, 24

To 21 — Heart, 26 To 20 — B. Welch, 29 To 18 — Amii Stewart, 22 To 17 — G. Thorogood, 20 To 16 — E. Money, 18 To 15 — Toto, 17 To 14 — Poco, 13 To 9 — D. Summer, 14 To 8 — G. Gaynor, 10 To 7 — M. Manchester, 8 To 6 — Babys, 9 To 5 — Peaches & Herb (old), 6 To 3 — Doobie Bros., 4 To 2 — B. Joel. ADDS: 38 — Allman Bros., 37 — G. Benson, 36 — B. Caldwell.

## WGCL — CLEVELAND — KAREN TRAVIS, MD

1-1 — Bee Gees. JUMPS: 26 To 21 — S. Quatro & C. Norman, 27 To 19 — Bell & James, 23 To 18 — Cher, 25 To 17 — Sister Sledge, 20 To 16 — B. Joel, 18 To 9 — Blondie, 13 To 3 — F. Mills, Ex To 26 — Village People. ADDS: 30 — H. Mann, 27 — Instant Funk, 24 — G. Harrison, 23 — R. James.

## WZZP — CLEVELAND — TIM BYRD, PD

4-1 — Doobie Bros. JUMPS: 34 To 25 — C. Brown, 28 To 24 — Cher, 30 To 23 — Blues Bros., 26 To 21 — Sister Sledge, 23 To 19 — Little River Band, 25 To 18 — F. Mills, 21 To 17 — Bell & James, 20 To 15 — Blondie, 17 To 13 — Chic, 11 To 9 — Amii Stewart, 10 To 8 — E.C. King, 6 To 4 — Babys, Ex To 36 — A. Murray, Ex To 35 — Desmond Child & Rouge, Ex To 33 — Peaches & Herb (new), Ex To 32 — Euclid Beach Band. ADDS: Wings, England Dan & J.F. Coley, G. Harrison, BTO, GQ.

## 92X — COLUMBUS — MIKE PERKINS, MD

7-1 — F. Mills. JUMPS: 40 To 32 — Styx, 32 To 28 — G. Benson, 39 To 24 — Jacksons, 27 To 23 — E.C. King, 38 To 22 — Bell & James, 28 To 16 — Sister Sledge, 20 To 15 — Amii Stewart. ADDS: 40 — C. Rea, 39 — Orleans, 38 — Tycoon, 37 — Peaches & Herb, Police, Allman Bros., Poco, Desmond Child & Rouge.

## KIOA — DES MOINES — GARY STEVENS, PD/MD

4-1 — G. Gaynor. JUMPS: 24 To 19 — B. Joel, 17 To 12 — Dire Straits, 7 To 5 — Bee Gees. ADDS: 25 — Chic, 24 — Amii Stewart, 21 — Blondie.

## CKLW — DETROIT — ROSALIE TROMBLEY, MD

2-1 — R. Stewart. JUMPS: 28 To 25 — G. Harrison, 29 To 24 — S. Quatro & C. Norman, 24 To 21 — B. Welch, 17 To 14 — Poco, 16 To 9 — Babys, 8 To 4 — F. Mills, Ex To 28 — Blondie, Ex To 23 — Peaches & Herb (new). ADDS: Chic, Wings, G.Q.

## WDBQ — DUBUQUE — CHUCK BAILEY, PD/MD

1-1 — Bee Gees. JUMPS: 30 To 27 — E. Money, 29 To 25 — B. Caldwell, 27 To 24 — B. Joel, 28 To 22 — S. Brightman, 25 To 19 — Dire Straits, 24 To 15 — S. Quatro & C. Norman, 21 To 14 — Amii Stewart, 13 To 8 — F. Mills, 10 To 5 — N. Diamond, 7 To 3 — Little River Band, Ex To 30 — B. Welch, Ex To 29 — Blondie, Ex To 28 — Chic. ADDS: Bell & James, G. Benson, I. Matthews.

## WEBC — DULUTH — STEVE OLIVER, MD

2-1 — F. Mills. JUMPS: 28 To 25 — L. Ronstadt, 29 To 24 — Chic, 25 To 21 — B. Welch, 22 To 19 — E. Rabbitt, 23 To 17 — Blondie, 16 To 13 — Heart, 10 To 8 — Peaches & Herb (old), 11 To 7 — N. Diamond, Ex To 34 — England Dan & J.F. Coley, Ex To 33 — R. Vanwarmer, Ex To 23 — Amii Stewart. ADDS: Wings, E.C. King, B. Mandrell, R. Stevens.

## Z96 — GRAND RAPIDS — JAY MICHAELS, MD

3-1 — Doobie Bros. JUMPS: 25 To 22 — C. Brown, 23 To 19 — F. Mills, 20 To 16 — B. Caldwell, 22 To 15 — Blondie, 16 To 12 — Amii Stewart, 9 To 6 — Babys, 7 To 5 — N. Olsson, 4 To 2 — Little River Band. ADDS: 30 — G. Benson, 26 — Chic, 25 — Village People, 20 — Jacksons, Gary's Gang, Ultimate, R. Stevens, Pointer Sisters, Ironhorse, Orleans.

## WIFE — INDIANAPOLIS — JERRY STEELE, MD

4-1 — Amii Stewart. JUMPS: 35 To 26 — Blondie, 34 To 25 — Village People, 28 To 23 — B. Welch, 30 To 22 — S. Quatro & C. Norman, 25 To 21 — B. Caldwell, 23 To 20 — Blues Bros., 22 To 19 — N. Diamond, 19 To 14 — Chic, 16 To 13 — Poco, 20 To 10 — F. Mills, 10 To 8 — Little River Band, Ex To 30 — Sister Sledge. ADDS: 35 — Faragher Bros., 34 — Wings, 33 — A. Murray, 31 — E.C. King, R. Vanwarmer, Allman Bros., Ultimate.

## KBEQ — KANSAS CITY — KIM WELSH, MD

10-1 — F. Mills. JUMPS: 36 To 26 — Village People, 37 To 24 — S. Quatro & C. Norman, 30 To 22 — Bell & James, 25 To 20 — N. Diamond, 27 To 19 — G. Harrison, 26 To 14 — Chic, 24 To 13 — Police, 20 To 10 — Blondie, 13 To 8 — B. Joel, 12 To 6 — Amii Stewart. ADDS: 40 — Wings, 39 — Jacksons, 38 — Bad Company.

## WHB — KANSAS — AL CASEY, PD

1-1 — Bee Gees. JUMPS: 29 To 24 — Village People, 28 To 23 — G. Benson, 27 To 22 — G. Harrison, 24 To 20 — Sister Sledge, 19 To 11 — E. Money, 14 To 9 — Chic. ADDS: 30 — Peaches & Herb (new), 28 — Wings, 21 — Blondie.

## WAKY — LOUISVILLE — MIKE McVAY, PD

1-1 — Bee Gees. JUMPS: 29 To 25 — Chic, 27 To 20 — Amii Stewart, 26 To 19 — Blondie, 25 To 18 — E. Money, 22 To 17 — S. Quatro & C. Norman, 20 To 16 — C. Brown, 21 To 14 — B. Joel, 19 To 13 — Little River Band, 18 To 12 — Poco, 11 To 7 — Doobie Bros., 10 To 6 — G. Gaynor, 6 To 3 — Dire Straits, 4 To 2 — F. Mills. ADDS: 30 — E.C. King, 29 — G. Harrison, Bell & James.

## WKLO — LOUISVILLE — GARY MAJOR, PD/MD

1-1 — F. Mills. JUMPS: 30 To 23 — Heart, 29 To 22 — E. Money, 27 To 21 — Babys, 25 To 20 — B. Caldwell, 18 To 14 — Doobie Bros., 16 To 8 — B. Joel, 10 To 7 — Poco, 5 To 3 — Bee Gees, Ex To 40 — Orsa Lia, Ex To 39 — S. Quatro & C. Norman, Ex To 38 — L. Taylor, Ex To 37 — B. Welch, Ex To 36 — Orleans, Ex To 35 — England Dan & J.F. Coley. ADDS: G. Harrison, G. Benson, McGuinn, Clark & Hillman, Wings.

## WISM — MADISON — JON LITTLE, PD

1-1 — Doobie Bros. JUMPS: 30 To 25 — Amii Stewart, 28 To 19 — A. Murray, 17 To 12 — S. Quatro & C. Norman, 24 To 11 — F. Mills, 11 To 7 — B. Joel, 9 To 6 — Dire Straits, 5 To 3 — Little River Band, 6 To 4 — Peaches & Herb (old), Ex To 30 — G. Thorogood, Ex To 29 — Police, Ex To 28 — Sister Sledge, Ex To 26 — G. Harrison. ADDS: Wings, Peaches & Herb (new), Orleans.

## KRIB — MASON CITY — BOB SCOTT, PD

2-1 — Bee Gees. JUMPS: 28 To 24 — Blues Bros., 29 To 23 — G. Benson, 26 To 22 — Sister Sledge, 25 To 20 — Chic, 23 To 18 — E.C. King, 24 To 16 — G. Harrison, 18 To 15 — E. Money, 22 To 14 — B. Welch, 16 To 11 — B. Joel, 14 To 9 — S. Quatro & C. Norman, 13 To 7 — Amii Stewart, 12 To 5 — Dire Straits, 6 To 4 — F. Mills, 4 To 2 — Doobie Bros., Ex To 30 — BTO, Ex To 28 — L. Ronstadt, Ex To 27 — Bell & James, Ex To 26 — Beach Boys. ADDS: Peaches & Herb (new), R. Stevens, Police, Wings.

## WOKY — MILWAUKEE — JEFF RYDER, PD

1-1 — Doobie Bros. JUMPS: 30 To 26 — Blondie, 29 To 25 — Amii Stewart, 28 To 23 — A. Murray, 22 To 16 — F. Mills, 20 To 12 — Little River Band, 14 To 11 — D. Summer, 8 To 3 — B. Joel, 6 To 2 — Poco, Ex To 30 — Supertramp, Ex To 29 — G. Benson, Ex To 28 — Peaches & Herb. ADDS: 22 — Babys, Wings, Chic.

## KDWB — MINNEAPOLIS — DAVE THOMSON, PD

2-1 — Bee Gees. JUMPS: 30 To 25 — Toto, 25 To 20 — Blues Bros., 26 To 19 — Heart, 27 To 17 — S. Quatro & C. Norman, 17 To 14 — B. Caldwell, 12 To 6 — Poco, 15 To 5 — F. Mills. ADDS: 30 — Wings, 28 — G. Benson, 23 — E. Money, 21 — E.C. King.

## WOW — OMAHA — ROGER DAVIS, MD

2-1 — Bee Gees. JUMPS: 30 To 26 — G. Harrison, 28 To 24 — Sister Sledge, 24 To 21 — B. Welch, 21 To 12 — Chic, 20 To 10 — Blondie, 19 To 8 — Amii Stewart, 18 To 5 — F. Mills, 6 To 4 — Peaches & Herb, Ex To 30 — G. Benson, Ex To 29 — Cher, Ex To 28 — E.C. King, Ex To 27 — Village People. ADDS: Orleans.

## WPEZ — PITTSBURGH — MARK FRITZGES, MD

1-1 — Bee Gees. JUMPS: 30 To 27 — G. Harrison, 29 To 26 — B. Welch, 27 To 21 — A. Murray, 21 To 14 — Blondie, 22 To 13 — F. Mills, 15 To 12 — Amii Stewart, 12 To 9 — B. Joel, 10 To 8 — B. Caldwell, 4 To 2 — Doobie Bros., Ex To 31 — S. Quatro & C. Norman. ADDS: America, Chic, Cher, Sister Sledge, Wings.

## 13Q — PITTSBURGH — TIM POWELL, PD

3-1 — Village People. JUMPS: 23 To 20 — Sister Sledge, 20 To 13 — Blondie, 12 To 9 — Amii Stewart, 11 To 8 — F. Mills, Ex To 17 — H. Mann, Ex To 12 — Peaches & Herb (new). ADDS: 28 — Wings, G. Harrison, Village People, Blues Bros., Jacksons, Tycoon, Bell & James, Instant Funk.

## WSPT — STEVENS POINT — PAT MARTIN, PD/MD

1-1 — Bee Gees. JUMPS: 29 To 23 — M. Manchester, 26 To 21 — Tycoon, 24 To 20 — B. Caldwell, 23 To 19 — G. Benson, 21 To 17 — K. Carnes, 20 To 15 — S. Quatro & C. Norman, 17 To 13 — B. Welch, 18 To 12 — Styx, 13 To 8 — B. Joel, 15 To 7 — F. Mills, 9 To 5 — Blondie, 7 To 4 — N. Diamond, Ex To 30 — Police, Ex To 29 — Chic, Ex To 27 — G. Harrison. ADDS: G. Thorogood, I. Matthews, Wings, N. Larson, Ironhorse, Cheap Trick.

## KLEO — WICHITA — BOB MCKAY, PD

1-1 — Doobie Bros. JUMPS: 29 To 25 — Toto, 24 To 21 — Bell & James, 23 To 19 — Blondie, 22 To 18 — G. Benson, 20 To 16 — Amii Stewart, 18 To 12 — Chic, 15 To 11 — B. Joel, 9 To 7 — Babys, 6 To 4 — Peaches & Herb (old), 4 To 2 — Dire Straits. ADDS: 30 — England Dan & J.F. Coley, 29 — Orleans, 26 — Third World, Bad Company, E.C. King, McGuinn, Clark & Hillman.

(continued on page 41)

# POP RADIO

## ANALYSIS

### REGIONAL ACTION

#### EAST

- Most Added**
1. GOODNIGHT TONIGHT — Wings — Columbia
  2. REUNITED — Peaches & Herb — MVP/Polydor
  3. BLOW AWAY — George Harrison — Dark Horse/Warner Bros.
  4. LOVE TAKES TIME — Orleans — Infinity
- Most Active**
1. I WANT YOUR LOVE — Chic — Atlantic
  2. HEART OF GLASS — Blondie — Chrysalis
  3. STUMBLIN' IN — Suzi Quatro & Chris Norman — RSO
  4. KNOCK ON WOOD — Amii Stewart — Ariola

#### SOUTHEAST

- Most Added**
1. GOODNIGHT TONIGHT — Wings — Columbia
  2. REUNITED — PEACHES & HERB — MVP/Polydor
  3. I NEED YOUR HELP BARRY MANILOW — Ray Stevens — Warner Bros.
  4. BRIDGE OVER TROUBLED WATER — Linda Clifford — Curtom/RSO
- Most Active**
1. LIVIN' IT UP (FRIDAY NIGHT) — Bell & James — A&M
  2. LOVE BALLAD — George Benson — Warner Bros.
  3. HEART OF GLASS — Blondie — Chrysalis
  4. REUNITED — Peaches & Herb — MVP/Polydor

#### SOUTHWEST

- Most Added**
1. REUNITED — Peaches & Herb — MVP/Polydor
  2. IN THE NAVY — Village People — Casablanca
  3. LOVE IS THE ANSWER — England Dan & John Ford Coley — Big Tree/Atlantic
  4. GOODBYE TONIGHT — Wings — Columbia
- Most Active**
1. SULTANS OF SWING — Dire Straits — Warner Bros.
  2. I WANT YOUR LOVE — Chic — Atlantic
  3. STUMBLIN' IN — Suzi Quatro & Chris Norman — RSO
  4. HEART OF GLASS — Blondie — Chrysalis

#### MIDWEST

- Most Added**
1. GOODNIGHT TONIGHT — Wings — Columbia
  2. LOVE TAKES TIME — Orleans — Infinity
  3. BLOW AWAY — George Harrison — Dark Horse/Warner Bros.
  4. LOVE BALLAD — George Benson — Warner Bros.
- Most Active**
1. KNOCK ON WOOD — Amii Stewart — Ariola
  2. MUSIC BOX DANCER — Frank Mills — Polydor
  3. HEART OF GLASS — Blondie — Chrysalis
  4. STUMBLIN' IN — Suzi Quatro & Chris Norman

#### WEST

- Most Added**
1. GOODNIGHT TONIGHT — Wings — Columbia
  2. REUNITED — Peaches & Herb — MVP/Polydor
  3. LOVE TAKES TIME — Orleans — Infinity
  4. BLOW AWAY — George Harrison — Dark Horse/Warner Bros.
- Most Active**
1. HEART OF GLASS — Blondie — Chrysalis
  2. MUSIC BOX DANCER — Frank Mills — Polydor
  3. STUMBLIN' IN — Suzi Quatro & Chris Norman — RSO
  4. LIVIN' IT UP (FRIDAY NIGHT) — Bell & James — A&M

### MOST ADDED RECORDS

1. **GOODNIGHT TONIGHT — WINGS — COLUMBIA**  
WLEE, Q94, WNDE, WHHY, KREM, WNCI, WERC, WLAC, WNOE, KDWB, CKLW, WISM, KBEQ, WZZP, WOKY, WDRC, WFIL, JB105, WZUU, WSGA, BJ105, WBBQ, WSGN, WAPE, WKXX, KTAC, KERN, KFI, KJRB, KRBE, KING, KFRC, KRTH, KHJ, WPRO-FM, KYA, WHB, 13Q, Z-93, Y100, WQXI, WPGC, WAYS, 94Q, WKLO, WPEZ, KGW, WRKO, WRJZ, KSTP, KJR, KSLQ, 99X, WMET, WANS, WRFC, WIFE, WINW, KRIB, WSPT, WTLB, WAIR, WEBC, WCUE, KASH, KOPA, WGUY, WWKS, KRSP, WAUG, KYNO, V-97, WAGQ, WICC, KENO, KSLY, KROY, WBLI, WAVZ, WFOM, WLS.
2. **REUNITED — PEACHES AND HERB — POLYDOR**  
92X, WCAO, KSLQ, KLIF, WISM, WFIL, KCPX, KJRB, KJR, KIMN, KHJ, 99X, KEEL, WHB, Y100, WAYS, KILT, WANS, KRIB, WTRY, WAIR, WKIX, KRSP, KINT, WICC, KSLY, WBLI, WQPD.
3. **LOVE TAKES TIME — ORLEANS — INFINITY**  
WOW, WKBW, 92X, KLEO, KSLQ, WNOE, WISM, WZUU, WSGN, KCPX, KERN, KRTH, WINW, Z96, WTLB, KOPA, WGUY, WWKS, WAGQ, WFOM, WRJZ, WQPD.
4. **BLOW AWAY — GEORGE HARRISON — DARK HORSE/WARNER BROS.**  
WLEE, WGCL, WZZP, WBBF, WFIL, KIMN, KING, WHBQ, 99X, 13Q, KSTP, WAKY, WPGC, WKLO, KGW, KINT, KROY, WMFJ.
5. **I NEED YOUR HELP BARRY MANILOW — RAY STEVENS — WARNER BROS.**  
WSGA, WSGN, WAPE, KTAC, KING, 99X, KGW, WRFC, Z96, KELI, WEBC, KRSP, WAGQ, WRJZ, WFLB.
6. **SHAKE YOUR BODY (DOWN TO THE GROUND) — JACKSONS — EPIC**  
WHHY, WABC, KBEQ, WKXX, KIMN, 99X, KEEL, KVIL, 13Q, Z96, WAIR, KFMD, KOPA.
7. **RHUMBA GIRL — NICOLETTE LARSON — WARNER BROS.**  
92X, KREM, WTIK, KJRB, KJR, 94Q, WSPT, WAUG, WMFJ, KJR, WKXX, KTLK.
8. **I WANT YOUR LOVE — CHIC — ATLANTIC**  
KIOA, Q94, KLIF, CKLW, WOKY, KING, KFRC, KEEL, WPEZ, Z96, KASH, KROY.
9. **IN THE NAVY — VILLAGE PEOPLE — CASABLANCA**  
F105, WTIK, WZUU, KIMN, KVIL, 13Q, KILT, Z96, WTRY, KFMD, WRJZ, WQPD.
10. **LOVE BALLAD — GEORGE BENSON — WARNER BROS.**  
WABC, KLIF, KDWB, Q102, WBBF, KERN, 13Q, WKLO, Z96, WDBQ, KROY.
11. **LOVE IS THE ANSWER — ENGLAND DAN & JOHN FORD COLEY — BIG TREE/ATLANTIC**  
WKY, B100, KLEO, WNOE, WZZP, WZUU, WAYS, KELI, WFOM.
12. **CRAZY LOVE — ALLMAN BROS. — CAPRICORN**  
92X, KSLQ, Q102, BJ105, WAPE, KERN, 94Q, WIFE, V97.
13. **DON'T YOU WRITE HER OFF — McGUINN, CLARK & HILLMAN — CAPITOL**  
KLEO, JB105, BJ105, KJR, WKLO, WAIR, KROY, V97.

### RADIO ACTIVE SINGLES

1. **HEART OF GLASS — BLONDIE — CHRYSALIS**  
F105 15-12, WOW 20-10, WLEE 25-13, Q94 18-10, WNDE 23-14, WKBW 13-8, WHHY 10-4, WCAO 27-22, KREM 17-9, WABC 24-20, KING 20-17, KIMN 20-12, KJR 22-19, KJRB 18-9, KFI 25-22, KCPX 10-8, KTAC Ex-27, WKXX 21-18, WAPE 33-27, WSGN 28-25, WSGA 22-17, WDRC 14-9, WBBF 23-18, WERC Ex-17, WLAC 33-27, WTIK 17-9, KSLQ 20-13, KLIF 31-26, WNCI 25-22, KLEO 23-19, CKLW Ex-28, WGCL 18-9, KBEQ 20-10, WZZP 20-15, WOKY 30-26, Q102 29-23, WRKO 17-11, KRTH 17-10, KFRC 12-7, KHJ 29-20, 94Q 8-3, WAYS 31-21, WPGC 27-15, WQXI 18-10, Z93 19-11, WAKY 26-19, KEEL 24-16, KVIL 27-23, 13Q 20-13, WPEZ 21-14, KYA 26-21, KPAM 26-22.
2. **MUSIC BOX DANCER — FRANK MILLS — POLYDOR**  
F105 4-2, WOW 18-5, WKY 7-5, WLEE 7-2, WNDE 21-15, 92X 7-1, WCAO 7-3, KING 6-2, KIMN 7-3, KJR 21-10, KJRB 11-6, KFI 10-4, KTAC 11-7, BJ105 40-28, WDRC 10-3, WBBF 26-21, WLAC 6-3, KSLQ 10-6, KLIF 14-10, WNCI 7-5, KDWB 15-5, CKLW 8-4, WISM 24-11, WLS 33-18, WGCL 13-3, WZUU 8-3, WZZP 25-18, WOKY 22-16, WHBQ 6-4, KRTH 4-2, KHJ 11-7, WPGC 7-5, Y100 20-16, WAKY 4-2, KEEL 10-5, KVIL 25-13, KSTP 4-2, 13Q 11-8, KPAM 15-11, KYA 24-14, WPEZ 22-13, KGW 14-7.
3. **STUMBLIN' IN — SUZI QUATRO & CHRIS NORMAN — RSO**  
F105 Ex-28, WKY 24-20, WLEE 20-12, WNDE 20-13, WKBW 23-17, WHHY 3-1, WCAO 24-16, KREM 20-16, WFI 18-14, KING 18-15, KIMN Ex-28, KFI 22-17, KCPX 19-16, KTAC 25-22, WKXX 16-13, WBBQ 9-5, WDRC 23-20, B100 11-5, WLAC 27-24, KXOK 21-13, KSLQ 25-22, KLIF 28-22, WNCI Ex-21, KDWB 27-17, CKLW 29-24, WISM 17-12, WGCL 26-21, KBEQ 37-24, WZUU 23-18, Q102 32-27, WRKO 24-19, KRTH 20-12, KHJ 28-18, WAYS 14-8, WPGC Ex-22, Z93 10-7, WAKY 22-17, WKLO Ex-39, KEEL 30-17, KSTP 17-14, KPAM 21-17, WPEZ Ex-31.
4. **KNOCK ON WOOD — AMII STEWART — ARIOLA**  
F105 17-13, WOW 19-8, WNDE 7-2, 92X 20-15, WCAO 31-25, KREM 21-18, KING 10-3, KRBE 4-1, KIMN 15-9, KJRB 21-10, KFI 16-12, KTAC 26-21, WKXX 9-6, BJ105 14-9, JB105 15-12, WDRC 24-17, WLAC 10-5, KSLQ 8-5, KLIF 36-28, WNCI 24-20, KLEO 20-26, WISM 30-25, WLS 30-17, KBEQ 12-6, WZUU 16-9, WZZP 11-9, WOKY 29-25, Q102 23-18, WRKO 15-10, WHBQ 11-9, KRTH 9-3, KHJ 12-10, WAYS 16-13, WPGC 17-7, Z93 12-10, WAKY 27-20, 13Q 12-9, WMET 28-23, WPEZ 15-12.
5. **BLOW AWAY — GEORGE HARRISON — DARK HORSE/WB**  
F105 25-22, WOW 30-26, WKY Ex-28, Q94 12-8, WHHY Ex-29, WCAO 29-23, KJR Ex-24, KFI 30-27, KCPX 11-7, KTAC Ex-30, WKXX 31-28, WAPE Ex-33, WSGN 30-25, WBBQ 26-21, WSGA 31-28, JB105 24-20, WDRC 27-24, B100 27-13, WLAC 40-32, WTIK 39-29, KSLQ 28-25, CKLW 28-25, WISM Ex-26, KBEQ 27-19, Q102 37-29, WRKO 21-17, KRTH 30-25, 94Q 17-12, WAYS Ex-31, Z93 26-23, WMET 22-16, WHB 27-22, KPAM 27-24, WPEZ 30-27.

### SECONDARY RADIO ACTIVE

1. **KNOCK ON WOOD — AMII STEWART — ARIOLA**  
WDBQ 21-14, KRIB 13-7, Z96 16-12, WINW 15-12, WRFC 10-7, WTRY 24-19, WTLB 19-15, WEBC Ex-23, WKIX 13-10, WWKS 18-15, WGUY 13-10, KASH 15-11, WCUE 18-10, KFMD 14-9, WICC 25-13, KINT 9-7, V97 13-10, KRSP 18-11, KENO Ex-29, KSLY 19-8, WRJZ 23-18, WFOM 11-6, KROY 13-10, WFLB 19-16.
2. **I WANT YOUR LOVE — CHIC — ATLANTIC**  
WSPT Ex-29, WDBQ Ex-28, KRIB 25-20, WIFE 19-14, WRFC 24-19, WANS 19-13, KELI Ex-28, WAIR 29-25, WTRY Ex-26, WTLB Ex-26, WEBC 29-24, WKIX 24-18, WGUY 25-21, KOPA 26-19, WICC 22-19, KINT 27-19, WAGQ 20-9, V97 11-8, KYNO 22-19, KRSP 23-18, WRJZ Ex-32, WFOM 15-11, WAVZ 18-11, WBLI 22-19.
3. **HEART OF GLASS — BLONDIE — CHRYSALIS**  
WFLB 22-17, KROY 25-20, KRKE 8-3, WAVZ 9-7, WFOM 19-12, WRJZ 9-7, KSLY 20-11, KRSP 16-12, KYNO Ex-27, KINT 20-16, KFMD Ex-23, WCUE 30-25, KASH 11-7, WGUY 6-2, WWKS 30-23, WEBC 23-17, WTLB 15-10, WTRY 21-16, WRFC 17-12, WIFE 36-25, Z96 22-15, WDBQ Ex-29, WSPT 9-5.
4. **STUMBLIN' IN — SUZI QUATRO & CHRIS NORMAN**  
WSPT 20-15, WDBQ 24-15, KRIB 14-9, WIFE 30-22, KAAY 24-17, WRFC 15-10, WANS 11-7, WKIX 19-14, KELI 25-22, WTRY 28-21, WTLB 21-17, KOPA Ex-30, WCUE 19-16, WICC 15-12, KINT 17-14, WAGQ 18-13, KYNO 23-18, KRSP 17-10, KSLY 29-24, WRJZ 17-12, WFOM 9-5, KROY Ex-28, WFLB 31-25.
5. **MUSIC BOX DANCER — FRANK MILLS — POLYDOR**  
WSPT 15-7, WDBQ 13-8, KRIB 6-4, Z96 23-19, WIFE 20-10, KAAY 23-13, WRFC 3-1, KELI 8-6, WTRY 22-14, WTLB 27-18, KASH Ex-17, WCUE 7-1, KFMD 23-16, WICC 27-16, V97 40-30, KYNO 10-8, KRSP 6-2, KENO 21-18, WRJZ 21-11, KROY 28-14, WFLB 6-4.
6. **LIVIN' IT UP (FRIDAY NIGHT) — BELL & JAMES — A&M**  
KRIB Ex-27, WINW 32-27, WRFC 11-6, WANS 9-4, WAIR 27-15, WTLB 28-23, WGUY 28-25, KOPA 19-15, KASH 12-10, WCUE 17-14, KFMD 25-22, WAGQ 29-21, KYNO Ex-25, KRSP 24-19, KSLY 23-20, WRJZ 8-6, WFOM 18-14, KRKE 26-22, KROY 20-15, WFLB 27-22, WAUG 21-13.
7. **LOVE BALLAD — GEORGE BENSON — WARNER BROS.**  
KASH 24-21, KFMD Ex-25, KINT Ex-29, V97 33-28, KRSP Ex-26, KSLY Ex-28, WFOM 22-19, WAVZ 26-20, WFLB 28-24, WAUG 17-11, KOPA 30-25, WWKS 24-21, WTRY Ex-27, KELI Ex-29, WANS 22-19, WRFC 23-17, WINW 17-9, KRIB 29-23, WSPT 23-19.

# REGIONAL PROGRAMMING GUIDE

(continued from page 39)

## WEST

### KRKE — ALBUQUERQUE — CHUCK LOGAN, PD

2-1 — Doobie Bros. JUMPS: 36 To 29 — G. Harrison, 33 To 27 — B. Joel, 32 To 26 — Faragher Bros., 30 To 25 — Toto, 28 To 24 — R. Vanwarmer, 26 To 22 — Bell & James, 25 To 21 — Bad Company, 24 To 20 — G. Vannelli, 20 To 17 — BTO, 22 To 16 — B. Mandrell, 21 To 15 — E. Money, 18 To 14 — B. Welch, 16 To 13 — England Dan & J. F. Coley, 15 To 12 — L. Ronstadt, 14 To 9 — Heart, 13 To 8 — E. Rabbitt, 11 To 6 — Babys, 8 To 3 — Blondie, Ex To 34 — D. Naughton, Ex To 33 — Orsa Lia, Ex To 32 — R. Stevens. ADDS: Styx, April Wine, Boston, Tycoon.

### KERN — BAKERSFIELD — KRIS MITCHELL, MD

3-1 — G. Gaynor, JUMPS: 15 To 12 — Cher, 10 To 8 — N. Olsson, 9 To 6 — Dire Straits, 7 To 4 — Doobie Bros., 4 To 2 — Bee Gees, Ex To 30 — Village People, Ex To 29 — E.C. King. ADDS: Wings, G. Benson, Allman Bros., Orleans.

### KIMN — DENVER — CHUCK BUELL, MD

3-1 — Doobie Bros. JUMPS: 26 To 21 — Bell & James, 22 To 19 — E. Money, 21 To 18 — E.C. King, 25 To 17 — B. Welch, 23 To 16 — Chic, 17 To 13 — B. Caldwell, 20 To 12 — Blondie, 15 To 9 — Amii Stewart, 8 To 4 — Dire Straits, 7 To 3 — F. Mills, Ex To 30 — G. Benson, Ex To 28 — S. Quatro & C. Norman. ADDS: 29 — Jacksons, Peaches & Herb (new), G. Harrison, Sister Sledge, Village People.

### KASH — EUGENE — BILL DUDLEY, PD/MD

1-1 — Bee Gees, JUMPS: 29 To 25 — Sister Sledge, 24 To 21 — G. Benson, 27 To 20 — Village People, 22 To 19 — H. Mann, 25 To 18 — G. Harrison, 20 To 16 — B. Welch, 17 To 14 — Heart, 16 To 13 — N. Diamond, 15 To 11 — Amii Stewart, 12 To 10 — Bell & James, 11 To 7 — Blondie, 6 To 4 — G. Gaynor, 5 To 3 — Peaches & Herb, Ex To 30 — Peaches & Herb (new), Ex To 28 — E.C. King, Ex To 17 — F. Mills. ADDS: Chic, Wings.

### KYNO — FRESNO — CHRIS VAN CAMP, MD

4-1 — Doobie Bros. JUMPS: 29 To 26 — M. Manchester, 28 To 24 — A. Murray, 26 To 23 — Little River Band, 27 To 21 — E. Money, 22 To 19 — Chic, 23 To 18 — S. Quatro & C. Norman, 24 To 16 — Peaches & Herb (new), 20 To 15 — Delegation, 18 To 13 — Dire Straits, 15 To 12 — Babys, 14 To 10 — Jacksons, 10 To 8 — F. Mills, 9 To 7 — H. Mann, Ex To 27 — Blondie, Ex To 25 — Bell & James. ADDS: G. Thorogood, Cars, Wings.

### KENO — LAS VEGAS — STEVE SOMMERS, MD

1-1 — Doobie Bros. JUMPS: 30 To 27 — B. Caldwell, 29 To 26 — Gary's Gang, 28 To 23 — Peaches & Herb (new), 24 To 21 — Cher, 23 To 20 — Toto, 21 To 18 — F. Mills, 20 To 17 — Delegation, 22 To 13 — G. Gaynor, 10 To 5 — Styx, 7 To 3 — Heart, Ex To 30 — G. Harrison, Ex To 29 — Amii Stewart, Ex To 28 — April Wine. ADDS: Claudja Barry, Wings.

### KRTH — LOS ANGELES — BOB HAMILTON, PD

1-1 — Doobie Bros. JUMPS: 29 To 26 — B. Welch, 30 To 25 — G. Harrison, 27 To 23 — Gary's Gang, 25 To 22 — Chic, 24 To 21 — G. Benson, 23 To 19 — Little River Band, 28 To 17 — Peaches & Herb (new), 21 To 16 — Jacksons, 18 To 15 — Sister Sledge, 20 To 12 — S. Quatro & C. Norman, 17 To 10 — Blondie, 13 To 7 — Cher, 6 To 4 — Dire Straits, 9 To 3 — Amii Stewart, 4 To 2 — F. Mills, Ex To 29 — Village People, Ex To 27 — H. Mann. ADDS: 30 — Wings, 28 — Delegation, Orleans, B. Seger.

### KHJ — LOS ANGELES — CHUCK MARTIN, PD

1-1 — G. Gaynor, JUMPS: 30 To 24 — Sister Sledge, 26 To 23 — Toto, 27 To 22 — E.C. King, 29 To 20 — Blondie, 28 To 18 — S. Quatro & C. Norman, 21 To 17 — G. Benson, 20 To 16 — E. Money, 19 To 14 — Bell & James, 22 To 13 — B. Joel, 12 To 10 — Amii Stewart, 11 To 7 — F. Mills, 6 To 3 — Doobie Bros., Ex To 30 — B. Welch, Ex To 29 — Jacksons, Ex To 28 — A. Murray, Ex To 19 — Gary's Gang. ADDS: E. Money, Peaches & Herb (new), Wings.

### KFI — LOS ANGELES — ROGER COLLINS, MD

1-1 — Bee Gees, JUMPS: 30 To 27 — G. Harrison, 29 To 25 — Cher, 25 To 22 — Blondie, 26 To 19 — Chic, 22 To 17 — S. Quatro & C. Norman, 20 To 14 — E.C. King, 16 To 12 — Amii Stewart, 14 To 8 — Village People, 16 To 4 — F. Mills, 5 To 2 — Doobie Bros., Ex To 30 — E. Money, Ex To 29 — Peaches & Herb (new), Ex To 28 — B. Welch. ADDS: 24 — B. Joel, Badfinger, R. Vanwarmer, H. Mann, Wings.

### KOPA — PHOENIX — STEVE RIVERS, PD

1-1 — B. Joel, JUMPS: 30 To 25 — G. Benson, 29 To 24 — A. Murray, 24 To 20 — B. Welch, 26 To 19 — Chic, 28 To 18 — Sister Sledge, 20 To 16 — E.C. King, 19 To 15 — Bell & James, 17 To 14 — B. Caldwell, 6 To 4 — Doobie Bros., Ex To 30 — S. Quatro & C. Norman, Ex To 29 — Tycoon, Ex To 28 — G. Harrison, Ex To 27 — Peaches & Herb (new). ADDS: Wings, Jacksons, R. Vanwarmer, Orleans.

### KPAM — PORTLAND — BRIAN NORTON, PD

1-1 — Little River Band, JUMPS: 30 To 25 — Toto, 27 To 24 — G. Harrison, 26 To 22 — Blondie, 25 To 21 — B. Welch, 21 To 17 — S. Quatro & C. Norman, 20 To 16 — B. Joel, 18 To 15 — B. Caldwell, 15 To 11 — F. Mills, 9 To 7 — N. Olsson, 12 To 6 — Dire Straits, 6 To 4 — Poco, ADDS: 30 — Faragher Bros., 29 — L. Ronstadt, 28 — Amii Stewart.

### KROY — SACRAMENTO — DANNY WRIGHT, PD

1-1 — Bee Gees, JUMPS: 35 To 31 — Village People, 33 To 30 — Police, 30 To 26 — Badfinger, 24 To 21 — Jacksons, 25 To 20 — Blondie, 22 To 19 — B. Joel, 19 To 16 — R. Voudouris, 20 To 15 — Bell & James, 28 To 14 — F. Mills, 13 To 10 — Amii Stewart, 10 To 8 — Babys, 11 To 7 — Little River Band, 9 To 6 — Blues Bros., 7 To 5 — Dire Straits, Ex To 35 — April Wine, Ex To 34 — Styx, Ex To 33 — Delegation, Ex To 29 — Peaches & Herb (new), Ex To 28 — S. Quatro & C. Norman. ADDS: G. Benson, Chic, G. Harrison, McGuinn, Clark & Hillman, G. Thorogood, Wings.

### KCPX — SALT LAKE CITY — GARY WALDRON, PD

1-1 — Bee Gees, JUMPS: 30 To 26 — Chic, 28 To 23 — R. Voudouris, 27 To 21 — Village People, 23 To 19 — B. Caldwell, 20 To 17 — E. Rabbitt, 19 To 16 — S. Quatro & C. Norman, 17 To 14 — B. Welch, 16 To 13 — E. Money, 14 To 10 — Poco, 13 To 9 — B. Joel, 10 To 8 — Blondie, 11 To 7 — G. Harrison, 5 To 3 — G. Gaynor, Ex To 29 — Faragher Bros., Ex To 28 — E. Sober, Ex To 27 — K. Carnes. ADDS: Peaches & Herb (new), Orleans, Claudja Barry, Sister Sledge.

### B100 — SAN DIEGO — C. C. McCARTNEY, PD

8-1 — Little River Band, JUMPS: 19 To 16 — E. Money, 27 To 13 — G. Harrison, 13 To 10 — Poco, 10 To 8 — L. Ronstadt, 9 To 7 — Dire Straits, 11 To 5 — S. Quatro & C. Norman, 7 To 4 — D. Summer, 5 To 3 — N. Olsson, 4 To 2 — B. Joel, Ex To 30 — America, Ex To 28 — L. Taylor. ADDS: April Wine, England Dan & J. F. Coley, C. Rea.

### KFRC — SAN FRANCISCO — DAVE SHOLIN, MD

2-1 — Doobie Bros. JUMPS: 30 To 27 — G. Harrison, 29 To 24 — G. Benson, 26 To 19 — Sister Sledge, 23 To 17 — M. Manchester, 25 To 15 — Jacksons, 15 To 11 — Police, 12 To 7 — Blondie, 7 To 5 — Bell & James, Ex To 26 — Peaches & Herb (new). ADDS: Chic, Wings, E. Money, Rockets.

### KSLY — SAN LUIS OBISPO — GUY PAUL, PD

2-1 — Doobie Bros. JUMPS: 32 To 29 — Police, 30 To 25 — E. Rabbitt, 29 To 24 — S. Quatro & C. Norman, 25 To 22 — Cars, 24 To 21 — L. Ronstadt, 23 To 20 — Bell & James, 22 To 19 — C. Brown, 21 To 18 — Ambrosia, 20 To 11 — Blondie, 19 To 8 — Amii Stewart, 13 To 7 — Cher, 11 To 6 — B. Joel, 9 To 5 — E. Money, 7 To 4 — B. Caldwell, Ex To 32 — Orsa Lia, Ex To 28 — G. Benson, Ex To 23 — Jacksons. ADDS: Instant Funk, Peaches & Herb (new), F. Mills, Wings.

### KJR — SEATTLE — TRACY MITCHELL, MD

2-1 — G. Gaynor, JUMPS: 22 To 19 — Blondie, 16 To 13 — A. Murray, 21 To 10 — F. Mills, 14 To 8 — Bee Gees, 8 To 6 — B. Joel, Ex To 25 — Bell & James, Ex To 24 — G. Harrison, Ex To 21 — Wings, Ex To 20 — Chic. ADDS: Peaches & Herb (new), McGuinn, Clark & Hillman, E.C. King, N. Larson.

### KJRB — SPOKANE — TOM HUTYLER, MD

1-1 — Bee Gees, JUMPS: 29 To 22 — Bell & James, 30 To 21 — E.C. King, 22 To 18 — Al Stewart, 21 To 10 — Amii Stewart, 18 To 9 — Blondie, 12 To 7 — Chic, 11 To 6 — F. Mills, Ex To 29 — Pointer Sisters, Ex To 28 — Village People. ADDS: N. Larson, Wings, Peaches & Herb (new), E. Money.

### KTAC — TACOMA — BRUCE CANNON, MD

1-1 — Bee Gees, JUMPS: 30 To 26 — M. McGovern, 29 To 25 — A. Murray, 28 To 24 — B. Welch, 27 To 23 — Poco, 25 To 22 — S. Quatro & C. Norman, 26 To 21 — Amii Stewart, 21 To 18 — B. Caldwell, 20 To 15 — B. Joel, 18 To 13 — N. Diamond, 17 To 11 — Dire Straits, 10 To 8 — Peaches & Herb, 11 To 7 — F. Mills, 5 To 3 — Doobie Bros., Ex To 30 — G. Harrison, Ex To 29 — G. Benson, Ex To 28 — Peaches & Herb (new), Ex To 27 — Blondie. ADDS: B. Joel, Cher, R. Stevens, Wings.

The following stations were also used in this week's research:

KRSP, KYA, KING, KREM, WINW, WNCI, KFMD, WNDE, WZUU, KSTP, WQXI, WSGN, WAPE, WLAC, WLEE, KGW.

# Manufacturers Queried On Marketing The Disco Boom

(continued from page 8)

incorporated into the LP as often as possible," said Pete Jones, director of marketing for Casablanca Records. "But that can also be a creative decision over which we don't have control. We don't want to compromise any sale."

Naturally, since many pop and black contemporary stations won't play the 12-inch version because of its length, the label's also have to put out a seven-inch, edited version of the disco record in order to gain widespread airplay. And, since a number of pop stations have broadened their format to include some full-length disco cuts, both versions of the track are frequently serviced to radio.

### Product Availability

The disco market is unlike any other record market in that songs by new artists often get their first exposure, not at the radio level, but in the clubs themselves. As a result, the disco DJs and the record pools that service them have become powerful forces in the industry, consulted by manufacturers, retailers and even radio programmers. Labels use the reaction to a new record in key clubs as a barometer of how well it will do in the marketplace as a whole. And, as Tony King pointed out, WKTU, the powerhouse of disco radio, regularly consults with the New York area DJs.

The impact of this phenomenon on disco marketing has been two-fold: First, it has provided a totally new avenue for developing new acts; and second, the popularity of a new hit on the disco club circuit grows so rapidly that manufacturers have had to devise new marketing strategies. "The rush that you get on a disco record that's hot is unbelievable," noted Dick Carter, division vice president of marketing for RCA. "There isn't anything like it. We know within probably two days if we have a record, just from the clubs' reactions and the pools."

Once they perceive a positive response to a record, said the manufacturers, they rush copies of it to the retailer as quickly as their distribution systems permit. Nevertheless, some dealers have reported losing substantial numbers of sales on records that were played in local clubs but were not yet commercially available.

How soon after the DJs receive their promo copies do the retailers receive shipments of the same record? According to Dave Glew, senior vice president and general manager of Atlantic Records, "We may send some advances out to the discos to get some sort of market feel on the record. But in most cases, we'll come with the 12-inch shortly after that." Glew added that "certain markets in the country react much faster. New York is a quick-reacting market, where people will go into a disco and hear a record and go to a record store. How much that happens in the rest of the country I really question."

Cheryl Machat, a product manager for Epic/Portrait/CBS Associated labels, stated, "When we release a 12-inch in the pools, we generally put it on commercial release the same week." But sometimes, she added, E/P/A will release promo copies to the DJs as much as two weeks in advance of their release at retail.

Why are the clubs provided with these records so far ahead of their commercial release date? "Well, a lot of times we want to give the DJs special attention," Machat explained. "We want them to have exclusivity, let them work their record. . . . It's better to release them at the same time. But

## Bad Co. LP Gold

NEW YORK — "Desolation Angels," the new LP by Swan Song recording artists Bad Company, has been certified gold by the RIAA.

you sort of have to adhere to what they (pools and DJs) want. On the other hand, if you give them a 12-inch and you can't get it on the street, then it's unfair to the consumers, it's unfair to the artist."

Stan Hoffman, co-owner of Prelude Records, said that, although his label will take tapes around to DJs and others before a record is released, "we won't allow it to be in people's hands and played before we're ready to release the actual record, because it serves no purpose."

Peisinger summed up the complexity of the situation when he said that "you don't want to make that big up-front production commitment, yet you don't want to be so far behind that you lose the reaction once you've generated it. . . . Many companies will just have the parts (of the marketing plan) ready, and once you start to get that whiff of reaction, then you make your move."

### 12-Inch Controversy

While 12-inch disco records are selling better than ever, there is considerable disagreement about the role of this configuration in the overall marketing plan for an artist. Some manufacturers view the 12-inch as a promotional vehicle, standing in the same relation to an LP as the seven-inch single does in the rock market. Others feel that the 12-inch cuts into album sales while yielding a far lower profit margin than an LP.

Carter of RCA supports the 12-inch enthusiastically. "We will make every 12-inch available commercially, and we'll try to do it simultaneously (with the album)," he stated. "We feel that it is another configuration that fits our whole philosophy of exposing an artist."

"There is a real market for the 12-inch, and I haven't yet seen where it's taken away from the sales of a hit artist," continued Carter. "In our own case, to the contrary, it's allowed us to build an artist such as Evelyn 'Champagne' King in a way that wasn't available to us in any other form."

### Opposing Reaction

At the opposite end of the spectrum, Billy Smith, disco coordinator for London Records, said he felt that the 12-inch reduces album sales from the very start. Currently, he said, London plans to release only promotional copies of 12-inch records, although the same version will be commercially available as part of an album.

Most of the other marketing executives in the survey said they regard the 12-inch as a valuable means of promotion, but not as an end in itself. For example, Glew of Atlantic noted that 12-inch records "are really not that profitable" because of the cost of a full-sized record with an album cover. Furthermore, he said, "if that 12-inch track is the same track on the album, I think it does cut into the LP sales. If a single or a 12-inch is starting to sell, and we also have an album out, we will stop marketing the 12-inch. We did that with the Sister Sledge record, with the Chic record. We only marketed so many of them. The we discontinued the 12-inch, and we put all our emphasis on the LP."

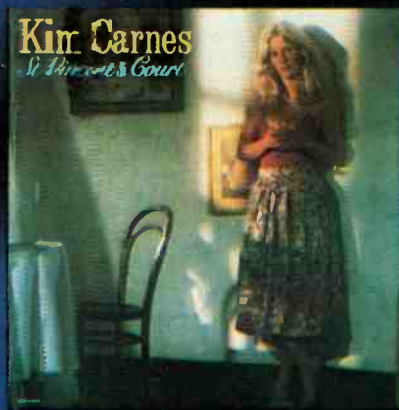
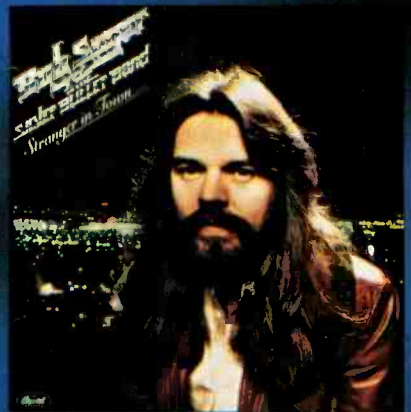
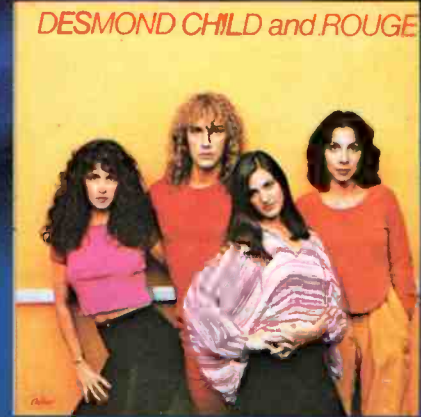
### 12-inch, LP Compete

Peisinger also said that he personally believed in withdrawing the 12-inch once the album starts to take off. "After a while, the two versions begin to compete," he said. "I think the 12-inch is a very useful promotional tool initially, but I feel that, after a while, we should definitely be steering people towards the album."

Machat of E/P/A took a slightly more optimistic view of the 12-inch, which, she said, can again generate interest in the album. "We keep some 12-inchers out there because we believe it stimulates sales," she stated.

(continued on page 66)

# AT Capitol



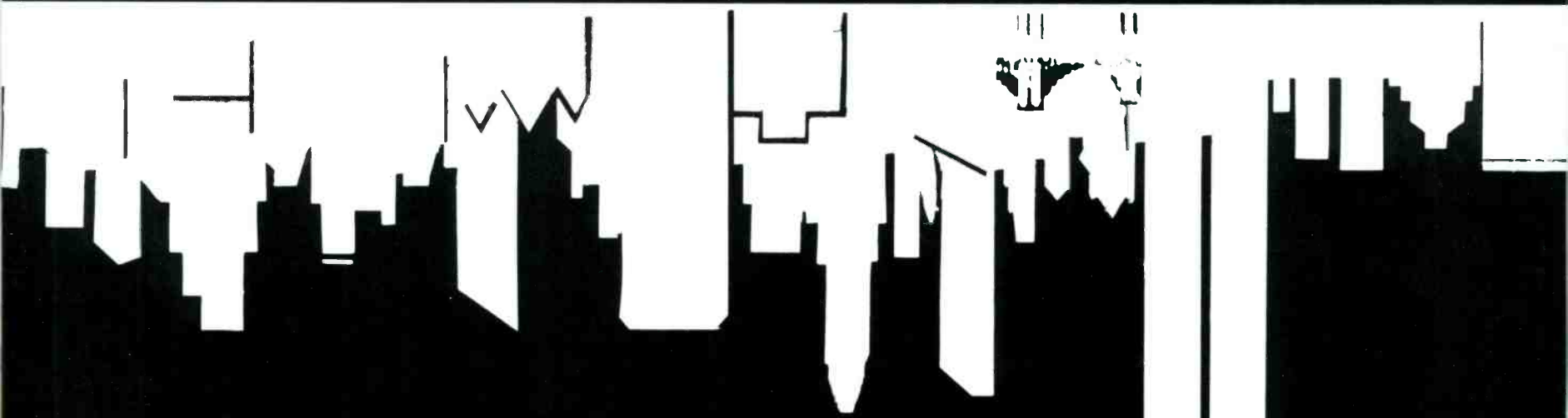
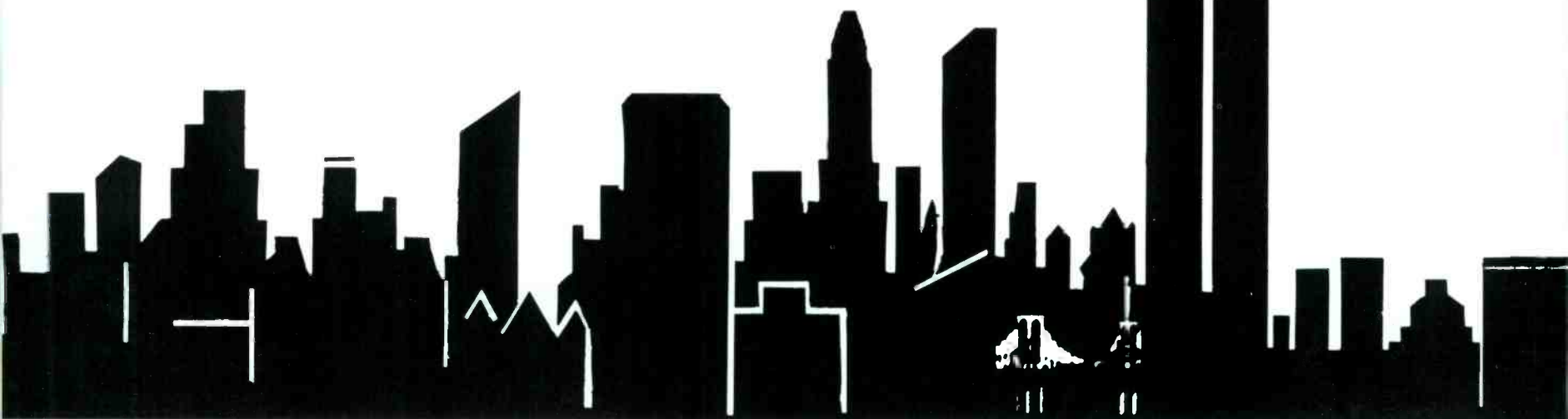
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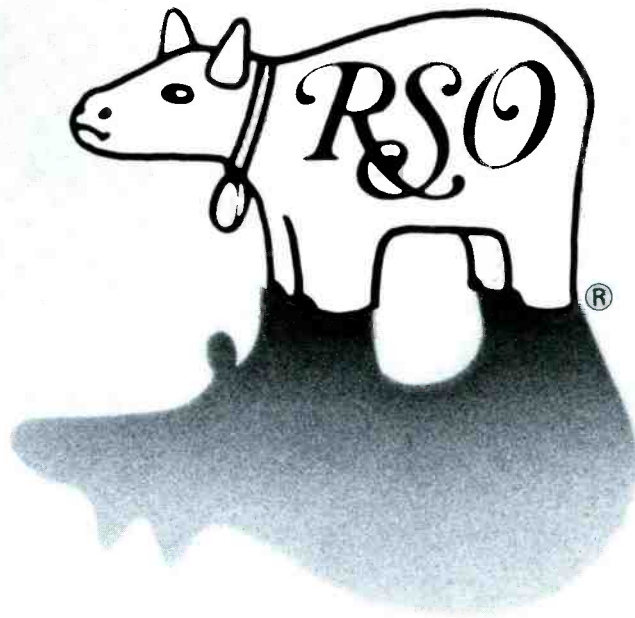
**Spotlight On**

**Black Contemporary Radio**



**Black Contemporary Radio**

**Spotlight On**



**RSO/CURTOM RECORDS  
SALUTES ALL OUR FRIENDS  
IN BLACK RADIO . . .**



# Cash Box

Vol. XXXIV – Number 12/September 9, 1972

## Lessons To Learn From Black Radio

Along with the boom in "black music" has come the increasing importance of black-oriented radio stations. It has reached the point where many of these outlets are competing effectively for share-of-audience with their Top 40 counterparts. The latter, of course, are also reflecting the impact of black acts and their music.

There is, however, a basic difference between the two forms of programming, one that is surely contributing, along with the power of the black sound, to the success of black-oriented outlets. Latter stations are generally operating on a less restricted programming schedule, offering, by and large, more time devoted to not only the established recordings, but new entries (and, importantly, new acts).

Moreover, the definition of an "established" act in black radio is much broader than Top 40's. Witness recent successes by such long-standing artists such as the O'Jays, Jerry Butler, the Staple Singers, Joe Tex and Jimmy Castor. If a number of releases by an act fails to click, but there is an impressive hit history behind it, black radio appears more likely to give their new disks the benefit of the doubt.

While album cuts are by no means the exclusive domain of black stations, they do lean on artists with broad appeal but few single hits to their credit. Black radio has thus brought acts like Donny Hathaway and Grover Washington to the forefront, and the confidence on the part of the industry has been rewarded with subsequent heavy LP sales in the marketplace. Top 40 playlists of LP's are

even tighter than those of singles.

Thus, where Top 40 radio is still adhering to a very tight playlist policy, the black market radio format is providing its market with a greater array of hit and interesting new sounds as well. The industry's case against tight Top 40 formats is well documented and is considered one of the prime reasons why new pop acts are having a difficult time of it getting their potential hit sounds off the ground. The increasing success of black radio is, in fact, extending to an overall pop audience as well.

We believe this development, even taken from the point of view of radio's own competitive factor, is something that Top 40 radio should be weighing with considerable thought. For if black radio is finally coming into its own, it adds a healthy new spirit of competition within the music broadcasting field. If black radio's strides are part of a policy of giving its widening audience more sounds of merit, than it naturally behooves Top 40 radio to provide a similar, expanding format, no matter what **kind** of musical programming it deems best fits its listenership.

From a music industry standpoint, of course, it means that its lifeblood—the development of a continuing supply of new talent—is going to get a better shake from radio exposure.

The time has come for Top 40 to re-evaluate its tight programming format, with the concept that giving music fans more of what they want to hear is giving Top 40 radio a greater reach in the marketplace.

*(Reprinted from Cash Box, September 9, 1972)*

# Black Contemporary Radio

## Black Radio — Finding A Place In The 1980s

The latter part of this decade has been a period of tremendous transition for the music industry, with portents of even greater changes still to come. The consolidation of labels, the homogenization of music, the emergence of disco as a vital force in records and radio have all contributed to a sense of both anticipation and uncertainty throughout the business.

Nowhere is this upheaval more apparent than in concepts of traditional radio programming. Long accepted market definitions — black, white, Top 40, AOR are being challenged from all sides by new and innovative programming techniques. With the disco phenomenon virtually changing the face of long accepted sales and programming concepts, several areas of the industry have been forced to re-think strategies in order to remain competitive. Nowhere is this more in evidence than in the field of black contemporary radio. Formerly one of the most demographically rigid, selectively programmed formats on the air, black radio has adopted a more

open programming policy to meet the challenge posed by the rise of both general market FM and AM as well as the startling developments in disco radio.

Will black contemporary radio lose its once distinct identity or become altogether obsolete in the faces of these new challenges? What direction will the format have to pursue to maintain its audience and integrity? What steps are being taken to restore black contemporary radio's market share in the coming years? These questions and others were recently put to three noted molders of the black radio image. Their answers and thoughts regarding the future of the medium provide thought-provoking insight into not only the future of black contemporary radio, but the problems and challenges faced by the whole radio industry as the next decade looms large.

Jim Maddox, senior vice president of the Amature Group and general manager of KMJQ in Houston, sees the impending loss of identity for black contemporary radio as

a serious problem affecting the continued vitality of the format.

### Mainstream Sound

"The worst that can happen to black radio," Maddox said in a recent interview, "is that it loses the identity it has now and takes on another one, much more mainstream sounding. With all this disco, if it's black disco, it's quite possible we will lose our identity, particularly if we start adding more and more disco. The more we add, the more we are moving out of the R&B range. So black radio changes as we know it. But if we're going to continue to be relevant, then it's got to be balanced while still maintaining a black identity.

"Perhaps it won't be such a bad thing for black programming to lose some of its present identity, primarily because of the image it has come to stand for over the past few years. The original concept was excellent, but because of a lack of professionalism in some areas, there is a threat of becoming second rate and behind the times. For some, the intent of black radio all along was to become mainstream. They decided that since white radio wasn't playing black music, or doing anything to try and serve the black community, they came up with a black format that has black DJs and black music and what not. Eventually, however, that concept became diluted. Now it's changing again as disco becomes a heavier influence. I think black radio has got to play disco, but they've got to get into it without being smothered by it. At any rate, I see that as making us more mainstream, with programmers thinking in terms of general market. Of course, the trick is to integrate that general market programming while still offering relevant black-oriented material, that is, a wide range of black music, ballads and so forth, black DJs, and news and public affairs that is still geared to the black community."

When queried as to the major differences between current black contemporary radio and emerging disco radio formats, Maddox pointed out: "I think the new mainstream black stations are a lot classier and nicer-sounding than the pure disco stations. There is an attempt at personality a lot of times with these mainstream black stations, but with the disco stations, it's either no personality, or a Top 40 style. Top 40 was supposed to be fun, playing the best in the country, pop, R&B, etc. The problem is somewhere along the line it lost its personality. The early Top 40 jocks Don Steele, Robert W. Morgan — had style; whether you liked them or not, they were personalities. But with all the Top 40 stations there are, and all the new disc jockeys that had to be hired to fill those positions, it became a bland operation generally. The one thing that black radio maintained through the years, I think, is disc jockeys with personalities. Maybe they were undisciplined, maybe they talked too much, but black radio has maintained an understanding personality, where Top 40 lost it. Anyway, the mainstream radio personality is defined as somebody who is pure and natural, with a nice warm feeling. The music is a mixture of ballads, disco and what not, giving the station a broader, more versatile feel than straight disco. Of course, there are a lot of offshoots. There is disco rock now. But any disco that is not a disco station with a mixture of black product generally, is a lot like Top 40."

Does the disco radio upsurge represent a threat to black contemporary numbers, and if so, how is this threat manifesting itself in terms of creative disco programming? Maddox has some definite thoughts on both questions. "There are just so many ears available out there, so many listeners available and there hasn't been a radio sta-

tion ever that didn't have some loyal listeners. There hasn't been a disc jockey on that somebody didn't like. There hasn't been a car, even the Edsel, that somebody didn't like. So there's an audience for just about anything you can do. If you're more or less on target with the concept, but you miss the boat on a lot of other things, in terms of the fine points, it doesn't matter a lot of times. Lots of folks claim there's only room for one disco station in most markets. Whether that's true or not, or whether it will prove to be true, I don't know, in terms of what is called pure disco.

### Maddox Praises KUTE

"Take Los Angeles, for example. I think the guys at KUTE are on the ball, they are better than a consultant or a team of consultants, even if they are Burkhart and Abrams. It's been my experience that it's much better if your in-house guys really know what they're doing, because the consultants can really only do so much. A syndicator, or a consultant who doesn't live there, really is not going to handle a station like KUTE that well. Because Los Angeles is really not at all like New York. In Los Angeles there really isn't the market for a pure disco thing as there is in New York. Okay, perhaps there's more of an audience now than a few years ago, but as far as I'm concerned, Los Angeles has always been a town that appreciated a certain amount of ballads, or a certain blend to the music as opposed to pure energy. And any programmer in that city has to take that into account."

### FM Threat

In summation, Maddox points up another potentially threatening area for black contemporary radio formats. "I really think the enemy is FM," he remarks. "I really do. Black and disco, it's a funny thing with them. Black will accept disco up to a certain point. But the steady energy of disco, the steady thump, thump, thump, of the disco beat is not creative enough for blacks. Okay, I mean sure, blacks listen to disco and they enjoy disco just like the others. But musically blacks are very sophisticated, and they know there is really more than just one beat. There is energy and there is lack of energy. The do-wops and what nots are still popular with blacks. So I see it as FM as opposed to disco that black radio should be keeping an eye on. Also, it's just generally better, signal wise, with FM. Most of the AMs have such poor signals, some of the black AMs have poor signals. That's a very important consideration."

Keith Adams, national program director of Broadcast Enterprise Networks, sees black contemporary radio's problems in terms of definitions: defining audiences, markets, identities and directions. Responding to the question of black radio's crisis of identification with its market, Adams remarks, "I'm not really sure there is an identity problem. I think Top 40 contemporary white disco stations are having more of an identity problem than black stations at this particular phase of the transition. They're kind of coming to us, we're not really going to them. I see a fragmentation problem with the fact that if you look at your top 100 and your disco charts, you're going to start to see more and more of what has been traditionally black product, from both black artists and from white artists that are into the black beat R&B disco sound. So I don't see a problem with identity and maintaining an identity. I see a problem with fragmentation of audiences.

"In most situations, the black station that is caught up in this fragmentation problem is the station with limited power and reach in its signal. They're basically 13 and above

(Continued on page B-8)

## Al Coury Discusses The Role Of Black Radio In Success Of 'SNF'

LOS ANGELES — Although RSO Records in the past has never had a large number of black music acts on its roster, black radio has played a crucial role in bringing such artists as the Bee Gees, Andy Gibb, Player and Yvonne Elliman to the attention of black audiences. Now with the label's recent affiliation with Curtis Mayfield's Curtom Records, RSO more than ever looks forward to working with black radio in providing exposure for Curtom/RSO artists Linda Clifford, Leroy Hutson, Gavin Christopher and Mayfield.

In an interview with **Cash Box**, Al Coury, president of RSO, discussed how black radio contributed to the launching of the "Saturday Night Fever" phenomenon, RSO artists' success on black radio, and the launching of the label's Curtom association with the release of Linda Clifford's "Let Me Be Your Woman" album.

### Immediate 'Fever' Response

According to Coury, black radio provided the initial boost for the "Saturday Night Fever" album by immediately playing many of the LP's cuts upon its release.

"Black radio played a major part in the breaking of 'Fever' to the extent that the album immediately got recognized and exposed on black radio," said Coury. "The singles from 'Fever' immediately got played on R&B stations as well as Top 40, and bolstered by the popularity of the movie, created a powerful impact. And black radio was at the very beginning of that.

"I would have to say that at least 25- to 30-percent of the sales of 'Fever' was either directly or indirectly related to black radio and to black sales," added Coury. "The music and impact of that motion picture was certainly felt by the black community; black audiences related to it and bought the album by the millions."

Of course, the group that received the overwhelming attention from the "Fever" album was the Bee Gees, which was honored to have its R&B/disco-flavored recordings played by black radio stations. Gaining acceptance by black audiences has always been an important goal for the trio, because the Bee Gees grew up listening to R&B and have been influenced by many black artists.

"The Bee Gees are very proud of the fact that their music is accepted by blacks," asserted Coury. "They have been greatly influenced by R&B, and for black stations to play their records is one of the biggest

compliments that could be paid to them in music."

### Player, Gibb Boosted

Along with the Bee Gees, there have been other key RSO acts which have benefited from black radio airplay. Rock/soul group Player's first and breakthrough single, "Baby Come Back," received substantial black radio action, which helped bring the band into the pop spotlight. In addition, most of Andy Gibb's singles have been the recipient of strong black radio attention, and Yvonne Elliman has at times garnered considerable R&B airplay, particularly with her hit, "If I Can't Have You."

"We have had, relatively speaking, enormous success from black radio," stated Coury. "And we did it, ironically, without having very many black acts.

"We have managed to break acts into several different fields because we're a small label, we have a limited roster, and we have the time and energy to fully promote each of our releases. From a promotional point of view, we try to find every way possible to getting additional exposure for an act. If we thought there was any chance to establish a single through black radio, we'd try it out."

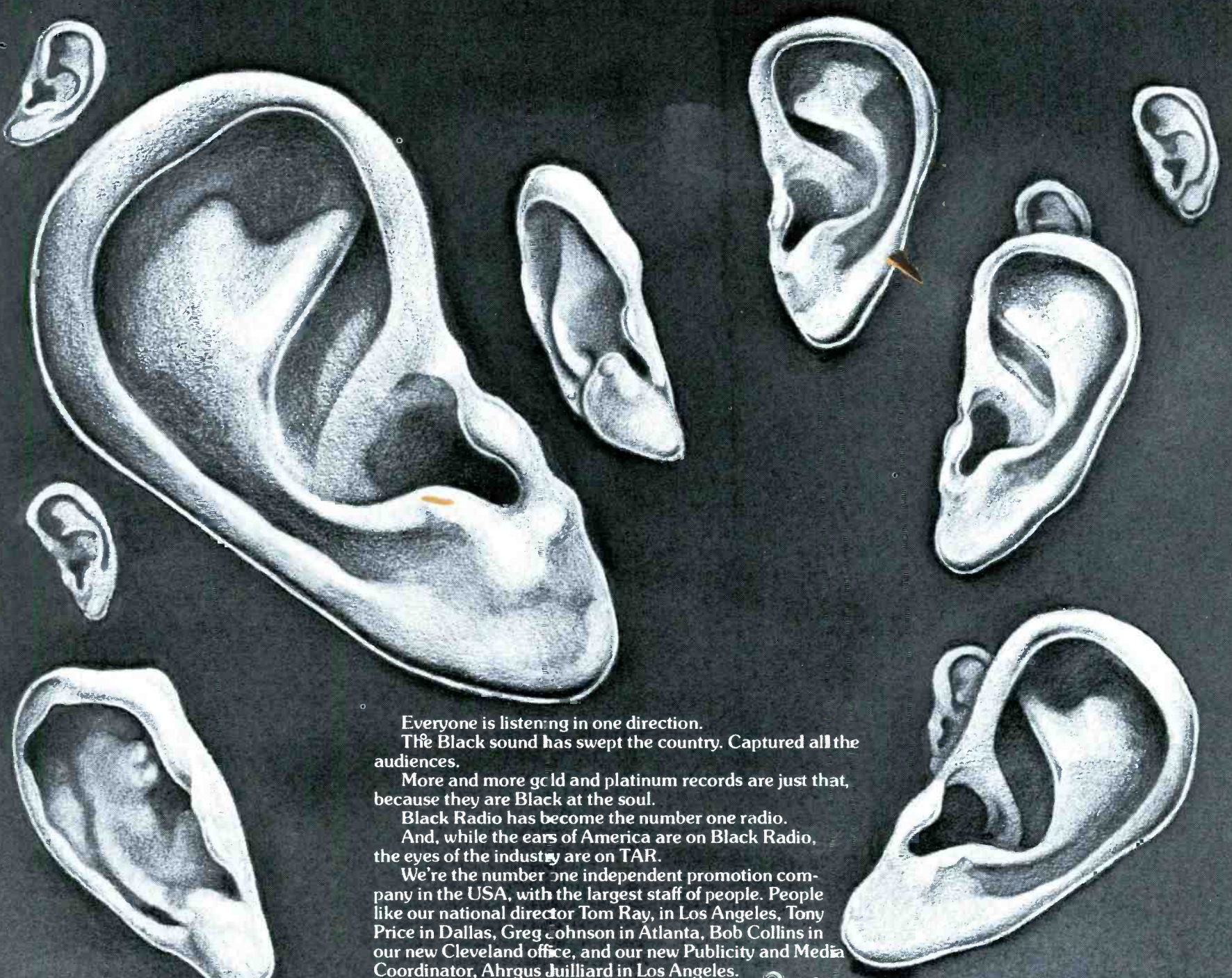
### RSO/Curtom Pact

As a result of RSO's long-term agreement with Curtom, the label now has a roster of black-oriented artists to correspond with its top selling array of white R&B crossover acts. The RSO/Curtom pact, which took several months of negotiation and careful planning, preceded the release of Linda Clifford's "Let Me Be Your Woman" album, which has just come out this month.

"We're very excited about our new deal with Curtom, and we're expecting great things to happen with Linda Clifford's new album," said Coury. "Our new agreement with Curtom now gives us the opportunity to truly work black-oriented R&B records. For us, it's a major development and expansion of our company.

"Everyone at RSO is very optimistic about how successful our Curtom affiliation will turn out," added Coury. "Linda Clifford's new album, which has just come out, will be a gigantic success. Curtis Mayfield, producer Gil Askey and Linda have created a beautiful album, and we couldn't ask for any more than what they gave us."

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# Black Contemporary Radio

## How Black Radio Helps Build Careers: Artists Speak Out

### George Benson

Some powerful black radio stations, which were listened to by all kinds of people, were the thing that introduced me to mass audiences. Black radio played my records when no one else would play them. So, they gave me the power. Black radio is a great springboard; an artist today can sell two million records from black radio airplay alone.

Black radio is a means of exposing new talent as well as expanding the audience of established talent. And I think the broadcast industry is beginning to reap the benefits of innovations introduced by black radio. There have been some formats that were started on black radio and have really become popular all over the country. I recall a station in Detroit with a format that was completely unorthodox by the normal radio standards; they played everything, but they concentrated on black contemporary music, and contemporary artists of all kinds.

I have always tried to be certain that all my record product had some appeal to black radio. Noticing that I began attracting a very wide audience, my producers started changing the format of my music, and mixing it differently for pop radio, but I always felt that we were killing a tremendous market, and told them, "Wait a minute, after all, I am a black man. Let's play some black music first, then spin-off from there to wherever we can go."



Bee Gees

Robin Gibb: When black radio started to play our music, we considered it a compliment, and it reflected a major change in our career. I think it's marvelous what black radio has done for us and what it can do for any artist whose music appeals to that market. We really appreciate the attention we are getting from the R&B market; it's what we've always wanted, because we've always loved R&B music.

Black radio helped us in the pop field as well. When our records began to crossover from R&B to pop, it introduced that element of our music to a whole new audience. Today there is a very thin line separating the elements of disco, rock and pop, and I think that kind of feeling has been in R&B music for quite a long time.

The crossover from R&B has introduced a whole new sound into pop records. And this is possible because the black charts are not what they were previously. Ten years ago it was unheard of to have a white artist on the black charts. Now it's the sound, not the color of the artist, that is important.

I don't think that anybody can just play R&B; you have to feel the music, and enjoy playing it, like we do. Within the many changes our music has gone through over the years, I think the R&B sound is the sound we feel the most.



Mick Jagger

Our first big hit, "Satisfaction," got played on black radio, and was covered by a lot of black artists, like Otis Redding and Aretha Franklin. But after that we got a very minimal amount of black radio play, which was almost exclusively for blacks. I guess this was because they felt that black artists weren't getting a fair shake on white radio, and the only thing to do was give them maximum exposure on black radio. Now people involved in black radio don't feel so insecure, and if the audience wants to hear a particular record, whether the group is black or white or whatever, the station will play it.

At first the record company didn't want to send a copy of a Stones single to a black radio station. To me, this was ridiculous, because our music is deeply influenced by people like Bo Diddley, Chuck Berry, Muddy Waters and Little Richard. Even the company I'm now with, which for a long time was mainly a black label, didn't really seem interested in sending my records to black radio stations until this last single, "Miss You." I finally told them that this record was going on black radio.

I just don't like this division of music; I've read articles about the Commodores and they say the same thing. There was a time when my parents didn't want me to listen to black music, but things are different now, and I think that's good.



Pointer Sisters

Black radio was definitely instrumental in starting our careers; "Yes We Can Can" and "Betcha Got A Chick On The Side" were both almost exclusively played by black radio. Some of the radio people are personal friends of ours, like Frankie Crocker, J.J. Johnson, Butterball in Philadelphia; we don't need an appointment with these people to go in to see them.

Though we have had the success that we have had with previous albums, this is the first time we really feel good about our music. "Energy" is not a black or white sound, it is our sound, and we want black radio to play our music because they like it, and for no other reason. We just want to be accepted for what we are doing. Black radio was the media that made our name known to people.

Our music is not always just accepted, because we don't have a "black sound." We remember one time we were in Washington D.C. at the Carter Baron theatre, and some kids came up to us and said, "Why don't you sing our kind of music. We like you, but we don't like your music." We want our music to be liked by everyone. There are people who have made it big by being just like black gods, but there aren't that many of those people.

### Earth Wind & Fire

Maurice White: There is no denying that black radio is a very powerful force; it was certainly a very meaningful force in our career — believing in our talents when others wouldn't listen. Today, black radio is even more powerful than it was when we first started. Black artists and white artists alike are broken on black radio, so it almost goes without saying that black radio is a very powerful entity.

Black radio is a very positive force, which is what our whole philosophy is all about. It has certainly been a very positive media for us in particular, and I've seen where it's definitely been a positive avenue for other artists. The airplay we received also sparked other people to become interested in our music, because black radio has a very varied audience.

Music is a language that is universally spoken, so once that initial message has gotten across to the public, many barriers fall by the wayside. Black radio has a more lenient format, they are still willing to listen for good product, and that makes the industry stimulating.



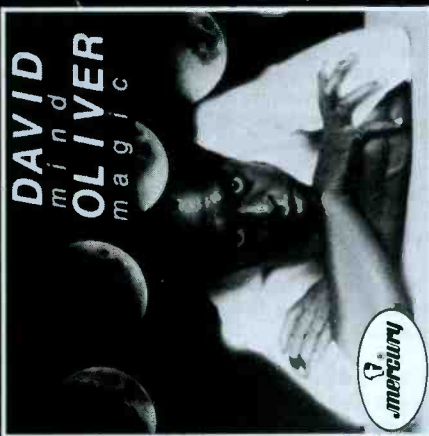
# ON THE AIR

**BAR-KAYS**



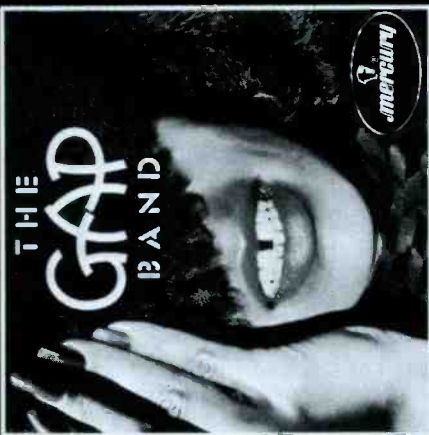
Mercury SRM-1-3732

**DAVID OLIVER**



Mercury SRM-1-3747

**GAP BAND**



Mercury SRM-1-3758

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# Black Contemporary Radio

## Black Radio — Finding A Place In The 1980s

(continued from page B-4)

on the AM dial. They are traditional black stations, and they were designed to reach a specific audience back in the '50s. As we all know, that audience has integrated into the general population. We don't have a lot of 'black pockets' or black neighborhoods, in like a south, east or west district. You've got instead various pockets of black neighborhoods all over the geographical area of your market. Most of the problem is based on the fact that black stations traditionally, especially older line AM stations, have frequency and reach problems."

Like Maddox, Adams sees FM growth as an area of extreme concern for black contemporary radio's future vitality. "Black stations should be fighting their FM counterparts. The same is true of FM black stations... they should be looking at FM disco stations now, since both are really general market. The FM black stations don't have the same reach problems as the traditional AM stations do. But, see, the problem for all these formats is, who is the audience? Is it a black audience? Is it a white audience? Is it another minority audience? I think we've got to define who our audiences are, before we can really evaluate the shifts."

"If you look at the numbers the disco stations are gathering, you see that they're creating new audiences within the general market. I don't think they're creating a general market audience that would have listened to the black stations. Rather they are creating within the general market populace their very own market. If you look at the numbers for stations four or five years ago, or four or five books ago, before the disco trend really hit, then take the market and you add up what the black stations had and you take that same market today and add up the black market share, you'll be within about three points of what it was. Now for a station to come from oblivion to seven or eight points is more, of course, than those missing three points. So, I think a lot of general market audiences are being converted to disco formats. Now, the next question has to be, why can't black stations gather that same general market share? I think that's just basically acceptability, which comes down to human nature."

What role, then is the disco radio format playing in undermining the black radio market base? "It's definitely a threat," Adams asserts, "because as the general market listener has his taste more and more engulfed by disco, at the same time there is going to be a share of the black listener that's going to be sheared off of that black station and taken to that general market station. So, I see a real threat. What can be done about it is a very heavy question. I think, first of all you've got to get maximum efficiency out of your signal, both from a reach standpoint and a listenability standpoint."

Like Maddox, Adams sees technical considerations as critical to any station's success or lack of success. "You've got to get the mud and the dirt, the garble and the distortion out and get some frequency response back into the signal; get them to sound as good and as clean as possible. I've always believed your technical sound is probably the most important tool to your programming trade. It's like saying, if you've got the option, you will take the shiny Toyota, 'Do you want to buy a shiny toyota, or a dirty beat-up Porsche?' More than likely, if you've got the option, you will take the shiny Toyota over the beat-up Porsche, despite the fact that it's a Porsche. It's the same with radio. If it doesn't sound good technically, then people are more apt to listen to something else. There is an irritation factor there. People can't tell you that

XYZ station sounds better than WWW station. They'll just tell you, 'I feel more comfortable with it.' Naturally that's not the whole story. Your music flow, your pacing, the tempo is about 75% of it. But I think we've overlooked that 25%, which I think is drastically important."

### Market Analysis

Returning to the subject of disco radio and its impact of the black contemporary radio market, Adams perceives the entire question in terms of market analysis.

"It depends on where your market is, what your market is willing to accept, and what demographic or target audience you're after. I tend to think that if you are interested in lower economic blacks, by the mere fact of their lack of education, you can get away with a pseudo Amos and Andy approach. Because that's what they're looking for and the audience is able to adapt more to that kind of station. But if your sales manager is looking for 18 to 34, or in the more recent cases, sales managers are beginning to look to 25 to 49 year-olds that are making moderate to average income, then I think you have to get into what 18 to 34 or 25 to 49 year-olds are into with your presentation. In that case, the Amos and Andy approach just won't work. Of course, with white audiences that formerly listened to black stations, they are just going to feel more comfortable with a revamped general market station that plays disco, or other music they used to have to go to black sta-

tions for. Now they don't have to hear black news and they don't have to hear black public affairs and they don't have to hear black PSAs, so they don't feel as alienated now. They've got their music without the hassle. They can turn it up loud in their cars and not have to worry about stopping at the stop light and having somebody looking at them. Group pressure is essential in a situation like this."

How then can black contemporary radio combat disco encroachment on established audiences? "It's a question of black programmers not attaining the knowledge they should have that is eventually going to get them into trouble," according to Adams. "We need to school ourselves more. We need to read more, we need to keep in touch more, to know how to administrate a radio station. Programming is becoming basically 80% administrative and 20% creative. And we've had a problem developing an administrative ability to deal with the day-to-day problems of a radio station. So, I don't necessarily think disco is going to be taking away jobs as much as I think a lack of administrative ability will take them away."

"Of course, if we roll over and play dead, disco will become a hell of a threat. But if you are directing your programming towards a black face and taking the assumption that whatever general market overlapping you get, fine, I think you will be successful. Take that black face and give

your sales department something to sell, that's what it really comes down to. I had an owner at a station where I worked once tell me, 'I'd rather be number 20 in the market and make money than number one and make nothing.' So, if you're targeting for a black face and don't worry about the overlap, I think you're going to be fine, you're going to be in the ballgame. Where you've been enjoying 7s and 8s in the past, you might have to settle for 4s and 4.5s and smaller numbers because of the fragmentation, but if you get a substantial number of adult 25 to 45, you're going to be saleable, no matter what."

Jerry Boulding, program director for Oakland station KDIA is in total agreement with Adams regarding the need for more research in order to keep the black contemporary radio boat afloat. Boulding sees it this way: "We're going to have to do a lot more serious research. I think there's a basic difference between the basic black audience and their needs, and a disco audience, which may include some blacks. Black radio is, of course, being hurt by disco radio in the obvious way that the new stations are bleeding off some of our audience. Disco stations, most of them anyway, are playing about 60% black music. So there is a competitive factor that wasn't there before. Many of these disco stations are FM, which means they're playing black music commercial free, or prac-

(continued on page B-10)

## Black Radio Plays Role In Disco Explosion

LOS ANGELES — Black radio plays a crucial role in the promotion of disco product, according to key disco executives, who feel that without the avenue of black radio, disco perhaps would not have found its current mass acceptance.

"Black radio is the foundation for disco," says Ray Caviano, president of RFC Records and head of the Warner Bros. disco department. Caviano was formerly national promotion director with TK Records.

"My experience working with TK proved to me that black radio plays a crucial role in and works very closely with the whole disco movement. When you look at disco, three minorities play important roles. Blacks being one of those minorities, gays being another and hispanics being the third. I think R&B radio has a commitment to black people and disco is what's happening, it is very contemporary and R&B radio helped start it."

Caviano sees black radio as the key link between exposure at the club level and Top 40 radio.

### Build Foundation

"The route for promoting disco product is to get it happening at the clubs and then cross it to R&B radio and then cross it pop. The first release on my label is 'Dancer' by Gino Soccio. It's being played in black, straight and gay clubs. But it is also now a great contender for R&B radio. I like that approach of building foundations. And R&B is still a great foundation market."

"Black radio is the main link between making a big disco record happen as a big radio record," says Tom Hayden, president of Hayden & Assoc., an award-winning independent disco promotion company. "The process of crossing from club to black radio to pop has speeded up now, as Top 40s realize the power of disco. But the majority of the time, R&B stations really break the record first and bring it to the attention of Top 40 stations. The black stations are now so strong that a disco act can pretty much get a gold record just from Black radio play."

Hayden finds himself at a loss to sub-

stantially differentiate between disco music and R&B music. But he does feel that disco has grown in acceptance at mass level as a result of its semantic distinction from R&B.

"Disco has bridged gaps," says Hayden. "They are still R&B records, they are still black singers, black producers, arrangers, but because it's classified as 'disco' it finds wider acceptance than it used to. While the acceptance of R&B product has always been there, the label has limited it in a sense. The old way of thinking was, 'This is an R&B record, it's got to be promoted at the black stations before we can listen to it at the pop level.' I think that disco has kind of erased a lot of those old ways of thinking. Pop stations now are listening to R&B/disco product as they would any record. Disco has brought the attention of Top 40 stations to that form of music."

Tom Cossie, co-founder of MK Dance Productions, feels that black radio and disco music have interacted in such a way as to greatly expand the exposure of "danceable" music. Cossie also sees black radio program directors as having an advantage in understanding and sharing the benefits of the disco explosion.

### Pioneered Disco

"Black radio has been the pioneer. Because of the growth and mass acceptance of disco, which was achieved in part because of black radio play, I think there is going to be a lot of pop programmers who are going to get into disco who really know nothing about it. Black radio programmers are going to have an advantage because they know what the hell is going on," Cossie says.

The reason why black radio programmers would know more about disco is quite simple, according to Cossie, who says they are playing a tremendous amount of disco product now and have been in recent years. However, within the last year to 18 months, a new factor has entered the disco/black radio equation: disco radio.

While there has been tremendous excitement within the music industry about the proliferation of disco stations, in fact,

there is also difficulty distinguishing between black formatted stations and disco formats.

"We're classifying stations as 'disco stations' even though a lot of them are R&B stations that just play a lot of disco," says Tom Hayden.

A fundamental element of R&B radio, in addition to playing disco, is also playing slower tempo tunes. While disco has predominately remained in the high-energy category, black radio has traditionally taken a broader musical perspective, including ballads as an important aspect of programming. However, some observers see disco radio as applying pressure to black radio.

"It is hard to break a ballad on R&B radio today," says Ray Caviano. "But it is essential that all kinds of statements within the black perspective be said. While disco is happening, I think you need your Phyllis Hymans and your Dorothy Moores and your Funkadelics and Bootsy Rubber Bands. To me, and not to make a value judgment, the difference between stations like KKTU and WBLS is that WBLS has a broader musical perspective. You can play a disco record on an R&B station but you may also get a ballad played."

In the subtle competition between black radio and disco radio, Caviano sees disco radio using an important form of research that black radio should also utilize.

### Research The Clubs

"The trend right now is that disco radio is being very responsive to the disco clubs; they are getting their immediate research from the clubs. While R&B radio is jumping on the bandwagon quickly, disco radio is moving very fast. I think R&B radio should clue into what's happening in the clubs and use it as research," says Caviano.

While disco radio is a new variable on the radio scene, Caviano, Cossie and Hayden, all agree that black radio has been responsible for selling tremendous amounts of disco product. Black radio is seen as a kingpin in bridging the gap between the club level and the mass awareness of the radio airwaves.



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# Black Contemporary Radio

## Record Industry Acknowledges Influence Of Black Radio

Contemporary black radio, which at one time was dismissed by the record industry as an inexpensive outlet that programmed so-called "race music," has in recent years become a highly touted marketing tool for promoting and selling all types of records because of its willingness to expose new talent.

Record industry executives now agree that black radio stands for much more than "the local colored radio station"; in fact, they point out that in many markets pop stations have had to adjust their programming policies in the face of stiff competition from leading black stations such as WBMX in Chicago and WBLS in New York. As a result, black stations today are receiving more equal treatment from the labels in terms of advertising and merchandising support.

What factors are behind black radio's new image? Is it simply a reflection of a new attitude in the way record companies perceive black radio? Or is it indicative of larger changes within black radio itself?

Recently these questions and others were posed to a trio of record company executives who successfully made the transition from positions of responsibility in black radio. And their answers revealed some interesting facts about black radio and its place in the industry today.

### 'Darling Of Wall Street'

"During the sixties, the music industry became the darling of Wall Street," says Paris Eley, vice president of promotion, black music marketing, CBS Records. "Big corporations began getting into the record business because people saw there was a lot of money to be made. But they also saw that record companies weren't being run efficiently and, consequently, profits were being lost.

"So the people at the corporations said, 'Hey, if we do this right, we can have our-

"Once they began to take marketing techniques that were developed at Revlon, and applied them to black radio, black music also began to sell.

—Paris Eley

selves a windfall.' And once they began to take marketing techniques that were developed at Revlon, and applied them to black radio, black music also began to sell.

"So what you saw was a realization of how important black music is. It means dollars now, real dollars. Companies know that, and they know that in order to get the maximum of potential dollars, they must employ every marketing tool and strategy that they use in other areas of music."

Dr. Cecil Hale, vice president of A&R for Capitol's black music division, feels black radio stopped being a broadcasting step child once white kids started listening to it

regularly. "When that happened," says Hale, "black radio's survey numbers increased and pop stations started sounding more like black radio to get the numbers back.

"Then black radio adjusted its sound and the music changed, vis-a-vis disco and so forth, and another following was created. So the old definitions fell by the wayside and black radio is now becoming general market radio."

As a result of the head to head competition with pop radio, black stations were forced to develop programming that appealed to a wider audience. "In the beginning," notes Bill Haywood, vice president of promotion for Phonogram, Inc./Mercury's black music division, "black radio had a very clear place in the market: It programmed to a segment of the black community that listened to music. But later on when these stations began to compete with, say, an ABC in New York, they had to change the focus and realize that they were programming to the entire listening audience."

### Breaks Records

The executives agreed that black radio developed a reputation over the years for breaking records because it was not afraid to take a chance and play music by new artists, rather than just stick with the proven performers. Looking back on his career in radio, Haywood recalls that records were added because they sounded good and not because research dictated it.

"I remember, particularly in North Carolina, adding records because I felt they were good records. There was no information available on where the record was being played or how many it had sold or any information on the artist or producer. At that time we played records because we liked them and thought they would appeal to our audience. And that's how black radio

got the reputation as a hit maker," he says. Eley adds, "Not only does black radio start careers, it sustains careers. We sell a million albums by the Isley Brothers basically through black airplay alone. So black radio is helping the black artist to a great degree by protecting his base."

Now that record companies recognize the power black radio has for developing and sustaining artists' careers, they are "bending over backwards" to supply the stations with advertising and merchandising support, according to Dr. Hale.

"The radio station needs merchandising aids; the record company has merchandising aids. The record company has a message it wants to get out; the radio station has a message it wants to get out. So they combine their efforts and become merchandising partners. The radio station supplies the programming, and the label provides the merchandising tools."

Just as black radio has become an integral part of the record business, so have persons with a background in black radio assumed top executive positions in the industry. Dr. Hale cites promotion as an area where former black radio broadcasters have been particularly successful.

"Promotion today is a lot more professional than in the past," Hale points out. "Not only is radio important, but also knowing how to get to radio. And so the person with a background in radio has an edge because, first of all, he knows the people, and also because he knows the kind of information they need.

"Rather than walking in and saying 'Let's go have a drink,' former radio people can say 'Let's discuss your latest ARBs. Let's see what your demographics are for women 18 to 34. Here's a record that might work in that category.' The programmer and the promotion man can sit down and have an intelligent exchange."

Is black radio in danger of losing its identity due to the proliferation of full-time disco stations, many of which formerly had black contemporary formats? The executives felt unanimously that such is not the case.

According to Eley, "We've gone through this before. When the country was being overrun with the Liverpool sound, Berry Gordy kept delivering, hit after hit. He laid right in the pocket, and pretty soon the rest

of the country forgot the Liverpool thing and came back."

Despite the tremendous inroads black radio has made in the past decade, the executives believe there is still room for improvement, especially in the area of community involvement.

"The people involved in black radio have to realize the important role it plays in establishing lifestyles and patterns of living for the entire nation," explains Dr. Hale. "I really think black radio is missing the point here; the people in control are going to have to reassess the role of the station in the community. And I think once that becomes very high on the agenda for black radio, we'll see our people excel in all kinds of things."

"When black radio's numbers began to increase, pop stations started to sound more like black stations. So the old definitions fell by the wayside and black radio is now becoming general market radio."

—Dr. Cecil Hale

## Black Radio Finds Its Place In Record Industry In '80s

(continued from page B-8)

tically commercial free and in stereo. So, strictly from an audience share standpoint, add the fact that black stations now have to share their audience with a new contender; could be a damaging factor. The competition now is whatever there was before and then the added drain of a disco station. Of course, black radio isn't the only format that could be hurt by disco radio. If you have a market that's particularly receptive to disco music, like New York, then Top 40 stations like WABC are going to feel the effects. In other cities where disco isn't as big, and possibly won't get as big as it did in New York, you won't have the same effect. But there are cities where disco is definitely going to hurt Top 40."

### Birth Of Disco

Using the example of Washington radio station WKYS, one of the country's first pure disco stations, where Boulding formerly worked, he outlines the marketing strategy that gave birth to the disco format. "At KYS, they initially had to go out on the air, try something new and then research it and poll people and find out if what they did was effective. As they found out what more and more people wanted to hear, they started making adjustments. Which is what we've got to do now. But, they had to put something on the air to know what to adjust from. They did some research, which didn't really give them titles or albums or artists to play, but just kind of an overall concept of where they were going and what they had to do to reach this disco audience."

Commenting on the expanded opportunities for blacks in radio as a result of the disco radio boom, Boulding remarks, "the point is that the disco stations are employing blacks as jocks and in some cases other positions, as a result of being aware of the closeness between black radio and disco radio. I think that's good. It's going to affect some black radio stations and they are going to have to change, because of being in direct competition with disco stations, particularly after six at night. It's like any other competitive force in the market. They have to respond to it, because if they ignore it they are going to have serious rating

problems. I think they're also going to have some identity problems. That's one of the dangers. Black stations are now saying, we've got to go disco, black disco. What is black disco? How is it different from whatever mainstream black radio stations would normally be programming?

### Stations Must Adapt

"The question of whoever it helps or hurts, or even whether it helps or hurts, depends on who you're talking about. Those stations that are programming black music that are not able to change, or change quickly enough, are going to get hurt. No question about it. It's going to take some audience away. It's going to force some owners and managers to look at people and say, 'we need somebody who can get this job done.' It's going to force a lot of black radio people into research. I keep saying that, but I don't know any other way to put it. Research will give them some answers, even to be able to answer for them a basic question of whether they will be able to win or not. You know, you can get all the facts which might say 'Get out of here because there is not victory at the end.' But just to stay there and do nothing, or to continue doing what they've been doing and lose is a disaster."

### Parallels Drawn

Concluding, Boulding draws some basic parallels between disco and traditional black music concepts. "I think one of the things that we need to consider if we're going to examine the whole disco phenomenon is longevity. Longevity is the question that most aware programmers are concerned with now. And that means, is it going to last? Will people just get tired of stomping all day to 124 beats per minute? And what's going to happen to the artists who don't change, who say 'I'm just not into disco'? People like Gene Chandler and Gloria Gaynor have kind of come back. Peaches and Herb too, the disco craze has brought new hope to them. But I think any black music, if it's got a strong beat, if it's worked properly, can get some disco play and disco sales. It's funny, but it was initially an R&B act, or an R&B artist who made it into disco. I think it's really a question of timing."

davin seay



Dr. Cecil Hale

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# SOURCE RECORDS



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SOURCE RECORDS has taken it back to the streets, and returned the music to the people.

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# Black Contemporary Radio

## Media Buyers Should Rely On Black Radio As Sales Tool

LOS ANGELES — In the last 10 years black American consumers have increased their purchasing power by over 40 billion dollars. They statistically buy more records than any other group of the general American population per capita. This fact, along with the growing popularity of black radio among all sectors of the listening public, has made black radio an increasingly powerful and important sales medium to many top American advertisers.

**Cash Box** recently interviewed two top marketing consultants about the purchasing power and buying habits of black consumers. D. Parke Gibson, author of the books, "The \$30 Billion Negro," and more recently, "\$70 Billion In The Black," has been a marketing and public affairs consultant for over 25 years. He's also president of D. Parke Gibson International, a New York-based management consultant firm. C. Roy Jackson is a marketing and communications consultant for Kraft Foods as well as president of C. Roy Jackson and Associates, a marketing operation based in Chicago.

### Dependent On Blacks

"A lot of companies today don't want to admit that they may be dependent on blacks for their business," comments Gibson. "In some areas, for example, blacks consume four times more rice than whites. But I don't feel a rice company would necessarily want it known that they're that dependent upon black business. So they might use the argument that they already have the black business, therefore they need to concentrate on getting more whites. They can play that song both ways."

Jackson feels that one major market on which advertisers still lose the black consumer is television. "Most of the TV programming is done for the mass, general audience so they can keep up the Nielsen ratings. If I'm sitting there watching TV and an airlines commercial comes on inviting me to go to Florida to get a suntan, naturally I'm gonna tune out. Therefore blacks have become very selective in their TV viewing."

Jackson goes on to say that "one of the things one must understand about selling to blacks is that they are prone to listening or touching something. When you try to sell them something on TV it doesn't always come across as fast as it does on radio." Despite this fact, Jackson feels that not enough advertising agencies are taking advantage of the access that black radio can give them to getting to large numbers of consumers. He continues, "They still look upon black radio as a stepchild. They don't understand the nuances of numbers in black radio. The whole evaluation system by the media departments and account service groups of the major agencies is erroneous simply because the numbers they show, to Arbitron, for example, are erroneous. So they start off using a system that is geared to general market radio or TV for evaluating black radio. In that case, black radio comes up short in terms of numbers."

"Black oriented radio is really the only twenty-four hour medium geared to blacks," says Gibson. "Black radio is one of the most effective communications mediums. But that's also just radio, and still doesn't do the total job unless something is also counter-promoted."

### Creative Marketing Needed

Jackson goes on to explain that, "To effectively reach the black consumer on radio you have to be creative. You can't just give copy to some DJ and say, 'Read it, sell my product.' You have to have the expertise of some good, creative people. Another thing that's important is this identity of segmen-

ted marketing. In other words, the advertiser puts on a commercial in Chicago. He's got to understand that the same commercial in Chicago can also sell as much product in cities like New Orleans, New York City, or Los Angeles.

"I'm a strong believer in black-programmed radio that reaches a cross-section of the consumer today. I fully believe you can use segmented programming to appeal to the various segments of the marketplace who we're attempting to reach to sell our goods and wares. Therefore, today, one must not just understand black radio programming but also who out there is listening, as it relates to demographics, and to lifestyle."

"At one time, in the '60s, Coca-Cola had no black-oriented radio," comments Gibson. "Then we got involved. We tested a recording with the Shirelles and the Coasters. And just by playing the soul or R&B sound with Coca-Cola for a DJ at a station, they'd ask us, 'Hey, let me use this now

instead of the Four Freshmen.' Until then they'd been sending white-oriented sounds to black radio. So that was a beginning. Now they've gone totally the other way. They've used Ray Charles and Aretha Franklin."

Jackson illustrates other ways in which many companies today are realizing the value of black radio as a powerful sales medium. "Specifically, beer companies come to mind, as well as Sears and Roebuck. And at Kraft Foods we're strong believers in black radio. We sponsor a half-hour program every week on the national black network called 'Reaction Woman.' We're very pleased with the results we've gotten."

However, there's another new trend beginning, says Jackson. Many record companies are breaking non-black recording artists on black radio stations and then taking them "to the suburbs."

Jackson explains: "I've noticed that with the Bee Gees. You listen to the group and

they're very black-sounding. And they're very popular on the black stations. Then when you go to see the group it's a totally different thing.

### Sensitive Marketing Required

"It's not just in the record business, though. What has to happen is that the new young product managers, or new MBA marketing managers who have the sensitivity needed to prod their agencies to stop, look, and listen to where the marketplace really is for certain products. And the client, too, has to gain that management and marketing sensitivity as it relates to the black consumer market and then prod his agency. For now, though, I think we're in a status quo. I think this is why more clients are turning to minority-owned and operated agencies where we do have that expertise."

Gibson concludes, "As black incomes and education, along with everything else, continued to rise, the black radio stations are also adapting to meet an upgraded kind of format."

## Agencies, Associations and Organizations

### American Association of Advertising Agencies

200 Park Avenue  
New York, New York 10017  
(212) 682-2500  
William R. Hesse, President  
Robert M. Purcell, Vice President

### Arbitron

1350 6th Avenue  
New York, New York 10019  
Rick Aurichio, Vice President/General Manager, Radio Division  
(212) 262-5017  
Dick Logan, Vice President, Radio Station Sales  
(212) 262-5294  
For inquiries regarding diary research contact:

Penny Giddens  
4320 Ammendale Road  
Beltsville, Maryland 20705  
(301) 595-4644

### Black Music Association

1500 Locust Street  
Philadelphia, Pennsylvania 19102  
(215) 545-8600  
Jules Malamud, Senior Vice President  
Glenda Gracia, Executive Director

### Federal Communications Commission

Washington, D.C.  
Commissioner Tyrone Brown's Office  
(202) 632-6446

### National Association of Broadcasters

1771 N Street, N.W.  
Washington, D.C. 20036  
Darryl Dillingham, Director, Office of Community Affairs  
(202) 293-3534

### National Association of Black Owned Broadcasters

Elliott Franks, President  
(803) 796-1927

### National Newspaper Publishers Association — Black Press

14 & F Streets, N.W.  
Washington, D.C. 20045  
(202) 638-4473  
Sherman Briscoe, Executive Director

### National Association for the Advancement of Colored People

1790 Broadway

New York, New York 10019  
(212) 245-2100  
Paul Brock, Public Relations

### National Black Network

1350 Avenue of The Americas  
New York, New York  
(212) 586-0610  
Eugene Jackson, President  
Joan Logue Henry, Public Relations

### Mutual Black Network

1745 S. Jefferson Davis Hwy, Suite 404  
Arlington, Virginia 22202  
(703) 685-2146  
Tom McKinney, President  
Harriet Bennett, Public Relations

### Operation PUSH

930 E. 50th Street  
Chicago, Illinois 60615  
Contact: Frank Watkins  
(312) 373-3366

### U.S. Census Bureau

Federal Office Building 3  
Room 2023  
Population Division  
Washington, D.C. 20033  
(202) 763-7890  
Nampeo R. McKenney, Chief of Ethnic & Racial Statistics

(In keeping with the FCC's program for promoting minority broadcast ownership, the NAB recently published a handbook that explains, in detail, how to purchase a radio station. Listed are organizations that will assist minorities in financing broadcast properties, some of which are included in the NAB buyers guide.)

### MESBIC 301 (d)

1441 L Street, Room 720  
Washington, D.C. 20416  
Arthur Sears, Director  
(202) 653-6416

### Small Business Administration

1441 L Street, N.W.  
Washington, D.C. 20416  
(202) 653-6696

### Economic Development Administration

1400 Constitution Avenue, N.W.  
Washington, D.C. 20030  
(202) 377-2607

### Farmers Home Administration

1400 Independence Avenue, S.W.  
Washington, D.C. 20250  
(202) 447-4324

### Syndicated Communications Incorporated

1625 Eye Street, N.W.  
Washington, D.C. 20006  
(202) 293-9428

### Marketing Research Consultants, Specializing In How To Reach Black Consumers

**C. Roy Jackson, Marketing Research Consultant**  
111 East Wacker Drive  
Chicago, Illinois 60601  
(312) 644-5927  
C. Roy Jackson, President

### D. Parke Gibson International

475 5th Avenue  
New York, New York 10017  
(212) 889-5557  
D. Parke Gibson, President

### Earl Graves Ltd.

295 Madison Avenue  
New York, New York 10017  
(212) 889-8220  
Earl Graves, President

### Communications Excellence to Black Audiences (CEBA)

For further information contact:  
Adriane T. Gaines or Joan Logue Henry  
(212) 586-1771

\*A division of the World Institute of Black Communications

This organization has been set up to do research on the black community, and educate the general population on the black consumer.

### National Telecommunications and Information Administration

294-C 1325 G Street, N.W.  
Washington, D.C. 20005  
(202) 724-3464  
Contact: Al Hammond

This organization is the advisor to the President regarding telecommunications activities. It also oversees federal loan programs, and coordinates and develops policy as it relates to minority media services.

*The Casablanca Record & FilmWorks  
Family Of Artists And Labels*

*Salutes*



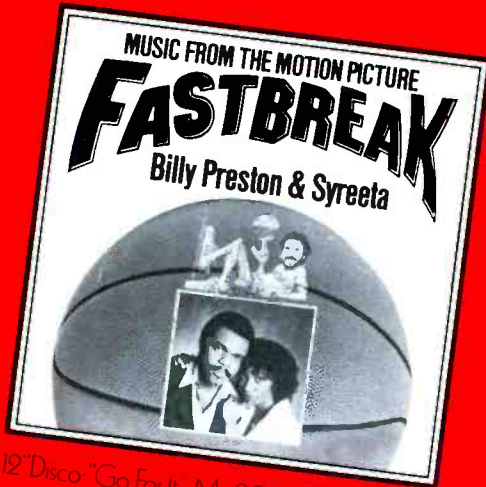
**BLACK  
RADIO**



# THE MAGIC

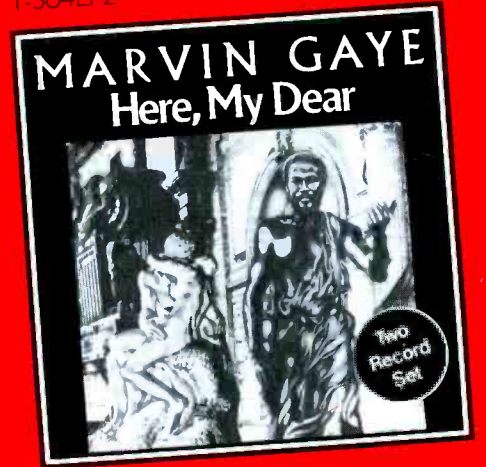


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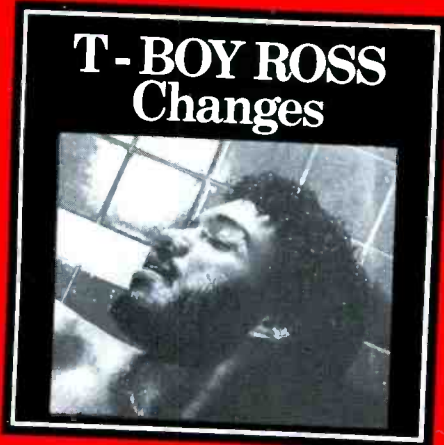
12" Disco "Go For It" M-00016D1

T-364LP2

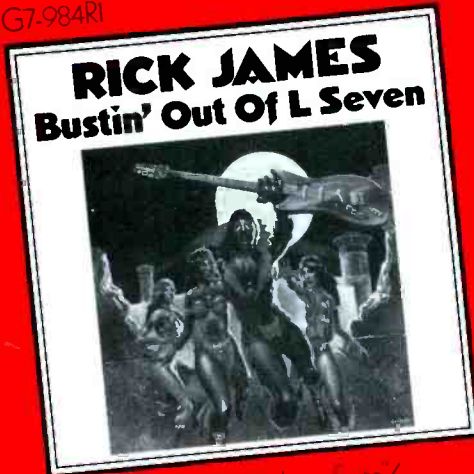


12" Disco "A Funky Space Reincarnation" M-00014D1 & 7" single T-54298F

M7-913R1



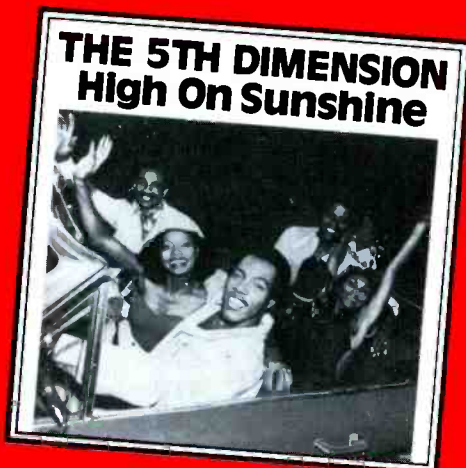
G7-984R1



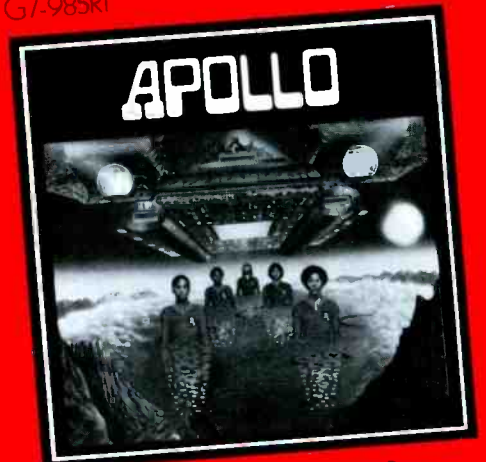
12" Disco "High On Your Love Suite" / "You And I" M-00012D1  
7" Single "High On Your Love Suite" T-54297F



M7-914R1



G7-985R1



12" Disco "Astro Disco" M-00018D1 & 7" Single G-7165F



# OF MOTOWN

T7-360R1



M7-917R1

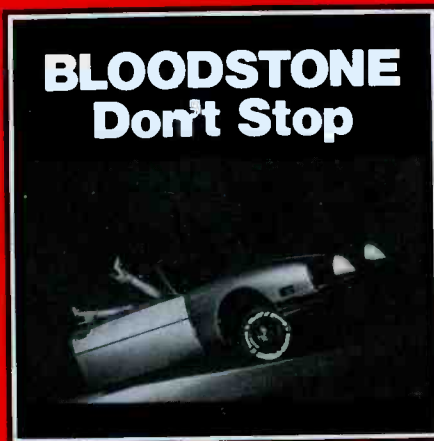


T7-361R1

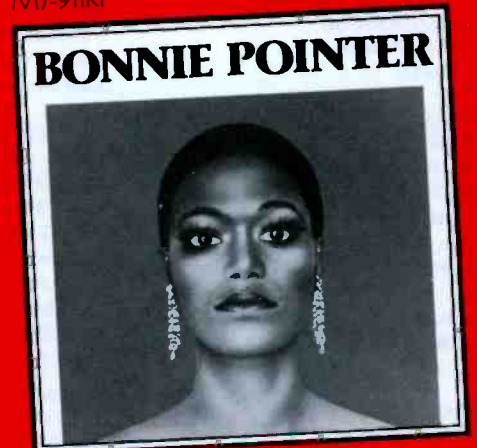


12" Disco "Saturday Night, Sunday Morning"  
M-00013D1 & 7" Single T-54297F

M7-909R1



M7-911R1

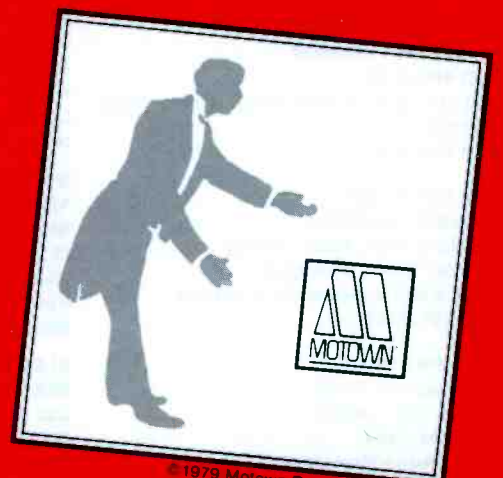
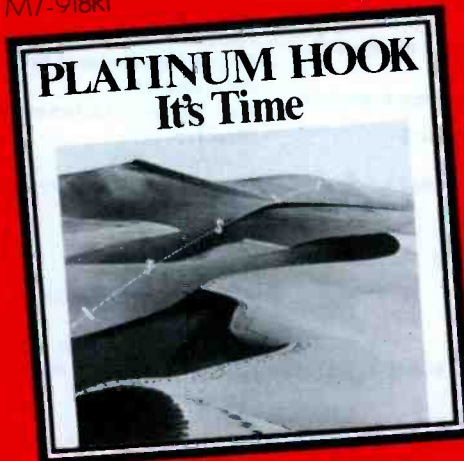


12" Disco "Heaven Must Have Sent You"  
M-00020D1 & 7" Single M-1459F

G7-986R1



M7-918R1



© 1979 Motown Record Corporation

# Black Contemporary Radio

## Record Companies

(Including Departments And Key Executives Servicing Black Radio.)

### A&M RECORDS

1416 N. La Brea Avenue  
Hollywood, California 90028  
(213) 469-2411  
Al Edmondson/Vice President R&B Promotion  
Derry Johnson/National Director Black Music Marketing  
Bob Knight/Director Special Marketing Projects  
Kip Cohen/Vice President A&R

### ARIOLA RECORDS

8671 Wilshire Blvd.  
Beverly Hills, California 90211  
(213) 659-6530  
Otis Smith/Vice President

### OCEAN RECORDS

9300 Wilshire Blvd., Suite 201  
Beverly Hills, California 90212  
Tom Cossie/Chairman  
Marc Kreiner/President  
(213) 550-3955

### ARISTA RECORDS

6 West 57th Street  
New York, New York  
(212) 489-7400  
Hank Talbert/Vice President R&B Promotion  
Larkin Arnold/Senior Vice President R&B Division  
1888 Century Park E, Suite 1510  
Los Angeles, California 90067  
(213) 553-1777

### ATLANTIC RECORDS

75 Rockefeller Plaza  
New York, New York 10019  
Eddie Holland/Vice President Special Markets  
(212) 484-8251  
Henry Caldwell/National Marketing Director  
(212) 484-8167  
Don Eason/National Promotion Director  
(212) 484-8534  
Bill Cureton/R&B Product Manager  
(212) 484-8111

### COTILLION RECORDS

Henry Allen/President  
(212) 484-8154  
Everett Smith/National Promotion Director  
(212) 484-8145

### SIRE RECORDS

165 West 74th Street  
New York, New York 10023  
Seymour Stein/President  
Susan Emil/National Secondaries  
(212) 595-5500

### BANG RECORDS

2107 Faulkner Road  
Atlanta, Ga. 30324  
(404) 394-2264  
Eileen Burns/President  
Chester Simmons/Vice President R&B Promotion

### CAPITOL RECORDS

1750 Vine Street  
Hollywood, California 90028  
(213) 462-6252  
Dr. Cecil Hale/Vice President A&R, R&B Division  
Don Mack/National Promotion Director  
Jemy Cheers/National Marketing, R&B Division

### CASABLANCA RECORDS

8255 Sunset Blvd.  
Los Angeles, California 90046  
(213) 650-8300  
Jheryl Busby/National Promotion Director  
Rubin Rodriguez/Associate National Promotion Director  
Tommy Davis/National Promotion, Chocolate City  
Don Wasley/Artist Development

### CBS RECORDS

51 West 52nd Street  
New York, New York 10019  
LeBaron Taylor/Vice President Black Music Marketing  
(212) 975-4407  
Paris Eley/Vice President National Promotion  
(212) 975-5423  
Dr. George Butler/Vice President Progressive A&R  
(212) 975-4487  
Vernon Slaughter/Director, Progressive & Jazz Music  
(212) 975-4692

### AMERICAN RECORDING COMPANY

9885 Charleville Avenue  
Beverly Hills, California  
(213) 277-3111  
Maurice White/President

### EPIC RECORDS

Ron McCarrell/Vice President Marketing  
(212) 975-5195  
Eddie Sims/Director Columbia Promotion  
(212) 975-8098  
Lenny Petze/Vice President A&R

### PHILADELPHIA INTERNATIONAL RECORDS

309 S. Broad Street  
Philadelphia, Pennsylvania 19107  
(215) 985-0900  
Kenny Gamble/Chairman of the Board  
Leon Huff/Co-Chairman  
Harry Coombs/Executive Vice President

### UNLIMITED GOLD RECORDS

12403 Ventura Blvd.  
Studio City, California 91604  
(213) 760-1665  
Barry White/President  
Elmer Hill/Vice President Promotion & Marketing

### ELEKTRA RECORDS

962 N. La Cienega Blvd.  
Los Angeles, California 90069  
(213) 655-8280  
Don Mizell/General Manager, Jazz Fusion  
Primus Robinson/National Marketing Coordinator

### FANTASY RECORDS

10th & Parker Street  
Berkeley, California 94710  
(415) 549-2500  
Bob Ursery/National Director R&B  
Orrin Keepnews/Vice President A&R

### INFINITY RECORDS

10 East 53rd Street  
New York, New York 10022  
(212) 888-9700  
Ron Alexenburg/President  
Pete Gideon/Vice President Promotion

### LONDON RECORDS

539 West 25th Street  
New York, New York 10001  
(212) 675-6060  
Bob Paiva/National Promotion Director  
Walt McGuire/Vice President A&R

### LEJOINT RECORDS

Ron Mosely/National Promotion

### MCA RECORDS

445 Park Avenue  
New York, New York 10022  
(212) 759-7500  
Mike Abbott/Vice President Promotion & Marketing, R&B  
Earl Sellars/National Promotion Director  
Denny Rosencrantz/Vice President A&R  
100 Universal Plaza  
Universal City, California 91608  
(213) 985-2596

### SOURCE RECORDS

1902 5th Avenue  
Los Angeles, California 90018  
(213) 731-0693  
Logan Westbrook/President

### MERCURY RECORDS

One IBM Plaza  
Chicago, Illinois 60611  
(312) 645-6300  
Bill Haywood/Vice President R&B Product

### MOTOWN RECORDS

6255 Sunset Blvd.  
Hollywood, California 90028  
Skip Miller/National Promotion Director  
(213) 468-3460  
Don Carter/National R&B Promotion Director  
(213) 468-3610  
Iris Gordy/Vice President Creative Division  
(213) 468-3459

### POLYDOR RECORDS

810 7th Avenue  
New York, New York 10019  
Sonny Taylor/Vice President Black Music Marketing  
(212) 399-7046  
Bob Frost/National Promotion Director  
(212) 399-7921

### RCA RECORDS

1133 Avenue Of The Americas  
New York, New York 10036  
Ray Harris/Vice President Black Music Division  
(212) 598-5777  
Bill Staton/National Promotion Director  
(212) 598-4918  
Warren Schatz/Vice President A&R  
(212) 598-5804

### SOLAR RECORDS

6255 Sunset Blvd.  
Hollywood, California 90028  
(213) 467-6527  
Dick Griffey/President

### RSO RECORDS

8335 Sunset Blvd.  
Los Angeles, California 90069  
(213) 650-1234  
Al Coury/President

### CURTOM RECORDS

5915 N. Lincoln Ave.  
Chicago, Illinois 60659  
(312) 769-4676  
Marv Stuart/President  
Promotion Handled By:  
Tar Productions  
12029 Ventura Blvd.  
Studio City, California 91604  
Tom Ray/President  
(213) 985-3560

### 20TH CENTURY-FOX RECORDS

8544 Sunset Blvd.  
Los Angeles, California 90069  
(213) 657-8210  
Bunky Shepard/Vice President R&B  
Donnie Brooks/National Promotion Director  
Pat Glasser/A&R Director

### TK RECORDS

495 S.E. 10th Court  
Hialeah, Florida 33010  
(305) 888-1685  
Moe Preskell/National Promotion Director  
Steve Alaimo/Vice President A&R

### UNITED ARTISTS RECORDS

6920 Sunset Blvd.  
Hollywood, California 90028  
(213) 461-9141  
Jack Shields/Director R&B Promotion  
Don Grierson/Vice President A&R

### WARNER BROS. RECORDS

3300 Warner Blvd.  
Burbank, California 91510  
(213) 846-9090  
Tom Draper/Vice President Black Music Marketing  
Cortez Thompson/National Promotion Director  
Bob Krasnow/Vice President A&R

### WEA DISTRIBUTION CORP.

3300 Warner Blvd.  
Burbank, California 91510  
Oscar Fields/Vice President Director Black Music  
(213) 843-6311

**THE  
ATLANTIC FAMILY  
SALUTES  
BLACK RADIO AS AN  
INVALUABLE  
AND MAJOR FORCE  
IN EXPOSING,  
DEVELOPING AND PROMOTING  
MUSICAL TALENT.**

**WE ARE  
FULLY COMMITTED TO  
THOSE EFFORTS.**

ATLANTIC/ATCO/COTILLION AND CUSTOM LABELS  
BIG TREE  
HILLTAK  
ROLLING STONES RECORDS  
SHE  
WESTBOUND



# Black Contemporary Radio

**WAOK — ATLANTA — 1380/AM — 24 hours daily**

Stan Raymond — General Manager  
Tony Jamison — Program Director  
Owned By: Broadcast Enterprise Network  
Power: 5000 watts directional  
75 Piedmont Ave., Atlanta, GA 30303  
(404) 659-1380

**WVEE — ATLANTA — 103.3/FM — 24 hours**

Rick Rogers — General Manager  
Scotty Andrews — Program Director  
Owned By: Plough Broadcasting  
Power: 100,000 watts non-directional  
805 Peachtree Street, N.E. Atlanta, GA 30308  
(404) 871-5851

**WIGO — ATLANTA — 1340/AM — 24 hours daily**

John L. Marver — General Manager  
Brute Bailey — Program Director  
Owned By: WIGO Inc.  
Power: 1000 watts (days)/250 watts (nights) non-directional  
Daily: 4 a.m.-6 a.m. religious feature  
Sundays: 6 a.m.-6 p.m. religious/public service programming  
1422 Peachtree St., Atlanta, GA 30309  
(404) 892-8000

**WIPE — AMERICUS — 94/FM — 6 a.m.-11 a.m. hours — 24 hours pending**

J. Arthur Langworthy — General Manager  
Tony Sewell — Program Director  
Juan Blanco — Music Director  
Owned By: Americus Broadcasting  
Power: 3000 watts non-directional  
Box 1307, Americus, GA 31709  
(912) 924-3681

**WANN — ANNAPOLIS — 1190/AM — Daytimer**

Morris Blum — General Manager  
Larry Travers — Program Director  
Owned By: Annapolis Broadcasting Company  
Power: 10,000 directional  
Daily: 2 hours religious/PS programming  
Sunday: All religious/PS programming  
P.O. Box 631, Annapolis, MD 21404  
(301) 269-0700

**WUSS — ATLANTIC CITY — 1490/AM — 24 hours daily**

Larry Hayes — General Manager  
Bob Shivers — Program Director  
Owned By: Atlantic Business & Community Development Corp.  
Power: 1000 watts (days)/250 (nights) directional  
Mon.-Sat. — 2 hour religious feature  
Sunday: 5 a.m.-1 p.m. religious/public service programming  
1500 Absecon Blvd., Atlantic City, NJ 08401  
(609) 345-7134

**WSID — BALTIMORE — 1010/AM — Daytimer**

Brock Abernathy — General Manager  
Chuck Reid — Program Director  
Owned By: United Broadcasting Company  
Power: 1,000 watts non-directional  
Daily: 2 hours religious/PS programming  
Sunday: 7 hours religious/PS programming  
623 Reisterstown Road, Baltimore, MD 21215  
(301) 358-9600

**WWIN — BALTIMORE — 1400/AM — 24 hours daily**

H. Shelton Earp — General Manager  
Don Brooks — Program Director  
Owned By: Belvedere Broadcasting  
Power: 1000 watts directional  
Approximately: 4 hours religious/PS programming per week

2800 Mathews Street, Baltimore, MD 21218  
(303)366-1400

**WEBB — BALTIMORE — 1360/AM — Daytimer**

Jimmie Byrd — General Manager  
Fred Robinson — Program Director  
Owned By: J.B. Broadcasting  
Power: 5000 watts directional  
Daily: approximately 3 hours religious/PS programming  
Sunday: 12 hours religious/PBS programming  
Cliffing & Dennison St., Baltimore, MD 21216  
(303) 947-1245

**WXOK — BATON ROUGE — 1460/AM — 24 hours daily**

Lewis Carter — General Manager  
Dennis Lee — Program Director  
Owned By: Security Broadcasting  
Power: 5000 watts (days) non-directional/1000 (nights) directional  
Daily: 2 hours religious/PBS programming  
Sunday: 12 hours religious/PS programming  
P.O. Box 66475  
Baton Rouge, LA 70806  
(504) 927-7060

**WWSM — BAY MINETTE — 105.5/FM — 6 a.m.-midnight**

Jimmy Faulkner, owner  
Ted Tanner — Program Director  
Glenn Buxton — General Manager  
Power: 2800 watts non-directional  
(205) 937-5596

**KJET — BEAUMONT — 1380/AM — Daytimer**

Don Dudden — General Manager  
Jeff Hedgmon — Program Director  
Owned By: Tom Gibson Broadcasting Inc.  
Power: 1000 watts non directional  
Daily: 2 hours religious/PS programming  
Sunday: 3 hours religious/PS programming  
P.O. Box 6067, Beaumont, TX 77705  
(713) 842-2210

**KRE — BERKELEY — 103/FM & 1400/AM**

Charles Warfield — General Manager  
Rob Singleton — Program Director  
Rich Holmes — Music Director  
Owned By: Innerscity Broadcasting Company  
Power: 50,000 watts nondirectional for 103/FM. 1,000 (days)/250 (nights) watts nondirectional for 1400/AM  
601 Ashby Avenue, Berkeley, CA 94710  
(415) 848-7713

**WJLD — BIRMINGHAM — 1400/AM — 24 hours daily**

Dave Davis — General Manager  
Tony Saetta — Music Director  
Owned By: Johnson Broadcasting  
Power: 1000 watts non-directional  
Daily: 8 p.m.-10 p.m. religious feature  
P.O. Box 58065, Birmingham, AL 35209  
(205) 324-3467

**WBUL — BIRMINGHAM — 1220/AM — Daytimer**

Hal Hodgens — President & General Manager  
Dave Donnell — Program Director  
Owned By: Radio Broadcasting Company of Birmingham, Inc.  
Power: 1000 watts non-directional  
P.O. Box 3800, E. Mobile, AL 36601  
(205) 786-4303

**WATV — BIRMINGHAM — 900/AM — Daytimer**

J.M. Lackey — General Manager

Rev. Ersrine Faush — Program Director  
Allen Bell — Music Director  
Owned By: Crescendo Broadcasting Inc.  
Power: 1000 watts directional  
Box 39054, Birmingham, AL 35208  
(205) 780-2014

**WILD — BOSTON — 1090/AM — Daytimer**

Gretchen Wortham — General Manager  
Elliot Frances — Program Director  
Owned By: Sheridan Broadcasting  
Power: 1000 watts non-directional  
390 Commonwealth Ave., Boston, MA 02215  
(617) 267-1900

**WBLK — BUFFALO — 93.7/FM — 24 hours**

Frank Lorenz — General Manager/Program Director  
Owned By: WBLK Broadcasting  
Power: 50,000 watts non-directional  
429 Franklin Street, Buffalo, NY 14202  
(716) 882-1500

**WUFO — BUFFALO — 1080/AM — Daytimer**

Don Mullins — General Manager  
Doug Blakely — Program Director  
Owned By: Sheridan Broadcasting  
Power: 1000 watts non-directional  
89 LaSalle Avenue, Buffalo, NY 14214  
(716) 834-1080

**WVON — CHICAGO — 1390/AM — 24 hours daily**

Earnest L. James — General Manager  
Carl Conner — Program Director  
Lynn Tolliver — Music Director  
Owned By: Combine Communications Inc.  
Power: 5000 watts directional (separate patterns days & nights)  
6 North Michigan Ave., Chicago, IL 60602  
(312) 847-2600

**WJPC — CHICAGO — 950/AM — Daytimer**

Charles Mootry — General Manager  
Tom Joyner — Program Director  
Owned By: Atlas Communications Inc.  
Power: 1,000 watts non-directional  
820 S. Michigan Ave., Chicago, IL 60605  
(312) 786-7200

**WBMX — CHICAGO — 103/FM — 24 hours daily**

Ron Craven — General Manager  
James Alexander — Program Director  
Owned By: Sonderling Broadcasting  
Power: 6000 watts non-directional  
Sundays: 5 a.m.-8 a.m. religious/public service programming  
408 S. Oak Park, Chicago, IL 60302  
(312) 626-1030

**WPAL — CHARLESTON — 730/AM — Daytimer**

Ken Goodman — General Manager  
Theron Snype — Program Director  
Owned By: Brothers Broadcasting  
Power: 1000 watts non-directional  
Mon.-Sat.: approximately 30 hours religious/public service programming  
Sundays: 12 hours public service/religious programming  
1717 Wappoo Road, Charleston, SC 29407  
(803) 766-5584

**WGIV — CHARLOTTE — 1600/AM — 24 hours daily**

Ken Goldblatt — General Manager  
Doug Harris — Program Director  
Owned By: Broadcast Enterprise Network Inc.  
Power: 1000 watts (days)/500 watts (nights) non-directional

Mon.-Sat.: Approximately 14 hours religious/public service programming  
Sundays: 9 hours religious/public service programming  
Box 3856, Charlotte, N. C. 28203  
(704) 333-0131

**WPXI — CHARLESTON — 95.1/FM — 24 hours daily**

A.J. Jenkins — Station Manager  
Al Wilson — Program Director  
Owned By: Charleston Communications Corp.  
Power: 100,000 watts non-directional  
Sunday: 6 a.m.-noon — 6:30 p.m.-7:30 p.m.  
Box 10208, Charleston, S. C. 29411  
(803) 556-5660

**WOIC — COLUMBIA — 1320/AM — 24 hours daily**

Elliott Franks — General Manager  
Bobby Waiters — Program Director  
Owned By: Nauance Corporation  
Power: 5000 watts (days)/1000 watts (nights) non-directional  
Mon.-Sat.: 15½ hours religious/public service programming  
Sundays: 18½ hours religious/public service programming  
910 Commanche Trail, Columbia, S. C. 29169  
(803) 796-0927

**WVCO — COLUMBUS — 1580/AM — Daytimer**

Bert Charles — General Manager  
Kirk Bishop — Program Director  
Keith Willis — Music Director  
Owned By: Sky Way Broadcasting  
Power: 1000 watts directional  
Daily: Monday-Friday 6 a.m.-6:20 a.m.  
Sundays: 6 a.m.-noon religious/public service programming  
1480 Henderson Road, Columbus, OH 43220  
(614) 451-2191

**WSRE — DURHAM — 1410/AM — Daytimer**

Jim Mayes — General Manager  
Warren Massenbun — Program Director  
Owned By: Carolina Radio Inc.  
Power: 1000 watts directional  
14 hours public service/14 hours religion per week  
(919) 477-7331

**WCIN — CINCINNATI — 1480/AM — 24 hours daily**

Sonny Burns — General Manager  
Bob Long — Program Director  
Owned By: Broadcast Enterprise Network  
Power: 5000 watts (days)/500 watts (nights)  
Mon-Sat religious feature 5 a.m.-7 a.m.  
Sundays: religious/public service programming most of the day  
106 Glenwood Avenue, Cincinnati, OH 45217  
(513) 281-7180

**WABQ — CLEVELAND — 1540/AM — Daytimer**

Lynn Joy Rogers — General Manager  
Charles Brown — Program Director  
Owned By: Booth Broadcasting  
Power: 1000 watts directional  
Sundays: Approximately 15 hours religious/public service programming  
2800 Euclid Avenue, Cleveland, OH 44115  
(216) 241-7555

**WJMO — CLEVELAND — 1490/AM — 24 hours daily**

Curt Shaw — General Manager  
Van Lane — Station Manager  
Bernard Moody — Program Director  
Owned By: United Broadcasting Corp.  
Power: 1000 watts (days)/500 watts (nights)

(continued on page B-24)

# Let's hear it for us!

Behind every success there's a story, and Black Radio isn't any different.

Always a major force that set trends from the sidelines, black music has emerged in recent years with a sweeping statement that has turned the entire industry around. And that's just for starters!



## Our warmest salute to Black Radio



# TUNE IN TO YOUR HERITAGE.

---

**Black Music Marketing / Epic Records  
salutes Black radio  
for supporting and maintaining  
our musical tradition.**

**I**n preserving  
and continuing  
a legacy,  
Black radio has  
enriched  
our culture.

# Black Contemporary Radio

(continued from page B-20)

directional  
Sundays: 15 hours religious/public service programming  
Mon.-Sat. 15 min. religious feature 8:30 a.m.-8:45  
11821 Euclid Avenue, Cleveland, OH 44118  
(216) 795-1212

**KKDA — DALLAS — 104.5/FM — 730/AM** — Daytimer  
Hymen Childs — General Manager  
Chuck Smith — Operations Manager  
Owners: Service Broadcasting Service  
Power: 100,000 watts FM/500 watts AM  
Box 707, Grand Prairie, TX 75050  
(214) 647-1831

**WILA — DANVILLE — 1580/AM** — Daytimer  
Thomas E. Price Jr. — General Manager  
Harvey Jacobs — Program Director  
Lawrence Toller — Music Director  
Owned By: WILA Inc.  
Power: 1000 watts directional  
Daily: 9:30 a.m.-10:30 a.m.  
Noon-1:30 p.m. Mon.-Sat.  
Sundays: All day  
865 Industrial Ave., Danville, VA 24541  
(804) 792-2133

**WDAO — DAYTON — 107.7/FM — 24 hours daily**  
Joe Whalen — General Manager  
Turk Logan — Program Director  
Langform Stephens — Music Director  
Owned By: WAVI Broadcasting  
Power: 50,000 watts non-directional  
Mon-Sat: 5 a.m.-6 a.m. religious feature  
Sundays: 11½ hours religious/public service programming  
1400 Cincinnati Street, Dayton, OH 45408  
(513) 224-1137

**WDWD — DAWSON — 990/AM** — Daytimer  
W.C. Woodall — General Manager  
Barney Parnacott — Program Director  
Al Woolbright — Music Director  
Owned By: Dawson Broadcasting  
Power: 1000 watts non-directional  
From 2 p.m.-sign-off this station features contemporary soul format, with Homer Watson and Robert Albritton as the air personalities.  
Box 390, Dawson, GA 31709  
(912) 995-5846

**KDKO — DENVER — 1510/AM — 24 hours daily**  
David M. Segal — General Manager  
Jim O'Brien — Program Director  
Owned By: KDKO Inc.  
Power: 5,000 watts (days)/1,000 watts (nights)  
Box 418, Littleton, CO 80120  
(303) 794-4211

**WGPR — DETROIT — 107.5/FM — 24 hours daily**  
Tenicia Gregory — General Manager  
George White — Program Director  
Owned By: WGPR Inc.  
Power: 50,000 watts non-directional  
Sundays: 7 a.m.-1 a.m.  
3140-46 E. Jefferson Ave., Detroit, MI 48207  
(313) 259-8862

**WCHB — DETROIT — 1440/AM — 24 hours daily**  
Dr. Wendell Cox — Vice President, General Manager  
Wade Briggs — Operations Manager  
Owned By: Bell Broadcasting Company  
Power: 1000 watts directional  
Sundays: 6 a.m.-2 p.m. religious/public service programming  
2994 E. Grand Blvd., Detroit, MI. 48202  
(313) 278-1440

**WJLB — DETROIT — 1400/AM — 24 hours daily**  
Norman Miller — General Manager  
Tom Collins — Program Director  
Owned By: Booth Broadcasting Company  
Power: 1000 watts (days)/250 watts (nights) non-directional  
Daily: 4 a.m.-6 a.m. religious feature  
Sunday: 4 a.m.-6 a.m. Monday religious/public service programming  
Suite 2050, City National Bank Bldg., Detroit, MI 48226  
(313) 965-2000

**WIDU — FAYETTEVILLE — 1600/AM** — Daytimer  
Bill Belch — General Manager  
Bill Hennesse — Program Director  
Owned By: WIDU Inc.  
Power: 1000 watts non-directional  
Mon.-Sat.: approximately 15 hours religious/public service programming  
Sundays: 6 hours religious/public service programming  
214 North Water Street, Fayetteville, N. C. 28303  
(919) 483-6111

**WAMM — FLINT — 1420/AM** — (Daytimer)  
Norman McCarthy — General Manager  
Owned By: WAMM Inc.  
Power: 500 watts directional  
1223 S. Grand Traverse, Flint, Mich. 48502  
(313) 239-8631

**KLIP — FOWLER — 1220/AM** — Daytimer  
Woody Miller — General Manager  
Kevin L. Lynn — Program Director  
Owned By: Mindel Broadcasting  
Mon.-Sat.: 6 a.m.-7 a.m. religious feature/station also features one gospel record per hour.  
P.O. Box 573, Fowler, CA 93625  
(209) 834-3456

**WRBD — FT. LAUDERDALE — 1470/AM** — (24 hours pending)  
Bob Bell — General Manager  
Joe Fisher — Operations Manager  
Owned By: Rose Broadcasting  
Power: 5000 watts days (subject to change with reorganization)  
Mon.-Fri.: 6 a.m.-7 a.m. religious feature  
4431 Rock Island Road, Ft. Lauderdale, FL 33313  
(305) 731-4800

**KNOK — FT. WORTH — 107.5/FM — 24 hours**  
Bill Chatman — General Manager  
Dewayne Dancer — Program Director & Music Director  
Owned By: EGG Dallas Broadcasting  
Power: 100,000 watts non-directional  
Sunday: 6 a.m.-3:00 p.m. religion  
P.O. Box 7116, 3601 Kimbo Rd., Ft. Worth, TX 76111  
(817) 831-1278

**KGBC — GALVESTON — 1540/AM — 24 hours daily**  
Vandy Anderson — General Manager  
Randy Sterling — Program Director  
Owned By: Harbor Broadcasting  
Power: 1000 watts (days)/250 (nights) non-directional  
Box 1138, Galveston, TX 77550  
(713) 744-4567

**WBAD — GREENVILLE — 94.3/FM — 5 a.m.-midnight/2 a.m. sign-off Saturdays**  
Bill Jackson — General Manager  
Don Edwards — Program Director  
Michelle Walker — Music Director  
Owned By: Inter-Change Communications  
Power: 3000 watts non-directional  
Mon.-Sat.: approximately 10 hours religious/PS programming  
Sunday: approximately 7 hours religious/PS programming

7 Oaks Road, Greenville, MS 38701  
(601) 335-9265

**WEAL — GREENSBORO — 1510/AM** — Daytimer  
Morgan Rees Poag — General Manager  
Ty Miller — Program Director  
Owned By: North State Broadcasting  
Power: 1000 watts non-directional  
Mon.-Sat.: approximately 15 hours religious/public service programming  
Sundays: approximately 8 hours religious/public service programming  
1002 Arnold Street, Greensboro, NC 27405  
(919) 272-5121

**WWCA — GARY — 1270/AM — 24 hours daily (midnight sign-off on Sundays)**  
Joseph A. Haas — General Manager  
Owned By: Lake Broadcasting  
Power: 1000 watts directional  
Daily: 2 hours religious/public service programming  
Sunday: 5 hours religious/public service programming  
545 Broadway, Gary, IN 46402  
(219) 886-9171

**WLTH — GARY — 1370/AM — 24 hours daytimer**  
Judy Burks — General Manager  
Rick Stevens — Music Director  
Owned By: Inter-Urban Broadcasting  
Power: 1000 watts non-directional  
Sunday: 12 hours religious/PS programming  
3669 Broadway, Gary, IN 46202  
(219) 884-9409

**WOKN — GOLDSBORO — 102.3/FM — 6 a.m.-midnight**  
Robert Swinson — General Manager  
Jimmy Swinson — Program Director  
Chris Whitfield — Music Director  
Owned By: Beasley Broadcasting  
Power: 3000 watts non-directional  
Sundays: approximately 12 hours religious/public service programming  
Box 2006, Goldsboro, NC 27530  
(919) 734-4213

**WTAM — GULFPORT — 102.3/FM — 4 a.m.-midnight 10 p.m. sign-off Sundays**  
Zane Roden — General Manager  
Dave Ralston — Program Director  
Robert Neal — Music Director  
Owned By: Skyline Network  
Power: 3000 watts non-directional  
Mon.-Sat.: approximately 15 hours religious/public service programming  
Sundays: 6 a.m.-noon religious/public service programming  
Box 1570, Gulfport, MS 39501  
(601) 864-7171

**WXXX — HATTIESBURG — 1580/AM** — Daytimer  
Vernon Floyd — General Manager  
William Dixon — Program Director  
Owned By: Circuit Broadcasting  
Power: 1000 watts — non-directional  
Mon.-Sat.: approximately 15 hours religious/PS programming  
Sunday: approximately 10 hours religious/PBS programming  
P.O. Box 471, Hattiesburg, MS 39401  
(601) 583-2618

**KYOK — HOUSTON — 1590/AM — 24 hours daily**  
Bernard Walker — General Manager  
Rick Robert — Program Director  
Power: 5000 watts directional  
Owned By: KYOK Inc.  
3001 La Branch, Houston, TX 77004  
(713) 526-7131

**WBLX — MOBILE — 92.9/FM — 24 hour daily**  
Larry Williams — General Manager & Program Director  
Alex Gavin — Music Director  
Owned By: Trio Broadcasting Company  
Sunday: 6 hours religious programming  
Power: 63,000 watts non-directional  
P.O. Box 1967, Mobile, AL 36601  
(205) 432-7609

**WXVI — MONTGOMERY — 1600/AM — 24 hours daily**  
Ken Goodman — General Manager  
Billy Black — Program Director  
Owned By: Brothers Broadcasting Inc.  
Power: 5000 watts (days)/1000 watts (nights) directional  
Sundays: 8 hours religious/public service programming  
Box 4280, Montgomery, AL 36103  
(205) 263-3459

**WZZA — MUSCLE SHOAL — 1410/AM — 12 hours daily**  
Bob Carl Baily — General Manager  
Odessa Baily — Program Director  
Power: 500 watts non-directional  
8 hours (approx.) religious/public  
(205) 381-1862

**WYLD — NEW ORLEANS — 940/AM — 24 hours daily**  
Terry Watts — General Manager  
Jay Johnson — Program Director  
Owned By: Peterson Broadcasting  
Approximately 16 hours religious/PBS programming per week  
2906 Tulane Ave., New Orleans, LA 70119  
(504) 586-9935

**WXEL — NEW ORLEANS — 105.3/FM — 24 hours daily**  
Ed Muniz — General Manager  
Reg Henry — Program Director  
Owned By: Security Broadcasting Corp.  
Power: 100,000 non-directional  
1500 Canal Street, New Orleans, LA 70140  
(504) 586-9935

**WBOK — NEW ORLEANS — 1230/AM — 24 hours daily**  
Talbert Gray — General Manager  
Bobby Earl — Program Director  
Owned By: Star Broadcasting  
Power: 1000 watts (days)/250 watts (nights) non-directional  
3301½ Tulane Avenue, New Orleans, LA 70019  
(504) 827-1522

**WNJR — NEW JERSEY — 1430/AM — 24 hours daily**  
Noble V. Blackwell — General Manager  
Jerry Love — Music Director  
Owned by: 1430 Associates  
Power: 5000 watts non-directional  
1700 Union Avenue, Union, NJ 07083  
(201) 688-5000

**WWRL — NEW YORK — 1600/AM — 24 hours daily**  
Mark Olds — General Manager  
Bob Law — Program Director  
Linda Haynes — Music Director  
Owned By: Sonderling Broadcasting Corporation  
Power: 5000 watts directional  
Sunday: 14½ hours religious/public service programming  
41-30 58th Street, Woodside, NY 11377  
(212) 335-1600

**KDIA — OAKLAND — 1310/AM — 24 hours**  
Kernie Anderson — General Manager

(continued on page B-26)



**THANKS  
FOR LETTING  
US TURN YOUR  
AUDIENCE ON.**

**THE POLYDOR FAMILY**

**POLYDOR**

Roy Ayers  
Bionic Boogie  
James Brown  
Chilly  
Chick Corea  
Alton McClain & Destiny

Gloria Gaynor  
Isaac Hayes  
Wayne Henderson  
Southern Cookin'

**POLYDOR/HAREM**

Arpeggio  
French Kiss

**POLYDOR/MVP**

Peaches & Herb

**SPRING**

Fatback  
Millie Jackson  
Joe Simon

# Black Contemporary Radio

(continued from page B-24)

**Jerry Boulding** — Program Director  
**Johnny Morris** — Music Director  
 Owned By: Sonderling Broadcasting Company  
 Power: 5000 watts  
 P.O. Box 8432, Oakland, Ca. 94662  
 (415) 834-4262

**KOWH — OMAHA — 94.1/FM — 24 hours daily**  
**Keith Donald** — General Manager  
**Carl Allison** — Operations Manager  
 Owned By: Reconciliation Inc.  
 Power: 100,000 watts non-directional  
 Sundays: 10 hours religious/public service programming  
 3910 Harney Street, Omaha, NE 68131  
 (404) 422-1600

**WDAS — PHILADELPHIA — 1480/AM 105.3/FM — 24 hours daily**  
**Robert A. Klein** — General Manager  
**Joe Tamburro** — Program Director  
 Power: AM — 5000 (days)/1000 (nights) directional. FM — 50,000 watts non-directional  
 Owned By: National Black Network (pending)  
 Belmont & Edgely Road, Philadelphia, PA 19131

**WCAU — PHILADELPHIA — 98.1/FM — 24 hours daily**  
**Jim Keating** — General Manager  
**R. J. Laurence** — Program Director  
**Roy Perry** — Music Director  
 Owned By: CBS Inc.  
 Power: 12,000 watts non-directional  
 City Avenue & Monument Road, Philadelphia, PA 19131  
 Phone: (215) 839-7000

**WAMO — PITTSBURGH — 105.9/FM — 24 hours daily**  
**Mike Payne** — Program Director  
 Owned By: Sheridan Broadcasting  
 Power: 72,000 watts non-directional  
 1811 Blvd. of Allies, Pittsburgh, PA 15219  
 (412) 472-2181

**WHAT — PHILADELPHIA — 1340/AM — 24 hours**  
**Dolly Banks** — General Manager  
**Reggie Lavong** — Program Director  
 Owned By: Independence Broadcasting  
 Power: 1000 watts (days)/250 watts (nights) non-directional  
 Sundays: approximately 12 hours religious/public service programming  
 3930-40 Conshohocken Avenue, Philadelphia, PA 91931  
 (215) 373-1500

**WENZ — RICHMOND — 1450/AM — 24 hours daily**  
**David P. Grigsby** — General Manager  
**William Moore, III** — Program Director  
 Owned By: Drum Communications  
 Power: 1000 watts non-directional  
 4719 Nine Mile Road, Richmond, VA 23223  
 (804) 222-7000

**WTOY — ROANOKE — 910/AM — daytimer**  
**Barry L. Hausman** — General Manager  
**Bobby Knight** — Program Director  
 Owned By: T&H Broadcasting Inc.  
 Power: 1000 watts non-directional  
 26 E. Church Avenue, Roanoke, VA 24011  
 (703) 343-5545

**WDKX — ROCHESTER — 103.9/FM — 24 hours**  
**Gloria Langston** — General Manager  
**John Smith** — Program Director  
 Owned By: Monroe Broadcasting Company Ltd.  
 Power: 800 watts non-directional  
 Mon.-Sat.: Approximately 15 hours religious/public service programming  
 Sundays: 6 hours religious/public service

programming  
 1337 Main Street, East, Rochester, NY 14609  
 (716) 288-5470

**WLLE — RALEIGH 570/AM — daytimer**  
**Robert Hankin** — General Manager  
**Paul Ingram** — Operations Manager  
 Owned By: WLLE Inc.  
 Power: 500 watts non-directional  
 Mon.-Sat.: Approximately 10 hours religious/public service programming  
 Sundays: 6 a.m.-4 p.m. religious/public service programming  
 Box 190, Raleigh, NC 27602  
 (919) 833-3874

**WWWS — SAGINAW — 107.7/FM — 24 hours daily**  
**Robert O'Bannon** — General Manager  
**Kermit Crockett** — Program Director  
 Owned By: Mayle Broadcasting  
 Power: 2000 watts non-directional  
 5624 Dixie Hwy., Saginaw, MI 48601  
 (517) 777-8011

**KSOL — SAN MATEO — 107.7/FM — 24 hours**  
**Ken Shubat** — Vice President & General Manager  
**J. J. Jeffries** — Program Director  
 Owned By: United Broadcasting Company  
 Power: 5000 watts non-directional  
 Sunday: 8 hours religious/public service programming  
 1730 South Amphlett Blvd., San Mateo, CA 94402  
 (415) 341-8777/(415) 341-8778

**KAPE — SAN ANTONIO 1480/AM — daytimer**  
**Jerry Moon** — General Manager  
**Rudy Green** — Program Director  
 Owned By: SSS Broadcasting Inc.  
 Power: 5000 watts non-directional  
 608 E. Travis St., San Antonio, TX 78205  
 (512) 337-8840

**WWDM — SUMTER 101.3/FM — 24 hours daily**  
**Sam Cooper** — General Manager  
**Bill Terrell** — Program Director  
**Eric Reese** — Music Director  
 Owned By: Gamecock City Broadcasting  
 Power: 100,000 watts  
 Drawer 38, Bradham Blvd., Sumter, S.C. 29150  
 (803) 495-2558

**WQIZ — ST. GEORGE — 810/AM 107.5/FM — 24 hours daily**  
**Clarence Jones** — Owner  
**Bob Frazier** — Program Director  
**Bob Nichols** — Music Director  
 Power: 5000 watts AM/100,000 watts FM non-directional  
 6 hours week public/religious services  
 (803) 563-4371

**WTOX — SELMA — 1570/AM — 12 hours daily**  
**K. E. Stutts** — Owner  
**Bob Carl Bailey** — General Manager  
**B. J. Holmes** — Music Director  
**Wayne Sharp** — Program Director  
 Power: 5000 watts non-directional  
 22 hours week religious programming  
 (205) 874-9062

**KOKA — SHREVEPORT — 1550/AM — 24 hours daily**  
**Roger Lindsay** — General Manager  
**Sunrose Rutledge** — Program Director  
 Owned by: Shreveport Broadcasting  
 Daily: 2 hours religious/PS programming  
 Sunday: 10 hours religious/PS programming  
 Power: 10,000 watts (days)/500 watts (nights) non-directional  
 P.O. Box 21550, Shreveport, LA 71120  
 (318) 221-9802

**KPOP — ROSEVILLE — 1110/AM — 6 a.m.-midnight**  
**Wes Meyers** — Program Director  
**Lonnie Colson** — Music Director  
**Gene Ragle** — General Manager  
 Owned By: KPOP Radio  
 Power: 500 watts non-directional  
 Box 1110, Roseville, CA 95678  
 (916) 791-1411

**KSFX — SAN FRANCISCO — 104/FM — 24 hours daily**  
**Don Platt** — General Manager  
**Gloria Johnson** — Program Director  
**Micheline Rourke** — Music Director  
 Owned By: ABC  
 Power: 50,000 watts non-directional  
 1177 Polk St., San Francisco, CA 94109  
 (415) 928-0104

**KYAC — SEATTLE — 1250/AM — 24 hours daily**  
**Don Dudley** — General Manager  
**Robert L. Scott** — Program Director  
 Owned By: Carl-Dek Inc.  
 Power: 5000 watts  
 1305 3rd Avenue, Seattle, WA 98101  
 (206) 624-9650

**WSOK — SAVANNAH — 1230/AM — 24 hours daily**  
**Ben Tucker** — General Manager  
**Hardy Jay Lang** — Program Director  
 Owned By: WSOK Inc.  
 Power: 1000 watts days non-directional  
 Box 1288, Savannah, Ga. 31402  
 (912) 232-3322

**KCOH — HOUSTON — 1430/AM — 24 hours daily**  
**Mike Petrizzo** — General Manager  
**Travis Gardner** — Music Director  
 Owned By: Call of Houston Inc.  
 Power: 1,000 watts non-directional  
 5011 Almeda St., Houston, TX 77004  
 (713) 522-1001

**KMJQ — HOUSTON — 102.1/FM — 24 hours daily**  
**Jim Maddox** — Sr. Vice President/General Manager  
 Owned By: Amatur Group  
**Jack Patterson** — Program Director  
 Power: 100,000 watts non-directional  
 (713) 527-9545

**WEUP — HUNTSVILLE — 1600/AM — 24 hours daily**  
**Leroy Garrett** — General Manager  
**Viola Garrett** — Program Director  
 Owned By: Garrett Broadcasting Service  
 Power: 5,000 watts non-directional (day)/500 watts directional (night)  
 2609 Jordan Lane, N.W., Huntsville, AL 35806  
 (205) 837-9387

**WTLC — INDIANAPOLIS — 105.7/FM — 24 hours daily**  
**Al Hobbs** — General Manager  
**Jay Johnson** — Program Director  
**Roger Holloway** — Music Director  
 Owned By: Perry Lloyd Associates  
 Sunday: 14 hours religious/public service programming  
 Daily: 1 hour religious/public service programming  
 Power: 50,000 watts non-directional  
 2126 N. Meredian St., Indianapolis, IN 46202  
 (317) 923-1456

**WKXI — JACKSON — 1300/AM — 24 hours**  
**Bob O'Brien** — General Manager  
**J.D. Black** — Program Director  
**Tommy Marshall** — Music Director  
 Owned By: TAB Broadcasting  
 Power: 5000 watts (days)/1000 watts (nights) non-directional

Mon.-Sat.: approximately 20 hours religious/public service programming  
 Sunday: 4 a.m.-10 p.m. religious/public service programming  
 Box 6689, Jackson, MS 39213  
 (601) 957-1300

**WOKJ — JACKSON — 1550/AM — 24 hours**  
**Zane Roden** — General Manager  
**Bob Kaye** — Program Director  
 Owned By: Tri-City Broadcasting  
 Mon.-Sat.: approximately 15 hours religious programming  
 Sunday: 7 hours religious/public service broadcasting  
 Power: 50,000 watts (days)/10,000 watts (nights) directional  
 Box 3320, Jackson, MS 39213  
 (601) 948-1515

**WPDQ — JACKSONVILLE — 1460/AM — 24 hours daily**  
**Willie J. Martin** — General Manager  
**Nat Jackson** — Program Director  
 Owned By: Black Enterprise Network (Pending)  
 Power: 5,000 watts (directional nights)  
 1221 King Street, Jacksonville, FL 32204  
 (904) 388-6561

**WERD — JACKSONVILLE — 1400/AM — 24 hours daily**  
**Harold Cohn** — General Manager  
**Ron Cohn** — Program Director  
**Shirley Torlucci** — Music Director  
 Owned By: WERD Inc.  
 Power: 1000 watts (days)/250 watts (nights) non-directional  
 Mon.-Fri.: 9 p.m.-midnight religious feature  
 5 a.m.-6 a.m. religious feature  
 Sundays: 5:30 a.m.-midnight religious/public service programming  
 Box 2467, Jacksonville, FL 32203  
 (904) 389-1111

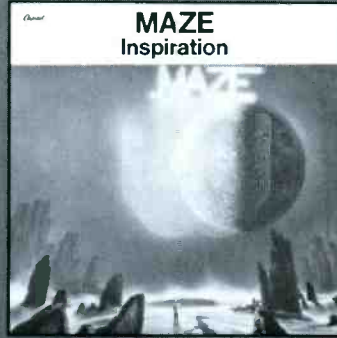
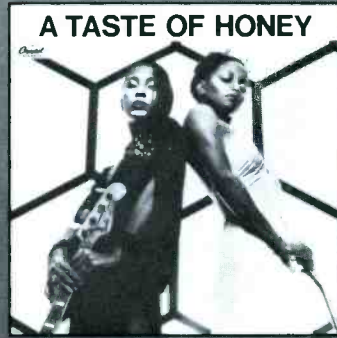
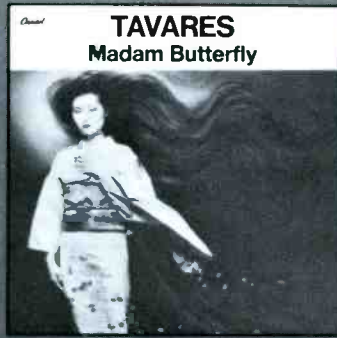
**WJBE — KNOXVILLE — 1430/AM — Daytimer**  
**Jim Clark** — General Manager  
**John Allen** — Program Director  
**Jay Allen** — Music Director  
 Owned By: JB Broadcasting Ltd.  
 Power: 1000 watts directional  
 19 hours per week public service/religious  
 Box 281, Knoxville, TN 37901  
 (615) 637-1430

**KPRS — KANSAS CITY — 103.3 — 24 hours daily (automated)**  
**John Carter** — General Manager  
**Dell Rice** — Program Director  
 Owned By: KPRS Broadcasting Corporation  
 Power: 100,000 watts non-directional  
 Sundays: 2½ hours religious/public service programming  
 2440 Pershing Road, Suite 118, Kansas City, MO 64108  
 (816) 471-2100

**KVOV — LAS VEGAS — 1280/AM — Daytimer**  
**Larry Warshawsky** — General Manager  
**Ed Brown** — Program Director  
 Owned By: KVOV Inc.  
 Power: 5000 watts non-directional  
 Mon.-Sat.: approximately 10 hours religious/public service programming  
 Daily: 2 hour Spanish feature 3:45 p.m.-5:45 p.m.  
 Sundays: 5 hours religious/public service programming  
 Box 400, Henderson, NV 89015  
 (702) 738-7118

**WLOU — LOUISVILLE — 1350/AM — Daytimer**  
**Bill Summers** — General Manager  
**Seretha Tinsley** — Program Director

(continued on page B-28)



WE'RE HOT,  
SO FEEL THE FIRE!

# Black Contemporary Radio

(continued from page B-26)

**Neal O'Ray — Music Director**  
**Owned By: Summers Broadcasting**  
**Power: 5000 non-directional**  
**Sunday: religious/PS programming all day**  
**day**  
**Daily: 2 hours religious programming**  
**P.O. Box 8278, Louisville, KY 40208**  
**(502) 636-3535**

**WLSC — LORIS — 1570/AM — 12 hours daily**  
**Randy Ghent — General Manager**  
**Mike Allen — Program Director**  
**Owned By: Media Services Corp.**  
**Power: 1000 watts non-directional**  
**15 hours per week public/religious (approximately)**  
**(803) 357-3183**

**KACE — LOS ANGELES — 103.9/FM — 24 hours daily**  
**Bill Shearar — Program Director**  
**Cal Shields — Program Director**  
**Alonzo Miller — Music Director**  
**Owned By: Pro-Radio Inc.**  
**Power: 1650 watts, non-directional**  
**1710 East 111 Street, Los Angeles, CA 90059**  
**(213) 564-7831**

**KUTE — LOS ANGELES — 101.9/FM — 24 hours**  
**Robert Sabo — General Manager**  
**Walt Love — Program Director**  
**Owned By: Inner City Broadcasting**  
**Sunday: Sunrise 'til noon religion/PS programming**  
**Power: 690 watts non-directional**  
**5900 Wilshire Blvd., Los Angeles, CA 90026**  
**(213) 937-5900**

**KJLH — LOS ANGELES — 102.3/FM — 24 hours daily**  
**Dolores Gardner — General Manager**  
**Oliver Harris — Program Director**  
**Lawrence Tanter — Music Director**  
**Owned By: Taxi Productions**  
**Power: 3000 watts directional**  
**3847 Crenshaw Blvd., Los Angeles, CA 90008**  
**(213) 299-2992**

**KKTT — LOS ANGELES — 1230/AM — 24 hours daily**  
**Bob Sabo — General Manager**  
**Walt Love — Program Director**  
**Warren Epps — Music Director**  
**Owned By: Inner City Broadcasting**  
**Power: 1000 watts (days)/250 watts (nights) non-directional**  
**5900 Wilshire Blvd., Los Angeles, CA 90026**  
**(213) 937-5900**

**KDAY — LOS ANGELES — 1580/AM — 24 hours daily**  
**Gary Price — General Manager**  
**Steve Woods — Program Director**  
**Dorie Johnson — Music Director**  
**Owned By: Rollins Broadcasting of Delaware, Inc.**  
**Power: 5000 watts non-directional**  
**1700 N. Alvarado, Los Angeles, CA 90026**  
**(213) 665-1105**

**WJJS — LYNCHBURGH — 101.7/FM — 24 hours daily**  
**Bill Neary — Executive Vice President/General Manager**  
**Tony Love — Program Director**  
**Owned By: Rulon-Maynard Corporation**  
**Power: 3000 watts non-directional**  
**Allied Arts Bldg., 17th Floor, Lynchburg, VA 24504**  
**(804) 847-6666**

**WIBB — MACON — 1280/AM — Daytimer**  
**Dan Haight — General Manager**  
**Hamp Swain — Program Director**  
**Owned By: WIBB Radio Incorporated**

**Power: 5000 watts directional**  
**Mon.-Fri.: 3 hours religious/public service programming daily**  
**Sunday: 6 a.m.-midnight religious/public service programming**  
**830 Mulberry Street, Macon, GA 31201**  
**(912) 742-2505**

**WDIA — MEMPHIS — 1070/AM — 24 hours daily**  
**Charles Scruggs — General Manager**  
**Mark Christian — Music Director**  
**Owned By: Sonderling Broadcasting Corp.**  
**Power: 50,000 watts**  
**5 hours per week public service/Sunday religious**  
**Box 12045, Memphis, TN 38112**  
**(901) 278-4550**

**WLOK — MEMPHIS — 1340/AM — 24 hours daily**  
**Art Gilliam — General Manager**  
**Melvin Jones — Program Director**  
**Owned By: Gilliam Communications**  
**Power: 1000 watts (days) non-directional/250 watts (night) non-directional**  
**363 S. Second St., Memphis, TN 38103**  
**(901) 527-9565**

**WQIC — MERIDIAN — 1450/AM — 24 hours**  
**Stan Torgerson — General Manager**  
**Marvin Henry — Program Director**  
**Owned By: Torgerson Broadcasting**  
**Mon.-Sat.: Approximately 15 hours religious/public service programming**  
**Sunday: 5 a.m.-2 p.m. religious/public service programming**  
**Power: 5000 watts (days) 250 watts/(nights) non-directional**  
**Box 5353, Meridian, MS 39301**  
**(601) 693-3242**

**WTNK — MERIDIAN — 1390/AM — Daytimer**  
**Jerry Shiverdecker — General Manager**  
**Larry Carr — Program Director**  
**Owned By: East West Communications**  
**Power: 5000 watts non-directional**  
**Mon.-Sat.: approximately 15 hours religious/PBS programming**  
**Sunday: 6 a.m.-noon religious/PBS programming**  
**Box 5186, Meridian, MS 39301**  
**(601) 693-3242**

**WLBS — MT. CLEMENS — 102.7/FM — 24 hours daily**  
**Janie Washington — General Manager**  
**Brent Wilson — Program Director**  
**Owned By: Inner-City Broadcasting**  
**Power: 17,000 watts non-directional (44,000 watts pending)**  
**Sundays: 6 a.m.-9 a.m. public service feature**  
**15565 Northland Drive, Southfield, MI 48075**  
**(313) 557-1557**

**WEDR — MIAMI — 99.1/FM — 24 hours daily**  
**Dewitt Ingram — General Manager**  
**Jerry J. Rushian — Program Director**  
**Owned By: Star Inc.**  
**Power: 70,000 watts non-directional**  
**1437 N.W. 35th Street, Miami, FL 33142**  
**(305) 633-1487**

**WAWA — MILWAUKEE — 1590/AM — 24 hours daily**  
**Neal Searles — General Manager**  
**O.C. White — Program Director**  
**Owned By: SuPro-Radio Inc.**  
**12800 SSW. Bluemound Rd., Elm Grove, WI 53122**  
**(414) 786-1590**

(continued on page B-30)



**"BAD FOR ME"...**

*... is good to you!*

**"BAD FOR ME"**  
 (E-46031)

The sizzling new 12-inch single,  
 coming soon from

**DEE DEE BRIDGEWATER**

on Elektra Records.



Produced by George Duke  
 Remixed by Larry Levan and Billy Kessler

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Marc Kreiner and Tom Cossie  
of  
MK Productions  
would like to  
Salute and Thank  
Black Radio for Their  
Support of the  
MK Family of Stars...

CHIC  
CHANSON  
LINDA EVANS  
NORMA JEAN

**MK**  
PRODUCTIONS

# Black Contemporary Radio

(continued from page B-28)

**WGOK — MOBILE — 900/AM — Daytimer**  
 Dickie Roberts — President & General Manager  
 Chris Turner — Program Director  
 Owned By: Roberds Broadcasting, Inc.  
 Power: 1000 watts non-directional  
 P.O. Box 1425, Mobile, AL 36601  
 (205) 432-8661

**KATZ — ST. LOUIS — 1600/AM — 24 hours daily**  
 Doug Eason — General Manager  
 Earl Pernel — Program Director  
 Owned By: Laclede Radio Inc.  
 Power: 5000 watts directional nights only  
 Sundays: Approximately 13 hours religious/public service programming  
 812 Olive Street, St. Louis, MO 63101  
 (314) 241-6000

**KKSS — ST. LOUIS — 107.7/FM — 24 hours daily**  
 John Hellweg — General Manager  
 Lee Michaels — Program Director  
 Owned By: Amaturio Group  
 Power: 100,000 watts non-directional  
 1215 Cole Street, St. Louis, MO 63106  
 (314) 231-5577

**WESL — ST. LOUIS — 1490/AM — 24 hours daily**  
 Dr. Wendell Hansen — General Manager  
 Jim Gates — Program Director  
 Charles Smith — Music Director  
 Owned By: East St. Louis Broadcast Corp.  
 Power: 1000 watts (days)/250 watts (nights) directional

Sundays: 6 a.m.-midnight religious/public service programming  
 149 S. 8th Street, East St. Louis, IL 62201  
 (618) 874-1490

**WSSC — SUMTER — 1340/AM — 24 hours daily**  
 Jim Wilson — Program Director  
 Owned By: Mid Carolina Communications, Inc.  
 Power: 1000 watts non-directional  
 6 hours per week religious  
 (803) 773-7369

**WTMP — TAMPA — 1150/AM — Daytimer**  
 Bob Gilder — General Manager  
 Jim Rinehart — Program Director  
 Graham Armstrong — Program Coordinator  
 Owned By: Gulf/South Communications  
 Power: 5000 watts directional  
 Mon.-Fri.: 6 a.m.-7 a.m. religious feature/Saturdays 6 a.m.-9 a.m.  
 Sundays: 6 a.m.-noon religious/public service programming  
 Box 1101, Tampa, FL 33601  
 (813) 626-4108

**KADO — TEXARKANA — 107.1/FM — 5 a.m.-1 a.m.**  
 Floyd Bell — General Manager  
 Dorian Cox — Program Director  
 Owned By: KADO Radio Inc.  
 Power: 3000 watts non-directional  
 Mon.-Sat.: Approximately 10 hours religious/public service programming  
 Sunday: Approximately 12 hours religious/public service programming  
 303 West Broad Street, Texarkana, AR  
 (501) 773-5791

**WTUG — TUSCALOOSA — 790/AM — 6 a.m.-midnight**  
 Jimmy Shaw — General Manager  
 Jane Whitfield — Program Director  
 Owned By: Radio South, Inc.  
 Power: 2500 watts non-directional  
 142 Skyland Blvd., Tuscaloosa, AL 35401  
 (205) 345-7200

**WBIL — TUSKEGEE — 580/AM & 95.9/FM**  
 George Clay — General Manager  
 Randy McGhee — Program Director  
 Owned By: All Channel T.V. Service, Inc.  
 Power: AM — 500 watts non-directional FM — 2700 watts non-directional  
 P.O. Box 666, Tuskegee, AL 36083  
 (205) 727-2100

**KZEY — TYLER — 690/AM — Daytimer**  
 Rick Reynolds — General Manager  
 Ken Williams — Program Director  
 Owned By: Gibson Broadcasting Co.  
 Sunday: 9 hours religious/PBS programming  
 Power: 1000 watts directional  
 P.O. Box 4248, Tyler, TX 95701  
 (214) 593-1744

**WARR — WARRENTON — 1520/AM — Daytimer**  
 Bob Rogers — General Manager/Program Director  
 Owned By: Warr Inc.  
 Power: 1000 watts non-directional  
 Mon.-Sat.: Approximately 15 hours religious/public service programming  
 Sundays: 6 a.m.-2 p.m. religious/public service  
 Box 577, Warrenton, NC 27589  
 (919) 257-2121

**WWIL — WILMINGTON, NC — 1490/AM — 24 hours daily**  
 Rick Todd — Operation Manager  
 Vint Spicer — Program & Music Director  
 Power: 1000 watts directional  
 15 hours religion a week/public service varies  
 (919) 791-9803

**OK100 — WASHINGTON — 100.3/FM — 24 hours daily**  
 E. Carlton Myers — General Manager  
 John Moen — Program Director  
 Owned By: United Broadcasting Company  
 5321 First Place, N.E. Washington, DC 20011  
 (202) 722-1000

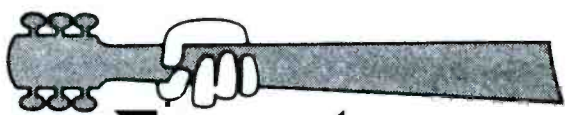
**WOL — WASHINGTON, DC — 1450/AM — 24 hours daily**  
 Jim Kelsey — General Manager  
 Bob Scott — Program Director  
 Owned By: Sonderling Broadcasting  
 Power: 1000 watts (days)/250 watts (nights) non-directional  
 1680 Wisconsin Ave., Washington, DC 20007  
 (202) 338-5600

**WYLS — YORK — 1350/AM 99.3/FM — 11 hours AM/17 hours FM**  
 Barney Grant — General Manager  
 Tim Walker — Program Director  
 Power: 5000 watts non-directional (days)/3000 watts non-directional (nights)  
 No info on public/religious services  
 (205) 392-5234

**A**

**SALUTE TO**

**BLACK CONTEMPORARY RADIO**

  
**backstage**  
 MANAGEMENT, INC.  
 2049 Century Park East/Suite 2700/Los Angeles, Ca. 90067

**WE PROUDLY ACKNOWLEDGE  
OUR ARTISTS WHO MAKE  
BLACK RADIO ONE OF THE  
MOST EXCITING AND EXPLOSIVE  
FORMS OF MUSIC TODAY.**



Arthur Adams  
Herb Alpert and  
Hugh Masekela  
Joan Armatrading  
Atlantic Starr  
Gato Barbieri  
Bell & James  
The Hollywood Disco  
Jazz Band

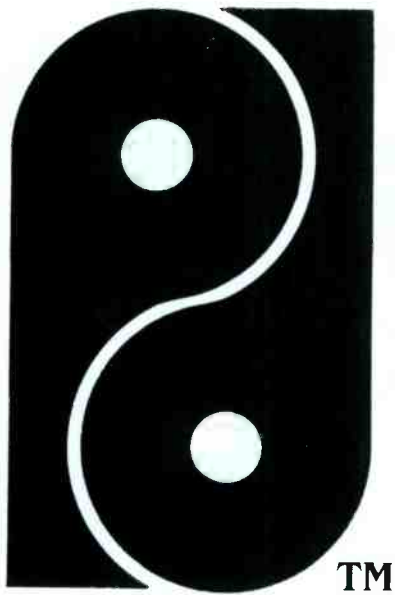
The Brothers Johnson  
Booker T. Jones  
Quincy Jones  
L.T.D.  
Chuck Mangione  
Gap Mangione  
Letta Mbulu  
Les McCann  
Milton Nascimento

The Raes  
Rockie Robbins  
David Spinozza  
Gino Vannelli



Richard Evans  
David Grisman  
Dr. John  
Neil Larsen  
Mark-Almond  
Seawind





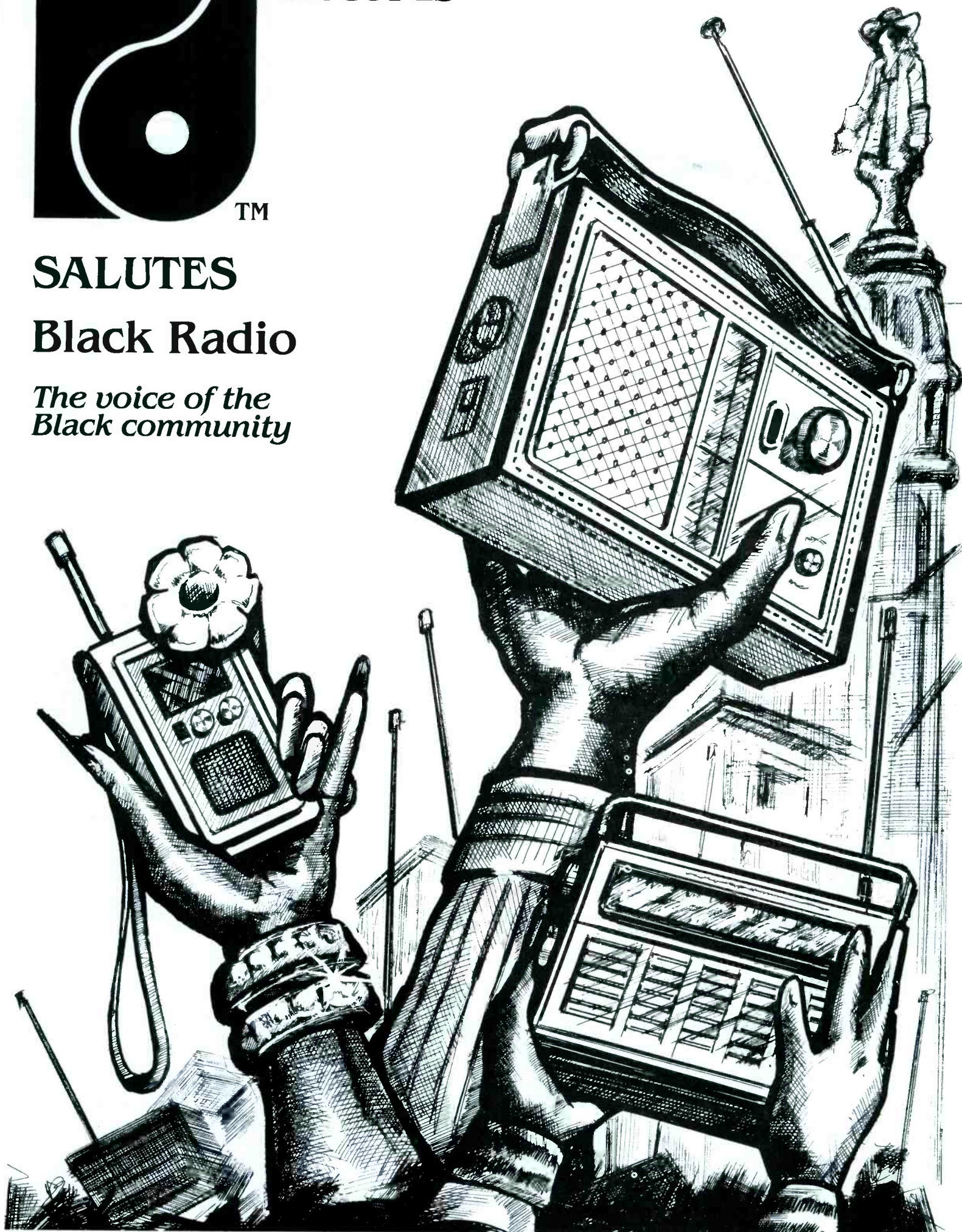
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# Philadelphia International Records

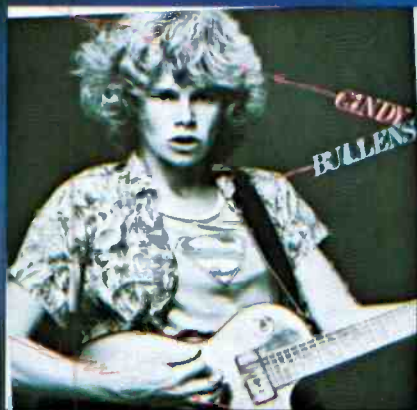
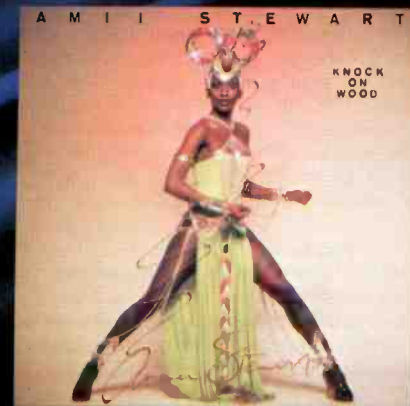
## SALUTES

## Black Radio

*The voice of the  
Black community*







**And forthcoming hit albums from Louisiana's Le Roux, Michael Johnson, Gerry Rafferty, Chris Rea, Steve Miller, No Dice, Tom Robinson Band and Kate Bush.**



**OUR BOTTOM LINE.**

# Goldman Urges Independent Labels To Sign Long-Term Pacts With Indie Distributors

(continued from page 7)

own belief that an independent manufacturer should try to achieve a high profit margin during the developmental period of an album by a new artist, as well as a flexible pricing structure, within legal limits, that gives a greater profit margin to the independent distributor as he exceeds certain established levels on a particular album and the eventual return to a normal profit margin between independent manufacturer and distributor. I think this approach could operate to the mutual benefit of both."

## Indies Vs. Branches

Goldman cited the role that independent distribution played in the initial success and growth of such labels as Warner Bros., Atlantic, A&M, and Arista to support his contention that "the proper application of sufficient financial resources and the presence of dedicated and informed national leadership are the essence of a meaningful distribution system." He concluded that when these elements have been properly applied to the independent distribution network, it has proven its ability to match and surpass the movement of branch distributed product.

"Certainly Heart's sales on Mushroom Records were equal if not greater than

CBS," he said. "Does anyone really believe that Stevie Wonder or Barry Manilow would sell more through branch distribution? How do people explain away the fact that until recently the two largest selling albums in the history of the U.S. record business were Carol King and Peter Frampton, both sold through independent distribution? If independent distribution is no longer viable, how do you explain the growth of Arista Records from a \$10 million company to a \$70 million company in four years?"

"The myth that branch distribution will outsell independent distribution is just that, a myth," he continued. "Superior creative talent and management are the essence and the difference between record companies — not their method of distribution."

Goldman stressed that "those independent distributors who wish to remain in the business" must recognize the fact that the level of "coverage and penetration afforded by the branches in their area" may require them to make greater financial commitments, and he noted that it may also require some "contribution" by the independent manufacturer. But he said that this was an issue that would have to be resolved separately by each independent

manufacturer and its distributors "and should be directly related to the financial resources of each party. In one instance, an independent manufacturer may feel that the entrepreneurial expertise and marketing creativity of a particular distributor is so important that it outweighs his lack of financial resources, and the independent manufacturer will choose to supplement that deficiency for a period of time until the growth of that independent distributor enables him to finance the burden himself. While admirable, this factor should be reflected in a higher price to that independent distributor in return for such assistance."

Goldman added that in a similar respect, "there may be instances where the independent distributor has sufficient financial resources to supplement the limited resources of a new, independent manufacturer in terms of support in the marketplace and providing anticipatory cash flow to that independent manufacturer to help him grow creatively. That added support should be reflected, to the extent legally permissible, in a greater profit margin yielded to the independent distributor until such time as that assistance is no longer needed."

## 'Adversarial Position'

Goldman contended that there are several "inherent and important problems" that the independent distribution network currently faces, including the "excessively adversarial position that often evolves between an independent manufacturer and an independent distributor," he said. What this usually stems from is "the independent distributor's attempt... to increase his margin of profit," which, in doing so, is often "typified by inordinate and self-defeating demands for special programs on new hit product, creating an in-house advertising agency as a separate profit center, and, worse... erroneous or duplicative chargebacks and inflated duplicated advertising authorizations."

Goldman also emphasized the need for stronger distributors covering wider territories. He called on individual distributors to merge rather than to eliminate each other in contests for territory. "It would be a shame for certain uniquely qualified distributors to be lost to our industry... merely because there is an unwillingness or inability of contiguous distributors to see a commonality of interest and translate that into a merged, better financed, better staffed, expanded operation."

Goldman also declared that the departure of A&M and ABC from the ranks of the independently distributed labels was unrelated to "the performance or abilities of the independent distribution network." He observed that A&M's departure "was a corrective business decision to cure some significant ills," and that ABC's decision was based on its parent company's recognition of "the hard, cruel fact that they had not been able to turn the company into a meaningful profit operation and (that) it was time to realize something from the remaining assets while they still had some meaningful value. In a phrase, ABC did not leave independent distribution, it left the record business."

## Summary

Summarizing his philosophy, Goldman stated that "access to creativity and the ease with which one can form a record company will always dictate the formation of new record companies, and the four or five existing branch distribution networks will never satisfy all of that creativity. There will always be an individual entrepreneur who will find that no branch operation is interested in his creative discovery or who will feel that he cannot control his own destiny in a branch operation."

# Legal Conflict Looms Over MCA Thorogood LPs

(continued from page 8)

five years ago are scheduled for release by MCA Records."

MCA executives were unavailable for comment, but a label spokesman did confirm that the tapes in question were from 1974, contrary to MCA's earlier claim that they were made during the sessions that produced Thorogood's most recent album, "Move It On Over."

In fact, Eddie Kritzer and Dan Lipman, former "Rock Around The World" producers who sold a total of 20 Thorogood masters to MCA, are now planning to sue Rounder for \$2 million in Boston Superior Court. The pair allege that 10 songs from the 20 sold to MCA were used on Thorogood's two Rounder albums. They claim that the 20 songs were cut with Lipman as producer and, according to Kritzer, Lipman has permanent recording and publishing rights to the material.

The Rounder statement disputes Kritzer's assertion that Lipman had the right to sell the masters.

"It is (Thorogood's) contention that his agreement with Lipman stated clearly that if the recordings in question were not released or placed within nine months of their completion... that they could not be sold or otherwise disposed of without Thorogood's permission and that Lipman was fully aware that the artist did not wish the tracks to be sold or released," the statement said.

Thorogood is currently in Europe, but he did issue a statement through Rounder on the controversy.

"A 'professional' outfit (MCA Records) has purchased material... looked upon as obsolete and inferior," noted Thorogood. "I do not want this material released, nor does anyone have the right to do so without my consent."

But according to Kritzer, who now operates a management firm, Thorogood gave Lipman his approval for the planned MCA albums. He adds that he and Lipman have tentatively scheduled a meeting with Thorogood in Boston April 2.

In response to Rounder's contention that Kritzer and Lipman had no authority to sell the masters in question to MCA, Kritzer says "Rounder has no idea of what's documented in the contract we signed with George years before Rounder's involvement. The industry will laugh at Rounder's claim that the MCA material is inferior when they hear the album... Thorogood will collect a nice royalty on these MCA albums. Rounder is the interfering third party which is causing all the trouble."

Rounder in turn blames Kritzer and Lipman for trying to exploit the success the label has had with Thorogood. Rounder's most successful artist.

"The illegal sale represents a low attempt to cash in on all our previous efforts to build his career to its present popularity," states the Rounder release. "It is a revolting, distasteful and disillusioning situation."

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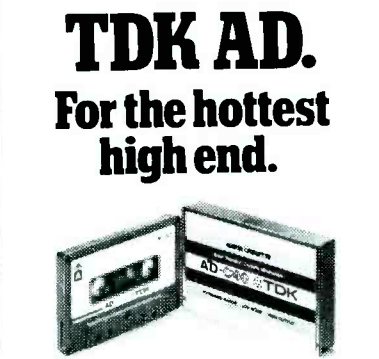
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## TOP 75 ALBUMS

	Weeks On Chart			Weeks On Chart	
	3/24	Chart		3/24	Chart
<b>1 THE GAMBLER</b> KENNY ROGERS (United Artists UA-LA 934-H)	1	16	<b>38 Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS (MCA DO 2093)	41	73
<b>2 NEW KIND OF FEELING</b> ANNE MURRAY (Capitol SW 11849)	3	7	<b>39 ROOM SERVICE</b> OAK RIDGE BOYS (MCA AY-1065)	39	41
<b>3 TNT</b> TANYA TUCKER (MCA-3066)	2	16	<b>40 TEX MEX</b> FREDDY FENDER (ABC AY-1132)	46	2
<b>4 WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35642)	4	17	<b>41 NATURAL ACT</b> KRIS & RITA (A&M SP 4690)	21	6
<b>5 EVERY WHICH WAY BUT LOOSE</b> ORIGINAL MOVIE SOUNDTRACK (Elektra SE-503)	5	13	<b>42 CONWAY</b> CONWAY TWITTY (MCA 3063)	47	20
<b>6 SWEET MEMORIES</b> WILLIE NELSON (RCA AHL 1-3243)	7	8	<b>43 REFLECTIONS</b> GENE WATSON (Capitol SW 11805)	—	1
<b>7 WHEN I DREAM</b> CRYSTAL GAYLE (United Artists UA-LA 858-H)	6	39	<b>44 LIVING IN THE USA</b> LINDA RONSTADT (Asylum 6E-155)	29	24
<b>8 THE BEST OF BARBARA MANDRELL</b> BARBARA MANDRELL (MCA AY-1119)	9	8	<b>45 MOODS</b> BARBARA MANDRELL (MCA AY-1088)	40	23
<b>9 STARDUST</b> WILLIE NELSON (Columbia JC 35305)	8	47	<b>46 VARIATIONS</b> EDDIE RABBITT (Elektra 6E-127)	48	51
<b>10 HEARTBREAKER</b> DOLLY PARTON (RCA AFL 1-2797)	10	32	<b>47 HERE YOU COME AGAIN</b> DOLLY PARTON (RCA AFL 1-2544)	49	72
<b>11 JOHN DENVER</b> (RCA-AOL 1-3075)	11	9	<b>48 WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON (RCA AFL 1-2696)	52	57
<b>12 ARMED AND CRAZY</b> JOHNNY PAYCHECK (Epic KE 35444)	13	18	<b>49 EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST (United Artists UA-LA 864-H)	53	52
<b>13 JUST LIKE REAL PEOPLE</b> THE KENDALLS (Ovation OV-1739)	14	16	<b>50 RODRIGUEZ WAS HERE</b> JOHNNY RODRIGUEZ (Mercury SRMI-5015)	50	3
<b>14 TOTALLY HOT</b> OLIVIA NEWTON-JOHN (MCA-3067)	12	16	<b>51 JOHNNY PAYCHECK'S GREATEST HITS, VOL. II</b> (Epic KE-35623)	63	20
<b>15 EXPRESSIONS</b> DON WILLIAMS (MCA AY-1069)	16	26	<b>52 OUTLAW IS JUST A STATE OF MIND</b> LYNN ANDERSON (Columbia KC-35776)	—	1
<b>16 LARRY GATLIN'S GREATEST HITS</b> (Monument MG-7628)	18	20	<b>53 CON HUNLEY</b> CON HUNLEY (Warner Bros BSK 3285)	—	1
<b>17 OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY (RCA AOL-1-3279)	26	4	<b>54 SEE YOU WHEN THE SUN GOES DOWN</b> JOHNNY DUNCAN (Columbia KC-35775)	—	1
<b>18 ARE YOU SINCERE?</b> MEL TILLIS (MCA MCA-3077)	25	4	<b>55 HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS (Ovation OV 1715)	55	23
<b>19 I'VE ALWAYS BEEN CRAZY</b> WAYLON JENNINGS (RCA AFL 1-2979)	22	23	<b>56 BEST OF DOLLY PARTON</b> (RCA AFL 1-1117)	56	22
<b>20 PROFILE/BEST OF EMMYLOU HARRIS</b> (Warner Bros. BSK-3528)	20	17	<b>57 DOWN ON THE DRAG</b> JOE ELY (MCA-3080)	57	3
<b>21 THE BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)	27	66	<b>58 BURGERS AND FRIES</b> CHARLEY PRIDE (RCA AFL 1-2983)	43	24
<b>22 ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP (RCA AFL 1-2780)	15	36	<b>59 THE OUTLAWS</b> VARIOUS ARTISTS (RCA AFL 1-1321)	60	25
<b>23 LEGEND</b> POCO (MCA AA-1099)	30	5	<b>60 LOVE LIES</b> CRISTY LANE (LS 8029)	70	2
<b>24 WE'VE COME A LONG WAY, BABY</b> LORETTA LYNN (MCA-3073)	19	9	<b>61 LET ME BE YOUR BABY</b> CHARLY McCLAIN (Epic KE 36648)	61	18
<b>25 ROSE COLORED GLASSES</b> JOHN CONLEE (MCA AY-1105)	17	20	<b>62 FALL IN LOVE WITH ME</b> RANDY BARLOW (Republic RP-6063)	44	22
<b>26 LET'S KEEP IT THAT WAY</b> ANNE MURRAY (Capitol ST 11739)	23	57	<b>63 BASIC</b> GI EN CAMPBELL (Capitol SW-11722)	45	17
<b>27 TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists UA-LA 835-H)	24	59	<b>64 PAYCHECK/THE OUTLAW</b> JOHNNY PAYCHECK (Little Darlin' LDA-0781)	64	6
<b>28 DUETS</b> JERRY LEE LEWIS AND FRIENDS (SUN 1011)	28	11	<b>65 ENTERTAINERS... ON AND OFF THE RECORD</b> THE STATLER BROTHERS (Mercury SRM 1-5007)	51	23
<b>29 TEAR TIME</b> DAVE & SUGAR (RCA AFL 1-2861)	31	26	<b>66 GREATEST HITS</b> THE MARSHALL TUCKER BAND (Capricorn CPN-0214)	66	21
<b>30 THE PERFORMER</b> MARTY ROBBINS (Columbia KC-35446)	36	2	<b>67 PLEASURE &amp; PAIN</b> DR. HOOK (Capitol SW-11859)	67	20
<b>31 THE AMAZING RHYTHM ACES</b> THE AMAZING RHYTHM ACES (MCA AA-1123)	33	6	<b>68 THE FOOL STRIKES AGAIN</b> CHARLIE RICH (United Artists UA-LA-925-H)	58	8
<b>32 LADIES CHOICE</b> BILL ANDERSON (MCA 3075)	32	7	<b>69 TURNING UP AND TURNING ON</b> BILLY "CRASH" CRADDOCK (Capitol SW 1153)	59	24
<b>33 JIM ED &amp; HELEN</b> JIM ED BROWN & HELEN CORNELIUS (RCA-AHLI-3258)	35	3	<b>70 ONE RUN FOR THE ROSES</b> NARVEL FELTS (MCA AY-1115)	62	7
<b>34 A WOMAN</b> MARGO SMITH (Warner Bros. BSK-3286)	34	3	<b>71 A LEGENDARY PERFORMER: VOLUME 3</b> ELVIS PRESLEY (RCA CPL 1-3082)	65	17
<b>35 GARY</b> GARY STEWART (RCA AHL 1-3288)	37	4	<b>72 OLD FASHIONED LOVE</b> THE KENDALLS (Ovation OV 1733)	68	50
<b>36 THE SONGS WE MADE LOVE TO</b> MICKEY GILLEY (Epic KE-35714)	38	2	<b>73 DAYTIME FRIENDS</b> KENNY ROGERS (United Artists UA-LA 754-G)	69	12
<b>37 IT'S A CHEATING SITUATION</b> MOE BANDY (Columbia KC-35779)	42	2	<b>74 JOE STAMPLEY GREATEST HITS</b> (Epic KE 35627)	73	19
			<b>75 DARK-EYED LADY</b> DONNA FARGO (Warner Bros WBS-3191)	54	6

## Full ABC Staff Stays Intact; Doherty Remains With MCA

by Bob Campbell

NASHVILLE — Under the new MCA Records division in Nashville, Chic Doherty is the only former MCA staff executive who will continue to work for MCA here, said Jim Foglesong last week, who is now MCA Records president, Nashville division. Doherty will serve as vice president of marketing and business affairs, MCA Nashville division.

In an interview with *Cash Box*, Foglesong discussed the merger of ABC with MCA and said the company will operate in the former ABC offices. He also said the entire former ABC staff will remain intact. Working under Foglesong is Ron Chancey, vice president of A&R, MCA Nashville division; Erv Woolsey, national promotion director, MCA Nashville division; and Jerry Bailey, manager of publicity and artist relations, MCA Nashville division.

"Everybody stays, including our four regional people," said Foglesong, who only last week was released from a hospital following minor surgery. "Everybody's titles here will remain the same. When I talked with MCA, I said it is vital to me that we keep the whole ABC team, and they agreed that they wanted that also. Chic will stay and MCA is settling with the other people over there. Chic will still do exactly what he was doing before, and he has already proved invaluable in a short time."

Foglesong said the MCA building on music row would not be used because of its limited size, and the operation would continue to function in the former ABC office on Hillsboro Road. "It is a very impractical building. We can't physically fit in over there. The building doesn't lend itself to change and parking is a problem."

### 35 Acts Contracted

With the combined MCA/ABC roster, approximately 35 acts are now under contract with the Nashville MCA division. If not the biggest country roster now, MCA is at least on a par with companies such as RCA and CBS. The merging of acts such as the Oak Ridge Boys, Barbara Mandrell, Don Williams and Roy Clark with Merle Haggard, Loretta Lynn, Conway Twitty and Bill Anderson obviously form a strong roster. But Foglesong said an important consideration is the determination of how large a roster MCA could carry and still offer artists individual attention.

"One of my first orders of business, now that I am back, is to meet with all the artists and producers," Foglesong said. "Most of the people I know — some of them I don't. But one of the things we have had pride in at ABC was in trying to keep a tight roster so we can give each artist individual attention. We can handle this much product, but I am going to be looking very closely to see if we have excess baggage. I think the name of the game today is that each artist requires separate attention."

Foglesong has been involved in more than one huge company sale or merger during his long career, and he is familiar with transitional problems. But with that experience under his belt, Foglesong specifically has guarded against unnecessary problems in a merger by working with people who could maintain a degree of equilibrium during a transition of companies.

"I think the sale from Gulf and Western to ABC back in 1974 was a little more traumatic than this one," Foglesong said. "This one happened a little faster. In that case, we knew we were on the block to be sold, but we had no idea where we were going. There were a million rumors going. The first problem in a merger of this sort is morale, and the second problem is keeping

the thing going — not losing records, working the product. I have been blessed with people in both cases who were able to do this.

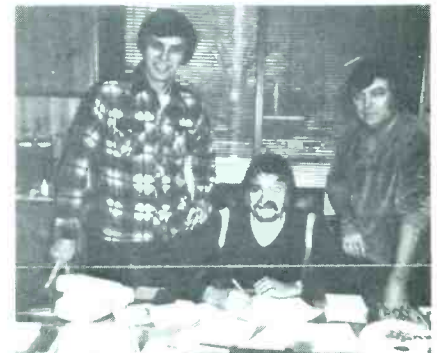
"This is a people business," Foglesong added. "I still think when an artist signs with a label, the majority of artists — even the big artists with the big deals — do not go where they are going to necessarily get the biggest money. It's like Pete Rose with the Phillies. They were about third down the line moneywise. When all was said and done, he went where he thought he would be happy. What we try to do, because we have been through changes, is try to be creditable to the industry, to our artists and to all the people who work here. There are always changes going on all the time in big companies that you don't even read about in the trades that have a great effect on product. The main thing is that you have the people to survive these things and do a job."

### MCA's Nashville Problems

MCA as a total record company has been competitive and strong over the past few years. But the Nashville division, in spite of a roster filled with "name" country acts, has deteriorated somewhat over the past year mainly because of a lack of leadership in Nashville and lack of support from the head office in Los Angeles.

Jimmy Bowen, now head of Elektra/Asylum in Nashville, was hired late last summer to run the MCA Nashville office by Mike Maitland, then president of MCA. But Bowen left his position a mere two-and-a-half months later because Maitland was ousted and replaced by the current MCA president, Bob Siner. Since last fall, there has been no one with any real authority in the MCA office here, although Eddie Kilroy

(continued on page 48)



**NARVEL RE-SIGNS WITH JOHNNY MORRIS** — MCA's Narvel Felts, veteran country-rock artist, recently re-signed a management-production contract with Johnny Morris Productions. Shown at the signing (l-r) are: Johnny Elgin, Morris Productions; Felts sitting; and Johnny Morris.

## Statler Brothers Break Two Concert Records

NASHVILLE — The Statler Brothers established both a new country concert attendance record and a new country gross record for the state of Kentucky with their March 18 concert appearance at Freedom Hall in Louisville, Kentucky. With an official gate count of 15,000 people, the Statlers grossed \$100,600 that night.

All told, the weekend of March 17-19 grossed more than \$200,000 for the group. The record-breaking weekend began in Macon, Georgia, where they grossed \$43,000 as 6,000 fans packed the coliseum there. On Sunday night, 10,031 fans filled Roberts Stadium in Evansville, in Indiana to capacity, a show that grossed \$69,411.

Appearing on all three shows with the Statler Brothers was Barbara Mandrell.

# CASH BOX TOP 100 COUNTRY

March 31, 1979

		Weeks On Chart			Weeks On Chart			Weeks On Chart			
		3/24			3/24			3/24			
<b>1</b>	<b>I JUST FALL IN LOVE AGAIN</b> ANNE MURRAY (Capitol P4675)	2	<b>11</b>	<b>35</b>	<b>DARLIN'</b> DAVID ROGERS (Republic REP 038)	40	<b>5</b>	<b>67</b>	<b>I'LL WAKE YOU UP WHEN I GET HOME</b> CHARLIE RICH (Elektra E-45553)	29	<b>13</b>
<b>2</b>	<b>(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT</b> BARBARA MANDRELL (MCA AB-12451)	4	<b>7</b>	<b>36</b>	<b>SHOULDER TO SHOULDER (ARM AND ARM)</b> ROY CLARK (MCA AB-12402)	39	<b>7</b>	<b>68</b>	<b>SON OF CLAYTON DELANEY</b> TOM T. HALL (RCA PB-11453)	30	<b>11</b>
<b>3</b>	<b>IT'S A CHEATIN' SITUATION</b> MOE BANDY (Columbia 3-10889)	6	<b>10</b>	<b>37</b>	<b>DOWN ON THE RIO GRANDE</b> JOHNNY RODRIQUEZ (Epic 8-50671)	47	<b>4</b>	<b>69</b>	<b>MY PLEDGE OF LOVE</b> JOHN ANDERSON (Warner Bros. WBS 8770)	81	<b>2</b>
<b>4</b>	<b>GOLDEN TEARS</b> DAVE & SUGAR (RCA PB-11427)	1	<b>11</b>	<b>38</b>	<b>CAN I SEE YOU TONIGHT</b> JEWEL BLANCH (RCA PB-11464)	44	<b>7</b>	<b>70</b>	<b>KISS YOU AND MAKE IT BETTER</b> ROY HEAD (MCA AB-12462)	79	<b>2</b>
<b>5</b>	<b>I HAD A LOVELY TIME</b> THE KENDALLS (Ovation OV 1119)	5	<b>12</b>	<b>39</b>	<b>YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY</b> VERN GOSDIN (Elektra E-46021)	51	<b>3</b>	<b>71</b>	<b>TWO PEOPLE IN LOVE</b> LORRIE MORGAN (MCA AH-54041)	82	<b>4</b>
<b>6</b>	<b>SOMEBODY SPECIAL</b> DONNA FARGO (Warner Bros. WBS 8722)	7	<b>12</b>	<b>40</b>	<b>THERE'S ALWAYS ME</b> RAY PRICE (Monument 45-277)	50	<b>4</b>	<b>72</b>	<b>HOLD WHAT YOU'VE GOT</b> SONNY JAMES (Monument 45-280)	—	<b>1</b>
<b>7</b>	<b>ALL I EVER NEED IS YOU</b> KENNY ROGERS & DOTTIE WEST (United Artists UA-X1276-Y)	10	<b>7</b>	<b>41</b>	<b>CHEATER'S KIT</b> TOMMY OVERSTREET (MCA AB-12456)	52	<b>5</b>	<b>73</b>	<b>JACK DANIEL'S, IF YOU PLEASE</b> DAVID ALLAN COE (Columbia 3-10911)	77	<b>4</b>
<b>8</b>	<b>SWEET MEMORIES</b> WILLIE NELSON (RCA PB-11456)	13	<b>8</b>	<b>42</b>	<b>WHAT A LIE</b> SAMMI SMITH (Cyclone CYS-100)	56	<b>4</b>	<b>74</b>	<b>TO LOVE SOMEBODY</b> HANK WILLIAMS, JR. (Elektra/Curb E-46018)	—	<b>1</b>
<b>9</b>	<b>WORDS</b> SUSIE ALLANSON (Elektra/Curb E-46009)	9	<b>9</b>	<b>43</b>	<b>LIVE ENTERTAINMENT</b> DON KING (Con Brio CBK 149)	53	<b>5</b>	<b>75</b>	<b>FRECKLES</b> SHYLO (Columbia 3-10918)	78	<b>3</b>
<b>10</b>	<b>I'VE BEEN WAITING FOR YOU ALL OF MY LIFE</b> CON HUNLEY (Warner Bros. WBS 8723)	12	<b>10</b>	<b>44</b>	<b>MY LADY</b> FREDDIE HART (Capitol P-4684)	46	<b>6</b>	<b>76</b>	<b>YESTERDAY</b> BILLIE JO SPEARS (United Artists UA-X1274-Y)	59	<b>6</b>
<b>11</b>	<b>TOO FAR GONE</b> EMMYLOU HARRIS (Warner Bros. WBS 8732)	11	<b>9</b>	<b>45</b>	<b>NEXT BEST FEELING</b> MARY K. MILLER (Inergi I-312)	55	<b>4</b>	<b>77</b>	<b>LET'S KEEP IT THAT WAY</b> JUICE NEWTON (Capitol P-4679)	43	<b>8</b>
<b>12</b>	<b>WHERE DO I PUT HER MEMORY</b> CHARLEY PRIDE (RCA PB-11477)	14	<b>6</b>	<b>46</b>	<b>IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME</b> BELLAMY BROTHERS (Warner-Curb WBS 8790)	60	<b>2</b>	<b>78</b>	<b>BUT FOR LOVE</b> JERRY NAYLOR (WBS 8767)	84	<b>2</b>
<b>13</b>	<b>TRYIN' TO SATISFY YOU</b> DOTTSY (RCA PB-11448)	16	<b>11</b>	<b>47</b>	<b>STILL A WOMAN</b> MARGO SMITH (Warner Bros. WBS 8726)	21	<b>11</b>	<b>79</b>	<b>LOOKING FOR THE SUNSHINE</b> MICKEY NEWBURY (MCA Hickory AH-54042)	83	<b>2</b>
<b>14</b>	<b>I'M GONNA LOVE YOU</b> GLEN CAMPBELL (Capitol P4682)	15	<b>7</b>	<b>48</b>	<b>MY HEART HAS A MIND OF ITS OWN</b> DEBBY BOONE (Warner/Curb WBS 8739)	20	<b>11</b>	<b>80</b>	<b>SAIL AWAY</b> OAK RIDGE BOYS (MCA AB-12463)	—	<b>1</b>
<b>15</b>	<b>THEY CALL IT MAKING LOVE</b> TAMMY WYNETTE (Epic 8-50661)	17	<b>8</b>	<b>49</b>	<b>FANTASY ISLAND</b> FREDDY WELLS (Columbia 3-10890)	27	<b>10</b>	<b>81</b>	<b>LIPSTICK TRACES (ON A CIGARETTE)</b> AMAZING RHYTHM ACES (MCA AB-12454)	—	<b>1</b>
<b>16</b>	<b>WISDOM OF A FOOL</b> JACKY WARD (Mercury 55055)	18	<b>7</b>	<b>50</b>	<b>I WANT TO THANK YOU</b> KIM CHARLES (MCA 40987)	35	<b>8</b>	<b>82</b>	<b>THE MYSTERIOUS LADY FROM ST. MARTINIQUE</b> HANK SNOW (RCA PB-11487)	90	<b>2</b>
<b>17</b>	<b>FAREWELL PARTY</b> GENE WATSON (P-4680)	22	<b>7</b>	<b>51</b>	<b>I LOST MY HEAD</b> CHARLIE RICH (United Artists UA-X1280-Y)	63	<b>4</b>	<b>83</b>	<b>I'VE SEEN IT ALL</b> SANDRA KAYE (Door Knob DK8-093)	87	<b>3</b>
<b>18</b>	<b>SLOW DANCING</b> JOHNNY DUNCAN (Columbia 3-10915)	23	<b>6</b>	<b>52</b>	<b>JUST LONG ENOUGH TO SAY GOODBYE</b> MICKEY GILLEY (Epic 8-50672)	70	<b>3</b>	<b>84</b>	<b>LOVE IS HOURS IN THE MAKING</b> STERLING WHIPPLE (Warner Bros. WBS 8747)	86	<b>2</b>
<b>19</b>	<b>TAKE ME BACK</b> CHARLY McCLAIN (Epic 8-50653)	19	<b>10</b>	<b>53</b>	<b>I WANT TO WALK YOU HOME</b> PORTER WAGONER (RCA PB-11491)	68	<b>3</b>	<b>85</b>	<b>THERE HANGS HIS HAT</b> LINDA NAILE (Ridge Top R-00279)	89	<b>4</b>
<b>20</b>	<b>LYING IN LOVE WITH YOU</b> JIM ED BROWN/HELEN CORNELIUS (RCA PB 11532)	—	<b>1</b>	<b>54</b>	<b>LOCK, STOCK &amp; BARREL</b> WOODY NEWTON (Elektra E-46013)	54	<b>5</b>	<b>86</b>	<b>MAY I</b> TERRI HOLLOWELL (Con Brio CBK 150)	92	<b>2</b>
<b>21</b>	<b>BACKSIDE OF THIRTY</b> JOHN CONLEE (MCA AB-12455)	28	<b>5</b>	<b>55</b>	<b>HOW TO BE A COUNTRY STAR</b> THE STATLER BROTHERS (Mercury 55057)	—	<b>1</b>	<b>87</b>	<b>LO QUE SEA (WHAT EVER MAY THE FUTURE BE)</b> JESS GARRON (Charta CH 131)	—	<b>1</b>
<b>22</b>	<b>TOUCH ME WITH MAGIC</b> MARTY ROBBINS (Columbia 3-10905)	26	<b>7</b>	<b>56</b>	<b>I THOUGHT YOU'D NEVER ASK</b> LOUISE MANDRELL & R.C. BANNON (Epic 8-50668)	61	<b>5</b>	<b>88</b>	<b>SWEET MELINDA</b> RANDY BARLOW (Republic REP 039)	—	<b>1</b>
<b>23</b>	<b>IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU</b> BILLY "CRASH" CRADDOCK (Capitol P-4672)	3	<b>12</b>	<b>57</b>	<b>MUSIC BOX DANCER</b> FRANK MILLS (PD 14517)	65	<b>5</b>	<b>89</b>	<b>LOVIN' YOU, LOVIN' ME/TEN THOUSAND AND ONE</b> CONNIE SMITH (Monument 45-281)	—	<b>1</b>
<b>24</b>	<b>THE OUTLAW'S PRAYER</b> JOHNNY PAYCHECK (Epic 8-50655)	24	<b>10</b>	<b>58</b>	<b>FOREVER IN BLUE JEANS</b> NEIL DIAMOND (Columbia 3-10897)	58	<b>7</b>	<b>90</b>	<b>LAWYERS</b> BILLY WALKER (Caprice CA 2056)	95	<b>2</b>
<b>25</b>	<b>SHADOWS OF LOVE</b> RAYBURN ANTHONY (Mercury 55053)	25	<b>8</b>	<b>59</b>	<b>LOVE LIES</b> MEL McDANIEL (Capitol P-4691)	71	<b>4</b>	<b>91</b>	<b>FINDERS KEEPERS LOSERS WEEPERS</b> STAN HITCHCOCK (MMI-1028)	91	<b>3</b>
<b>26</b>	<b>I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE</b> JANIE FRICKE (Columbia 3-10910)	32	<b>4</b>	<b>60</b>	<b>MEDICINE WOMAN</b> KENNY O'DELL (Capricorn CPS-0317)	64	<b>3</b>	<b>92</b>	<b>YOU AND ME AND THE GREEN GRASS</b> PAL RAKES (Warner Bros. WBS 8765)	93	<b>2</b>
<b>27</b>	<b>SOMEONE IS LOOKING FOR SOMEONE LIKE YOU</b> GAIL DAVIES (Lifesong ZS8-1784)	31	<b>8</b>	<b>61</b>	<b>LOVE ME TENDER</b> LINDA RONSTADT (Asylum E-46011)	67	<b>4</b>	<b>93</b>	<b>EASY</b> JIMMIE RODGERS & MICHELE (Scrimshaw M-1320)	97	<b>3</b>
<b>28</b>	<b>THIS IS A LOVE SONG</b> BILL ANDERSON (MCA MCA-40992)	33	<b>6</b>	<b>62</b>	<b>YOURS LOVE</b> JERRY WALLACE (4 Star 5-1036)	62	<b>5</b>	<b>94</b>	<b>SAME OLD SONG</b> BOBBY WRIGHT (UA-X1281-Y)	—	<b>1</b>
<b>29</b>	<b>LOVE IS SOMETIMES EASY</b> SANDY POSEY (Warner Bros. WBS 8731)	34	<b>7</b>	<b>63</b>	<b>SEND ME DOWN TO TUCSON/CHARLIE'S ANGEL</b> MEL TILLIS (MCA MCA-40983)	8	<b>12</b>	<b>95</b>	<b>I'M BEING GOOD</b> DAVID WILLS (United Artists UA-X1271-Y)	45	<b>6</b>
<b>30</b>	<b>ISN'T IT ALWAYS LOVE</b> LYNN ANDERSON (Columbia 3-10909)	36	<b>4</b>	<b>64</b>	<b>BLUE RIBBON BLUES/ON BUSINESS FOR THE KING</b> JOE SUN (Ovation OV 1122)	72	<b>2</b>	<b>96</b>	<b>I CAN ALMOST TOUCH THE FEELIN'</b> THE LeGARDES (4 Star 1037)	—	<b>1</b>
<b>31</b>	<b>SECOND-HAND SATIN LADY (AND A BARGAIN BASEMENT BOY)</b> JERRY REED (RCA PB-11472)	38	<b>6</b>	<b>65</b>	<b>TAKES A FOOL TO LOVE A FOOL</b> BURTON CUMMINGS (Portrait 6-70024)	76	<b>4</b>	<b>97</b>	<b>JEALOUS HEART</b> BARBARA SEINER (Starship SS109)	98	<b>3</b>
<b>32</b>	<b>DON'T TAKE IT AWAY</b> CONWAY TWITTY (MCA MCA-41002)	41	<b>3</b>	<b>66</b>	<b>I WANT TO SEE ME IN YOUR EYES</b> PEGGY SUE (Door Knob WIG-GK-9-094)	75	<b>2</b>	<b>98</b>	<b>I STILL LOVE HER MEMORY</b> HOOT HESTER (Little Darlin' 7911)	—	<b>1</b>
<b>33</b>	<b>LAY DOWN BESIDE ME</b> DON WILLIAMS (MCA AB-12458)	42	<b>3</b>					<b>99</b>	<b>I WILL ROCK AND ROLL WITH YOU</b> JOHNNY CASH (Columbia 3-10888)	48	<b>12</b>
<b>34</b>	<b>WALKING PIECE OF HEAVEN</b> FREDDY FENDER (MCA AB-12453)	37	<b>7</b>					<b>100</b>	<b>HEALIN'</b> BOBBY BARE (Columbia 3-10891)	49	<b>10</b>

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

All I Ever (United Artists/Racer — ASCAP) .....	7	I Still Love Her Memory (Dream City — BMI) .....	98	Lo Que Sea (Mr. Mort/Music Craftshop — ASCAP) .....	87	Someone Is Looking (Beechwood/Dickerson — BMI) .....	27
Backside Of Thirty (House Of Gold/Pommard — BMI) .....	21	I Thought You'd (Tree Publ. — BMI/Cross Keys — ASCAP) .....	56	Lock, Stock & Barrel (Deb Dave — BMI) .....	54	Son Of Clayton Delaney (Hallnote — BMI) .....	68
Blue Ribbon Blues (Vogue Music — BMI) .....	64	I Want To See Me (Chip 'N' Dale — ASCAP) .....	66	Looking For The Sunshine (Milene Inc. — ASCAP) .....	79	Still A Woman (Galamar/Dusty Roads/Gallico/Easy Listening — ASCAP) .....	47
But For Love (Ampco Music, Inc. — ASCAP) .....	78	I Want To Thank (Chappell — ASCAP) .....	50	Love Is Hours In The Making (Tree — BMI) .....	84	Sweet Melinda (Frebar Music — BMI) .....	88
Can I See You (Duchess/Posey/Tree — BMI) .....	38	I Want To Walk (Whispering Wings — BMI) .....	53	Love Is Sometimes (Amy's Mom/Heavy Duty's — ASCAP) .....	29	Sweet Memories (Acuff-Rose — BMI) .....	8
Charlie's Angel (Sawgrass — BMI) .....	63	I Will Rock (House Of Cash, Inc. — BMI) .....	99	Love Lies (Tri-Chappell/Cindy Lee — SESAC) .....	59	Take Me Back (Bill Black/Partnership — ASCAP/Julep — BMI) .....	19
Cheater's Kit (Chappell Music — ASCAP) .....	41	If I Could Write (Pick A Hit Music — BMI) .....	23	Love Me Tender (Elvis Presley/Belinda — BMI) .....	61	Takes A Fool To (Shillelagh — BMI) .....	65
Darlin' (September Music Corp. Inc. — ASCAP) .....	35	If I Said You Had (Bellamy Brothers — ASCAP) .....	46	Lovin' You, Lovin' Me (Tree Publ. — BMI) .....	89	The Mysterious Lady From St. (Cedarwood — BMI) .....	82
Don't Take It Away (Danor — BMI) .....	32	If Loving You (East Memphis/Kiondike — BMI) .....	2	Lying In Love With You (Pi-Gem Music — BMI) .....	20	The Outlaws Prayer (Julep/Flagship — BMI) .....	24
Down On The Rio (Hallnote/House Of Gold/Dark Stream — BMI) .....	37	I'll Love You (Music City Music, Inc. — ASCAP) .....	26	May I (Con Brio Music Co. — BMI) .....	86	There Hangs His Hat (Mandy — ASCAP) .....	85
Easy (Blackwood/Fullness — BMI) .....	93	I'll Wake You Up (Peso/Warner Tamberlane/Malkyle — BMI) .....	67	Medicine Woman (Hungry Mountain — BMI) .....	60	There's Always Me (Gladys — ASCAP) .....	40
Fantasy Island (Young World — BMI/Buzz Cason — ASCAP) .....	49	I'm Being Good (Chess — ASCAP/Pi-Gem — BMI) .....	95	Music Box Dancer (Unichappel — BMI) .....	57	They Call It (Tree — BMI) .....	15
Farewell Party (Western Hills — BMI) .....	17	I'm Gonna Love (Seventh Son/Royal Oak — ASCAP) .....	14	My Heart Has A Mind (Screen Gems/EMI/Big Seven — BMI) .....	48	This Is A Love Song (Keca Music, Inc. — ASCAP) .....	28
Finders Keepers (J. Morris — BMI/White Bluff — ASCAP) .....	91	Isn't It Always (Sky Harbor — BMI) .....	30	My Lady (Highball/Lowball/Cross Keys — BMI/ASCAP) .....	44	To Love Somebody (Casserole Music — BMI) .....	74
Forever In Blue Jeans (Stoneridge — ASCAP) .....	58	It's A Cheating Situation (Tree Publ. Co. — BMI) .....	3	My Pledge Of Love (Wednesday Morning/Our Children's — BMI) .....	69	Too Far Gone (Al Gallico Music Corp. — BMI) .....	11
Freckles (Tree Pub. — BMI) .....	75	I've Been Waiting For You (Al Gallico — BMI) .....	10	Next Best Feeling (Hice Haus — ASCAP) .....	45	Touch Me (Lyn-Lou/Algee — BMI) .....	22
Golden Tears (Chess Music — ASCAP) .....	4	I've Seen It All (Door Knob — BMI) .....	83	On Business For The King (Hemphill Music — BMI) .....	64	Tryin' To Satisfy You (Baron — BMI) .....	13
Healin' (Hall-Clement — BMI) .....	100	Jack Daniel's, If You (Warner-Tamberlane — BMI) .....	73	Sail Away (Tree Pub. — BMI) .....	80	Two People In Love (Milene — ASCAP) .....	71
Hold What You've Got (Tree Pub. — BMI) .....	72	Jealous Heart (Acuff-Rose — BMI) .....	97	Same Old Song (Cross Keys Pub. — ASCAP) .....	94	Walking Piece Of (Mariposa — BMI) .....	34
How To Be A Country Star (Am. Cowboy — BMI) .....	55	Just Long Enough (April — ASCAP) .....	52	Second-Hand Satin (Guitar Man Music — BMI) .....	31	What A Lie (Hall-Clement — BMI) .....	42
I Can Almost (Carpax — ASCAP/Kaysey — SESAC) .....	96	Kiss You And Make It Better (Screen Gems/EMI Songpainter — BMI) .....	70	Send Me Down To Tucson (Peso/Malkyle — BMI) .....	63	Where Do I Put (Keca Music Inc. — ASCAP) .....	12
I Had A Lovely (Cross Keys — ASCAP) .....	5	Lawyers (Best Way/Sound Corp — ASCAP) .....	90	Shadows Of Love (Maplehill/Vogue — BMI) .....	25	Wisdom Of A (Planetary — ASCAP) .....	16
I Just Fall In Love Again (Peso/Hobby Horse/Cotton Pickin' Songs — BMI/ASCAP) .....	2	Lay Down Beside Me (Jack Music — BMI) .....	33	Shoulder To (Music City — ASCAP/Combine — BMI) .....	36	Words (Casserole Music Inc. — BMI) .....	9
I Lost My Head (House Of Gold/Windchime — BMI) .....	51	Let's Keep It (Tree — BMI) .....	77	Slow Dancing (WB/Jazz Bird — ASCAP) .....	18	Yesterday (Maclean Music, Inc. — BMI) .....	76
		Lipstick Traces (Unart — BMI) .....	81	Somebody Special (Prima Donna Co. — BMI) .....	6	You And Me And The (Blue Echo — ASCAP) .....	92
		Live Entertainment (Wilijez Pub. Co. — ASCAP) .....	43			Yours Love (Harlan Howard/Tree — BMI) .....	62
						You've Got Somebody, I've... (Garpax/Sea Dog — ASCAP) .....	39

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**JERRY LEE LEWIS** (Elektra E-46030)

**Rockin' My Life Away** (3:25) (Tree Publ. Co. — BMI) (Mack Vickery)

With his first release on Elektra, Jerry Lee Lewis unwraps his pumping piano and tears into three minutes of classic rock 'n' roll. This is the Jerry Lee Lewis sound that tore up the airwaves in the late '50s.

**GARY STEWART** (RCA PB-11534)

**Shady Streets** (3:28) (Onhisown Music/Pangola Publ. — BMI) (Billy Ray Reynolds/Dickey Betts/Dan Toler)

On this ballad by Billy Ray Reynolds and Dickey Betts, Gary Stewart again utilizes his distinct vibrato. This song is lyrically excellent with a clever "hook."

**WILLIE NELSON** (Columbia 3-10929)

**September Song** (4:32) (Chappell Music/Tro-Hampshire House — ASCAP) (M. Anderson/C. Weill)

Taken from the "Stardust" album, this new Willie Nelson single is an old pop standard and Willie sings with his usual taste and understated phrasing.

**TANYA TUCKER** (MCA S45-1807)

**I'm The Singer, You're The Song** (3:25) (Milwaukee Music, Inc./Tanya Tucker Music/Far Out Music, Inc./L.A.I.M. Music, Inc. — BMI-ASCAP) (Tanya Tucker/Jerry Goldstein)

The second single off her "TNT" album, Tanya's new record is very MOR-oriented, but should fit most modern country radio formats. Jerry Goldstein's production and Tanya's singing are excellent.

## SINGLES TO WATCH

**REBA McENTIRE** (Mercury 55058)

**Runaway Heart** (2:55) (Screen Gems/EMI Music — BMI) (Paul Harrison)

**CONNIE SMITH** (Monument 45-281)

**Lovin' You, Lovin' Me** (3:20) (Tree Publ. Co. — BMI) (Sonny Throckmorton)

**REX ALLEN, JR.** (Warner Brothers WBS 8786)

**Me And My Broken Heart** (2:52) (Boxer Music — BMI) (Curtis Allen)

**EDDY ARNOLD** (RCA PB-11537)

**What In Her World Did I Do** (2:41) (First Lady Songs/Broken Lance Music/Bobby Fischer Music — ASCAP) (Don Wayne/Bobby Fischer)

**FARON YOUNG** (MCA MCA-41004)

**The Great Chicago Fire** (2:40) (Cross Keys Publ./Bobby Fischer Music — ASCAP) (Dave Kirby/Bobby Fischer)

**CHARLIE McCOY** (Monument 45-282)

**Midnight Flyer** (2:14) (Rocky Top Music — BMI) (Paul Craft)

**CAL SMITH** (MCA MCA-41001)

**One Little Skinny Rib** (2:43) (Contention Music — SESAC) (Ted Harris)

**KAREN WHEELER** (Capitol P-4697)

**Aln't No Mountain High Enough** (2:38) (Jobete Music Co., Inc. — ASCAP) (N. Ashford/V. Simpson)

**JESS GARRON** (Charts CH 131)

**Lo Que Sea (What Ever May The Future Be)** (3:40) (Mr. Mort Music/Music Craftshop — ASCAP) (R. Ruiz)

**DONNA DUBOY** (Soundwaves SW 4582)

**Echoes** (3:14) (Music Craftshop — ASCAP) (Jeff Duboy)

**SHERRY BRANE** (MMI MMI 1030)

**Stop! In The Name Of Love** (2:59) (Jobete — BMI) (Holland/Dozier/Holland)

## Full ABC Staff Stays Intact; Doherty Remains With MCA

(continued from page 45)

had served as director of A&R for the Nashville office.

But Foglesong, who has been involved in long, searching discussions with Siner on

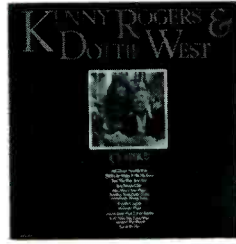
the west coast, made it clear he is in direct control here in Nashville.

"We have a much bigger total commitment from the home office now than we ever had," Foglesong said. "No. 1, from the standpoint of sales outlets and distribution points. And our artists all have much better representation. We have a large staff of promotion people available to us. MCA wanted us badly, and they are totally dedicated to the record business.

"We are going to maintain the autonomy that we have had," Foglesong emphasized. "I am in charge of this thing, and I can make decisions without checking with the ivory tower in L.A. They will back me up. The only thing I want to add is that I am a big company man. I have always worked for large companies, and I do believe in utilizing large companies. There are a lot of brains out there I can pick. I don't believe in the total autonomous set-up in the first place. Nobody has total autonomy. Everybody reports to somebody. On the other hand, it is important for people to know they can come here and get a yes or a no. But I want them on the coast to be just as excited about us as they are about their pop product."



**MANDRELL, BONO COLLIDE** — MCA's Barbara Mandrell suffered a few bruises when she collided with Sonny Bono during the John Denver Celebrity ski races held recently at Lake Tahoe. The races were televised March 25 on ABC's "Wide World of Sports."



**CLASSICS — Kenny Rogers & Dottie West — United Artists-UA-LA-946-H — Producer: Larry Butler — List: 7.98**

Kenny Rogers and Dottie West are two perfect ingredients in a recipe for musical magic. And this is one of the finest duo albums recorded in some time, simply for the excellent choice of material if nothing else. Rogers is the stronger singer of the two, but the balance on this album is near perfect. Among the cuts here are "All I Ever Need Is You," "Just The Way You Are," "Till I Can Make It On My Own" and "You Needed Me."



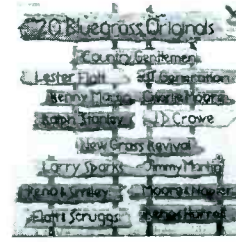
**OUTLAW IS JUST A STATE OF MIND — Lynn Anderson — Columbia-KC-35776 — Producer: David Wolfert — List: 7.98**

The connection between Lynn Anderson and the outlaw concept is vague at best, but the music between the covers is strong, current and smooth as well-aged whisky. Recorded totally in Los Angeles, the LP is comprised primarily of MOR ballads. However, the record is probably the best album Lynn has ever recorded. Best cuts are the title song, "I Am Alone" and "Isn't It Always Love."



**A TRIBUTE TO THE KING — Ronnie McDowell — Scorpion-SCS-0015 — Producer: Slim Williamson — List: 7.98**

Ronnie McDowell doesn't perform many Elvis songs anymore, but in August of last year he recorded a live album of Elvis Presley songs. It is genuinely hard to tell the difference between Elvis and Ronnie when McDowell sings Elvis. With the Jordanaires as a backup group, McDowell runs through 16 Presley classics, including "Hound Dog," "Burning Love," "Can't Help Falling In Love" and "Way Down."



**20 BLUEGRASS ORIGINALS — Various Artists — Gusto-GD-5029X — Producer: Unlisted — List: 6.98**

Gusto Records has put together a package of 20 vintage bluegrass numbers by classic artists. Not many radio stations program bluegrass music these days, but the music is still bought and enjoyed by a large segment of the American public. Included on this album are versions of "Orange Blossom Special," "Salty Dog," "Ten Degrees And Getting Colder" and "Freeborn Man."

## Elektra/Asylum Records Plans Release Of 10 New Country LPs

NASHVILLE — Elektra/Asylum Nashville will release a total of 10 albums over the next two months, according to Jimmy Bowen, vice president and general manager of Elektra/Asylum Nashville. The Nashville division will be releasing five albums March 28, and another five April 17, making this the largest release in the history of the E/A Nashville operation.

The March release includes four debut albums for the label by Jerry Lee Lewis, Susie Allanson, Tommy Overstreet and Wood Newton, as well as the third Elektra album by Vern Gosdin.

Jerry Lee Lewis' first album release for the label is titled "Jerry Lee Lewis." The album produced by Bones Howe, was recorded in Los Angeles, the first time in quite a while that Lewis has recorded outside Nashville. A single, "Rockin' My Life

Away" b/w "I Wish I Was 18 Again" has already shipped.

Vern Gosdin, who recorded two previous albums for Elektra, is represented in the March release with his third album, "You've Got Somebody." A new Gosdin single, "You've Got Somebody, I've Got Somebody" has been released.

"Heart To Heart" is the title of Susie Allanson's debut album for Elektra, under an agreement with Curb Productions. The album was produced by Ray Ruff, and the single "Words" preceded the release of the album.

Newly signed to Elektra/Asylum Nashville is veteran country artist Tommy Overstreet, whose first album release is titled "I Will Never Let You Down." The album was produced by Bob Millsap, with Overstreet's first single for Elektra being shipped simultaneously with the album.

Rounding out the March release is the debut album by Wood Newton. A singer/songwriter, Newton's first album is titled "Wood Newton." Produced by Even Stevens, a track from the album, "Lock, Stock and Barrel" is the current release.

April releases include Eddie Rabbitt's "Lovelines," "Family Tradition" by Hank Williams, Jr., who recently signed with Elektra under an agreement with Curb Productions, Stella Parton's "Love You," Hargus "Pig" Robbins "Unbreakable Heart" and "Between The Lines," the debut album release of singer/songwriter Bobby Braddock.

## Branda Lee Signs With Buddy Lee Attractions

NASHVILLE — Branda Lee, who has sold more than 86 million records during a career that has already lasted 28 years, has signed with Buddy Lee Attractions of Nashville for exclusive booking representation.

## Gusto Releases Vintage Albums

NASHVILLE — Gusto Records president Moe Lytle has announced the immediate release of 32 new album packages, including six vintage bluegrass sets.

Since the acquisition of the Starday-King catalog in 1975, Gusto, under the direction of Lytle, has researched the bluegrass catalog and the release of the six albums (each containing 20 selections) has been planned to coincide with the upcoming 1979 bluegrass season.

The bluegrass albums include "Reno and Smiley," "The Stanley Brothers," "Bluegrass Instrumentals — Various Artists," "Collector's Editon — Various Artists," "New and Old — Various Artists" and "Hymns — Various Artists."

Some of the other releases contain a portion of the earlier work of George Jones, Little Jimmy Dickens, Warner Mack and Sam and Dave.

# COUNTRY

## THE COUNTRY COLUMN

**Sammi Smith's** annual scholarship fund for Apache Advanced Education will celebrate its second year with a concert tentatively scheduled for this summer. Held in Two Bits, Arizona on an Apache Indian reservation, it is hoped that this year's benefit concert will be even bigger than last year's, which featured such artists as **Johnny Cash, Johnny Rodriguez, Mickey Newbury** and of course **Sammi**. The benefit raised approximately \$75,000 from ticket sales and contributions. Smith, who is part Apache, hopes to involve a wider variety of acts this year, including some pop acts and other celebrities. Under the auspices of producer/manager **Johnny Morris**, Sammi recently completed a new album for Cyclone titled "Sammi Smith Girl Hero."

It seems that **Chris LeDoux's** popularity is taking on a worldwide look. Siegal Music Company in Germany is planning to release a double album on the singing cowboy, and Montax in Denmark is making arrangements to import his seventh and ninth albums directly from the U.S. A planned concert tour for Chris in Denmark has been postponed until later in 1979. On the home front, Chris will be playing the Terrace Ballroom in Salt Lake City March 31 with **Ernest Tubb**.

**Larry Gatlin** will headline the grand finale show at the Nashville '79 National Jaycee Convention at Nashville's Municipal Auditorium June 21. Other country acts scheduled to appear during convention activities include **Grandpa Jones, Roy Acuff, Minnie Pearl, Ernest Tubb** and **Bill Monroe**, for a Country Music Hall of Fame Show at the opening ceremonies June 18. **Jean Shepard, James Monroe** and **Carl Tipton** will perform at a get-acquainted party that night.

Two of Lone Star Records' recording artists, **Cooder Browne** and the **Geezinslaw Brothers**, took part in a statewide **Earl Campbell** Appreciation Day at the Broken Spoke in Austin. Campbell, 1977 Heisman Trophy Winner and a recent convert to country music, also appeared on stage and sang "Luckenbach Texas." **Moe Bandy** and **Johnny Rodriguez** also joined the celebration hosted by University of Texas Athletic Director **Darrell Royal**.

**Roy Clark** and **Ray Price** will headline a week of 14 sold-out performances at the Frontier Hotel in Las Vegas, March 22-28.

The Nevada-California border town of Stateline will change its name to Loveline, Nevada, when **Eddie Rabbitt** makes his headline debut at the Sahara Tahoe March 30-April 1. "Loveline" is the title of Rabbitt's upcoming Elektra/Asylum LP, scheduled for release in late April. The town of Stateline has long been a magnet for eloping couples, due in part to the laxity of Nevada laws governing marriage, and to the natural beauty of the area. More than double the number of the town's permanent residents (4,958) were married there in 1978.

Devoted Fan . . . a few weeks ago **Cash Box** reported that Rabbitt had been robbed of several thousand dollars worth of musical equipment. One of Rabbitt's more devoted fans read about it and sent Eddie a "very expensive guitar," according to sources. Eddie appreciates the gesture, but is trying to return the gift, for it is "much too expensive to accept."

**Willie Nelson, Leon Russell, Cooder Browne** and the **Geezinslaw Brothers** will perform in a benefit concert to raise money for the Austin Symphony. The concert will be held April 16 at the Waterloo Park in Austin. Advance tickets go on sale March 26.

On the road . . . **Michael Murphey, Rick Nelson, Mel Tillis, Tammy Wynette, Freddy Fender, Jana Jae, Hank Thompson** and **Bocephus (Hank Williams, Jr)** and the **Bama Band**.

**Billy Joe Shaver** and **Sammy Miller** performed at Mississippi Whiskers a couple of weeks ago and reconfirmed the fact that music is still very much alive and well and living in Nashville. Miller opened two shows nightly with his story songs, while honky tonker Shaver played with a full band, featuring his son **Eddie** on lead guitar. That same week Billy Joe recorded at J.M.I. with **Dickey Betts** and members of the reunited **Allman Brothers Band**.

**Stonewall Jackson** will release a new album April 1. "Platinum Country," his first release on the Little Darlin' label will contain his hits, including "Waterloo" and "B.J. the D. J." Jackson performed his new single on Little Darlin', "Come On Home And Have Your Next Affair With Me," on the PBS airing of the Grand Ole Opry.

In the studio . . . **Troy Seals** of A&M Records in Woodland Sound Studios, mixing the title song and original recordings for the movie "Steel". . . **Stella Parton** with co-producers **Jim Malloy** and **Even Stevens** finishing up her newest album for Elektra . . .

**Barbara Mandrell** along with her producer **Tom Collins**, working on her new album for MCA . . . **Jimmy Bowen** mixing **Hank Williams Jr.'s** new Elektra album. *jennifer bohler*



**NARAS INITIATES NASHVILLE SCHOLARSHIP FUND** — The Nashville chapter of NARAS has initiated a scholarship fund for promising students presently majoring in music business. This year's recipients are **Merrill Farnsworth** of Belmont College, Nashville, and **Michael Ellis** and **Richard Hudson**, both of Middle Tennessee State U. near Nashville. Pictured (l-r) are: Farnsworth, Ellis; **Marijohn Wilkin**, chairperson of the Nashville chapter of NARAS scholarship committee; **Hudson**; **Dr. Geoff Hull**, MTSU coordinator of the recording industry management program; and **Christian Hasel**, instructor in the music industry curriculum at MTSU.

## Wagoner's Lawsuit May Cost Parton Three Million Dollars

NASHVILLE — Porter Wagoner last week filed a \$3 million lawsuit for breach of contract against former singing partner **Dolly Parton**. Wagoner claims Parton owes him a percentage of her income over the past four years, plus money he forfeited in potential income and producer's royalties when she broke their partnership in 1974.

According to Wagoner's attorney, **Thomas White**, the contract entered into in 1970 guaranteed Wagoner a percentage of Parton's record royalties "forever." It also stated that if Parton ever left his show, Wagoner would continue to receive a percentage of her net income for five years, during which time he would serve as manager.

The former partners had been negotiating the matter more than two years, in the hopes of avoiding litigation, but according to White, an agreement could not be reached.

## RCA Showcases Acts In Chicago Nightclub

by Jennifer Bohler

CHICAGO — RCA Nashville recently hosted a dinner/showcase spotlighting three of its acts — **Jim Ed Brown** and **Helen Cornelius**, **Razzy Bailey** and **Steve Wariner** — to an audience of approximately 175 industry related people. The showcase took place in the Nashville North, a Chicago-based country music nightclub.

**Steve Wariner** opened the 90-minute plus show with a brief, concise set consisting of several self-penned tunes, including his last single, "I'm Already Taken," and the **Randy Newman** classic, "Marie."

Following Wariner, **Razzy Bailey**, whose producer **Bob Montgomery** was in the audience, performed a tight set featuring his most recent chart entry, "Tonight She's Gonna Love Me," and a lively medley of golden oldie rockers.

**Jim Ed** and **Helen** closed the showcase with a 30 minute-plus set, which included the single that started it all for them, "I Don't Want To Have To Marry You," and their most recent hit, "You Don't Bring Me Flowers." **Tom Collins**, the euphonious duo's producer, was also among the many industry people attending the showcase.

## Don Gibson To Play Smithsonian Institute

NASHVILLE — Country music composer and performer **Don Gibson** has been chosen to perform at the Smithsonian Institution on Oct. 21, 1979. Gibson will be one of only four or five featured artists in their ongoing American Country Music Series honoring "The Great Country Music Songwriters."

Gibson entered the music business in the late '50s and is credited with fathering a new phase in country music — that of country soul. His first national success was on the RCA label with the classic "I Can't Stop Loving You" and "Oh, Lonesome Me," two songs he wrote in one day.

"Don's songwriting genius has been long recognized by the American public as well as by the great artists who have recorded his songs," said Smithsonian country music program coordinator **Harol A. Closter**. "His explorations into the problems of love and human emotion . . . have won him a well-deserved place in the American heart."

Notable among upcoming performances by Gibson are the **Wembley Festival** in London and **International Festivals of Country Music** in **Gothenberg, Sweden**; **Frankfurt, Germany**; and **Rotterdam, Holland**.

The suit filed by Wagoner asks for:

- 15% of Parton's net income from June 1974-June 1979 and 15% of her record royalties for as long as she receives them, or, as an alternative, \$2 million "for future loss of income from **Dolly Parton Dean's** (Parton's married name) net income and record royalties."

- \$1 million for loss of producer's royalties from the same period, June 1974-June 1979 during which time Wagoner "was deprived from the exclusive right to accept and approve all of **Dolly Parton Dean's** contracts concerning her musical career."

- Parton's cooperation in securing the release of several previously unreleased duets by Parton and Wagoner, which Wagoner alleges she has tried to restrain.
- It also calls for the liquidation of their jointly owned **Oweparc** publishing company and its subsidiary, **Fireside Sounds** recording studio.

- And finally the return of 130 songs, mostly written by Parton, which Wagoner claims she removed from **Oweparc** after she left his show.

Neither Parton's west coast manager **Sandy Gallin**, nor Wagoner's manager **Brook Newell** cared to comment on the issue.

Parton and Wagoner had been singing together seven years when Parton made the break from Wagoner and his show in 1974. At the time, it appeared to be a mutually agreeable break-up.

# DONNA DUBOY

SINGS

# ECHOES

B/W

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Watch local TV listings for showing of "Future Star?"

# COUNTRY RADIO

## THE COUNTRY MIKE

**THE "WHK PORKER CHASE"** — WHK/Cleveland and the American Canadian Sport and Outdoor Show are sponsoring the "WHK Porker Chase" that takes place at the Sport Show 18 times, from March 30 through April 8. Three persons participate in each "chase"; their hands are greased and pigs are released in a fenced area on the main stage of the show. The first participant to catch the pig and lift it in the air above waist level wins the cash prize. The person with the best or shortest record catch overall during the show wins a Canadian vacation for four.

**Jay Q. Berkson**, president of the Boston-based Affiliated Broadcasting, Inc., announces the appointment of **Jonathan E. Fricke** to the position of operations manager for WSAI Radio in Cincinnati. Fricke most recently served as the station's program director. Fricke's duties will include the supervision and direction of all station departments with the exception of sales. A new PD has not yet been named.



Ray Potter

**PROGRAM/MUSIC DIRECTOR PROFILE** — **Ray Potter**, PD/MD for KHEY/El Paso, has been in this position since 1975. Ray began his radio career while still in high school at KRRR/Ruidoso, N.M. After graduating from high school he attended New Mexico State University and studied radio, television, and public relations. During this time Ray worked at KGRT/Las Cruces, N.M. as PD/MD and morning man for the station. Upon receiving his B.A. degree in 1970 he went to work for Walton Broadcasting as PD/MD with their

chain of stations. In 1973 Ray helped program KFJZ/Ft. Worth before going to XROK/Mexico in 1974. He left XROK for his present position with KHEY/El Paso.

After five years with KTTS/Springfield, MD **Bill Clay** has left to become business representative for South Western Bell Telephone in Kansas City. Bill has been MD for the station the past two years and hopes to continue on a part-time basis in radio in the Kansas City market. PD **Don Paul** will begin handling the music until he can find a replacement at KTTS.

**KSON PRESENTS "KEEP THE KAYSON ON TOP" CONTEST** — Beginning April 2, KSON/San Diego will present the "Keep the Kayson on Top" contest. Each hour a Kayson personality will take a caller from the contest line and put them on the air. The caller then has 10 seconds in which to say "Keep Kayson On Top With A Kayson Country Cap" five times correctly. If they can do that, they will win a limited edition KSON country cap. According to PD **Rod Hunter**, the Kayson country cap is just one more piece of clothing or attire KSON has given away. Other items include: three different KSON belt buckles, a KSON T-shirt, a KSON halter-top, and now the KSON country cap.

PD/MD **Mark Anderson** announces the following jock line-up for WTMT/Louisville. **Bob Kline** begins the day from 6 until 10. PD/MD **Mark "The Spark" Anderson** follows with his show in the 10 to 2 time slot. **Paul Edwards** has afternoon drive at 2 to 6 and **Cousin Mo** signs on at 6 until sign-off.

**FLYNN APPOINTED LOCAL SALES MANAGER** — KXTC/KJJJ Radio sales executive **Mike Flynn** has been appointed local sales manager for that station according to KXTC/KJJJ commercial manager **Al Quarnstrom**. Flynn is a graduate of Arizona State University with a degree in broadcasting and has been with KXTC/Phoenix since 1978. Prior to his association with KXTC, he had an extensive background in the area of advertising and radio sales.

KXLR/Little Rock MD **John Gray** announces the new jock line-up for the station. PD **Rick Warren** and **Jennifer James** handle morning drive from 5:30 until 9 when **Jennifer** takes over from 9 until 11. **Larry Dean** does middays followed by MD **John Gray** with afternoon drive. **Dallas Nite** takes over at 7 and goes to midnight. **Eddie Allen** has the all-night show.

WHWB/Rutland, VT and KLPL/Lake Providence, LA need to be added to your current country mailing lists. The address is WHWB Radio, P.O. Box 518, Rutland VT 05701 and KLPL Radio, P.O. Box 231, Lake Providence, LA 71254.

WKDA/NASHVILLE PD/MD **Mike Beck** announces the new jock line-up for the station. **Jim Demarco** does morning drive followed by PD/MD **Mike Beck** with the midday show. **Bill Hudson** handles afternoon drive until **Uncle Al Rishen** takes over at 4 and goes to 6. **Long John** takes care of the 6 until midnight show.

**REMINDER** — Remember all press releases and photos should be sent to the attention of Country Mike, 21 Music Circle East, Nashville, TN 37203. country mike

## Jim Ed Brown And Helen Cornelius Register Highest Single Debut Ever

NASHVILLE — The highest debut in the history of the **Cash Box** Country Singles chart occurred this week when the new Jim Ed Brown and Helen Cornelius single, "Lying In Love With You," came on at an unprecedented #20 bullet. The previous highest debut was the Johnny Cash and Waylon Jennings single, "There Ain't No Good Chain Gang," which debuted at #22 bullet in the May 27, 1978 issue of **Cash Box**.

This exceptional debut was due to the fact that more than 70 percent of the **Cash Box** country reporting stations added the record out of the box. In addition, the new single was reported as a breakout at several of the sales accounts contacted by **Cash Box** this week.

Stations that reported the Jim Ed Brown and Helen Cornelius single as a new add this week are: WVOJ, KFDI, WTSO, KRMD, WNRS, WMNI, KRAM, WSLR, WHN, KRAK, FM97, KYNN, WBAM, KZIP, WJQS, WUBE, WKDA, WIRK, KCUB, KFTN, WRRD, WWVA, KJJJ, KNEW, WHOO, WQQT, KMPS, WSAI, KTTS, WWOL, WTMT, KCKN, WHK, WPNX, WYDE, WPLO, KLZ, KXLR, KOYN, KSSS, KXOL,

KEBC, WDOD, WMPs, KCKC, KIKX, KSOP, WGTO, KWMT, WIRE, KHEY, WIL, WEEP, WSDS, WAXX, WFAI, KLLL, KWJJ, KWKH, KBET, WXCL, KBBQ, WMC, WEMP.

## McClain Hosts KCKN Skate Party

KANSAS CITY, MO. — Epic's Charly McClain recently hosted an "Old Fashioned Roller Skating Party" sponsored by radio station KCKN here. The party was offered as a prize to the winner of the "Take Me Back" drawing and 50 of their closest friends.

To enter the drawing, listeners called in on a designated caller basis to win albums by Marty Robbins, Moe Bandy, Mickey Gilley or Charly McClain in the two weeks preceding the Sunday afternoon roll-a-thon.

By winning the record, they automatically became eligible for the roller party drawing. For three hours on a Sunday afternoon, KCKN air personalities, CBS personnel, the winner and friends had free-run of the roller rink and all its facilities.

## MOST ADDED COUNTRY SINGLES

- LYING IN LOVE WITH YOU** — JIM ED BROWN & HELEN CORNELIUS — RCA  
WVOJ, KFDI, WTSO, KRMD, WNRS, WMNI, KRAM, WSLR, WHN, KRAK, FM97, KYNN, WBAM, KZIP, WJQS, WUBE, WKDA, WIRK, KCUB, KFTN, WRRD, WWVA, KJJJ, KNEW, WHOO, WQQT, KMPS, WSAI, KTTS, WWOL, WTMT, KCKN, WHK, WPNX, WYDE, WPLO, KLZ, KXLR, KOYN, KSSS, KXOL, KEBC, WDOD, WMPs, KCKC, KIKX, KSOP, WGTO, KWMT, WIRE, KHEY, WIL, WEEP, WEMP, WSDS, WAXX, WFAI, KLLL, KWJJ, KWKH, KBET, WXCL, KBBQ, WMC.
- HOW TO BE A COUNTRY STAR** — THE STATLER BROTHERS — MERCURY  
WVOJ, KVOO, WTSO, WNRS, WMNI, KRAM, WBAM, KZIP, WMC, WUBE, WIRK, KCUB, WWVA, WQQT, WBAP, KTTS, WWOL, WTMT, KCKN, WHK, WPNX, WCMS, KXOL, KEBC, WDOD, KCKC, KIKX, KWMT, KHEY, WEMP, WAXX, KBBQ, KWKH, KBET, WXCL, KNOE, WKMF.
- HOLD WHAT YOU'VE GOT** — SONNY JAMES — MONUMENT  
KVOO, WSLC, KFDI, WBAM, WKMF, WIRK, KCUB, WQQT, WBAP, KTTS, WTMT, WPLO, KOYN, WDOD, KERE, KSOP, WGTO, KWMT, KLIL, KWKH, KNOE, WJRB.
- IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME** — BELLAMY BROTHERS — WARNER-CURB  
WSLC, KFDI, WTSO, KRAK, KZIP, WMC, KJJJ, KNEW, KOUL, KCKN, WPNX, WYDE, KXLR, WLAS, KSSS, WSHO, KERE, KENR, WSDS, WAXX, KBBQ.
- TO LOVE SOMEBODY** — HANK WILLIAMS, JR. — ELEKTRA  
KVOO, WSLC, KRMD, FM97, WBAM, KZIP, WKMF, WIRK, KTTS, WTMT, WJRB, WPLO, WCMS, WLAS, KSSS, KXOL, KERE, KSOP, WFAI, KNOE.

## MOST ACTIVE COUNTRY SINGLES

- BACKSIDE OF THIRTY** — JOHN CONLEE — MCA  
KFDI 26-19, KRMD 24-16, WNRS 24-19, WMNI 36-29, WSUN Ex-20, KGA 25-20, KLAC 47-39, FM 97 Ex-28, KZIP 33-28, WMC Ex-24, WJJD Ex-28, WMAQ 24-17, WKMF 24-19, WUBE Ex-38, WIRK Ex-31, WMZQ 33-21, KOKE 25-17, WWVA 30-25, WHOO 38-26, WQQT 26-21, WBAP 22-12, KMPS 27-18, WSAI 20-13, KVOO Ex-24, WWSW 35-23, KCKN 33-26, WPNX 34-27, WJRB 27-21, WDEE Ex-38, WYDE 24-17, KLZ Ex-34, KOYN Ex-40, WLAS Ex-36, KSSS Ex-26, KEBC 27-20, WDOD 27-18, WMPs Ex-25-11, KERE Ex-42, KIKX Ex-38, KSOP Ex-39, WGTO 19-14, KWMT 29-21, WXCL Ex-30, KKYX 31-26, WSDS 30-20, KLLL 39-29, KWJJ Ex-36, KBBQ 36-22, KWKH 23-15.
- SLOW DANCING** — JOHNNY DUNCAN — COLUMBIA  
KFDI 39-32, WMNI Ex-40, WSUN 29-21, KGA 27-21, KTTS 8-3, KLAC 52-42, WBAM 23-17, KZIP 15-10, WMC 23-18, WJJD Ex-30, KFTN 26-18, WMZQ Ex-36, WRRD 35-30, KOKE 27-19, WWVA 27-17, WHOO 33-24, KMPS 23-13, KOUL 29-22, WSAI 29-23, KVOO 22-16, KCKN 19-13, WHK 28-20, WPNX 37-30, WDEE Ex-34, WYDE 30-24, KLZ 29-24, WCMS Ex-42, KXLR 44-32, WLAS Ex-30, KSSS 28-20, WDOD 31-20, WMPs Ex-23, KENR 16-11, KIKX 31-18, KWMT 28-22, KNOE 25-17, WXCL 33-25, WIL 40-31, KKYX 29-22, WEEP, Ex-33, WSDS 21-13, WAXX 39-29, KWJJ 37-25, KBBQ 29-18.
- DON'T TAKE IT AWAY** — CONWAY TWITTY — MCA  
KVOO 82-65, WSLC Ex-35, WTSO Ex-44, WNRS 37-29, WSUN Ex-24, KGA Ex-32, WDAF Ex-28, KRAK Ex-48, FM97 Ex-29, WBAM 36-29, KZIP Ex-48, WMAQ 39-30, WUBE 36-31, WIRK Ex-33, KFTN Ex-37, WMZQ Ex-39, WWVA 36-27, WHOO Ex-35, WQQT 36-27, WBAP Ex-48, KMPS Ex-28, KOUL Ex-47, WSAI 40-21, KVOO Ex-40, WHK 32-23, WPNX 38-31, WJRB Ex-34, WDEE Ex-36, WPLO 30-23, KIKK 54-35, KXOL 51-44, KEBC 37-28, WDOD Ex-19, KCKC 29-16, KSOP 62-52, WGTO 42-33, KWMT Ex-45, WIL Ex-35, WEEP 30-25, WEMP Ex-28, WSDS Ex-43, WAXX Ex-30, KWKH Ex-33.
- I'LL LOVE AWAY YOUR TROUBLES FOR A WHILE** — JANIE FRICKE — COLUMBIA  
WTSO 42-36, KRMD 34-27, WMRS 40-32, WMNI 38-33, WSUN Ex-25, KRAM 31-22, KGA Ex-38, KLAC 49-43, WMC Ex-26, WKMF Ex-30, WUBE 40-35, WKDA 45-39, WIRK Ex-32, KCUB Ex-38, WWVA 32-26, KJJJ 38-32, WHOO 40-27, WQQT 34-28, KMPS 28-19, WSAI 35-29, WWOL 32-27, WHK 35-29, WJRB 28-23, WPLO Ex-27, KIKK 45-37, WLAS Ex-39, KSSS Ex-30, WMPs Ex-25, KERE Ex-50, KIKX Ex-36, WGTO 32-24, KWMT 38-29, WIRE Ex-35, KNOE 47-40, KBET 38-33, WXCL Ex-31, WIL Ex-36, WSDS 41-31, WAXX 36-27, KWJJ Ex-39, KBBQ 34-28, KWKH 39-31.



**RCA SIGNS MARY K. MILLER** — Through an agreement with Inergi Productions, Mary K. Miller has signed a recording contract with RCA Records. Miller's current single, "Next Best Feeling," is being pressed on RCA. Pictured at the signing are (l-r): **standing** Jerry O. Bradley, RCA division vice president, Nashville; **Dave Wheeler**, RCA director of national country sales, Nashville; and **Vince Kickerillo**, president of Inergi Productions. **Sitting** are Miller and **Joe Galante**, RCA division vice president, marketing, Nashville.



# Survey Of Coming Releases Finds Superstar Albums Due

(continued from page 7)

live Weather Report LP.

April releases from Epic/Portrait/Associated Labels include a Mighty Clouds Of Joy album, the first product from City Lights, a production company headed by Barry Bergman of the Record Bar and former ABC Records executive Barry Grieff. Other April releases include Paul Williams and Joan Baez on Portrait, Charlie Daniels and Engelbert Humperdinck on Epic and an album from Brick on Bang.

A new Ted Nugent album and Michael Jackson's label debut, produced by Quincy Jones, highlight Epic's May schedule, along with Heatwave and perhaps Cheap Trick, depending on the success of the group's current live album. E/P/A also lists the next ELO album on Jet as tentative for May. Nemporer has Andy Pratt's first for CBS and a new Stanley Clarke album set for May.

Meatloaf on Cleveland International and Kansas on Kirshner are expected in June, along with Freddy Fender on Starflight, Tammy Wynette on Epic and Paul Davis on the Bang label.

## WEA Schedules

Warner Bros., currently the hottest record company with four albums in the Top 10 including three of the top four, has a long list of important acts set to release new product in the second quarter. Along with Van Halen II and Marshall Tucker's first Warner Bros. album, late March or April releases include Little Feat's Lowell George's first solo effort and new albums from Emmylou Harris, Manfred Mann's Earth Band, Madleen Kane, the Roches, Bill Evans, and Undisputed Truth. Warners will also be distributing two April releases from Island Records, American Standard Band and Inner Circle. Pat Metheny's next ECM album is also set for April.

The May releases from Warners are led by Neil Young and Thin Lizzy. Also on the agenda are the "Essential Jimi Hendrix Vol. II," Exile, Gilda Radner, Bootsy's Rubber Band, (former Doobie Brother) Tommy Johnston, Larry Graham with Graham Central Station, Candi Staton, Deodato, Devo, Mavis Staples, the Climax Blues Band, Liar on Bearsville and the Ramones' soundtrack to "Rock And Roll High School" on Sire.

Also due from Island in June is a new studio LP from Robert Palmer.

Elektra/Asylum has 18 albums slated for April release, the largest monthly total in the company's history. Included are two soundtrack albums, "The Champ" and "Hurricane," and new LPs from Eddie Rabbitt, Dee Dee Bridgewater, Hank Williams Jr., Stella Parton and Sparks, produced by Giorgio Moroder. In addition, a number of late March releases will be important for E/A in the second quarter, including Jay Ferguson, Grover Washington and Jerry Lee Lewis.

Beyond April, E/A's release schedule is tentative. Carly Simon is set for May, as is the first album by Carole King's daughter Louise Goffin. The Eagles' long-awaited followup to "Hotel California" is expected in May or June, and other possible spring releases may come from the Cars, John Fogerty, Roy Orbison and Queen, which is working on a live album from the group's recent European tour.

A spokesman for Atlantic termed all of the label's second quarter releases tentative. Among the April possibilities are a live album from Jean-Luc Ponty, a J. Geils greatest hits package, and new albums from the Trammps, Carillo, Hot, the Spinners, Passport and the Henry Paul Band. Double live albums from Cerrone and Yes are planned for May, along with a live Emerson, Lake & Palmer.

## Polygram Plans

RSO hopes to move John Stewart to a new plateau in his career with his April release. Other April LPs are due from

Highway (formerly Sherbet) and Alvin Lee, whose album will be half live and half studio. In May, RSO is expecting product from Curtis Mayfield on Curtom/RSO. Jim Capaldi and Gavin Christopher. Marcy Levy's debut LP is set for June.

Along with the comedy albums mentioned above, Casablanca will be coming out with new albums for its three best-selling acts, Donna Summer, Kiss and the Village People, in the second quarter. The Village People's late March release and the new Kiss LP due in April or May will list at \$8.98, as will Patric Juvet's April release and the comedy albums from Robin Williams and Lenny and the Squigtones. Summer's April release will be a two-album set.

Other key releases from Casablanca in April are the two-LP Woody Allen repackage and Patti Brooks. Set for May are Tony Orlando, Love & Kisses, Paul Jabara, the Sylvers, Sunshine (Donna Summer's sisters, produced by Summer) and a disco album called "Gershwin '79" on Parachute.

Polydor, which currently enjoys two Top 10 albums by Peaches & Herb and Gloria Gaynor, has new product coming in April from Roy Ayers, Chick Corea, former King Crimson leader Robert Fripp, Bill Bruford and a new midwestern rock group, Missouri. In May, Polydor is hoping for a new Atlanta Rhythm Section LP, as well as a two-LP repackage of early Genesis material on Charisma and a number of jazz repackages on Verve.

Con Funk Shun leads the April release schedule for Phonogram Inc./Mercury, which also includes Esther Phillips and The Faith Band on Village. Later in the second quarter, new albums are expected from Johnny "Guitar" Watson on DJM, the Bar Kays, Bohannon and the first Phonogram/Mercury effort from Southside Johnny. The first album under the company's pact with Riva Records, owned by Rod Stewart and Billy Gaff, will come from Johnny Cougar sometime in the spring.

All of the Polygram-distributed companies are tied in to the current "Super-

disco" sales and marketing program, which runs through April 30. The program includes cash discount incentives and special advertising funds.

## RCA

Second quarter releases from RCA and its distributed labels are led by David Bowie, Peter Frampton, Chuck Mangione and Burt Bacharach, as well as possible releases from Waylon Jennings and Dolly Parton. Other key RCA albums this spring will include Pure Prairie League, Paul Anka, Mose Jones, Richard T. Bear and Vicki Sue Robinson.

Besides Frampton, Mangione and Bacharach, the top releases for A&M will be Niis Lofgren, Revelation, Tom T. Hall and Airwaves.

A new Touch Of Class album is due on Roadshow. Blue is coming out on Rocket and on Montreal there will be a Claudja Barry album. A new LP from Shalamar on Solar is also expected.

The 20th-Century schedule includes Crystal Mansion and Walter Jackson.

An RCA spokesman notes that the albums by Bowie, Frampton, Mangione and the company's other major artists will list at \$8.98.

## Capitol, EMI America/Liberty-United

Along with the Little River Band, other highlights among Capitol's second quarter releases include new albums from A Taste Of Honey, Moon Martin, Tom Robinson, Cheryl Ladd, Sweet, Louisiana's LaRue, Pousette-Dart Band, Nancy Wilson, Sun, Caldera, the soundtrack to "The Deer Hun-

ter" and Minnie Riperton's label debut. All except the soundtrack will list at \$7.98.

EMI America has Michael Johnson, Kate Bush and Robert John albums set for the second quarter. From the United Artists roster, Liberty/United's Gerry Rafferty album will list at \$8.98. Other Liberty/United product coming this spring includes Chris Rea, Harry Nilsson, Samantha Sang, Crystal Gayle, Ronnie Hawkins and Billy Joe Spears.

## Motown

Motown's independent distribution network is anxiously awaiting a number of "superstar" releases in the second quarter. Along with the two-record soundtrack for "The Secret Life Of Plants" by Stevie Wonder, the new Commodores LP is due in April. Motown is planning a special incentive program to support Platinum Hook's second album, also set for April, as are albums from Apollo, High Inergy, teenager Teena Marie (produced by Rick James) and a "Pops, We Love You" album featuring a variety of Motown acts.

program for all its releases, along with the Robinson in May will bear \$8.98 list prices, as will the Commodores. Other May LPs will come from Billy Preston and Patrick Gammone. A Jermaine Jackson album is set for June.

Motown is planning a special spring program for all its release, along with the Platinum Hook program. In addition, a tie-in with local discotheques is being arranged for the High Inergy release.

# POINTS WEST

(continued from page 20)

close March 30. Approved nominations will be announced in April. The American Guild of Authors and Composers (AGAC) is saluting **Harold Adamson**, whose credits include "Around The World In 80 Days" and "It's A Most Unusual Day," at its March 28 membership meeting at the Westwood Holiday Inn. **John Green** will be master of ceremonies, and others on hand include **Sammy Fain, Arthur Hamilton, Jerry Livingston** and **Harry Warren**. More than 5,000 runners are expected to participate in the first **Herb Alpert** 10 Kilometer Run April 29. Proceeds from the race go to two major charities. A new group on Sire, **Gruppo Sportivo**, takes **Bob Marley** one step further with a cut off its debut album, "I Shot My Manager." **Blue Oyster Cult** tested material for its upcoming album under the name of **Soft White Underbelly** last week at the Starwood.

joey berlin

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- TALK TO THE ANIMALS
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W SHIPPING OUT

# DISCO

## DISCO BREAKS

### TOP 30 DISCO

	Weeks On 3/24 Chart		Weeks On 3/24 Chart
<b>1 HE'S THE GREATEST DANCER/WE ARE FAMILY</b> SISTER SLEDGE (Cotillion/Atlantic — LP12")	1	<b>16 CLIMB/RUSHIN' TO MEET YOU</b> MIDNIGHT RHYTHM (Atlantic — LP)	17
<b>2 DANCER/DANCE TO DANCE</b> GINO SOCCIO (RFC/WB — LP)	3	<b>17 HOLD YOUR HORSES (ALL CUTS)</b> FIRST CHOICE (Gold Mind/Salsoul/RCA)	19
<b>3 I GOT MY MIND MADE UP*</b> INSTANT FUNK (Salsoul — 12")	2	<b>18 I WILL SURVIVE*</b> GLORIA GAYNOR (Polydor — 12")	15
<b>4 (EVERYBODY) GET DANCIN'*</b> BOMBERS (West End — 12")	4	<b>19 FORBIDDEN LOVE*</b> MADLEEN KANE (Warner Bros. — 12")	26
<b>5 KNOCK ON WOOD*</b> AMII STEWART (Arlola — 12")	6	<b>20 MAKIN' IT*</b> DAVID NAUGHTON (RSO — 12")	25
<b>6 DA YA THINK I'M SEXY*</b> ROD STEWART (Warner Bros. — 12")	5	<b>21 DANCE WITH YOU*</b> CARRIE LUCAS (Solar/RCA — 12")	29
<b>7 FIRE NIGHT DANCE</b> PETER JAEQUES BAND (Prelude — LP)	9	<b>22 STICKY FINGERS (ALL CUTS)</b> STICKY FINGERS (Prelude — LP)	24
<b>8 THERE BUT FOR THE GRACE OF GOD GO I*</b> MACHINE (Hologram/RCA — 12")	8	<b>23 LET THE MUSIC PLAY (ALL CUTS)</b> ARPEGGIO (Polydor — LP)	14
<b>9 KEEP ON DANCIN'</b> GARY'S GANG (SAM/Columbia — 12")	7	<b>24 WORK THAT BODY*</b> TAANA GARDNER (West End — 12")	—
<b>10 DISCO NIGHTS*</b> G.O. (Arista — 12")	12	<b>25 PICK ME UP, I'LL DANCE*</b> MELBA MOORE (Epic — 12")	28
<b>11 AT MIDNIGHT</b> T-CONNECTION(TK/Dash — 12")	10	<b>26 NIGHTIME FANTASY*</b> VICKI SUE ROBINSON (RCA — 12")	—
<b>12 TAKE ME HOME</b> CHER (Casablanca — LP)	16	<b>27 STAIRWAY TO LOVE/WHOLE LOTTA LOVE</b> THE WONDER BAND (Atlantic — LP/12")	27
<b>13 HAVEN'T STOPPED DANCIN' YET</b> GONZALEZ (Capitol — 12" Remix)	11	<b>28 BY THE WAY YOU DANCE</b> BUNNY SIGLER (Gold Mind/Salsoul/RCA — 12")	30
<b>14 ULTIMATE (ALL CUTS)</b> ULTIMATE (Casablanca — LP)	13	<b>29 I (WHO HAVE NOTHING)*</b> SYLVESTER (Fantasy — 12")	—
<b>15 BANG A GONG</b> WITCH QUEEN (Roadshow/RCA — 12")	21	<b>30 MY BABY'S BABY*</b> LIQUID GOLD (Parachute/Casablanca — 12")	—

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

### PROGRAMMERS PICKS

	MUST SPIN	CAN'T MISS
<b>Scott Talarico</b> Ft. Lauderdale	<b>My Baby's Baby</b> Liquid Gold — Parachute	<b>Work That Body</b> Taana Gardner — West End
<b>Tony Smith</b> New York	<b>Heart Of Glass</b> Blondie — Chrysalis	<b>What A Fool Believes</b> Doobie Brothers — Warner Bros.
<b>Kevin Mills</b> Washington, D.C.	<b>Rocket To The Top</b> Mantus — SMI	<b>Ain't No Stoppin' Us Now</b> McFadden & Whitehead — CBS
<b>Michael Neuman</b> Omaha	<b>My Baby's Baby</b> Liquid Gold — Parachute	<b>Street Sense</b> Salsoul Orchestra — Salsoul/RCA
<b>Paul Curtis</b> Seattle	<b>Dancer/Dance to Dance</b> Gino Soccio — RFC/W.B.	<b>Makin' It</b> David Naughton — RSO
<b>Lou Lacost</b> Los Angeles	<b>Forbidden Love</b> Madleen Kane — Warner Bros.	<b>Here Comes The Night</b> Beach Boys — Caribou/CBS
<b>Al Paez</b> New Orleans	<b>My Baby's Baby</b> Liquid Gold — Parachute	<b>Dance With You</b> Carrie Lucas — Solar/RCA
<b>Alex Pavlov</b> St. Paul	<b>Dance With You</b> Carrie Lucas — Solar/RCA	<b>Body Heat</b> Alicia Bridges — Polydor
<b>Danae Jacovidis</b> Boston	<b>In Too Deep</b> James Bradley — T.K.	<b>Street Sense</b> Salsoul Orchestra — Salsoul/RCA
<b>Mark Rosenbaum</b> Washington, D.C.	<b>(Everybody) Get Dancin'</b> Bombers — West End	<b>By The Way You Dance</b> Bunny Sigler — Salsoul/RCA
<b>Jim Knapp</b> Tampa	<b>My Baby's Baby</b> Liquid Gold — Parachute	<b>In The Navy</b> Village People — Casablanca
<b>Steve Smith</b> Los Angeles	<b>Fire Night Dance</b> Peter Jaeques Band—Prelude	<b>Dance With You</b> Carrie Lucas — Solar/RCA
<b>Steve Nadar</b> Detroit	<b>Work That Body</b> Taana Gardner — West End	<b>Panic</b> French Kiss — Harem/Polydor
<b>Dave Leo</b> Milwaukee	<b>Forbidden Love</b> Madleen Kane — Warner Bros.	<b>I'm Gonna Dance</b> Asha — T.K.
<b>Bob Smith</b> Charlotte	<b>All Through Me</b> Laura Taylor — T.K.	<b>Work That Body</b> Taana Gardner — West End

**FLORIDA POOL GEARING FOR RE-ALIGNMENT** — There will be a major re-alignment upcoming in the **Bo Crain** empire, with some interesting announcements to follow. Also, they will be moving their headquarters within the next couple of weeks.

**BADDA AWARDS HAS GREAT TURNOUT** — The Bay Area Disco Dee-Jay Association Awards Party was more than successful, with nothing but good feedback from the attendees. The association was presented with a double platinum record from MK Productions for "Chic" and Casablanca also presented it with a plaque. There were new product presentations, and disco trio **Laverde** performed. The response to the threesome was so good, that though they do not presently have a recording contract, they may soon be waxing steady.



Bo Crain

show by **Mark Stein** and **Fiorucci**.

**PROFILE OF A POOL PRESIDENT** — **Bo Crain**, president of the Florida Record Pool, earned his Masters Degree in Music from the University of Miami. Rather than continuing on for his PhD., Crain got the music itch, and started spinning records at clubs on weekends and playing bass around town. In January 1970, he was hired as music director and morning air personality at WEDR, a black formatted station in Miami. Crain started the Florida Record Pool in 1975, and is also the publisher of a bi-weekly disco publication out of the Miami area.

**SYLVESTER AT THE OPERA** — Sylvester's recent appearance at the San Francisco War Memorial Opera House was overwhelmingly successful, according to press reports. The recording of the show turned out to be so good, that Fantasy plans to release it later as a live album.

**CLUB ACTION** — The Fun House, which is opening in New York next week, will, in addition

(continued on page 64)

## REVIEWS

**LINDA CLIFFORD — Let Me Be Your Woman — RSO RS-2-3902 — List: 11.98**

This double-pocket LP by Linda Clifford is a striking package. Clifford is a talented singer capable of varied expression. "Hold Me Close," mixed by Jim Burgess, has the punch and rhythm strength to be a hit; the 9:26 cut "Don't Give It Up" opens with girl talk which intermittently breaks into song. With conga backing and horns, this predominantly talking number has a sense of style. "Sweet Melodies" with its sweeping strings and strong lead and backing vocals has an enticing feel. The second disc has a driving disco remake of "Bridge Over Troubled Water" mixed by Jimmy Simpson and an interesting track called "One Of Those Songs." A phasing synthesizer, emphatic singing and a lush arrangement of strings, horns, keyboards, ticking guitars make this track one of the hottest on the LP.

**GQ — Disco Nights — Arista AB 4225 — LP — List: 7.98**

GQ made a splash with the "Disco Nights" 12" which is #10 on the chart this week. This follow-up album deserves a close look. "Make My Dream A Reality" has synthesizer backing for coloration, strumming rhythm guitar, sparse drumming and soaring vocals. Produced by Jimmy Simpson and Beau Ray Fleming, the LP contains ballad ("It's Your Love") and a loyal remake of "Boogie Oogie Oogie." While "The Happy Feeling" and "Wonderful" have strong grooves, these are no toppers to "Disco Nights" on this LP.

**THE BECK FAMILY — Can't Shake The Feeling — LeJoint/London 3013 — 12" — Promo only**

Produced by T. Life and Bill Greene, this 12" taken off the "Dancin' On The Ceiling" LP, has several fine moments. Both the album and this cut are generally in the R&B groove. With conga, bass and rhythm guitar underpinnings, party sounds and a spectacular handclap-paced chorus of "Boogie's got me," this 4:50 track is worth a spin.

### RADIO DISCO HIGHLIGHTS

DANCER/DANCE TO DANCE — GINO SOCCIO  
**ADDS:** WKYS, KINT. **PRIME MOVERS:** KIIS-FM, WCAU, KUTE, 96X, WKTV, K97, WVEE, WXYV.  
 FORBIDDEN LOVE — MADLEEN KANE  
**ADDS:** WMAK, WKTV, 96X. **PRIME MOVERS:** KIIS-FM, WCAU, WKYS.  
 HE'S THE GREATEST DANCER/WE ARE FAMILY — SISTER SLEDGE  
**PRIME MOVERS:** KINT, KUTE, WKYS, 96X, WKTV.  
 HEART OF GLASS — BLONDIE  
**ADDS:** KUTE. **PRIME MOVERS:** KINT, WKYS, K97, WVEE, WXYV, KRLY.  
 HOT NUMBER — FOXY  
**ADDS:** WDKB, WCAU. **PRIME MOVERS:** KINT, KUTE, 96X, WMAK, KRLY.  
 I DON'T WANT NOBODY ELSE — NARADA MICHAEL WALDEN  
**PRIME MOVERS:** WCAU, 96X, WVEE, K97, WXYV, KRLY.  
 I GOT MY MIND MADE UP — INSTANT FUNK  
**PRIME MOVERS:** WCKO, WKTV, K97, WVEE, WXYV.  
 I WANT YOUR LOVE — CHIC  
**PRIME MOVERS:** KIIS-FM, WKYS, 96X, KINT.  
 IN THE NAVY — VILLAGE PEOPLE  
**ADDS:** 96X. **PRIME MOVERS:** KIIS-FM, WCAU, WCKO, KRLY.  
 IT'S ALRIGHT WITH ME — PATTI LABELLE  
**ADDS:** WDKB, WKTV, 96X. **PRIME MOVERS:** WBOS.  
 REUNITED — PEACHES & HERB  
**ADDS:** KINT. **PRIME MOVERS:** WMAK, K97, WVEE, WXYV.  
 SHAKE YOUR BODY — JACKSONS  
**PRIME MOVERS:** KINT, WMAK, WVEE, K97, WXYV, KRLY.  
 WHAT A FOOL BELIEVES — DOOBIE BROS.  
**ADDS:** KRLY, WKYS, WGCI, WBOS. **PRIME MOVERS:** KUTE.

*Evelyn "Champagne" King*



*More "Champagne"  
for Everyone!*

**MUSIC BOX**

She dazzled you with her two gold singles "Shame" and "I Don't Know If It's Right" from her near platinum debut album "Smooth Talk." Still riding high, Evelyn "Champagne" King uncorks her new album "Music Box." Break it out, and watch it disappear.



AFU-3033

Produced by: T. Life for Life's Galaxy Productions  
Assistant Producers: Bill Greene and Sam Peake  
Executive Producer: Warren R. Schatz  
Management: Bob Schwaid  
Sight and Sound Management Ltd.



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KXYZ Houston  
KXTE Los Angeles  
KHS Los Angeles  
WCAU Philadelphia  
WCAV Boston  
WCAV Boston  
KXTC Phoenix  
KIDJ San Francisco  
WDLT Chicago  
WYLT Cleveland  
3WD Saheoctady, N.Y.  
KJLH Los Angeles

KSET El Paso  
WDLB Marshfield, Wisc.  
WISM Madison, Wisc.  
WKYS Washington, D.C.  
WVEE FM--Atlanta  
KATT Okla. City, Okla.  
KJLA Kansas City  
KKSS St. Louis  
WEZB New Orleans  
KLAZ Little Rock, Ark.  
WXV Baltimore  
WXV Medford, Mass.  
WBBF Rochester, N.Y.  
WJIM Lansing, Mich.  
WRCT Pittsburgh  
WDMS Greenville, Miss.

# Cornyn Raps Preoccupation With Profits In NARM Talk

(continued from page 7)

economics and the relationship between the record industry and its audience. "Because of a unique combination of circumstances, we may have more power here than any place on earth . . . ever," he says.

"Last year the record business sold 3½ billion dollars worth of stuff. If you add radio as part of our industry — and why not — the 1978 gross revenues of records and radio combined is almost 5.8 billion dollars. And if the size of that number is mind-boggling, note that these two businesses make more than two-thirds of the countries of the world.

"We have captured — and even dominated — the imagination and dedication of our audience, our customers, as no

other medium today, or for that matter, ever in the history of Western Civilization, with the possible exception of the Catholic clergy in the Middle Ages." Cornyn continues.

"Our customers are loyal to our product as they are not loyal to politics or any other art form."

Cornyn adds that the record industry has a responsibility to that loyal audience as a primary information source for today's youth, he believes it can serve as a link between the past and the future. Otherwise, according to Cornyn, "What happens is a civilization gets tired; it forgets the past, ignores the future, and strip mines the present for all it's worth.

"If we can be part of an affirmation of excellence for our generations, we will have

used our great power, a power perhaps greater than any of us imagines . . . Record companies must continue — a few of them must start — to distinguish between what should be recorded and what should sell.

"It is a record company's role to have avenues for more than pop hit product, and for each popularity level of product to have its own avenue through that company. Yet the trend is now to have one avenue for product, and for all product to fit that avenue. Or die."

### Need For Indies

Cornyn warns that the current trend away from independent distribution may prove extremely dangerous to the industry as a whole.

"To the degree that independent distribution in this country is weakened, our in-

dustry itself is weakened . . . The strength — and independence — of entrepreneurial labels and their independent distributors are important to us: as an area of recording experimentation, of sustenance for the unpopular music, and as the developer of management talent for our future."

But the mere survival of independent labels and distributors is not enough to insure the preservation of this heritage, not to mention today's less commercially-successful artists. Cornyn says it is up to the large record companies, "the six jolly and very green giants," and record retailers to supply stock and promote this musical history.

To accomplish this end, Cornyn suggests a number of ways the record industry can revolutionize the quality and diversity of what it offers its audience and also preserve the work of artists such as Benny Goodman, now doing American Express commercials, and a long list of musical giants forgotten by contemporary audiences.

"Nobody expects radio stations to mix sonatas and jazz classics with the Top Five," admits Cornyn. "But stations will play a 60-second commercial if you pay them some money. These minutes are also used for public service announcements. I suggest we as an industry start promoting radio with a new kind of public service.

"A spot, for instance, paying tribute to Les Ford — for all those kids out there who have no idea who invented the electric guitar. What about Olivia Newton-John coming on the radio and saying 'There's a man you should know about. Nat 'King' Cole . . ."

"As an industry, we could expose our heritage in spots such as these. Promotion men could get them played, and these good minutes might indeed be part of our own United Crusade."

### Music Archives

Cornyn decries the fact that there is no national archive of recordings, like other art forms have. He wants the industry to act quickly to remedy this situation, before it is too late.

"I'm suggesting we as an industry do something about our own heritage. And now, before we, like the film industry, find pieces to our puzzle missing, like celluloid crumbling to nitrate dust."

The Warner Bros. executive also wonders why a recent Carnegie Commission report recommended a \$1.16 billion annual subsidy for TV and radio, and nothing for the recording arts. He would like to see a government-funded Public Recording System.

In a similar vein, Cornyn thinks it strange that there are no comprehensive collegiate programs of study in the medium of recorded sound. Toward this end, he announced that Warner Communications will soon unveil its plan to subsidize the first full college majors in the recording arts.

At the close of his address, Cornyn issues a call for industry members so inspired to join a "Crusade Against Crap" and to recognize the power the recording industry now has and the responsibility that goes with it.

"We in this room have the power, like a Council of Medicis, to endow our lives and our children's lives with splendor and variety."

## Marshall Tucker Album Due From Warner Bros.

LOS ANGELES — The new album from the Marshall Tucker Band, "Running Like The Wind," is set for release in April on Warner Bros. Records. The album was due for release on Capricorn Records, but as a result of a special agreement between the two companies the record will be released on Warner Bros.

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ALBERT KING

**REVIEWS**  
The Graces  
The Graces  
The Graces  
The Graces



# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1</b> DESTINY THE JACKSONS (Epic JE 35552)	3/24 19	<b>38</b> YOU FOOLED ME GREY & HANKS (RCA AFL 1-3069)	3/24 14
<b>2</b> HOT! PEACHES & HERB (MVP/Polydor PD 1-6172)	1 19	<b>39</b> IT'S ALRIGHT WITH ME PATTI LABELLE (Epic JE 35772)	45 3
<b>3</b> INSTANT FUNK (Salsoul/RCA SA 8513)	4 8	<b>40</b> THE MAN BARRY WHITE (20th Century T-571)	38 25
<b>4</b> BUSTIN' OUT OF L SEVEN RICK JAMES (Gordy/Motown G7-984R1)	2 9	<b>41</b> LET THE MUSIC PLAY... ARPEGGIO (Harem/Polydor PD-1-61801)	43 7
<b>5</b> WE ARE FAMILY SISTER SLEDGE (Cotillion/Atlantic SD 5209)	10 7	<b>42</b> PATRICE PATRICE RUSHEN (Elektra 6E-160)	37 11
<b>6</b> LIVIN' INSIDE YOUR LOVE GEORGE BENSON (Warner Bros. 2BSK 3277)	13 3	<b>43</b> CARMEL JOE SAMPLE (MCA AA-1126)	41 7
<b>7</b> BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-3076)	7 9	<b>44</b> "EVERY 1'S A WINNER" HOT CHOCOLATE (Infinity 9002)	40 11
<b>8</b> C'EST CHIC CHIC (Atlantic SD 19209)	5 19	<b>45</b> THE ADVENTURES OF CAPTAIN SKY CAPTAIN SKY (AVI 6042)	44 16
<b>9</b> LOVE TRACK GLORIA GAYNOR (Polydor PD 1-6184)	6 12	<b>46</b> GLADYS KNIGHT (Columbia JC 35704)	50 3
<b>10</b> HERE MY DEAR MARVIN GAYE (Tamia/Motown T-364)	8 13	<b>47</b> EXOTIC MYSTERIES LONNIE LISTON SMITH (Columbia JC 35654)	46 8
<b>11</b> SPIRITS HAVING FLOWN BEE GEES (RSO RS-1-3041)	9 7	<b>48</b> KEEP ON DANCIN' GARY'S GANG (Columbia JC 35793)	58 2
<b>12</b> CROSSWINDS PEABO BRYSON (Capitol ST 11875)	11 18	<b>49</b> DISCO NIGHTS GO (Arista AB 4225)	— 1
<b>13</b> ENERGY POINTER SISTERS (Planet P-1)	12 18	<b>50</b> BRITE LITES/BIG CITY FATBACK (Spring/Polydor SP1-6721)	47 6
<b>14</b> MOTOR BOOTY AFFAIR PARLIAMENT (Casablanca NBLP 7125)	14 17	<b>51</b> SWITCH (Gordy/Motown G6-980R1)	48 33
<b>15</b> MADAM BUTTERFLY TAVARES (Capitol SW-11874)	15 8	<b>52</b> TAKE ME HOME CHER (Casablanca NBLP 7133)	55 5
<b>16</b> NUMBERS RUFUS (MCA AA-1098)	16 8	<b>53</b> HAVEN'T STOPPED DANCING YET GONZALEZ (Capitol SW-11855)	52 10
<b>17</b> "WANTED" LIVE IN CONCERT RICHARD PRYOR (Warner Bros. 2BSK 3364)	17 16	<b>54</b> AWAKENING NARADA MICHAEL WALDEN (Atlantic SD 19222)	57 5
<b>18</b> SHOT OF LOVE LAKESIDE (Solar/RCA BXL 12937)	18 17	<b>55</b> IN THE MOOD TYRONE DAVIS (Columbia JC 35723)	— 1
<b>18</b> SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN (Arista AB 4202)	19 9	<b>56</b> GET DOWN GENE CHANDLER (Chi-Sound/20th T-578)	49 20
<b>20</b> KNOCK ON WOOD AMI STEWART (Ariola/Hansa SW 50054)	30 5	<b>57</b> FEEL NO FRET AVERAGE WHITE BAND (Atlantic SD 19207)	— 1
<b>21</b> BELL & JAMES (A&M AM SP-4728)	23 10	<b>58</b> LOVE TALK MANHATTANS (Columbia JC 35693)	— 1
<b>22</b> JOURNEY TO ADDIS THIRD WORLD (Island ILPS 9554)	20 18	<b>59</b> IS IT STILL GOOD TO YA ASHFORD & SIMPSON (Warner Bros. BSK 3219)	53 30
<b>23</b> LIVE AND MORE DONNA SUMMER (Casablanca NBLP 7119)	22 29	<b>60</b> BREAKWATER (Arista AB 4208)	62 6
<b>24</b> CRUISIN' VILLAGE PEOPLE (Casablanca NBLP 7118)	24 25	<b>61</b> ALTON McCLAIN & DESTINY (Polydor PD-1-6163)	64 3
<b>25</b> THE BEST OF EARTH, WIND & FIRE VOL. 1 (ARC/Columbia FC 34647)	21 18	<b>62</b> SUPER MANN HERBIE MANN (Atlantic SD 19221)	56 6
<b>26</b> FOLLOW THE RAINBOW GEORGE DUKE (Epic JE 35701)	32 4	<b>63</b> CLEAN EDWIN STARR (20th Century Fox T-559)	51 14
<b>27</b> THE PROMISE OF LOVE DELEGATION (Shadybrook SB-010)	29 6	<b>64</b> MIND MAGIC DAVID OLIVER (Mercury SRM 1-3747)	54 15
<b>28</b> CUT LOOSE HAMILTON BOHANNON (Mercury SRM-1-3762)	28 6	<b>65</b> MILKY WAY CHOCOLATE MILK (RCA AFL 1-3081)	68 2
<b>29</b> CHERYL LYNN (Columbia JC 35486)	25 22	<b>66</b> CHAKA CHAKA KHAN (Warner Bros. BSK 3245)	60 22
<b>30</b> LIGHT OF LIFE BAR-KAYS (Mercury SRM 1-3732)	27 16	<b>67</b> FLY AWAY VOYAGE (Marlin 2255)	59 11
<b>31</b> BOBBY CALDWELL (Clouds/TK 8804)	26 24	<b>68</b> OUTLINE GINO SOCCIO (RFC/Warner Bros. RFC 3309)	— 1
<b>32</b> JOURNEY TO THE LAND OF ENCHANTMENT ENCHANTMENT (Roadshow/RCA BXL 1-3269)	42 4	<b>69</b> STEP II SYLVESTER (Fantasy F-9556)	65 39
<b>33</b> BOUT LOVE BILL WITHERS (Columbia JC 35596)	35 5	<b>70</b> ROSE ROYCE STRIKES AGAIN (Warner Bros. WHK 3227)	66 32
<b>34</b> ANGIE ANGELA BOFILL (Arista GRP 5000)	34 8	<b>71</b> I'VE ALWAYS WANTED TO SING... NOT JUST WRITE SONGS BUNNY SIGLER (Gold Mind/Salsoul GA 9503)	72 2
<b>35</b> T-CONNECTION (Dash/TK 30009)	33 11	<b>72</b> DO YOU HAVE ANY? LE PAMPLEMOUSSE (AVI-6053)	63 7
<b>36</b> SMOOTH TALK EVELYN "CHAMPAGNE" KING (RCA APL 1-2466)	36 32	<b>73</b> MONEY TALKS BAR-KAYS (Stax/Fantasy STX 4106)	71 19
<b>37</b> FEETS DON'T FAIL ME NOW HERBIE HANCOCK (Columbia JC 35764)	39 4	<b>74</b> FLAME RONNIE LAWS (United Artists UA-LA-861-H)	61 24
		<b>75</b> MOTHER FACTOR MOTHER'S FINEST (Epic JE 35546)	69 28

## THE RHYTHM SECTION

**NAB CONVENTION** — March 25 is the first day of the National Association of Broadcasters Convention in Dallas. The opening assembly will feature a "Welcome to Dallas" presentation from Vincent T. Wasilewski, president of the NAB, and the opening address will be given by President Jimmy Carter.

The broadcast industry's top decision makers and political figures attend this convention. Some of the sessions that will be most interesting for the contemporary black-oriented programmer are: (1) Games Broadcasters Play, which explains how to conduct promotions that comply with FCC policy. (2) Radio Research: You can't tell the players without a scorecard, which features representatives from Arbitron, Burke, Media Stat and Audits and Surveys on this panel. (3) The FCC Panel: This panel features representatives from several departments within the commission, and will be moderated by Commissioner Tyrone Brown. (4) Community Involvement Can Increase Your Numbers. This panel will be moderated by Darryl Dillingham, community affairs director at the NAB. (5) Is There Room At The Top? This session will discuss minorities and women in terms of what gameplan they should lay in their progression from middle management to the "top" positions. This is a television workshop but is applicable to radio.



J.J. Jefferies

These are only a few of the very informative sessions that will be held during this convention. If for some reason you cannot attend, there is a service that tapes all sessions and offers them for sale. Many broadcast policies are set and major decisions are made during this convention, and it is imperative that the contemporary programmer either attend this convention or get feedback through someone else of the events.

**PROGRAMMERS PROFILE** — J.J. Jefferies, program director at KSOL in San Francisco has been in the broadcasting industry since 1965, starting, by working as a traveling disc-jockey renting out his service to whatever club or cabaret party would hire him in Cleveland, Ohio. Jefferies says, "In those days I was called 'Gay Poppa The Show Stoppa.'" At the same time, Jefferies was also attending college taking law classes, when he happened to listen to WJMO on the radio, and was very impressed by the way Wash Allen spoke. Jefferies explained, "I thought that if I could speak in the same manner, I would always be able to win all of my cases in any court, so I also started taking Communications courses." Jefferies credits Ken Hawkins with giving him his first radio job in 1971 at WJMO in Cleveland. Jefferies worked at WJMO until 1976 when he went to KSOL as its program director.

**MAY JAMES/MK COLABORATION** — May James, national promotion person at Roadshow Records, will be leaving her post to join Marc Kreiner and Tom Cossies' organization, starting April 1. James will actually have her own independent promotion firm which will be called "Crystal Promotion LTD." pending corporation research approval. James will promote all MK product, and will also accept outside independent contracts. Total structure regarding all functions with Crystal Promotions are still in the talk stage, with some discussion going into James possibly getting involved in the production arm of MK.

**ARTISTS ACTIVITY** — MCA recording artists, the Dells, are celebrating their 26th anniversary this month. Being one of the few groups who have survived that length of time with all of its original members, they are enjoying a great deal of attention from members of the press... Casablanca recording artists, Patti Brooks celebrated her St. Patrick's Day birthday twice, first by enjoying a luncheon at LeDome Restaurant in Los Angeles, given her by several Casablanca executives, then the following day there was the party for her at Moody's, a private disco club in Santa Monica, Calif. ... March 21 was proclaimed local entertainers day in Washington, D.C., where a special proclamation was made to Chuck Brown & the Soul Searchers who have done so well with their hit LP "Bustin' Loose." Congressman Walter E. Faunty hosted a reception for the group, and several Washington area celebrities and politicians attended the event... The Crusaders are producing the debut album for group "Grand Elusion."

**ARBITRON TASK FORCE TO AID PROGRAMMERS** — The Radio Advisory Council has formed a Task Force to give programmers better access to diary information. Programmers utilizing diary information must now either hand tabulate diary data in order to analyze certain aspects of their survey, or do without the information altogether. The Task Force will advise Arbitron in the development of new software designed to give programmers the advantage in breaking-down diary information. Areas of interest to programmers to be explored by the Task Force include: audience flow studies, recycling of radio audience information, and listening by station broken out by Zip Code. The Council urges Arbitron clients to contact it with specific ideas they would like the group to discuss prior to the first meeting, scheduled for April 16 in Chicago at the O'Hare Hilton.

cookie amerson

## PROGRAMMERS PICKS

Doug Harris	WOL/Wash., D.C.	Good, Good Feeling — War — MCA
James Jordan	WYBC/New Haven	Good, Good Feeling — War — MCA
Lee Michaels	KKSS/St. Louis	I Who Have Nothing — Sylvester — Fantasy
Jerry Love	WNJR/New Jersey	Good, Good Feeling — War — MCA
David Lombard	WVOL/Nashville	Say That You Will — George Duke — Epic
Joe Tamburro	WDAS/Philadelphia	Don't Give It Up — Linda Clifford — Curtom/RSO
Jay Johnson	WYLD/New Orleans	Don't Give It Up — Linda Clifford — Curtom/RSO
Jerry Boulding	KDIA/San Francisco	Say That You Will — George Duke — Epic
John Moen	OK100/Wash. D.C.	Say Won't Cha — Chocolate Milk — RCA
Bob Scott	WOL/Wash. D.C.	You Can't Change That — Raydio — Arista

# CASH BOX TOP 100

March 31, 1979

	Weeks On Chart	3/24
1 HE'S THE GREATEST DANCER★ SISTER SLEDGE (Cotillion/Atlantic 44245)	3	11
2 SHAKE YOUR BODY (DOWN TO THE GROUND) THE JACKSONS (Epic 8-50656)	2	11
3 I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)★ INSTANT FUNK (Salsoul/RCA S7 2078)	1	15
4 KNOCK ON WOOD★ AMII STEWART (Ariola 7736)	7	9
5 DA YA THINK I'M SEXY★ ROD STEWART (Warner Bros. WBS 8724)	5	10
6 DISCO NIGHTS (ROCK FREAK)★ G.O. (Arista AS 0388)	15	8
7 I WANT YOUR LOVE★ CHIC (Atlantic 3557)	11	7
8 LIVIN' IT UP (FRIDAY NIGHT)★ BELL & JAMES (A&M 2069)	4	22
9 OH HONEY★ DELEGATION (Shadybrook SB-1048)	9	15
10 BUSTIN' LOOSE PART 1★ CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-40967)	6	17
11 KEEP ON DANCIN' GARY'S GANG (Sam/Columbia 3 10884)	12	11
12 LOVE BALLAD GEORGE BENSON (Warner Bros. WBS 8759)	16	5
13 I WILL SURVIVE GLORIA GAYNOR (Polydor PD 14508)	8	12
14 HEAVEN KNOWS★ DONNA SUMMER (Casablanca NB 959)	10	11
15 HOT NUMBER FOXY (Dash/TK 5050)	22	8
16 IT MUST BE LOVE ALTON McCLAIN & DESTINY (Polydor PD 14532)	21	9
17 SHAKE YOUR GROOVE THING PEACHES & HERB (MVP/Polydor PD 14514)	14	23
18 DON'T WANT NOBODY (ELSE TO DANCE WITH YOU)★ NARADA MICHAEL WALDEN (Atlantic 3541)	23	9
19 FIRE POINTER SISTERS (Planet/Elektra P-45901)	13	11
20 DANCIN'★ GREY & HANKS (RCA PB-11460)	20	11
21 CONTACT EDWIN STARR (20th Century-Fox TC-2396)	19	14
22 NEVER HAD A LOVE LIKE THIS BEFORE★ TAVARES (Capitol 4658)	17	20
23 KEEP IT TOGETHER (DECLARATION OF LOVE) RUFUS (MCA AB-12444)	18	11
24 STAND BY NATALIE COLE (Capitol P-4690)	31	5
25 STAR LOVE★ CHERYL LYNN (Columbia 3-10907)	33	7
26 HIGH ON YOUR LOVE SUITE RICK JAMES (Gordy/Motown G 7164F)	34	6
27 IT'S ALL THE WAY LIVE★ LAKESIDE (Solar/RCA JH-11380)	24	20
28 TRAGEDY BEE GEES (RSO RS 918)	28	6
29 IN THE MOOD TYRONE DAVIS (Columbia 3-10904)	35	6
30 FEEL THAT YOU'RE FEELIN' MAZE FEATURING FRANKIE BEVERLY (Capitol P-4686)	37	6
31 I'M SO INTO YOU PEABO BRYSON (Capitol 4656)	25	20
32 DON'T IT MAKE IT BETTER BILL WITHERS (Columbia 3-10892)	32	10
33 AQUA BOOGIE★ PARLIAMENT (Casablanca NB 950)	26	18
34 I DON'T KNOW IF IT'S RIGHT★ EVELYN "CHAMPAGNE" KING (RCA PB 11386)	27	26

	Weeks On Chart	3/24
35 REUNITED PEACHES & HERB (MVP/Polydor PD 14547)	60	2
36 NOW THAT WE FOUND LOVE THIRD WORLD (Island/Warner Bros. IS 8663)	30	22
37 FREAK THE FREAK THE FUNK (ROCK) FATBACK (Spring/Polydor SP 191)	38	9
38 DANCE LADY DANCE CROWN HEIGHTS AFFAIR (De-Lite/Mercury DE-912)	44	5
39 SAY THAT YOU WILL GEORGE DUKE (Epic 8-50660)	41	9
40 TAKE ME HOME CHER (Casablanca NB 965)	52	5
41 LOVE AND DESIRE★ ARPEGGIO (Polydor PD 14535)	49	5
42 IT'S ALRIGHT WITH ME PATTI LABELLE (Epic 8-50659)	50	5
43 LIFE IS A DANCE CHAKA KHAN (Warner Bros. WBS 8740)	43	8
44 AT MIDNIGHT T-CONNECTION (Dash/TK 5048)	29	11
45 WOMAN IN LOVE THE THREE DEGREES (Ariola 7742)	53	6
46 I WANNA WRITE YOU A LOVE SONG DAVID OLIVER (Mercury 74043)	48	8
47 DON'T YOU WANNA MAKE LOVE? SHOTGUN (MCA AB-12452)	47	8
48 SHINE BAR-KAYS (Mercury 74048)	56	4
49 CAPTAIN BOOGIE★ WARDELL PIPER (Midsong MI 1001)	51	9
50 YOU CAN'T CHANGE THAT RAYDIO (Arista AS 0399)	59	4
51 HAVEN'T STOPPED DANCING YET GONZALEZ (Capitol 4647)	36	10
52 WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON (Unlimited Gold/Columbia ZS8-1400)	39	19
53 BOOGIE TOWN★ FLB (Fantasy F-849-A-M)	55	7
54 (EVERYBODY) GET DANCIN'★ BOMBERS (West End WES 1215)	58	5
55 SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN (Arista AS 0380)	40	15
56 THIS YEAR CURTIS MAYFIELD (Curton/RSO RS 919)	64	4
57 A FUNKY SPACE REINCARNATION MARVIN GAYE (Tamia/Motown T 54298F)	42	8
58 I WANNA BE CLOSER SWITCH (Gordy/Motown G 7163F)	46	10
59 BRIGHTER DAYS★ VERNON BURCH (Chocolate City/Casablanca CC017)	67	5
60 ANYWAY YOU WANT IT ENCHANTMENT (Roadshow/RCA YB-11481)	68	4
61 HAPPINESS★ POINTER SISTERS (Planet/Elektra P-45902-C)	76	3
62 AM I TOO LATE GLADYS KNIGHT (Columbia 3-10922)	65	3
63 HANG IT UP★ PATRICE RUSHEN (Elektra E-45549-A)	45	15
64 HERE COMES THE HURT AGAIN THE MANHATTANS (Columbia 3-10921)	72	3
65 SATURDAY NIGHT, SUNDAY MORNING THELMA HOUSTON (Motown T-54297)	78	6
66 CUT LOOSE HAMILTON BOHANNON (Mercury 74044)	74	3
67 DANCE WITH YOU★ CARRIE LUCAS (Solar/RCA YB-11482)	75	3
68 IN THE NAVY VILLAGE PEOPLE (Casablanca NB 973)	82	2

	Weeks On Chart	3/24
69 ARE YOU READY FOR LOVE SPINNERS (Atlantic 3546)	77	3
70 (YOU BRING OUT) THE BEST IN ME THE DELLS (MCA AB-12440)	62	8
71 POPS, WE LOVE YOU DIANA ROSS, MARVIN GAYE, SMOKEY ROBINSON & STEVIE WONDER (Motown M 1455)	54	10
72 BY THE WAY YOU DANCE (I KNEW IT WAS YOU)★ BUNNY SIGLER (Gold Mind/Salsoul G74018)	84	2
73 WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL (Clouds/TK 11)	61	24
74 GOOD, GOOD FEELIN' WAR (MCA 40995)	—	1
75 LE FREAK★ CHIC (Atlantic 3519)	69	24
76 I (WHO HAVE NOTHING)★ SYLVESTER (Fantasy F-855-A-S)	—	1
77 THE ROCK EAST COAST (RSO RS 922)	80	3
78 THIS TIME I'LL BE SWEETER ANGELA BOFILL (Arista GRP GS 2500)	88	2
79 THERE BUT FOR THE GRACE OF GOD GO I★ MACHINE (Hologram/RCA PB-11456)	92	3
80 CAN'T SHAKE THE FEELING THE BECK FAMILY (LeJoint/London 5N-34003)	89	2
81 ANY FOOL COULD SEE (YOU WERE MEANT FOR ME) BARRY WHITE (Unlimited Gold/Columbia ZS8 1401)	—	1
82 STRAIGHT TO THE BANK★ BILL SUMMERS AND SUMMERS HEAT (Prestige/Fantasy P-768-A-M)	91	2
83 CROSSWINDS PEABO BRYSON (Capitol 4694)	—	1
84 KEEP YOUR BODY WORKIN'★ KLEEEER (Atlantic 3559)	87	3
85 BRIDGE OVER TROUBLED WATER LINDA CLIFFORD (Curton/RSO RS 921)	—	1
86 WHAT A FOOL BELIEVES★ DOOBIE BROTHERS (Warner Bros. WBS 8725)	94	2
87 BABY YOU REALLY GOT ME GOING BROTHERS BY CHOICE (ALA 104 A)	90	5
88 DO YOU WANNA GO PARTY KC AND THE SUNSHINE BAND (TK 1033)	—	1
89 SATURDAY NIGHT T-CONNECTION (Dash/T.K. 5051)	—	1
90 SHAKE THE GAP BAND (Mercury 74053)	—	1
91 CONSISTENCY OSIRIS (Warner Bros. WBS 8758)	93	4
92 GET DOWN GENE CHANDLER (20th Century TC 2386)	63	24
93 I'M NOT DREAMING ZULEMA (AND FRIEND) (Le Joint/London 5N-34002)	86	8
94 READY OR NOT★ HERBIE HANCOCK (Columbia 3-10936)	—	1
95 LOVING YOU DONALD BYRD (Elektra E-46019-A)	96	2
96 HOLY GHOST★ THE BAR-KAYS (Stax/Fantasy STX-3216-A-S)	70	18
97 PICK ME UP, I'LL DANCE★ MELBA MOORE (Epic 8-50663)	—	1
98 WAIT HERE★ AL GREEN (Hi H78522)	66	12
99 SNEAKERS (FIFTY-FOUR)★ SEA LEVEL (Capricorn CPD1 0314)	99	2
100 SUPERMAN★ HERBIE MANN (Atlantic 3547)	83	7

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

A Funky Space (Jobete — ASCAP)	57	Feel That (Amazement — BMI)	30	It's Alright (Alexscar/Irving — BMI)	42	Saturday Night (Sherlyn/Decibel — BMI)	89
Am I Too (House of Gold/Windchime — BMI)	62	Fire (Springsteen — ASCAP)	19	I Wanna Be (Jobete — ASCAP)	58	Saturday Night (Colgems-EMI/Jobete — ASCAP)	65
Any Fool Could (Seven Songs/Ba-Dake)	81	Freak The Freak (Clita — BMI)	37	I Wanna Write (Daleo/Grandnigo — BMI/At Home — ASCAP)	46	Say That (Mycenae — ASCAP)	39
Anyway You Want (Desert Rain/Sky Tower — ASCAP)	60	Get Dancin' (Mandingo — BMI)	54	I Want (Chic/Cotillion — BMI)	7	Shake (Total Experience — BMI)	90
Aqua (Rubberband — BMI)	33	Get Down (Gaetana/Cachand/Cissi — BMI)	92	I (Who Have Nothing) (Yellow Dog/Walden/D.R.M. — ASCAP)	76	Shake Your Body (Peacock — BMI)	2
Are You Ready (Mighty Three — BMI)	69	Good Good Feelin' (Far Out/Milwaukee — ASCAP/BMI)	74	I Will Survive (Perren-Vibes — ASCAP)	13	Shake Your Groove (Perren-Vibes — ASCAP)	17
At Midnight (Sherlyn/Decibel/T-Conn — BMI)	44	Hang It (Baby Fingers — ASCAP)	63	Keep It Together (Warner/Marsaint-Tamberlane — BMI)	23	Shine (Bar-Kays/Warner-Tamberlane — BMI)	48
Baby You Really (E.J. Gurren — ASCAP)	87	Happiness (Warner-Tamberlane/Marsaint — BMI)	61	Keep On	11	Sneakers (Under The Cover/No Exit — BMI)	99
Boogie Town (Parker/WIMOT — BMI)	53	Haven't Stopped (Old "Eye"/Buckwheat — ASCAP)	51	Keep Your Body (Kleeer — BMI)	84	Somewhere (Mid-America/Whee — ASCAP)	55
Bridge Over (Paul Simon — BMI)	85	Heaven Knows (Rick's/Say Yes — BMI)	14	Knock On (East Memphis — BMI)	4	Stand By (Jay's/Chappell/Cole-arama — ASCAP/BMI)	24
Brighter Days (Unart/Sand B/Rick's — BMI)	59	Here Comes The (Stone Diamond/Sho Nuff — BMI)	64	Le Freak (Chic — BMI)	75	Star Love (Colgems-EMI/Spec-O-Lite — ASCAP/Screen Gems-EMI/Traco — BMI)	25
Bustin' Loose (Nouveau/Accent — BMI)	10	He's The Greatest (Chic — BMI)	1	Life Is A Dance (Ackee/Mocrip — ASCAP)	43	This Year (Mayfield — BMI)	56
By The Way You (Henry Suemay/Unichappell — BMI)	72	High On (Jobete — ASCAP)	26	Livin' It Up (Mighty Three — BMI)	8	Tragedy (Stigwood/Unichappell — BMI)	28
Can't Shake (Mills & Mills — BMI)	80	Holy Ghost (East Memphis — BMI)	196	Love And Desire (Aliza-Thorah/On Beat — BMI/ASCAP)	41	Wait Here (Al Green/Jec — BMI)	98
Captain Boogie (April Summer/Diagonal — BMI)	49	Hot Number (Sherlyn/Lindseyanne/Buckaroo — BMI)	15	Love Ballad (Unichappell — BMI)	12	What A Fool (Snug — BMI/Milk Money/ASCAP)	86
Consistency (Star Of David — BMI)	91	I Don't Know (Six Continents/Mills and Mills — BMI)	34	Loving You (D B/Blackbyrd — ASCAP)	95	What's Your	52
Contact (ATV/Zonal — BMI)	21	I Don't Want (Gratitude Sky/Cotillion — BMI)	18	Never Had A Love (Medad/Irving — BMI)	22	What You (Sherlyn Pub./Lindseyanne — BMI)	73
Crosswind (W.B./Peabo — ASCAP)	83	I Got My Mind (Lucky Three/Henry Suemay — BMI)	3	Now That (Mighty Three — BMI)	36	Woman In (Chappell — ASCAP)	45
Cut Loose (Bohannon Phase II/Intersong-USA — ASCAP)	66	I'm Not Dreaming (Warner-Tamberlane/Van McCoy — BMI)	93	Oh Honey (Screen Gems/EMI — BMI)	9	(You Bring Out) The Best In Me	70
Dance Lady (Delightful/Crown Heights Affair/Abrini — BMI)	38	I'm So Into (WB/Peabo — ASCAP)	31	Pops. We (Jobete — ASCAP)	71	You Can't Change (Raydiola — ASCAP)	50
Dance With You (Spectrum VII/Hindu — ASCAP)	67	In The (Content/Tyronza — BMI)	29	Pick Me Up (Mighty Three — BMI)	97		
Dancin' (Iceman/Unichappell — BMI)	20	In The Navy (Can't Stop — BMI)	68	Ready Or Not (Raydiola — ASCAP/Polo Grounds — BMI)	94		
Da Ya Think (Riva/W.B./Nite-Stalk — ASCAP)	5	It Must Be (Specolite/Traco — ASCAP/BMI)	16	Reunited (Perren-Vibes — ASCAP)	35		
Disco Nights (G.O./Arista — ASCAP)	6	It's All (Spectrum VII — ASCAP)	27				
Don't It Make (Bleunig — ASCAP)	32						
Don't You Wanna (Home Fire/Funk Rock/ABC/Dunhill — BMI)	47						
Do You Wanna (Sherlyn/Harrick — BMI)	88						

★ 12" Available For Sale



# SMASH!

*Rick James*  
STONE CITY BAND



ON MOTOWN RECORDS & TAPES

# Disco-Rock Synthesis Grows More Appealing To Industry

(continued from page 7)

Productions. Love said that "Moulin Rouge," an album produced by his firm, which consists of old Bee Gees ballads treated with a disco beat, is meeting with disco and some pop success. But less than a year ago, Love released an album of dis-cofied Rolling Stones tunes called "Jebediah," and the record bombed. "The disco world wasn't ready for it," claimed Love, "even though we got a call from Andrew Loog Oldham (the Stones' mentor and early manager), saying that he loved it.

They would tell me that there was too much guitar on it, or they'd say, 'It's really rock.' Another problem is that Epic was not geared up at the time for an assault on the disco market. They tried their best, but they just couldn't bring the record home. Today, it's easier. I'm convinced that if they'd let us remix it and put it out again, that we'd have a hit; unfortunately, once they go off a record, they stay off."

## Rock Or Disco?

Vince Aletti, vice president of A&R for RFC Records and long-time observer of the

disco scene, disagreed with Love. "The Jebediah record was not the victim of prejudice by the disco audience; it was a poorly realized record that didn't know whether it wanted to be rock or disco. The success of artists like Boz Scaggs and the Stones with the disco audience shows that they are not resistant to rock influences in disco."

## Evidence Of Separatism

Rick Stevens, vice president of A&R for Polydor Records, however, offered evidence that followers of each kind of music do resist the other kind. "We've had records like Kongos' 'Gimme Some Lovin' which was an extremely tasteful integration of rock by disco that got no attention from the rock audience," noted Stevens. "Similarly, we had a Gloria Gaynor record out a while back, which had some excellent rock guitar work by Joe Beck on it. When Tom Moulton heard it he told me, 'there's no way that disco DJs are going to play that,' and he was right."

Today, that tradition of separatism still affects promotion strategy. Joni Skoblar, who does promotion of rock and disco records for Peters International, an import firm, said, "Right now we are seeing a lot of action on a record by a group called 'Hot R S' which features a disco version of 'Inna Gadda Da Vida,' the old Iron Butterfly tune. Even though the rock influences have been integrated very tastefully, we're still promoting the record strictly as a disco record. There's still too much antagonism by the rock people towards disco. This is really ironic because of the creative environment that motivates European disco producers. There, disco records and rock records are programmed and danced to side by side."

There is a similar record on Polydor, a tasteful synthesis of the Yardbirds' "For Your Love" by a disco group named Chilli. Despite the record's rock basis, Dick Kline, executive vice president of Polydor Records, said "It's a disco record first, and it has to be crossed over much the same way an R&B record would be crossed over; we try to go from the discos to disco radio, to pop radio."

## Disco Versus Rock

Parts of the disco audience have also shown their antagonism toward rock. According to Billy Bass, vice president of creative services for Chrysalis Records, "When we first released Blondie's 'Heart Of Glass,' we took it around to two of the best known disco promotion firms, MK Dance and Tom Hayden, and neither of them wanted to take the account."

Still, there is a great deal of evidence to suggest that things are changing, and it is precisely because rock groups of stature — like Blondie, the Rolling Stones and Rod Stewart — are bucking their audiences' expectations by experimenting with disco. According to disco producer Giorgio Moroder, who has produced Donna Summer, among others, "the psychological wall was the biggest barrier between disco and rock. Once the Stones did 'Miss You,' that barrier was broken, and when Rod Stewart did 'Da Ya Think I'm Sexy,' that barrier was broken even further."

Bruce Johnston, who has rejoined the Beach Boys, has similarly assuaged the group's rock audience with a highly dis-cofied rearrangement of an old tune by the group, "Here Comes The Night." "When we were making the record we heard rumbly things about getting 'a disco face-lift,' he said. "But we knew we couldn't worry about adverse reaction."

## Disco Radio

Another important factor in changing attitudes has been the rapid growth of disco radio, which, by extending the democratic tastes of club disco, has forged a new avenue for breaking product. Gordon Anderson, national director of promotion for CBS Associated labels, which is working

the Beach Boys record noted, "We serviced the record across-the-board: to rock, R&B and disco radio. Three or four months ago, we could not have worked the record quite that way, because most markets then did not have a disco station. Back then, if Dan Hartman, for example, did not happen R&B in Detroit, then he was not going to happen pop.

"Now disco radio, which gives the same shot to an unproven record that the clubs did, exists as an alternative to Top 40 radio, which is still looking only for proven hits. There's such a great exposure level that any artists can use it. You're going to find a lot of rock artists following the elite of rock society and making disco records."

Rick Stevens confirms this. "Though Alicia Bridges had a huge hit with 'I Love The Night Life,'" he said, "she had never been to a disco or in any way contrived the record for disco play, but the record broke disco, helped by Jim Burgess' lengthened remix. But her follow-up record, 'Body Heat,' was initially released with a rock mix and received a less-than-overwhelming reaction. We stuck Burgess into the studio again, re-released the record with his remix, and we've now gotten a turnaround reaction."

## Increased Synthesis

At present, A&R people, musicians and producers indicate that there is a vastly increased sense of compatibility among the two idioms, and some of them predict an even greater future for a disco-rock synthesis. Bob Clearmountain, who did the disco remix for the Stones' "Miss You," recalls his initial reaction to the assignment, "It hit me really weird. The Stones going disco? But I remember when I was in a band in high school, the best songs to play in a bar to get everyone dancing would be 'Jumpin' Jack Flash,' 'Honky Tonk Women,' 'Bitch' — you can't stop that beat. The Stones have been making dance records for years. This is just a little more contemporary."

According to Bruce Johnston, "there's nothing wrong with jumping on a trend. The Beatles did the Beach Boys with 'Back In The U.S.S.R.' and now the Beach Boys are doing disco. It all gets back to show business. I'm into music and I don't care what kind it is, as long as it's good."

## Viable Fusion

Stevens pointed out that "the disco-rock fusion is more viable than ever. A record like 'Heart Of Glass' is a prime example of a disco-rock fusion style that will displace neither."

Perhaps the strongest statement on the subject came from Moroder, who has built his reputation in the disco field. "Right now I am recording a new album with Donna Summer," he said. "Four of the tunes will have the heaviest rock orientation she's ever had — nothing heavy enough to scare away her disco fans, but something we could not have done a year ago. I am also working with an unknown rock group who I will be recording in in a disco style."



**LONDON DISCO** — Several London artists appeared recently at the Paradise Garage in New York during the National Disco Convention. Among the artists who appeared were Zulema and the Beck Family, now recording on the newly formed LeJoint label, distributed by London. Pictured (l-r) are: Columbia recording artist Keith Barrow; Tony Beck; Lamarr Rene, WBLS radio personality; Van McCoy, MCA recording artist; Nick Mundy, member of the Beck Family; and Billy Smith, national disco promotion manager for London. Pictured in front is Joanna Beck.

# DISCO BREAKS

(continued from page 54)

to having one of the hottest spinning teams in the city, open with Grace Jones in concert March 28. On March 29, Le Clique will be featured. Both concerts will be invitation only, with private party following. The official opening to the public will be on March 30. . . . L.A. ultra chic private disco club **Chez Moi** is doing extremely well on Tuesday nights with its special dance talent shows. The club's DJ, **Elton Ahi**, says, "Once the word got around about our Tuesday shows, that got to be our most important night." Ahi also recently signed a group to Butterfly Records that will be releasing an LP in mid-May. The group is called "Destination" . . . **Grant Smith**, DJ at Banana, suggested to the management of the club that they have a disco party for the DJs in Chicago since they rarely have the opportunity to see each other. They loved the idea and the party will be held April 9. All DJs, labels, retailers and radio people who would like to come are invited . . . Norm Gardner says the 6:31 version of the new Sylvester 12" is the one that all the clubs seems to be getting the best reaction from . . .

**SEX PISTOLS GO DISCO?** — English punk group the **Sex Pistols** actually include a viable, pulsing disco medley on their new British import album, "The Great Rock 'n' Roll Swindle," although the group and their manager **Malcolm McClaren** will readily admit that their disco endeavor is strictly tongue-in-cheek. The Sex Pistols perform disco versions of their British hits, "Anarchy In The U.K.," "Pretty Vacant," and "God Save The Queen," which feature female background vocals, non-stop percussion and a genuine disco rhythm break in the middle of the medley. Although the Pistols (now without lead singer **Johnny Rotten**) explore disco on the LP, it is doubtful other punk outfits like **the Clash** or **the Jam** intend to convert.

**POOL NEWS** — The Dogs of War Office has been receiving quite a few notable visitors this week, including **Dan Joseph** of TK, **Starr Arning** of Prelude and **Sister Sledge** and **Evelyn King** . . .

**MORE DISCO INTERNATIONAL** — Intersong Music, a U.S. international music publisher, is enlarging its commitment to the disco field through a worldwide co-publishing agreement with the publishing companies of SMI Records.

**MEDIA SERVICE CONCEPTS** — **Roger Skolnik** will be leaving his programming slot at WDAI in Chicago to re-activate Media Service Concepts, his communications consulting firm.

**NEW RELEASES** — Motown will be releasing a 12" by **Hi-Inergy**, "We Should Have Gone Danicini" . . . Debut 12" by **Apollo** entitled "Astro Disco" . . . **Bonnie Pointer** has re-recorded a tune from her recent LP, to be released as a 12": the remake of "Heaven Must Have Sent You," is definitely in the disco grooves. . . . New artist **Teena Marie** has a disco remake of the **Temptations'** "Don't Look Back," that is coming out next week, and look for upcoming 12" by Tina and her producer **Rick James** doing a duet called "Sucker For Your Love." Casablanca will be releasing the **Village People** LP this week, entitled "Go West." A member of the Village People reportedly mixed the 12" for **Kellee Pattersons'** newest release "Let Go Let Go. Let Love Be The Driver." . . . RCA is releasing a new **Evie Sands** this week, called "Lovelight" . . . Elektra Records' initial jump into the disco field will be the new **Dee Dee Bridgewater** 12" called "Bad For Me." . . . Columbia Records just released the **Paul McCartney and Wings** 12" called "Goodnight Tonight."

**CIRCUS HONORED BY L.A.** — The **Circus Disco** in Los Angeles was honored by the City of Los Angeles for being the leader in the disco field. The club was cited for its contribution to the entertainment industry and the Hollywood business community by Councilmen Robert Farrell and David Cunningham at a ceremony held at the club.

cookie amerson



**AMII DISCOS IN L.A.** — Ariola recording artist Amii Stewart, famous for her "Knock On Wood" single, visited the Circus Disco in L.A. not long ago. Pictured (l-r) are: "Disco Stan" Morriss; Stewart and Circus DJ Craig Morey.

# JAZZ

## TOP 40 ALBUMS

	Weeks On Chart	3/24		Weeks On Chart	3/24
<b>1</b> LIVIN' INSIDE YOUR LOVE GEORGE DUKE (Epic JE 35701)	1	3	<b>21</b> SECRET AGENT CHICK COREA (Polydor PD 1-6176)	20	14
<b>2</b> CARMEL JOE SAMPLE (MCA AA-126)	2	8	<b>22</b> JAZZSTARS IN CONCERT RON CARTER, SONNY ROLLINS, MCCOY TYNER (Milestone M 55006)	22	11
<b>3</b> TOUCHDOWN BOB JAMES (Tappan Zee/Columbia JC 35594)	3	15	<b>23</b> MR. GONE WEATHER REPORT (Columbia JC 35358)	23	23
<b>4</b> ANGIE ANGELA BOFILL (Arista GRP 5000)	4	13	<b>24</b> LIGHT THE LIGHT SEAWIND (Horizon/A&M SP-734)	32	2
<b>5</b> FOLLOW THE RAINBOW GEORGE DUKE (Epic JE 35701)	10	4	<b>25</b> WE ALL HAVE A STAR WILTON FELDER (MCA AA-1109)	24	18
<b>6</b> FEETS DON'T FAIL ME NOW HERBIE HANCOCK (Columbia JC 35764)	12	4	<b>26</b> INTIMATE STRANGERS TOM SCOTT (Columbia JC 35557)	25	20
<b>7</b> EXOTIC MYSTERIES LONNIE LISTON SMITH (Columbia JC 35654)	6	9	<b>27</b> FEELS SO GOOD CHUCK MANGIONE (A&M SP 4658)	27	73
<b>8</b> REED SEED GROVER WASHINGTON JR. (Molown M7-910R1)	8	24	<b>28</b> RED HOT MONGO SANTAMARIA (Tappan Zee/Columbia JC 35696)	30	3
<b>9</b> PATRICE PATRICE RUSHEN (Elektra 6E-160)	7	20	<b>29</b> COSMIC MESSENGER JEAN-LUC PONTY (Atlantic SD 19189)	26	30
<b>10</b> SUPER MANN HERBIE MANN (ATLANTIC SD 19221)	9	6	<b>30</b> JUNGLE FEVER NEIL LARSEN (Horizon/A&M)	28	11
<b>11</b> CHILDREN OF SANCHEZ CHUCK MANGIONE (A&M SP 6700)	5	26	<b>31</b> STUFF IT STUFF (Warner Bros. BSK 3262)	—	1
<b>12</b> TIGER IN THE RAIN MICHAEL FRANKS (Warner Bros. BSK 3294)	14	4	<b>32</b> LEGENDS DAVE VALENTIN (GRP/Arista 5001)	31	10
<b>13</b> AN EVENING WITH HERBIE HANCOCK & CHICK COREA (Columbia PC2 35663)	21	2	<b>33</b> STEP IN TO OUR LIFE ROY AYERS/WAYNE HENDERSON (Polydor PD 1-6179)	29	14
<b>14</b> FLAME RONNIE LAWS (United Artists UA-LA881-H)	11	22	<b>34</b> THE INSIDE STORY ROBBEN FORD (Elektra 6E-169)	35	5
<b>15</b> ALL FLY HOME AL JARREAU (Warner Bros. BSK 3229)	13	22	<b>35</b> SOFT SPACE THE JEFF LORBER FUSION (Inner City 1056)	34	25
<b>16</b> PAT METHENY GROUP (ECM 1-1114)	16	34	<b>36</b> SECRETS GIL SCOTT-HERON & BRIAN JACKSON (Arista AB 4189)	33	29
<b>17</b> AWAKENING NARADA MICHAEL WALDEN (Atlantic SD 19222)	19	5	<b>37</b> ANIMATION CEDAR WALTON (Columbia JC 35572)	36	7
<b>18</b> ME MYSELF AN EYE CHARLES Mingus (Atlantic SD 8803)	18	6	<b>38</b> WEAVINGS CHARLES LLOYD (Pacific Arts PAC7-123)	38	3
<b>19</b> RETURN TO FOREVER LIVE (Columbia JC 35281)	15	6	<b>39</b> ARCADE JOHN ABERCROMBIE QUARTET (ECM-1-1133)	—	1
<b>20</b> SPACE GEORGE BENSON (CTI 7085)	17	10	<b>40</b> YOU SEND ME ROY AYERS (Polydor PD 1-6159)	39	33



**HANCOCK AT BOTTOM LINE** — Columbia recording artist Herbie Hancock recently played the Bottom Line as part of a current tour to support his latest album, "Feels Don't Fail Me Now," and his 12-inch disco disc, "You Bet Your Love." Pictured (l-r) are: Bill Preston, executive assistant to the president of CBS Records Division; David Rubinson, producer; Bennie Maupin, member of Hancock's band; Hancock; and Bruce Lundvall, president of CBS Records Division.

## ON JAZZ

Perhaps the best news for the greater New York jazz fans is the arrival of a new National Public Radio affiliate, WBCO-FM in Newark. Format for the new station will be jazz and public affairs. Holding up the jazz end of things are Art Vincent in the morning slot and Rhonda Hamilton in the evenings. The 2-5 slot during the week is given over to special jazz programming. Record company promotion people should be advised that this is a thoroughly professional station with a strong signal and quality personalities. Station policy is to announce the title, artist, label and label number of each cut played. In addition, Al Pryor's Friday afternoon show presents a sample of each new jazz release to arrive at the station during the week.

The final concert in the Heavenly Jazz Series for this year presents Roland Hanna's band with Frank Wess, Clark Terry, George Mraz and Grady Tate at the Church of the Heavenly Rest on Sunday April 8.

Jim Roberts, longtime regular pianist at Eddie Condon's is now playing Wednesdays and Sundays at the Village Corner.

Not to be undone by the traditional time slot of Newport in New York, Atlantic City is gearing up for three evening of concerts July 6, 7 & 8. Featured will be Stanley Turrentine, Ron Carter, Art Blakey, Sarah Vaughn, Ray Charles, Betty Carter, McCoy Tyner and Maynard Ferguson.

New from LRC is the B. Baker Chocolate Company with an album of the same name. Since all arrangements for the album are

by Lance Quinn and B. Baker, it is safe to say that "B" must be Brad, who has handled similar chores for Sonny Lester productions in the past. Soloists include Jimmy Ponder, Lonnie Smith, Jimmy McGriff and Eddie Daniels.

The long-awaited Horace Silver Blue Note is here! Titled "Sterling Silver," it is that and more. There are essentially two bands represented here: a transition band including Donald Byrd on trumpet and the great Blue Mitchell/Junior Cook quintet. Super Silver!

The latest from Classic Jazz is Jay McShann's "Confessin' The Blues" which also features some stunning guitar from the late T-Bone Walker.

WEST 54, the new label from Peter's international, is off to a great start with new releases by Red Richards ("Soft Buns"), Slide Hampton ("World Of Trombones," with — count 'em — nine trombones), Carrie Smith (with heavies such as Budd Johnson, Art Farmer, Richard Wyands and George Duvivier) and Sir Roland Hanna ("Gift Of The Magi").

Inner City's Richard Sussman will be at Seventh Avenue South April 3 and 4 with a band including Tom Harrel, Bob Mintzer, Mike Richmond and Jeff Williams.

Singer Peter Dean will be honored March 30 at the Overseas Press Club. He has a current LP on Inner City and the band from the LP, including the likes of Dick Hyman, Ed Polcer, Mike Peters and Bob Haggart, will be on hand for the event.

bob porter

## JAZZ ALBUM PICKS

**FOLLOW THE RAINBOW** — George Duke — Epic JE 35701 — Producer: George Duke — List: 7.98

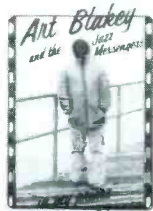
The new George Duke is firmly entrenched in the crossover area of jazz. It is somewhat reminiscent of Herbie Hancock's work, and the street raps on various cuts enhance Duke's ongoing voyage into funk. There is a party mood throughout the album that totally enhances Duke's electronic keyboard wizardry. Top cuts include: "I Am For Real," "Pluck" and the title cut.

**GROOVIN' YOU** — Harvey Mason — Arista AB4227 — Producer: Harvey Mason — List: 7.98

This is the second Arista LP from the talented studio percussionist. "Groovin' You" has a Philly jazz sound to it, and Mason has come up with some engaging vocal arrangements that make it a successful jazz crossover album. The most engaging tracks on the LP are: "Here Today, Gone Tomorrow," "Kauai" and an interesting reworking of Jobim's "Wave."

**IN MY PRIME** — Art Blakey — Timeless/Muse 301 — Producer: Wim Wigt — List: 7.98

This is solid, cooking Blakey fare, featuring, for the most part, his current band of youngsters, with James Williams, Dave Schnitter, Valery Ponomarev, Dennis Irwin, et. al. Unlike recent LPs, this features all original material, and, with the master at the tubs, you bet it smokes!



**MORNING DANCE** — Spyro Gyra — Infinity INF-9004 — Producers: Jay Beckenstein and Richard Calanra — List: 7.98

Spyro Gyra breezes through a variety of R&B/jazz tinged moods on its second LP. The new album features Jay Beckenstein's jaunty sax riffs, Jeremy Walls nimble fingered piano solos and the synthesizer programmings of Larry Fast. Along with Weather Report, this band is one of the most multi-talented and musically diverse units in the jazz kingdom. Top cuts on the record include: "Rasul," "End Of Romanticism" and "Heliopolis."

**MOMENTUM** — Jimmy Raney — Pausa 7021 — Producer: Don Schlitten — List: 7.98

A 1974 trio session with Richard Davis on bass and Alan Dawson on drums, Raney's trio effort is presented here in its first American release. Four good standards and a pair of originals are given a burnished presentation with splendid guitar from the leader. Originally recorded for MPS, this is part of a multi-album release of MPS product under the Pausa banner.

**LIVING CHICAGO BLUES VOLUME 3** — Alligator 7703 — Producer: Bruce Iglauer — List: 7.98

This is the third of three single LPs devoted to the work of Chicago blues bands who are generally overlooked by other labels. Each LP presents three bands, and the ones here are the Sons Of The Blues, Lonnie Brooks Blues Band and Pinetop Perkins. Perkins, long Muddy Waters' pianist, sticks out as a monster talent and makes the album worth investigating for his work alone. Quality production and informative notes add to the impact of this LP and the whole series.

# MERCHANDISING

## Manufacturers Probed On Marketing The Disco Boom

(continued from page 41)

Although some retailers told **Cash Box** that the labels had not been very innovative in merchandising disco, several manufacturers have made substantial efforts to help the retailers with attractive display materials for disco product. Major disco merchandising campaigns have recently been mounted, for example, by both Atlantic ("You've Never Been Hit So Hard") and Polygram ("Superdisco"). These programs include posters, display cards, T-shirts, handouts, header card, mobiles, sampler records for in-store play, and other merchandising aids. In addition, such major labels as RSO and Casablanca, both distributed by Polygram, have also provided a variety of display materials for individual artists.

The more aggressive retailers have supplemented these aids with additional merchandising, including in-store disco lighting and even dance contests. Asked whether the manufacturers should be taking the lead in this area, Mitch Huffman, vice president of sales for RSO, replied, "I don't think we can afford to furnish each and every retailer with a disco floor and spotlights and a DJ to play the product. But within reason, I think we can respond to their needs." Huffman added that he was in favor of in-store video clips of disco artists "where it makes sense."

King felt that "in-store play is the best vehicle for disco," and Carter pointed out that disco merchandising is relatively easy because disco fans are a highly motivated group. "You don't have to create the tremendous mass displays and all the art work around it. People will go in and say, 'I want this. I want that,' because they're already hip to it. They're turned on to it." Eventually, Carter added, disco merchandising will grow more competitive, as it is in rock and pop. "But at this point, you can bypass a great deal of that."

### Fragmented Market

Both Machat and Glew stressed the point that different merchandising methods must be used with different kinds of artists. For instance, Machat noted, someone like Patti Labelle or Melba Moore can be merchandised either as a disco artist, as a female vocalist or in the store's R&B section. Glew pointed out, that a band like Chic or the Rolling Stones transcends any particular market; therefore, the retailers themselves must decide how to merchandise their albums.

"What percentage of the Rolling Stones' sales were people who were into dance music?" Glew asked. Remember, the Rolling Stones sold four million albums. It's a rock 'n' roll band. And you still had the rock 'n' roll buyers, and you had the people who



**STEREO GIVEAWAY** — Gary's Stereo Record chain along with WEA Records and WRVQ/Richmond conducted a contest in which the winner received a stereo system valued at over \$550 plus an album a week for a year. WRVQ listeners stopped by any of four Gary's stores and registered for the contest. Pictured (l-r) are: Cheryl Kosakowski, winner; Bill Thomas, WRVQ program director and registered for the contest. Pictured (l-r) are: Cheryl Kosakowski, winner; Bill Thomas, WRVQ program director and registered for the contest. Pictured (l-r) are: Cheryl Kosakowski, winner; Bill Thomas, WRVQ program director and registered for the contest. Pictured (l-r) are: Cheryl Kosakowski, winner; Bill Thomas, WRVQ program director and registered for the contest.

were into one song because they liked to dance to it. So the Rolling Stones should be merchandised just as you do with anything — in front step-downs or whatever. Now, if you're talking about people that are not into any particular artist, because they like to dance and come in and say, 'I want a dance record,' well, the stores can highlight that in one particular section."

Glew also noted that a superstar hit album should be merchandised in a high-traffic area of a store, whether or not it includes a disco hit. The store's disco section, he said, should be reserved for albums and 12-inchers by new artists, so that they don't get lost in the shuffle.

"With so many disco records available," he said, "what you have to look for is that Midnight Rhythm, or that Tasha Thomas record, or that Wonder Band. Those records have to be put into special sections of the store so they fall into that category. But, once a Tasha Thomas single explodes, you'll see how fast that record will come out of that one area and be put in the step-downs."

### Ads For Breaking Artists

While retailers have been saying that the labels are not buying many ads for disco records, Glew asserted that there is plenty of co-op ad money available for any Atlantic's LP, once it starts to move. "Atlantic's ultimate goal is to develop an artist," he said. "Now, if you can develop an artist through disco, through R&B, through Top 40, who cares? Your marketing and other expenditures will be the same as with any act."

"Polygram recently announced that it is making special advertising funds and radio spots available as part of its "Superdisco" program, and Peisinger emphasized the strength of Polygram's commitment to disco. "We are really making a long-term approach to disco product," he said. "In 1979, disco is contemporary music, and you've got to make the same long-term commitment approach to it that you do with any hard rock album."

Machat, however, stated that disco records have been getting less co-op advertising money than rock and pop releases at E/P/A. She believed that this was related to earlier skepticism at the company about the long-term potential of disco and the fact that the music is more visible than the artists in many disco groups. "Disco is mostly the song. But to maintain that artist's viability, they have to start creating the artist's image." As a result, Machat foresaw that more advertising will be made available for disco albums.

### Target Audience

Machat expressed a widely shared belief when she suggested that much of this advertising will go into target "lifestyle" publications. Both Jones of Casablanca and Huffman of RSO said that they had concentrated their disco advertising on the magazines "the target audience reads," in Jones' words.

Similarly, Carter said, while RCA is not withholding advertising on disco artists, they are more interested in creating mass exposure for the artist and his music than in bringing customers into a particular retail store. In the long run, though, he continued, the overall campaign does benefit the retailer, "because we have built an entity that wasn't there before, or certainly wasn't there in the same magnitude that it is now. And everybody benefits."

Carter and King emphasized the fact that they were not interested in selling disco per se: they want to build artists in the league of Donna Summer. These can attract a mass audience. Because, Carter noted, unless you can build acts to the gold and platinum levels, "you'll go right out of business."

## SINGLES BREAKOUTS

Tape City — New Orleans BTO INSTANT FUNK POLICE BOB WELCH	Sounds Unlimited — Chicago BAD COMPANY BLUES BROTHERS CARS	Odyssey Records — Santa Cruz ELTON JOHN MCGUINN, CLARK & HILLMAN MARC TANNER BAND TUBES ZWOL	Cavages — Buffalo G.O. MCGUINN, CLARK & HILLMAN MOLLY HATCHET MARC TANNER BAND	Sound Warehouse — San Antonio ARPEGGIO GAYLE DAVIES G.O. MAZE MARC TANNER BAND	Alta — Phoenix BLUES BROTHERS BOSTON CHIC	Richman Bros. — Philadelphia AVERAGE WHITE BAND BLUES BROTHERS CHER GEORGE HARRISON THELMA HOUSTON IRONHORSE	1812 Overture — Milwaukee BLONDIE TYRONE DAVIS KAYAK VILLAGE PEOPLE	Everybody's — Portland BLONDIE ELVIS COSTELLO	Harmony Hut — Washington ANGELA BOFILL CHER TYCOON	National Record Mart — Pittsburgh BEACH BOYS BLUES BROTHERS INSTANT FUNK EDDIE RABBITT	Record Factory — San Francisco CARS JACKSONS	Fathers & Sons — Indianapolis ASHFORD & SIMPSON AVERAGE WHITE BAND BAD COMPANY	Tower — Seattle POINTER SISTERS VILLAGE PEOPLE WINGS	Record World T.S.S. — New York BAD COMPANY GEORGE HARRISON BOB WELCH WINGS	Camelot — National BEACH BOYS GEORGE BENSON ENGLAND DAN & J.F. COLEY	Peaches — Kansas City CARS ELVIS COSTELLO	Harmony House — New Jersey ALLMAN BROTHERS AMERICA	PB One Stop — St. Louis GEORGE HARRISON POLICE STYX	Pickwick — National ALICIA BRIDGES BTO	Peaches — Philadelphia GONZALEZ MACHINE	Poplar Tunes — Memphis BAD COMPANY GEORGE BENSON	Record Theatre — Cleveland BAD COMPANY BELL & JAMES	Tower — Los Angeles J. GEILS BAND IRONHORSE PEACHES & HERB POINTER SISTERS STYX TYCOON	Waxie Maxie — Washington BAD COMPANY BTO CINDY BULLENS GEORGE HARRISON MCGUINN, CLARK & HILLMAN PEACHES & HERB POINTER SISTERS
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## ALBUM BREAKOUTS

Camelot/National ALLMAN BROTHERS GEORGE BENSON COUCHOIS GEORGE HARRISON MCGUINN, CLARK & HILLMAN FRANK MILLS NIGEL OLSSON POLICE SUZI QUATRO SISTER SLEDGE	Tower/Seattle BEACH BOYS SUPERTRAMP	Record World T.S.S./New York PETER ALLEN ANGELA BOFILL THE CLASH G.O. JOE JACKSON GLADYS KNIGHT ALTON McCLAIN & DESTINY FRANK MILLS SUZI QUATRO ROXY MUSIC STUFF SUPERTRAMP RICHARD TEE TUBES UK TONY WILLIAMS	Peaches/Atlanta CHER GEORGE DUKE RETURN TO FOREVER NARADA MICHAEL WALDEN FRANK ZAPPA	Rose Records/Sounds Good/Chicago ALLMAN BROTHERS BABYS GEORGE BENSON ANGELA BOFILL HANCOCK/COREA MELISSA MANCHESTER POLICE KENNY ROGERS	Mile High/Denver BABYS BAD COMPANY HEART BOB JAMES SUPERTRAMP GEORGE THOROGOOD	Handleman/National ALLMAN BROTHERS BEE GEES GEORGE BENSON GLORIA GAYNOR RICK JAMES JEFFERSON STARSHIP FRANK MILLS PEACHES & HERB ELVIS PRESLEY BOB WELCH	Waxie Maxie/Washington ALLMAN BROTHERS BEACH BOYS BTO JUDY COLLINS RICKIE LEE JONES NIGEL OLSSON POLICE AL STEWART TYCOON	Spec's/Miami BAD COMPANY ENGLAND DAN & J.F. COLEY	ART GARFUNKEL GUESS WHO SUPERTRAMP	1812 Overture/Milwaukee ALLMAN BROTHERS ANGEL ANGELA BOFILL BTO CAMEL NATALIE COLE DELEGATION JOE JACKSON SIGMOND SNOPEK TYCOON	Tower/Sacramento BAD COMPANY BEACH BOYS ART GARFUNKEL TUBES UK	Cavages/Buffalo ALLMAN BROTHERS BAD COMPANY FRANK MILLS ROXY MUSIC SUPERTRAMP	Peaches/Oklahoma City BAD COMPANY FRANK MILLS MICHAEL MURPHY	Discount/St. Louis ALLMAN BROTHERS BEACH BOYS HAIR HAMMER PATTI LABELLE OAK RIDGE BOYS SPYRO GYRA SUPERTRAMP DWIGHT TWILLEY	Music Plus/Los Angeles BADFINGER ROBERT GORDON JUDAS PRIEST LINER SUPERTRAMP TKO DWIGHT TWILLEY BOB WELCH FRANK ZAPPA	Pickwick/National ALLMAN BROTHERS BABYS BAD COMPANY GEORGE BENSON BLONDIE BOBBY CALDWELL CHER JUDY COLLINS INSTANT FUNK MCGUINN, CLARK & HILLMAN FRANK MILLS ELVIS PRESLEY SISTER SLEDGE AMII STEWART	Peaches/Philadelphia ALLMAN BROTHERS SUPERTRAMP FRANK ZAPPA	Gary's/Virginia GEORGE BENSON CHUCK BROWN & SOUL SEARCHERS KIM CARNES DESMOND CHILD & ROUGE INSTANT FUNK OAK RIDGE BOYS	Peaches/Cincinnati IRONHORSE ROXY MUSIC SPYRO GYRA	Odyssey Records/Santa Cruz AVERAGE WHITE BAND STEVE FORBERT MARC TANNER BAND FRANK MILLS ROXY MUSIC CARLOS SANTANA SISTER SLEDGE TKO TIM WEISBERG FRANK ZAPPA	Sam Goody/New York CHUCK BROWN & SOUL SEARCHERS INSTANT FUNK JOE JACKSON TYCOON	Disc/Texas BAD COMPANY CHEAP TRICK RICKIE LEE JONES JUDAS PRIEST KAYAK POLICE AMII STEWART SUPERTRAMP DWIGHT TWILLEY FRANK ZAPPA	Lions Share/Indianapolis BEACH BOYS ART GARFUNKEL G.O. CARLOS SANTANA SUPERTRAMP TUBES	Music Millennium/Portland JOE JACKSON SUPERTRAMP	Korvettes/National ALLMAN BROTHERS BAD COMPANY CHER JUDY COLLINS GEORGE HARRISON JOE JACKSON POLICE AMII STEWART SUPERTRAMP BOB WELCH	Record & Tape Collector/Baltimore ARPEGGIO BAD COMPANY BEACH BOYS BELL & JAMES GEORGE BENSON BLONDIE GLORIA GAYNOR G.O. GLADYS KNIGHT POLICE ROXY MUSIC GINO SOCCIO	Poplar Tunes/Memphis BLONDIE TYRONE DAVIS MANHATTANS FRANK MILLS MARC TANNER	Peaches/Cleveland BAD COMPANY BADFINGER ALEX BEVAN
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### TOP SINGLE BREAKOUT OF THE WEEK

IN THE NAVY — VILLAGE PEOPLE — CASABLANCA

### TOP ALBUM BREAKOUT OF THE WEEK

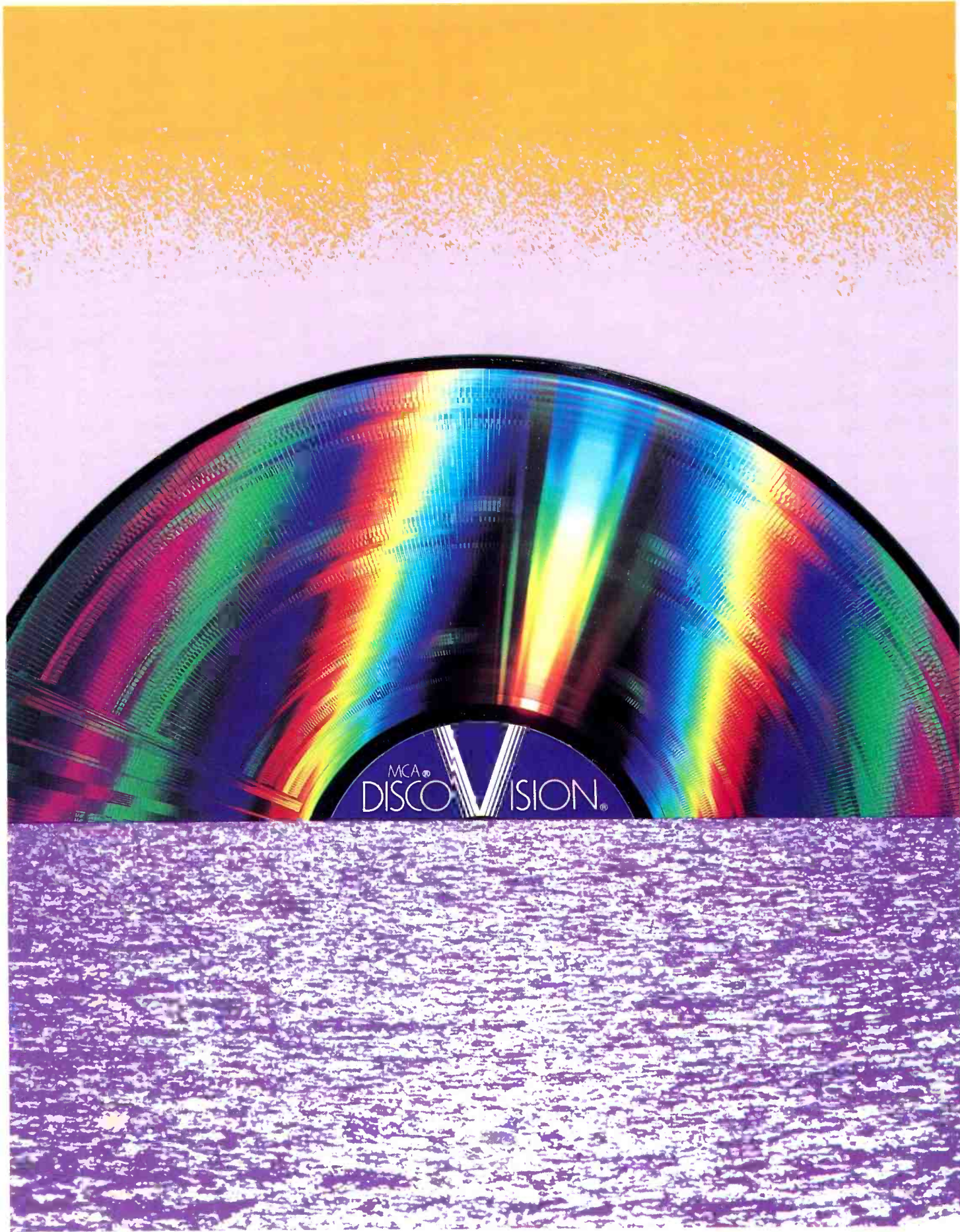
BREAKFAST IN AMERICA — SUPERTRAMP — A&M

MCA  
RECORDS  
CONGRATULATES



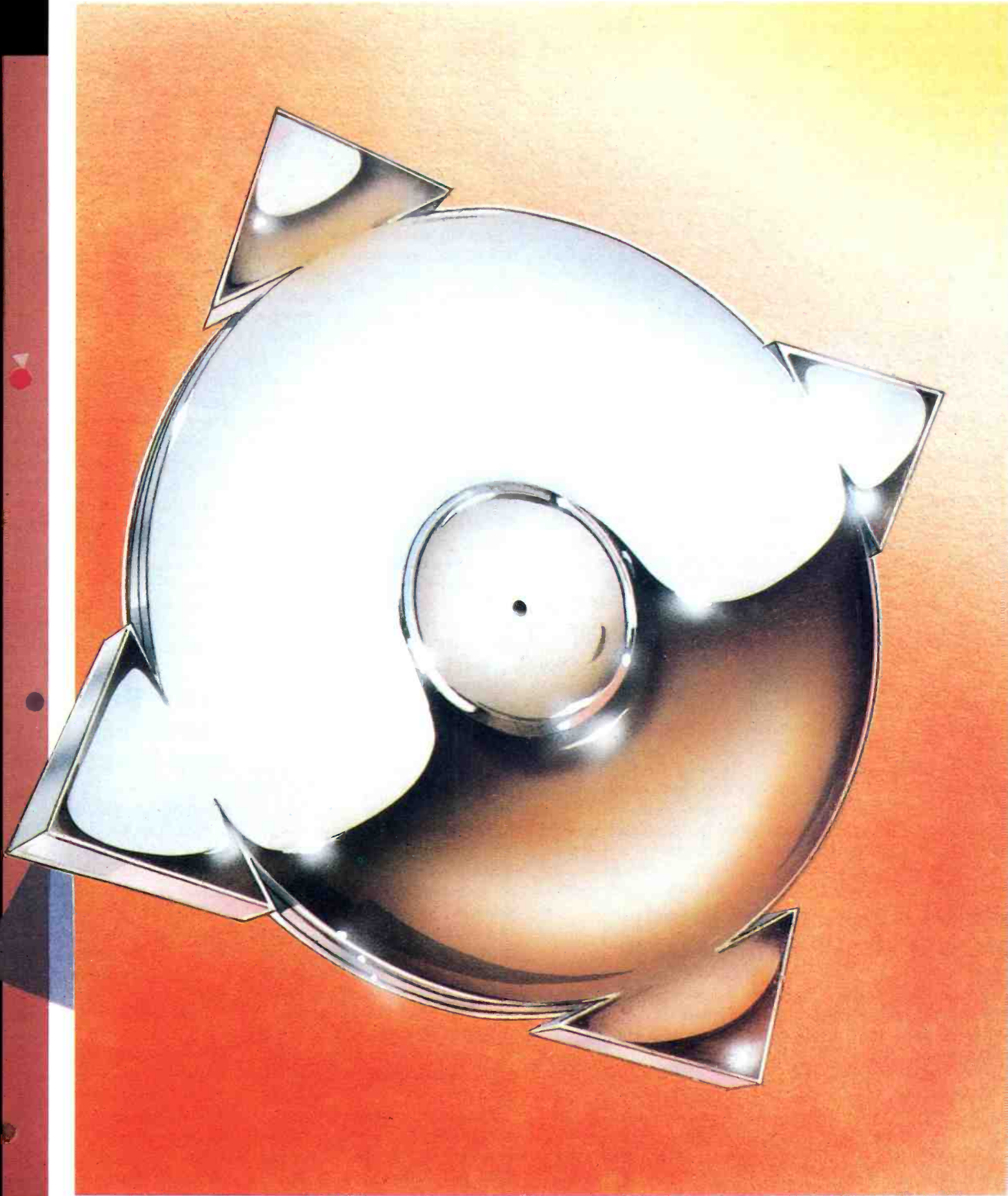
MCA  
DISCOVISION®

WE'RE GOING TO HAND IT TO YOU

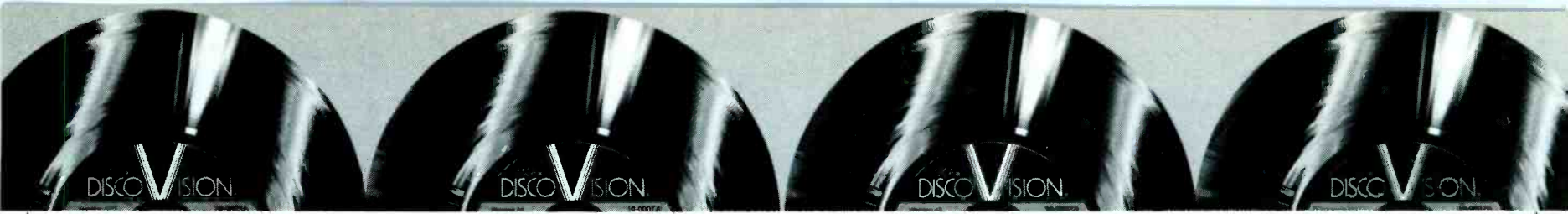


M C A D I S T R I B





U T I N G C O R P .



# DiscoVision: Bold New Dimension In Home Entertainment

(continued from page D-8)

facings. And each dealer is required to display prominently two of these racks in an area near where the player is being sold. In terms of sale, he owns these discs, pays for them, just like he pays for a television or a receiver, there are no returns. There are, however, exchanges for defective discs, a one-on-one exchange. To date the number of defective discs and service calls that Magnavox has had has been very few. Everything is going very well, technically, so far."

## April In Seattle

The second test market where MCA/Philips's DiscoVision players and discs will be inaugurated is Seattle. The system will be made available there on April 12th. "We were looking for affluence, a certain kind of affluence, and also a certain kind of adventure. You're looking not only for up-scale, but also people who are likely to buy new products. So that's why Atlanta and Seattle. There's really no relationship between the two of them. Just that we didn't want to have a second market in the same geographical area. We wanted to spread it around a little bit. It could just as easily have been Denver and Minneapolis.

"In any event, the system will be made available in about six outlets in the Seattle area. Again, following the same pattern, this time with the Bon Marche department store, Frederick and Nelson, which is a wholly-owned subsidiary of Mar-

## Capitol-EMI Chief Menon Ready To Explore DiscoVision Software

(continued from page D-8)

displays and television spots. Video discs are the natural outcome for what is becoming a visually-oriented public.

"I think that the static merchandising items that have traditionally been a part of record stores will be tremendously overshadowed, if not totally supplanted, by audio-visual displays inside the stores.

Menon does not feel that the onslaught of video technology will necessarily change the face of the music industry. "I think it will enhance it, but I don't see this a threat to the music business. It will also create an environment for the growth of a new kind of creative ef-

shall Fields and another home entertainment center, which is also in the marketplace."

What is the range of product being offered on DiscoVision discs, and how will the evolution of this revolutionary system affect its parent industry, records and music? Addressing himself to these questions, Glenn explains that MCA is currently manufacturing discs in two modes — a half-hour per side variety and an hour per side version. At the present time, a number of instructional programs such as Julia Child's "The Omelette Show" are being offered for upwards of \$5.95 per copy on the half-hour sides, while feature length, recently released films (such as "Animal House" and "Saturday Night Fever") are being sold for \$15.95 on the hour-per-side discs.

"We set our pricing by what we thought the discs should sell for when we get into full production," Glenn said. "Obviously the video disc business is volume sensitive. We haven't pressed any discs in more than a run of 5,000 or so. When we get rolling, I think these are prices we can live with."

Does Glenn envision piracy as a possible problem? "It's possible, of course, to hook up a video disc player to a video cassette machine, and make copies. But at \$15.95, the disc costs less than a blank cassette, so piracy doesn't really make sense."

## Film Connections

Before addressing himself to

fort and people from a number of different industries, including film, music, educational, institutional, advertising and many others.

"My own personal confidence in this system's future is further enhanced and enriched by what I know is the tremendous support it enjoys from the visions of a man such as Lew Wasserman (MCA, Inc. chairman of the board), whose judgement and guidance have been a conspicuous part of the program's development from the beginning.

"Like many others within this industry, I believe he is a man who has put his money where his mouth is."

the video disc's role in the music industry, Glenn briefly outlined DiscoVision's association with major film companies. "What major motion picture companies are doing with us is saying, 'Let us give you a little bit of a hand and see what's going on, in exchange for which you'll give us marketing information. But that doesn't mean we're only going to do it with you. I don't think they want that strong an association, either Paramount, or Warners or Disney. Their attitude is, 'We made available a few pictures non-exclusively, just to find out what's going to happen.' As opposed to making any strong commitment. Of course, at this time movies are selling better than non-movies, very simply, because they're just of broader interest. They've been pre-sold, millions of dollars in advertising. The consumer knows exactly what "Animal House" is, and they may not know what some of our other product is. It's a question of orientation."

"The first thing I want to say about DiscoVision, the whole video disc proposition and how it relates to the music industry is that we hope the day will come, when it will be a great addition to the entire field of music. We'll be an important part of what that business is, and as it evolves into a home entertainment center concept, we'll be selling more than records.

"On the retail level, as people are coming in to buy "Animal House," en route they're going to be passing the racks of Olivia Newton-John and Linda Ronstadt, and hopefully that's going to create more business for them. What we represent is a whole new industry. I think it's going to be very diverse. People are spending billions of dollars a year on records, so there's a lot of money out there available for this kind of entertainment."

Remarking on the marketability of the video disc through conventional record stores, Glenn sees retail options this way: "If a guy is really running a store on a hardnose basis, on a per square foot of floor space basis, there is no way in the world he's going to start taking that valuable floor space and putting in video discs. While certain record retailers may be willing to do this, — the larger

ones — he's not going to do it initially because it's cost effective, he's not going to do it because he can justify it on the basis of what the volume is going to be. There are not, at first, going to be that many places where the consumer can go to buy what he has to buy. He's doing it for other reasons. He's doing it so that he can get a little excitement going. It's a store promotion. So, he's got reasons for doing it, and they're not the conventional reasons of how much merchandise he can move.

## Store Promotion

"The record companies want to do it for store promotion, to bring people in to buy records. But from the record retailers' point of view, it depends on when you want to take the snapshot down the road five years from now when there is a player population of sufficient size to justify it, he will be another guy who is carrying it. And I'd like to have him carry it. I'll tell you another thing that works very much in our favor. The demographics of the record business

(continued on page D-14)

## Siner Sees Ideal Linking Of Music And DiscoVision

(continued from page D-5)

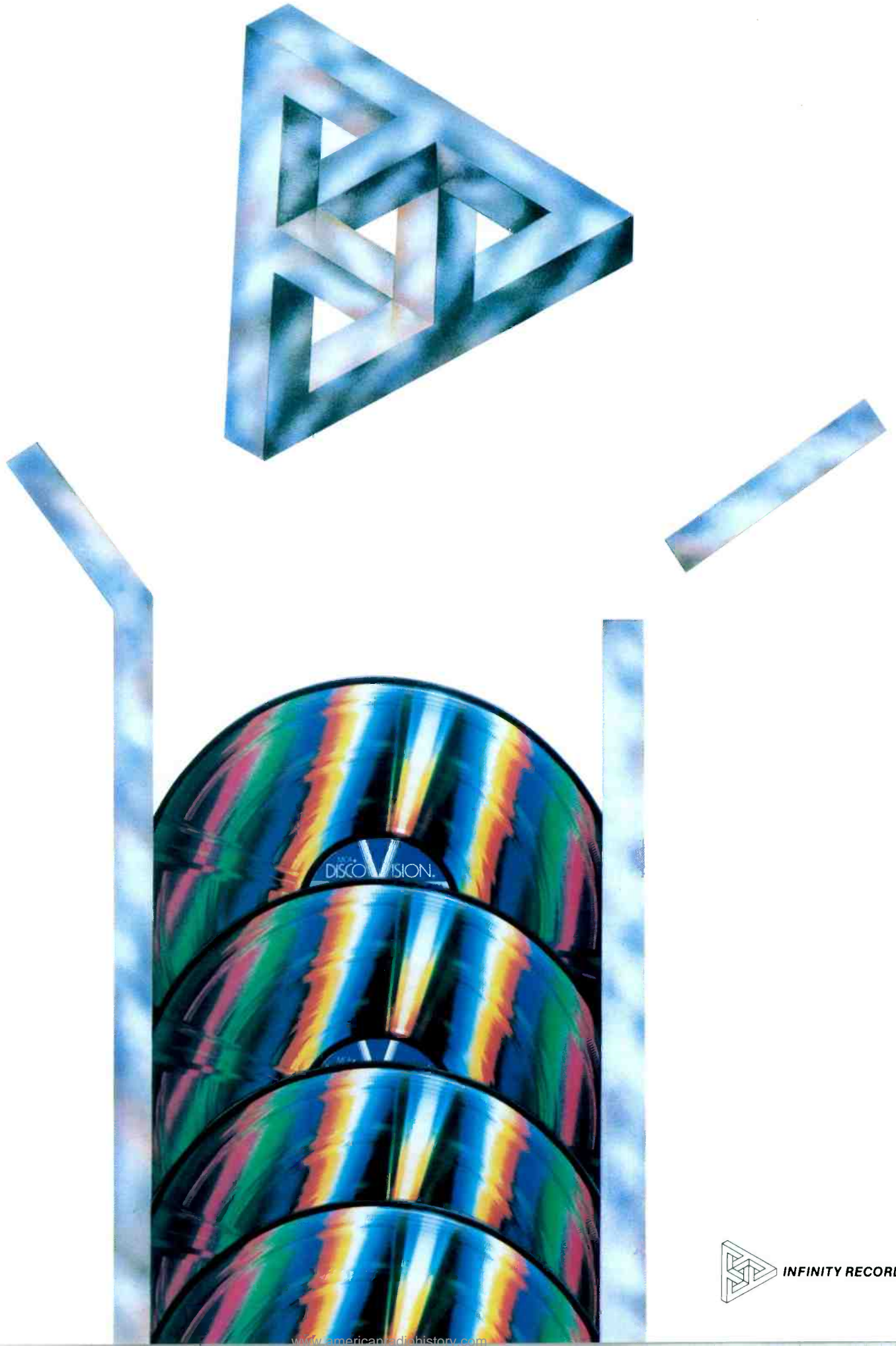
account for the vast majority of available video discs, Siner says more music software will be produced to coincide with the arrival of additional hardware. In the meantime, he says preliminary talks are underway with various labels to explore the possibility of increasing the present music disc repertoire.

DiscoVision software is a natural item to be marketed through record stores, according to Siner. "It looks, feels and is shaped like a record," he says. "So they display space is already built into the stores."

Siner maintains that DiscoVision will "complement conventional records and may even stimulate duplicate purchases.

"Our primary objective will always be to sell music," he continues. "If we can promote record sales through a visual medium, fine. The marketing possibilities are limitless."

*The  
beginning  
of a  
great  
association*





## DiscoVision: Bold New Idea In Home Entertainment Field

(continued from page D-12)

are such that they coincide with the demographics of the motion picture business. If we think that motion pictures are going to be our biggest seller then the guy who is going to buy Fleetwood Mac or any other contemporary act, is also going in to buy "Animal House." He's the same person. So I think there's that happy association, as far as the record retailer is concerned, and as far as the product is concerned."

### Music Offerings

At the present time, how much of DiscoVision production is geared to music oriented material? "Hopefully, in the future, it will include a great many music titles." Glenn responds. "So far, the only music disc we've got is one, an Elton John concert in Edinburgh. John Reid is in love with the video disc. We had a demonstration about three years ago and he loved it. He's been up many times since and told us he'd make something available to us. What he was able to give me, the best material he had, was a concert done for Scottish television, Elton John in concert. They subsequently made a sale in the U.S., late night, for ABC. So, I had no problems as far as clearance, as far as unions, as far as anything was concerned.

"Of course, the fact that so far we have only this one disc available points up an important fact; this is a business we're prepared to go into without having music. Not on purpose, but what I'm saying is that it may have a life of its own, independent of music.

"The reason MCA got into this was not because they visualized it as an audio record with pictures, but because they saw it as a means of delivering films. So while it looks like a record, we still think of it as film. It's flat like a pancake, but it's a film all the way. Our deals are structured that way, that's the way we've approached it. Now, none of us knows what the shape of this thing is going to be in the future. And it very well could be, as I personally suspect, that a large element of what this will become will involve music.

### Public Response

"So far we haven't had a chance

to find that out because we don't have enough discs out there to see how the public is going to respond. It's all brand new. But certainly, what we want to learn in the first couple of years is how the public behaves. Not what their attitudes are, but how they actually behave when given a choice of certain kinds of material. And for that reason I'm very eager to get at least a dozen music titles in that catalog as fast as we can, so that we can see how people are going to respond. A dozen titles isn't all that much, granting everything I've said. But I'd like to at least make a start. I'm not going to forecast that this will ultimately be a music business, although it could very well turn out that way. I think of it more as a diversified kind of information and entertainment medium, that will offer the consumer a wide variety of choice. All things considered, however, the feeling here is that music is going to be a very important part of video discs. We don't know how big, but we know it's going to be important. We want to get there as quickly as possible to give the public a chance to show us what they want. Secondly, we believe that the record store is going to be major outlet for us down the road. Absolutely and categorically. I think that the record store is going to change its personality. It's going to be much more than it presently is. It's going to be an entertainment complex."

## Alexenburg Calls DiscoVision Key Item For Home

(continued from page D-6)

they want to."

Summarizing, Alexenburg notes, "I think that the music business will be working together this time to bring this home to the consumer. The sooner we all work together, the better off the music business is going to be.

### Year Of Soundtrack

"This has been the year of the soundtrack. People in records want to be in movies and people in movies want to be in records. Now, we'll be in all of them.

"I'm very excited to be a part of the MCA family that is launching this project."

## Sheinberg Discusses DiscoVision

(continued from page D-4)

treading on such unfamiliar terrain, slow and careful planning was being taken to insure a highly professional production.

### A Lot At Stake

The extensive monetary resources and the diverse interests of MCA, Inc. notwithstanding, Sheinberg asserted that there was quite a bit at stake in DiscoVision. He says that in creating both the hard and software for the system, it is necessary to insure that the manufacture and sales of both ends are equally balanced.

"It's a chicken and egg type of situation; the system does have to be supported. Until we get enough players out there in the marketplace, we can't justify the costs of producing a lot of software. On the other hand, if this thing takes off right away and judging from the response we've had so far in our test markets, that is very likely — we don't want to get caught short on stock for our racks. Naturally, after spending so much time in research and development, we are more than a little anxious to mass market the system and see how it's really going to fare, not just engage in speculation.

### Best System

"We do believe that we have the best system right now, even though it's more expensive than some of the other systems. Its much like the difference between higher priced stereo equipment and lower line hardware. While stereo outlets most often advertise their inexpensive lines, when customers come into the store, I'm convinced that many of them leave with better and slightly more expensive equipment after they've been won over by the differences in quality."

Part of the difficulty inherent in getting DiscoVision off the ground has been that whole process is still so new that many of the technicians have had to be trained from the ground level up, and manufacturers and marketers are incorporating their past knowledge with newer approaches in dealing with the product.

"We've had to grow our own experts in this area and, at times, it's been a struggle in dealing with all the new research on a day by day basis. It's a pioneering process and I know that it will pay off because we are getting the jump

on the market and when other companies become involved they will have to come to us for the information. It's been exciting for all of us."

Sheinberg is looking towards the day when DiscoVision will be at the head of its own industry, operating via self-generated capital and contributing heavily to the corporate profits of MCA, Inc. as an autonomous division.

"DiscoVision has been operating as a separate entity for awhile now but it has been by no means an independent structure apart from MCA," Sheinberg says. "Jack Findlater, as president of MCA DiscoVision, deserves much of the credit for guiding the division so smoothly through the birth phase and we know that he will continue to be a very important part of the company's success as we go mass market.

"There are virtually a thousand and one applications for the system and we are excited with the potential prospects for each and every one. Needless to say, we hope to be working closely with all areas of the entertainment industry, including record companies and the retail and distribution networks, bringing everyone closer together in the process."

## Far Out's Gold Sees Big Demand

(continued from page D-8)

tist exploring new avenues of creativity. "Like with anything else, true artistry will sustain," he says.

"Until you've got more players out there you're dealing in a theoretical exercise," said Gold. "It's having the hardware in the hands of the consumer that is going to give the thing its first real value."

Gold went on to say that on-cethere is a saturation in hardware, DiscoVision will have a profound impact on the television industry. He also mentioned that when the saturation occurs, a specific audience will be reached rather than a pablumized general audience. He said that once that happens the dynamics of the medium will be improved.

"The intent of TV today is to make everything bland so nobody will be offended," declared Gold. "DiscoVision will change that by offering (pure) entertainment."



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BELIEVES!**

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congratulations from  
Universal Pictures



# CLASSICAL

## TOP FORTY CLASSICAL ALBUMS

		Weeks On Chart
1	<b>JAMES GALWAY:</b> Annie's Song RCA ARLI-3061 (7.98/1 LP)	1 8
2	<b>PAVAROTTI:</b> Cavalleria R. & Pagliacci National Philharmonic (Gavazzeni/Patane) London OSAD 13125 (26.94/3 LPs)	4 8
3	<b>DONIZETTI:</b> Don Pasquale Sills, Kraus, Gramm, Titus London Symphony Orchestra (Caldwell) Angel SBLX 3671 (16.98/2 LPs)	2 12
4	<b>BRAVO PAVAROTTI!</b> Pavarotti London PAV 2001/2 (13.96/2 LPs)	3 32
5	<b>TCHAIKOVSKY:</b> 1812 Overture Detroit Symphony (Dorati) London CS 7118 (7.98/1 LP)	11 10
6	<b>TOMITA:</b> Bermuda Triangle RCA ARLI-2855 (7.98/1 LP)	5 8
7	<b>SCOTTO-DOMINGO:</b> Romantic Opera Duets Columbia M 35135 (7.98/1 LP)	10 8
8	<b>BOLLING:</b> Suite For Flute And Jazz Piano Rampal, Bolling Columbia M33233 (7.98/1 LP)	8 124
9	<b>SILLS &amp; MILNES:</b> Up In Central Park New York City Opera Orchestra (Rudel) Angel S-37323 (7.98/1 LP)	7 18
10	<b>BIZET:</b> Carmen Domingo, Domingo, Cotrubas, Milnes, London Symphony (Abbado) DG 2709 083 (26.98/3 LPs)	21 6
11	<b>FREDERICA VON STADE:</b> Song Recital Martin Katz Columbia M 35127 (7.98/1 LP)	18 4
12	<b>BERLIOZ:</b> Beatrice et Benedict Baker, Tear, Eda-Pierre, Watts, London Symphony (Davis) Philips 6700.121 (17.98/2 LPs)	13 6
13	<b>DEBUSSY:</b> Preludes, Book I Arturo Veneditti Michelangeli DG-2531.200 (8.98/1 LP)	6 12
14	<b>VERDI:</b> Otello Domingo, Scotto, Milnes, National Philharmonic Orchestra (Levine) RCA CRL3-2951 (26.98/3 LPs)	14 26
15	<b>BOLLING:</b> Suite For Violin And Jazz Piano Zukerman, Bolling, Hediguer, Sabiani Columbia 35128 (7.98/1 LP)	9 22
16	<b>HITS FROM LINCOLN CENTER</b> Pavarotti London OS 26577 (7.98/1 LP)	16 32
17	<b>VERDI:</b> La Battaglia di Legnano Philips 6700.120 (17.98/2 LPs)	12 12
18	<b>PUCCINI:</b> Madame Butterfly Scotto, Domingo, Philharmonia Orchestra (Maazel) Columbia M3-35181 (24.98/3 LPs)	15 20
19	<b>JOSE CARRERAS SINGS GRANADA</b> Philips 9500.584 (8.98/1 LP)	17 12
20	<b>STRAUSS:</b> Ariadne Auf Naxos Price, Gruberova, Kollo, London Philharmonic (Solti) London OSA 13131 (3 LPs/26.98)	— 2
21	<b>GERSHWIN:</b> Songs By George & Ira Morris/Bolcom Nonesuch H-71358 (4.98/1 LP)	38 4
22	<b>RESPIGHI:</b> Fountains/Pines Of Rome Berlin Philharmonic (Karajan) DG 2531 107 (8.98/1 LP)	28 4
23	<b>HANDEL:</b> The Water Music Concertus Musicus of Vienna (Harnencourt) Telefunken 6.42497 (7.98/1 LP)	23 18
24	<b>ITZHAK PERLMAN:</b> Virtuoso Violinist Angel S-37456 (7.98/1 LP)	— 2
25	<b>RAMPAL: JAPANESE MELODIES FOR FLUTE AND HARP</b> Rampal, Laskine Columbia M 34568 (7.98/1 LP)	24 54
26	<b>MUSSORGSKY:</b> Pictures At An Exhibition Phillip Jones Brass Ens. Argo ZRG 885 (7.98/1 LP)	36 4
27	<b>JULIAN BREAM &amp; JOHN WILLIAMS:</b> Live RCA ARL2-3090 (15.98/2 LPs)	— 2
28	<b>MARIA CALLAS:</b> The Legend The Unreleased Recordings Angel S-37557 (7.98/1 LP)	22 26
29	<b>PACHELBEL:</b> Kanon: Two Suites <b>FASCH:</b> Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (7.98/1 LP)	25 126
30	<b>BEETHOVEN:</b> Complete Symphonies Berlin Philharmonic (Von Karajan) DG 2740172 (63.84/8 LPs)	29 18
31	<b>DEBUSSY:</b> Preludes-Books 1 & 2 Paul Jacobs Nonesuch HB-73031 (7.98/2 LPs)	30 8
32	<b>GREATEST HITS OF 1720</b> Philharmonia Virtuosi Of NY (Richard Kapp) Columbia M34544 (7.98/1 LP)	31 74
33	<b>LEHAR:</b> The Merry Widow Sills, New York City Opera Orchestra & Chorus (Rudel) Angel S-37500 (7.98/1 LP)	34 46
34	<b>SCHUBERT:</b> The Complete Symphonies Berlin Philharmonic (Karajan) Angel SE-3862 (39.90/5 LPs)	33 4
35	<b>MOZART:</b> Concert Arias Blegen/Zukerman Columbia M 35142 (7.98/1 LP)	35 4
36	<b>VIVALDI:</b> Four Seasons Jerusalem Music Center Chamber Orchestra (Stern) Columbia M35122 (7.98/1 LP)	19 22
37	<b>ELLY AMELING:</b> Souvenirs Dalton Baldwin Columbia M 35119 (7.98/1 LP)	— 2
38	<b>TELEMAN:</b> Six Sonatas For Two Flutes Debost/Galway Seraphim S-60321 (3.98/1 LP)	40 4
39	<b>BERLIN:</b> The Girl On The Magazine Cover Bolcom/Morris RCA ARL1-3089 (1 LP/7.98)	— 2
40	<b>BEETHOVEN:</b> Fidelio Janowitz, Popp, Kollo, Vienna State Opera Chorus, Vienna Philharmonic (Bernstein) DG 2709 082 (26.94/3 LPs)	27 18

## Majors Looks At Digital LPs; London Takes The Plunge

by Ken Terry

NEW YORK — While the product has yet to be test-marketed on any large scale, several major classical labels are now becoming involved in digital recording. London Records has just released its first digital release: a double album by Willi Boskovsky and the Vienna Philharmonic and Columbia and RCA have also made digital classical recordings, although they have not yet decided to release them all in the digital format.

Meanwhile, Delos Records, a small, west coast-based label, recently recorded three discs at Vanguard Studios in New York under the direction of Thomas Stockham, one of the pioneers of digital audio technology. Among the artists on these records, the first in Delos' Digital Master Series, are trumpeter Gerard Schwarz, the New York Trumpet Ensemble, and the American Brass Quintet. The albums, which are being pressed in Japan on special vinyl, will be released in June.

Other LPs scheduled for the Digital Master Series include a recording of the complete "Nutcracker" by Maurice Abravanel and the Utah Symphony, an album of Debussy and Ravel string quartets by the Sequoia Quartet, and a recording of the Tchaikovsky First Piano Concerto featuring pianist John Browning.

Sony Industries recently recorded several performances under Eduardo Mata's direction for RCA Red Seal using their new PCM-1400 digital audio processor. Among the works recorded were Stravinsky's "Firebird" Suite and his Symphony in Three Movements; Ravel's "Daphnis and Chloe;" and two Mozart piano concertos with Emmanuel Ax as the soloist. According to an RCA spokesman, these recordings will eventually be released as three separate albums, with the Mozart disc coming out next August or September. However, he said, they may not be released as digital recordings.

One RCA disc that will definitely be

digital is a recording of Bartok's Concerto for Orchestra by Eugene Ormandy and the Philadelphia Orchestra. This album will be recorded in Philadelphia on April 16 under Tom Stockham's direction. The RCA spokesman didn't know what the list price of the album will be; he said that the label has not yet decided whether it wants to put it out at a high price for a small group of connoisseurs or at an attractive price that may attract a larger group of consumers.

London seems to be taking a middle path with its Boskovsky album, which lists for \$9.98 per disc. At that price, the recording of popular Viennese waltzes may be within the budgets of a sizable number of consumers.

Columbia has digitally recorded the performance of Beethoven's Ninth included in the recently issued Cleveland Orchestra/Maazel set of the complete Beethoven symphonies. The label will not, however, release a separate recording of the Ninth Symphony, whether analog or digital, for at least a year, according to a spokeswoman for Masterworks.

### Differing Technologies

Several different digital recording systems are currently available, and at this point, there is no agreement about which of them produces the best sound and is most convenient to use. A key difference between the competing systems, it appears, lies in the method of editing the master tape: both RCA and Columbia are basing their decisions on whether or not to release digital recordings in the near future on the outcome of the editing process.

In Stockham's Soundstream system, for example, a copy of the digital information derived from the original tape is made on a floppy disc, and editing is accomplished by use of a computer. The electronic editor then matches the waveform existing at each splice location with the same waveform on the original, so that editing can be accomplished without loss of sound generation.

In contrast, in the Sony system, after the

(continued on page 76)

## CLASSICAL ALBUM REVIEWS



**MOZART: Violin Concertos Nos. 2 and 4. K. 218 and K. 211.** Isaac Stern, violinist; English Chamber Orchestra, Alexander Schneider, conductor. Columbia M 35511. List \$7.98.

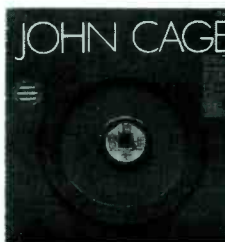
Columbia has just released a batch of Isaac Stern recordings, and this typifies the whole group with its high level of excellence. Stern's unfailingly pure tone and true intonation, as well as the warmth and communicativeness of his playing, mark him as one of the great violinists of the century. The English Chamber Orchestra provides strong backing for Stern in both of these performances.

**JOHN CAGE: A Room; She Is Asleep; Seven Haiku; Totem Ancestor; Two Pastorales; And The Earth Shall Bear Again.** Joshua Pierce, prepared piano; Jay Clayton, voice; Paul Price Percussion Ensemble. Joshua Pierce, conductor. Tomato TOM-7016. List: \$7.98.

Joshua Pierce made a highly-praised recent recording of Cage's "Sonatas and Interludes" for Tomato, and the followup is equally worthwhile. The selections range from several early Cage works that show his interest in rhythm and exotic sounds to his revolutionary "chance" music of the '50s. A standout performance by Jay Clayton (who has sung with Steve Reich) makes "She Is Asleep" the most fascinating track on this unusual album.

**PACHELBEL: Kanon; ALBINONI: Adagio. BACH: "Jesu, Joy of Man's Desiring," "Sheep May Safely Graze." HANDEL: "Arrival of the Queen of Sheba" from "Solomon," Organ Concerto in F major, and Overture to "Berenice." Stuttgart Chamber Orchestra. Karl Munchinger, conductor. London CS 7162. List: \$7.98.**

Although Munchinger takes the "Kanon" considerably faster than he did in his well-known earlier version, he still turns in a fine performance. Albinoni's funereal "Adagio" gets on the nerves, but the Bach and Handel pieces are well-chosen and beautifully played. An added plus is the superb sound quality of the album.



# Polydor Expands In Rock; Seeks Diversified Success

(Continued from page 8)

Travers, Steve Gibbons, and Jean Michel Jarre.

"I want to prove this company can break an act," Haayen declared. "It takes a long time to break a rock act, and most of the acts we have are new. But we certainly have the money available to break them, although we don't want to do it the wrong way by throwing the money away."

## Versatile Roster Needed

"The ultimate answer," according to Kline, "is to give Polydor a well rounded roster with the proper mix, and not be identified solely with the immediate success we're having in disco." Kline went on to point out several recent signings Polydor has made in the pop and black music fields including Phillip D'Arrow, Phillips and MacLeod, and Alton McClain & Destiny.

## UA Music Meetings Held In Nashville

NEW YORK — Key executives and professional personnel from all of the U.S. offices of United Artists Music convened in Nashville March 20-22 in a series of managerial seminars, creative presentations and an in-depth review of the publishing firm's activities since their December national staff meetings in Los Angeles.

Jimmy Gilmer, vice president of Nashville operations, hosted the meetings at the U.A. Music offices, 1013 Sixteenth Avenue South. Among the issues discussed were the closer coordination of the Nashville, New York, and Los Angeles offices, stepped-up exploitation of the Un-art/U.A. Music Co. and Robbins/Feist/Miller catalogues, related exploitation of the Big 3 Music print operations, and the promotion of new film music in cooperation with U.A.'s motion picture division.

Progress reports on United Artists Music's writer development program were also presented at the meeting. As a key part of the program, U.A. staff writers from Nashville, New York and Los Angeles have been encouraged to exchange creative views and increase collaborative efforts. Among the presentations was the report on U.A.'s current position in foreign territories by Frank Banyai, executive assistant to the president and foreign liaison, and a report on the effect of the company's recent marketing and institutional advertising campaigns by Jay Leipzig, president of the Music Agency, Ltd. and consultant to United Artist's Music publishing.

At the close of the meeting, Harold Seidner, president of U.A. Music, announced plans for the next national staff conference, to be held in New York in June.

Kline also mentioned Frank Mills' hit "Music Box Dancer" as an example of Polydor's chart potential in the MOR/pop area.

## Polydor To Release Who Soundtracks

In another product diversification move, the executives formally announced that the soundtracks for two movies starring the Who would be released on Polydor. "Quadrophenia," the first film, has been set for release in early autumn, Haayen said, and the as yet untitled second film is set for release in mid-1980.

Although Haayen emphasized the importance of a Polydor's product mix, he recalled that his first priority after being named president was "to change the image of the company. Polydor wasn't really recognized as a company," Haayen asserted. "People thought Polydor was huge overseas and this was just an office they had in New York. Basically the company was lacking a catalog. The base was very, very shaky."

## Polydor Remodeled

Accordingly, Haayen said he decided to remodel Polydor's "approach, accessibility and feel. I wanted to make sure everybody knew that I was a music man and that the company was now a music company." Then, Haayen stated, key product had to be selected within the scope of a small artist roster and he cited the signings of U.K. and Alicia Bridges, as well as the emphasis placed on exposing Jean Michel Jarre to the American public.

Next, a strong executive team had to be assembled, and Haayen, who was previously vice president for Polydor International singled out promotion as a priority. "It became clear," Haayen said, "that 'Dr.' Kline had to come here and help me in this area. We also have Dr. Ekke Schnable, senior vice president of our business affairs, Harry Anger, an excellent marketing man, and Mario DeFilippo, who we installed as vice president of sales. I think this is a very, very, strong team."

Kline, a twenty year industry veteran who came to Polydor from his post as vice president of promotion for Atlantic Records, said "When I arrived I found areas of expertise where the company could shine, with a lot of very capable people around to make it happen. All they needed was a little dusting and cleaning around here to make it roll."

Asserting that product, promotion and sales were "the three areas to make a company run," Kline elaborated on the crucial restructuring of the promotion department, which he supervised. "We added Sonny Taylor as vice president for special markets and put in Bob Frost as national promotion director for that area. Two important moves. Then we expanded our promotion staff in several regional areas."

"I decided that one of the things we sorely needed was an artist development area," Kline continued, "and we put Jerry Jaffe in charge. We're also expanding in pop promotion, and we installed some real good promotion people like Bill McGathey as head of national AOR, Jim Collins as national promotion director, Cynthia Cox heading up national secondaries and David Steele for national disco promotion. We also added a west coast general manager, who is Marty Goldrod. In other words, we've realigned key areas of the company to operate to maximum capability."

## 'Nightlife,' 'Survive' Turning Points

Haayen and Kline agreed that the singles "I Love The Nightlife" and "I Will Survive" were important turning points for the remodeled Polydor. "'Nightlife' was our first big hit," Haayen said, "and it was a work record, which was important to the company's image. We didn't give up, and it charted about 27 weeks going up. It started disco, of course, but I was absolutely convinced it was a pop record."

"I Will Survive" began as a B side because, Haayen said, "I originally wanted to cover the European hit 'Substitute.'"

## Juno Awards Winners Announced

(Continued from page 14)

standing ovation).

The following is a complete list of Juno winners:

Best Selling Canadian Album: "DREAM OF A CHILD," by Burton Cummings.

Best Selling Single: "HOT CHILD IN THE CITY," by Nick Gilder.

Female Vocalist of the Year: Anne Murray.

Male Vocalist of the Year: Gino Vannelli.

Group of the Year: Rush.

Composer of the Year: Dan Hill, for "SOMETIMES WHEN WE TOUCH," (an award won by Hill for the same song last year).

Country Female Vocalist of the Year: Carroll Baker.

Country Male Vocalist of the Year: Ronnie Prophet.

Country Group of the Year: The Good Brothers.

Most Promising Female Vocalist: Caludja Barry.

Most Promising Male Vocalist: Nick Gilder.

Most Promising Group of the Year: Doucette.

Producer of the Year: Gino/Joe/Ross Vannelli, for "BROTHER TO BROTHER."

Recording Engineer of the Year: Ken Friesen, for the Anne Murray album, "LET'S KEEP IT THAT WAY."

Instrumental Artist of the Year: Liona Boyd.

However, Kline recounted "the fact that 'Survive' was really the A side became evident three months down the line. I received calls from the Powerplay tip sheet, Kal Rudman, and Herb Rosen, our independent promotion man in New York. I verified the reaction in the field, and we decided to flip it. It was rescheduled, our promotion was notified, and the rest is history."

According to Haayen, one reason Polydor has done so well in the disco field has been "the company's awareness of its popularity in the international field. It helped us get Don Ray and Simon Soussan and his Harem label, which includes Arpeggio. So our international expertise helped. Also, I believe the age factor has helped. We have a very young, aware staff, and Rick Stevens and his team lived in the discos and knew what was going on there."

Haayen also noted that the results of Polydor's efforts since he took over are "more evident in disco because disco records are breaking faster than other records." This fact, he said, has not dissuaded the company striving for what Kline described as "the ultimate goal — making Polydor a major record company with a proper mix of product."

Folk Artist of the Year: Murray McLaughlan.

Special Awards — Comedy album: "THE AIR FARCE COMEDY ALBUM," by the Royal Canadian Air Farce. Children's album: Anne Murray, for "THERE'S A HIPPO IN MY TUB."

International Best-Selling Album: "SATURDAY NIGHT FEVER" by the Bee Gees.

International Best-Selling Single: "YOU'RE THE ONE THAT I WANT," by John Travolta and Olivia Newton-John.

Album Graphics: Alan Gee/Greg Lawson, for the "MADCATS" album.

Classical Album: "HINDESMITH, DAS MARIENLEBEN," by Glenn Gould and Roxolans Roslak.

Jazz Album: "JAZZ CANADA MONTREUX 1978," by the Tommy Banks Big Band with guest "Big" Miller.

Prime Minister Trudeau presented this year's CARAS Hall of Fame award to country singer Hank Snow. The award is bestowed each year to the Canadian who has contributed most greatly over the years to Canadian music.

The winners were decided by the 900 members of the CARAS by secret ballot. The jazz, classical and graphics awards were voted upon by an expert panel. Producer and engineer awards were decided by a group of similarly-employed members of the music industry.



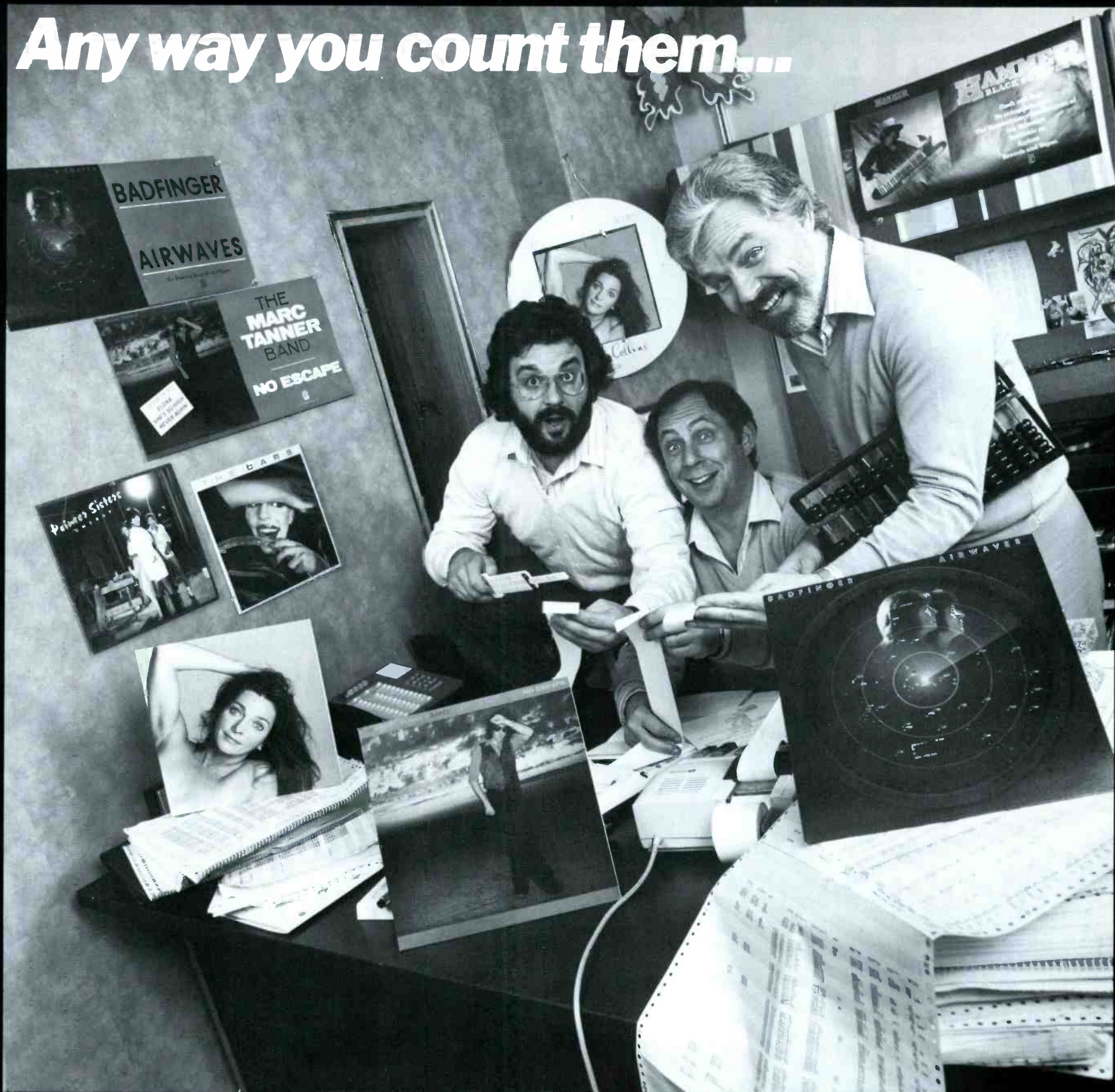
**JARRE VISITS KINK, KZOK** — Polydor recording artist Jean Michel Jarre recently undertook a U.S. promotional tour in support of his second Polydor album, "Equinoxe." Jarre visited several radio stations, including Portland's KINK-FM and Seattle's KZOK, plus a number of record stores. At each store Jarre presented Polydor contest winners with an Arp synthesizer, which was donated by Arp. Pictured (l-r) in the top left photo at KINK-FM



are: Calvin Lew, Polydor northwest promotion manager; Jerry Jaffe, Polydor director of artist development; Jarre; Les Sarnoff and Mike Bailey of KINK-FM; and Francis Dreyfus, president of Dreyfus Music and Disques Dreyfus, Jarre's French music publisher and record label. Shown (l-r) in the top right photo at KZOK are: Calvin Lew; Mavis Mackoff of KZOK; Jarre, and Norm Gregory of KZOK.



**Any way you count them...**



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and BADFINGER just keep adding up.**

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**A Warm Hollywood welcome to NAR**



**...from Universal City, MCA Records.**



## LATIN BEAT

"In the beginning there was Woman... And Woman had a need to create, a dream to express, a power to manifest..."

This was the goal of **Rita Alan**, founder and manager of "Latin Fever," the only 13-piece, all-women, Salsa-Disco orchestra, which has graced the Latin music scene for the last two years.

"Latin Fever" was formed to give Latin women vocalists, musicians, writers and arrangers the opportunity to express their creativity and fill that need to express themselves musically. Though there were only a handful of Latinas in the orchestra from its inception, Ms. Alan continued to audition other Latin women vocalists and musicians and, over the two years, built up a roster of talented women.

As "Latin Fever," the orchestra recorded one album for the Fania label entitled "Larry Harlow Presents Latin Fever" released about a year ago and to this date is still getting publicity and some air play.

The orchestra made personal appearances in all of the major Latin clubs and colleges in the New York/metropolitan area as well as appearing in Caracas, Venezuela; Puerto Rico, Chicago, Philadelphia, Boston, Hartford and Bridgeport. Wherever "Latin Fever" appeared, they were always received at first with awe which quickly turned to great enthusiasm. Ms. Alan states "The biggest up for me was having the orchestra appear June 23, 1978 at Madison Square Garden for the **Fania All-Stars**' Tenth Anniversary and hearing comments from the public like "they stole the show" or "Latin Fever" was the best act on the bill."

Although "Latin Fever" recorded one album for Fania, they never had a contract with that company. Ms. Alan contemplated signing the group to a major American label as she felt the group was multi-talented and could appeal to both the Latin and American markets. "To do this," she stated, "you need a big company with a lot of money behind it to give you the publicity and promotional support necessary to handle an act of this type and size." She further

stated this was expressed to the president of Fania Records. When for one reason or another the act was not picked up by a major label, Ms. Alan returned to Fania to continue their work in the Latin market. However, Fania records was not interested in signing the group.

"It's been a long two years," stated Ms. Alan. "We've all had a lot of fun working together and entertaining the Latin public. But, at this point, without a record deal, we have decided to break up the band. Four years ago, when the idea came to my mind, everyone laughed. None of my male musician or booking agent friends thought the idea would get off the ground, but I did it! I feel a certain amount of satisfaction in that I was able to keep the band together and working successfully for over two years. I am also very proud of the fact that "Latin Fever" was chosen over such groups as the **Commodores** and **Bobby Rodriguez** to perform in MGM's 'Night Of The Juggler' which will be released early this summer."

Ms. Alan will continue to represent, manage and do independent publicity and promotion for Latin women and others in the creative art fields through Lady Doberman Productions, a new corporation she has just founded.

In retrospect, she asks that you, the public, be left with this thought regarding "Latin Fever" and what she did for Latin women...

"In the end there will still be woman — versatile and free, sometimes dreaming, but **always**... creative..."

**Angel "El Diferente" Canales** is recording an album for his own label which will be called Selanac Records (that's Canales backwards). Angel is not only producing the album, but the talented artist also wrote half the songs. **Jon Fausty** is engineering the sessions at Latin Sound. The title of the album will be "El Sentimiento Del Latina En Nueva York." New studio versions of "Kung Fu Karate" and "Panama Soberama," both of which were written by Angel, will be included on his new recording.

ray terrace

## TOP 20 ALBUMS

### LOS ANGELES SALSA

### LOS ANGELES POP

- |                                                                       |                                                                       |
|-----------------------------------------------------------------------|-----------------------------------------------------------------------|
| 1 <b>SIEMBRA</b><br>WILLIE COLON/RUBEN BLADES (Fania 00537)           | 1 <b>LA DE LA MOCHILA AZUL</b><br>PEDAITO FERNANDEZ (Caliente 7299)   |
| 2 <b>HOMENAJE A BENNY MORE</b><br>TITO PUENTE (Tico 1425)             | 2 <b>CANTA A JUAN GABRIEL</b><br>ROCIO DURCAL (Pronto 1031)           |
| 3 <b>AQUI ESTOY YO</b><br>OSCAR DE LEON (TH-2036)                     | 3 <b>EMOCIONES</b><br>JULIO IGLESIAS (Alhambra 3122)                  |
| 4 <b>ETERNOS</b><br>CRUZ/PACHECO (Vaya 80)                            | 4 <b>SENTIMENTOS</b><br>CAMILLO SESTO (Pronto 1042)                   |
| 5 <b>LA PRIMERISIMA</b><br>TOMMY OLIVENCIA (Inca 1061)                | 5 <b>SOLA</b><br>LISSETTE (Coco 148)                                  |
| 6 <b>NEW YORK CITY SALSA</b><br>ORQUESTA BROADWAY (Coco 141)          | 6 <b>A PENSAR DE TODAS</b><br>VINCENTE FERNANDEZ (CBS 850)            |
| 7 <b>COMEDIA</b><br>HECTOR LAVOE (Fania 522)                          | 7 <b>ROBERTO CARLOS</b><br>(Caytronics 1540)                          |
| 8 <b>SALSA ENCENDIDA</b><br>TIPICA 73 (Inca 1062)                     | 8 <b>COMO TU</b><br>LUPITA D'ALLESSIO (Orfeon 026)                    |
| 9 <b>ONLY THEY COULD HAVE MADE THIS ALBUM</b><br>CRUZ/COLON (Vaya 66) | 9 <b>LA VOZ DEL SENTIMIENTO</b><br>SALVADOR (Arriba 6000)             |
| 10 <b>SPANISH FEVER</b><br>FANIA ALL STARS (Columbia 35336)           | 10 <b>LA VOZ RANCHERA</b><br>CHELO (Musart 10638)                     |
| 11 <b>OSCAR DE LA SALSA</b><br>OSCAR DE LEON (Top Hits 2026)          | 11 <b>VERONICA CASTRO</b><br>(Peerless 2079)                          |
| 12 <b>EN LAS VEGAS</b><br>EL GRAN COMBO (EGC 015)                     | 12 <b>LOS FELLINOS</b><br>(Musart 1735)                               |
| 13 <b>EDDIE PALMIERI</b><br>(Epic JE 35523)                           | 13 <b>SERENATA SIN LUNA</b><br>LOS ANGELES NEGROS (International 925) |
| 14 <b>CHARANGA 76 EN EL 78</b><br>CHARANGA 76 (TR 139X)               | 14 <b>ESTRELLAS DE ORO</b><br>(America 1005)                          |
| 15 <b>SALSA FEVER</b><br>(TH 2043)                                    | 15 <b>NUMERO #8</b><br>LOS TIGRES DEL NORTE (Fama 564)                |
| 16 <b>CONJUNTO BORINCUBA</b><br>(Libra 2005)                          | 16 <b>AMIGO</b><br>ROBERTO CARLOS (Caytronics 1505)                   |
| 17 <b>SABOR, SENTIMIENTO Y PUEBLO</b><br>ISMAEL MIRANDA (Fania 530)   | 17 <b>A MIS 33 ANOS</b><br>JULIO IGLESIAS (Alhambra 38)               |
| 18 <b>TREMENDA DIMENSION</b><br>DIMENSION LATINA (Velvet 8012)        | 18 <b>MIS OJOS TRISTES</b><br>JUAN GABRIEL (Pronto 1041)              |
| 19 <b>SALSA DISCO FEVER</b><br>VARIOUS ARTISTS (Coco 152X)            | 19 <b>JOSE JOSE</b><br>(Pronto 1046)                                  |
| 20 <b>LLEGO MELON</b><br>PACHECO/MELON (Vaya 70)                      | 20 <b>EXITOS</b><br>LOS MUECAS (Caliente 7298)                        |

## SINGLES TO WATCH

- SONIA RIVAS** (Epic-Mexico) — **Estupida** (Mochulske/Ramirez)  
**MANOELLA TORRES** (CBS-Mexico) — **Voy A Escribirte Un Verso** (F. Mendez)  
**LUIS ANTONIO DIAZ Y SOL** (Columbia Mexico) — **Tonto Por Creerte** (E. Velazquez)  
**TROPICAL COSTA BRAVA** (Peerless) — **Eres Hermosa** (Mario Salinas)  
**LA PRIMERA DIVISION** (Musart) — **La Gordona** (Alvaro Valesquez)  
**MANOLO Y JORGE** (RCA-Spain) — **Ella-A-A** (Seljas/Escolar)  
**ESTELA NUNEZ** (RCA-Mexico) — **Una Lagrima** (Bigazzi/Cini/Okamura)  
**GRUPO CONFUSION** (RCA-Mexico) — **Brindo Esta Copa** (Juan Gabriel)  
**OMAR FRANCO** (RCA-Mexico) — **Mis Anos Con Ella** (D. Beigbeder)  
**SONORA SANTANERA** (CBS-Mexico) — **Aunque Tengas Razon** (C. Velazquez)  
**LOS ALEGRES DE TERAN** (CBS-Mexico) — **Como La Tarde** (Rosendo Montiel)  
**COMBO SURIANO** (CBS-Mexico) — **Que Bonito Es El Amor** (D. Rullo)  
**LOS TUKAS** (Epic-Mexico) — **Ya Volvera** (Mary Ponce)  
**POTROS** (Peerless) — **Una Pura Y Dos Con Sal** (Enrique Alonso)  
**GRUPO LATINO** (Peerless) — **Rasputin** (F.R.J.L.)  
**MONICA DEL REY** (RCA-Mexico) — **Sila Noche De Anoche Volviera** (Alejandro Magdalena)  
**CANDELA** (RCA-Argentina) — **Quien Extendera Tu Cama** (Ines Escariz)  
**MARIA DEL SOL** (RCA-Mexico) — **Amame** (Kicko Campos)  
**JUAN GABRIEL** (RCA-Mexico) — **Me Desperto La Realidad** (Juan Gabriel)  
**MARIA VICTORIA** (RCA-Mexico) — **Si Quieres** (Juan Gabriel)  
**LATIN FEVER** (Fania) — **La Mujer Latina** (Rosa Soy)  
**SONORA PONCENA** (Inca) — **Ahora Yo Me Rio** (Aviles/Imperial)  
**SANDRO** (International) — **Pequena Vente Conmigo** (Salako)  
**SONORA PONCENA** (Inca) — **La Orquesta De Mi Tierra** (Josie Leon)  
**DAVID LOAICIGA** (CBS-Costa Rica) — **Cada Quien Su Camino** (Juan Gabriel)  
**PUNTO CUATRO** (QB Productions) — **Te Escoji Para Mi** (Catalina Schindler)  
**PUNTO CUATRO** (QB Productions) — **Desesperadamente Enamorada De Ti** (J. Farrar/T. Seven)  
**ACUARIO** (RCA-Spain) — **Samba De Amor** (Stein/Jass)  
**GUIDO DEL VERDI** (Orfeon) — **Mi Dulce Johanna** (Guido Del Verdi)  
**CEPILLIN** (Orfeon) — **La Gallina Co-Co-Va** (Richard Gonzalez)

## LATIN PICKS



**SABOR, SENTIMIENTO Y PUEBLO** — Ismael Miranda, Fania JM00530 — Producer: Ismael Miranda

Multi-talented singer Ismael Miranda gives his heart and soul on this album of salsa and romantic boleros. Miranda's voice is in great form throughout this album and at first listening it will become evident why he is one of today's superstars in the Latin field. All musicians on this album are fantastic, and they are blessed with good arrangements, especially "La Lluvia Que Cae," a danza to salsa rhythm, with a good string section in the background.



**ARLEQUIN** — Nydia Caro — Alhambra 155 — Producer: Manuel de La Clave

Nydia Caro is well known all over Latin America; she is an established superstar and no stranger to the Latin charts. In this album she excels vocally on every cut. Beautiful arrangements by R. Arcusa. The album consists mostly of ballads and soft rock. There are two outstanding songs done in English. The back up vocals are good. Best cuts are "Arlequin," "Keep On Moving," "Aqua de Manatí," "Isadora" and "Se Te Vas."



**VUELVE-LUISA MARIA GUELL** — Alhambra Acs-43 — No Producer

Multi-talented Cuban vocalist Luisa Maria Guell excels in this album of love songs, handled in her own romantic way. Her voice is superb throughout this LP which features some dazzling orchestrations. Great backing provided by string section and background vocalists. This album was recorded in Spain. The best songs are "Senor Amor," "No Me Vayas A Enganar," "El Viejo Bar," "Buelve," "Haz El Amor" and "Besame Mucho."

# INTERNATIONAL



**CBS INTERNATIONAL SIGNS ZAPPA** — CBS International recently signed U.S. rock artist Frank Zappa to a worldwide recording deal excluding the U.S. and Canada. Zappa, who has a new album out called "Sheik Yerbouti," is in the midst of an international tour of 11 countries. Pictured standing at the signing ceremony in London are (l-r): Bennet Glotzer, Zappa's manager; Dick Asher, president, CBS International; Malcolm Jones, International A&R manager, CBS-U.K. Records; and David Betteridge, managing director, CBS-U.K. Records. Shown sitting (l-r) are: Maurice Oberstein, chairman, CBS-U.K. Records; and Zappa.

## Importance Of Disco Pools Studied By Canada Labels

by Kirk LaPointe

TORONTO — As the disco surge pervades all aspects of the music industry, and radio programs it in increasing numbers, the importance of DJ pools is being openly questioned by some record companies.

A **Cash Box** survey of promotional representatives in Canada has found that many view some DJ pools as less than desirable vehicles for promoting disco product. And as radio hops on the disco bandwagon, many say they will be looking more and more to radio or "more efficient means" to bringing disco to the attention of consumers.

Jean Marie Heimrath, national promotional director for Infinity Records Canada, and a former promotional representative in Ontario for Polygram Inc., says he doubts the validity of some DJ pools, like the one organized in Ontario. "Last year, at Polygram, we decided to cut off the disco pool," he comments. "They simply weren't selling records for us. We spent \$88,000 supplying them with free product. Instead, we concentrated on dealing with 20 of the 75 pool members. The result was a saving for us, and not surprisingly, no noticeable change in sales levels."

Heimrath says many pools, like the ones organized in Quebec and British Columbia, can be directly responsible for increased sales levels in certain markets. But he sees little benefit in supplying the Ontario DJ pool, when only a select few have any clout with the consumer.

Polygram, and Heimrath (now at Infinity), are not alone in their thinking. Three other record companies told **Cash Box** they will soon cut off service to the Ontario pool, which is headed by Jackie Valasek. "I think the time has come to reevaluate our promotion of disco," said a representative from an independent label in this country. "In the past, radio was reluctant to program disco. Now, with stations like CHIC (the all-disco station in suburban Toronto), and with major programmers beginning to accept the validity of disco, we know we now have someone else who will promote the music. The disco pool was the only means we had before. And it isn't as if we're pulling the rug from underneath them. We'll continue to service disco independently, as long as they are creditable. But we give 500 to 600 copies of each release to disco pools across Canada. With one or two releases per week, that alone amounts to \$100,000 per year. We can use that money more effectively."

But Rick Nickerson, a promotional representative for Arista in Canada (licen-

sed to Capitol—EMI of Canada), says his company doesn't foresee severing ties with DJ pools. "We get good feedback from them about our product. They rate it, they suggest ways in which we might better work the product, and they often prove to be accurate tests for what is going to succeed in this country. Dance floors are still where the records are being broken, in spite of what radio programmers may like to think. Last year, this company had hits with "At The Copa" (by Barry Manilow) and "Boogie Oogie Oogie" (by A Taste Of Honey) as a direct result of support from disco pools. They broke the records first, then radio picked up on it."

Others agree with Nickerson's view. Some feel that disco pools need reorganization, feeling that administration is haphazardly conducted. But almost all aren't trusting of radio yet. They say that radio still considers disco to be a fad. If they discontinue relations with the pools, then radio decided it wants nothing of disco in two or three years, companies will be left without a vehicle to promote disco product. "We could destroy the fragile relations we've built if we pull the plug on disco pools," one CBS staffer commented.

Valasek, it has been said, has been a fervent supporter of disco during its lean years, long before record companies recognized disco as a viable source of music. A&M president Gerry Lacoursiere credits Valasek with contributing largely to the success of the label's hottest domestic artists, the Raes.

Still, many questions remain to be answered. Although record companies want to make their operations more efficient, they doubt that they can turn their backs on Valasek and her organization. "We haven't found that to be much of a problem," says Gerry Young at Polygram. "But we have a great many crossover artists, like the Bee Gees, Village People and Donna Summer, who can both achieve success in discos and on the radio. Some other labels have artists that might make it only in discos, with hard-core fans. They need to service discos in large numbers, in order to get their product discovered."

Heimrath, meanwhile, says companies will have to better decide which product is conducive to radio, and which to discos exclusively, if it is to promote product efficiently.

### German Special Delayed

Due to international mail service delays, the German Spotlight special section, originally scheduled to appear in this issue, will appear in next week's issue of **Cash Box**, April 7.

## INTERNATIONAL DATELINE

### Australia

SYDNEY — New wave rock 'n' roll is starting to make a sizable dent on the Australian album and single charts. Several bands are currently on the Kent Music Report Top 100 album chart, including **the Clash**, ex-Sex Pistol **Johnny Rotten's Public Image Ltd.**, **the Talking Heads**, **the Police**, **Elvis Costello & the Attractions**, **Blondie**, **Plastic Bertrand**, and **the Stranglers**. On the singles chart, **Ian Dury's** "Hit Me With Your Rhythm Stick," **Plastic Bertrand's** "Ca Plane Pour Moi," "Heart Of Glass" by **Blondie** and "Egyptian Reggae" by **Jonathan Richman and the Modern Lovers** are all faring very well.

Although Costello, Blondie, the Police and the Talking Heads have begun to garner strong sales throughout the U.S., Europe and down under, Australia and New Zealand are emerging as two countries which are breaking new wave acts before any other nation with the exception of England. The Clash, Ian Dury, Public Image and the Stranglers are all receiving stronger chart action in Australia and New Zealand than in the U.S.

### United Kingdom

LONDON — Internal shifts at EMI's Licensed Repertoire division have taken place involving two new marketing managers for the division. **Julian Moore** will be responsible for the Bronze, Chiswick, Fantasy, Mam, Stax and Salsoul labels, while **Jim**

**Howell** takes on responsibility for the EMI International label.

British punk group **the Clash's** latest single on the charts is "English Civil War," which is a cut taken from the quartet's "Give 'Em Enough Rope" album. The "B" side of the single is a rock 'n' roll interpretation of **Toots and the Maytals'** classic "Pressure Drop," which was a reggae hit featured on the soundtrack from the film, "The Harder They Come."

Following an appearance on Thames TV's Eamonn Andrews Show, French composer **Jean Michel-Jarre** was presented with a gold disc for his Polydor album "Equinoxe," by film star **Anthony Quinn**. Coinciding with his debut LP for Arista titled "New Values," **Iggy Pop** kicks off on a U.K. tour beginning April 20. **Devo's** debut LP "Q: Are We Not Men? A: We Are Devo!" has been re-issued, this time around in picture disc form on Virgin. The picture is the front and back covers providing the pictorial element in question.

Warner Brothers is releasing the long-awaited **Lowell George** solo album in the U.K. April 6 titled "Thanks I'll Eat It Here". Eager to surprise America with a refreshing new sound and a collection of original new songs, long-established Irish singer **Dana** phoned **Cash Box** to tell of her new LP titled "The Girl Is Back," which is to be released simultaneously in the U.S. and the U.K. on April 6. Produced by **Barry Blue**, the LP, said Dana, "was the most important thing I've ever done, being the most involved and

(continued on page 75)

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Wuthering Heights** — Kate Bush — EMI
- 2 **You're The One** — J. Travolta/O. Newton John — Philips
- 3 **Tanto Amor** — Manolo Galvan — Microfon
- 4 **Love Is In The Air** — John Paul Young — Microfon; M. Stevens — CBS
- 5 **Quien Extendera Tu Cama** — Candela — RCA
- 6 **Hay Que Venir Al Sur** — Raffaella Carrà — CBS
- 7 **Rasputin** — Boney M — RCA
- 8 **En El Amor Todo Es Empezar** — Raffaella Carrà — CBS
- 9 **Vivir Asi Es Morir De Amor** — Camilo Sesto — Microfon
- 10 **Bicycle Race** — Queen — EMI

#### TOP TEN LPs

- 1 **Hit Sounds Vol. 2** — Selection — Phonogram
- 2 **Hoy Los Consagrados** — Selection — RCA
- 3 **Los 15 Exitos Del Verano** — Selection — Microfon
- 4 **Los Mas Grandes Exitos** — Raffaella Carrà — Epic
- 5 **En Castellano** — Raffaella Carrà — Epic
- 6 **Los Exitos Del Amor** — Soundtrack — Microfon
- 7 **Jazz** — Queen — EMI
- 8 **Saturday Night Fever** — Soundtrack — RSO
- 9 **Raffaella Carrà** — Raffaella Carrà — Epic
- 10 **Grease** — Soundtrack — Philips

—Prensario

### Brazil

#### TOP TEN 45s

- 1 **Too Much Heaven** — Bee Gees — Polygram
- 2 **Le Freak** — Chic — WEA
- 3 **Sou Rebelde** — Lillian — RCA
- 4 **Shame** — Evelyn Champagne King — RCA
- 5 **One For You One For Me** — La Bionda — Copacabana
- 6 **As Vezes Tu, As Vezes Eu** — Julio Iglesias — CBS
- 7 **MacArthur Park** — Donna Summer — Polygram
- 8 **Sun Is Here** — Sun — Capitol
- 9 **Todo Menino E Um Rei** — Roberto Ribeiro — Odeon
- 10 **Wuthering Heights** — Kate Bush — Odeon

#### TOP TEN LPs

- 1 **Roberto Carlos** — CBS
- 2 **Sambas Enredo 79** — Varios — Top Tape
- 3 **A Musica Maravilhosa Do Cinema Vol. 2** — Varios — Som Livre
- 4 **Alibi** — Maria Bethania — Polygram
- 5 **Discoteca Papagaio Vol. 2** — Varios — Som Livre
- 6 **Tendinha** — Martinho Da Vila — RCA
- 7 **Calice** — Chico Buarque — Polygram
- 8 **Pecado Rasgado** — Varios — Som Livre
- 9 **Alerta Geral** — Alcione — Polygram
- 10 **De Pe No Chao** — Beth Carvalho — RCA

### Italy

#### TOP TEN 45s

- 1 **Tragedy** — Bee Gees — RSO
- 2 **Born To Be Alive** — Patrick Hernandez — Aquarius
- 3 **Mi Scappa La Pipi, Papa** — Pippo Franco — Cinevox
- 4 **Too Much Heaven** — Bee Gees — RSO
- 5 **Le Freak** — Chic — Atlantic
- 6 **E Tu Come Stai?** — Claudio Baglioni — CBS
- 7 **Goldrake** — Actarus — Fonit-Cetra
- 8 **Ma Come Fanno I Marinai** — Francesco De Gregori/Lucio Dalla — RCA
- 9 **Pensami** — Julio Iglesias — CBS
- 10 **Io Canto** — Riccardo Cocciante — RCA

#### TOP TEN LPs

- 1 **E Tu Come Stai?** — Claudio Baglioni — CBS
- 2 **Spirits Having Flown** — Bee Gees — RSO
- 3 **Sono Un Pirata, Sono Un Signore** — Julio Iglesias — CBS
- 4 **Io Canto** — Riccardo Cocciante — RCA
- 5 **Grease** — Soundtrack — RSO
- 6 **Cafe** — D. D. Sound — Baby Recs
- 7 **Geppo Il Folle** — Adriano Celentano — Clan
- 8 **Lucio Dalla** — Lucio Dalla — RCA
- 9 **Boomerang** — Pooh — CGD
- 10 **Live '78** — Mina — PDU

— Musica & Dischi



**COSTANDINOS VISITS MILAN** — Disco producer/artist Alec Costandinos recently visited Milan, Italy to launch a promotional campaign for his label IBIS and to discuss his future activities with CGD Records. Pictured (l-r) at a reception in Milan are: Johnny Porta, CGD promotion manager; Costandinos; Nada Ovcina, Costandino's European promotional manager; Giuseppe Giannini, CGD executive vice president; and Maurizio Cannici, CGD international product manager.

## WHERE IN THE WORLD

**Journey** has begun its 1979 world tour, beginning in the United Kingdom, continuing through Europe and winding up in Japan in mid-April. The Columbia recording group's new album, "Evolution," has been released in Europe and Japan to coordinate with Journey's worldwide tour. After returning from Japan next month, the band will embark on a U.S. tour.

Motown recording artist **Rick James**, who spent most of his musical career in Canada prior to his signing with Motown last year and subsequent hit, "You and I," was recently honored as the Most Promising Artist in 1978 by Canadian disco disc jockeys. James accepted the award in a live two-hour telecast in Montreal.

The **Roxy Music** world tour began in Sweden late last month. According to reports, the group is performing at least one song from its five previous albums, as well as material from the new reunion album, "Manifesto." The band stuck strictly to Roxy Music material, not playing any numbers that were featured on the **Bryan Ferry** or **Phil Manzanera** solo efforts.

## UK Press Plays Key Role In Setting Trends, Breaking Acts

(continued from page 8)

the editorial every time. Because I think editorial is always very influential with record buyers."

The largest circulation in the U.K. press is held by *N.M.E.*, which has a readership of 190,000. A tabloid which constantly upholds a fashionably cynical, world-weary attitude, *N.M.E.* maintains an artistic stance which is influenced by pervading future-shock, both visually and literally. The paper's attitude often contains negative criticism and its writers strive to achieve total objectivity.

### Negative Criticism

With editorial copy being influential in enhancing a record buyers decision, how does negative criticism affect a consumer? Neil Spencer, editor of *N.M.E.*, comments, "If the *N.M.E.* comes forward with a positive statement in an article or a review, then I think a lot of readers take notice. On the other hand, I don't think our negative reviews of a record tend to put people off buying that record. The large corporate record companies would love us to conform to their attitudes towards music because we have the largest circulation and the biggest readership. We are the biggest U.K. music paper because we have an individual voice. While the record companies don't like the knocks we give, they tend to forget the praise we also put out."

CBS' Groves had this to say in regards to negative press coverage: "Sometimes negative editorial can have a reverse effect, because it can conjure up interest through sensationalism. Even if it's negative it can draw people's attention."

The U.K. press attracts a dedicated readership of music lovers and music cultists, who are susceptible to changing music trends promoted by a paper such as *N.M.E.* Comments Spencer, "In the last two to three years we have always supported musical roots from a street level. With some of the new wave, like the Sex Pistols, etc., we always recognized that the new wave scene was relevant. The record companies followed through well after our initial support."

### New Wave Support

When most of the U.K. press latched on to new wave in the beginning, it caused problems for the larger companies with more mainstream pop artist rosters. Says Groves, "It was a big problem a few years ago finding where to advertise outside of the new wave/punk thing. There was no-

where to advertise rock bands or other product."

"By and large each music paper has its own character-personality which fits certain types of music," said Turner. "For instance, I would never advertise, let's say, Art Garfunkel or Abba, in *N.M.E.* or *Sounds*. Whereas I might consider placing an ad for Art Garfunkel in *Melody Maker*. This is because *N.M.E.* and *Sounds* tend to be heavy metal or punk promoters. They deliberately try to be more outrageous and the journalists who write for them never want to play the safe line."

### Word Of Mouth

One of the most effective selling devices that the U.K. press perpetuates is "word-of-mouth," or a "buzz." "If press advertising can be made to naturally tie in with editorial copy," says Turner, "then it gets the word-of-mouth thing going. And probably word-of-mouth in record marketing is the single most effective way a record sells. It is so influential in whatever musical area it falls and the press plays a major part in creating it."

The press' power is mainly in its ability to create interest in its readers which evolves into the word-of-mouth power which sells records. Comments Spencer, "I think knowing just who buys music papers is an unknown fact, even to the papers themselves. Judging by the letters we receive however, we know we have a very dedicated following."

## Welch Embarks On First Japan Tour

**LOS ANGELES** — Capitol recording artist Bob Welch, named Most Promising Male Vocalist of 1978 in Japan, is set for his first solo tour of Japan to begin on April 17 in Osaka. Welch's debut solo album, "French Kiss," was certified gold in Japan at the beginning of the year, and his newly-released "Three Hearts" album is currently on the Japanese charts.

The 10-day Japanese concert tour will be preceded by a week-long promotional visit to Australia and New Zealand. Upon his return from Japan, Welch will embark upon a lengthy concert tour of the United States and Canada.

Welch will be backed by his five-member band, consisting of Todd Sharp, guitar; David Adelstein, keyboards; Deane Hagen, drums; Brad Palmer, bass; and Don Francisco, percussion.

## EUROPEAN REPERTOIRE ADMINISTRATOR

The Reader's Digest, a leading company in worldwide direct mail marketing of recorded music, is seeking an individual with a minimum of five years current music business experience to organize and execute repertoire development for record and tape products for European markets.

The European Repertoire Administrator will be responsible for creating new multi-album packages beginning with a basic concept idea and developing and controlling it to preproduction stages.

This position requires knowledge of material sources, international catalogues, particularly MOR, country, light classical and pop, as well as familiarity with music business operations, copyright and artist royalties. The job demands skill in communication in English, both written and verbal, especially the facility to describe new concepts in a fluent and literate manner. Previous work on multi-record special products would be advantageous. Knowledge of French would be helpful.

The appointed person will report directly to the International Music Marketing Director in New York and will work closely with the Reader's Digest U.S. repertoire department. There will be direct communication with Reader's Digest companies and with record companies throughout Europe which will require extensive correspondence and travel. Since the position deals with repertoire needs of European markets and will be based in Europe, residency in a European country would be desirable.

The Reader's Digest offers a generous starting salary which will fully reflect the skills required for this position. Interested persons are invited to submit a resume along with salary requirements to:

Vina Callanan  
Manager of Employment

## READER'S DIGEST

Pleasantville, New York 10570  
an equal opportunity employer m/f

Reader's  
Digest



**FESTIVAL AWARDS OLDFIELD PLATINUM** — Mike Oldfield was recently awarded platinum albums from Australian label Festival for the continued strong sales of Oldfield's "Tubular Bells" album in Australia. Pictured (l-r) are: Jim White, Festival Records general manager; Oldfield; Richard Branson, head of Virgin Records; and Peter Hebbes of Festival Records.

# INTERNATIONAL

## INTERNATIONAL DATELINE

(continued from page 73)

rewarding. There was such a wonderful rapport between the musicians and the control room in the studio."

Phonogram recently held a bash with a promotion film showing **David Essex** performing all tracks on his self-penned new LP, "Imperial Wizard." All concepts, including the artwork on the sleeve were conceived by Essex.

In a recent Sunday supplement magazine with *The Observer* national newspaper, an article featured the music-biz thoughts of three prominent UK business heads. **Miles Copeland**, **Gerry Bron** and CBS chairman **Maurice Oberstein**.

nick underwood

### Canada

TORONTO — *The Steede Report*, one of the two music trade publications in Canada, has folded. Editor Derek Steede has now taken an executive position with Polygram. Stop 33, the previously exclusive nightclub for the rich at heart in Toronto's Sutton Place Hotel, is the second such nightclub to go disco in two weeks. It has closed, and will be renovated to be the second highest (33rd floor) disco in Toronto. The CN Tower last week announced plans to convert its observation deck into the highest disco in the world.

The Canadian Recording Industry Association is working with Nielsen-Ferns International to produce yet another pilot TV show with rock content for the CBC. Called "Hot Pops," the show is being aired March 26 at 7:00 p.m., and March 29 at 11:45, and will feature **the Bee Gees**, **Village People**, **Rod Stewart**, **the Raes**, and others. The show will reflect sales success on the CRIA chart each week. The show will



**SIMONE AWARDED GOLD** — Microfon Records in Argentina recently presented Italian vocalist Franco Simone with a gold record to mark sales of Simone's hit "Tu, Solo Tu" in Argentina. Pictured (l-r) at the ceremony are: Dr. Norberto Kaminsky, vice president of Microfon; Simone; and Gianfranco Finamore, Ri Fi Records executive.

find a permanent home on CBC next fall.

**Dire Straits**, in town to play Convocation Hall, are looking forward to their second album, "Communique." "We'll prove we're no fluke," kids **Mark Knopfler**. On his ability to use his voice and guitar as complementary objects of one another, he said, "I really had to play guitar a lot, to make up for the fact I can't sing." The group fared exceptionally well in their Toronto debut, and a much larger show is being planned for the summer.

Backbiting is going on among members of the local new wave scene with Bomb Records. Members of **the Secrets** are incensed that they were "shelved" by the label for a time. Their album has yet to be released, and Bomb wants to hang on to the demo tapes, which the band wants to issue. Also, people with **the True Confessions** are less than excited with the treatment they've received from the label. Truth is, however, Bomb is the only label to take substantial gambles on new wavers in Canada.

kirk lapointe

### Brazil

RIO DE JANEIRO — French singer **Caterina Valente** is now in Rio taping two television programs with top Brazilian artists. The two shows, which will spotlight Valente, will both be presented under the program title, "Caterina Valente Presents Her Friends In Brazil." Her guests will include **Gilberto Gil**, **Dorival Caymmi**, **Clementina de Jesus** and **Altamiro Carrilho**.

American singer **Carmen McRae** was in town for the Carnival. Now visiting Sao Paulo, McRae will soon be flying to Los Angeles. Saxophonist **Nivaldo Ornellas** and guitarist **Toninho Horta** have left for Los Angeles. The twosome were invited by **Flora Purim** to take part in the recording of her next album, which is being produced and arranged by stellar jazzman **Stanley Clarke**. Guitarist **Jeff Beck** and his group are also taking part in the album.

Several new theatres have opened recently in Rio: Vila Lobos in Copacabana; Theatre Faria Lima in Vila Kennedy; Centro Cultural Municipal Laurinda Santos Lobo in Santa Teresa; and the Cine Show Madureira Theatre.

Sony's Brazil company will be manufacturing and marketing video cassettes for the Brazilian market, which is a first for South America. The announcement was made by Sony's president in Brazil, Masiohi Suzuki. Sony's videocassette factory will be constructed in Parana State. Village People producer Jacques Morali recently held a press conference in Brazil, where he discussed the U.S. disco market, the world disco scene in general and his latest projects.

h. gandelman

## Australian Music Makers' Assn. Formed by Tudor

MELBOURNE — The Australian Music-Makers' Association, under the direction of chairman Ron Tudor, has been formed. The organization has been designed to support and stimulate the development of the Australian music and recording industries, and the development of homegrown artistic talent.

Among the immediate aims of the association is the implementation of a 30-percent quota for Australian records on commercial radio as recommended by the Australian Broadcasting Tribunal and accepted by the federal cabinet. From this point, the organization plans to institute increases in the quota of two-percent for the next five years until a level of 40-percent is reached.

### Additional Plans

In addition, the association plans to promote Australian talent at the consumer level, negotiate more television exposure for Australian acts, and approach government authorities and community leaders to have them encourage and nurture Australian musical talent.

Working under chairman Ron Tudor is Wally Bishop, Melbourne coordinator, and Frankie Davidson, Sydney coordinator.

## Westworld Int'l Music Fest Set For W. Australia

SYDNEY — The Westworld International Music Festival, which will be presented in conjunction with the Western Australian 150th Anniversary celebrations, will be held on April 14 and 15 at Lilac Park in Caversham, Australia. The festival is being promoted by Bob Roget and David Shephard in association with Paul Gadenne Enterprises.

Crowds of 10,000 on each of the two days are expected to attend the festival, which combines a couple of American-based acts with a variety of homegrown Australian bands.

## Moss, Warner-Pioneer Sign Japanese Pact

NEW YORK — The Moss Music Group, headed by Ira Moss, has pacted with Warner-Pioneer, WEA International's Japanese affiliate, for distribution of Moss' Vox/Turnabout catalogue in Japan; Korea via Oasis Record Co.; and Taiwan via Four Seas Record Publishing Co. The deal is effective immediately.

Moss made the arrangement with Warner-Pioneer co-managing director, Keith Bruce. It is a five year contract with a reported six figure guarantee.



**RAMONES ROCK EL MOCAMBO** — Sire Records launched its new affiliation with WEA Canada with the concert appearance of the Ramones at Toronto's El Mocambo. Pictured standing (l-r) in Toronto are: John Donabie of station Q-107; Dee Dee Ramone; Johnny Ramone; and Bob Mackowycz of Q-107. Shown kneeling is Jim Campbell of WEA Canada.

## INTERNATIONAL BESTSELLERS

### United Kingdom

#### TOP TEN 45s

- 1 **I Will Survive** — Gloria Gaynor — Polydor
- 2 **Oliver's Army** — Elvis Costello & The Attractions — Radar
- 3 **Tragedy** — Bee Gees — RSO
- 4 **Lucky Number** — Lene Lovich — Stiff
- 5 **Can You Feel The Force** — Real Thing — Pye
- 6 **Something Else/Friggin' In The Riggin'** — Sex Pistols — Virgin
- 7 **I Want Your Love** — Chic — Atlantic
- 8 **Heart Of Glass** — Blondie — Chrysalis
- 9 **Keep On Dancin'** — Gary's Gang — CBS
- 10 **Contact** — Edwin Starr — 20th Century

#### TOP TEN LPs

- 1 **Spirits Having Flown** — Bee Gees — RSO
- 2 **Parallel Lines** — Blondie — Chrysalis
- 3 **Manilow Magic** — Barry Manilow — Arista
- 4 **Armed Forces** — Elvis Costello & The Attractions — Radar
- 5 **C'est Chic** — Chic — Atlantic
- 6 **Thank You Very Much Reunion Concert At The London Palladium** — Cliff Richard & The Shadows — EMI
- 7 **The Great Rock 'N' Roll Swindle** — Sex Pistols — Virgin
- 8 **Live (X Cert)** — Stranglers — United Artists
- 9 **Marty Robbins Collection** — Marty Robbins — Lotus
- 10 **52nd Street** — Billy Joel — CBS

—BMRB

### Australia

#### TOP TEN 45s

- 1 **Le Freak** — Chic — Atlantic
- 2 **Stumblin' In** — Suzi Quatro and Chris Norman — RAK
- 3 **C'mon Aussie C'mon** — The Mojo Singers — Cricket
- 4 **Da Ya Think I'm Sexy?** — Rod Stewart — Warner Bros.
- 5 **Make Love To Me** — Kelly Marie — Astor
- 6 **Six Ribbons** — Jon English and Mario Millo — Polydor
- 7 **Too Much Heaven/Rest Your Love On Me** — Bee Gees — RSO
- 8 **Instant Replay** — Dan Hartman — Epic
- 9 **Hold The Line** — Toto — CBS
- 10 **I Love The Nightlife** — Alicia Bridges — Polydor

#### TOP TEN LPs

- 1 **Spirits Having Flown** — Bee Gees — Polydor
- 2 **Blondes Have More Fun** — Rod Stewart — WEA
- 3 **52nd Street** — Billy Joel — CBS
- 4 **Barbra Streisand's Greatest Hits Volume 2** — CBS
- 5 **Toto** — Toto — CBS
- 6 **Dire Straits** — Dire Straits — Polydor
- 7 **Nicolette** — Nicolette Larson — WEA
- 8 **You Don't Bring Me Flowers** — Neil Diamond — CBS
- 9 **Living In The U.S.A.** — Linda Ronstadt — WEA
- 10 **Against The Wind** — Soundtrack/Jon English/Mario Millo — Polydor

—Kent Music Report

### Japan

#### TOP TEN 45s

- 1 **Hero** — Hero Ni Narutoki Sorewaima-Kayi Band — Toshiba-EMI
- 2 **Young Man (Y.M.C.A.)** — Hideki Sayiyo — RVC
- 3 **Monkey Magic** — Godayigo — Columbia
- 4 **Casablanca Dandy** — Kenji Sawada — Polydor
- 5 **Yumeoyizake** — Jiro Atsumi — CBS-SONY
- 6 **Ganderra** — Godayigo — Columbia
- 7 **Champion** — Alice — Toshiba-EMI
- 8 **Kitaguni No Haru** — Masao Sen — Tokuma
- 9 **Y.M.C.A.** — Village People — Victor Musical Industries
- 10 **Tenmade Todoke** — Masashi Sada — Free Freight

#### TOP TEN LPs

- 1 **Sayiyuki** — Godayigo — Nippon Columbia
- 2 **Blondes Have More Fun** — Rod Stewart — Pioneer
- 3 **Ushinawareta Ayi No Sekayi** — Bee Gees — Polydor
- 4 **Weeping In The Rain** — Ryu George & Rainy Wood — Tokuma
- 5 **CM Song Graffiti** — Godayigo — Nippon Columbia
- 6 **Eiko Weno Dasshutsu** — Alice — Toshiba-EMI
- 7 **Arrival** — Abba — Disco
- 8 **Grease** — (Soundtrack) — Polydor
- 9 **Abba** — Greatest Hits 24 — Disco
- 10 **Manjushage** — Momowe Yamaguchi — CBS-SONY

# EXECUTIVES ON THE MOVE

(continued from page 12)



Giovia



Oken



Levine



Steinberg

the University of California, Irvine. For the past two years, McCoy has been director of personnel/payroll, and before that, assistant controller. Prior to joining WEA in 1973, he had been with Ernst and Ernst Accounting. Gabledon, the newly appointed payroll supervisor, has been a staff member of WEA's payroll department for the past two years.

**DeMarino Appointed At MCA** — MCA Distributing Corporation has announced the appointment of Ron DeMarino as Philadelphia branch manager. MCA Distributing Corporation. He joined MCA Distributing from WEA Corporation where he held the position of Philadelphia branch manager for the past five years. DeMarino held varying positions with WEA for the past nine years, including promotion representative for Atlantic Records, and most recently, Philadelphia branch manager. WEA Corporation.

**Hubert Starts Firm** — David Hubert has announced his resignation as vice president of international at A&M Records. He joined the company in 1966 to work on international publishing and went on to establish A&M's international department in 1969. He will be starting David Hubert & Associates. The company will serve as a consulting firm to domestic and international publishing firms and record companies.

**WEA Announces Six Appointments** — WEA's Boston branch has announced the following appointments: Dan Cotter and Ron Porter have been added to the Boston sales staff, and Manuel Rodriguez to the Hartford sales staff; Mary Weber as Boston field merchandiser; Ron Cataldi as Hartford field merchandiser; and Terry Coen as Warner Bros. Hartford/Albany promotion representative. Cotter, who joined WEA in the warehouse in 1975, was promoted to the mailroom in 1977 and to field merchandiser in 1978. Porter started with WEA in 1975 in the warehouse, was promoted to the mailroom in 1977 and to field merchandiser in 1978. Rodriguez started in the warehouse in February of 1978 and was promoted six months later to Hartford field merchandiser. Weber started with WEA in January of 1978 as an order clerk and was later promoted to secretary to the marketing coordinator. Cataldi will replace Rodriguez as field merchandiser in the Hartford market. Coen started with WEA in May 1975 as a junior salesman in the Hartford market. For the past two years he has been a sales rep in the western part of Connecticut and lower New York State market.

**King To Columbia House** — Kathryn King has been appointed director of record package planning and development, A&R, at Columbia House, a division of CBS, Inc. Prior to joining Columbia House, she was production VP at Cinema Sound and director of classical A&R at ABC Records in Los Angeles.



McCann



LeVine



Hinte



Alvarado

**Giovia Joins Atlantic** — Joanne Giovia has joined Atlantic Records as assistant to the director of packaging & production. Prior to her new association with Atlantic Records, she was director of administration for the music publishing firm of Fourth Floor Music Inc., where she handled copyrights and mechanical licensing.

**A&M Names Oken** — A&M Records has announced the appointment of Alan Oken to artist development coordinator. He was previously an attorney practicing entertainment law and a road manager for the Juice Newton Band.

**Levine Appointed At WB** — Warner Bros. Records has announced the appointment of Ed Levine as New York press representative. He previously worked at New Audiences, Inc. concert promoters, as associate producer for two years. Prior to that position, he held the post of assistant label director of A&M Records' Horizon series.

**Steinberg Appointed At CBS** — CBS/Records Group has announced the appointment of Laurie Steinberg to manager, press and public affairs, CBS/Records Group. She joined CBS/Records Group in 1975 in the press and public affairs department, and in 1978 was appointed staff writer. She holds a B.A. degree magna cum laude in music from SUNY/Albany.

**McCann Named At Atlantic** — Phil McCann has been appointed Atlantic southeast regional R&B promotion director. From January 1974 to May 1975 he was a communications representative with Western Union. He served as ABC Records southeast regional promotion director from May 1975 until he joined Atlantic.

**LeVine Appointed At CBS** — CBS Records has announced the appointment of Barry LeVine to supervisor, college program, CBS Records. He began his career with CBS Records as the college rep at Albany State University in Albany, New York. He graduated in December, 1978 with a B.S. in marketing/management.

**Hinte Named** — Terri Hinte has been named associate publicity director for Fantasy/Milestone/Prestige/Stax. She joined Fantasy in 1973 and has previously served as assistant to the A&R vice president for jazz activities.

**Two Named At WEA** — WEA has announced the appointments of David Lucas as marketing coordinator in Cleveland, and Curt Creager as marketing coordinator in Detroit. Previously, Lucas did local promotion for Warner Bros., was a manager for Record Theatre for two years and a professional musician affiliated with several bands in the Cleveland area. For the past 1½ years, Creager has been general manager for the six-store Record Market chain. Prior to that, he had been with Discount Records in Michigan as a regional trouble shooter and store manager.

**Alvarado At F/P/M/S** — Stacy Alvarado has joined the New York office of Fantasy/Prestige/Milestone/Stax as assistant to the northeast sales director. Alvarado

(continued on page 80)

## 1,000 Attend RIAA Dinner

(continued from page 10)

this year's ceremony paid "special tribute to black music, an important force within the industry." The BMA, which was formed last year, "epitomizes a noble purpose and overdue recognition" of this form.

### Historic Event

Ken Gamble, president of BMA, called the festivities an historic event: it was the first time the industry has officially honored black music, and while it was "such a long time coming," he expressed thanks for the moral, professional and financial support the industry has given BMA.

Beverly Sills, leading soprano with the Metropolitan Opera Company and the New York City Opera, was cited as an effective and inspiring spokesperson for government support of the arts, as well as one of the foremost singers of the time. (She alone was undaunted by microphone problems, projecting her voice to the back of the hall.)

In her brief acceptance speech, Sills said she owes a great debt to the record industry. "An artist or a sculptor gets to leave his painting or sculpture behind him, an author gets to leave his book behind him, but when a singer sings a beautiful high note it fades away in the air of the opera house and that is the end of it. Thanks to the recording industry, I am able to leave my voice be-

hind me."

Sills also expressed gratitude for the fact that American opera has bettered its standing in recent years. "It used to be that if you wanted to hear opera, you'd go to Italy. If you wanted to hear Mozart, you'd go to Vienna, and if the name was unpronounceable, it meant that the singer was probably good. That's all changing now, and a lot of us with very pronounceable names are giving our European colleagues a run for their money."

Sills will become the general director of the New York City Opera in July.

## Majors Looking At Digital LPs

(continued from page 67)

audio signal is transformed into a digital pulse and synchronized, it is fed into industrial videotape recorder on the video track. At this point, the digital recording can be edited with a standard videotape editing unit, which is claimed to be accurate within one-thirtieth of a second.

Since some of Sony's clients have demanded even greater accuracy, the company has developed a more advanced editing unit which it will present in May at the Audio Engineering Society show in Los Angeles. According to Roger Pryor, digital audio division manager for Sony, the company is now consulting with RCA to find out if their present editor is up to Red Seal's recording standards. If that is the case, Sony will edit the Dallas Symphony recordings very soon; if not, they will wait until the new editing device arrives from Tokyo. Sony will also edit the Maazel recording of Beethoven's Ninth for Columbia.

London's debut digital recording was produced on equipment developed by Decca Ltd., the label's parent company. A statement from the company said that the basis of this digital recording system is "a semi-professional television recorder, somewhat modified." The thrust of the three-year development program, the statement continued, was to produce a system that would be "appropriate to London's stereo-mastered classical recordings." London claims that a tape recorded on this equipment is "as good as the signal fed into it from the studio mixing console during recording," and that its sound quality equals that of direct-to-disc recordings.

## Pan Develops New Cassette/Card Series

NEW YORK — Peter Pan Records has developed a Twin-Pak Cassette and an LP Cassette on a card. The twin-pak cassettes, which include two books to a set, list for \$3.98. Titles include such combinations as "Yogi Bear and Huckleberry Hound," and "Casper and Popeye." The LP Cassette on a card series, which lists for \$2.98 includes such titles as "Snoopy Vs. the Red Baron," and "Spiderman-Five Stories."

## RPM Studios Open

NEW YORK — Robert Mason has officially opened RPM Sound Studios, located at 12 East 12th St. in Manhattan. The studio, occupying 6,000 feet of loft space, is a full 24-track room that offers three isolation booths, and a reverberant hall, together with an acoustically divided main room.

Since the studio's unofficial opening in August, it has hosted artists like Janis Ian, Ornette Coleman and Mick Ronson, among others. Phone number is (212)-242-2100.



**PICTURE DISCS FOR MOLLY HATCHET** — Epic recording group Molly Hatchet recently played at New York's Great Gildersleeves. Pictured displaying picture-disc plaques are Pat Armstrong, manager (top), and in second row (l-r): Don Dempsey, senior vice president and general manager of E/P/A; Dave Hluback of the band; Larry Stessel, director of east coast product management for E/P/A; and Duane Rolland and Danny Joe Brown of the band. In bottom row (l-r) are: Al DeMarino, vice president of artist development for E/P/A; Bill Elson, ATI Booking; unidentified group member; Frank Rand, vice president of east coast A&R for Epic; Steve Holland and Bruce Crump, band.



# COIN MACHINE

## Special Program For Operators Is Being Offered By Atari Art Dept.

SUNNYVALE — A new marketing services program for operators has been initiated by Atari. It is geared for media exposure and includes a series of advertising art or slicks prepared in a "full page" (7" x 10") or "half page" (7" x 5") format, with space provided for operators to insert the name and address of a location.

Atari's graphic arts department has specially designed this ad to capture the attention of potential customers and entice new players by depicting, in the copy and artistic illustrations, the excitement and fun of playing the various games. In addition, a free game coupon is offered to further encourage response and serve as a gauge for the operator to measure the effectiveness of the ad.

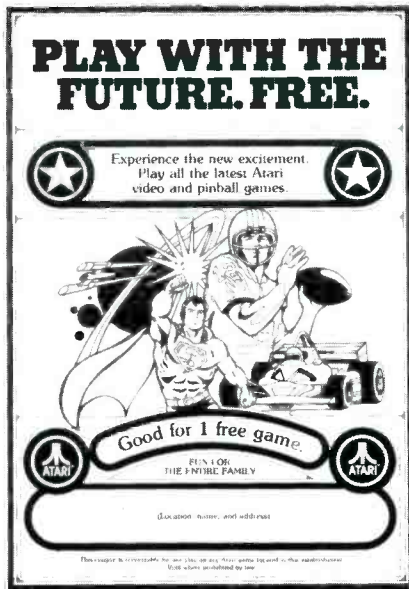
### Beneficial To Ops

"We believe that more operators can benefit from effective advertising with Atari's ad art," remarked Carol Kantor, Atari's manager of marketing services. "This new service will be evaluated based on the number of requests received for the ad art. If the demand is sufficient, we will provide additional ad designs on a regular basis," she added.

Kantor further explained that the location name and address can easily be inserted in the camera-ready line art proof and that most media advertising departments can provide typeset service for this. The ad concept is appropriate for many different types of media such as local newspapers,

magazines, school publications or special event programs.

The ad art is available to operators at no charge. Requests should be directed to: Atari, Inc., Marketing Services department, 1265 Borregas Avenue, Sunnyvale, California 94086. When requesting this service, specify the size ad desired (7" x 10" or 7" x 5") and the advertising plans for the use of the art.



**BALLY EXHIBITS AT INVENTORS' EXPO** — Bally exhibited its "Fireball" pinball machine at the seventh annual National Inventors' Day Exposition in Washington, D.C. In the above left picture, Donald W. Banner, Commissioner of Patents, observes a demonstration of "Fireball." In the right photo, children line up to play the machine.

## Vectorbeam Sets 'Trident' Game In Prod. At Stern

UNION CITY, CA — "Speed Freak," a single player, upright, four-speed driving game, is currently in full production at the Vectorbeam factory, as announced by the firm's marketing manager Hal Watner. The game utilizes the noted Vector monitor which provides some spectacular displays such as three-dimensional cars and crash sequences, to dramatize the action.

"The object of the Speed Freak game is distance versus time allotted," Watner explained. In speeding down the curving road, the player must use caution or risk crashing into police barricades, oncoming cars, or running off the road. Running into an oncoming car or a police car will cause a crash scene, signaled by the exploding parts of the car flying away in three-dimensional perspective. Running off the road will cause a crash scene with a broken windshield appearing on the display.

"Speed Freak has proven to be quite a success in recent tests," Watner added. "Samples are already being shipped and have been received well by Vectorbeam's distributors."

Operator options include extended time and coinage. Further information may be obtained by contacting Vectorbeam at, 33441 Central Ave. in Union City, California.

CHICAGO — Stern Electronics, Inc. commenced production of its latest solid state pinball machine, "Trident." The model's design depicts an aquatic theme, with the backglass art dominated by a mighty green monster, an octopus and the three-pronged trident.

Among the playfield highlights are two innovative features, namely, a "programmable/resettable drop target bank" (TM) which becomes increasingly more difficult to knock down and includes a bonus multiplier paying off in the outhole; and two "play more posts" (TM), one located between the flippers and the other where it can deflect the ball from the outlane towards the flippers for re-entry.

The new game also offers players a number of other challenging features and numerous ways to score, such as two spinning targets with cumulative scoring that lead to sweeping return lanes to the top of the playfield; and a kickout hole keyed to the bonus multiplier, to name a couple.

Trident will be available through Stern's distributor network, and further information may be obtained by contacting the factory at 1725 W. Diversey Parkway in Chicago.

## THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. **IN THE NAVY** VILLAGE PEOPLE (Casablanca NB 973)
2. **REUNITED PEACHES & HERB** (MVP/Polydor PD 14547)
3. **HAPPINESS** POINTER SISTERS (Planet P-45902)
4. **BLOW AWAY** GEORGE HARRISON (Dark Horse/Warner Bros. DRC 8763)
5. **RUBBER BISCUIT** BLUES BROTHERS (Atlantic 3564)
6. **SUCH A WOMAN** TYCOON (Arista AS 0398)
7. **LOVE BALLAD** GEORGE BENSON (Warner Bros. WBS 8759)
8. **ELENA MARC** TANNER BAND (Elektra E-46003)
9. **LOVE IS THE ANSWER** ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT 16131)
10. **(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT** BARBARA MANDRELL (MCA-AB-12451)

## TOP NEW COUNTRY SINGLES

1. **LAY DOWN BESIDE ME** DON WILLIAMS (MCA AB-12458)
2. **BACKSIDE OF THIRTY** JOHN CONLEE (MCA AB-12455)
3. **JUST LONG ENOUGH TO SAY GOODBYE** MICKEY GILLEY (Epic 8-50672)
4. **DARLIN'** DAVID ROGERS (Republic REP 038)
5. **ISN'T IT ALWAYS** LOVELY LYNN ANDERSON (Columbia 3-10909)
6. **DON'T TAKE IT AWAY** CONWAY TWITTY (MCA MCA-41002)
7. **DOWN ON THE RIO GRANDE** JOHNNY RODRIGUEZ (Epic 8-50671)
8. **MUSIC BOX DANCER** FRANK MILLS (Polydor PD 14517)
9. **I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE** JANIE FRICKE (Columbia 3-10910)
10. **NEXT BEST FEELING** MARY K. MILLER (Inergil-312)

## TOP NEW R&B SINGLES

1. **LOVE BALLAD** GEORGE BENSON (Warner Bros. WBS 8759)
2. **IN THE NAVY** VILLAGE PEOPLE (Casablanca NB 973)
3. **TRAGEDY** BEE GEES (RSO RS 918)
4. **STAND BY** NATALIE COLE (Capitol P-4686)
5. **LOVE AND DESIRE** ARPEGGIO (Polydor PD 14535)
6. **SHINE** BAR KAYS (Mercury 74048)
7. **IT'S ALRIGHT WITH ME** PATTI LABELLE (Epic 8-50659)
8. **HAPPINESS** POINTER SISTERS (Planet P-45902)
9. **REUNITED PEACHES & HERB** (Polydor PD-14547)
10. **YOU CAN'T CHANGE THAT** RAYDIO (Arista AS 0399)

## TOP NEW MOR SINGLES

1. **SUPERMAN** BARBRA STREISAND (Columbia 3-10931)
2. **CAN YOU READ MY MIND** MAUREEN MCGOVERN (Warner Bros./Curb WBS 8750)
3. **THEY'RE PLAYING OUR SONG** TONY ORLANDO (Casablanca NB 967)
4. **THEME FROM "TAXI"** (ANGELA) BOB JAMES (Tappan Zee/Columbia 3-10890)
5. **LEAD ME ON** MAXINE NIGHTINGALE (Windsong/RCA PB 11530)



'Speed Freak'



'Trident'

# COIN MACHINE

## Bally Holds Pinball Exhibit At Inventors' Day Exposition

CHICAGO — Bally Manufacturing Corporation recently had the honor of being asked by the U.S. Department of Commerce Patent and Trademark office to exhibit at the 7th annual National Inventors' Day Exposition in Washington, D.C. Bally was the only games manufacturer to receive this honor and the Bally exhibit displayed a "Fireball" pinball machine as an embodiment of the invention of the patent (U.S. Patent 4,093,232) granted the company for its electronic flipper pinball machines utilizing a microprocessor. This invention is employed in all of the flipper-type pinball machines currently manufactured by Bally.

### 15,000 Attend

Over 15,000 people attended the show

which was held on February 10 and 11 in commemoration of the birthday of Thomas A. Edison. Other exhibitors included Chrysler Corporation, Eastman Kodak Company, General Electric, General Motors and Polaroid Corporation.

### Bally Grants License

Several months ago Bally granted to Stern Electronics, Inc. a non-exclusive license under its patent. The license agreement stipulated that Stern pay royalties on each flipper machine it produces, as well as other considerations to Bally.

This patent is the subject of infringement suits brought by Bally in the Federal District Court in Chicago against four pinball manufacturers.

## Vincent Francischetti Appointed New General Manager Of Atlas Music Co.

CHICAGO — Vincent A. Francischetti, who was formerly account executive with national accounts for Rowe International, has been named general manager of the vending division of Atlas Music Company, a Chicago-based distributorship.

### 20 Years of Experience

Francischetti has more than 20 years of experience in service, technical development and field sales activity with Rowe. In his new position he will oversee all sales and administrative activities in Atlas' vending department and concentrate on revitalizing the division and generating increased business.

### Relocating In Chicago

He took over the position in early March and is currently in the process of relocating to the Chicago area.



Vincent Francischetti

## 1979 Industry Calendar

Mar. 30-Apr. 1, Florida Amusement Merchandising Assn., annual conv. & trade show, Marriott Inn, Orlando.  
Apr. 6-8, NAMA Western Convention, Brooks Hall, San Francisco.  
May 4-6, International Coin Machine Trade Show, Statler Hilton Hotel, New York.  
May 11-12, Ohio Music & Amusement Assn., annual conv., Columbus Hilton Inn, Columbus.  
May 25-27, Music & Amusement Assn., Inc., annual conv., Stevensville Country Club, Swan Lake, N.Y.  
June 7-9, Music Operators of Texas, annual conv., Marriott Motor Inn, Austin.

June 14-17, Illinois Coin Machine Operators Assn., annual conv., West Port Sheraton, St. Louis, Mo.  
July 20-21, Montana Coin Machine Operators Assn., annual conv., Holiday Hotel, Helena.  
Sept. 15-16, No. Carolina Coin Operators Assn., annual conv., Sheraton Center, Charlotte.  
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.

## CHICAGO CHATTER

The recently concluded seventh annual AMOA Notre Dame Seminar at Chicago's O'Hare Hilton (3/9-10), drew an estimated 118 operators from all over the U.S., with a few coming in from Canada as well. Attendance at previous seminars had been limited to 70 individuals but response to the '79 edition was so great that AMOA revised the format a bit in order to accommodate everyone and assure full benefits of the various sessions. This year's program focused mainly on cost and financial strategies to help operators boost their profits and, in view of current economic conditions, was a contributing factor to the increased attendance. Of special significance also this year was the Saturday morning panel discussion (and subsequent small group workshop), presided over by three prominent operators — **Norman Pink** (Minnesota), **Don Van Brackel** (Ohio) and **John Estridge** (Tennessee) — who discussed their respective techniques for reducing costs and increasing profits in their own businesses. This particular segment generated a great deal of audience response. As one operator said, at the conclusion of the program, "I can hardly wait to get back to my route and start putting some of these ideas to work." **Vic Rye**, AMOA's assistant VP, helped coordinate the seminar and, inasmuch as it was the first he attended since joining the association staff, commented about how enlightening it was for him.

JUST AS TEST REPORTS INDICATED, "Solar Ride," the current Gottlieb pin, is a big seller — as noted by the firm's **Tom Herrick**. It's really a "sensational" game, he said, and "we're having a tremendous run with it."

SPACE INVADERS ON WAX? Why not — the Midway bestseller has been breaking all sorts of records in sales, popularity, earnings, et al, so it is now the subject of a 45 single in Japan. Midway's director of marketing **Stan Jarocki** has all of the particulars about the record. He isn't certain as to its chart potential but he did point out that, to his knowledge, it marks the first time a video game has been so honored.

DATELINE MILWAUKEE. **Walter Koelbl**, a salesman at S. L. London Music for the past 18 years, died suddenly on March 6 at the age of 56. He is survived by his wife, **Joyce**; a son, **James**; and one grandchild.

SPOKE WITH **Sam Gersh** of Atlas Music Co., who said that business has been picking up quite nicely and the Rowe "Disco 200" phonograph has really taken a hold in this market. He mentioned how well the distrib's been doing with the Allied Leisure line of cocktail table pingames, with special emphasis on the most recent "Hearts & Spades." Sam also said that he's looking forward to a follow-up four-player which is expected to be released by Allied very soon . . . Sorry to learn of the recent passing of **Joe Klykun**, longtime Atlas salesman. He was well known in this area and will be missed by his many friends and coin-biz associates.

ATTENTION PHONO OPS: **Frank Horowitz** of Infinity Records long-distanced from New York that he has a couple of potent new singles which should be great on jukeboxes. Titles are "Love Takes Time" by **Orleans** (which Frank picks for just about any type of location) and "Ain't Misbehavin'" by **Dante's Inferno**, which should appeal to the disco crowd. Operator samples are available by contacting Frank at: Infinity Records c/o MCA, 445 Park Avenue, New York 10022.

## EASTERN FLASHES

Several major marketing announcements are in the offing at Cleveland Coin, according to company president **Ron Gold**. He noted that **Don Singer** recently joined the firm's marketing team, to assist in special projects and serve as liaison between the various Cleveland Coin branch offices.

BETSON IN NO. BERGEN is enjoying brisk business and consistent activity in the music and games departments. Getting enough equipment to meet customers' needs seems to be the main problem these days. **Jerry Gordon** mentioned that Rock-Ola phonographs have been very good sellers and, among the games in the spotlight out there, are Midway's "Space Invaders," Atari's "Football," Exidy's "Star Fire," Bally's "Supersonic" and Stern's "Dracula," to name a few. A couple of new arrivals currently on test are Stern's "Trident" pin and the new Cinematronics "Star Hawk" — and Jerry's very enthusiastic about both of them.

TONY YULA PROUDLY REPORTS that with the completion of renovation and construction the Mondial-Springfield premises are really looking great. By incorporating a portion of the warehouse space they were able to considerably expand the facilities, resulting in a new showroom floor, new parts, service and electronics departments, plus sound room. On the subject of equipment, Tony told us the Seeburg "Disco 160" phono and Gottlieb's "Solar Ride" pin are hot sellers — and he's expecting similar action with the Gottlieb follow-up "Count Down," which is now out on test.

## CASHBOX

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- AMUSEMENT GAMES
- VENDING MACHINES

OTHER \_\_\_\_\_

# CLASSIFIEDS

## CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$6.25. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$158 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 25c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close WEDNESDAY

### COIN MACHINES WANTED

**WANTED:** Console antique slot machines, winterbooks, etc. 6 card bingos, bingos all type, Seeburg photographs, Wurliizer, AMI, Rockola all types, auto photo — United States Amusements Corp., 2 W. Northfield Rd., Livingston, New Jersey 07029. Tel: (201) 992-7813.

**WANTED:** Bally Twin Win, Gottlieb King Kool, Gottlieb Domino, Williams Dealers Choice, Williams Jubilee, Williams 7 Up, U.S. AMUSEMENTS, 2 W. Northfield Rd., Livingston, New Jersey, 07039 (201) 992-7813.

### COIN MACHINES FOR SALE

**CONVERSION CARTRIDGES** — Play stereo records on Seeburg monaural phono B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054.

**FOR SALE:** 200 units used pinball games, Gottlieb, Williams and Bally available, all in working order. FOB Hong Kong U.S. \$100/740. Please write to SUN MONG CO., LTD., 1st floor, 50-56 Mongkok Road, Kowloon, Hong Kong.

**FOR SALE:** Bally Fireball, Capt. Fantastic, Wizard, Four Million B.C., Gottlieb Surf Champ, Target Alpha, Royal Flush, etc. Williams Space Missions, Big Deals, Aztecs, etc. AMI, Wurliizer, Rockola Seeburg 50 and 60's Jukeboxes, Antique Slot machines, One Balls, Exhibit Diggers, New Cranes, Gottlieb single player pinballs, Bally Del Gold Cups, Keeney Sweet Shawnees, Bally Lotta Funs, Super 7 Bingos, Mystic Gates, Wild Arrows, Keeney Red Arrows, United States Amusements Corp. 2 W. Northfield Rd., Livingston, New Jersey 07029. Tel: (201) 992-7813.

**FOR SALE:** Black Jack 21, like new \$1400, Micro Hold and Draw \$1500, used 5 weeks, Shoot A Line \$1500, Lotta Fun Converted To Barrel of Fun \$1200. Will trade on new pins games or Juke Boxes. Call (717) 248-9611, Guerrini's 1211 W. 4th St. Lewistown, Pa. 17044.

**FOR SALE:** North Carolina Vending and Amusement business in full operation. Will sell complete or separate. Vending \$150,000. Amusement \$400,000, or complete \$499,000. Reply in confidence to Box 105 Cash Box 6363 Sunset #930, L.A. Calif. 90028.

**FOR SALE:** Lotta fun converted to Barrel O Fun \$1200 & up; Shoot A Line \$1300 & up; National 222 Console \$225; Midway Wild Kingdom Gun \$150; Brunswick Rebound Air Hockey \$300. GUERRINI VENDING 1211 W. 4th Street, Lewistown, Pa. 17044.

**FOR SALE:** Used and New Bally Bingos, Bally Slot machines, Flippers, Bowlers (new) Genuine Bally parts. Contact: WILMS DISTRIBUTING 87 Boomsie Steenweg, 2630 Aarstelaar — Belgium Tel: 031/8768000 — Telex: 31888

**FOR SALE:** New Jersey Music, Game and Cigarette Route Prime locations — \$500,000. Reply Box 3135, CASH BOX MAGAZINE, 6363 Sunset Blvd. Ste. 930, Hollywood, Calif. 90028.

**FOR SALE:** Bally: Captain Fantastic (4pl) \$695, Bow & Arrow (4pl) \$595, Amigo (4pl) \$295, Old Chicago (4pl) \$595, Flicker (2pl) \$495, Air Aces (4pl) \$595, Williams: Pat Hand (4pl) \$495, Gottlieb: "300" (4pl) \$495, Midway: Road Runner \$795, Check Mate (cocktail) \$595, Maze (cocktail & upright) \$495, MICKEY ANDERSON, INC., P.O. Box 6369, Erie, PA 16512, (814) 452-3207.

**NATIONAL WHITENBURY MODEL 400 FOOD VENDER** 1 National 21CE candy machine — Vendo Visi-Vend Rowe cigarette machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295, crating extra. Arcade equipment, Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, pool tables, pinballs and many other items. VATHIS VENDORS Call (214) 792-2806, 793-3723 or 792-1810.

**FOR SALE:** Have available a great quantity of second hand electro-mechanical pinball games — Gottlieb and Williams. Price on request. Write to: SOVODA, S.A., Export Dept., 51 Rue de Longvic, 21300 Chenove, France. Tel: 16 80/43 8001 Telex 350018 SOVODA CHENO.

**FOR SALE:** Established distributing vending company in Mexico City, excellent opportunity for experienced operator, 200 machines in stock a large amount of parts. Virgin marked. Owner is retiring. Total price U.S. \$115,000. Write immediately. Apartado Postal 2099 Mexico 1, D.F.

**FOR SALE:** Rock-Ola 504 wallbox \$100, Rock-Ola Receivers, 1725-8-2, 1765, 1721, 1769 \$65 each, WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7656

**AVAILABLE NEW** Sweet Shawnee, Sweet Shawnee Hold and Draw-Twin Knight, Black Dragon, Used Trailblazer, Super Wild Cat, Red Arrow, Also available, used Como Hollycranes, and assorted Holly Parts. Antique slots for legal states. LOWELL ASSOC., P.O. Box 386 Glen Burnie, Maryland 21061, (301) 768-3400.

**FOR SALE: COMPLETELY RECONDITIONED** — Boomerrang \$395, Delta Queen \$295, Flip Flop \$495, Aladdin's Castle \$595, Evi Knievel (s.s.) \$895, Spirit of '76 \$595, "300" \$495, Atarians (s.s.) \$595, Airborne Avenger (s.s.) \$795, Thunderbolt (s.s.) \$495, Pat Hand \$595, Tank \$395, Anti Aircraft \$295, Canyon Bomber \$895, Sleepie Chase \$395, M 4 Tank \$595, Gun Fight \$795, Boot Hill \$695, ZZZap 280 \$695, Top Gun \$595, Wheels \$495, Racer \$495, Clowns Cocktail \$695, Ball Park \$295, MICKEY ANDERSON, INC. P.O. Box 6369, Erie, PA 16512. Or call (814) 452-3207.

**SEEBURG LPC 150, AMI 200, N 150,** Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100, BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

**FOR SALE:** Top score \$375.00, Soccer \$325.00, \$325.00, Spirit of '76 \$495.00, Pioneer \$325.00, Surf Champ \$495.00, Jet Spin \$595.00, Big Brave \$310.00, Sinbad \$1025.00, Jungle Queen \$525.00, Target Alpha \$495.00, Jacks open \$425.00, "300" \$450.00, Close Encounters \$1095.00, Strikes & Spares \$995.00, Night Rider (ss) \$745.00, Captain Fantastic \$665.00, Mata Hari \$1125.00, \$495.00 Wizard \$595.00, Eight Ball \$1025.00, Night Rider (EM) \$595.00, Lucky Seven \$775.00, Phoenix \$1095.00, Contact \$995.00, Grand Prix \$545.00, Strato-Flite \$350.00, Pat Hand \$395.00, Stars \$975.00, Memory Lane \$1075.00, RIO \$475.00, Atarians \$765.00, Airborne Avengers \$650.00, Time 2000 \$765.00, Space Rider (write) Racer \$395.00, Space Walk \$525.00, Boot Hill \$925.00, Top Gun (as is) \$395.00, Sea Wolf \$875.00, M-79 Tank \$550.00, Shuffle Board \$950.00, Dozer \$825.00, Drag Race \$975.00, Indy 4 perfect shape \$2395.00, Starship I \$965.00, Sky Diver \$795.00, Smokey Joe \$1095.00, Sky Raider \$1025.00, Sprint I \$1075.00, Home Run video baseball \$475.00, M-79 Arm-Bush twin guns \$895.00, Gypsy Juggler \$725.00, Dead Eye \$750.00, 3-D Bowling \$850.00, 4 in 1 Cocktail Table \$340.00, Space Wars \$1425.00, Safari \$625.00, F-14 \$425.00, Take Five cocktail pinball with base \$810.00, Bi Plane 2 \$295.00, Desert Patrol \$725.00, Game Tree \$695.00, Circus \$450.00, Air Hockey \$225.00, Air Hockey brand new in original crates, large model \$725.00, Air Hand Ball \$225.00, Strike perfect shape \$495.00, Foolsball beautiful pine planked brand new in original crates \$545.00, Video Pool cocktail table \$325.00, Kiddie Boat \$500.00, Kiddie Car \$500.00, Call or Write, NEW ORLEANS NOVELTY COMPANY, 1055 Dryades, New Orleans, LA 70113. Tel: (504) 529-7321.

**FOR SALE:** Antique Gambling devices, for Legal, States priced for quick sale. Tel: (301) 885-5952.

**FOR SALE:** Bally High Flyers, New: Bally Nashville, New: Bally Bails, Used: Bally Stock Markets, Used: Bally Tickertapes, Wallstreets, Blue Chips, U.S. AMUSEMENTS, 2 W. Northfield Rd., Livingston, New Jersey 07039 (201) 992-7813.

**ALL TYPES OF COIN-OPERATED EQUIPMENT** Flippers, shuffle alleys, guns, TV games, Williams, Gottlieb, ChiCoin, Ramtek, Allied Natting Phonographs (large selection) Wurliizer, Seeburg, AMI, Rock-Ola, Rock-Ola vending, Cigarettes, candy, cold drink, National Cigarettes, candy, cold drink, National Smokeshop, Rock-Ola. All kinds shipped to perfection or buy as-is and save. We have the right price and equipment on hand to serve your needs. Write or call: FLOWER CITY DISTRIBUTORS, INC., 389 Webster Ave., Rochester, N.Y.

**FOR SALE:** Large selection of clean, late model games. Just acquired complete inventory of AMI parts from former distributor. Large selection available for older machines. COIN MACHINE DISTRIBUTORS, INC. 213 N. Division, Peekskill, NY 10566, (914) 737-5050.

**FOR SALE:** New York State Add-A-Balls Pin Games. Call (315) 788-5130. BRENON'S COIN MACHINES, INC. 110 Main, Brownville, New York 13615.

**FOR SALE:** Bally's Bingo "Bally Ball" new 10 units and used 9 units, prices negotiable. OVERSEAS LIAISON & TRADING, LTD., 1-20 Tsukiji 4-chome, Chuo-ku, Tokyo 104, Japan. Telex: J25362.

**FOR SALE:** Seeburg Cs jukeboxes, Gottlieb: Target Alpha, Abra Ca Dabra, Spin Out, Atlantis, Williams: Stratoflight, Triple Strike, El Dorado, Super Star, Bally: Hokus Pokus, Capt. Fantastic, D&L DISTRIBUTING CO., INC. 6691 Allentown Blvd., Harrisburg, Pa. 17112, (717) 545-4264.

**FOR SALE:** Florida Music & Game route on Gulf Coast. Well Established medium route in fast growing area. Priced right to sell. Mr. Warren, Box 1404, Sarasota, Florida 33577.

**FOR SALE:** National Cig-222-100MM-1ACMR \$350, National Cig-Crown-222-100MM-ACMR-1 \$400, National Cig-Crown-800-100MM-ACMR-1 \$475, Rowe Rivera/B/F Console Electric-100MM-1 \$325, Call or Write for price on Load 75 machines. AMUSEMENT SERVICE 908 E. DeRenne Ave. P.O. Box 22547 Savannah, Georgia 31405 Phone (912) 354-4881.

**FOR SALE:** 50 Seeburg 160 selection wall boxes \$25 each, 20,000 used 45 rpm records 1000 or less 10c each, over 1000, 9c each, Watling 200 scale \$200, Rock-Ola Lowboy \$60, One-third down balance C.O.D. CENTRAL MUSIC CO., Box 284, Killeen, Texas 76541.

Bingos for export market, or legal territories. Golden Gates, Bountys, Bikinis, Can Cans, Circus Queens, Roller Derby's, Laguna Beaches, Magic Rings, Big Wheels, Follies Bergers, Venices Bonus 7, Zodiacs, and Orients. Write for prices. D&P MUSIC CO., 658 W. Market St. P.O. Box 243 York Pa. 17405.

**PINBALLS 72 TO 75 MODELS.** "Location Ready" Runyan International — 23 Elm Street, Springfield, MA 011031 em r we will ship

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**PINBALLS 72 TO 75 MODELS.** "Location Ready" Runyan International — 23 Elm Street, Springfield, MA 01103 (413) 788-9173. Come get em or we will ship.

### LEGAL

**NEED A LAWYER?** Call Law Offices of L. Rob Werner, (213) 705-0555, 462-1722, 6255 Sunset Blvd., 20th Floor, Hollywood, CA 90028 or 18075 Ventura Blvd., Encino, CA 51316. We desire to serve the legal needs of entertainers, managers, songwriters and producers.

### EMPLOYMENT SERVICE

**SCHOOL FOR GAMES AND MUSIC,** one to three week course. Phonos — video, electro-mech, and logic flippers. By schematics! CAL'S COIN COLLEGE, P.O. Box 810, Nicoma Park, Oklahoma 73066. Telephone: (405) 769-5343.

**YOUNG WRITER-PRODUCER** with sources for artists and material desires association with a progressive record company needing same and prepared to make offers. Write C.K. Aspinwall of 652 Azalea Drive in La Grange, Ga. 30240.

**WANTED:** Top Music and Games mechanic. Best working and living conditions in Florida. Salary equal to ability. Call Leonard Kissin (813) 995-0242. Reverse charges.

**RETAIL MANAGER:** Night Manager wanted for major Miami Mall Record Store. Retail Experience necessary — Salary commensurate with experience. Send Resume to: Music Makers, 7231 Dadeland Mall, Miami, Florida 33156

**JO-BAR MUSIC PUBLISHING CORPORATION** and BAR-JO Records, Inc. needs investors and stockholders to re-open music business. Write BAR-JO at 83-45 Vietor Ave., Suite 2B, Elmhurst, NY 11373 or call (212) 898-1628 or 243-5668.

**CONCERT PACKAGER/COORDINATOR** seeking a gig as an assistant road manager or advance person for Christian artists, or production co. Write Chris Ringer at 3333 West 2nd St., Building 56, Apt. #122, Los Angeles, CA, 90004.

**BMI SONGWRITER-COMPOSER** who has written for Tavares, Righteous Bros., Grass Roots and others now auditioning soulful keyboard players for composing-collaborating. Also have contemporary soul and disco catalog for A&R men and producers. Willie H. Wilson (213) 299-6649.

**GAME TECHNICIAN:** Distributor for top game lines seeks game technician and parts man. Capable of working on solid state pin games, and on game Load repairs. Reply to: JACKS AMUSEMENT CO. INC. 310 Strong Hwy, Eldorado, Arkansas 71730. (501) 863-5600.

**MIDWEST GROUPS, CHICAGO SERVICE** offers complete promotional package, includes prestige loop address, confidential telephone, mail, secretarial service; advertising, personalized promotion. Ideal for new groups. Low start-up rates. Heyworth Service, 29 E. Madison St., Chicago, Il. 60602, Phone (312) 782-4741.

**SALES MANAGER:** Manufacturer of coin operated electronic amusement devices seeks an individual with a minimum of 3 years inside sales experience. Duties include heavy emphasis on telephone work with factory duties. May travel occasionally. Will report to v.p. of sales. Salary commensurate with experience. Send resume including salary requirements. Equal Opportunity Employer. Write Cash Box, Box 201, 1424 S. 61st Court, Cicero, Illinois 60650.

**GAME TECHNICIAN** — Expanding established organization located northern New Jersey seeks 1st class mechanic. Fully capable of on street repair, solid-state and electro-mechanical pin games. This is a unique opportunity to join rapidly growing company. Salary open, many benefits. Reply in confidence to Box 624, Cash Box, 6363 Sunset Blvd., #930, Hollywood, CA 90028.

**SERVICE SCHOOL FOR GAMES AND MUSIC.** Ten-week night course teaches practical theory, schematics. \$575 full price. COMMIT, 2115 Beverly Blvd., Los Angeles, Ca. 90057. (213) 483-0300.

### RECORDS-MUSIC

**HOUSE OF OLDIES:** World headquarters for out of print 45's and LP's, catalog is \$1.50. Specials: First American EP & Cover by the Beatles in mint condition — \$20 Vee Jay EP 903 (2), Beatles Christmas Lp on Apple SBC100 — Sealed \$12. HOUSE OF OLDIES 276 Bleecker St., N.Y., N.Y. 10014.

**LEADING RECORD AND TAPE DISTRIBUTORS** of all labels. Will sell current & cut-out merchandise, accessories & blank tapes at lowest prices. Member of NARM. Send for free catalogues. CANDY STRIPE RECORDS, INC., 371 South Main Street, Freeport, New York 11520, (212) 895-3930. Telex 126851 Canstripe Free.

**RECORDING STUDIO:** Large 16 track recording studio and building — Detroit. Indoor parking. Three isolation rooms. Where Ohio Players recorded second hit album. Lots of other hits from here. Eleven years old. To bring up to date just plug in your twenty-four track board and console. The rest is here. Phone (313) 873-8900, ask for Artie.

**INTERNATIONAL RADIO STATIONS, MUSIC PUBLISHERS,** discoteques and fanclubs subscribe to our Automatic Airmail Service for all singles and LPs for the charts. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701.

**WALLACE LEAVES BMA:** I Jerry Wallace, am no longer associated with BMA RECORDS and am free to record with whom I desire due to violation of BMA Recording Contract by BMA.

**SONG LYRICS WANTED:** exciting proposition. For details write: 30 Sneyd Hall Road, Bloxwich, Staffordshire, England.

**WANT RECORDS & TAPES, 45s AND LPs,** surplus returns, overstock cut-outs, etc. Call or write Harry Warner at KNICKERBOCKER MUSIC CO., 101 Gedney St., Nyack, N.Y. 10969 (914) 358-5086.

Looking for the best ADULT/CONTEMPORARY music supply service at the lowest possible price? Your problems with record service are over when you join us. Stereo or mono. THE MUSIC DIRECTOR PROGRAMMING SERVICE, Box 103, Indian Orchard, Massachusetts 01651.

**REHEARSAL SPACE:** Rehearsal space available — reasonable rates — Call Greg, (213) 876-0358 12 to 6 pm.

**NAME CHANGE? MUSIC BUSINESS PEOPLE:** If you want a professional name, the new name MUST be in harmony to your original name, or the results in your life will be super disastrous. Contact numerologist, BISHOP DEAN, Nashville Tennessee, (615) 331-3508, or write Box 110881, Nashville, Tennessee 37211.

**FREE CATALOG:** New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainville, New York 11803.

**KING OF MUSIC RECORDS** is looking for masters. Send copies to KING OF MUSIC RECORDS, 806-16th Avenue South, Suite 217, Nashville Tenn. 37203, or call (615) 242-2023.

**FOR SALE:** 5,000 jukebox 45s, 100 different \$8.50; foreign \$13. Choose Rock, Disco, Polka, Country, AL'S 2249 Cottage Grove, Cleveland Heights, Ohio 44118.

**OPERATORS** — We used records not over 1 year old — 10c each plus postage. JOHN M. AYLESWORTH & CO. 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

**RARE RECORD SHOPS AND FINDER.** List of 31 United States shops. Up to date list personally compiled \$2. MACLEAN'S, 312 Belanger St., Houma, La 70360.

**FOR EXPORT:** All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, N.Y. 11230. Cable: EXPDARO, NEW YORK.

### HUMOR

**FREE!** Catalog of comedy material for deejays, comics, speakers, emcees and people who like to laugh. Need to be funny fast? Include \$10 and receive 11,000 classified one-liners with the catalog Edmund Orrin, 41171-C Grove Place, Madera, Calif. 93637.

**ATTENTION ANNOUNCERS!** Let our total comedy service unlock bigger ratings for you! Established professionals offering subscription gagletter. Dee Jay Handbooks, career-boosting Monologues, individualized Custom Gags and much more. Send for FREE INFORMATION PACKAGE. PETER PATTER P.O. Box 402-C, Pine-dale Calif. 93650.

### SERVICES COIN MACHINE

**ACE LOCKS KEVED ALIKE:** Send locks and the key you want them mastered to: \$1.25 each, 10% D/C in lots of 100 or more. RANDOL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580, (516) 825-6216. Our 38th year in vending.

**WE'VE MOVED:** Look forward to a faster turnaround on your repairs. All logic boards \$13.50 plus parts. Jukebox amplifiers \$15.00 plus parts. NRI validators \$25. Monitors, BO/AC's, changers and more. Our expertise saves you money. ASC, 107 Brevard Ave., Cocoa, Fla. 32922.

### MERCHANDISE

**POSTERS:** Largest selection of Posters in the country. Send for FREE 52 page color catalog featuring complete selection of paper and velvet posters, paraphernalia lights and rock star jewelry. DEALERS ONLY. FUNKY POSTERS, INC. 139-20B Jamaica Ave., Jamaica, N.Y. 11435. (212) 658-0076/(800) 221-6730.

## CLASSIFIED POWER!

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45's or need a route mechanic? See ad rates above.

### Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood CA 90028

## Music Industry People To Help Raise Funds For Olympic Team

NEW YORK — Don Kirshner, Christopher Reeve, Cliff Robertson, Jo Jo Starbuck, and Terry Bradshaw will host a gala fundraising auction to benefit the United States Olympic Team on April 16 at the New York, New York discotheque.

Other celebrities who will take part in the festivities include Billy Joel, Donna Summer, the Village People, Joey Heatherton, Robert Klein, Ali MacGraw, Shirley MacLaine, Warren Beatty, and Cheryl Tiegs.

One of the prizes to be auctioned at the party will be an all-expenses-paid trip for two to Hawaii to see Billy Joel in concert, courtesy of Columbia Records and Home Run Management. Additional prizes will include trips to see Donna Summer in Las Vegas and the Village People in San Francisco, courtesy of Casablanca Record and FilmWorks.

## Howard Law School Has Music Symposium

NEW YORK — Howard Law School recently sponsored a symposium with several prominent attorneys in the entertainment field. Panelists included Larkin Arnold, senior vice president of Arista Records and a graduate of the law school; David Franklin, president of David Franklin & Associates; Glenda Garcia, executive director of the Black Music Association; Sheila Brooks, assistant staff counsel to the National Football League Players Association; Louise West, president of Bees-Wiz Music Publishing Company; and Robert Bennet, chief announcer for radio station WOL.

## LTD Promotions Forms 50/50 Productions

NEW YORK — LTD Promotions has formed 50/50 Record Productions, Inc. Vocalist Howard Porter has been signed to record the company's first album, which will be produced and arranged by Paul Riser. Steve Martin, president of LTD Promotions will be executive producer. Ernest Kelly, of Inter/Soul, will handle all promotions.

## BMA Bows Newsletter

NEW YORK — The Black Music Association has published the first edition of its "InnerVisions" newsletter. The debut issue contains registration forms for BMA's Founders Conference, which is scheduled for June 8-11 in Philadelphia. Copies of "InnerVisions" and conference registration forms are available through BMA's offices at 1500 Locust St., Philadelphia, PA 19102.



**"HAIR" OPENS** — The film version of the Broadway musical "Hair," opened in New York recently. Milos Forman directed the film, which stars John Savage, Treat Williams, Beverly D'Angelo and Annie Golden. Twyla Tharp choreographed the musical dance scenes, one of which is pictured above. The soundtrack is available on RCA Records.

## Ask NMPA Members To Report Violations Of Copyright Law

NEW YORK — The National Music Publishers' Association (NMPA) has asked NMPA members across the country to report any misuse of photocopies of copyrighted music works by schools and universities.

### NMPA Memo

In a memo sent to the organization's 180 members, Leonard Feist, president of the NMPA, said that the association has cooperated with other music publishers in the past "to educate the educators about the realities of the 1976 Copyright Law," and that "the time has now come to determine the extent of deliberate infringements and to deal with them in an appropriate manner. We are firmly committed to protecting our members' rights, and we want to let those who are defying the law to know that we mean business."

## Wonderland To Issue Flash Gordon Albums

NEW YORK — Wonderland Records has contracted with King Features Syndicate to produce three records based on the Flash Gordon serial. The series' first two releases, "Flash Gordon and the Tyrant of Mongo" and "Flash Gordon and the Hairy Giants," will ship in April and list for \$3.98. The company will also release the soundtrack to Filmation Studios' animated special, which will air on NBC-TV this summer. Point of purchase display materials will be made available for the upcoming releases.



**ROLLING IN DALLAS** — Infinity Records' Dallas branch recently staged a bowling party at the Cotton Bowling Palace for area radio, account and other industry personnel to celebrate the release of TKO's first album on the label, "Let It Roll." Trophies were awarded to each of the winners. Pictured (l-r) at the party are: Wayne McManners, Infinity southwest regional promotion manager; Ronnie Raphael, Infinity Dallas promotion manager; Harlan Derkin of Pickwick; Joel Hoffner of Pickwick; Al Budd of Pickwick; David King of Pickwick; and Dan Purcell, sales manager, MCA Distributing Corp.

(continued from page 76)

came to Fantasy Records in 1978 as national promotion assistant in the F/P/M/S Berkeley headquarters.

**Accardo Named At A&M** — A&M Records has announced that Andrea Accardo has joined the publicity department as assistant to Michelle Marx, west coast publicity director. She comes to A&M from the Starwood nightclub where she was administrative assistant and media liaison. Prior to that, she was an accounts assistant with Levinson Associates.

**WEA Announces Appointments** WEA, Boston, has announced two appointments to the promotion staff: George Skaubitie, formerly Warner Bros. promotion person in the Hartford/Albany market has been transferred to the Boston market, and Tony Mollica, formerly New England promotion person for ABC, has been appointed the Elektra/Asylum promotion person in the Boston market.

**Gorfaine Named At ASCAP** — Michael Gorfaine, membership representative in ASCAP's Los Angeles membership office, has been promoted to west coast director of contemporary repertory. At the same time, the Society announced that Allen Levy, west coast director of publicity, will also become involved in the Society's membership operations.

**Abrams To ARPA** — The American Record Producers Association has appointed JoAnn Abrams as director of publicity. She is currently director of public relations for Aria Productions and is a member of Manhattan Borough President Andrew Stein's Manhattan Music Task Force.

**Smith Promoted At HBO** — Ellen Smith has been promoted to tour publicist at the Howard Bloom Organization, Ltd. She joined the firm in 1978 as an administrative assistant.

**Carlton Leaves Almo Publications** — Joe Carlton, director of Almo Publications, the "music print" arm of A&M Records and the Almo/Irving/Rondor music publishing group has announced his departure from the company. He headed the Almo Publications affiliate since January 1976, inaugurating the direct manufacturing and distribution operation now in effect. He will be replaced by Frank Unruh, controller of the Almo/Irving/Rondor group.

**Michaels Joins Merlin Co.** — Laurelle LeVine Michaels has been named an associate of the Merlin Company. She comes to the company from Tandem Productions/T.A.T. Communications where she served as director of publicity and assistant to the vice president, media.

**Purpero To Landmark** — Phyllis Purpero, former public relations, programming director of Milwaukee's Performing Arts Center, has joined Landmark Productions as public relations coordinator and assistant media buyer. She will coordinate promotional programs and handle advertising activities for Landmark concerts in the Milwaukee area and midwest.

**Heimrath Named At Infinity** — Infinity Records Canada has announced the appointment of Jean-Marie Heimrath to director of national promotion. He comes to Infinity from Polygram Canada, as Ontario regional promotion manager. He has worked the Quebec market as promo and sales rep for Arista and A&M Records respectively.

**Magness Joins RCA** — Bill Magness has joined RCA Records as manager, black music promotion, southwest region. Prior to joining RCA Records, he was southwestern and southeastern regional director of R&B at United Artists Records for a two-year period. Before that, he worked as a salesman for Heilicher Brothers (Pickwick International) in Chicago for two years.

**CBS Ups Wells** — CBS Records International has announced the appointment of Patricia Wells to manager, marketing administration, CBS Records International. She joined CBS Records International in September, 1974 and most recently held the position of supervisor, processing and controls in the CRI New York accounting department.

**Higdon Named** — MCA Music Nashville has announced the appointment of Pat Higdon to associate director of creative services. Previous to coming to MCA Music he served as director of creative services for Cedarwood Publishing Company.

**Lazauskus Promoted** — Vyto Lazauskus has been promoted to district manager, Miami sales branch, Capitol Records, Inc. He joined Capitol in June 1975 as a territory manager based in Orlando, Florida. In February 1978, he was promoted to special accounts manager with a transfer to the Chicago sales branch.

**Porter Named At WEA** — WEA's Boston branch has announced the appointment of Ron Porter as a sales representative in the Boston regional market. Porter began his career in the record business three and one-half years ago by joining WEA in the warehouse. Later he was elevated to field merchandiser, a position he held for one year prior to his present appointment.

**Smith Promoted At HBO** — Ellen Smith has been promoted to tour publicist at the Howard Bloom Organization, LTD. She joined the firm in 1978 as an administrative assistant.

**Cason Named At Word** — Don Cason has been named assistant director for A&R/music publishing at Word, Inc. He joined Word in 1978 as a music editor.

**Sliman To Golden Lion** — Golden Lion Entertainment Corp. has announced the appointment of James Sliman. He comes to Golden Lion from Eaton Management. Prior to that he worked with Hilly Kristal, being involved in various phases of management and artist development.

**Finlayson Promoted** — Michael Finlayson, staff engineer at Moogy Klingman's West End Sound, has been moved up to the position of chief engineer for the studio.

**Moran Upped At Monarch** — Bruce Moran has been named director of special projects for Monarch Entertainment Bureau. Moran, who has been with Monarch for two years, was formerly in charge of Monarch/Noteworthy, the film distribution wing of the company.

**Changes At Moogtown** — Thomas Hamlin, presently in artist relations at Moogtown Productions, moves up to production coordinator. David Klingman moves to the position of executive vice president of all operations at Moogtown Productions. Moogtown Productions is a New York based company dealing with new talent.

## Nipper Reinstated At RCA's Camden Facility

NEW YORK — Four new stained glass windows depicting RCA's famous dog and phonograph trademark will be installed in the tower of the company's Building 17 at Front and Market Streets, Camden, New Jersey.

The 14½-foot diameter windows, showing the dog "Nipper" listening to "His Master's Voice," will replace similar ones removed from the four-sided tower in 1969. RCA has owned the rights to the "his master's voice" symbol since 1929.

# Cash Box Top Albums/101 to 200

March 31, 1979

	Weeks On Chart	3/24		Weeks On Chart	3/24		Weeks On Chart	3/24
<b>101 A TONIC FOR THE TROOPS</b> BOOMTOWN RATS (Columbia JC 35750)	7.98	101	<b>135 L.A. (LIGHT ALBUM)</b> THE BEACH BOYS (Caribou JZ 35752)	7.98	—	<b>169 AN EVENING WITH HERBIE HANCOCK &amp; CHICK COREA</b> (Columbia PC2 35663)	13.98	176
<b>102 BROTHER TO BROTHER</b> GINO VANNELLI (A&M SP4722)	7.98	109	<b>136 OUR MEMORIES OF ELVIS</b> ELVIS PRESLEY (RCA AQL1-3279)	8.98	153	<b>170 ULTIMATE</b> (Casablanca NBLP 7128)	7.98	171
<b>103 REMOTE CONTROL</b> THE TUBES (A&M SP 4751)	7.98	164	<b>137 BUSH DOCTOR</b> PETER TOSH (Rolling Stones COC 39109)	7.98	112	<b>171 JUST LIKE REAL PEOPLE</b> THE KENDALLS (Ovation OV-1739)	7.98	174
<b>104 LET'S KEEP IT THAT WAY</b> ANNE MURRAY (Capitol SW 11743)	7.98	106	<b>138 GLADYS KNIGHT</b> GLADYS KNIGHT (Columbia JC 35704)	7.98	152	<b>172 HOT DAWG</b> DAVID GRISMAN (Horizon/A&M SP 731)	7.98	179
<b>105 WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC 2 35642)	11.98	90	<b>139 LIGHT OF LIFE</b> BAR-KAYS (Mercury SRM-1-3732)	7.98	139	<b>173 SWEET MEMORIES</b> WILLIE NELSON (RCA AHL 1-3243)	7.98	173
<b>106 CUT LOOSE</b> HAMILTON BOHANNON (Mercury SRM-1-3762)	7.98	88	<b>140 JOURNEY TO THE LAND OF ENCHANTMENT</b> ENCHANTMENT (Roadshow/RCA BXL 1-3269)	7.98	158	<b>174 THE MAN</b> BARRY WHITE (20th Century T-571)	7.98	132
<b>107 HEAD EAST LIVE!</b> (A&M SP-6007)	12.98	69	<b>141 BRITE LITES/BIG CITY</b> FATBACK (Spring/Polydor SP-1-6721)	7.98	142	<b>175 EVEN NOW</b> BARRY MANILOW (Arista AB 4164)	7.98	168
<b>108 FLY AWAY</b> VOYAGE (Merlin 2225)	7.98	99	<b>142 LET IT ROLL</b> TKO (Infinity INF 9005)	7.98	148	<b>176 THE ADVENTURES OF CAPTAIN SKY</b> (AVI 6042)	7.98	146
<b>109 TWIN SONS OF DIFFERENT MOTHERS</b> DAN FOGELBERG & TIM WEISBERG (Full Moon/CBS JE 35339)	7.98	103	<b>143 DISCO NIGHTS</b> GQ (Arista AB 4225)	7.98	—	<b>177 AMAZING RHYTHM ACES</b> (MCA AA-1123)	7.98	138
<b>110 MORE SONGS ABOUT BUILDINGS AND FOOD</b> TALKING HEADS (Sire SRK 6058)	7.98	102	<b>144 ROCK 'N' ROLL NIGHTS</b> BTO (Mercury SRM-1-3748)	7.98	157	<b>178 MILKY WAY</b> CHOCOLATE MILK (RCA AFL 1-3081)	7.98	186
<b>111 IT'S ALRIGHT WITH ME</b> PATTI LABELLE (Epic JE 35772)	7.98	125	<b>145 LOOK SHARP!</b> JOE JACKSON (A&M SP 4743)	7.98	169	<b>179 DREAMBOAT ANNIE</b> HEART (Mushroom MRS 5005)	7.98	177
<b>112 MISPLACED IDEALS</b> SAD CAFE (A&M SP 4737)	7.98	92	<b>146 TRILLION</b> (Epic JE 35460)	7.98	149	<b>180 MORNING DANCE</b> SPYRO GYRA (Infinity INF-9004)	7.98	—
<b>113 HEADIN' HOME</b> GARY WRIGHT (Warner Bros. BSK 3211)	7.98	116	<b>147 DON'T LOOK BACK</b> BOSTON (Epic FE 35050)	8.98	126	<b>181 "THEY'RE PLAYING OUR SONG"</b> ORIGINAL CAST (Casablanca NBLP 7141)	7.98	188
<b>114 NO ESCAPE</b> THE MARC TANNER BAND (Elektra 6E-168)	7.98	118	<b>148 SUPERMAN</b> ORIGINAL SOUNDTRACK (Warner Bros. 2BSK 3257)	15.98	108	<b>182 LIFE IN THE FOODCHAIN</b> TONIO K (Full Moon/CBS JE 35545)	7.98	184
<b>115 KEEP ON DANCIN'</b> GARY'S GANG (Columbia JC 35793)	7.98	128	<b>149 LIGHT THE LIGHT</b> SEAWIND (Horizon/A&M SP-734)	7.98	162	<b>183 LOVE TALK</b> MANHATTANS (Columbia JC 35693)	7.98	—
<b>116 IF YOU KNEW SUZI.</b> SUZI QUATRO (RSO RS-1-3044)	7.98	134	<b>150 MOLLY HATCHET</b> (Epic JE 35347)	7.98	154	<b>184 HAIR</b> ORIGINAL SOUNDTRACK (RCA CBL2-3274)	14.98	—
<b>117 ALIVE ON ARRIVAL</b> STEVE FORBERT (Nemperor/CBS JZ 35538)	7.98	122	<b>151 OUTLINE</b> GINO SOCCIO (RCA/Warner Bros. RFC 3309)	7.98	161	<b>185 THE GRAND ILLUSION</b> STYX (A&M SP 4637)	7.98	182
<b>118 BAT OUT OF HELL</b> MEAT LOAF (Cleve. Int/CBS PE 34974)	7.98	94	<b>152 TNT</b> TANYA TUCKER (MCA 3066)	7.98	111	<b>186 GREATEST HITS</b> STEELY DAN (MCA AK-11707/2)	11.98	165
<b>119 AIRWAVES</b> BADFINGER (Elektra 6E-175)	7.98	131	<b>153 HEAVEN TONIGHT</b> CHEAP TRICK (Epic JE 35312)	7.98	155	<b>187 IN THE MOOD WITH</b> TYRONE DAVIS (Columbia JC 35723)	7.98	—
<b>120 PHANTOM OF THE NIGHT</b> KAYAK (Janus JXS 7039)	7.98	123	<b>154 RICKIE LEE JONES</b> (Warner Bros. BSK 3296)	7.98	—	<b>188 I'VE ALWAYS WANTED TO SING ... NOT JUST WRITE SONGS</b> BUNNY SIGLER (Gold Mind/Salsoul GA 9503)	7.98	198
<b>121 FEEL NO FRET</b> AVERAGE WHITE BAND (Atlantic SD 19207)	7.98	—	<b>155 NIGEL</b> NIGEL OLSSON (Bang/CBS JZ 35792)	7.98	160	<b>189 FOREIGNER</b> (Atlantic SD 18215)	7.98	185
<b>122 SHADOW DANCING</b> ANDY GIBB (RSO RS-1-3034)	7.98	117	<b>156 GIVE 'EM ENOUGH ROPE</b> THE CLASH (Epic JE 35543)	7.98	156	<b>190 RUNNING ON EMPTY</b> JACKSON BROWNE (Asylum 6E 113)	7.98	178
<b>123 SUPER MANN</b> HERBIE MANN (Atlantic SD-19221)	7.98	133	<b>157 TAKE IT TO THE MAX</b> THE MAX DEMIAN BAND (RCA AFL 1-3273)	7.98	127	<b>191 INTERNATIONAL</b> CAFE JACQUES (Columbia JC 35697)	7.98	195
<b>124 AWAKENING</b> NARADA MICHAEL WALDEN (Atlantic SD 19222)	7.98	141	<b>158 EXOTIC MYSTERIES</b> LONNIE LISTON SMITH (Columbia JC 35654)	7.98	120	<b>192 THE BEST DAYS OF MY LIFE</b> JOHNNY MATHIS (Columbia JC 35649)	7.98	151
<b>125 RUMOURS</b> FLEETWOOD MAC (Warner Bros. BSK 3010)	7.98	124	<b>159 ROCK BILLY BOOGIE</b> ROBERT GORDON (RCA AFL 1-3294)	7.98	172	<b>193 THE BEST OF BARBARA MANDRELL</b> (MCA AY-1119)	7.98	163
<b>126 T-CONNECTION</b> (Dash 30009)	7.98	121	<b>160 REED SEED</b> GROVER WASHINGTON JR. (Motown M 7-910R1)	7.98	143	<b>194 SHAKEDOWN STREET</b> GRATEFUL DEAD (Arista AB 4198)	7.98	144
<b>127 FATE FOR BREAKFAST</b> ART GARFUNKEL (Columbia JC 35780)	7.98	—	<b>161 CLEAN</b> EDWIN STARR (20th Century T-559)	7.98	119	<b>195 MUDDY "MISSISSIPPI" WATERS LIVE</b> MUDDY WATERS (Blue Sky/CBS JZ 35712)	7.98	180
<b>128 TYCOON</b> (Arista AB 4215)	7.98	147	<b>162 JAZZ</b> QUEEN (Elektra 6E-166)	7.98	136	<b>196 IRONHORSE</b> (Scotti Bros./Atlantic SB 7103)	7.98	—
<b>129 MIDNIGHT EXPRESS</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Casablanca NBLP 7114)	7.98	129	<b>163 DESMOND CHILD AND ROUGE</b> (Capitol ST-11908)	7.98	167	<b>197 GET DOWN</b> GENE CHANDLER (Chi-Sound/20th Century T-578)	7.98	113
<b>130 TWILLEY</b> DWIGHT TWILLEY (Arista AB 4214)	7.98	145	<b>164 GREATEST HITS</b> COMMODORES (Motown M7-912R1)	7.98	135	<b>198 YOU FOOLED ME</b> GREY & HANKS (RCA AFL 1-3069)	7.98	187
<b>131 'BOUT LOVE</b> BILL WITHERS (Columbia JC 35596)	7.98	137	<b>165 STEALIN' HOME</b> IAN MATTHEWS (Mushroom MRS 5012)	7.98	140	<b>199 NO MEAN CITY</b> NAZARETH (A&M SP 4751)	7.98	159
<b>132 BREATHLESS</b> CAMEL (Arista AB 4206)	7.98	105	<b>166 ALTON McCLAIN &amp; DESTINY</b> (Polydor PD-1-6163)	7.98	—	<b>200 DESIRE WIRE</b> CINDY BULLENS (United Artists UA-LA 933-H)	7.98	175
<b>133 HELL BENT FOR LEATHER</b> JUDAS PRIEST (Columbia JC 35706)	7.98	150	<b>167 RETURN TO FOREVER LIVE</b> (Columbia JC 35281)	7.98	170			
<b>134 SANCTUARY</b> THE J. GEILS BAND (EMI America SO-17706)	7.98	130	<b>168 STARDUST</b> WILLIE NELSON (Columbia JC 35305)	7.98	166			

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Allman Bros.	14	Chicago	84	GQ	143	Mandrell, Barbara	193	Ronstadt, Linda	67	Toto	23
Amazing Rhythm Aces	177	Chocolate Milk	178	Grateful Dead	194	Manhattans	183	Roxy Music	72	Trillion	146
Arpeggio	91	Clapton, Eric	53	Grey & Hanks	198	Manilow, Barry	47, 175	Rufus	85	Tubes	103
Average White Band	121	Clash, The	156	Grisman, David	172	Mann, Herbie	123	Sad Cafe	112	Tucker, Tanya	152
Babys	27	Collins, Judy	62	Hancock, Herbie	79	Martin, Steve	66	Sample, Joe	64	Twilley, Dwight	130
Bad Company	38	Commodores	164	Hancock/Corea	169	Mathis, Johnny	192	Santana, Carlos	95	Tycoon	128
Badfinger	119	Costello, Elvis	20	Harrison, George	19	Matthews, Ian	165	Santana	74	U.F.O.	68
Bar-Kays	139	Davis, Tyrone	187	Head East	107	Max Demian	157	Seawind	149	UK	99
Beach Boys	135	Delegation	100	Heart	55, 179	McClain, Alton & Destiny	166	Seger, Bob	60	Ultimate	170
Bee Gees	1	Denver, John	52	Horslips	94	McGuinn, Clark, Hillman	33	Sigler, Bunny	188	Van Halen	98
Benson, George	10	Desmond Child & Rouge	163	Hot Chocolate	78	Meat Loaf	118	Sister Sledge	35	Vannelli, Gino	102
Beil & James	57	Diamond, Neil	3	Hyman, Phyllis	75	Miller, Steve	89	Smith, Lonnie Liston	158	Village People	9, 56
Blondie	26	Dire Straits	34	Instant Funk	30	Mills, Frank	65	Soccio, Gino	151	Voyage	108
Blues Brothers	8	Doobie Bros.	7	Ironhorse	196	Molly Hatchet	150	Spyro Gyra	180	Walden, Narada Michael	124
Bofill, Angela	80	Duke, George	26	Hancock, Joe	145	Money, Eddie	16	Starr, Edwin	161	Washington, Grover	160
Bohannon, Hamilton	106	Earth, Wind & Fire	28	Jacksons	22	Murray, Anne	36, 104	Steely Dan	186	Waters, Muddy	195
Boomtowntown Rats	101	Enchantment	140	James, Bob	77	Nazareth	199	Stewart, Al	97	Welch, Bob	18
Boston	147	Fabulous Poodles	90	James, Rick	12	Nelson, Willie	105, 168, 173	Stewart, Amii	44	White, Barry	174
Brown, Chuck	31	Fatback	141	Jefferson Starship	39	Newton-John, Olivia	17	Stewart, Rod	4	Wings	81
Browne, Jackson	190	Fleetwood Mac	125	Joel, Billy	6, 43	Olsson, Nigel	155	Streisand, Barbra	41	Withers, Bill	131
Bryson, Peabo	61	Fogelberg/Weisberg	109	Jones, Rickie Lee	154	Parliament	82	Styx	42, 185	Wright, Gary	113
BTO	144	Forbert, Steve	117	Judas Priest	133	Peaches & Herb	5	Summer, Donna	15	Young, Neil	96
Bullens, Cindy	200	Foreigner	48, 189	Kayak	120	Poco	21	Supertramp	51	Zappa, Frank	54
Cafe Jacques	191	Franks, Michael	73	Kendalls, The	171	Pointer Sisters	29	T-Connection	126	<b>SOUNDTRACKS</b>	
Caldwell, Bobby	32	Garfunkel, Art	127	King, Evelyn "Champagne"	71	Police, The	40	Talking Heads	110	Every Which Way But Loose	86
Camel	132	Gary's Gang	115	Knight, Gladys	138	Presley, Elvis	136	Tanner, Marc	114	Grease	46
Captain Sky	176	Gaynor, Gloria	7	LaBelle, Patti	111	Pryor, Richard	83	Tavares	70	Hair	184
Cars	24	Geils, J.	134	Larson, Nicolette	37	Quatro, Suzi	116	Third World	88	Midnight Express	129
Chandler, Gene	197	Gibb, Andy	122	Little River Band	87	Queen	162	Thorogood, George	49	Saturday Night Fever	50
Cheap Trick	11, 153	Gonzalez	92	Lynn, Cheryl	69	Return To Forever	167	TKO	142	Superman	148
Cher	58	Gordon, Robert	159	Manchester, Melissa	45	Rogers, Kenny	25	Tonio K	182	They're Playing Our Song	181
Chic	13					Rolling Stones	63	Tosh, Peter	137		

# CASH BOX TOP 100 ALBUMS

March 31, 1979

		Weeks On Chart			Weeks On Chart			Weeks On Chart
		3/24			3/24			3/24
<b>1</b>	<b>SPIRITS HAVING FLOWN</b> THE BEE GEES (RSO RS-1-3041)	8.98	1	7				
<b>2</b>	<b>MINUTE BY MINUTE</b> THE DOOBIE BROTHERS (Warner Bros. BSK-3193)	8.98	2	15				
<b>3</b>	<b>DIRE STRAITS</b> (Warner Bros. BSK 3266)	7.98	3	16				
<b>4</b>	<b>BLONDES HAVE MORE FUN</b> ROD STEWART (Warner Bros. BSK 3261)	8.98	4	15				
<b>5</b>	<b>2 HOT!</b> PEACHES & HERB (MVP/Polydor PD-1-6172)	7.98	8	17				
<b>6</b>	<b>52nd STREET</b> BILLY JOEL (Columbia FC 35609)	8.98	5	23				
<b>7</b>	<b>LOVE TRACKS</b> GLORIA GAYNOR (Polydor PD-1-6184)	7.98	7	14				
<b>8</b>	<b>BRIEFCASE FULL OF BLUES</b> BLUES BROTHERS (Atlantic SD 19217)	7.98	6	15				
<b>9</b>	<b>CRUISIN'</b> VILLAGE PEOPLE (Casablanca NBLP 7118)	8.98	9	25				
<b>10</b>	<b>LIVIN' INSIDE YOUR LOVE</b> GEORGE BENSON (Warner Bros. 2BSK 3277)	14.98	17	3				
<b>11</b>	<b>CHEAP TRICK AT BUDOKAN</b> (Epic FE 35795)	8.98	14	6				
<b>12</b>	<b>BUSTIN' OUT OF L SEVEN</b> RICK JAMES (Gordy/Motown G7-984R1)	7.98	15	9				
<b>13</b>	<b>C'EST CHIC</b> CHIC (Atlantic SD 19209)	7.98	12	19				
<b>14</b>	<b>ENLIGHTENED ROGUES</b> ALLMAN BROTHERS BAND (Capricorn CPN-0218)	7.98	20	3				
<b>15</b>	<b>LIVE AND MORE</b> DONNA SUMMER (Casablanca NBLP 71119)	12.98	13	29				
<b>16</b>	<b>LIFE FOR THE TAKING</b> EDDIE MONEY (Columbia JC 35598)	7.98	16	10				
<b>17</b>	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN (MCA 3067)	7.98	11	18				
<b>18</b>	<b>THREE HEARTS</b> BOB WELCH (Capitol SO-11907)	7.98	22	4				
<b>19</b>	<b>GEORGE HARRISON</b> GEORGE HARRISON (Dark Horse DHK 3255)	7.98	26	5				
<b>20</b>	<b>ARMED FORCES</b> ELVIS COSTELLO & THE ATTRACTIONS (Columbia JC 35709)	7.98	10	10				
<b>21</b>	<b>LEGEND</b> POCO (MCA AA-1099)	7.98	24	19				
<b>22</b>	<b>DESTINY</b> THE JACKSONS (Epic JE 35552)	7.98	30	19				
<b>23</b>	<b>TÓTO</b> (Columbia JC 35317)	7.98	18	24				
<b>24</b>	<b>THE CARS</b> (Elektra 6E 135)	7.98	25	41				
<b>25</b>	<b>THE GAMBLER</b> KENNY ROGERS (United Artists UA-LA 934)	7.98	23	16				
<b>26</b>	<b>PARALLEL LINES</b> BLONDIE (Chrysalis CHR 1192)	7.98	53	28				
<b>27</b>	<b>HEAD FIRST</b> THE BABYS (Chrysalis CHR 1195)	7.98	29	11				
<b>28</b>	<b>THE BEST OF EARTH, WIND &amp; FIRE VOL. 1</b> (ARC/Columbia FC 35647)	8.98	21	18				
<b>29</b>	<b>ENERGY</b> POINTER SISTERS (Planet P-1)	7.98	19	19				
<b>30</b>	<b>INSTANT FUNK</b> (Salsoul SA 8513)	7.98	35	8				
<b>31</b>	<b>BUSTIN' LOOSE</b> CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-3076)	7.98	32	9				
<b>32</b>	<b>BOBBY CALDWELL</b> (Clouds/TK 8804)	7.98	33	21				
<b>33</b>	<b>McGUINN, CLARK &amp; HILLMAN</b> (Capitol SW-11910)	7.98	37	6				
<b>34</b>	<b>YOU DON'T BRING ME FLOWERS</b> NEIL DIAMOND (Columbia FC 35625)	8.98	31	16				
<b>35</b>	<b>WE ARE FAMILY</b> SISTER SLEDGE (Cotillion/Atlantic SD 5209)	7.98	50	7				
<b>36</b>	<b>NEW KIND OF FEELING</b> ANNE MURRAY (Capitol SW-11849)	7.98	41	7				
<b>37</b>	<b>NICOLETTE</b> NICOLETTE LARSON (Warner Bros. BSK 3242)	7.98	34	22				
<b>38</b>	<b>DESOLATION ANGELS</b> BAD COMPANY (Swan Song SS 8506)	7.98	82	2				
<b>39</b>	<b>GOLD</b> JEFFERSON STARSHIP (Grunt/RCA BZL 1-3247)	8.98	28	7				
<b>40</b>	<b>OUTLANDOS D'AMOUR</b> THE POLICE (A&M SP4753)	7.98	59	6				
<b>41</b>	<b>'BARBRA STREISAND'S GREATEST HITS VOL. 2</b> (Columbia FC 35679)	8.98	27	19				
<b>42</b>	<b>PIECES OF EIGHT</b> STYX (A&M SP 4724)	7.98	39	27				
<b>43</b>	<b>THE STRANGER</b> BILLY JOEL (Columbia JC 34987)	7.98	42	76				
<b>44</b>	<b>KNOCK ON WOOD</b> AMII STEWART (Ariola/Hansa SW 50054)	7.98	66	4				
<b>45</b>	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER (Arista AB 4186)	7.98	47	16				
<b>46</b>	<b>GREASE</b> VARIOUS ARTISTS (RSO 2-4002)	12.98	40	46				
<b>47</b>	<b>GREATEST HITS</b> BARRY MANILOW (Arista A2L 8601)	13.98	38	18				
<b>48</b>	<b>DOUBLE VISION</b> FOREIGNER (Atlantic SD 1999)	7.98	36	39				
<b>49</b>	<b>MOVE IT ON OVER</b> GEORGE THOROGOOD & THE DESTROYERS (Rounder 3024)	7.98	51	21				
<b>50</b>	<b>SATURDAY NIGHT FEVER</b> BEE GEES & VARIOUS ARTISTS (RSO RS 4001)	12.98	44	69				
<b>51</b>	<b>BREAKFAST IN AMERICA</b> SUPERTRAMP (A&M SP-3708)	7.98	—	1				
<b>52</b>	<b>JOHN DENVER</b> (RCA AOL-3075)	8.98	49	10				
<b>53</b>	<b>BACKLESS</b> ERIC CLAPTON (RSO RS-1-3039)	7.98	43	19				
<b>54</b>	<b>SHEIK YERBOUTI</b> FRANK ZAPPA (Zappa/Mercury SRZ 2-1501)	13.98	77	3				
<b>55</b>	<b>DOG &amp; BUTTERFLY</b> HEART (Portrait/CBS FR 35555)	8.98	46	27				
<b>56</b>	<b>MACHO MAN</b> VILLAGE PEOPLE (Casablanca NBLP 7096)	8.98	61	55				
<b>57</b>	<b>BELL &amp; JAMES</b> (A&M SP-4728)	7.98	48	10				
<b>58</b>	<b>TAKE ME HOME</b> CHER (Casablanca NBLP 7133)	7.98	71	6				
<b>59</b>	<b>HERE MY DEAR</b> MARVIN GAYE (Tama/Motown T 364)	12.98	45	12				
<b>60</b>	<b>STRANGER IN TOWN</b> BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7.98	54	45				
<b>61</b>	<b>CROSSWINDS</b> PEABO BRYSON (Capitol ST-11875)	7.98	56	18				
<b>62</b>	<b>HARD TIMES FOR LOVERS</b> JUDY COLLINS (Elektra 6E-171)	7.98	85	4				
<b>63</b>	<b>SOME GIRLS</b> ROLLING STONES (Rolling Stones Records/Atlantic COC 39108)	7.98	55	41				
<b>64</b>	<b>CARMEL</b> JOE SAMPLE (MCA AA-1126)	7.98	58	8				
<b>65</b>	<b>MUSIC BOX DANCER</b> FRANK MILLS (Polydor PD-1-6192)	7.98	89	3				
<b>66</b>	<b>A WILD AND CRAZY GUY</b> STEVE MARTIN (Warner Bros. HS 3238)	8.98	52	22				
<b>67</b>	<b>LIVING IN THE U.S.A.</b> LINDA RONSTADT (Asylum 6E 155)	7.98	62	26				
<b>68</b>	<b>STRANGERS IN THE NIGHT</b> UFO (Chrysalis CH2 1209)	11.98	60	10				
<b>69</b>	<b>CHERYL LYNN</b> (Columbia JC 35486)	7.98	57	19				
<b>70</b>	<b>MADAM BUTTERFLY</b> TAVARES (Capitol SW-11874)	7.98	72	8				
<b>71</b>	<b>SMOOTH TALK</b> EVELYN "CHAMPAGNE" KING (RCA APL1-2466)	7.98	75	15				
<b>72</b>	<b>MANIFESTO</b> ROXY MUSIC (Atco SD 38-114)	7.98	114	2				
<b>73</b>	<b>TIGER IN THE RAIN</b> MICHAEL FRANKS (Warner Bros. BSK 3294)	7.98	83	5				
<b>74</b>	<b>INNER SECRETS</b> SANTANA (Columbia FC 35600)	8.98	65	23				
<b>75</b>	<b>SOMEWHERE IN MY LIFETIME</b> PHYLLIS HYMAN (Arista AB 4202)	7.98	79	9				
<b>76</b>	<b>FOLLOW THE RAINBOW</b> GEORGE DUKE (Epic JE 35701)	7.98	86	4				
<b>77</b>	<b>TOUCHDOWN</b> BOB JAMES (Tappan Zee/Columbia JC 35594)	7.98	63	17				
<b>78</b>	<b>"EVERY 1'S A WINNER"</b> HOT CHOCOLATE (Infinity 9002)	7.98	64	12				
<b>79</b>	<b>FEETS DON'T FAIL ME NOW</b> HERBIE HANCOCK (Columbia JC 35764)	7.98	93	5				
<b>80</b>	<b>ANGIE</b> ANGELA BOFILL (Arista GRP 5000)	7.98	84	10				
<b>81</b>	<b>WINGS' GREATEST</b> (Capitol SOO-11905)	8.98	68	17				
<b>82</b>	<b>MOTOR BOOTY AFFAIR</b> PARLIAMENT (Casablanca NBLP 7125)	7.98	74	17				
<b>83</b>	<b>"WANTED" LIVE IN CONCERT</b> RICHARD PRYOR (Warner Bros. BSK 3364)	14.98	70	16				
<b>84</b>	<b>HOT STREETS</b> CHICAGO (Columbia FC 35512)	8.98	67	25				
<b>85</b>	<b>NUMBERS</b> RUFUS (MCA AA-1098)	7.98	73	8				
<b>86</b>	<b>EVERY WHICH WAY BUT LOOSE</b> ORIGINAL MOVIE SOUNDTRACK (Elektra 5E-503)	8.98	80	11				
<b>87</b>	<b>SLEEPER CATCHER</b> LITTLE RIVER BAND (Harvest SW 11783)	7.98	107	40				
<b>88</b>	<b>JOURNEY TO ADDIS</b> THIRD WORLD (Island ILPS 9554)	7.98	76	19				
<b>89</b>	<b>GREATEST HITS 1974-78</b> STEVE MILLER BAND (Capitol SOO-11872)	8.98	78	18				
<b>90</b>	<b>MIRROR STARS</b> THE FABULOUS POODLES (Epic JE 35666)	7.98	100	10				
<b>91</b>	<b>LET THE MUSIC PLAY</b> ARPEGGIO (Harem/Polydor PD-1-6180)	7.98	96	6				
<b>92</b>	<b>HAVEN'T STOPPED DANCING YET</b> GONZALEZ (Capitol SW-11855)	7.98	95	10				
<b>93</b>	<b>SHOT OF LOVE</b> LAKESIDE (Solar/RCA RXL1-2937)	7.98	87	14				
<b>94</b>	<b>THE MAN WHO BUILT AMERICA</b> HORSLIPS (DJM/Phonogram DJM-20)	7.98	97	7				
<b>95</b>	<b>ONENESS-SILVER DREAMS GOLDEN REALITY</b> DEVADIP CARLOS SANTANA (Columbia JC 35686)	9.98	110	3				
<b>96</b>	<b>COMES A TIME</b> NEIL YOUNG (Reprise MSK 2266)	7.98	81	24				
<b>97</b>	<b>TIME PASSAGES</b> AL STEWART (Arista AB 4190)	7.98	91	27				
<b>98</b>	<b>VAN HALEN</b> (Warner Bros. BSK 3075)	7.98	98	58				
<b>99</b>	<b>DANGER MONEY</b> UK (Polydor PD-1-6194)	7.98	115	3				
<b>100</b>	<b>THE PROMISE OF LOVE</b> DELEGATION (Shadybrook SB010)	7.98	104	5				

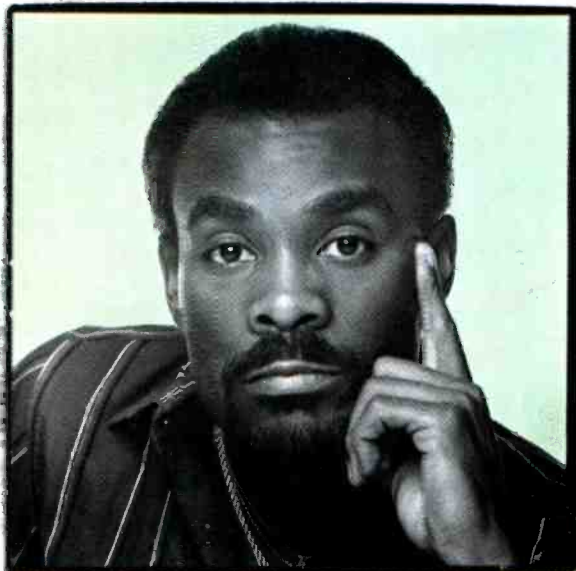


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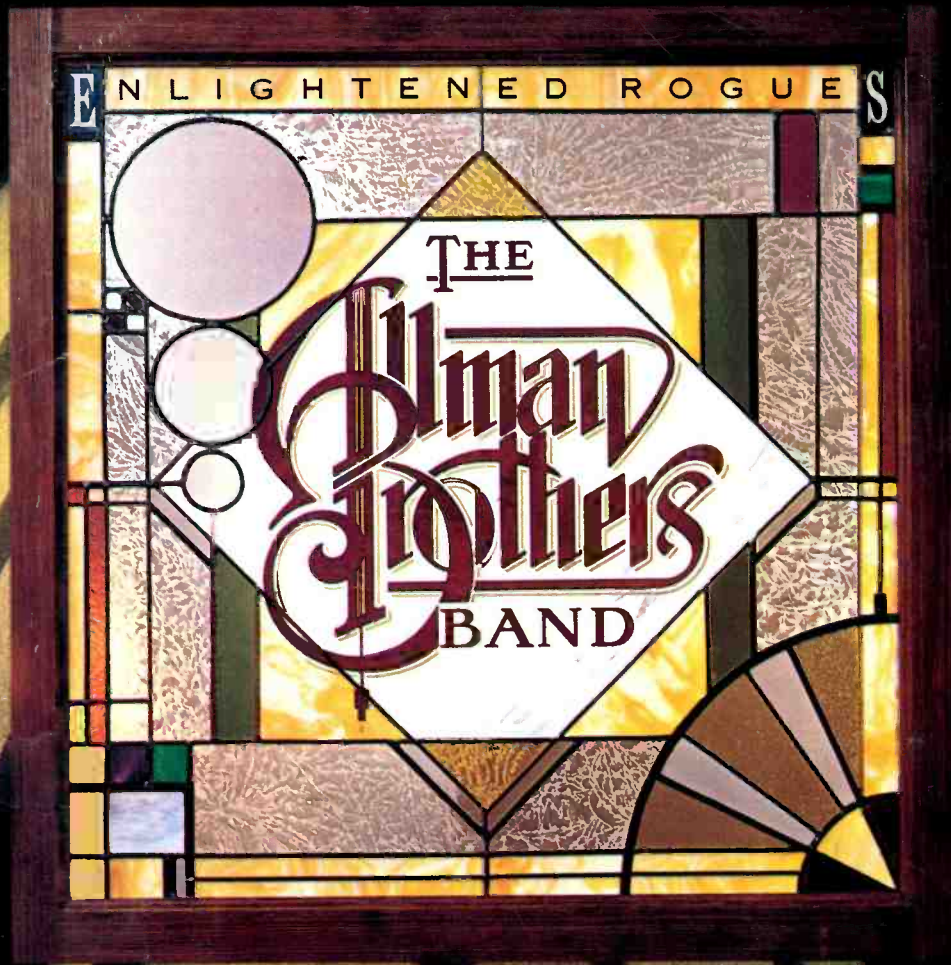
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